Humour to Build Relationship in Initial Part of Marriage's Skit on Makassarese

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Abstract: Humour has two sides, it can be functioned to escalate the conflict and to reduce the conflict. The present paper specifically emphasizes the function of humour to build the relationship between the speakers on Makassarese skit about initial part of Marriage. This paper used Halliday's theory to cover the data especially in ideational and interpersonal meaning of data. The aims of this paper are to analyze the patterns of transitivity and modality in Makassarese skit and to interpret the way of comedian (speakers of skit) build the relationship through their humour. However, this paper examines the universality of Halliday's theory particularly in Makassarese. In fact, this theory cannot fit in all Makassarese data, especially in dividing process of functions in the level of ideational and interpersonal meaning of the data. Furthermore, in building their relationship through humour, Makassarese speakers tend to use many material and lack of deontic modality with no obligation category of modality.

Keywords: Humour, Makassarese skit, initial part of marriage, transitivity, modality

A. Introduction

One language has its own characteristics which makes it different with the others. The languages have their own uniqueness, especially in conveying the humour. In doing communication people sometimes face the humour situation. Humour likes a knife, it has two sides where in one social situation, humour can escalate the conflict, but in the other side, it can reduce the conflict. In fact, people use the kinds of humour to express their ideology and also through humour, they show their power. Indeed, humour and jokes are two different concepts. Freud (in Gunther, 2003:13) said that humour and jokes are two distinctive concepts where they can be explained in term of a release mechanism (due to 'saved' emotional expenditure), but only humour has an element of superiority (social aspect) [1]. Based on his opinion, it can be suggested that humour and power have the complex relationship.

In addition, Norrick (1993 in Gunther, 2003:13) described that there is a complex interrelation between humour and context where any account of humour must take into account of the cultural context [2]. Thus, shared knowledge about cultural values is the essential prerequisite for humour to occur. In fact, socio-cultural aspects of humour can be addressed by the superiority theories or in other words, the power of relationship can be identified in communication by looking out the socio-cultural aspects of humour used by the speakers.

Actually, the planning to make this paper starts in 2014 after conducting the field research about *Ganrang Bulo* in Makassarese culture and recording the initial part of marriage skit's video which is performed by the two singers of *Ganrang Bulo* (*pakelong*). That performance showed that in doing communication, the speakers of skit (comedians) used some kinds of humour and they made the audiences laugh. The speakers also showed their power by using those humour and then used them to build the relationship.

Starting from the point that each cultures has the way to convey the humour in every kinds of social situation, this paper is designed to 1) analyze the patterns of transitivity and modality in Makassarese skit by using Halliday's theory, 2) interpret the way of comedian (speakers of skit) build the relationship through their humour. Zelizer (2010:2), he stated that some aspects of humour are –the content of the message, the speaker's motivation and tone, and also the way of receiver to interpret the humour [3]. Finally, the reason in analyzing transitivity and modality system of skit's data is because this analysis can render the content of humour that conveyed by the speakers and can interpret the attitude (motivation and tone) of speakers in conveying their humour.

B. Review of literature
1. Skit of discourse

Skit is a sort of discourse which the speakers of skit constructed a discursive practice and became the

producers of discourse. Realizing about the genre on discourse where the speakers of skit constructed their own social activity is very important. In their funny performance, they used some humour to produce discourse (in this research, because of the skit performance was conducted in marriage ceremony, so the speakers talked about initiating marriage). Furthermore, in constructing the discourse, there is also an influence of social and cultural background of the speakers. The production of discourse by the speakers of skit is oscillated between socio-cultural aspects of humour that they used and the process of maintaining the power of relationship between them. Chouliaraki and Fairclough (1999:140 in Breeze, 2011:10) noted that the grammatical tissue of language maintains the social context [4]. This paper tries to look carefully the socio-cultural context of discourse production on skit to identify grammatical layer of language that constructed by the speakers of skit.

2. Patterns of transitivity and modality on discourse

Halliday (2004:170) proposed that transitivity is a fundamental property of language that enables people to build a mental picture of reality [5]. It consists of the flow of events (what is going on), such as; doing, happening, sensing, saying, being or having. In transitivity system, Halliday specifies six different types of processes in constructing the world of experience.

Furthermore, Halliday (2004:147) explained about modality which meant as intermediate degrees between positive and negative poles (polarity system) [6]. However, modality analysis is used to characterize humour orientation of speakers from data skit of Makassarese and then tries to confirm the hierarchy of power toward the speakers. In addition, an analysis of modality establishes a hierarchy of power which is confirmed by transitivity analysis.

In Halliday's grammatical system, modality is included on the interpersonal meaning. In English, particularly modality can be expressed through a range of linguistic forms, it can be as modal auxiliary verbs, adverbs, adjectives, verbs and nominalization. In fact, the way in expressing modality in English is different in Makassarese. In this case, recognizing the range of ways in which modality can be expressed in Makassarese and also relates it to the humour that the speakers of of Makassarese' skit used. Furthermore, in making this part more specific, Fowler's postulate (1985:72) about 5 categories of modality is used to interpret speakers' attitude [7], they are;
a. Validity refers to the greater or lesser confidence that expressed by the speaker in facing the truth of the proposition.
b. Predictability refers to the prediction of future events in which are they more or less likely to occur.
c. Desirability refers to moral, aesthetic, or practical judgments.
d. Obligation refers to speaker's judgment that obligates the receiver of message to do some action.
e. Permission refers to the speaker allows the receiver or addressee of message to do some action.

Furthermore, validity and predictability are included in the epistemic category of modality which also marked the category without element 'will', while the last three categories; desirability, obligation, and permission are included on deontic category of modality that marked with element 'will'.

3. Socio-cultural aspects of humour

Before explaining the socio-cultural aspects of humour, this section begins to define the term of humour. Basically, humour has a number of definitions, such as; 1) The quality of action, speech or writing which excites the sense of amusement, ludicrous, comicality, fun, or oddity. 2) The faculty of perceiving or expressing the ludicrous or amusing.

In general, humour can be something planned or something that appears as spontaneous action. It also happens in social interaction while the context of creating humour is very basic. Indeed, the researches about humour present many complexity because it has linked to the number of disciplines, such as; sociology, anthropology, psychology, linguistic, and philosophy.

However, there are many theories of humour, but this paper only mentions three dominant theories which is noted by Mc Creaddie and Wiggins (2009 in Zelizer, 2010:3) [8] and Gunther (2003:6) [9], which include:
a. Incongruity theories (cognitive-perceptual) focus on a funny experience from the mismatch of reality and play. These theories of humour appear when there is something abnormal based on the perception or knowledge and through the cognitive process.
b. Release theories (emotional) concern on humour based on psychological mechanisms in which humour can help to release tension or emotion when a person facing a life-threatening experience.
c. Superiority theories (social) focus on humour as a form (a tool) of social superiority against or cooperate with another group. Specifically, this theory more concern on the role of humour plays in interpersonal relationship.

Furthermore, this paper focuses to use superiority theories in exploring the socio-cultural aspects of humour on skit. Starting the point of socio-cultural aspects of humour, Peter Berger (1997 in Zelizer, 2010:3) noted that,

"Humour — that is, the capacity to perceive something as being funny — is universal; there has been no human culture without it. It can be regarded as a necessary constituent of humanity. At the same time, what strikes people as funny and what they do in order to provoke a humorous response differs enormously from age to age, and from society to society" (p. X). [10]

From Berger's statement, he suggested that all cultures or groups have their own capacity and need to make or conduct humour, and they also have their own way to create humour as their identity. Therefore, identifying process of one culture can be done by looking the way of that culture creates humour. In addition, Zelizer (2010:1) in his study suggested that humour has an important role in building positive relationship or it is also potentially in escalating conflict in communication process [11]. It is similar with the point on this paper to focus on how the speakers of skit created humour to build their power of relationship.

C. Methodology

This paper uses descriptive qualitative method in analyzing process of data. In collecting the data, it uses some procedures, include; 1) Observation: For getting data of Makassarese' skit, participant observation (field research) was conducted in the research site –*Kampong Paropo,* Makassar, Indonesia. The researcher conducted it to identify the social situation in data of Makassarese. 2) Note Taking: In the process of observation, the researcher takes down all notes to make clear all the information which is found in the field. This technique is conducted especially in observation process of Makassarese skit's performance. 3) Recording: To gain skit's data of Makassarese, the researcher made a video recording when the speakers of skit (comedians) performed their funny skit in the field research.

After collecting the data, the researcher uses descriptive qualitative analysis as follows: 1) Watching the skit video of Makassarese and transcribes it to find out skit's data. 2) Classifying the data per exchange to show the maintaining process of power of relationship. 3) Then, analyzing skit's data to identify the patterns of transitivity and modality after classifying data into clauses by using Halliday's theory 4) After that, interpreting the using of humour by speakers of skit in relating with the

patterns of transitivity and modality. 5) Finally, explaining the power of relationship of speakers by looking the relation between socio-cultural aspects of humour and the patterns of transitivity and modality.

D. Finding
1. Halliday's Theory in The Pattern of Makassarese' Transitivity

There are some challenges to use Halliday's theory in Makassarese' data, because Makassarese has some differences with English, especially in their word order. Indeed, when applying this theory to Makassarese data, this paper finds out that this theory is quite inappropriate to Makassarese data in the part of ideational and interpersonal meaning. For example in two clauses of skit's data below:

B :Oi,   ada -ja' , lailahaillallah
  Hei,   here   I , lailahaillallah
  Hei, I'm here, lailahaillallah

Oi,	Ada		-ja'
	Circ. of loc.	**Pro. existential**	Existent

A: katte anjo paeng,
  You   that apparently
  That's you apparently

Katte	Anjo		paeng,
Identifier	Identified	**Pro. rel. identifying**	

Halliday's theory cannot cover Makassarese data in some clauses above because one word of Makassarese can have two functions directly. For example, the word *ada* of clause 2 in Makassarese has two functions as circumstance of location and as process existential in the level of ideational meaning. And also the word *anjo* in clause 3 which also has two functions as identified (subject) and as process relational identifying. These data show that Halliday's theory cannot fit in all data of Makassarese, especially in dividing process of function in ideational meaning.

And another finding in the ideational and interpersonal meaning of Makassarese data is the position of process (finite) can be after and before the predicator which English shows the position of process (finite) only before the predicator. The examples can be seen below;

B : ero'mi naisseng anjo   tau   appala' - ka?
  Want   know   that people propose have
  have people who proposed wanted to know that?

ero'mi	Naisseng	Anjo	tau appala'	-ka?
Mental	Circ. cause	phenomenon	Senser	**Process**

A : ih, tena ku a'bayara punna naik -ka?

| Ih, | don't | I | pay | if | up | am |

Ih, I am not pay when I drive up (by car)?

Ih,	Tena	Ku	a'bayara	punna naik	-ka?
	negation	Actor	material	Circ. loc. temporal	Process

In both clauses above, the suffix –ka represents as the process (finite) which is located after predicator, where in Halliday's theory the position of process (finite) is always before predicator. In fact, Makassarese data show that process (finite) can be positioned before and after the predicator. In fact, eventhough Halliday's theory cannot fit in all Makassarese data, but this theory gives valuable help in analyzing process of transitivity and modality pattern of this data.

2. Transitivity and Modality in Makassarese Skit

The result of analyzing Makassarese skit's data shows that the most significant occurrence of process type is material process which is around 31 occurrences, then relational process types which are about 19 occurrences, and then mental process type which is in 15 occurrences, the next is verbal process that is around 8 occurrences, and also existential process is around 3 occurrences, and the last is behavioral process that is in 2 occurrences. Indeed, this paper only focuses the four significant process types of Makassarese skit' data

Table 1: Total of Process Types and Their Occurrence in All Exchanges

Process Types of Makassarese' Data	Total of Process Types' Occurrence	Exchange's Total of Process Types' Occurrence
Material process	31	in all exchanges
Verbal process	8	In 5 exchanges
Mental process	15	In 6 exchanges
Behavioral process	2	In 2 exchanges
Relational process : • Attributive/Possessive • Identifying	7 12	In 9 exchanges
Existential process	3	In 2 exchanges

Furthermore, the use of modality by the speakers in Makassarese skit can be the assessment to analyze about power of speakers in building their relationship through their sense of humour. From Makassarese skit's data, can be identified about 12 clauses which contain modality from the total 78 clauses. The data are served on the table below;

Table 2: Data of Modality in Makassarese Skit

No.	Number of Clause	Modality of Halliday's Theory	Fowler's Category of Modality
1.	11th clause	La' (Finite: Prob./Sub.-Imp./Mid.)	Desirability
2.	12th clause	Ja (Mood Adjunct: Obl./Sub.-Exp./High)	Validity
3.	15th clause	Tojenna (Mood Ad: Inten./Sub.-Exp./High)	Validity
4.	30th clause	Me (Mood Ad: Inten./Obj.-Exp./Low)	Validity
5.	46th clause	Mami (Mood Ad: Inten./Obj.-Exp./Low)	Validity
6.	49th clause	Mi (Mood Ad: Inten./Obj.-Exp./Low)	Validity
7.	55th clause	Barang (Finite: Pro./Obj.-Imp./Low)	Predictability
8.	57th clause	Bara' (Finite: Pro./Obj.-Imp./Low)	Predictability
9.	70th clause	Ji (Mood Ad: Inten./Obj.-Exp./Low)	Validity
10.	72th clause	Tena Kulle (Finite (Neg.): Pro./Sub.-Imp./Mid)	Permission
11.	73rd clause	Tena Kulle (Finite (Neg.): Pro./Sub.-Imp./Mid)	Permission
12.	78th clause	Ja (Mood Adjunct: Inten./Obj.-Exp./Low)	Validity

The data on the table 2 above show that from five categories of Fowler's postulate, obligation category is not found in Makassarese skit. In fact, the use of obligation in a proposition can be the assessment that there is one side who has the superior position rather than the other sides. However, from the data, it can be identified that category of validity is the significant category rather than the others which is around 7 occurrences, then permission and predictability, both of them are in 2 occurrences, and also desirability is in 1 occurrence.

E. Discussion

In transitivity pattern, Makassarese data show that the first position of process type is material and the second is relational process type. Makassarese speakers use the significant number of material process type because their orientation is to talk about the bride's need and what the bridegroom's family should do to fulfill all the needs of bride. The data show many material process types in all clauses. In other word, to convey the speakers' humour, 'the process of doing and happening' is expressed by them in significant number.

In fact, in the normal situation, the speakers should use relational process type significantly rather than other types because the context of situation is in the process to know each other between speaker A (as the initiator of the bridegroom's family) and speaker B (as the initiator of the bride's family). However, the socio-cultural background of Makassarese's speakers influences to the use of many material process types in their interaction, even in conveying their humour.

Furthermore, relating to the other aspects of humour that is the motivation and tone of speakers in

conveying their humour (Zelizer, 2010:2) [12]. In other words, the attitude of speakers toward the preposition which is they expressed, then the pattern of modality becomes the key to answer how the speakers use their humour to build their relationship.

In epistemic category, Makassarese speakers use validity in their interaction process where they try to play the intensity of their confidence about a proposition to their receiver of humour, for example toward *mi* which means *just*, *-ji* which means *only*, and *tojenna* which means *actually*. In predictability, the speakers of Makassarese use it in twice which they used modal *barang* and *bara'* which mean *may*. It can be interpreted that in conveying humour, they used predictability to figure out their prediction about something to their receiver.

In deontic modality's category, Makassarese speakers did not prefer to use many permission modals in their interaction. In fact, Fowler (1985:72-73 in Lillian, 2008:3) explained that obligation and permission modals can be the assessment to identify the superior position in a text, because their relation with power is very obvious, even the other three categories also show the authority [13]. In this case of permission, the one who is in the superior position has power to allow or forbid his interlocutor to do something. The superior has more chance to initiate the humour, such as in the clause of Makassarese skit below;

A : aih   <u>tena kulle</u>   <u>ricicili</u>   -ki?
    Hmm not   can   pay in installments it
    Hmm, cannot pay it in installments?
B : <u>tena kulle</u>   <u>ricicili</u>   -ki!
    not   can   pay in installments it
    it cannot pay in installment!

Speaker B also has superior position rather than speaker A, however both of them have the same number in initiating humour. In desirability, it only used once by speaker A. In fact, by looking out desirability modals in the skit, the speakers who have an authority can be identified because their interlocutor will try to convey his desire to them.

F. Conclusion

This paper provides one of the ways to analyze skit's discourse on Makassarese by using Halliday's theory. Indeed, this paper shows the universality of Halliday's theory in Makassarese skit and tries to render how speakers build their relationship through humour by analyzing the patterns of transitivity and modality used by them. Although, in the process of analyzing data, Halliday's theory cannot cover all Makassarese data, especially in dividing process of functions in the level of ideational and interpersonal meaning of it. However, it is still need to be developed by other researchers. The researcher considers that the research about the way of humour as a tool of relationship-building or peace-building is quite limited, even the exploration about humour through Halliday's theory is more limited rather than other theories in linguistics study. Finally, the researcher hopes that the next researchers can find out the new intention in humour's exploration, particularly in their vernaculars.

G. Acknowledgements

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