



**KNOCK-KNOCK JOKES TWEETS ON BASE ACCOUNT'S COMMENT
SECTION: A PRAGMATIC STUDY**

THESIS

Written by

Indah Bunga Lestari

210110101033

MINISTRY OF HIGHER EDUCATION, SCIENCE, AND TECHNOLOGY

UNIVERSITY OF JEMBER

FACULTY OF HUMANITIES

ENGLISH DEPARTMENT

JEMBER

2025



**KNOCK-KNOCK JOKES TWEETS ON BASE ACCOUNT'S COMMENT
SECTION: A PRAGMATIC STUDY**

THESIS

Presented to English Department, Faculty of Humanities, University of Jember
as one of the requirements to obtain the Bachelor's degree of English Literature,
Language, and Culture

Written by:

Indah Bunga Lestari

210110101033

MINISTRY OF HIGHER EDUCATION, SCIENCE, AND TECHNOLOGY

UNIVERSITY OF JEMBER

FACULTY OF HUMANITIES

ENGLISH DEPARTMENT

JEMBER

2025

DEDICATION

This thesis is dedicated to my beloved parents, Sutipyo and Rusyati, along with my older sister, Lailatul Badriyah, my cute nephew, Muhammad Hafiz Altaufik Ramadhani, my big family, and people who love to see me succeed in reaching all of my dreams.

MOTTO

“Allah does not charge a soul except (with that within) its capacity...”

Al-Baqarah: 286

“It’s the possibility of having a dream come true that makes life interesting.”

“There is only one thing that makes a dream impossible to achieve: the fear of failure.”

Paulo Coelho’s novel *The Alchemist*

DECLARATION

I hereby declare that this thesis entitled “**Knock-Knock Jokes Tweets on Base Account’s Comment Section: A Pragmatic Study**” is an original piece of writing, except for the quotations. The analysis and research contained in this thesis have never been submitted for any degree or publication. I also validate that the sources utilized and any assistance received throughout the process of constructing this thesis have been acknowledged.

Jember, 21st February, 2025

The Writer

Indah Bunga Lestari

NIM. 210110101033

THESIS

**KNOCK-KNOCK JOKES TWEETS ON BASE ACCOUNT'S COMMENT
SECTION: A PRAGMATIC STUDY**

Written by:

Indah Bunga Lestari

210110101033

Supervisors:

Head of Supervisor: Drs. Wisasongko, M.A.

Member of Supervisor: Dewianti Khazanah, S.S., M.Hum.

ABSTRACT

Dalam menciptakan sebuah humor, orang-orang melakukan pelanggaran maksim untuk membuatnya menjadi humor yang sukses. Penelitian ini bertujuan untuk menganalisis fenomena pelanggaran maksim dalam cuitan *Knock-Knock Jokes* dari bagian kolom komentar akun base @englishfess_ di X dan kontribusi konteks kultural dalam menciptakan efek humor pada cuitan *Knock-Knock Jokes* tersebut. Penelitian ini menggunakan teori humor semantik berbasis skrip (SSTH) oleh Viktor Raskin untuk menganalisis tipe humor yang digunakan pada data dan Teori Prinsip Kerjasama dan pelanggaran maksim oleh H.P. Grice untuk menganalisis pelanggaran maksim dalam penciptaan humor dalam cuitan *Knock-Knock Jokes*, serta teori konteks kultural. Menggunakan metode penelitian kualitatif, penelitian ini mengambil 20 data dalam bentuk foto cuitan pengguna X di bagian kolom komentar. Hasil penelitian ini menunjukkan bahwa semua data menggunakan tipe humor inkongruitas untuk menciptakan humor pada cuitan *Knock-Knock Jokes*. Sedangkan, jenis-jenis maksim yang dilanggar pada lelucon ini adalah maksim relevansi (70 %), maksim cara (20 %) dan maksim ganda, yakni maksim kuantitas dan cara (10 %). Maksim relevansi menjadi maksim yang paling banyak dilanggar karena sebagian besar humor pada cuitan *Knock-Knock Jokes* berasal dari inkongruitas atau irelevansi dari percakapan lelucon tersebut.

Kata Kunci: *Knock-Knock Jokes, base account, flouting of maxims, pragmatic study*

SUMMARY

Knock-Knock Jokes Tweets on Base Account's Comment Section: A Pragmatic Study: Indah Bunga Lestari, 210110101033, 2025; 44 pages; English Department, Faculty of Humanities, University of Jember.

This study focuses on the flouting of conversational maxim done in the Knock-Knock Jokes tweets on @englishfess_'s comment section, an Indonesian base account on X. Using Raskin's Script-Based Semantic Theory of Humour (SSTH) and Grice's Flouting of Maxim Theory, this research aims to examine the types of humour used in creating the Knock-Knock Jokes and its relation to the flouting of conversational maxims in the joke. Furthermore, this study uses cultural context theory to demonstrate the use of cultural context in constructing the humorous effect in the Knock-Knock Jokes. It helps to boost the humour for those who can grasp the joke and conversely, challenge those who cannot comprehend the humour of this joke.

There are three types of humour based on Raskin's SSTH. They are superiority, release/relief and incongruity theories. Superiority theory means that people laugh when something bad happens to others, as they feel better or superior to it. In release/relief theory, humour is used to release or diminish the tension that occurs in a kind of situation. Meanwhile, incongruity theory means humour that comes from something incongruent, irrelevant, or ambiguous that unexpectedly happens in a conversation. This incongruity type of humour is linked to Grice's Theory of Maxim, since those aspects of incongruity theory break the rules of certain Cooperative Principles (CP) or maxims of conversation. In this research, most of the data use incongruity type of humour. Nevertheless, some of them also use multiple types of humour, like the use of superiority and release/relief types of humour along with the incongruity one. Meanwhile, the highest number of maxims that are flouted in the data is maxim of relation, followed by the maxim of manner, and double maxims, i.e. maxims of quantity and manner.

Moreover, to comprehend the humour of the joke, it requires to know the cultural context used in the Knock-Knock Jokes tweets. As @englishfess_ is an

Indonesian base account, most of the punchlines in the Knock-Knock Jokes tweets use Indonesian cultures, such as Indonesian quotes, song, slang, or food names. Furthermore, the tweeters of this joke also utilize certain cultural contexts related to the fandom, song lyrics, and religious teachings. These cultural contexts can be used to show the cultural identities of the tweeters through the jokes. This identity then can foster a sense of belonging amongst those, who share similar cultures and also to introduce their cultures to the other users of X. Additionally, the use of cultural contexts in creating the humorous effect in the joke can boost the jokes for the readers, who share the similar cultures. Nevertheless, it may also be challenging to grasp the humour for those who do not belong to these cultures.

ACKNOWLEDGEMENTS

Firstly, I would like to send my greatest gratitude to Allah SWT for the blessings that have been given to me throughout my study life in the university for this last three and a half years. Secondly, I would like to send my appreciation to people who have contributed to every single moment during my study.

1. Prof. Nawiyanto, M.A., Ph.D., the Dean of the Faculty of Humanities, University of Jember.
2. Indah Wahyuningsih, S.S., M.A., the Head of English Department, Faculty of Humanities, University of Jember.
3. Drs. Wisasongko, M.A., as my first supervisor and Dewianti Khazanah, S.S., M.Hum., as my second supervisor who have guided me during my thesis writing process and taught me to be a better academic writer.
4. Agung Tri Wahyuningsih, S.S., M.Pd., as my first examiner and Yanuaresti Kusuma Wardhani, S.S., M.A., as my second examiner who have assisted me in improving my thesis throughout the examination process in order to create a better research.
5. All of my lecturers in English Department, Faculty of Humanities, University of Jember, who have given me the valuable lessons about everything, within and beyond the lecture materials during my study.
6. My parents, Sutipyo and Rusyati, who always love, support, pray and give the best for my life including my study. I would not have reached this phase of life without your financial and spiritual supports.
7. My beloved older sister, Lailatul Badriyah and your cutest son, Hafiz. This thesis is also yours, and for the new special and memorable thing in our lives.
8. My SAPI girls, Septi Nurdyah Anggraeni, Aulia Bening Qolbu, and Putri Ayundari. I give my deepest thanks for the love, support, and also happy moments we have made during our college lives. Thank you for always accompanying and celebrating my little accomplishments during my study and also becoming my favourite people I have ever met in Jember.

9. For all of English Department students, in Academic Year 2021, my seniors and juniors, who have given me the beautiful memories during my college life, and also for our worthy deep talks, discussions, new ideas and perspectives that change my life in a unique way.
10. My PMII friends and juniors, especially my beloved BPH [Eng.: Executive Board], Fatmawati, Cindy Virda Amelia Dewi, Revy Hilda Sofiani, Tri Aprilia Chusnul Khotimah, Haikal Faqih, and Muhammad Itqon Al Fatah, who have been giving me the memorable experiences during my study and also the support during my thesis writing process.
11. Special mentions to these people: Wening Aulia Dewani, my beloved confidante friend who has seen my ups and downs during working on this thesis and Rismayanti Khomairoh, who has been cheering me up throughout my thesis writing process.
12. To the old me, thank you and congrats. We nailed it. A dream we had to complete the Bachelor's degree in our twenty has given me the strength to finish this thesis quickly. Let's go on to achieve our other big dreams!
13. Last but not least, my own self, for the hard work that I have done during this study.

Hopefully, this thesis can contribute for the upcoming research in English Literature, Language, and Culture studies and all of people who read it in the future.

Jember, 21st February, 2025

The Writer

Indah Bunga Lestari

NIM. 210110101033

TABLE OF CONTENTS

COVER	i
DEDICATION	iii
MOTTO	iv
DECLARATION	v
APPROVAL SHEET	vi
ABSTRACT	vii
SUMMARY	viii
ACKNOWLEDGEMENTS	x
TABLE OF CONTENTS	xii
LIST OF TABLES	xiv
LIST OF FIGURES	xv
CHAPTER 1 INTRODUCTION	1
1.1 The Background of The Study	1
1.2 The Research Questions	4
1.3 The Goal of Research	5
CHAPTER 2 LITERATURE REVIEW	6
2.1 Previous Research	6
2.2 Theoretical Review	7
2.2.1 Humour.....	7
2.2.2 Scripted-Based Semantic Theory of Humour (SSTH)	8
2.2.3 Cooperative Principle	10
2.2.4 Flouting of Maxims	11
2.2.5 Cultural Context	13
CHAPTER 3 RESEARCH METHODOLOGY	15

3.1	Type of Research.....	15
3.2	Data Collection.....	15
3.3	Data Processing.....	15
3.4	Data Analysis.....	16
CHAPTER 4 RESULTS AND DISCUSSION.....		17
4.1	Results.....	17
4.2	Discussion.....	18
CHAPTER 5 CONCLUSION.....		40
REFERENCES.....		42

LIST OF TABLES

Table 4. 1 The percentage of the types of the flouted maxims on Knock-Knock Jokes tweets on @englishfess_'s comment section	17
---	----

LIST OF FIGURES

Figure 4.1	Screenshot of datum 1: Knock-Knock Joke using Indonesian quotes	19
Figure 4.2	Screenshot of datum 2: Knock-Knock Joke using One Direction's song	20
Figure 4.3	Screenshot of datum 3: Knock-Knock Joke using Indonesian Day song	21
Figure 4.4	Screenshot datum 4: Knock-Knock Joke using Indonesian slang	22
Figure 4.5	Screenshot of datum 5: Knock-Knock Joke using coughing sound	23
Figure 4.6	Screenshot of datum 6: Knock-Knock Joke using Adele's song	24
Figure 4.7	Screenshot of datum 7: Knock-Knock Joke using sexuality preference.....	25
Figure 4.8	Screenshot of datum 8: Knock-Knock Joke using greeting expression	26
Figure 4.9	Screenshot of datum 9: Knock-Knock Joke using Indonesian food	27
Figure 4.10	Screenshot of datum 10: Knock-Knock Joke using Sundanese food	28
Figure 4.11	Screenshot of datum 11: Knock-Knock Joke using French song	29
Figure 4.12	Screenshot of datum 12: Knock-Knock Joke using American kid slang	30
Figure 4.13	Screenshot of datum 13: Knock-Knock Joke using Houston's song	31
Figure 4.14	Screenshot of datum 14: Knock-Knock Joke using Indonesian expression.....	32

Figure 4.15	Screenshot of datum 15: Knock-Knock Joke using naughty thing	33
Figure 4.16	Screenshot of datum 16: Knock-Knock Joke using fandom's slang	34
Figure 4.17	Screenshot of datum 17: Knock-Knock Joke using Islamic expression	35
Figure 4.18	Screenshot of datum 18: Knock-Knock Joke using Islamic teaching	36
Figure 4.19	Screenshot of datum 19: Knock-Knock Joke using Voldemort's photo	37
Figure 4.20	Screenshot of datum 20: Knock-Knock Joke using Joko Widodo's iconic line.....	38

CHAPTER 1

INTRODUCTION

1.1 The Background of The Study

Humour is a conversational form that aims to elicit laughter. Venkatesan (2022) states that people of all ages like humour. It is characterized by exaggeration, overstatement, ambiguity, incongruity or irony, hostility, sudden insight, superiority, surprise or shock, tension and release, a twist or trick, wordplay, abrupt imagery, or unexpected insight. Humour has many purposes, including amusement, teaching, relaxation, healing, establishing supremacy, gaining status or control, arguing, persuading, bonding or making relationship, promoting social change and saving face. Shade (1996) claims that humour is divided into 4 categories: verbal, figural, visual, and aural. Verbal humour focuses on the use of words to create a humorous effect. It emphasizes incongruity using techniques such as understatement, contradiction, exaggeration, surprise, or reversal. Subtypes of this humour include puns, riddles, jokes, satire, limericks, parodies, anecdotes, farce, irony, sarcasm, tall tales, and wit (Wardah et al., 2023).

Jokes, as one variety of verbal humours, are a universal form of human expression. Jokes are, obviously hilarious and causes the listener or viewer to laugh. At the first glance, the primary purpose of jokes appears to be solely about enjoyment, entertainment, pleasure, and the stimulation of laughing. However, jokes may serve an assortment of additional functions that are closely connected to other types of humour (Braga & Logan, 2023). In the 21st century, jokes are often shared through virtual posts, tweets, or instant messaging on smartphones. A modernized form of joke-capping sessions is a series of puns created by various users on internet forums, online threads, and so on (Chiaro, 2018). In social media, jokes can be utilized to amuse the followers or other users of them. As one of the purposes of using social media is entertainment, citizens oftentimes post or exchange certain jokes with each other just for amusement with fellow users.

One of jokes that will be analysed in this study is Knock-Knock Jokes. Knock-Knock Jokes are type of joke that is begun by imitating a guest knocking at

a door, and then the hearer confirms his or her grasp of the punch line, which is the speaker's humorous intention (Bugheşiu, 2015). This joke has its own formula of conversation. The first line starts with the word “Knock-knock”, and then gets response “Who’s there?” The speaker answers it by saying a word, whether a proper name, some words, etc. The hearer will reply with “... who?”. Lastly, the speaker will say the words that become the punch line and the humour of this conversation. Knock-Knock Joke commonly consists of 5 lines, which are divided into the set-up lines and a punchline in the last line of the joke.

In Raskin (1985)’s *The Script-based Semantic Theory of Humour*, a text may be considered as a single-joke if “(a) the text is compatible fully or in a part, with two different scripts, or (b) the two-scripts with which the text is compatible are opposite.” The concept of this opposite script is often used as a basis of Incongruity Theory of humour. Lynch (2002) in Damanik & Mulyadi (2020) states that this theory discusses a cause of the laughter by the incongruity in the conversation. It comes from one’s understanding when something is incongruous with the logic utilized to perceive what will happen. There is an oddity between the conceptions prepared in certain situations and the actual happenings that are supposed to be connected to the concept. It is interrelated with the irrelevance of the conversation that happens in constructing the Knock-Knock Jokes. In this joke, the incongruity occurs between the set-up and the punchline of the joke, wherein the expectation of the listener subverts with the punchline. The humour comes from this unexpected punchline, which is incongruent with the listener’s concept of conversation thought before.

The irrelevant conversation in Knock-Knock Jokes is related to Grice’s (1975) *Flouting of Maxim Theory*. The implicatures-constructed in the jokes derive from the flouting of cooperative principle or the maxim of conversation. The jokes may flout one or more types of maxim. People commonly flout this cooperative principle intentionally in making a joke in order to gain their hilarious goal in the conversation.

Knock-Knock Jokes are frequently shared not only in the face-to-face conversation but also in the online platform, such as social media. In this research,

one of the social media that will be discussed as a platform to construct this joke is X. The former name of this popular social media site is Twitter. X is an online microblogging platform that allows users, known as tweeters, to post updates of up to 140 characters in length, known as tweets. (Scott, 2015). X is one of the most commonly used Online Social Networks (OSNs) nowadays. Reaching 650 million users, it is practically the third most popular social media after Instagram and Facebook (Antonakaki et al., 2021). It has approximately 100 million daily active users with 500 million tweets exchanged on the platform each day (Agrawal et al., 2023). People who use X on a regular basis are mostly young people. Based on several statistics, the bulk of X users are between the ages of 25 and 34, accounting for around 38.5 % of the platform's audience. Additionally, roughly 58 % of X users are aged 18 to 34. 61.2 % of its users are male, while 38.8 % are female (Dean, 2024; GillPress, 2023; McLachlan, 2024).

One of X's features that is used to share the jokes is base account. A base account is a place where followers may anonymously distribute information and connect with another via a third-party intermediary that functions as a 'menfess' delivery channel. 'Menfess' is an abbreviation of mention and confess. It is a message sent automatically to the base account's tweet using the bot (Pramesti & Wenerda, 2023). The sender of this 'menfess' then can interact with or respond to the other users that are being the information givers in the comment section. This base account has its own particular theme and topic that will be the branding of the account. There are, for instance, the base accounts that focus on tweeting about gossip, fandom, school or college life, as well as learning certain subjects, such as language, investment, and so on.

Knock-Knock Jokes is one of the jokes that is frequently shared in social media since the pandemic, including Indonesia. During pandemic of COVID 19, millions of people created humour scripts related to COVID-19 on social media to ease pain, brighten mood, and divert from the hardship in accepting the new normal. Many people use humour as a coping mechanism for the bad situations they face (Torres et al., 2020). Knock-Knock Jokes are shared in the form of videos or written texts on social media. On X, certain base accounts often tweet about jokes. The

followers then try to tweet the same jokes in the comment sections to boost this fun atmosphere on X.

In constructing the jokes, one usually uses the cultural context to make it interesting and unique. Elkhayma (2021) claims that humour and culture are inseparably intertwined since each is a part of the other. Humour may not be appreciated without a comprehension of its surrounding culture. In other words, humour is cultural. Furthermore, despite cultural distinctions, societies all around the world frequently laugh at the cross-cultural humour. Cultural norms, values and customs shared by a certain community are usually understood by its people. The same as the humour, it is commonly shared and enjoyed by the members of certain communities unless it is universal, such as laughing at stereotypes about particular peoples or nations. Humour addresses several issues such as marriage, stereotypes, politics, sex, etc. that are typically relevant to those who have them in common. Humour is usually embedded with cultural significance.

Likewise, cultural context may be needed to construct the Knock-Knock Jokes in social media. It is not only utilized to boost the humour of the jokes but also to alienate people from understanding them. If the users who read these Knock-Knock Jokes tweets are not from the same society as the sender, they may not catch the humour of the jokes.

The foci of this research, thus, are double layered. First, it is intended to profile the manner of flouting the maxim to create humour in Knock-Knock Jokes. Second, it explores some cultural contexts which accounts for the creation of the jokes in the context of Knock-Knock Jokes on X.

1.2 The Research Questions

The research questions of this study are stated as follow:

1. How is the humour constructed in the Knock-Knock Jokes through the flouted maxims?
2. How does the cultural context contribute to construct the humour in Knock-Knock Jokes on X?

1.3 The Goal of Research

Based on the research problem stated above, the goals of this study are to identify the flouting maxims done by tweeters in constructing Knock-Knock jokes and the contribution of cultural context in creating the joke.

CHAPTER 2

LITERATURE REVIEW

2.1 Previous Research

Several studies have used Grice's Theory of Maxim and also Raskin's SSTH in their analysis. Some of them were used as references as well as to find out the gaps of these researches. The first research was conducted by Saefudin, et al (2023). Their focus of study was revealing the flouting of maxims in 25 chapters of Pepekomik comic strips taken from @pepekomik Instagram account. This research used descriptive qualitative research and Grice's (1975) Theory of Maxim. The result showed that the characters in the comic flouted the conversational maxims. The maxims were manner (57%), relevance/relation (23%), quantity (14%), and quality (6%). Maxim of manner was being the most flouted maxim because the creator often used wordplay, ambiguous, blurry, or incoherent language in conversations among characters to create humour in the comic strips.

The second study was done by Maulida, et al (2022). Their research examined the flouting of maxims in the *Friends*, the most popular situated comedy series from the USA. The research used Grice's (1975) Theory of Maxim to reveal the use of flouted of conversational maxims in creating humorous situation in *Friends* TV show. The result showed that the characters of *Friends* TV show often created satire, over/understatement by flouting the conversational maxim. They flouted four types of maxim i.e. quantity, quality, relation and manner in creating humorous situations. Moreover, they used facial expressions to make more hilarious circumstance in this comedy series.

The last research was conducted by Faula, Anggraeni, & Wulandari (2022). This research explored the types of humour elements as the strategy in constructing the humour in Ellen Monologue Season 17, 2019. Using the descriptive-qualitative method as well as Raskin's (1985) Scripts-based Semantics Theory of Humour (SSTH), this study demonstrated that Ellen DeGeneres's talk show used three strong elements of humour, namely Incongruity, Superiority, and Release/Relief. These elements succeeded in triggering the laughter in her talk show. This study

claimed that the incongruity element of humour played a vital role in creating the jokes. In addition, she used the situation around her country as her material of humour in the talk show.

From those previous studies, this research has distinctions in certain aspects. In first and second previous studies, Grice's Theory of Maxim is used in investigating the humour in comic strips on Instagram as well as TV show. Meanwhile, this study explores the phenomena of flouted the conversational maxims in joke construction on X. Although the current study uses the similar theory as the third previous study, the data used are different. This study focuses on the humour constructed in Knock-Knock Jokes on X, while Faula, et al.'s (2022) focus of study is the dialogues in talk show.

2.2 Theoretical Review

2.2.1 Humour

There are numerous definitions of humour based on scholars' opinion. Nevertheless, the fundamental concept of humour is that it causes laughter. Everything that aims to be funny and makes individuals who hear it laugh is perceived as humour. Ruch (2008: 28) stated that humour comprises several modes, such as verbal (e.g. wit, riddles, and jokes) , graphical (e.g. caricatures and cartoons), behavioural (e.g. pantomime), and acoustical (e.g. music). McGhee (1979) argued that humour is related to "the concept of mirth." She also said that humour is a form of play with ideas. Without a playful concept in one's mind, the event may be supposed to be different in each individual. One may think that it is annoying, confusing, or terrifying, and the other may perceive that it is hilarious, etc. If the receivers have different perceptions toward the event that is supposed to be funny, the humour might fail. Therefore, she perceived that playfulness as the basis of the sense of humour (Davis, 2008: 544; Ruch, 2008: 36)

Davis (2008: 547) has a similar concept with the previous scholars, since she collected several definitions of humour to come to her own explanation about it. She argued that humour is an unexpected elation from a new event which is considered as hilarious. The humour first begins within individuals. It can remain

within them. Nevertheless, it may be shared with society, and it will create humorous communication between them. A sense of humour is perceived as the ability to make situations remain relaxed, even in the bad circumstances. Last, she concluded that humour arises from the incongruities, surprises, ironies, or paradoxes surrounding us. It does not need a rational explanation. Instead, it only needs to be enjoyed (2008).

2.2.2 Scripted-Based Semantic Theory of Humour (SSTH)

Scripted-based Semantic Theory of Humour (SSTH) is a linguistic study related to humour and puns, particularly in semantic approach. This theory is established by Victor Raskin (1985). He argued that a joke-carrying text may possess certain semantic properties that would render humorous text. He considered that the humorous element of the joke is derived from a partial overlap of two or more different and opposite scripts which are compatible. ‘Script’, in accordance with this theory, is the knowledge about everything we know in our lives, and is considered as the ‘common sense.’ Script refers to every piece of information we know, such as the concept of something, an object surrounding us, the activities we do every day, and so on. In other words, it is alike to the lexical meaning of the word. People will always produce the scripts in their conversation, for they will speak anything based on everything they have known in their minds.

Raskin states that the text is considered as a joke if it has two conditions stated below:

1. The text is compatible, fully or in part, with two different scripts.
 2. The two scripts with which the text is compatible are opposite
- The two scripts with which some text is compatible are said to overlap full or in part in this text.

(Raskin, 2012: 99)

Raskin (2012) separated humour theory into three categories, namely Superiority Theory, Release or Relief Theory, and Incongruity Theory. In Superiority Theory, humour comes from the superiority felt by individuals who feel better than the object they laugh at. Aristotle perceived humour as the imitation of someone that is being ridiculous or worse than the average people (2012: 36). It means that people tend to feel superior when seeing or knowing others’ inferiority,

shortcomings, failures or misfortunes. Meanwhile, in Release or Relief Theory, humour is utilized to release or free someone from the tension of something, either physically or emotionally. When there is pressure of a certain situation, humour can diminish or even disappear it.

The last theory is Incongruity Theory. It claims that humour is derived from the incongruity perception between the expectation of something and what actually happens. The roots of Incongruity Theory are from Kant and Schopenhauer's definitions of laughter. Kant (1724-1804) defined laughter as "an affection arising from sudden transformation of a strained expectation into nothing." While, Schopenhauer (1788-1860) stated that laughter is caused by the sudden incongruity perception between the concept thought before and the real objects of this concept. Laughter is the response of this incongruity (Attardo, 1994: 48). In verbal humour, laughter arises from the result of overlapping the distinct or opposite scripts. The incongruity caused by this overlapped text produces unexpected and humorous effects to the audiences or hearers.

Two main points that cause the humour is overlap and oppositeness. As stated previously, the two or more scripts should be overlapped to create the humorous effect. It means that there is a clash between these scripts, which changes the expectation of the hearer or audiences toward the text. Raskin used the concept of "script-switch" trigger. This trigger is a signal that the first script switch to the second one which is compatible but opposite to the previous script. The second element that crucial in making the text considered as funny is oppositeness. The overlapped scripts must be 'opposed' to each other in order to construct humorous text. This opposition will give such a surprise for the audiences and will make them laugh. It also creates the incongruity in the text and give the humorous effect when it is constructed.

In the three theories of humour, the overlapping and oppositeness of the scripts are done differently. In the superiority theory, the overlapping and oppositeness of the scripts are derived from the unexpected failure or absurdity spoken by speaker that causes the audiences laugh. These unexpected things will make people change their perception of the situation and influence them to feel

superior. They laugh at the speaker because they feel superior and think that they are better than the speaker. It also happens when the speaker shows his or her shortcomings, the interlocutor's, or the audience's. Meanwhile, in the release theory, people intentionally create the overlapped or opposed scripts in the conversation to release the tension happened in certain situation. These scripts are constructed to create the humorous circumstance between them. Thus, the tension can be diminished by the laughter from the audiences. For the last one i.e. the incongruity theory, overlapped and opposed scripts are used to create the incongruous conversation. This incongruity then causes the humorous effect in the conversation and the audiences to laugh (Raskin, 2012: 36 & 131).

2.2.3 Cooperative Principle

Cooperative Principle (CP) is a term in pragmatics developed by an English philosopher, H.P. Grice (1975). CP is a language principle that is considered to be needed in a conversation. Grice (1991) stated that to have a good conversation, one must give a contribution to that talk as much as required and stay on the topic as well. He specified this principle into four categories, which is called maxims. They are maxims of Quantity, Quality, Relation, and Manner.

1. Maxim of Quantity

This category relates to the quantity of the conveyed information. It requires the following rules, also known as submaxim:

- a) Make your contribution as informative as is required (for the current purposes of the exchange).
- b) Do not make your contribution more informative than is required.

(Grice, 1991: 26)

For the second submaxim, it is said to be disputable, for it is not a transgression of the CP. Over-informativeness is considered as a waste of time, may be confusing, or may mislead the hearer.

2. Maxim of Quality

This maxim requires the speaker to:

- a) Try to make your contribution one that is true.
- b) Do not say what you believe to be false.
- c) Do not say that for which you lack adequate evidence.

(Grice, 1991: 27)

3. Maxim of Relation

This maxim has one submaxim, i.e., “Be relevant.” The speaker should focus on the relevance of his or her talk in order to stay to the topic on the conversation.

4. Maxim of Manner

This last category requires the speaker to ‘Be perspicuous.’ The category involves the submaxims, such as:

- a) Avoid obscurity of expression.
- b) Avoid ambiguity.
- c) Be brief (avoid unnecessary prolixity).
- d) Be orderly.

(Grice, 1991: 27)

2.2.4 Flouting of Maxims

In having a conversation, people are generally cooperating with each other. This sense of cooperation is used simply as people are commonly assumed to not try to confuse, trick, or withhold information to each other (Yule, 1996: 35). However, in certain situations, people tend to violently resist this sense of cooperation. It means that the speaker says something irrelevant, obscure, or ambiguous that may confuse the hearer. It takes the hearer to interpret what the speaker wants to convey by looking the context in the conversation. It is a language phenomenon called an implicature. An implicature is deemed to flout the cooperative principle. In this case, Grice (1991: 30) assumed that the speaker may fail to fulfil the maxim in having a conversation in various ways:

1. The speaker may violate the maxim quietly and unostentatiously.
2. The speaker may opt out from the operation of both the maxim and the CP.
3. The speaker may be faced by a clash: he or she may be unable to fulfil one maxim without violating another maxim.
4. The speaker may flout the maxim. It means that he or she blatantly fails to fulfil it.

People tend to flout the maxim in certain situations. For instance, they do the flouting of maxims to avoid some topics in a conversation, try to hide some secrets from others, or they cannot answer the questions being asked and so on.

Like the categories of maxims, the flouted maxim is divided into four types:

1) Flouted Maxim of Quantity

This flouting of maxim occurs when the speaker gives less or more information than what is required, says a patent tautology, such as Woman are woman, Boys are boys, or War is war. Below is an example of flouting maxim of quantity in the dialog:

A: Where does C live?

B: Somewhere in the South of France.

(Grice, 1991: 32)

In this conversation, B is flouting the maxim of quantity, as B gives less information than it requires. B gives an unclear answer to A, which may confuse A in interpreting it. It indicates that B may actually not know where exactly the town C lives.

2) Flouted Maxim of Quality

One is considered to flout this maxim when he or she says something false and does not have strong evidence to be true. This flouted maxim also commonly appears in certain figurative languages, such as irony, metaphor, meiosis, and hyperbole. For example, there is a student who asks the teacher the question as below:

Student: Teheran's in Turkey isn't it, teacher?

Teacher: And London's in Armenia I suppose.

(Levinson, 1983: 110)

Teacher is considered to flout the maxim of quality by answering the false thing to student. However, in the context of this conversation, the teacher actually answers that way to suggest that the student is incorrect. Teheran is in Iran, not Turkey. The same as London is actually in England, not Armenia.

3) Flouted Maxim of Relation

The speaker may flout this maxim if he or she suddenly changes the topic of conversation. In other words, what is being said by the speaker is irrelevant with the previous talk made by other participants in the conversation. It often can be found in the middle of the talk when one says 'by the way', 'anyway', or 'well, anyway' (Yule, 1996: 38). It may implicate that the speaker wants to change the

topic, does not want to talk about the topic that was previously said, or replies with an irrelevant answer, for he or she does not want to say anything about it directly. For instance, two boys are talking about Smith, their friend, and one of them says:

A: Smith doesn't seem to have a girlfriend these days.

B: He has been paying a lot of visit to a New York lately.

(Grice, 1991: 32)

B replies to A with an irrelevant topic. Thus, B infringes the maxim of relation. However, it can make sense if it is interpreted as 'B assumes Smith has a girlfriend, for he often visits New York lately.'

4) Flouted Maxim of Manner

This last flouted maxim relates to an unclear utterance that may mislead or confuse the hearer. The speaker is considered to have violated this maxim when he or she says something ambiguous or obscure. It may happen when one does not want to convey something clearly, such as giving a secret, talking about someone next to them, and so on. In the conversation below, for example, Ann and Sam meet and Ann says:

Ann: Where are you going with the dog?

Sam: To the V-E-T.

(Yule, 1996: 43)

Sam, in this conversation, flouts the maxim of manner by answering Ann's question ambiguously. However, according to the local context of the speaker, dogs are known to consider the word 'vet', and dislike that place. Thus, Sam tries to say it unclearly so that his dog does not hear it.

2.2.5 Cultural Context

Van Dijk (2009) argued that context is a mental representation of social situations of communication. It serves as an interface between discourse and society in a variety of ways. Meanwhile, cultural context is viewed as more global and encompassing individuals of a larger community, as well as many of their core characteristics, such as their knowledge, norms and values. In the case of humour, people usually construct a joke within a context of certain situations and cultures. Oftentimes, people create a joke that can be understood only by those who are in the same community as them. Ruch (2008) stated that type of humour is used to

distinguish a certain group from others. It can be taken in the form of the differences between regions within or across countries.

Attardo (1994: 178) argued that “a set of cultural specifications pre-exists the joke and defines what counts as humorous in a culture.” A joke may be considered as humorous to certain people and not to the others. It can be said that cultural background can shape the humorous perception of individuals. Cultural context, by all means, participates in constructing a joke. It can also exclude individuals in comprehending the humour. Along with that, in using cultural context, people who are members of the same society tend to boost the constructed humour. Humour can be applied to increase the chemistry of the members of certain communities.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Type of Research

There are two types of method in conducting a research, they are quantitative and qualitative methods. Quantitative research concentrates on testing hypotheses through numerical data and statistical analysis. The data used is the natural, quantitative, and objective phenomena. In contrast, qualitative research explores phenomena through non-numerical data and aims to describe it within a specific context. This type of research focuses on social, qualitative, and subjective phenomena (Barroga et al., 2023).

The type of this study is qualitative since the data used were in the form of text taken from social media. This study aims to describe the phenomenon of linguistic communication strategy from the pragmatics view. It focuses on revealing the flouting of maxims in Knock-Knock Jokes as well as the cultural context in constructing the humour. Thus, this research is classified into the qualitative research.

3.2 Data Collection

The data for this study were taken from the tweets of @englishfess_'s comment section in the form of quotations. @englishfess_ is an Indonesian base account that usually shares about English learning. It can also be considered a medium for Indonesian's tweeters to ask about the English language or have a discussion on certain topics related to the English language. Sometimes, this base account engages with fellow users by tweeting jokes, polling, QNA, or RTQ. In this research, 20 quotations from the tweets of the base account's comment section that flouted the cooperative principle of conversation were collected and examined using Grice's Theory of Maxim. Then, the meaning of the jokes was explained based on the cultural context to comprehend the humorous effect of the jokes.

3.3 Data Processing

In processing the collected data, this study used several steps stated as follow:

1. Categorized the types of humour based on Raskin's Script-based Semantic Theory of Humour (SSTH).
2. Classified the data into four types of flouting of maxims as in Grice's Theory of Maxim.
3. Identified the cultural contexts used in constructing the humorous effect.

3.4 Data Analysis

After collecting the data, those were examined using Raskin's SSTH and Grice's Theory of Maxim. Raskin's SSTH was utilized to analyse the humour types in the Knock-Knock Jokes tweets on @englishfess_'s comment section. Meanwhile, Grice's theory was used in analysing four types of maxim that were flouted by tweeters on @englishfess_'s comment section. The last was demonstrating the cultural context, which was employed to constructing the humour in the jokes.

CHAPTER 4

RESULTS AND DISCUSSION

4.1 Results

The data classification and processing result in the following patterns of the flouting of conversational maxim. These patterns reveal how the speaker in the joke intentionally flouts the maxims to achieve successful humour in the Knock-Knock Jokes. The types of flouted maxims on Knock-Knock Jokes tweets are presented in the following table:

Table 4. 1 The percentage of the types of the flouted maxims on Knock-Knock Jokes tweets on @englishfess_'s comment section

No.	Type of Flouted Maxims	Frequency	Percentage
1	Quantity	0	0%
2	Quality	0	0%
3	Relation	14	70%
4	Manner	4	20%
5	Double flouted maxim (quantity and manner)	2	10%
TOTAL		20	100%

Based on the data shown above, the most flouted maxim is the maxim of relation (70%). It is followed by the maxim of manner (20%) and the double flouted maxim (10%) wherein the maxim of quantity is flouted, but along with the other maxim. Hence, it is included in the double flouted maxim. The maxim of quality is the only maxim that is not flouted because, arguably, the Knock-Knock Jokes tweeted on @englishfess_'s comment section are derived from the truth, or something that is not considered as a false. On the other hand, the maxim of relation becomes the most flouted maxim, for the humorous effect created in the Knock-Knock Jokes frequently comes from the punchline, which is irrelevant or incongruent with the previous question asked by the receiver or listener of the joke.

Furthermore, the construction of the Knock-Knock Jokes tweets uses Raskin's three types of humour, i.e. superiority, release/relief, and incongruity theories. They are utilized to create a humorous effect in the joke and make the readers of the tweets laugh. The result shows that the type of humour used in creating the Knock-Knock Jokes on @englishfess_'s comment section is incongruity. This type of humour is used to give an unexpected surprise in the joke scripts that will make people who read those tweets laugh. Nevertheless, there are several Knock-Knock Jokes tweets that use superiority and release types of humour simultaneously with incongruity one in creating a humorous effect in the joke.

As most of the Knock-Knock Jokes are tweeted during the COVID-19 pandemic, some of the jokes are related to this situation, such as the use of sneezing and coughing sounds as the material of the joke. The jokes also use Islamic teaching, which is related to pandemic situation at the time. These various themes of humour in the jokes reflect how people use comedy as a coping mechanism to face the challenging times. In addition, since @englishfess_ is an Indonesian base account, most of the jokes are created using Indonesian language as a punchline. Some of the tweeters use Indonesian cultures as the material of the joke. They also create the punchline from the other cultural contexts, such as particular slang or lines used in a particular community or fandom, and the song lyrics. These unique creations of joke may only be understood by people who know the context of the jokes. Hence, it can alienate the X users who do not know those cultural contexts used in the Knock-Knock Jokes tweets on @englishfess_'s comment section.

4.2 Discussion

This part discussed how each datum demonstrates the construction of humour through the use of the types of humour, the flouting of maxims, and the cultural context of the joke. By analysing the data, it can be acknowledged that those elements play an important role in creating the humorous effect in the Knock-Knock Jokes tweets.

Datum 1



Figure 4.1 Screenshot of datum 1: Knock-Knock Joke using Indonesian quotes

Analysis:

This Knock-Knock Joke tweet is categorized as the incongruity type of humour. The humorous effect comes from the incongruity between the set-up and the punchline of the joke. The humour begins when the speaker says "Ba" to answer the listener's question. The listener then responds it by saying "Ba who?" which has a similar sound to 'bahu' in Indonesian language. The response "Ba who?" is the trigger, which becomes the manner of the speaker to answer the listener with the quotes that start with the word 'bahu' which means 'shoulder'. The quotes said by the speaker is one of Indonesian poetic quotes. It means 'shoulder to lean on, body to take shelter'. The speaker's unexpected answer in the last line changes the script from a 'question' script to a 'quotes' script. The switch from English to Indonesian language and the quotes said at the end of the conversation create the incongruity of the script.

This incongruity makes use of the flouting of relevance maxim. The speaker says something irrelevant to what the listener speaks before. Since maxim of relation rules about the conversation that should stay on the topic, this Knock-Knock Joke tweet flouts this rule, because of the punchline which is irrelevant with the set-up of the joke.

The use of Indonesian quotes as the punchline indicates that the sender of this Knock-Knock Joke tweet is Indonesian. Hence, this tweet alienates readers who are not Indonesian or cannot understand Indonesian language. The unexpected quotes in the last line of the joke have a humorous effect on the readers, especially for Indonesians. The language scripts-switch from English to Indonesian language shows the role of cultural context in constructing the humour of this joke.

Datum 2



Figure 4.2 Screenshot of datum 2: Knock-Knock Joke using One Direction's song

Analysis:

This Knock-Knock Joke tweet is considered as the incongruity type of humour, for the humorous effect of the joke comes from the punchline, which is irrelevant with the set-up of the joke. It is started in the third line, wherein the word 'Urine' has a similar sound to 'Your're in-' in the last line, which is the first line of a song. This similar sound of words gives the speaker a way to switch the meaning of the word and change the script from a 'question' script to a 'song' script. The speaker gives a contrasting response to the readers' expected answer by suddenly singing the song. The unexpected punchline gives a surprise to the readers of this tweet, for it is opposite to their expectation of the set-up joke, which they thought that the answer will be something related to the human body. It makes the readers laugh when they catch the punchline of this joke.

This incongruity of the joke flouts one of the conversational maxims, i.e. the maxim of relation. The speaker gives the irrelevant answer to the question asked by the listener before. Thus, the creation of humour in this joke uses the flouting of conversational maxim.

The script in the punchline becomes unexpected because it uses the first lyric of a song entitled *What Makes You Beautiful* by One Direction (1D), a boyband from the USA. The song itself is one of their popular songs. The picture below the tweet is the music video of this song. Since this song is quite popular, people who

know it will catch the humour of this joke. The picture posted also gives the readers hint about the context of the joke. Nevertheless, if the readers do not know this boyband or the song, they may not get this joke.

Datum 3

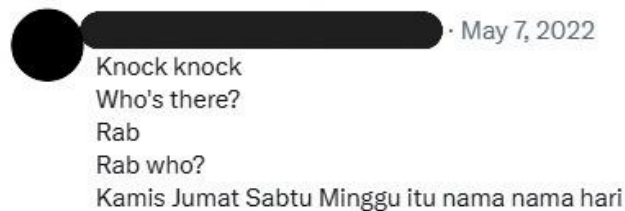


Figure 4.3 Screenshot of datum 3: Knock-Knock Joke using Indonesian Day song
Analysis:

This Knock-Knock Joke tweet uses the incongruity type of humour to create the punchline of the joke. The punchline starts at first in the third line, when the caller's answer the receiver's question with the word 'Rab'. As following the formula of the joke, the receiver responds it with 'Rab who?', which has a similar sound to the word 'Rabu'. 'Rabu' is Indonesian language, which means 'Wednesday'. The caller plays with this double meaning of word and then says the complete punchline in the last line. The caller gives the punchline by singing a day song. The double meaning in this joke set-up provides the double-script, which creates the overlapping script. It shifts the script from a 'question' script to a 'name of the days' script. The humorous effect of this joke is derived from the incongruous answer that comes up unexpectedly in the last line by the caller. This unexpected punchline gives the opposite concept of the joke set-up thought by the readers before. It will make them laugh once they get the punchline of this joke.

The incongruity of this joke uses the flouting of the Cooperative Principle of conversation. The caller gives an irrelevance answer to the question asked before. It means that the caller does not stay on the topic of conversation. Thus, the caller flouts the maxim of relation, which rules the relevance of the conversation topic.

The above joke uses Indonesian Day song as the punchline. The word 'Rab who' which is switched with the word 'Rabu,' is the splicing lyric from that Day song. The words 'Kamis Jumat Sabtu...' in the last line is the following lyric of the

song. As the punchline used is in Indonesian language, the joke uses a script-switch of language to create the humour of the joke. It also indicates that the tweeter is from Indonesia and it may only be Indonesians who can grasp the humour. Furthermore, it alienates the readers who are not Indonesians or do not master Indonesian language and culture, for they will not know this song.

Datum 4



Figure 4.4 Screenshot datum 4: Knock-Knock Joke using Indonesian slang

Analysis:

This Knock-Knock Joke tweet can be analysed using 2 theories of humour, i.e. incongruity and superiority theories. The incongruity humour is derived from the caller's incongruous answer that creates a humorous effect in this joke. Meanwhile, the superiority humour comes from the punchline that indicates the gap of power status between the teacher and the disciple.

The humour comes from the punchline, which is started in the third line. The answer, 'su', given by the caller then get responded by the listener with the words 'su who?' The overlapping script occurs in this line. The sound of the word 'su who' is similar to the word 'suhu', which is Indonesian slang. The word 'suhu' is slang that is commonly used by Indonesian people as a joke. This word refers to someone who is considered the expert, the teacher, or the person who is smarter than others. Yet, this word is also used to mock someone who can do better than others. Thus, the script of this conversation shifts from a 'question' script to a 'joke' script. Then, the response given by the caller in fifth line, which can be translated to 'you still recognize me, my student', indicates the superiority felt by the caller. The last line which means 'forgive me, suhu 🙏,' strengthens this superiority. Thus,

the humour of this joke is derived from the punchline, which is incongruous with the set-up of the joke and this superiority.

The incongruity between the joke set-up and the punchline in this Knock-Knock Joke tweet uses the flouting of the conversational maxim. In this joke, the maxim of relation is flouted, for the caller says something incongruent and irrelevant with the question asked by the listener. It can be perceived that the humour of this joke also comes from the flouting of maxim done by the caller of this joke.

The language script-switch from English to Indonesian language shows the cultural context of this Knock-Knock Joke. This joke uses Indonesian popular slang 'suhu'. In Indonesian popular culture, this slang is used to compliment people, who are perceived as professional in their expertise. Since this word is Indonesia popular slang, it shows that this humour can only be grasped by Indonesian people.

Datum 5

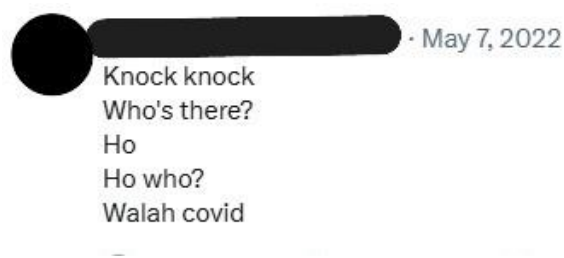


Figure 4.5 Screenshot of datum 5: Knock-Knock Joke using coughing sound

Analysis:

This joke is considered as the incongruity type of humour, for the humour of this joke comes from the speaker's incongruous answer. The humour is derived from the dual meaning made by the speaker when hearing the listener's response in the fourth line. The words 'Ho who?' have similar sound to a coughing sound. The speaker plays on these words and perceives the listener's response as a coughing sound. The last line, 'Walah covid' can be translated to 'Oh covid'. This duality meaning overlaps the script and changes the topic of conversation. The scripts shift from a 'question' script to a 'virus' script. This incongruous answer changes the concept of conversation thought by the reader. The humorous effect of this conversation is derived from the unexpected response of the speaker.

The punchline of this joke is perceived as using the flouting of conversational maxim. The maxim of relation is flouted in this joke, since the speaker says something irrelevant to the question asked before to create the humour of the joke.

This joke uses the pandemic of COVID-19 as the context to make a hilarious effect in the conversation. The words 'Ho who?' is perceived as the onomatopoeia of coughing. During the pandemic, coughing and sneezing sounds become the sensitive sounds, since those are the symptoms of this disease. Furthermore, the language script-switch from English to Indonesian language in the last line shows the cultural context used in this Knock-Knock Joke. It indicates that the tweeter of this joke is Indonesian.

Datum 6



Figure 4.6 Screenshot of datum 6: Knock-Knock Joke using Adele's song

Analysis:

This Knock-Knock Joke tweet uses the incongruity type of humour to create the humour of the joke. The incongruity comes from the punchline, which overlaps the scripts of this joke conversation. The proper name 'Asep' is similar in sound to the words 'I set,' the first-two words of the song lyrics, which becomes the punchline of this joke. Thus, the speaker shifts the script from a 'question' script to a 'song' script. The caller makes the punchline by playing on words. This unexpected punchline from the song lyrics creates the opposite between the expected answer thought by the receiver and the punchline. A humorous effect in the conversation is created by this opposed script.

The incongruity in this joke makes use of the flouting of conversational maxim. In this Knock-Knock Joke, the maxim of relation is flouted because the caller answers the receiver's question with an unrelated response. It means that the caller flouts the maxim of relation to create the humour of the joke.

The song used in this joke is *Set Fire to the Rain* by Adele, a British singer. This song has become popular since it was released in 2012. The line used in this Knock-Knock Joke tweet is the chorus from this song. In addition, the proper name 'Asep' is a Sundanese name (Van Der Meij, 2010). Thus, this joke utilizes language script-switch between English and Sundanese to create a successful punchline in the joke.

Datum 7



Figure 4.7 Screenshot of datum 7: Knock-Knock Joke using sexuality preference

Analysis:

This joke is classified as the incongruity type of humour. The caller's incongruous answer creates the humorous effect of this joke. The answer "Ma" in the third line is the first punchline that will direct to the complete punchline in the fifth line. The switching script is done in the fourth line using the playing-on words. The word "Ma who?" has a similar sound to the word "Mau" in Indonesian language, which means 'want'. The word 'mau' in this joke refers to the 'offering self.' The answer "I'm straight" gives the concept of homosexuality in this conversation. This punchline gives surprise to the readers and also changes the concept of the conversation thought by the readers before. This punchline changes the scripts of conversation from a 'question' script to a 'LGBT' script.

The incongruity of this Knock-Knock Joke tweet uses the flouting of conversational maxim. It flouts the maxim of relation because the caller's

incongruous answer is irrelevant to the question the receiver asked before. Thus, the flouting of maxim is used in this joke to create the humour of this joke.

Miller & Ryan (2011) in Sacchi et al. (2021), The word “straight” is used to refer to people who are not part of LGBT society and have heterosexual preferences. The word “straight” then is used in this joke to create humorous effect for this joke. Furthermore, the language script-switch from English to Indonesian language in perceiving the second meaning (“Ma who?” to ‘mau’) indicates the use of cultural context in this joke. As this joke use Indonesian language as a part of punchline, it may be only Indonesian people who will understand this second meaning. Hence, it excludes the humour from people who do not Indonesian or master Indonesian language, for they will not grasp the humour of this joke.

Datum 8

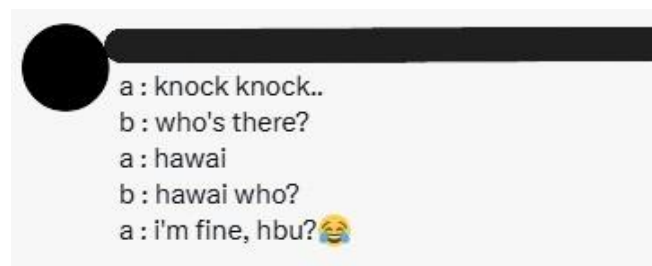


Figure 4.8 Screenshot of datum 8: Knock-Knock Joke using greeting expression

Analysis:

This Knock-Knock Joke tweet is categorized as the incongruity type of humour, because the speaker gives an incongruous response to the listener’s question to creates the humour of this joke. The overlapping script is done in the fourth line by switching the literal meaning of the words (“hawai who?”) to the second meaning (sounding like “How are you?”). Then, the speaker's answer in the last line gives an unexpected punchline to the readers. It also changes readers' perception of the concept of the conversation. The scripts change from a 'question' script to a 'greeting' script.

This incongruity uses the flouting of the maxim of relation. The speaker changes the topic of conversation. The change in the topic of conversation is perceived as flouting the Cooperative Principle (CP) of conversation. It means that

the humour of this joke also is derived from the flouting the CP, particularly maxim of relation.

The creator of this joke uses an English greeting as the punchline to make the humorous effect of the conversation. The answer "I'm fine, hbu?" is the way to answer this greeting, usually taught by Indonesian teachers. There are several ways to answer the question 'How are you?' in English, but the answer as used in the joke is the answer, which is frequently used for English learners in Indonesia.

Datum 9

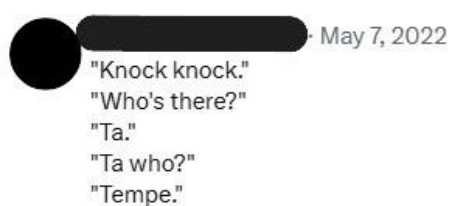


Figure 4.9 Screenshot of datum 9: Knock-Knock Joke using Indonesian food

Analysis:

This Knock-Knock Joke tweet is perceived as the incongruity type of humour, since the humour of the joke is derived from the incongruity between the set-up and the punchline of the joke. The humour is derived from the overlapping script in the fourth line and this speaker's irrelevant answer in the fifth line. The overlapping script is done by changing the meaning of "Ta who?". These words have a similar sound to the word 'tahu' in Indonesia, which means 'tofu'. The speaker then used the second meaning ('tahu') to create the punchline in the fifth line. Thus, the scripts of this conversation shift from a 'question' script to a 'joke' script. The punchline of this joke is derived from the speaker's incongruous answer to the question asked by the listener before.

The incongruity in this joke makes use of the flouting of the conversational maxim, i.e. maxim of relation. In the maxim of relation, the speaker should be relevant to the topic of conversation, but the punchline breaks this rule. Thus, the speaker flouts the maxim of relation to create the humorous effect of the joke.

The word "Tempe" itself as the punchline is the 'binary word' of the word "tofu". These words are commonly used by Indonesian people as a complement

opponent in a joke which is related to food. When a person says ‘tahu’, the interlocutor will answer it with ‘tempe’. The language script-switch from English to Indonesian language in this joke and the use of Indonesian food as the material of the joke show the cultural context of this joke. This cultural context effects on the understanding of this Knock-Knock Joke. It can be argued that the tweeter of this joke is Indonesian and it will only be understood by Indonesian people who has been familiar with this joke.

Datum 10

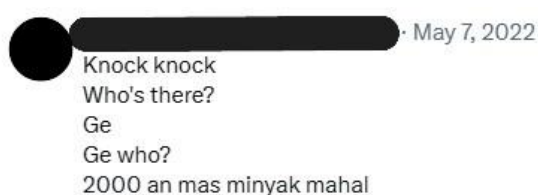


Figure 4.10 Screenshot of datum 10: Knock-Knock Joke using Sundanese food

Analysis:

This Knock-Knock Joke tweet is categorized as the incongruity type of humour, since the caller gives the incongruous answer to the question asked by the receiver before. The caller uses the double meaning of the words in the fourth line to make the humour succeed. The word 'Ge who?' is similar in sound to the name of Sundanese food 'Gehu.' The caller plays on those words, which creates an overlapping script in this conversation. In the last line, the caller answers '2000 an mas minyak mahal' [sic!], which means 'it's 2000 per piece, *Mas*, the oil is expensive'. Thus, the script switches from a 'question' script to a 'trading' script. This unrelated and unexpected answer in the last line will make the readers of this tweet switch their expectations toward this joke conversation. The humour will succeed when they finally get the joke of this tweet.

This incongruity of the joke uses the flouting of the conversational maxim. Since the caller says something irrelevant to what is being asked by the receiver, this joke is considered as the flouting of the relevance maxim. Thus, the caller flouts the maxim of relation to succeed the humour of this joke.

The punchline used in this joke is the utterance, which is commonly used in trading activity in Indonesia. The word 'Ge who?', which is similar to the word

'Gehu,' is perceived as if someone asked, "How much is this Gehu?". Gehu itself is a food from Bandung, Indonesia (Amalia et al., 2024). The language script-switch from English to Indonesian language and the use of Sundanese food in this joke show the cultural context used by the tweeter to create the humour. It can be perceived that the tweeter of this joke is Indonesian. Therefore, it is only Indonesian people, especially Sundanese ones that can grasp the humour of this joke. Conversely, people who do not know what 'Gehu' is will not get this Knock-Knock Joke.

Datum 11

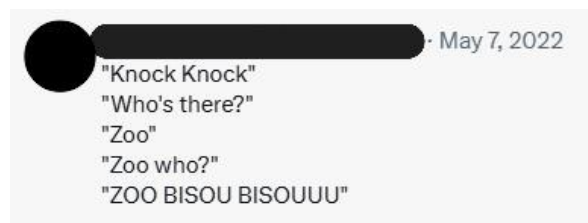


Figure 4.11 Screenshot of datum 11: Knock-Knock Joke using French song

Analysis:

This Knock-Knock Joke tweet uses incongruity in the conversation to create an unexpected punchline. Thus, this joke is categorized as the incongruity type of humour. The word 'zoo' in the third line has a similar sound to the word 'zou' in the lyrics 'zou bisou bisou' in the last line. The speaker plays on words to create the punchline of the joke. 'Zou bisou bisou' is a slang, which is taken from a line of a French song. It roughly means "Oh! Kiss Kiss." These similar sounds overlap the script of the conversation. Thus, the script switches from a 'question' script to a 'song' script. The humour of this joke comes from the readers' comprehension of the punchline.

The incongruity between the set-up and the punchline of the joke uses the flouting of the Cooperative Principle (CP) of conversation. In this Knock-Knock Joke, the maxim of relation is flouted, since the speaker says something unrelated to the question asked by the listener. It means that in order to create the successful humour in the joke, the speaker should flout the CP of conversation, i.e. the maxim of relation.

The song used in this joke's punchline is a 1960s French song entitled *Zou Bisou Bisou* by Gillian Hills. The slang 'zou bisou bisou' is an expression to show joy or excitement of kissing. This slang was popular since it appeared in American drama series, *Mad Men*. The language script-switch from English to French language indicates the cultural context of this joke. It also shows that the tweeter of this joke must be someone who knows this drama, or the original song. Likewise, the humour of this joke may only be grasped by those who know either that song or drama series.

Datum 12

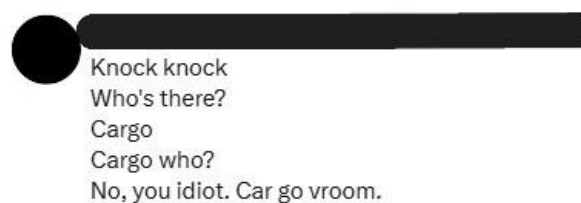


Figure 4.12 Screenshot of datum 12: Knock-Knock Joke using American kid slang

Analysis:

There are 2 approaches that can be used to analyse this joke. It can use superiority and incongruity theories of humour. The humour of this joke is derived from the punchline in the last line. The phrase 'car go vroom' is American kid slang for 'cargo vroom,' which is associated with the sound of a car. Thus, when the receiver says 'cargo who?', the speaker fixes the slang, even by scolding the receiver first by saying 'you idiot.' This scolding shows the speaker's superiority toward the wrong response of the receiver, although it is because of the set-up for the joke. Furthermore, the speaker's answer in the last line is incongruous with the set-up of the joke. The speaker's response in the last line overlaps the 'question' script and the 'slang' script. This overlapping script shifts the readers' concept of this joke. The humour of this joke comes when the readers get the slang of 'cargo vroom' in the last line.

The speaker's incongruous response as the punchline makes use of the flouting of the conversational maxim. In this Knock-Knock Joke, the maxim of relation is flouted, for the speaker suddenly changes the topic of conversation in the

last line by scolding the receiver. Thus, the humour of this joke is considered successful by flouting the maxim of relation.

The slang 'cargo vroom' used in this joke is popular slang for American kids. This slang is utilized to teach children the onomatopoeia of a car, i.e. vroom. Thus, the readers who can pick up the joke are those who know this slang. Conversely, those who do not know this slang will be excluded from getting the humour of this Knock-Knock Joke.

Datum 13

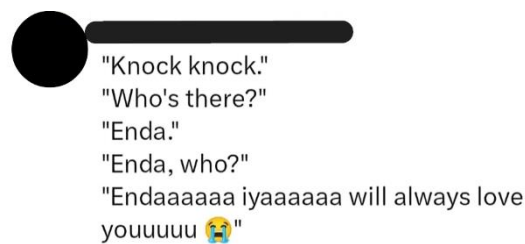


Figure 4.13 Screenshot of datum 13: Knock-Knock Joke using Houston's song

Analysis:

This Knock-Knock Joke tweet is perceived as the incongruity type of humour for the speaker's irrelevant answer with the set-up of the joke. The fifth line of this joke is a chorus of a song entitled *I Will Always Love You* by Whitney Houston. The humorous effect is derived from the punchline, which overlaps the script of the conversation. The proper name 'Enda' has a similar sound to 'And I,' the first two words of the chorus of Houston's song. This playing on words done by the speaker shifts the script from a 'question' script to a 'song' script. This unexpected punchline from the song lyrics creates the opposite between the concept of the joke set-up thought by the listener and the punchline said by the speaker. This opposed script gives a humorous effect in the conversation when the readers of this tweet get the humour of this Knock-Knock Joke.

This Knock-Knock Joke tweet makes use of the flouting of conversational maxim in creating the humour of the joke. It flouts the maxim of relation, since the speaker gives an unrelated answer to the listener's question to create the punchline. Thus, in order to create the successful humour, the maxim of relation is inevitably flouted in this joke.

The song used in this joke is a popular song, which was released in 1992. The proper name 'Enda' has a similar sound to the two first words in Houston's song lyrics, creating a successful punchline in the joke.

Datum 14

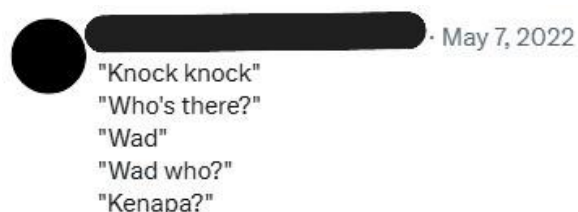


Figure 4.14 Screenshot of datum 14: Knock-Knock Joke using Indonesian expression

Analysis:

This Knock-Knock Joke tweet is categorized as the incongruity type of humour, since the humour of this joke comes from the speaker's unrelated answer from the joke set-up in the last line. When the listener says 'Wad who?', the speaker overlaps the meaning of this response with the other word similar in sound to these words, i.e. 'waduh.' 'Waduh' is an Indonesian expression used to show a shocked feeling. It is akin to the words 'oh my God' in English. Hence, the speaker answers the question with that word in the last line, 'Kenapa?', which means 'why?' This irrelevant answer contradicts the concept of this conversation thought by the readers of this tweet and makes them switch to the new concept of conversation. The script changes from the 'question' script to the 'shock' script. The humorous effect of this joke comes when the readers change the concept of the conversation and grasp the joke of it.

The speaker's punchline makes use of the flouting of the relevance maxim. Since it is unrelated to what the listener asked before, it can be considered that the humour of this joke also comes from the flouting of the maxim of conversation.

This joke uses the language script-switch from English to Indonesian language to show its cultural context. The use of Indonesian expression as the punchline causes this joke to alienate people who are not Indonesian or do not master Indonesian language. Conversely, Indonesian people may boost this joke, for they can get the humour of the joke.

Datum 15

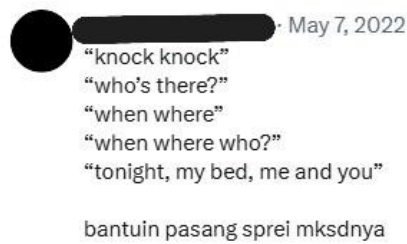


Figure 4.15 Screenshot of datum 15: Knock-Knock Joke using naughty thing

Analysis:

This Knock-Knock Joke tweet is categorized into 2 types of humour, i.e. incongruity and release/relief humours. The question 'When where who?' in the fourth line has two interpretations. First, it is the set-up of the joke that the receiver should repeat the speaker's answer and add the word '...who?' in the last word. Hence, the expectation for the speaker's response must be the answer to this question, which is directed to a certain name that rhymes with the answer in the third line. The second indicates the question of time, place, and something for the interlocutor. The speaker uses this ambiguous question to answer it using the second interpretation. Therefore, the answer given by the speaker contradicts the set-up of the joke, which is also the expected concept thought by the readers of this joke. This unexpected answer then creates the humour of this joke.

Nevertheless, the humour continues with the note after the joke 'bantuin pasang sprej mksdnya' [sic!], which means 'help me set up the bed sheet, I mean.' In this note, the expected concept of the conversation is changed again. This note breaks the sexual expectations of the readers. However, this expectation may be considered as something bad in certain cultures. The use of Indonesian language in the note also indicates that the creator of this joke is Indonesian. In Indonesia, talking about naughty things in the bedroom, even making a joke about it, is perceived as impolite. The additional note after the joke releases this sexual vulgarity thought by the readers. The breaking of the readers' sexual expectation also causes them to laugh, for they may consider themselves thinking something bad. The punchline of this Knock-Knock Joke tweet is perceived to make use of the flouting of conversational maxim. The maxim of manner is flouted in this joke, for

the ambiguous question in the fourth line. The speaker's answer to the receiver's question in the third line causes the receiver to say something ambiguous in the fourth line. As in the maxim of manner, there should not be an ambiguity in a conversation, this Knock-Knock Joke tweet fails to fulfil this rule. Thus, the maxim of manner is flouted in order to succeed the humour of the joke.

Furthermore, the language script-switch from English to Indonesian language used in the additional note indicates that the tweeter of this joke is Indonesian. The cultural context of this Knock-Knock Joke tweet boosts the humour of this tweet. Conversely, it alienates the readers of this tweet who are not familiar with the cultural context used in this Knock-Knock Joke.

Datum 16

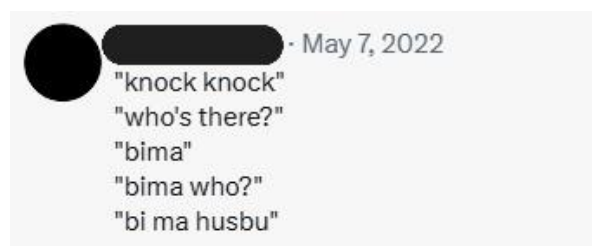


Figure 4.16 Screenshot of datum 16: Knock-Knock Joke using fandom's slang

Analysis:

This Knock-Knock Joke tweet is classified as the incongruity type of humour, for the humour comes from the caller's incongruous answer in the last line. The speaker's answer is incongruous with the expected answer thought by the listener. The speaker switches the meaning of the words 'bima' to 'be my', for those words have similar sounds. 'bi ma husbu' in the last line can be perceived as 'be my husbu', which changes the script of this conversation. The word 'husbu' itself means 'husband'. Thus, it shifts the script from a 'question' script to a 'proposal' script. This unexpected answer creates the humour of this conversation and makes the readers laugh when they catch the switching script and the punchline.

This punchline makes use of the flouting of the conversational maxim, i.e. the maxim of manner. The caller responds to the receiver's question using a word that may be considered obscure. This obscurity is considered as the flouting maxim of

manner. It means that in order to create the humorous effect in the joke, the maxim of manner is flouted.

In addition, this joke uses the language script-switch from English to Indonesian, then Japanese language. The word 'bima' in the third line is Indonesian proper name, which is originated from Sumbawa ethnic group (Brewer, 1981). It indicates that the tweeter of this joke may be Indonesian. Then, the word 'husbu' in this joke is a slang, which means 'husband'. This slang is commonly used by Anime or Manga lovers, which is so-called Otaku. It refers to the fiction characters on Anime or Manga, who are considered as attractive and perceived as a husband figure for its fans. Therefore, people who are not a part of Anime lovers or Otaku, or those who are unfamiliar with this slang will not grasp the humour of the joke, for they may not understand the slang used in this joke.

Datum 17

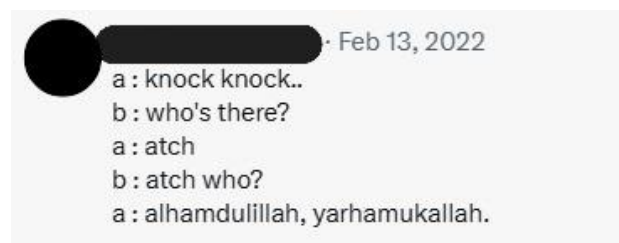


Figure 4.17 Screenshot of datum 17: Knock-Knock Joke using Islamic expression

Analysis:

This Knock-Knock Joke tweet is perceived as the incongruity type of humour, for the speaker's answer in the last line is incongruous with the question that is asked before. This incongruity is derived from the overlapping of word meanings for the fourth line. The speaker does not catch the question of the receiver as it is written (Atch who?) but with the sound of sneezing (achoo), because their sounds are similar. The answer said by the speaker in the fifth line is the response to that sneezing sound. However, the speaker uses Arabic words to respond to it. The readers of this tweet then will change their concept of conversation when they read the last line, which is the punchline of this joke. Thus, the script of this conversation switches from a 'question' script to a 'pray' script. The humorous effect comes from

this unexpected answer and makes the readers laugh when they finally grasp the joke.

This unexpected answer in this joke uses the flouting of the conversation maxim, i.e. the maxim manner. Since the caller says something that is not clear or perspicuous, this joke fails to obey the maxim of manner. Thus, the humour of this joke also comes from the flouting maxim done by the speaker of this joke set-up.

The tweeter of this Knock-Knock uses religious expression as the material of the joke. The Arabic words used in the fifth line are commonly used by Muslims as a response when they hear someone sneeze. It is the same as 'Bless you' in English. Therefore, non-Muslims may be alienated from getting the humour of this joke. Furthermore, the use of the sneezing sound as a joke is related to the COVID-19 pandemic. This joke shows a kind of response toward the sneezing sounds in a particular culture through the joke.

Datum 18

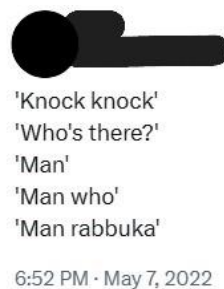


Figure 4.18 Screenshot of datum 18: Knock-Knock Joke using Islamic teaching

Analysis:

This Knock-Knock Joke tweet is categorized as the incongruity type of humour. The answer given by the speaker in the last line is not perspicuous. This perspicuous answer creates the incongruity of the conversation and the humour of this joke is derived from this incongruity. The fifth line is the punchline of this joke, which begins first from the third line, i.e. 'Man.' The words 'Man rabbuka' are Arabic words. These words mean 'Who is your Lord?' According to Muslim teaching, this is the question asked in the afterlife world after humans die. The humorous effect of this conversation comes from this line, which gives a contradictory answer to what was expected by the readers before. The punchline in

the last line switches the script of this conversation from the 'question' script to the 'religion' script.

The incongruity in this joke makes use of the flouting of the conversational maxim. As stated previously, the caller says something that is considered unclear or not perspicuous in the last line. This unclear answer makes this joke flout the maxim of manner. Thus, the speaker flouts the maxim of manner in order to create the successful punchline of the joke.

The tweeter of this Knock-Knock Joke tweet uses Islamic teaching to create the humour of this tweet. The language script-switch from English to Arabic shows the cultural context of this joke. The use of Arabic words also makes this joke only to be understood by Muslims, who also know the context of these words. In addition, the pandemic that occurred at the time caused a lot of people to die. Hence, this joke is related to the situation of the world during the pandemic.

Datum 19



Figure 4.19 Screenshot of datum 19: Knock-Knock Joke using Voldemort's photo

Analysis:

This Knock-Knock Joke tweet is categorized as the incongruity type of humour because of the speaker's answer that seems incongruous and obscure. It confused the readers of this tweet, especially those who never know the movie character in the picture. However, it will be humorous for someone who knows him. The hearer's response in the fourth line, "You know who?" has the same sound as the other nickname of this character, You Know Who. When the hearer says, "You know who?" the speaker overlaps the meaning of this word from its literal meaning

(asking who the visitor is) to the second meaning (the other name of the villain). This overlap also creates an unexpected shift and makes the readers get the punchline in this joke, which is the humour of this joke.

This incongruity in the punchline of the joke uses the flouting of conversational maxim. It is considered as flouting the maxims of quantity and manner. The speaker uses the picture to answer the question. This picture is considered less informative, for not everyone knows this person. Besides, the speaker's obscure answer in using this picture causes the speaker to flout the maxim of manner. Thus, the speaker flouts 2 maxims to create the humour of the joke.

As stated previously, this picture is the villain character in the Harry Potter movie series. It indicates that the speaker is one of the fans of this series and makes a joke related to it. Thus, the people who have watched or even loved this series will get the humorous joke in this conversation. Conversely, people who do not watch or know this movie series will not catch the humour of this conversation.

Datum 20



Figure 4.20 Screenshot of datum 20: Knock-Knock Joke using Joko Widodo's iconic line

Analysis:

This Knock-Knock Joke tweet is perceived as the incongruity type of humour because the speaker's response, which is a photo below the joke tweet, is considered as incongruous with the set-up of the joke. The photo is taken from a video of an Indonesian ex-president, Joko Widodo, in which he said something that became his iconic line. This line is 'Ya mana saya tau, kok tanya saya?', which can be translated

to 'I do not know, why do you ask me?'. The speaker uses an incongruous answer to create humour in this joke. The humour first comes when the receiver responds to the speaker by saying, 'ta who?' The speaker then overlaps the meaning of these words, for it sounds similar to Indonesian word 'tau,' which means 'knowing' in English. The picture posted in this tweet refers to that iconic line to answer the receiver's question. This photo, which denotes that iconic line, gives an unexpected answer that switches the readers' concept of this joke set-up. The script then changes from a 'question' script to a 'joke' script.

The incongruity in this joke makes use of the flouting of conversational maxims, i.e. the maxims of manner and quantity. A, or the caller, responds to the receiver's question with a photo, which is not perspicuous. The photo posted is considered less informative since not everyone knows its meaning. It shows that 2 maxims are flouted in order to create a successful humour of the joke.

As stated previously, this picture refers to the video when Joko Widodo said his iconic line. This line is popular amongst Indonesian people. It is frequently used as a meme on social media to convey one's ignorance toward something. Furthermore, the line that uses Indonesian language makes this joke only be understood by Indonesian people.

CHAPTER 5

CONCLUSION

After analysing the Knock-Knock Jokes tweets on the base account's comment section, it was found that most of the humorous effect in the jokes is derived from the incongruity type of humour. The humour of conversation comes from the incongruous things stated by the speaker of the joke. All in all, the unexpected punchline causes the people who read the Knock-Knock Jokes tweets to laugh, for the jokes are opposed to their expectations in the conversation. Furthermore, the humour of the jokes also comes from the other types of humour, i.e. superiority and release/relief theories. Superiority type of humour is used in the Knock-Knock Jokes tweets to give a superior feeling, either for the speaker or receiver to create the humour. Meanwhile, in release theory, the punchline is used to release the bad situation felt by either the participants or the readers of the joke. By conveying the joke, this kind of situation can be diminished.

Since the humour in the Knock-Knock Jokes tweets is derived from the incongruity, the overlapping as well as opposite script, the jokes flout the Cooperative Principle (CP) of conversation, mainly the maxim of relation. From 20 data selected, 14 Knock-Knock Jokes flout the maxim of relation, 4 Knock-Knock Jokes flout the maxim of manner, and 2 Knock-Knock Jokes flout double maxims, i.e. maxim of manner and quantity. This result is caused by the humour of the joke that mostly comes from something irrelevant, incongruous, or ambiguous said by the speaker or caller. Since those aspects flout the maxim of conversation, the researcher concludes that people tend to flout the CP of conversation to make a successful humour.

Cultural context is actively utilized in creating the humour of these Knock-Knock Jokes tweets. Based on the researcher's finding, the tweeters of these jokes use some Indonesian and English slang or words that are only known by a particular community or fandom. The language script-switch in the Knock-Knock Jokes indicates that the cultural context is required to make a peculiar kind of joke.

Since this base account is an Indonesian X account, most senses of humour created in the joke use Indonesian cultural contexts, such as Indonesian expressions, slang, and the naming of certain food or people. By using Indonesian cultural contexts in creating the humour in the Knock-Knock Jokes tweets, it shows the cultural identities of Indonesia to the X users. These cultural contexts enhance relatability for Indonesian users. It also highlights the uniqueness of Indonesian cultures to other users. Consequently, it fosters a sense of community and share identity among those, who are familiar with the humour of the jokes.

Some humours of the joke are derived from the particular contexts, such as Islamic teachings, LGBT and pandemic COVID-19 issues, which may not be shared or experienced by all people around the globe. Hence, the jokes in Knock-Knock Jokes tweets can be one of ways to share humorous sense within the particularly aforementioned issues. Further, some cultural context also contributes to boost the humour of the joke, although it may also exclude those who do not share the same cultural background. Thus, understanding cultural context is important in wide world online communication.

REFERENCES

- Agrawal, H., Deepti, M., Nikhil, V. R., Jain, S., & Sarasvathi, V. (2023). Authentic Tweets Recommendation System. *2023 IEEE 8th International Conference for Convergence in Technology, I2CT 2023*.
<https://doi.org/10.1109/I2CT57861.2023.10126441>
- Amalia, R. M., Sujatna, E. T. S., Krisnawati, E., & Pamungkas, K. (2024). Savoring Sundanese Food: A Discourse Analysis of Instagram's Powerful Promotion of Bandung's Culture and Culinary. *Studies in English Language and Education, 11*(1). <https://doi.org/10.24815/siele.v11i1.29716>
- Antonakaki, D., Fragopoulou, P., & Ioannidis, S. (2021). A Survey of Twitter Research: Data Model, Graph Structure, Sentiment Analysis and Attacks. *Expert Systems with Applications, 164*.
<https://doi.org/10.1016/J.ESWA.2020.114006>
- Attardo, S. (1994). *Linguistic Theories of Humor*. Mouton de Gruyter.
- Barroga, E., Matanguihan, G. J., Furuta, A., Arima, M., Tsuchiya, S., Kawahara, C., Takamiya, Y., & Izumi, M. (2023). Conducting and Writing Quantitative and Qualitative Research. *Journal of Korean Medical Science (JKMS), 38*(37). <https://doi.org/10.3346/jkms.2023.38.e291>
- Braga, A. A., & Logan, R. K. (2023). The Joke as a Medium. *New Explorations, 3*(1). <https://doi.org/10.7202/1097581ar>
- Brewer, J. D. (1981). Bimanese Personal Names: Meaning and Use. *Ethnology, 20*(3). <https://doi.org/10.2307/3773227>
- Bugheşiu, A. (2015). Knock-Knock Jokes, Proper Names, and Referentiality. *British and American Studies*. <https://doi.org/151875815>
- Chiaro, D. (2018). *The Language of Jokes Online*. Routledge.
<https://doi.org/10.4324/9781315146348-5>
- Damanik, S. F., & Mulyadi. (2020). Indonesian Humorous Status in Social Media: An Application of Script-Based Semantic Theory of Humour. *Studies in English Language and Education, 7*(2), 657–671.
<https://doi.org/10.24815/siele.v7i2.17237>
- Davis, D. (2008). Communication and Humor. In V. Raskin & W. Ruch (Eds.), *The Primer of Humor Research*. Mouton de Gruyter.
- Dean, B. (2024). *X (Twitter) Statistics: How Many People Use X? (2024)*. BACKLINKO. <https://backlinko.com/twitter-users>

- Elkhayma, D. R. (2021). The Humour-Culture Interconnection: Exploring Humour Attributes in Morocco and Britain. *International Journal of English Literature and Social Sciences*, 6(6). <https://doi.org/10.22161/ijels.66.2>
- Faula, A., Anggraeni, D., & Wulansari, D. (2022). An Analysis Basic Strategy of Verbal Humor found In Ellen DeGeneres Monologue Season 17,2019 : Pragmatic Approach study. *MEDIOVA: Journal of Islamic Media Studies*, 2(1). <https://doi.org/10.32923/medio.v2i1.2179>
- GillPress. (2023, November 25). *Twitter Statistics For 2024: Users, Demographics, Trends*. WHAT'S THE BIG DATA. <https://whatsthebigdata.com/twitter-statistics/>
- Grice, H. P. (1991). *Studies in the Way of Words* (1st ed.). Harvard University Press.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Maulida, F., Rozi, F., & Pratama, H. (2022). Creation of Humorous Situation By Flouting Conversational Maxims Accompanied By Facial Expression in "Friends." *English Education Journal*, 12(1). <https://doi.org/10.15294/eej.v12i1.51956>
- McLachlan, S. (2024, May 7). *19 X (Twitter) Demographics for Marketers in 2024*. Hootsuite. <https://blog.hootsuite.com/twitter-demographics/>
- Pramesti, E. V., & Wenerda, I. (2023). Utilization of @NCTDreamINA X autobase account as interaction media among NCT Dream Fans in Indonesia. *Symposium of Literature, Culture, and Communication (SYLECTION)*, 3(1). <https://doi.org/10.12928/sylection.v3i1.14147>
- Raskin, V. (2012). *Semantic Mechanisms of Humor*. Springer Science & Business Media.
- Ruch, W. (2008). Psychology of Humor. In V. Raskin & W. Ruch (Eds.), *The Primer of Humor Research*. Mouton de Gruyter.
- Sacchi, S., Brambilla, M., Spaccatini, F., Giovannelli, I., Pacilli, M. G., & Pagliaro, S. (2021). "If I Am Straight You Are Askew": Labelling Heterosexuals as Straight Worsen Gay Men's Perception. *The Journal of Sex Research*, 58(1). <https://doi.org/10.1080/00224499.2020.1825605>
- Saefudin, D. P., Mulyadi, & Santosa, P. P. P. (2023). The Analysis of Flouting Maxim in the @Pepekomik Comic Strip. *SALEE: Study of Applied Linguistics and English Education*, 4(2). <https://doi.org/10.35961/salee.v4i2.764>
- Scott, K. (2015). The Pragmatics of Hashtags : Inference and Conversational Style

on Twitter. *Journal of Pragmatics*, 81, 8–20.
<https://doi.org/10.1016/J.PRAGMA.2015.03.015>

Torres, J. M., Collantes, L. M., Astrero, E. T., Millan, A. R., & Gabriel, C. M. (2020). Pandemic Humor: Inventory of the Humor Scripts Produced during the COVID-19 Outbreak. *The Asian EFL Journal*, 7(3.1).
<https://doi.org/10.2139/ssrn.3679473>

Van Der Meij, D. (2010). Cross- and Trans-Language Morphology; The Lexicography of Indonesian Names. *Wacana, Journal of the Humanities of Indonesia*, 12(2). <https://doi.org/10.17510/wjhi.v12i2.121>

Van Dijk, T. A. (2009). *Society and Discourse: How Social Contexts Influence Text and Talk* (Vol. 11, Issue 1). Cambridge University Press.

Venkatesan, S. (2022). A Short Compilation on Theories of Humor and Laughter. *PARIPEX - INDIAN JOURNAL OF RESEARCH*, 11(06).
<https://doi.org/10.36106/paripex>

Wardah, W., Nur, S., & Nurfadhilah, A. S. (2023). The Use of Humor in Social Media: Twitter. *Journal of English Literature and Linguistic Studies*, 2(1,Nov), 89–101. <https://ojs.unm.ac.id/jell/article/view/56984>

Yule, G. (1996). *Pragmatics*. Oxford University Press.