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## Teasing, Jokes and Directives in Cerito Mang Juhai Uncle Juhai stories: A discourse analysis of humorous texts in Palembang Malay

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# Teasing, Jokes and Directives in Cerito Mang Juhai Uncle Juhai stories: A discourse analysis of humorous texts in Palembang Malay

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## Abstract

This paper discusses teasing, jokes and directives in ten written Uncle Juhai stories (*Cerito Mang Juhai*) in Palembang Malay in Indonesia. Palembang Malay is one of the local languages in Indonesia, hereafter referred to as Palembangnese. Uncle Juhai stories are popular texts in Palembang City and are widely read because they are published in one of the city's major newspapers. The figure of Mang Juhai in particular is a popular mascot in Palembang [1]. This paper identifies distinct cultural-linguistic practices in the texts [2]. In highlighting these practices this research contributes to the limited literature in this area and raises interest and awareness across generations about Palembangnese humour and its role in Palembang society. This mixed-method study uses a discourse analysis approach [3]. The transcripts were transcribed based on discourse transcription to show the location of laughter [4-7]. The texts were translated into English and examined by data notations and cultural explanations. The theory of affective face and affiliation alignment [8] informed the analysis. The results show practices that are distinctive to Palembangnese humour. The practices of *kelakar* (jokes), teasing and directives occur frequently in Uncle Juhai stories. This paper asserts these humorous practices help to make Palembangnese society more cohesive because the humour and directives in the Uncle Juhai stories also represent expressions of solidarity [8]. In addition, the results depict the association of humour and directives as a sequence pattern and show the relationship of solidarity, face, and politeness in Palembangnese. In Palembangnese, native speakers promote affective face (informality) rather than competence face (formality) in building relationships in daily conversations. This paper contributes insights into Palembangnese culture and society, promotes awareness of face in Palembangnese culture and shows how humour helps to maintain Palembangnese solidarity and traditions.

Keywords: affective face (informality); discourse analysis; directives; humour; Indonesia; Palembang Malay; politeness; solidarity

## 1. Introduction

Uncle Juhai texts are short stories that contain everyday light conversations with the main character named *Mang Juhai*. The short stories are interesting and engaging as they contain humorous incidents and features that are typical of Palembang culture, often through speech acts such as directives. Directive speech acts ask other people to do something [9] and they are found in formal and informal interactions [10-12]. This type of speech act also has the potential to threaten the face of the interlocutors [13]. What is interesting is that directive speech acts in Palembangnese, together with humour, appear to build relationships and create conversations, as evident in the Uncle Juhai stories. From the perspective of linguistics, humour is a language play that can cause people to laugh and be happy [14]. Palembang people are known to have a humorous character [15] and humour and *berkelakar* (making a joke) are important components in Palembangnese tradition.

Humour has become a way of communication in Palembang City and investigating humour is a continuing concern within Palembangnese society. Researchers have explored Palembangnese using phonetic, syntax, semantic, and pragmatic analysis [11, 16-19]. However, little research has investigated Palembangnese humour associated with Palembangnese directives; particularly, how the humour and directives in Palembangnese typically promote and maintain relationships and warm communication. To date, no previous study has examined jokes, teasing and directives favored by the Palembang speech community. This paper examines teasing, jokes and directives in 10 Uncle Juhai stories in Palembang Malay in Indonesia and analyses how jokes, teasing and directives in Uncle Juhai's texts are understood by people in Palembang city (How do the jokes, teasing and directives rely on local cultural knowledge for Palembangnese interlocutors/audiences). Using mixed-methods and discourse analysis, this paper quantitatively shows the occurrence of humour (jokes and teasing) and directives in Palembangnese and qualitatively explains the humour and appeal of the jokes, teasing and directives for Palembangnese audiences.

## 2. Research gap

One of the most important features in Palembang society is humour. It is called *kelakar* (a noun) which can be defined as a way of joking. In Palembang culture, *berkelakar* (a verb) can be interpreted as an effort to make speech more amusing with the aim of enlivening the atmosphere and familiarizing oneself and maintaining social relations. Palembang people have a humorous disposition. Humour is a prominent characteristic of Palembang people in their daily lives, and it is often used to promote and maintain closer social relations [15]. In Palembang, people often ask others to do something with or through humour. A speech act that asks others to do something is called a directive. For some cultures, directives may or may not be regarded as speech acts that threaten the face [13, 40].

A considerable amount of literature has been published on humour [20-22] and directives in other languages [23-25]. However, humour as a distinctive cultural-linguistic practice has not been investigated in Palembangese humour and directives; particularly in Uncle Juhai stories. Nor has any previous research of Palembangese explored humour through discourse analysis. In the 1980s, Dunggio [26] investigated the structure of Palembang Malay language. Since then several other researchers have investigated Palembangese syntax and semantics to analyse this local language [17, 18, 27]. Little research has discussed directives in different contexts [10, 12, 28]. The limited research on Palembangese linguistics indicates the opportunity to contribute a more comprehensive understanding of the unique tradition of humour in Palembangese, as shown in Uncle Juhai stories.

## 3. Research context

Palembang Malay, which has two levels, is the language of communication used daily in Palembang society. The first level is known as *Baso Palembang Alus* which is abbreviated as BPA and is usually used in conversations with community leaders, parents, traditional and cultural events such as weddings, circumcisions and births. The second level is known as *Baso Palembang Sari-sari*, which is abbreviated as BPS and is used in conversation with speakers of the same age or younger. As the name implies, this language is used in daily conversation [29]. The present study focuses on *Baso Palembang sari-sari* (the second level).

Palembangese has been spoken by the people in Palembang city in their daily interactions since the *Kasuhunan* Palembang Darussalam era. The word 'Palembang' is derived from the word '*limbang*', which means 'washing' or 'sifting' [30, 31]. Local traditional oral stories recount how many people sifted gold and tin in the Palembang Musi River. Palembang is also often known as Palembang Malay; this is because historically, the identity of Palembang people was created from Malayan culture, in genealogy, and Malayan language, customs, and Islamic religion. The Palembang community consists of *Wong Palembang* (Palembang people) who are divided into three criteria [32]. These are *Wong Palembang asli* (authentic Palembang people); people who have kinship with the original *wong* Palembang through marriage; and people who have settled and intensively interacted socially with the *Wong Palembang asli* for more than one generation. The acculturation process across the three groups, namely the acceptance of one or several elements of outside culture by a particular society, has helped color the lives and language of Palembang people and culture.

## 4. Research Methodology

### 4.1. Research Design

Humour is a complex social phenomenon, and humour researchers need to understand the specific context, namely the diversity of interpretations, ambiguities, and dualistic functions [33]. Therefore, humour research necessitates a complex research approach such as mixed methods. This paper is a mixed methods discourse analysis. Mixed methods are effective to illuminate the complexities of humour [33, 34].

### 4.2. Data and theory

The Uncle Juhai stories were officially launched in 1999. Their main purpose was to appeal to middle to lower class readers via a mascot typical of newspapers such as Palembang pos. According to Wibowo [1], the name *Mang Juhai* (Uncle Juhai) was provided by the chief editor of the Palembang pos newspaper (who was named H. Oktafriadi), because during his childhood his grandfather had called him by the nickname Juhai. The appearance of Uncle Juhai significantly increased the paper's circulation [1]. The image below shows the Uncle Juhai stories logo in the Palembang pos newspaper.

Figure 1. Mang Juhai logo (<http://palpos.id>)

The author of the Uncle Juhai stories is Dian Fauzen; Fauzen is responsible for the character traits of the Mang Juhai character and other companion characters such as Bik Jubai/Bik Juhai (Mang Juhai's wife), Udin and Benu [1]. Mang Juhai stories are published in print and online so more readers in the city of Palembang can enjoy them. The 10 Uncle Juhai stories in this research were published by Palembang pos throughout 2014. The details of each story i.e. title of the story, publication date, the number of words after the Palembangese was transcribed and data and cultural explanations are detailed in the table below.

Table 1. Data in Uncle Juhai stories data sets

Judul	Titles, published on Palembang Post			
<i>Ronda malam</i> Dipublikasikan tanggal 13 Agustus 2014	Story 1: The Night Patrol Published on 13 August 2014 Written by Sam	Culture/Textual humour	291 words	1418 words
<i>Ubat mujarab</i> Dipublikasi tanggal 12 Agustus 2014	Story 2 Title: Wonder Drug Written by Sam Published 12 August 2014	Culture/Textual humour	274 words	843 words
<i>Nahan sabar</i> Dipublikasikan tanggal 01 Juli 2014	Story 3 Title: Being Patient Written by Sam Published 01 July 2014	Culture/Textual humour	472 words	2118 words
<i>Banyak pengen</i> Dipublikasi tanggal 01 Juli 2014	Story 4 Title: Lots of Wishes Written by Sam Published 01 July 2014	Culture/Textual humour	449 words	1992 words
<i>Utang pulsa</i> Dipublikasi tanggal 22 Juni 2014	Story 5 Title: The Phone Credit Debt Written by Sam Published 22 June 2014	Culture/Textual humour	304 words	1327 words
<i>Anak sakit</i> Dipublikasi tanggal: 15 April 2014	Story 6 Title: The sick son Written by Sam Published 15 April 2014	Culture/Textual humour	441 words	1653 words
<i>Jawaban kurang</i> Dipublikasi tanggal 02 Juni 2014	Story 7 Title: Incomplete Answer Written by Sam	Culture/Textual humour	349 words	1367 words

	Published 02 June 2014			
<i>Tabib Kemayu</i>	Story 8	Culture/Textual humour	319 words	1517 words
Dipublikasikan tanggal 26 Mei 2014	Title: Girly Healer			
	Written by Sam			
	Published 26 May 2014			
<i>Empat kali nambah</i>	Story 9	Culture/Textual humour		
Dipublikasikan tanggal 19 Mei 2014	Title: Four time extra		506 words	2309 words
	Written by Sam			
	Published 19 May 2014			
<i>Pempek Dos</i>	Story 10	Culture/Textual humour		
Dipublikasikan tanggal 08 Mei 2014	Title: Pempek Dos (Palembang style fish cake without fish)		467 words	1896 words
	Published 08 May 2014			

### 4.3. Theory for this paper

This paper uses Raskin's [35] term of 'script' to interpret a speech in discourse. According to Raskin [35], all lexicals that contain any meaning are scripts. Explicitly, Raskin [35] defines a script as "a graph with lexical nodes and semantic links between the nodes". From this definition, Raskin [35] can represent a word in terms of meaning, and to also produce a combined interpretation of the entire text or the previous context. On this basis, Raskin [35], defines jokes as text which can work in harmony through two scripts, in particular, conflicting scripts. This means that the conflict between the two scripts is actually a joke. The scripts, together with the plans and goals each contains, represent a theory of human understanding [36].

This paper also uses the theory of speech act. The German philosopher Ludwig Wittgenstein and two Western philosophers, Austin and Searle, are called the fathers of speech acts [37]. There are three types of acts, namely, locutionary, illocutionary and perlocutionary acts. A locutionary act is the utterance of a speaker with a determinate sense and reference. An illocutionary act is the function of a locutionary act, for instance, an action of stating, commanding, promising, asking, offering, or requesting. Finally, a perlocutionary act is the result of an illocutionary act. For example, a response in verbal communication. or non-verbal communication. Theoretically, a speech act represents the world and also allows us to 'do' the action [39]. In addition, a speech act is a basic entity of the language used to show a meaning - an utterance that expresses an intention [39].

Speech act theory is supplemented here by affective-face theory Partington [8]. Partington [8] asserts the concept of face is related to politeness because face is a concept of self-esteem [13, 40]. Laughter given by the listener (audiences) is a form or sign of a participant being part of the group [8]. Partington [8], using Brown and Levinson's [13] theory to explain why disturbances in authentic discourse cause laughter, defines face as the public self-image that everyone has [40], which is considered to have sociological significance. Brown and Levinson [40] refer to two types of faces. A positive face is a speaker's desire for his wishes to be appreciated and approved, while a negative face is a speaker's desire to be free to act and free from coercion.

Based on Brown and Levinson's [40] positive face theory, Partington [8] shows that everyone has the desire to achieve a target. Thereby a universal phenomenon because the face is a representation of a feeling [8]. Face theory shows that faces are vulnerable, unstable, and sensitive entities [8]. Therefore, if the listener does not feel comfortable and offended, then the "face" can potentially be a threat. This term is known as Face Threatening Acts (FTA) and Partington [8] states there are two terms related to this. Namely, loss of face (lost face) and saving face (save face). Partington [8] further distinguishes competence face and affective face. Competence face is a face that is able to convince that the speaker is capable and authoritative. While Affective face is a pleasant face, not threatening, and acceptable to people around. According to Partington [8], anthropologically, the desire to appear without threats is an attempt to enter the group so that scientifically, affective-face theory is defined as the face of informality. This theory is used to analyses the Uncle Juhai stories.

In the linguistics of laughter, Partington used scripts to "interpret and participate in events we have been through many times" [36]. Here "scripts allow listeners to fill in missing information and predict what will happen in certain situations on jokes, and that understanding is naturally predictive" [36]. Partington [8] criticized Raskin [35] for developing a theory of humour which is dualistic in nature and agreed instead with the general principles of communicative relevance proposed by Sperber and Wilson [41]. In general, this principle states that the speaker strives to achieve optimal relevance under normal circumstances, communicating meaning with the lowest possible processing costs for listeners. Partington's [8] theory of affective theory helps

the researcher to explain how the humour (jokes and teasing) and directives in Uncle Juhai stories rely on local cultural knowledge for Palembangnese interlocutors (audiences). This affiliation alignment identifies jokes and teasing and directives and shows they are expressions of Palembangnese speakers' solidarity on an affective, interpersonal plane. Also, this research shows the alignment of the Palembangnese humour and directives and shows the "communicating agreement with what another person has said" [8]. Specifically, this study explains and shows a shared levels of understanding that is perhaps unique from Palembangnese.

#### 4.4. Methodology

There are three main periods or phases in the development of humour and discourse analysis [42]: namely, the precursors, the functionalists, and the corpus synthesis. This paper adheres to the third period, namely the corpus-based synthesis. Several researchers have previously used corpora for the purpose of humour and laughter research [8, 43-45]. This approach was used in this research to identify cultural-linguistic practices in Palembangnese humour and directives in Uncle Juhai stories.

The 10 Uncle Juhai stories were analysed quantitatively and qualitatively. Quantitatively, this paper shows the frequency of appearance of humour (jokes and teasing) and directives in the 10 Uncle Juhai stories and identifies which types of humour are the most dominant in the Uncle Juhai texts. Qualitatively, this paper shows the results of the descriptive analysis of the 10 texts and details why the data is funny, and accepted among the audience. The researcher draws on her life experience of living in Palembang for approximately 30 years to detail how humour (jokes and teasing) and directives rely on local cultural knowledge. The subsequent cultural explanations illuminate the logic and success of the jokes, teasing and directives in the context of Palembang. The researcher's knowledge of Palembang culture (experiences) as a valid resource is supported by Gray [46] who argues that experience is the process by which an identity is formed.

## 5. Results and Discussion

Uncle Juhai stories are short stories in the form of conversations published in the Palembang pos newspaper in the city of Palembang. Uncle Juhai stories represent a type of textual humour which has a wide appeal across all levels of Palembang society, crossing boundaries of education, class, and religiosity [1]. This is unusual, since humour typically appeals to a specific demographic and its popularity. In this paper, the terms of textual humour and humorous text are interchangeable. The summary results of each text's features and humour and directives type are stored in Appendixes and an overview of the humour types, and directives found in Uncle Juhai stories are depicted in the pie chart below.

### 5.1. Quantitative results

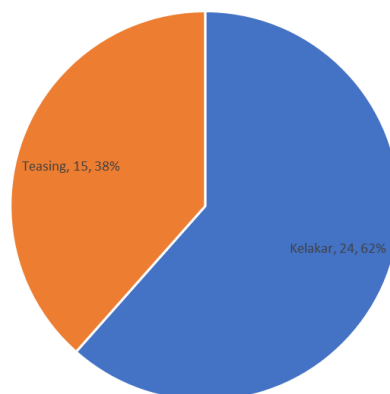


Figure 2. Distribution of Palembangnese humour in 10 Uncle Juhai stories

Figure 1 shows the distribution of Palembangnese humour in Uncle Juhai data sets. *Kelakar* (jokes) are the most common type of humour ( $n=24/62\%$ ), and the second type of humour is teasing ( $n=15/38\%$ ). Meanwhile, the pie chart below shows the distribution of the appearance of directives in Uncle Juhai texts.

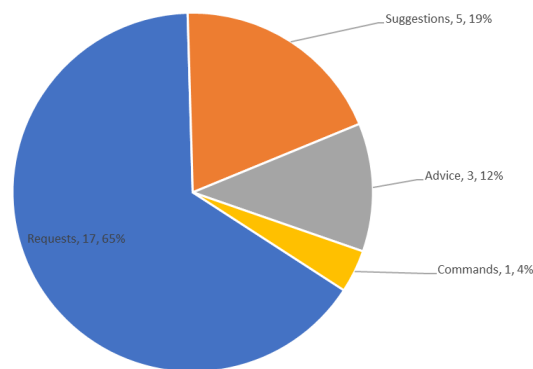


Figure 3. Distribution of Palembangse directives in 10 Uncle Juhai stories

Figure 2 shows that requests are the most frequent form of directives, appearing 17 times (17.65%), and that command is the least common directive ( $n=1/ 1.4\%$ ). Suggestions and advice in the 10 Uncle Juhai stories appear occasionally ( $n=5/5.19\%$ ) ( $n=3/ 3.12\%$ ) respectively. There are only two types of humour found in Uncle Juhai data sets and this shows that the Palembangse speech community uses jokes and teasing to create solidarity. In addition, requests that have the potential to threaten the faces of speakers in JS data sets function as Palembangse humour itself. In other word, in Palembangse humour, requests may be FTA with functioning as humour.

## 5.2. Qualitative results

*Kelakar* in Palembangse is interpretable as ‘jokes/joking’. Of the 10 texts selected in this study, this paper uses Uncle Juhai story number 9 (See table 1 above). It is entitled *Empat kali nambah* ‘Four time extra’. This Uncle Juhai 9 text begins when Mang Juhai’s old friend invites him to have lunch. When Mang Juhai and Mang Oding were talking and reading the newspaper on the terrace of Mang Juhai’s house; not long after they are talking, suddenly, Mang Juhai’s phone is ringing. It is Mang Juhai and Mang Oding’s old friends, represented by Mang Benu, who has been away from Palembang in a long-time taking care of his plantation in his village. They promised to meet at a restaurant in the city of Palembang. In the restaurant, Mang Juhai got laughter by Mang Oding and his friends when they ate *Pindang* in Bukit area yesterday afternoon. This text shows the jokes, teasing and directives in the context of Palembangse humour and directives. The examples in scripts and analysis are presented the Appendix. The representative example showing one of the texts in Uncle Juhai stories data sets. Each script has been identified and the results are described as follows.

The first script is Mang Juhai’s greeting when he picks up the phone from his old friend named Mang Benu. Then, Script 2 and 3 are expressions of asking for news because Mang Juhai and Mang Benu have not seen each other for a long time, and to express this homesickness, Mang Benu invited Mang Juhai to have lunch together at a restaurant. Script 4 shows the form of Mang Benu’s request to Mang Juhai to fulfill his invitation. Then, Script 5 is Mang Juhai’s response to Mang Juhai’s request. Mang Juhai’s response shows Mang Juhai’s acceptance and pleasure and is indicated by the word *mantap* ‘cool’. Script 6-7 is a form of Mang Benu’s requests for Mang Juhai to enjoy one of Palembang’s specialties, which is called *pindang* ‘Indonesian salt-boiled fish’. The directive speech act in script 7 is the Palembangse form of request and uses the word, *kando* ‘oldest brother’, as a form of respectful greeting to Mang Juhai. The word *kando* has the meaning of an older brother who is usually older in age so that by using *kando* in the script 7 Mang Benu showed respect for Mang Juhai and from here Mang Benu used a bald on record strategy with positive politeness [13, 40]. The word *kando* indicates a softening of the illocutionary power, by realizing a strategy in the form of a sub strategy using an identity marker as a member of the same group. The word *kando* reflects a group similarity marker in the form of the use of the kinship greeting word and the native Palembang dialect.

Furthermore, because this food (*pindang*) is a very popular food in the city of Palembang, the script 8 shows that Mang Juhai already understands and immediately mentions one type of *pindang* variation for himself. Mang Juhai then ordered *pindang gabus* ‘snakehead fish *pindang*’. Besides ordering food, script 9 shows that the main character Mang Juhai also ordered orange ice and in the description at the appendix below. It shows that Mang Juhai ate heartily and as a result he added “four times” the rice. In accordance with the topic of this story, in Palembang culture, eating with *pindang* does have an association of eating side dishes and accompanied by rice.

Moreover, Palembangse humour occurs in script 10. The Mang Juhai incident to add rice is what causes jokes and teasing in Palembang. As seen in Appendix A below. Palembang’s typical jokes and teasing occur in script 10. Mang Oding, as another close friend of Mang Juhai, teased and joked that Mang Juhai actually ate a lot (greedily). The speech *Bebener kando, la empat*

*kali kamu tuh nambah nasi* (For real *kando*, it is already your fourth plate of extra rice) is a typical form of joke in Palembang. The word *bebenar* which is translated as for real *kando* and has an association as something / excessive action. Or in the informal language it is called "*lebay*". The utterance "It is already your fourth plate of extra rice" is also a Palembang-style joke. Mang Oding's jokes in this script are funny because they have the effect of exaggeration and ridicule. The form of Mang Oding's taunts for Mang Juhai was more clearly seen in his next speech, namely: *ini namonyo bodi sedan muatan fuso* 'this is what people say about the saloon car's body with the load of fuso truck'. The statement *bodi sedan muatan fuso* is an utterance which means that although Mang Juhai's body looks small, it turns out that his stomach can hold a lot of food.

Although, the script 10 seems to be mocking the limbs, this is accepted by Mang Juhai with a smile (see description in the next script / script 11). The jokes and teasing shown in script 10 show Mang Oding's form of communication to Mang Juhai as a non-serious (non-bona fide) form of communication 35. The joke of script 10 is funny because besides the script shows exaggerated statements (but is shown by facts), the script 10 also shows a form of ridicule that shows familiarity. Teasing from Mang Oding to Mang Juhai was an act of face threat (FTA), however, in the context of this story, Mang Oding's taunts of Mang Juhai was a mockery of a false face 8. This is understood by the Palembang speech community as a form of intimacy and solidarity; because the relationship between Mang Juhai, Mang Oding, and Mang Benu has been long established. From here, jokes and teasing in Palembang culture can be found in an informal conversation and the relationship between speakers and interlocutors is a long-established relationship with high trust. Thus, in Palembang cultural practice shows that the longer the relationship and trust is built, the easier it is for speakers to make jokes and teasing. This finding shows that it seems that the FTA in the directive and teasing in the Palembang language has reduced or decreased the level of threatening the face with the jokes conveyed by Mang Oding.

Furthermore, script 11 is a form of directive as well as a joke conveyed by Mang Juhai to his friends (Diem-diem bae Ding ah 'low your voice Ding, ah'). Script 11 is called a directive because Mang Juhai asked his friend not to speak too loudly, which embarrassed him. Mang Juhai's utterance to ask his friends to name themselves (Ding / Oding) and call himself "*kando*" is a form of bald on record strategy with positive politeness by using kinship greetings. By using this sub strategy of politeness, it was easier for Mang Juhai to ask his friends to lower their voice.

Script 12 is a response from Mang Benu, with style and wise answers, Mang Benu tried to reconcile Mang Juhai and Mang Oding. He defended Mang Juhai to eat a lot and stated still and was able to pay. Also, this response also contains a comic situation in which Mang Benu, as the "host" or the one who pays for food at the restaurant, continues to defend Mang Juhai. The funny situation that occurs because of the ridicule, jokes and directives seems to be what creates a distinctive language and cultural practice in Palembang culture. Discourse characteristics identified from the conversation between Mang Juhai and his friends show that they use causal / informal language and functions of solidarity. The topic is delivered through negotiated interaction. The way the actors peak reflects and perpetuates Palembangnese cultural expectations and power positions. Face Threatening Acts (FTAs) occur through directive action. However, there is no indication that any offence results since the conversation is held in a private setting and the characters are very familiar with each other.

Attardo [47] argues that teasing is usually associated with humour, although teasing sometimes seen as funny interactions that have an element of criticism. While Drew in Attardo [47] argues that ridicule is a way to correct a partner's behavior, from here, it seems that the teasing done by Mang Oding to Mang Juhai is ridicule to correct Mang Juhai's behavior, who ate too much and add rice up to four times. Also, it seems, Mang Oding's teasing is both an approach and an example of socially acceptable ridicule [40]. This means that teasing between intimate friends can be socially accepted and enjoyed by readers of the Palembangpos newspaper as a humor in the city of Palembang.

From the teaser's point of view, it seems Mang Oding's temptation to Mang Juhai falls into the function of affiliation [48], which means showing alliances with and against other participants. Overall, the analysis in the text of Uncle Juhai stories in the title "Four extra time" confirms what Boxer and Cortés-Conde [49] convey. Teasing is usually most common among close friends and least seen among strangers. This is because a close friend / intimate friend has a past history to be exploited and makes it understandable so that there is no misunderstanding. Partington [8] states that teasing can actually build solidarity because the potential for a word to threaten or hurt is disabled by the context. This paper shows that the teasing, jokes, and directives carried out by the main character named Mang Juhai and his close friends, Mang Oding and Mang Benu in these scripts are forms of communication and expressions that are warm and build intimacy. From here, they build solidarity within groups of people speaking the Palembang language. Even though Uncle Juhai's text is a humorous text, the readers can capture evidence of laughter through themselves and in this paper, it is shown through the transcript in the Appendix below (for example in script 14). In this paper, laughter is one proof of acceptance of humour and directives in the Uncle Juhai stories and laughing shows affiliation. An expression of solidarity is called affiliation. While harmony is referred to as an expression of agreement with the opinion of what other people say [8].

This Uncle Juhai stories data set has shown that Palembangnese humour and directives are distinctive for the combinations of directness and acceptance of these directives through humour. This is evidenced, firstly, by the popularity of the Uncle Juhai stories, which affirms the wide cultural acceptance of these texts as a type of cultural artefact. The explanation above clearly highlights that readers can recognize and accept funny utterances from the main character (Mang Juhai) and supporting



characters (Bik Juhai/Bik Juhai, Mang Oding, Mang Benu and Mac Dul). The complexity of the contextualisation, cultural references and style of humour, which is difficult to translate without rendering a significant amount of background information, indicates that the humour and directives, in combination, find a ready audience in the local population, and acts a distinctive cultural expression across and of Palembangnese culture. While many topics and interactions are transferrable through translation, it is clear that the special appeal of these stories is local, parochial, and cultural. One central feature of this distinctiveness is shown in the data when the people of Palembang tend to speak directly without “courtesy” and/or “politeness” when they have a familiar and close relationship. Indeed, this directness is not only acceptable, but it also seems to be a desirable trait of the culture- especially when used to convey humour as entertainment. In other words, Palembangnese enjoy seeing themselves, fictionalized, but still highly recognizable, in the depictions of local, everyday interactions. These texts are clearly tailored for them and valued by them as humorous representations of their society and culture.

## 6. Conclusion

This paper has shown how jokes, teasing and directives play a role in building and maintaining the identity of the Palembangnese speaking community group. Jokes, teasing, and directive appear alternately and form humour in the Uncle Juhai stories. As one of the most popular text representations in the Palembang print media, the Uncle Juhai stories show that this text is a funny, interesting, acceptable, and entertaining text for the people of Palembang. Uncle Juhai stories, as humour artefacts, are highly unifying as a social cohesive device, embodying and reinforcing specific cultural norms which are accessible and rewarding for the interlocutors. This paper, as the first paper to analyse the Uncle Juhai stories data sets based on research and humour theory, contributes as a basis for research into humour in Palembang and other popular texts in Palembang.

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## Appendix A. Uncle Juhai stories 9 “Four time extra”

Script 1	Mang Juhai:	Assalamu’alaikum. Eh apo kabar dindo, lamo dak ketemu kito. Lagi ado di Palembang, apo kamu tuh,” ucap Mang Juhai  <i>‘Assalamualaikum, eh how are you Dindo? Long time no see. Are you in Palembang now?’</i> <i>‘Said Mang Juhai’</i>
Script 2	Mang Benu:	Wa’alaikumsalam kando, kabar baik. Yo aku ni lagi ado di Palembang, kangen dengan dulur-dulur, lalamo dak ketemu ini, jawab Mang Benu melalui telepon.  <i>‘Wa’alaikumsalam, I am good Kando. Yes I am in Palembang and it’s been a long time not to see eveyone, I’ve missed everyone’.</i>
Script 3	Mang Juhai:	Apo dio rencano kito siang ini,” tanyo Mang Juhai lagi.  <i>‘What do we plan for this afternoon’</i>
Script 4	Mang Benu:	’Ini kando, untuk ngobati kangen, aku nak ngajak kando samo kando Oding, jugo dengan kawan-kawan kito yang laen untuk makan siang besamo. Kebetulan, kalo sekedar ntraktir di rumah makan biaso tapi lauknyo lemak, masih pacaklah dindo kamu ni,” terang Mang Benu.  <i>‘To treat the nostalgia, I plan to invite Kando Juhai, Kando Oding and others to have lunch together. Well I don’t think it’s a big deal for me to treat you in a regular Pindang Restaurant with great side dishes, I can afford it. Explained Mang Benu’.</i>
Script 5	Mang Juhai:	Nah, mantaplah itu, dimano rencano kito makan siangnyo. Kebetulan ini, aku lagi ngobrol samo Oding nian,” kato Mang Juhai.  <i>‘Nah, that sounds great, where do we plan to have our lunch? Accidentally, I’m talking to Oding Now. Said Mang Juhai’.</i>
Script 6	Mang Benu:	Kito makan siang di rumah makan di Bukit ini bae kando ye, kato kawan-kawan laen yang kutelepon duluan tadi, lauknyo terutamo pindangnyo lemak, terus regonyo masih tejangkau di kantong. Jangan lupu jam 12 kito la disano ye,” jelas Mang Benu sambil nutup telepon.

- Script 7 Mang Benu: 'Let's just eat in a restaurant at *Bukit ye*, others said their dishes especially the *Pindang* is delicious, and it's affordable for my pocket. Don't forget we're going to be there by 12 o'clock *ye*'.
- Script 7 Mang Benu: Langsung pesan makan bae kando," kato Mang Benu.  
'Let's order your dishes *Kando*'
- Script 8 Mang Juhai: Yo dek, kami beduo Oding, pesan pindang palak gabus ye.  
'Yes *Dek*, both I and *Oding* would like to order the head part of Snakehead fish *Pindang*, *ye*'
- Script 9 Mang Juhai: Minumnyo es jeruk bae," kato Mang Juhai samo pelayan rumah makan itu.  
'Dak lamo, pelayan ngantarke makanan ke Mang Juhai dan Mang Oding, sementaro Mang Benu dan yang lainnya, memang la beguyur makan'.  
Alhasil, entah kareno lapar atau rakus, Mang Juhai idak sadar kalo dio sudah empat kali nambah nasi.  
'Orange Juice for the drink  
Said *Mang Juhai* to the waitress  
Not long, the waitress deliver the food to *Mang Juhai* and *Mang Oding*, while *Mang Benu* and others were eating.  
Eventually, whether hungry or greedy, *Mang Juhai* didn't realize if this was his fourth plate of extra rice.
- Script 10 Mang Oding: 'Bebener kando, la empat kali kamu tuh nambah nasi, ini namonyo bodi sedan muatan fuso," kelakar Mang Oding yang buat ketawo Mang Benu dan kawan mereka lainnya.  
'For real *Kando*, it's already your fourth plate of extra rice, this is what people say about saloon car's body with the load of fuso truck
- Script 11 Mang Juhai: 'Diam-diam bae Ding ah, malu kando kau ni dengar pengunjung lain, kalo sekitoan bae dak masalah," jawab Mang Juhai sambil senyum-senyum.  
'Low your voice *Ding*, you embarrassed me to other customers, it's no problem if it's between us  
Answered *Mang Juhai* smiling
- Script 12 Mang Juhai: 'Sudahlah Ding, biarkelah kando kito nak nikmati makanan. Dak apo-apo, kalo sekadar makan mak ini, masih tebayar aku," ujar Mang Benu nengahi keduonyo  
'Never mind *Ding*, let him enjoy his food. No problem, I can afford this kind of food".\*  
Said *Mang Benu* mediated them.  
As a result, after eating *Mang Juhai* can't hardly move his body. He can't even stop burping.
- Script 13 Mang Juhai 'Ini baru namonyo makan siang, lemak jugo berarti pindangnya disini ye," tambah Mang Juhai yang buat ketawo kawan-kawannya.  
'Now this is what I call lunch, it proves that the *Pindang* here is delicious
- Script 14 Sam: Hahaha, bebenar mang, besak nian berarti muatan perut kamu tuh, kapan sampe empat kali nambah nasi mak itu. (Sam)  
'Hahaha... for real *Mang*, it's true that your stomach load is very big. If you're able to have four plates of extra rice

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