

## **The Function of Intertextuality in Religious Humor Text (Fungsi Intertekstualitas dalam Teks Humor Keagamaan)**

**Iwan Marwan**

Jurusan Tarbiyah, STAIN Kediri  
Jalan Sunan Ampel nomor 7, Ngronggo, Kediri  
Tel.: +62 (0354) 689282  
Surel: nucasefta@gmail.com

### **Abstrak**

Sebagai sebuah teks, humor dapat dipahami melalui untaian makna yang terkandung dan tersebar di dalam teks lain. Hubungan antarteks tersebut memiliki fungsi tertentu untuk menyampaikan pesan humor. Penelitian ini bertujuan menjelaskan fungsi intertekstualitas dalam teks humor keagamaan. Metode yang digunakan adalah kualitatif deskriptif dengan ancangan teori intertekstualitas. Teks dipilih secara acak dengan pertimbangan: (1) teks tersebut berbahasa Indonesia, (2) teks humor keagamaan, dan (3) teks tersebut mengandung hubungan intertekstualitas. Analisis data dalam penelitian ini dilakukan melalui mendeskripsikan teks, menjelaskan hubungan intertekstualitas, dan menjelaskan fungsi intertekstualitas. Berdasarkan analisis data dapat disimpulkan bahwa fungsi intertekstualitas dalam wacana humor meliputi: memperdalam topik humor, memberi kesan tertentu, menjelaskan konteks budaya, memperhalus pesan, dan menghidupkan teks-teks lama.

**Kata kunci:** fungsi, intertekstualitas, teks humor keagamaan

### **Abstract**

As a text, humor can be understood through the unities of meaning found in the other texts. Intertextuality has a certain function to send messages of humor. This research aims to clarify the functions of the intertextual in the discourse of humor. The data in this study are Indonesia language humor discourse that has intertextuality. The discourse was chosen randomly on the basis of particular considerations: (1) the discourse must be in Indonesia language, (2) the humor texts considered as religious texts, and (3) the discourse contains intertextuality. The data analysis in this research was carried out in two procedures, namely: analysis during the process of collecting the data, and analysis after the data collection. In order to get a proper interpretation, some steps needed to be conducted like discussion, checking, and consultation. Based on the analysis of the data, it can be concluded that the function of intertextuality in the discourse of humor includes deepening the topic of humor, giving a certain impression, preserving a cultural context, refining the message, and switching on the old texts.

**Keywords:** function, intertextuality, religious humor text

## **INTRODUCTION**

Humor is one of interesting topics to study since it is entertaining. Humor also invites listeners and readers to think and even educate them. Humor objects seem inexhaustible and unlimited to be studied with a variety of approaches and perspectives. As a result, humor can lead to different findings and wider meaning. Nevertheless, the breadth and depth of the findings are very tied to the content of the text itself as well as related discourses, both within the text and with the other texts. For example, cultural artifacts and other literary works have a story theme relation that builds the image of the nation of Indonesia (Wijana 2014:17). The perspective which emphasizes the relation between texts is known as intertextuality.

The postmodern term *intertextuality*, which focuses on the interplay and interrelation of texts, was first defined by Julia Kristeva in the late 1960s. It has been advanced by Julia Kristeva since its first introduction in her essay of 1969, translated as "Word, Dialogue and Novel." She developed her own idea of intertextuality from reading the work of Mikhail Bakhtin, the Russian formalist (Narinabad 2012).

In "An Interview with Julia Kristeva," Kristeva herself says that the conception of intertextuality is important in the postmodern age: "In postmodernism, the question of intertextuality is perhaps even more important in certain ways because it assumes interplay of contents and not of forms alone" (Kristeva 1984:282). Kristeva demonstrates the key point of intertextuality, "[I]t is a postmodern concept that involves interplay of contents." Since intertextuality is a postmodern term, it is impossible to "speak of originality or the uniqueness of the artistic object, be it a painting or a novel" (Allen 2000:5) Humor discourse, furthermore, is communicative recreative public disc

ourse. It is not only to convey messages and ideas, but also to entertain. It is also true that humor invites critical thinking and introspection. Abbas (2002) says that the message of humor can awaken ourselves and revive others. Therefore, the message contained in the text of humor has a relation with the previous text and the text afterwards.

Intertextuality relations can be considered as either implicit or explicit connection or relation. Explicit relation is not only established because of message, theme and content of the text, but also awakened in the expanse of sentences and phrases. Meanwhile, the implicit relation is a relation of meaning and message that aims to complement, enhance insight and breadth of the message. Humor discourse is discourse that has an intertextuality relation with other texts. Thus, this study was focused on the intertextuality function in humor discourse.

Another intertextuality study was found in a study conducted by Kalsum which aimed to examine a text entitled "Wawacan Batara Rama" (WBR). This study focused on Islamic thoughts written in the WBR. This study revealed hypogram text and semiotic function of hypogram in the religious text. This study also explained the full meaning of the WBR. The results of the study conducted by Kalsum were relevant with this study, especially in intertextuality approachment using scripts, such as a text or subsequent old hypogram text (Kalsum 2008).

Besides, Iswanto also examined the aspects of sharia, or Jurisprudence (Fiqih) contained in Java script that had a relation with aspects of Sufism/nature residing in the Sultanate of Yogyakarta. Through intertextuality, this study conducted by Iswanto aimed to understand the position or the relation of KKKI's manuscript text with two text in different traditions located in the Sultanate of Yogyakarta, namely *Serat Surya*, one of traditional heritages of Yogyakarta, and *Al-Sunni al-maṭālibfiṣṭilāḥal- 'awāqib*, a keraton traditional heritage of Yogyakarta written by Kiai Nur Iman from Mlangi Yogyakarta for pesantren tradition. The relevance of

Iswanto's study with this study is the use of intertextuality approach and hypogram text or old manuscripts, namely Serat Surya text and Al-Sunni al-maṭālibfūstīlāḥal-'awāqib text (Iswanto 2014).

Another study contributed in this study was a study conducted by Moyise (2002) on the Review of books entitled "Intertextuality and Biblical." In his study, he describes five types of intertextuality, namely intertextual echo, narrative intertextuality, exegetical intertextuality, dialogical intertextuality, and postmodern intertextuality. To Kristeva, dialogism deals not only with sounds and voices, but also with the narrative sentences and discourses in a text. Therefore, dialogism does not merely refer to the direct and literal dialogues. It also emphasizes on various intersections and results when different discourses collide each other. For Kristeva, the story is a proper form of intertextuality. Kristeva and Barthes believe that text is like "a tissue, a woven fabric" (Allen 2000:5).

Intertextuality relation (inter-discourse), moreover, also refers to how a text contains relations that are tightly socially and culturally in the scope of a specific time on the conditions of the social and cultural society. Translation text in intertextuality (inter discourse) requires a careful interpretation because it will refer to the appropriate recontextual that differs the source language from the target language. Translation by using the slang is a form of recontextual because it contains elements of the context and the reality of different social and culture (Noverino 2015).

In addition, talking about intertextuality cannot be separated with context. As Rahardi said, the context can generally be understood variously by a number of experts. Besides the context of the prolific intra-linguistic or co-text, context also refers to physical and social environments. Another perspective indicates that the context is the same background knowledge owned by speakers. What extra-linguistic context dimensions related to aspects of non-verbal language are known as kinesics and proxemics. Consequently, writer should honestly say that until he or she has not found a convincing source. Therefore, the study will still continue to constitute the intellectual restlessness until a definite answer can be found (Rahardi 2015).

Another related study conducted by Mojgan also contributed to this study. Mojgan's study reveals three aspects of intertextuality. One of the aspects is subject matter of the two novels concerning with the characters and the subjects of the two novels. Rhys used the same characters from Jean Rhys, but she did not satisfy with this tragic ending that happens to Bertha. Thus, while reading Bronte's novel, she decided to write a story of Bertha's life just like the story of Jean in Jean Eyre. The other aspect is the theme of dream used to foreshadow and foresight the future happenings to the major characters. The last aspect is Gothic features. Rhys was inspired by Bronte. As a result, Rhys powerfully used gothic elements in her novel to create the feeling of suspense and frightening in the reader (Mojgan 2014).

On The basic ideas of intertextuality emergence, according to Kristeva, is that language can be reduced to dimensions to be accepted by consciousness. Consciousness is not static, but as a subject in the form of imaginary (Lechte 1994:221). In other words, intertextuality not only refers to the text attached to the text itself, but also relates with a system of signs (Moi 1986:111). Foucault (1971:30) argues that there are no people who do not have a big narrative (major narratives), consequently, formulas of plain texts and ritual texts spoken in certain circumstances are supposed to be discussed again since people suspect something secret and “grandeur” hidden inside which has been said. This fact then leads to the idea of understanding to literature.

Moreover, transtextuality, according to Genette (1983), is a more inclusive term than intertextuality. He has listed five subtypes, namely intertextuality (quotation, plagiarism, allusion), paratextuality (a relation between a text and its “paratext” – that which surrounds the main body of the text – such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, dust jackets, etc.), architextuality designation of a text as part of a genre or genres, metatextuality (explicit or implicit critical commentary of one text on another text, and hypotextuality (a relation between a text and a preceding “hypotext” – a text or genre on which not only it is based, but also it transforms, modifies, elaborates, or extends, including parody, spoof, sequel, or translation) (Holy 2008).

Literary text that became basic of the creation of work is called hypogram (Riffaterre 1978:23). Inaugural myth was also called as the *myth of freedom*. Both of them may be regarded as something that “must” be included in the writing of literary texts. Hypogram of their element in a work is perhaps recognized by the authors (Nugiyantoro 1998:52). As it is said, the intertextuality is in the area of physical and abstract. In the physical area, intertextuality is visible from the existence of text hypogram, while in the abstract area, it can be recognized from the idea (Sungkowati 2010).

Furthermore, Fairclough has formulated three modes of intertextualities, namely (1) sequential intertextuality (using several different texts by turns, usually a paraphrase), (2) embedded intertextuality (using another text explicitly, by a direct quote or cite only opinion from others without converting it first, and (3) mixed intertextuality (mixing between sequential and embedded intertextuality, so difficult to separate where the text citations and original text) (Fairclough 1992).

There are actually three main theories as the source of the humor creating, namely liberation theory, conflict theory, and dissonance theory (Wilson 1979:10). Exemption theory (suppression/repression) is considered as an explanation of emotional impact angle, in which humor will free a person from feeling depressed psychologically and socially marginalized (Wilson 1979:10). In other words, joke is none of visible emotional trickeries like threatened, but it is proved to be nothing.

Conflict theory (conflict theory-social-behavioral), moreover, puts pressure on the behavioral implications of humor, a conflict between two impulse conflicts. Greig (in Wilson 1979:11) also says that humor can be considered as a conflict between friendliness and bitterness. According to Knox (in Wilson 1979), conflict was consummated between playfulness and seriousness. Additionally, Witterstein (in Wilson 1979) states humor as a clash between “mania” (excessive enthusiasm) and “depression” (moodiness, sadness). Humor, thus, is considered as the juxtaposition of two or more conflicts situation into context.

Dissonance theory (cognitive-perceptual), according to Wilson (1979), refers to cognitive explanation, in which two meanings or interpretations are not equally combined in complex meanings. As a result, though in the minds of people asked a text generates two opposite meanings at once, but the text depicts the same thing. According to this theory, humor is not congruent to unite two different meanings or interpretations into a complex object. The misalignment or mismatch parts are suddenly perceived by its audiences. In addition, Raskin (1985:222) argues that there are six factors can support the creation of humor, namely (1) participants, (2) stimulation, (3) experience, (4) psyches, (5) situation, and (6) social cultures.

Internet memes, according to Kariko, are also considered as examples of how images, texts, art, language, creativity, myths, and popular culture relate each other, leading to open multi-interpretation regarding its users. Memes usually contain humor, as well as reflect universal emotions, social message, cultural message, and many more (Aziz and Kariko 2012).

## **METHOD**

This study was a descriptive qualitative study. This study aimed to describe the function of intertextuality in humor discourse based on intertextuality theory. There were some steps in analysing the data, namely (1) describing the text, (2) finding out relation of one text to others, (3) explaining the function of intertextuality in humor discourse. The data used in this study were Indonesian humor discourses which had intertextuality relations along a broad context. The data obtained from the humor discourse were randomly selected with certain considerations, namely (1) the humor text written in Indonesian language, (2) the humor texts considered as religious texts, and (3) intertextuality relations occurred between the text and other texts.

Next, the data were collected from humor books and internet. The data documented were the texts containing humor intertextuality relations with other texts on the corpus of data. Data analysis in this study then was performed through two procedures, namely (1) the analysis conducted during the data collection process and (2) the analysis carried out after the data collection (Yuniawan 2007).

## RESULT AND DISCUSSION

### Kang Said dan Kewalian

Jumat, 20/07/2012 10:23

Waliyullah atau Wali Allah adalah derajat atau maqom yang luhur, tak bisa dijangkau oleh orang biasa. Secara bahasa saja, makna wali Allah bikin bulu kuduk berdiri bagaimana tidak, wali Allah bermakna kekasih Allah, pembela Allah, bahkan Gus Mus dalam sebuah tulisannya memaknai dengan bolo (teman) Allah.

Tapi juga, wali Allah ini derajat yang kontroversi dan pelik menilainya. Apakah ada wali Allah itu? Kalau ada, siapa? Bagaimana ciri-cirinya? Derajat kewalian ini makin tak tersentuh dengan kaidah 'kewalian hanya bisa diketahui oleh seorangwali'.

"Pengen saya jadi wali Allah. Tapi kayaknya susah sekali," cerita Kang Said Aqiel pada sebuah kesempatan pidato di kampus Universitas Indonesia baru-baru ini. Para hadirin terdiam dengan lontaran ketua umum PBNU ini. Tapi, sejurus kemudian, hadirin tertawa tanpa dikomando, setelah Kang Said mengatakan begini, "Karena susah jadi wali Allah, maka saya jadi wali amanah di UI saja" (Sahal 2012).

Intertextuality in the discourse of humor serves to deepen and broaden the topic of humor. It is because the humor discourse is not only focussed on cuteness, but also depends on its topics and messages. The appeal of humor, thus, can be enjoyed more deeply when a relation of humor text and other intertextualized texts in the form of phrases, words, and idioms constructing a theme in the text can be signified. Therefore, intertextuality approach requires readers to think critically.

The humor discourse above has an intertextual relation with the selected discourse of the "MWA", University of Indonesia (UI MWA) in the period of 2012-2013. Board of Trustees (BoT) is the highest department of the university representing the interests of government, public, and the university itself. MWA membership consists of several elements, namely Minister (of Education), the University Academic Senate, Rector, people, employees, and students appointed/dismissed by the Minister every 5 year. For students, their service is limited to one year only, and then they will bereplaced by other junior students since their main tasks are completed by lectures ([www.mwa.ui.ac.id](http://www.mwa.ui.ac.id)).

There are some well-known national figures who have been ready to be MWA candidates, such as Vice President Jusuf Kalla and Constitutional Court Chairman Mahfud M.D. There are some public figures who also have been ready to be MWA candidates, such as Akbar Tanjung, Bagir Manan, Emil Salim, J.B. Sumarlin, Major Jacob, and Todung Mulia Lubis (Tirta 2012). The humor discourse above occurred because Kang Said Aqil as Chairman of PKB and national figure had not appeared yet in the UI mayor bursa. Then Kang Said rattled and made a name for himself in front of the academic community of UI.

The humor text above is a transformation of the discourse of the election of Board of Trustees in University of Indonesia (UI MWA) during the period of 2012-2013. This discourse became hypogram or text behind the text of the humor. Intertextuality mode on the relations of those texts was embedded intertextuality. This mode used another text explicitly, by direct quotation or simply quotes the opinion or words of another person without converting it first. This mode quotes the names of national figures mentioned by the media in elections exchanges MWA UI. The paraphrase of this mode is after Kang Said says this: "Because it is so hard to be Wali Allah, then I become trustees in the UI".

In the text above, intertextuality plays a role in understanding about walis' humor more deeply. Wali who refers to Majelis wali amanat UI has a good character, well educated, and also protects society. Kang Said, as a result, is considered as a figure who is able to protect and care society, therefore he is appropriate to be a chief of Majelis wali amanat UI.

### **Naik Kapal yang Mau Tenggelam (Kisah Nabi Yunus)**

Kapal tampaknya mulai tenggelam. Para penumpang yang sebelumnya menertawakan peringatan Nasrudin yang meminta mereka agar bersiap-siap untuk kehidupan akhirat, mulai berlutut dan berteriak-teriak minta tolong. Mereka berdoa, mereka berjanji untuk berbuat sebanyak mungkin kebajikan jika mereka selamat.

"Teman-teman!" teriak Nasrudin. "Jangan boros dengan kata-kata bagus itu. Percayalah! Aku melihat daratan!"

"Hah?" semua penumpang membelalak.

"Apa? Apakah kalian tidak jadi meneruskan tobat dan berbuat baik?" tanya Nasrudin (Kariem 2008).

Intertextuality in the discourse of humor serves to give a certain impression, namely religious overtones. It is intended that the humor discourse not only brings cuteness, but also gives the impression and messages intended to religious humor. Another appeal of cuteness impressed is when a text message is associated with a discourse or another text. In this case, the humor text is related to the story of prophet Yunus AS, either in the Alquran or the history books of prophets. Using of phrases, words, and idioms builds a theme in the discourse of the humor. By intertextuality approachment, readers then tries to find the same text relevant to the theme of the humor text.

The humor discourse above is connected to the Quran sura Al Araf verse 98: "And why there are no (residents) in a town which is believed to be beneficial to him, except the people of Jonah, and when they (the Prophet Yunus people) will believe. We remove from them a humiliating punishment in the life of the world, and we then give pleasure to them until a certain time" (Al Damsyiqi 2006:450). As told in the history of the US, the prophet Jonah, the prophet Yunus had left his people and gone to the waterfront to board with a ship. By the time the prophet Yunus was on

the ship, then the wave became powerful, the wind became strong and made the ship into a roll up almost sank.

The humor text above is transformation of the story of Yunus to persuade his people to be repent and become better than before, so they will survive from "azab" or ocean waves. This Quranic verse is hypogram or background the text of humor. Intertextuality mode on the relations of those text is sequential intertextuality. This mode used several different texts alternately or part of the text to create a humor text. Paraphrase of this mode is, that "What? Don't you want to do forward repent well?" asked Nasrudin to the text of humor and why no (residents) in a town which is believed to be beneficial to him, except the people of Jonah? quoted from the Quran text.

As Sulaeman said, the interpreter (mufasir) is, during his effort of interpreting the Quran, necessarily influenced by the other texts he or she has ever read. The process of the interpreter's being influenced by the other texts while interpreting the Quran is, in the literary theory called as intertextuality. Thus, there is a very close relation between the Quranic interpretation and literary sciences (Sulaeman 2015).

Religious value added by using Prophet Noah story reformulated in humor has a function of intertextuality. It is represented by Nasrudin who asked for his friends to believe in Allah as their Savior

### **Jubah Hitam**

Nasrudin berjalan di jalan raya dengan mengenakan jubah hitam tanda duka, ketika seseorang bertanya, "Mengapa engkau berpakaian seperti ini, Nasrudin? Apa ada yang meninggal?"

"Yah," kata sang Mullah, "Bisa saja terjadi tanpa kita diberi tahu" (Winardi 2001).

Intertextuality of the humor discourse above explains Arabic culture in wearing black clothes during mourning time. Black clothes are a symbol of Arabic culture, also considered as common clothes worn by women in daily life. On the other hand, death can occur anytime, anywhere, and in any condition. The sentence "kematian bisa saja terjadi setiap hari tanpa kita diberi tahu," thus, strengthens the image of black clothes as a symbol of death in Arabic culture. Intertextuality approach, therefore, needs to explore a relation of a kind of humor texts to reveal meaning.

Abaya dirancang untuk menjadi jubah hitam yang longgar sehingga bahkan di bawah cahaya, lekuk dan postur tubuh wanita tidak jelas terlihat dan tidak menarik dipandang lawan jenis yang bukan muhrimnya. Bahan yang umum digunakan untuk abaya asli Arab Saudi adalah kain jenis fursan, aliflela atau malikah, dan juga satin. Abaya asli Qatar biasanya dibuat dari bahan jenis internet crepe, nida, lexis, saudi crepe, dan juga satin. Beda lagi dengan daerah Dubai, Uni Emirat Arab yang membuat abaya dari kain jenis nida, internet crepe, lexis, satin, dan juga firdous. Jenis-jenis kain ini dingin di tubuh.

Jadi, jika warna putih “dianjurkan” dan seorang muslim disukai memakai pakaian warna putih, lalu mengapa semua perempuan di Arab Saudi memakai hitam? Bukankah wanita Arab juga menyukai berbagai warna? Kenapa hitam ya warnanya? Bukankah negara Arab itu panas? Sedangkan warna hitam menyerap panas lebih cepat dari warna putih? Pasti itu yang menjadi pertanyaan bagi banyak orang. Sudah menjadi tradisi dan adat istiadat Arab Saudi memberlakukan aturan berpakaian antara pria dan wanita, untuk pria (memakai baju thobe putih) dan perempuan (memakai abaya hitam). Warga asing diberikan kelonggaran dalam hal berpakaian tetapi mereka diharapkan mengikuti adat istiadat setempat terutama bila berada di tempat-tempat umum, khususnya wanita, agar tetap memakai abaya (Jamil 2015).

Potentially, the humor text above correlates to the next text. Previous text described Arabic culture in clothes, which is different between man and woman. Black clothes worn by woman, known as *abaya*, are just daily clothes. While in humor text, *abaya* is associated to wear in mourning time. Through intertextuality the text above is theme transformation text. It shows intertextuality relation in theme hypogram.

There are two kinds of hypogram: potential and actual (Riffaterre 1978:23). Potential hypogram is not explicit in text. It is abstract of the text. Potential hypogram is also considered as a system of sign in a text, therefore, the meaning of the text can be understood independently without referring to previous text. In other words, potential hypogram is a matrix of text core, such as words, phrase, clause, or simple sentence (Pradopo 2003).

Abaya has already transformed from black simple daily woman clothes to colorful fashionable ones. In other words, it protects women and becomes fashion as well. As a result, the transformation has improved ethnicity culture level to nationality culture level as well as has shifted traditional agrarian culture level to industry culture level (Esten 1992). As Istiqomah said, the connection between Hollywood and Bollywood brings the assumption of *God Tussi Great Ho* film taking some components of *Bruce Almighty* film which show the same theme about transformation of the portrayal of God in those movies. The transformation proves the connection between them influenced by the culture (Istiqomah 2015).

Intertextuality in this text explains cultural context of Arabic people who wears black cloak. Meanwhile, *abaya* worn by women in daily life is not only for mourning. Nowadays, *abaya* is more fashionable, more playful, and more stylish. Wearing *abaya* is a rulesince it covers body.

### **Ceramah Kyai Ishak**

(Setelah pembukaan seperti biasa yang dilakukan dalam setiap pertemuan/ceramah, memasuki awal materi, Kyai Ishaq melihat umat pengikutnya yang mendengarkan ceramah sambil merokok) Sudah berulang kali diingatkan, bahwa mengaji itu harus serius dan *sregep*, jangan

terlalu santai, jadi semuanya itu harus sesuai dengan kelompoknya masing-masing, seperti yang diwahyukan oleh Tuhan "*warka' u ma'a raki'in*" rukuklah bersama orang-orang yang rukuk itu arti yang betul, bukan merokoklah bersama orang-orang merokok" (Abbas 2010).

Intertextuality in the discourse of humor above serves to soften the message of humor. It is intended for listeners to realize quickly and correct his mistake without coercion. Interesting things that can be enjoyed are when finding expression generated by a relation of text with other text or adapting a foreign language with detailed pronunciation and translation. With the approach of the intertextuality, readers then are invited to think critically, look at, and study purposes of the other text.

Intertextuality connection discourse on humor occurred because of misunderstanding Arabic phrases that have meaning/*ruku'lah* with those who bow/. The phrase becomes funny when spoofed means to /of smoke with people who smoke/. In saying the pun above, scholars usually do have the intention to remind the people who have the habit of smoking, so do not disturb those who are not familiar with cigarettes smoke. Although the verse fragment reign to carry out worship prayer, bent movement, forms an angle of ninety degrees (one position in the movement of prayer), it is ignored.

The verses of the Quran above is underlying the emergence of pun or the hypogramme of the humor discourse above. Intertextuality mode on the relation of those text is embedded intertextuality. The mode explicitly used another text, in this case Quran verse *warka'uu ma'arraaki'iin* (*ruku'* with those who bow). Translation of this verse of smoke twisted into with people who smoke. Now, the government has imposed a ban on smoking in public places and provided a separate smoking room.

Intertextuality in this text is a kind of euphemism of humor, especially about how people adapt themselves with different place and situation. Praying is associated with how smoker smokes in smoking area in order to prevent others to be passive smoker

### **Lolos PNS Gara-gara "Abdurrahman"**

Jumat, 25/05/2012 07:22

Seorang santri yang baru menyabet gelar S2 bidang sastra, mencoba di sisi mana takdirnya berpihak. Ia patuhi segala prosedur yang memakan banyak berkas itu; daftar calon PNS. Ia mengisi calon dosen Filologi, menyesuaikan dengan bidangnya; Sastra.

Semuanya mulus dilalui tanpa lubang atau ganjalan hingga akhirnya sampai di tahap wawancara. "Coba sebutkan tokoh Islam Nusantara yang menelurkan naskah klasik?" tanya penguji. "Syekh Abdurrahman Sinkil, asal Aceh, Pak," jawabnya yakin.

"Wah, gimana mau meneliti naskah kuno, menyebut nama tokoh saja kamu tidak akurat. "Abdurrauf Sinkil" yang tepat," tolakpenguji.

“Lha, “Abdurrauf Sinkil” itu sudah umum, Pak! “Abdurrahman” ini temuan baru. Bapak bisa temukan pada naskah lain,” tandasnya percaya diri (Kurniawan 2012).

Intertextuality in the discourse of humor above serves to revive or preserve the old texts. In this case, the humor means not only inviting smiles and laughter, but also revealing old texts, classical texts, or ancient texts which have a history mainly related to the development of Islam Nusantara.

Moreover, intertextuality in the humor discourse above has a relation with the history of Aceh, well known as the Veranda of Mecca. It has already been known that Sheikh Abdurrauf Sinkil has a full name, Aminuddin Abdul Rauf bin Ali Al-Jawi Tsumal Fansuri As-Singkili. According to the history of the community, his family came from Persia or Arabia, who came and settled in Singkil, Aceh, at the end of the 13<sup>th</sup> century. In his youth, he first learned at his father. He later also studied at the clerics in Fansur and Banda Aceh. Next, he went to perform the pilgrimage, and in the process of his journey he studied at various scholars in the Middle East to explore Islam.

Sheikh Abdurrauf Singkil (Kuala Aceh, Aceh in 1105 H/1693 AD) was a great famous ulama from Aceh. He had a great influence in the spread of Islam in Sumatra and the Nusantara in general. He was expected to return to Aceh around the year 1083 H/1662 AD, to teach, and to develop congregations of Syattariah obtained. Many students, who studied with him, came from Aceh and other areas of the Nusantara. Some famous scholars were Sheikh Burhanuddin Ulakan (from Pariaman, West Sumatra) and Sheikh Abdul Muhyi Pamijahan (from Tasikmalaya, West Java) (Adan 2007).

The humor text above is motivated by Aceh’s history, especially the history of Sheikh Abdurrauf Sinkil. In the humor disclosure text of the word “Abdurrahman” is a partial replacement of founder spreading Islam in Aceh and archipelago. Therefore, intertextuality mode on this text relation is sequential intertextuality. This mode used several different texts alternately or part of the text to create a hypogram humor text. This formed a humor expression by substituting Abdurrauf’s statement with Abdurrahman’s one. This then leads to substitution humor and laughter.

Intertextuality in this text is to repost old texts (history). It described Sheikh Abdurrauf Sinkil, an Aceh ulama who wrote a large number of text and taught a large number of ulamas. It shows in “Abdurrahman’s statement” in other to remind the others to learn about Islam Nusantara as many other people are engaged in producing great works.

## **CONCLUSION**

There are some functions of intertextuality in the discourse of humor, namely (1) advancing the topic of humor, (2) giving a certain impression, (3) preserving cultural values, (4) refining the message, and (5) turning on old text. As a result, readers and

lovers of humor are still expected to interpret the message related to the discourse of humor more comprehensively. The author and creator of humor are also suggested to be more selective in expressing humor ideas related to other texts. Finally, further reseraches are recommended to focus on a wider scope with multi perspectives in order to get more comprehensive findings.

## REFERENCES

- Abbas, Asep. 2002. "Unsur Humor dalam Si Kabayan Manusia Lucu Karya Achdiyat K. Mihardja." Tesis pada Program Pascasarjana Universitas Negeri Surabaya.
- . 2010. "Jenaka dalam Dakwah Ulama: Studi Kasus di Desa Cukir, Kecamatan Diwek, Kabupaten Jombang: Kajian Sociolinguistik." Disertasi pada Program Pascasarjana Universitas Sebelas Maret.
- Adan, Hasanuddin Yusuf. 2007. *Melacak Gelar Negeri Aceh*. The Aceh Institute.
- Al-Damsyiqi, Ibnu Katsir. 2006. *Tafsir Alquran al-'Adzim*. Beirut: Dar al-Fikr.
- Allen, G. 2000. "Intertextuality: The New Critical Idiom. *Science*. <http://scholar.google.com/scholar?hl=en&btnG=Search&q=intitle:Rhetoric:+the+new+critical+Idiom#0>
- Aziz, A. And T. Kariko. 2012. "Humorous Writing Exercise Using Internet Meme on English Classe." *Lingua Cultura* 6 (45):188-199.
- Esten, M. 1992. *Tradisi dan Modernitas dalam Sandiwara*: Jakarta: Intermedia.
- Fairclough, N. 1992. "Intertextuality in Critical Discourse Analysis." *Linguistics and Education* 4. [http://doi.org/10.1016/0898-5898\(92\)90004-G](http://doi.org/10.1016/0898-5898(92)90004-G).
- Foucault, Michel. 1971. *L'ordre du discours*. Paris: Gallimard.
- Genette, G. 1983. *Narrative Discourse: An Essay in Method*. Ithaca: Cornell University Press.
- Holy, B.P. 2008. *Intertextuality and Allusion in Dead Man*. Masaryk University in Brno, Faculty of Education, Department of English Language and Literature.
- Istiqomah, A. 2015. "Transformation in *Bruce Almighty* and *God Tussi Great Ho*: An Intertextuality Study." *English Teaching Journal* 3 (1):33-36.
- Iswanto, A. 2014. "Intertekstualitas Naskah *Kempalan Kitab-Kitab Islam*. *Analisa* 21 (2):215-226.
- Kalsum, Q.N. 2015. Amuslima, <http://indo.amuslima.com>.

- Kariem, Nurul Huda. 2008. "Naik Kapal yang Mau Tenggelam." <https://www.ketawa.com/2008/08/4658-naik-kapal-yang-mau-tenggelam.html>.
- Kristeva, J. 1984. *Revolution in Poetic Language*. New York: Columbia University Press.
- Kurniawan, Al Hafiz (ed.). 2012. "Lolos PNS Gara-gara Abdurrahman." [http://www.nu.or.id/a,public-m,dinamic-"}lang,id-ids,8-t,humor-.phpx](http://www.nu.or.id/a,public-m,dinamic-).
- Lechte, John. 1994. *Fifty Key Contemporary Thinkers*. Londong & New York: Routledge.
- Mama. 2014. Bobodoran Sunda Tahu Rasa Jeruk (Tu in Wan). <https://www.ketawa.com/2005/07/3508-tu-in-wan.html>.
- Moi, T. 1986. *The Kristeva Reader*. Oxford.
- Mojgan, Eypazi and S. N. Pourebrahim Shirin. 2014. "Evaluation of Intertextuality and Irony in Jean Rhys' *Wide Sargasso Sea*." *A Postmodern Outlook* 2 (9):153-164.
- Moyise, Steve. 2002. "Intertextuality and Biblical." *Verbuument Ecclesia JRG* 23 (2):418-431.
- Narinabad, H. Abassi. 2012. "A Study of Postmodern Narrative in Michael Cunningham's *The Hours*." *International Journal of Applied Linguistics & English Literature* 1 (4):257-267. <http://doi.org/10.7575/ijalel.v.1n.4p.257>.
- Noverino, R. 2015. "Kajian Analisis Wacana Kritis Intertekstualitas (Interdiskursivitas) pada Terjemahan yang Menggunakan Bahasa Gaul." *Prosiding PESAT* 6.
- Nurgiyantoro, Burhan. 1998. *Teori Pengkajian Fiksi*. Yogyakarta: Gadjah Mada University Press.
- Pradopo, Rachmat Djoko. 2003. *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya*. Yogyakarta: Pustaka Pelajar.
- Rahardi, Kunjana, et al. 2015. *Prosiding Seminar Pertemuan Ilmiah Bahasa dan Sastra Indonesia XXXVII*. Yogyakarta: Sanata Dharma University Press.
- Raskin, Victor. 1985. *Semantic Mechanism of Humor*. Dordrecht Holland: D. Reidel Publishing Company.
- Riffaterre, Michael. 1978. *Semiotics of Poetry*. Bloomington: Indiana University Press.

- Sahal, Hamzah (ed.). 2012. "Kang Said dan Kewaliannya." <http://www.nu.or.id/post/read/38859/kang-said-dan-kewalian>.
- Sulaeman, O. 2015. "Estetika Resepsi dan Intertekstualitas: Perspektif Ilmu Sastra terhadap Tafsir Al-Qur'an." *Tanzil: Jurnal Studi Al-Qur'an* 1 (1):13. <http://doi.org/10.20871/tjsq.v1i1.76>.
- Sungkowati, Y. 2010. "Dialog Antarteks *Toenggoel* dan *Ronggeng Dukuh Paruk*: Melawan atau Mengukuhkan Tradisi." *Bahasa dan Seni* 1:74-83.
- Tim Redaksi. 2015. "Struktur Organisasi MWA UI. <http://mwa.ui.ac.id>.
- Tirta, Ilham. 2012. "Kalla dan Mahfud M.D. Masuk Bursa Wali Amanah UI." <http://m.tempoco>.
- Yuniawan, T. 2007. "Fungsi Asosiasi Pornografi dalam Wacana Humor." *Linguistika* 14 (27).
- Wijana, I.D.P. 2014. "Membangun Citra Bangsa Indonesia: Studi atas Tema Humor Berbahasa Indonesia." *Pertemuan Ilmiah Bahasa dan Sastra Indonesia (PIBSI) XXXVI*. Yogyakarta.
- Winardi, I. (2001). *360 Cerita Jenaka Nasruddin Hoja*. Bandung: Pustaka Hidayah.
- Wilson, Christoper. (1979). *Jokes: From, Content, Use and Function*. New York: Academic Press.