

MAMANDA'S ORAL LITERATURE IN INDONESIA: REVIEW OF THE FORM AND FUNCTION OF HUMOR THROUGH A PRAGMATIC PERSPECTIVE

LITERATURA ORAL DE MAMANDA NA INDONÉSIA: REVISÃO DA FORMA E FUNÇÃO DO HUMOR ATRAVÉS DE UMA PERSPECTIVA PRAGMÁTICA

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ABSTRACT

This research was conducted for eight months on the island of South Kalimantan, Indonesia. This study examines Mamanda in the form of traditional theatre that still survives in the global era. Mamanda can be entertaining because it can invite laughter. However, if interpreted more deeply, humour has a pragmatic function to be conveyed to the listener. Therefore, this study examines more deeply the function of humour in Mamanda. This study aims to describe the form and function of humour in Mamanda. This study uses a qualitative descriptive method to tell the research results in detail in clear sentences. The data of this research, in the form of a recording of Mamanda's performance, was played in a series of events commemorating the anniversary of Banjarmasin, South Kalimantan. The informants in this study consisted of twenty people with different backgrounds, all of whom were players who played an active role in the show. The results showed that there were four types of humour in Mamanda, namely, language humour, behavioural humour, gossiping humour, and pornographic humour. The functions of humour are as a function of advising, a function of criticism, a function of satire, and a function of tolerance.

Keywords: Pragmatic, Humour, Mamanda

RESUMO

Esta investigação foi realizada durante oito meses na ilha de Kalimantan do Sul, na Indonésia. Este estudo examina Mamanda na forma de teatro tradicional que ainda sobrevive na era global. Mamanda pode ser divertida porque pode convidar ao riso. No entanto, se interpretado de forma mais profunda, o humor tem uma função pragmática a ser transmitida ao ouvinte. Portanto, este estudo examina mais profundamente a função do humor em Mamanda. Este estudo tem como objetivo descrever a forma e a função do humor em Mamanda. O estudo usa um método descritivo qualitativo para contar os resultados da pesquisa em detalhes em frases claras. Os dados desta pesquisa, na forma de uma gravação da performance de Mamanda, foram reproduzidos em uma série de eventos comemorativos do aniversário de Banjarmasin, Kalimantan do Sul. Os participantes deste estudo consistiram de vinte pessoas com diferentes formações, todos eles jogadores que desempenharam um papel ativo no show. Os resultados mostraram que havia quatro tipos de humor na Mamanda, a saber, humor de linguagem, humor comportamental, humor de fofoca e humor pornográfico. As funções do humor são uma função de aconselhamento, uma função de crítica, uma função de sátira e uma função de tolerância.

Palavras-Chave: Pragmático, Humor, Mamanda

1. INTRODUCTION

It is interesting to study oral literature because, in oral literature, various events can be found

that describe the lives of the people around them (Sastrowardoyo et al., 1985; Fox, 2000; Welch, 2012; Otiono & Akoma, 2021) including

Mamanda. In addition, oral literature cannot be separated from humour that can attract the attention of oral literature connoisseurs, as well as Mamanda. With the active role of the players and spontaneity to create humour, Mamanda can still survive and exist to this day.

Mamanda is a performing arts theatre in South Kalimantan. Mamanda grew and developed in Banjar land for quite a long time and still survives. Mamanda has similarities with Lenong in terms of the close interaction built between the players and the audience. Mamanda has its characteristics when performing, one of which is using the Banjarese language as the language of instruction, the existence of several authoritative figures in Mamanda's performances such as Raja, Putri, Mangkubumi, Wajir, Prime Minister, War Commander, Harapan I and II, Khadam and Host. Huda (2016) explains that Mamanda is a reflection of the symbols of life in the Banjar community itself. This is also depicted in the various characterizations of Mamanda players, such as antagonistic characters, protagonists, and funny characters who can invite laughter and make the show's atmosphere livelier.

The hallmark of Mamanda is that the stories told always tell about the kingdom. At first, the delivered story was more often adopted from the story of 1001 nights. However, in line with the development of the times, the stories narrated are now more adaptable to current conditions, although they are still carried with the concept of stories within the scope of the kingdom. Wulandari & Sarbaini (2004) stated that in Mamanda, the story is not only to convey a message as entertainment but also has value, such as the value of life and character education. The importance of life depicted in Mamanda also contains reflections on the behaviour of human life, both as ordinary people and as rulers. In addition to her story, which is rich in life values, Mamanda also contains a high sense of humour, both verbally and non-verbally (Huda, 2015). This humour is not only a form of ordinary jokes but can also have other functions such as conveying satire, advising, and even being used to criticize others. This is what underlies the importance of research on the pragmatic function of humour

in Mamanda's speech because it is to know clearly what functions of humour are built into Mamanda's speech which will be studied in-depth using a pragmatic point of view. In this regard, Ahmadi (2022) states that literature as a creative work can be studied from various perspectives. It can also prove that Mamanda is valuable as a theatrical performance that can entertain and has specific messages to be conveyed and packaged through humour in a show.

Research on Mamanda has been conducted by an Indonesian researcher, namely Normasunah (2020), who found the educational value contained in Mamanda traditional theatre, namely social education, and cultural education, can be used as guidelines by the community both in living socially and as cultural beings. Sulistyowati (2016) reveals Mamanda's existence in the people of South Kalimantan, which until now is still trying to survive in the midst of rapidly changing times. This, of course requires support from various parties such as the government, educational institutions, artists, and the community itself. Meanwhile, Abram & Dorothy (2010) found about how theatre wraps humour as a medium to introduce culture in the global era and makes a theatrical performance very enjoyable to enjoy together. In another study, Hassan (2013) examines how humour is used as a strategy of non-violent resistance. This research is analysed using a pragmatic study so that it is known that humour has more power than just a form of a joke.

The difference between this study and previous studies is that this study will find out the form and function of humour in Mamanda. So that it will be known what forms of humour are built into Mamanda's speech; in addition, this study also finds out how humour has more power and can be used as a particular purpose that can be seen in the function of humour based on pragmatic studies. These findings will provide an update on Mamanda's research that has been done before, especially from the aspect of humour using pragmatic studies that have never been done.

2. PRAGMATIC FUNCTION

In pragmatic studies, some aspects must be considered, namely, the speaker and the interlocutor, the speech's context, the speech's purpose, speech as a form of action or activity, and speech as a non-verbal result. Practically, the study of the meaning of speech in certain situations is part of the pragmatic study of (Barzani & Mohammadzadeh, 2022).

In addition, Leech (1993) also explains that in pragmatics, there are principles of politeness that can be used in speech which are mentioned in many maxims, namely, the maxim of wisdom, the maxim of acceptance, the maxim of praise, the maxim of humility, the maxim of agreement, and the maxim of sympathy. In contrast, Yuan & Lyu (2022) stated that in pragmatics, there is an implicature which is an action but can imply something. Sheikh, S., & Saleem (2021) explain implicature is an utterance that can be interpreted differently from what is said in a speech event. It can be noted that an implicature is a form of speech that is not the real intention. Zhan (2012) states that using implicatures in humorous speech is deliberately done to produce humour with special interests.

In this regard, in the implicature of Al Shboul (2022) states four rules known as maxims of conversation, namely (1) maxims of quantity, the rule of speech that must be considered is telling the truth. (2) maxim of quality (maxim of quality) regulates speakers to speak according to their needs only and is not allowed to speak excessively (3) maxim of relevance (maxim of relevance) rules that ask speakers to engage in speech that is relevant to what is being discussed or discussed, and (4) the maxim of manner, the participants are expected to avoid ambiguity in speaking, try to avoid ambiguous meaning understanding. Suppose an implicature is understood in-depth in a speech event, besides having the function of conveying meaning in a different language. In that case, implicatures will also give the impression of politeness in language. Through speech, implicatures aimed at anger can be conveyed in better language even with a joke of humour. In this regard, Hirsch (2011) reveals a violation of maxims in speech can be done

intentionally to soften the speech. On the aspect of humour, pragmatic studies can be part of a tool that understands context to determine the function of humour in speech events (Reershemius, 2012; T Huang & SC Depner, 2016; Kotthoff, 2006; Banikalef, Maros, & Aladdin, 2014).

3. HUMOUR

A situation that can create the effect of laughter can be called humour. Humour can be said to be something that can make people laugh and happy and has psychological benefits (Nesi, H., 2012; Kneisel, K., Smith, L., & Capundan, K., 2022). Humour is a social interaction, regardless of one's background because it can be found anywhere to suppress tension and bring people together (Romero & Kevin, 2006). Taufiq, et al. (2018) explains that humour is not only entertainment, but also as an expression of the reality of life that is experienced every day. Dai (2018) humour is an art of language that can fit into various complex and varied angles of life. Askildson (2005) humour is part of the form of speech acts.

In a traditional theater, Kholidah, Widodo, & Saddhono (2020) state that culture has an important role in the emergence of humour. Yuwana, Santosa, & Sumarlam (2019) explained that the performance stage is one of the places that has the greatest opportunity to create humour.

Humour in a show aims to create a feeling of pleasure for the audience which can be realized by physical reactions such as smiles and laughter. By relying on the communication skills of the performers on stage, humour is usually generated using colloquial language that is understood by both the performer and the audience. Humour becomes easy to understand when there is a common understanding of cultural backgrounds and can appear in many elements of society (Norricks, 2007; Lynch, 2002). It is undeniable that humour is one of the attractions in traditional theatre performances like Mamanda.

The humour presented is not merely a form of joke that invites laughter but can have more value or have other purposes (Rawski, 2016; Robert and Wall, 2019; Haven, 2013). Ramsey and Meyer (2019) states understanding the

language in humour, you will find the function of humour itself. Ibraheem and Abbas (2016) explains pragmatists play a role in determining the perception and understanding of the language of humour. Beeman (1999) explains that a humour show really requires cooperative participation between players and the audience as a form of realization of a created humour.

4. METHODS

This study applies a qualitative descriptive approach. Miles & Huberman (2007) explain that in qualitative descriptive research, the results of the research are a clear picture using a series of words instead of numbers. Creswell (2007) describes a study that requires exploration in solving a problem can use qualitative methods, in order to provide a detailed understanding of a problem. This study will describe the forms of humour that exist in Mamanda and the pragmatic function of humour that is built in Mamanda. In descriptive qualitative research, the researcher has the obligation to reveal the truth and examine the extent to which things are hidden behind a fact.

Data was collected through the following steps (1) observing the location of the performance, (2) preparing a recording device, and (3) recording Mamanda's performance and the activities of the audience from the beginning to the end of the show. The data in this study were in the form of speech acts that occurred during Mamanda's performance which were recorded directly by the researcher from the show's location. One recorded performance is used as data with the title of the story "The Disaster Behind the Burning Revenge". The informants in this study consisted of 20 people who were all players in the Mamanda show who were members of a studio called Sampuraga from Hulu Sungai Selatan, Kalimantan, Indonesia.

The collected data was then analysed through the following steps, (1) transcribing from spoken language to written language, (2) transferring language from Banjarese to Indonesian, (3) preparing other supporting documents such as photos, and (4) identifying data according to the research focus, (5) conduct analysis, (6) conduct interviews with

several respondents as reinforcement of data analysis (7) express the results of the analysis into clear, descriptive sentences, and (8) draw conclusions. Interviews in this study were conducted without intermediaries between researchers and respondents to establish closeness and obtain maximum data. This is in line with Ahmadi (2020), who stated that an intimate atmosphere was needed through unstructured interview techniques to get as much data as possible in interviews.

5. RESULTS AND DISCUSSION

5.1. FORMS OF HUMOUR IN MAMANDA

a. Language Humour

The humour of language in Mamanda is the humour produced by the actors' words, sentences, and expressions during the performance. This can be seen in the following data.

Data 1

Judul: The Calamity Behind Mambara's Revenge

Khadam: Uh Inang, nangapa rambut ikam pina kaya mistar?

[Oh, Inang, why is your hair like a ruler?]

Inang: Anu Abahnya ai, kaya apa ulun nih tasalah mamilih mudel tadi, ulun kira mun sadikit nang ditatak ti kada larang, sakalinya timbul jadi nang kaya dura. Tapi masih bungas ai kalo ulun yang?

[Here is my husband. I chose the wrong model. I thought if you cut it just a little, it would not be expensive, and it turns out that my face looks like a Dora cartoon. However, I am still a beautiful right baby?]

Khadam: Nah ngitu ngarannya Eng spiking lis luh ai.

[Well that's nam is Eng spiking lis luh]

Inang: Napa tu ulun kada mangarti.

[What does that mean I do not understand?]

Khadam: Lebih baik bagunting pada balis. Mun sama jua bayarannya begunting lawan mambalis sadikitannya kada bamudel lalu nang kaya mistar. Tapi ayu ai kadapapa Luh ai, tetap ai cintaku hanya untukmu.....

[That means shaving with a different, clearer style than just a flat cut is better. The price you pay is the same as shaving, only flat like a ruler, and there is no model. However, it is okay, Luh. I still love you only for you.]

Data 1 conversation took place between two people, namely Khadam and Inang, who were discussing Inang's hairstyle, which was flat like a ruler (ruler) without a model. Khadam responded to this by using English, but the meaning was not appropriate and was slipped, making the audience laugh with the language expressed by Khadam to Inang. Speech “Eng spiking lis”, If interpreted according to English, basically has no meaning, and Khadam is a villager who does not understand English very well, especially if he communicates using English, so Khadam speaks the speech only as an expression that supports the following sentence, namely “lebih baik bunting pada balis”. For the Banjarese, the word *balis* in

shaving hair means only cutting the parts that look long, the ends, to make them look neat. This is a pity for Khadam because the fees paid for shaving are clearer in model or even bald even though they are the same. This made the audience laugh and entertained by using the Khadam language.

b. Behavioural Humour

The humour of behaviour in Mamanda is humour that the actor deliberately produces to make the audience laugh. Behavioural humour is usually the result of body movements imitating sissy, dances adapted to the accompanying music, and can also be related to excessive facial expressions or imitating something. In behavioural humour, actors often imitate a less liked character in society so that it becomes a subject of ridicule. Actors often use this to satirize intentionally. However, it is still done carefully, for example, only imitating a small part of someone's character that many viewers already know. This is also combined with other spontaneous, funny behaviours during the show so that spectators who watch can understand and feel entertained.

Data 2

Figure 1 - Footage of Mamanda's performance in Taniran Village, South Kalimantan



Source: Personal documents of Iwan Sanusi

In the picture on the side, one of the actors who entered the show's stage intentionally carried someone who was already an adult. This made all the audience laugh at their behaviour during the show.

c. Gossip Humour

Jarkasi (2002) describes gossip humour as humour that results from ridicule used as humorous material during performances. For the people of Banjar, gossiping humour is better known as *bahulutan*. In Mamanda, this humour is considered normal, so if there are actors who intentionally present this humour during the performances of other actors, no one will feel offended because all actors have understood each other that this is only used as a source of humour.

Data 3

Inang: *Uy, Cil. Adakah nang malihat yu? Adakah malihat pian?*

[Hi, Cil. Has anyone seen it? Did you guys see it?]

Penonton: *Malihat apa uy?*

[What do you see?]

Inang: *Ini nah laki ulun hilang, padahal urangnya bungas, putih, tinggi, nang kaya Anjasmara.*

[My husband is missing, even though he is handsome, white, tall, like Anjarmasra].

Penonton: *Umai....*

[Oh my...]

Inang: *Hadang ulun kiau akan nah. Uy abahnya, lakasi nah kaluar.*

[Wait for me to call. Oh, baby, come out quickly].

Khadam: *Hadang umanya, ulun kaluar nah.*

[Wait, baby, I will be out soon].

Penonton: Cheers and laughs seeing Khadam come out.

Inang: *Pian ni lah, ulun malihat pian nang kaya Anjasmara, imbah urang nang malihat nang kaya ular sawa.*

[It is you, I see like Anjarmara, after people who look like saw snakes].

Penonton: Laugh out loud.

The speech in data 3 occurs between Inang and Khadam. Inang stated that her husband Khadam was a handsome person like the artist Anjasmara. However, when Khadam entered the performance area, Khadam looked very funny with style of wearing pants above the stomach with exaggerated gestures. So that makes all the audience who see it laugh out loud because it is not following what is conveyed by Inang but is very different. Then later, Inang also confirmed that it turned out that Khadam only looked handsome in his view as his wife, different from the views of others who might see him like a sawa, a snake in that style.

d. Pornographic Humour

Pornographic humour in Mamanda is humour that is produced from words or sentences that are pornographic but packaged in the form of jokes that can have a laughing effect on the audience. However, this pornographic joke is well packaged by the actors, so it does not seem vulgar. It can be seen in the following data.

Data 4

Raja: *Uy umanya, esok tolong siap akan lah pakakasku, aku handak ka hutan lawan panglima perang handak malihati keadaan masyarakat di sana.*

[Oh my wife, tomorrow please prepare my equipment, I want to go to the forest with the warlord to see the state of the people there].

Permaisuri: *Iyih, tapi nang mana pakakasnya? Pakakas pian tu ganal.*

[Yes, but where is the equipment? Brother's equipment is significant].

Raja: *Umai, jangan nyaring kaina kadangan urang, abut am.*

[Oh, do not be so loud that other people will hear you, you can get excited].

The speech event in data 4 occurs between the King and Empress in the kingdom. The speech caused a laughing effect on the audience due to the sentence narration, “*pakoras nang mana? Pakakas pian itu ganal*”. In the Banjar language, the word *pakakas* means a tool. However, because it is juxtaposed with the word *ganal*, the audience interprets it differently from the actual meaning to produce humour that invites laughter. Word *pakakas* in the viewer's mind is gender because it is juxtaposed with the word *ganal*, which means big and is supported by a follow-up sentence, namely “*Jangan nyaring kaina kadangaran urang, abut am*”, which means do not be loud it will be heard by other people and make a scene so if it is concluded that this type of speech can lead to multiple interpretations for the audience and create its humour because this incident often occurs in the daily life of the Banjar people.

5.2. THE FUNCTION OF HUMOUR IN MAMANDA

a. Advise Function

Data 1

Khadam: *Uh Inang, nangapa rambut ikam pina kaya mistar?*

[Oh, Inang, why is your hair like a ruler?]

Inang: *Anu Abahnya ai, kaya apa ulun nih tasalah mamilih mudel tadi, ulun kira mun sadikit nang ditatak ti kada larang, sakalinya timbul jadi nang kaya dura. Tapi masih bungas ai kalo ulun yang?*

[Here is my husband. I chose the wrong model and thought it would not be expensive if it were just a little cut. It turns out that my face looks like a Dora cartoon. However, I am still beautiful, right?]

Khadam: *Nah ngitu ngarannya Eng spiking lis luh ai.*

[Well that's the name *Eng spiking lis luh*]

Inang: *Napa tu ulun kada mangarti.*

[What does that mean? I do not understand]

Khadam: *Ngintu artinya Lebih baik bagunting pada balis. Mun sama jua bayarannya begunting lawan mambalis sadikitannya kada bamudel lalu nang kaya mistar. Tapi ayu ai kadapapa Luh ai, tetap ai cintaku hanya untukmu.*

[That means shaving with a different, clearer style than just a flat cut is better. The price you pay is the same as shaving, only flat like a ruler, and there is no model. However, it is okay Luh, and I still love you only for you.]

In data 1 speech, it can be seen that the form of humorous speech is included in the category of language humour because it can invite laughter from the audience from the form of the actor's speech, which inserts English that is not perfect and does not have a special meaning but is only used as a support for the parable that is spoken, namely “*Eng spiking inglis, baik bagunting pada balis*”. Suppose it is studied more profoundly using pragmatic study glasses, especially in the scope of implicatures that the acquisition of a speech meaning is not only seen from the form of speech but also in the context that follows. In that case, it can be understood that the utterance of humour, in addition to being categorized as a humorous language that can entertain the audience, also has another function, namely providing advice. The advice that can be understood from the utterance of humour is that we should not be too calculating about ourselves. Moreover, it is for our good. Speech of “*Eng spiking lis, baik bagunting pada balis*” if it is translated into Indonesian, it is better to shave the hair with the appropriate model than just cutting a particular part and very little, because it is well known that the cost of cutting hair is not based on the cut model chosen or the amount of hair cut but has been determined as a whole. Inang seems to have regrets about the haircut that has been chosen, but this has happened and cannot be repeated. Therefore, it is clear that this speech contains advice that can be taken so that we should not be too stingy or consider

our good rather than regret what has happened.

Data 2

Inang: *Uy, Cil. Adakah nang malihat yu? Adakah malihat pian?*

[Hi, Cil. Has anyone seen it? Did you guys see it?]

Penonton: *Malihat apa uy?*

[What do you see?]

Inang: *Ini nah laki ulun hilang, padahal urangnya bungas, putih, tinggi, nang kaya Anjasmara.*

[My husband is missing, even though he is handsome, white, tall, like Anjarmasra].

Penonton: *Umai....*

[Oh my...]

Inang: *Hadang ulun kiau akan nah. Uy abahnya, lakasi nah kaluar.*

[Wait for me to call. Oh, baby, come out quickly].

Khadam: *Hadang umanya, ulun kaluar nah.*

[Wait, baby, I will be out soon].

Penonton: Cheers and laughs seeing Khadam come out.

Inang: *Pian ni lah, ulun malihat pian nang kaya Anjasmara, imbah urang nang malihat nang kaya ular sawa.*

[It is you, I see like Anjarmara, after people who look like saw snakes].

Penonton: Laugh out loud.

In data 2, the speech event that occurred was one of the humorous utterances included in the gossip humour category between Host and Khadam. Inang, who highly praised her husband, Khadam, had a very handsome face with a very charming body posture, but it turned out that when she entered the stage, Khadam's appearance was very different from what Inang had described. This made everyone in the audience burst out laughing. However, if it is understood more deeply, this form of humour

also serves to advise that we should not look at someone only from their appearance but from their heart. In this context, as a wife, she must love her husband physically and mentally, respect her husband under any circumstances, love her husband wholeheartedly regardless of his appearance and position, and not make other people's views a benchmark for always respecting him her husband.

b. Critique Function

Data 3

Raja : *Inang, kenapa ikam hari ini talambat pulang datang?*

[Inang, why did you come late today again?]

Inang : *Anu Raja, ulun tadi imbah measah akan parang Panglima Perang makanya am ulun talambat. Maafkan ulun Raja lah.*

[Look, King, I just finished helping sharpen the warlord's machete; that is why I came late. Forgive me, King.]

Khadam: *Umay lah, parang urang aja kah diasah akan? Parang laki maka tumpul balawasan kada ikam asah akan Luh ai.*

[Wow, sharpen the machete? Your husband's machete has been blunt since you did not sharpen it anymore, dear.]

In speech data 2 occurs between the King, Inang and Khadam. If observed, the speech is included in the category of pornographic humour. This can be seen from the story that started with the king asking the reason for the delay in Host coming to the kingdom, then Inang explaining that he was late because he helped sharpen the warlord's machete. Then Khadam, who was also Inang's husband, answered with a tone of protest why only the warlord's machete was not sharpened with a machete. Word *parang* in the context of Khadam's speech, the data is associated with the meaning of gender so that the speech can invite laughter from the audience. However, if understood in-depth, this form of speech can have a critical function because it is spoken by

Khadam with a tone of protest so that indirectly the speech gives criticism to the host so that she does not always put the interests of others before forgetting to take care of her husband. Thus, it is clear that the utterance of humour, besides being entertainment, also has the function of expressing criticism, as a wife should not forget the obligation to take care of her husband even though she also works and helps her husband earn a living. However, all obligations of the wife to her husband should not be ignored. Because a wife must obey her husband, please her husband, and get the husband's willingness (avoiding the husband's anger).

c. Satire Function

Data 4

Harapan I: *Bila mana kita sampai di tempat penjagaan ada baiknya kita memperkenalkan diri kalwan jabatan. Apa begitu saudara?*

[When we arrive at the guard, it's a good idea to introduce ourselves and our position. Is that so brother?]

Harapan II: *Benar sekali saudara. Lansung haja nah, perkenalkan ngaranku Surianyah aku berpangkat bujur haja awakku gagah perkasa nang kaya raksasa, tapi penyayangan lawan urang tuha. Kayapa saudara?*

[That's right brother. Immediately, introduce my name Suriansyah, I have the rank of hope II. Turn next to the old market, it's true that my body is mighty like a giant, but I really love my parents.]

Harapan I: *Bujur banar saudara, ikam dasar kadada lawannya saudara.*

[That is right, brother. You have no opponent, brother.]

In the speech event, data 4 is seen as a speech that can invite laughter from the audience because it contains humour conveyed by Harapan II through a rhyme. Namely, he says that his body is big as a giant, but he loves his parents. This can be seen from the rhyme that is said that although he has a massive body

like a giant because he works as Harapan II in the kingdom, which must be able to maintain the kingdom's security from enemies, he has a heart that loves his parents very much. This speech can be understood as a satire by all who heard the speech. This speech, besides containing humour, also has other functions that can be understood, namely as speech that functions as a satire to other people who hear the speech. That should not mean that when someone has power, both physically and in position, he can behave as he pleases, it will be better for a person who has power, and a high position should be as a human being. Still have a sense of love for other human beings, especially for both parents, because the child's job is to be devoted to both parents regardless of the child's background.

d. Tolerance Function

Data 5

Panglima Perang: *Khadam, ikam tahu lah di mana kadiaman pamuda nang semalam meubati tuan putri?*

[Khadam, do you know where the young man's house is? treated the princess yesterday?]

Khadam: *Nangapa?*

[Why?]

Panglima Perang: *Aku diutus Raja mencari pemuda semalam sebab tuan Putri handak banar batamuan pulang. Pinanya handak dijuduh akan lawan tuan Putri saku.*

[I was ordered by the King to look for the young man yesterday because the princess wanted to meet again. It looks like it will be an arranged marriage with the princess.]

Khadam: *Umai, nang hirang latat, kurus, mata ganal, awak babau masam ngintu lah handak dijuduhkan lawan Putri? Asa tebagus aku lagi.*

Penonton: Laugh and cheer. [Gosh, that dark black, skinny one, big eyes, and sour-smelling body want to be matched with the princess? It looks like it is still good to me.]

Panglima Perang : *Harat menyambati urang, saurang ja kakurang labih.*

[How dare you speak ill of people, you alone are more or less the same.]

In data 5's speech, it can be seen that the form of speech also contains humour, especially in the speech spoken by Khadam who vilifies a young man with dark black words, skinny, big eyes, and his body smells sour so that when compared to himself he is still much better. The utterance can invite laughter and cheers from the audience who watched the show, because seeing Khadam vilifying others is not half-hearted. However, if understood in depth, the speech event besides containing humour also has another function, namely as a function of tolerance to fellow human beings. That as a human being should not look at someone only from a physical appearance that looks lacking in front of humans, because it turns out that the young man who was vilified by Khadam was actually the son of the King next door who deliberately ran away from home and wandered. Every human being certainly has advantages and disadvantages of each, but it would be better if it is not too quick to conclude someone just by looking at the physical and do not know further. No matter what a person looks like as humans, we still have to love each other as a form of human tolerance.

6. DISCUSSION

The results of the analysis found that Mamanda's speech contained much humour built by the actors in bringing the story they wanted to convey to the audience. The forms of humour found are also varied, such as humorous language that invites laughter through the languages used by players, behavioural humour that results from the behaviour of players while in the arena of performances, gossip humour that results from mockery that players intentionally make, and pornographic humour produced from sentences that are pornographic but deliberately packaged in the form of humour to invite laughter from the audience. In addition to the form of humour, it was also found that humour has special functions so that it is valuable as entertainment that contains jokes and has a value function to be conveyed to the

audience. The functions of humour include advising, giving criticism, satire, and expressing tolerance.

In this regard, in Mamanda's previous research, Normasunah (2020) found the value of cultural education that can be used as a guide in social life. Wulandari (2016) found the cultural values contained in Mamanda's manuscript. Specifically, Mamanda's research on humour can be said to be a complement to previous studies. Through this research, Mamanda's performance can be seen as entertainment for the community and contains many positive values that can be taken as guidelines for living in society. The function of humour wrapped in Mamanda, in particular, can be understood by someone if studied from a practical side because pragmatics is a field of science that can examine the meaning of speech in-depth by involving the context of a speech event. Thus, apart from complementing this research, it also strongly supports previous research conducted by Holmes (2006), which found that humour can be a force to build good relationships within a community, both small and wide.

7. CONCLUSIONS

Based on the results of a study on the form and function of humour which was studied pragmatically in Mamanda, it can be concluded that in Mamanda, there are four forms of humour, namely linguistic humour, behavioural humour, pornographic humour, and gossiping humour. In addition, Mamanda also found several functions of humour, namely the function of advising, the function of criticism, the function of satire, and the function of tolerance. All forms and functions of humour depicted in Mamanda are events that often occur in the lives of the Banjar people in their daily lives. Thus, it is clear that humour is not only presented to entertain the audience but also to convey other messages in a way that is not patronizing and is readily accepted by various circles of society, especially Mamanda lovers.

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