

## Finding Out the Characteristic of Children's Humor in Indonesia

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### Abstract

Recently, many books of children's humor are published in Indonesia. However, along with it, many problems arise. All of the books use the word "humor" and "children" in the title, but not all of the texts contain element of humor and theme of children. This article contains a study of the form and content of the texts of children's humor in Indonesia. The approach used in this study is structuralism, that focuses on the analysis of text. Meanwhile, the theory used is the theory of humor. From this research, it was found that children's humor in Indonesia does not have a clear characteristic, because there is no difference between humor for children and adults, both from the aspect of the theme and language and there is the difference of perception between humor makers about the meaning of humor. This article argued that need for redefinition in children's humor in Indonesia.

**Keyword:** Humor, children, discourse, culture, humanity, Indonesia

### 1. Introduction

Recently, many books of children's humor are published in Indonesia. However, along with it, many problems arise. The books use the word "humor" in the title, but no element of humor in it. For example, the book *Humor Anak 200 Tuntunan Menjadi Anak Saleh, Landasan Aqidah dan Akhlak Anak (Children's Humor Guidance Become Pious Children, The Foundation of Aqidah and Child Moral)*. First read the title of the book, maybe people will get confused, what's in the book? On the one hand, there are the words "Children's Humor" and on the other hand, there are the words "Guidance to Pious Children", what does that mean? Some people might think that this book contains humor aimed for children, as there are the words "Humor" and "Children", and contain about religious education in it, because there are the words *Guidance Become Pious Children, The Foundation of Aqidah and Child Moral*. But, it turns out, after reading it, people will find the difference between content with the title. For example, a text from the book entitled *Menyeru kepada Kebaikan (Called to the Good)*, which contains words such:

-Sampaikanlah walaupun hanya satu ayat  
(Sehari satu ayat, setahun sudah berapa ayat?)

-Convey although only one verse  
(one verse a day, a year how many verses?).

(Mulyanto, 2007:115)

What's funny from the text? Whether the words (*Convey although only one verse*) can be called funny? It would be dangerous if the text is called funny, because is one of the *hadith* of the Prophet Muhammad SAW. Likewise the additional words (*one verse a day, a year how many verses?*), whether can be called funny?

There is no theory that could be used to analyze elements of humor in it. According to Monro (in Lesmana, 2011,172), there are three theories of humor, i.e. the superiority theories, incongruity theories and relief theories.

The superiority theories argued that something would be funny if someone feels more super than others, for example, *when someone who can speak English fluently heard others make mistakes in speaking English, he will laugh, because he felt more super than him.*

The incongruity theories argued that something would be funny when someone does something inappropriate, for example *when someone saw others wearing helmets on the street, without used a motorcycle, he will laugh, because it is inappropriate*. The relief theories argued that something would be funny, if someone do something against the rules, for example, *when someone saw others riding motorcycles through the highway, he will laugh, because its against the rules*. Theories mention above cannot used to analyze the text.

Besides there is no element of the funny, the text is also not different from the text of adult humor. Its example can be seen in the book *SMS Humor Junior (Junior Humor SMS)*. Its title *SMS Natal (Christmas SMS)*. The contents of the text are

-Semoga indahnya kedamaian natal menyelimuti setiap hati manusia, "Selamat Hari Natal"  
 -(Hopefully beauty of Christmas peace envelop every human heart, Merry Christmas) (Dianawati, p.68).

If looking at title of the book, the text is addressed to children, because using the word "Junior" . But, if reading the content, besides there is no element of humor in it, language in this text also is not suitable for children, because using the style of language that are difficult to understand by children, such as style of personification: *menyelimuti (enveloped)*. As said by Hardjana (2006:26) that we need to learn or know about children as a target audience, especially in terms of mental health and their world. Children has himself. Children also have a distinctive personality. Children live in a world of fantasy. His thoughts and comprehension limited. Children have not been able to speak at length and enjoy the beauty of the language. Hence, the author that can understand and appreciate the world's children who could be the good author of a children's story. Children are more interested and attention to content of story rather than observing style of story. Therefore, put on the simple style and natural language, when writing a children's story.

The question now is whether the characteristics of children`s humor in Indonesia like this? The answer can be seen in the discussion in this article. In this article, discussed about the various forms and types of children`s humor in Indonesia, how far the level of funny, and suitable or not with the child's world. The approach used in this study is structuralism, that focuses on the analysis of text and signs in it. Meanwhile, the theory used is the theory of humor, both in terms of kind and quality.

## 2. Form and Content of Children`s Humor in Indonesia

In research on form and content of children`s humor in Indonesia, this article uses the theory advanced by Franzini (2002:22) that divides humor for children to some forms, such as:

*Absurdity*. Absurdity includes statements, behaviors, or objects that are perceived as ridiculous, irrational or nonsensical because there are inconsistent with known truth. Example of absurdity in children`s humor in Indonesia, maybe can be seen in the following:

-Kenapa kue lempeng dibungkus dengan daun?  
 -Maumu dibungkus dengan apa? Dengan sarung! (Wah, 45)  
 -(Why lempeng cake is wrapped with leaves?)  
 -(Do you want wrapping with what? With a glove!)

The text above is funny, because it contains ridiculous. In general, it was *lempeng* cake wrapped with *leaves*, but in this text want to be wrapped with *sarung*. Is not this is nonsensical? Hufi (in Lesmana, 2009:48) called this humor *al-tanaaqud*, humor that happens, because of the attitude of a person contrary to the common. However, this text will be funnier, if answered with words like this: *because if wrapped with the sarung, it name is not lempeng cake but people who want to go to the mosque*.

*Defiance*. Defiance is the expression of hostility via rebellion against authority and other convention of society, such as being responsible, mature and respectful, Defiance humor is any type of humor that purposely goes against what is socially acceptable, for example:

Ani bertanya pada Lia, adiknya yang terkenal lucu.  
 Ani : Lia! Apa kepanjangan Pemilu?  
 Lia : Anu ..... Pemenangnya masih yang dulu, Kak?

Ani : ????

(Mulyanto, 2006:17)

Ani asked Lia, her sister that known funny.

Ani : Lia! What is the abbreviation of election?

Lia : Anu ..... The winner was the previous, sister?

Ani : ???

This text is funny, because the answer is not as desired. Should be, the answer is a *General Election*, but here is replaced by *the winner was the previous*. Hufi (in Lesmana, 2011:171) called this humor with the term *al-ijaabat ghayri bi al-mathluub*, a humor happens, because someone answer the question with something that is not supposed to say. These words is actually a hatred of one's attitude toward rulers who want to always continue to be a leader.

*Exaggeration*. Exaggeration is obviously overstating and understating facts, feelins, experiences, or qualities such as size or amount, for example:

-Mengapa anak-anak menyukai lagu: Balonku ada lima?

-Karena balon yang dinyanyiin hanya ada lima.

Bayangkan, sekiranya balonku ada sejuta, rupa-rupa warnanya, ....  
(gila nggak mikirin sejuta warna?)

(Dianawati, 56)

-Why do children love the song: my balloon are five?

-Because, balloon that sung are five. Imagine, if the balloons were a million , its colors assorted (Grazy, thinking about a million colors)

The text above is actually funny, if it answer was brief, such as *if the balloon is million, it's hard to sing*. But, because the answer is in the form of a long explanation, so element of its funny not revealed. Claire (in Lesmana, 2009: 50) also refer to this humor as *exaggeration*. If the answer is *because there are only five colors balloon*, this text will not be funny, but when the word *five* was exaggerated became *million*, then this text this to be funny, because the color of the balloon does not have a million and if there is difficult to sing.

*Human predicament*. Humorous human predicament are non-hostile situations in which a person looks foolish or is somehow defeated, leaving the observer feeling superior, for example

Suatu hari, Budi disuruh ibunya untuk membeli ayam di suatu *fastfood* restoran (rumah makan cepat saji). Ibunya berpesan untuk cepat kembali, karena hari sudah hampir malam. Sesampai di restoran, Budi berkata, "Pak, Saya beli tiga potong ayam." Kata Budi. "Bisa, cuma harus menunggu 3 menit, karena harus dibikin dahulu." Kata pelayan dengan sopan. "Wah, kelamaan, Pak," sambil berpikir sejenak. "Ya, sudah saya beli satu potong ayam saja biar bisa satu menit."

(Pranata, p.16)

One day, Budi is ordered by his mother to buy chickens in a fast food restaurant. His mother advised to get back, because it was almost evening. Arriving in restaurants, Budi said,

"Sir, I bought three pieces of chicken." said Budi.

"Yes, have to wait 3 minutes, having contrived."The waiter said politely.

"it's over time, sir," he thought for a moment.

"Well, I buy only a piece of chicken to be a minute."

The text is funny, because it describes the attitude of the child who looks smart, but stupid, The child thinks, if he buy three fried chicken, he must wait three minutes. So if he buy one, so it's time is one minute. Hufi (in Lesmana, 2011:47) calls this kind of humor as *al-hadzalaqah*, the humor occurs, because the attitude of someone who acted smart or has a greater ability than others, but on the contrary.

*Incongruity* involves bringing together two items, peoples or ideas that are ordinarily regarded as incompatible. Whatever deviates from the norm usually becomes humorous, for example

Pada hari pertama masuk sekolah, seorang guru TK mengajak berkenalan murid-murid barunya.

Ia bertanya kepada seorang anak, "Budi, apakah pekerjaan ayahmu?"

Budi menjawab, "Apa saja yang disuruh ibu." (Pranata, p.1)

("On the first day of school, a kindergarten teacher invites new students get acquainted.

He asked a child, "Budi, what's job your father".

"Budi said, "Whatever be ordered by mom")

This text is funny, because there was something that inappropriate, i.e. the occupation of father. Usually, a father working as an employee, businessman or any other profession, but in this text is *doing whatever that was told by the mother*. In his theory, Hufi (in Lesmana, 2009:48) said that there are type of humor that named *al-la`bu al-ma`ani*, i.e. a humor based the different perception in understanding the meaning of words: imaginative or real, denotative or connotative i.e. the different perception in understanding the meaning of words: imaginative or real, denotative or connotative. What is understood by Budi different from that intended by the teacher. The word "job" is meant by the teacher is a job as director, businessman or employee and so on, but interpreted by Budi as a job at home.

*Mockery and ridicule.* Mockery and Ridicule of others or oneself can be either playful or negative and hostile.

Murid 1: Pamanku kerjanya di Departemen Keuangan, lho

Murid 2: (tak mau kalah) Pamanku juga bekerja di departemen

Murid 1: Departemen apa?

Murid 2: Departemen Store sebagai pelayan toko

Murid 1: ????

(Mulyanto, 2007:14)

(Pupil 1: My uncle works in the Ministry of Finance)

(Pupil 2: (do not want to lose) My uncle also worked in the department)

(Pupil 1: What is department?)

(Pupil 2: Department Store, as shopkeeper)

(Pupil 1: ????)

In type of humor like this, usually, its element of funny, can be seen from the words placed at the end of the conversation. In this text the words are *department stores, as shopkeeper*. These words are funny, because its contain elements of mockery. The children will laugh when read this words, because the children assume that position as shopkeeper in the department store is lower than position as employee in department of finance. If the word department of finance is replaced with department of transportation, for example, the text will not be funny, because it does not contain any element of mockery in it. Raskin (in Lesmana, 2011:169) calls this kind of humor as *ridicule*, a humor containing a of mockery, belittling, or humiliation.

*Surprise.* Surprise is the occurrence of an unexpected outcome that can then become the punch line, for example

Melihat kerumunan orang yang ramai di sepanjang jalan menuju makam, seorang pemuda menghampiri bocah yang dengan seriusnya mengikuti jalannya upacara pemakaman. "Siapa yang meninggal, Nak?" Tanya pemuda itu penasaran. Anak itu dengan kalemnya menjawab, "Itu yang di dalam peti." Pemuda, "????"

(Pranata, p.12)

Seeing the crowds bustling along the way to the cemetery, a youth approached a boy with serious follow in the process of the funeral.

"Who is dead, boy?" the youth ask him curious.

The boy with calm replied, "That's in the coffin."

The Youth, "????"

The text above is funny, because the answer was unexpected, The purpose of the youth is if he ask like that, the child should answer with saying the name of the deceased, not the answer "that is in a coffin". As said by White (in Lesmana, 2009: 49) that psychologists say that there are some things that can make people laugh, that is because the movement, style, words and nature. The text above is funny because the nature of the boy was too naive

*Joke.* Joke is a very short story that has been stripped of all non-essential details to create a humorous effect, for example:

-Mengapa bumi bulat?

-Soalnya kalau segitiga ntar dikira kue lapis (Dianawati, p.39)

-Why is the earth round?

-Because, if the triangle, suspected "lupis" cake.

This text is called funny, because the answer does not match the question addressed, asked about the earth, but the answer about cake. Hufi (in Lesmana, 2011:171) called humor like this as *al-ijaabat ghayri bi al-mathluub*, a humor happens because someone answer the question with something that is not supposed to say. From this example, also can be seen that the form of the humor is a puzzle. Maybe among of other forms is the most acceptable form by children, because it is dense and short.

*Pun.* Pun is the use of a word that can have a double meaning or the use of two similar-sounding words for a humorous effect, for example:

-Apa itu cemilan?

-Cebelum sepuluh cecudah celapan

(Dianawati, p.4)

-(What is cemilan?)

-(before ten after eight)

In the above questions, asked about the meaning of *cemilan*. It is asked, perhaps because the word is colloquial, not the standard language and no found in Indonesian dictionary. In English, the word is paired with the word *snack*. If the above questions answered with the correct answer, *cemilan* is a *snack*, then the text will not be funny. That makes it text is funny, the first, word *cemilan* is transformed into *sembilan* (nine). This is done, because usually the children, who just learning to talk, uttered word *sembilan* with utterance *cemilan*. Second, is the answer from that question is not the answer about the meaning of the word *cemilan* (*snack*), but about the meaning of the word *sembilan* (*nine*). So, the answer is *sebelum sepuluh sesudah delapan* (*before ten after eight*), which by the children spoken *cebelum sepuluh cecudah celapan*.

*Riddle.* Riddle is a misleading or puzzling question pose as a problem. Although some riddles can be merely word games or puzzles without humor, the answer to the riddle is often intended to clever or funny. According to Raskin, the *riddle* is a collection of sentences or words that is arranges in a way similar to a puzzle with unpredicted answers that bring funniness. Benson (2009:230) mentioned that riddle is often the major humor mode of kindergarten and early elementary children. The form of humor of riddle is an important stage because it then leads to the ability to tell riddle at a later age.

One example of *riddle* in Indonesia is

-Lebih panjang mana antara ekor tikus dengan ekor kuda?

-Panjangan ekor tikus. Sebab, tikus kalo jalan ekornya nyentuh tanah

(Dianawati, p.15)

-(Which is longer, rat tail or horse`s tail?)

-(rat tail is longer, because if walking, its tail touch the ground)

One characteristic of the riddle is the element of humor lies in the answer. Therefore, humor makers must have the ability to choose answers with funny words. For example, if the above questions answered with the correct answer, ie *horse tail*, because the horse larger than the mouse, the text will not be funny. But, if the answer is *rat tail*, because touch the ground, while the horse tail do not touch the ground, the text will be funny. Hufi (in Lesmana, 2009:48) calls this humor as *al-ijaabat ghayri bi al-mathluub*, a humor happens because someone answer the question with something that is not supposed to say.

In addition to the forms as above, Franzini also offer other forms, such as *violence* and *slapstick*, but not discussed here, because it is not suitable for the study of humor in the form of written humor, but for in the form of visual or verbal humor.

### 3. For Children, Adults or Both?

After speaking about the form and content of children`s humor in Indonesia, the next problem that have been studied in this article is for whom children`s humor in Indonesia? For Children, Adults or Both? In addition about the theme that do not suit with the children, this article also discuss about stages of age in children and humor that suit with it. Franzini (2002:29) divided the readers of children`s humor into four categories, i.e infants and toddlers, pre-school, children 5-7 years, 8-10 years, 11-12 years, and 13 years and up.

However, because the humor is analyzed in this article is a written humor, not verbal or visual humor, so that are discussed is humor for children between 5-12 years, not babies, toddlers and pre-school have not been able to read text fluently. According Franzini, children 5-7 years like the form of humor: joke, riddle, wordplays, and conversations with popular and simple words. Children aged 8-10, still use the form, but is more varied and more complex. Children aged 11-12 can not only read the humor, but it also can create humor based on humor that he read. For ages 13 and above, their humor is the same as adult humor.

Base on these categories, this article attempts to place the children`s humor in Indonesia into the categories, such as the following example

-Tong apa yang banyak dijumpai di laut?

-Tongkol

(Wah, p.38)

-(*what drum is often found in the sea?*)

-(*Cob*)

What is the category of this text? If look at the children text that forms a riddle and its content is simple, maybe humor is appropriated for in elementary school who was able read, probably between 5-7 years. The element of humor in this text is also easy to understand. Children can already find it funny from words: *what drum often found in the sea?* This question was considered funny, because asking something unusual. *Tong (drums)* are usually found on land rather than in the sea. Hufi (in Lesmana, 2009: 47) mentions humor as *at-tanaaqudh*, the humor that happens, because of the attitude of a person contrary to the common. The next elements of funny present in the word *tongkol (cob)*. The answer is funny, because the unexpected, which is only adding the word *kol* behind the word *tong (drum)*, thus becoming *tongkol (cob)*. As stated by White (in Lesmana, 2009:49) in psychology there are two important things in the humor, i.e. *the unexpectedness* and *the though*.

However, there is also humor in the form of a riddle that more difficult to be understood by children, as the following example:

- Siapa penemu lampu?

- R.A. Kartini (Habis Gelap Terbitlah Terang)

(Dianawati, p.26)

-(*Who is the inventor of the lamp?*)

-(*R.A. Kartini (After Dark Rise Bright)*)

Like the previous examples, that one of the factors that cause the text to be funny is because the answer is not as expected. If the question is answered correctly, that is, by Joseph Swan in England in 1878, the text would not be funny. The text is funny, because the answer is R.A. Kartini. Why Kartini? Because, Kartini wrote a book called *After Dark Rise Bright*, published in 1930. The words is then interpreted as a lamp. From here we can see the humor in the above text contains not only about the humor, but also knowledge of the pioneers of women's emancipation in Indonesia. To understand this text, the reader must know in advance about who figure RA Kartini. If not, the reader will not laugh reading this text. As said by Raskin (in Lesmana, 2009:48) that an action can be called funny, if supported by the experience, i.e. the experiences between the author and the reader. So there must be communication between the life`s experiences of author with the reader. If not, not to feel that something is funny. This text, perhaps, can be addressed for children aged 8-10 years.

Meanwhile, for children aged 11-12 years, this article took example like this:

- Apa bahasa Arabnya nenek-nenek jatuh dari lantai 10

- *Innaa lillaahi wa inna lillahi raajiun*

(Dianawati, p.22)

-(*What`s the meaning of grandmother falls from 10<sup>th</sup> floor*)

- *Innaa lillaahi wa inna lillahi raajiun*

This humor is funny, because the answer does not match with the question. The real answer is *saqatat al-jaddatu min thaabiq al-'aasyir*, but because of who asked do not know Arabic, and he had to answer, then he replied with Arabic that he often heard and he said when someone struck disaster or death, namely *Inna lillaahi wa inna Ilaihi raaji'un*. The words that causes the text is funny.

Hufi (in Lesmana 2011:170) calls this kind of humor as the name *at-Takhallushu al-Fakihu*, a humor base on the intelligent of someone in giving answer when he or she in difficult situation. This text also seems to have a particular motivation, the pun in the teachings of a religion for the purposes of humor. Brunvand (in Lesmana, 2009: 45), call this humor as jokes about religion.

While, for ages 13 and up, this article choose humor like this:

Anak 1 : Di kampungku ada balon bisa bicara, aneh, ya?

Anak 2 : Ah, masak .... Balon apa, sih, itu?

Anak 1 : Balon Kades alias Bakal Calon Kepala Desa

Anak 2 : Bisa saja kau!

(Mulyanto, p.15)

(Child 1: In my village there is a balloon could talk, weird is it?)

(Child 2: Really .... what is Balloon, is it?)

(Child 1: Balon Kades alias Candidate of Village Chief)

(Child 2: It could be you!)

Look at text above. Is the humor including humor for children, humor for adults or both? If it be said humor for children, the theme is general, not all children understand about the election of village's chief. If it be said for adults, the humor is in the book of the children's humor and participants or character that involved in the humor it was the children, *child 1 and child 2*. This is confusing. This article argue that characteristic of children's humor in Indonesia more obvious, humor writer should throw the participant of *child 1* and *child 2* from the text and replace it with participants of adults, and pull it out of children's humor and put it in humor for adults.

Besides based on the level of age level, to see if the humor matched with children, can be seen from the motivation or theme, as proposed by Freud (in Lesmana, 2009:65) that humor is divided into two criteria of humor. First, based on the *motivation* and the second, based on the *theme*. Humor based on *motivation* is divided into three, first is *comic*, the acts that do not contain motivation to mock, ridicule and offend. The funny only be obtained through technique of fun, such as playing words as puzzles.

"Hanya aku yang bisa mengerjakannya," kata seorang anak yang sombong. "Semua anak di kelasku tidak ada yang bisa. Guru-guru pun tak bisa." "Apa itu?" Tanya temannya ingin tahu. "Membaca tulisan tanganku."

(Pranata, p.8)

(Only I can do it," said a snob).

(All the kids in my class no one could, teachers could not)

(What's that?" Asked his friend wanted to know)

(Reading my handwriting.).

The text above does not have any motivation, it purpose is just to be funny. Humor like this seems suitable for children. Elements of funny is at the end of the dialogue. First, all people admire him, because he can do something that can not be done by friends and teachers, but after knowing what he did only *read his handwriting*, people get upset, because naturally if only he can do it, because his handwriting is ugly. That's what makes it funny text. Hufi (in Lesmana, 2009:47) calls this humor with *al-Hazalaqah*, the humor is happening, because the attitude of someone who acted smart or has a greater ability than others, but on the contrary.

The second is *humor*, i.e. action of fun that has motivation, because its humor is used to release emotions associated with personal feelings, ethnicity, religion and so forth. The form can vary, for example, teasing, ridicule or laugh someone, for example:

-Heru : Aku heran, katanya ayahmu jadi tukang pukul, tapi kenapa perawakannya tidak tinggi besar?

-Amin : Ia cuma jadi tukang pukul bedug di masjid, kok?

-Heru : Oooo

(Mulyanto, p.5)

(Heru : I was surprised, it is said your father is bouncer, but why his stature is not tall and big?)

(Amin: He just became a bouncer of drum at the mosque)

(Heru : Oooo)

The text is funny, because there is a certain motivation to laugh profession of a *bouncer of drum at the mosque*. Forms of humor like this do not seem suitable for children. Similarly, in terms of its theme, the theme of the humor is about a bouncer. It is also mentioned in the title, *a bouncer*. Apparently, this kind of theme is also not suitable for children. Meanwhile, judging from the participant (character), nor can it ensure that participants are children or adults, because just the name Heru and Amin, there was no indication to suggest that both of these are children. So, according to this article, this humor is also not suitable incorporated into the children's humor.

The third is *wit*, act of fun that has motivated, but generally contain characteristic that are more intelligent than *the humor*, thus requiring intelligence and dexterity thinking rapidly of those who hear or read it. Failure in capturing of the *wit* will result the action not revealing its funny.

Ketika waktu istirahat tiba, seorang anak kelas enam SD, sedang asyik menikmati es krim di bawah pohon rindang. Tiba-tiba seseorang yang kelihatannya, sedang mencari alamat rumah keluarganya datang menghampirinya. "Dik, boleh nanya?" kata orang tersebut. Merasa kaget karena tiba-tiba ditanya, maka anak tersebut menjawab, "Boleh, asal bukan matematika." Jawabnya ketus sambil terus menikmati es krimnya.

(Pranata, p.5)

*(When the break came, a child in sixth grade, currently enjoying ice cream under a shady tree. Suddenly, someone who seems is looking for address of his family's home came to him) ("Brother, may ask?" The man said) (Feeling shocked because suddenly is asked, then he replied, "Sure, just not math." he answered curtly while continuing to enjoy the ice cream)*

The text above is not just funny, but has the motivating that shows that the boy did not like the math. To understand the humor in this text is rather difficult, because more elements of the narrative rather than humor. If the text is read at a glance, we can not find where its element of funny. The text is funny, first, because the answer is not as desired, i.e., *sure, just not math*, if answered *Sure, asks, what is it?*, this text will not be funny. Second, in word of *the math*. Why should mathematics, not another word, such as *sure, but must pay*. Because therein lies the motivation. As noted by Raskin (in Lesmana 2009:48) that an action can be called funny if supported by psychological factors or mood of the participant (character) in the humor. Therefore, model of humor like this is more suitable for adults, although the character is a child.

In addition through the motivation, to see whether the humor is or not suitable for children can also be seen from the aspect of the theme. Freud divided theme of humor into sexual, ethnic and political, Brundvan divided it into religion, race or sex, and Antti Aarne and Stith Thompson (in Lesmana, 2009:45) divided the theme of humor, more specifically, i.e. about freaks, husband and wife, man, woman or boy, clever men, men are stupid, religious officials, religious institutions and certain collective. Based on the opinion of Aarne and Thompson which incorporates the theme of children in their theory, this article examines the theme of the humor of children in Indonesia. From here, can be seen which humor children in Indonesia is suitable with theme above.

In Indonesia, there is book that directly mention the theme in the table of contents, as in the book *Humor Teka-Teki Anak*, Asli Lucunya, Gaul Isinya (*Humor of Kids Puzzle, original its funny, popular its content*), divided themes of humor into language, animals and plants, earth science, food, arts and sports, health and science of human body, transport and communications and so on, for example:

- Apa artinya kartu mati?

- Kartu yang kehabisan nafas

(Wah, p.7)

- What is the meaning of Dead card?

- Card out of breath

The text above is taken from the chapter on language. When viewed from its shape, perhaps above text is suitable for children, because it is shaped puzzles are short and concise. But judging from the content, not necessarily the text is suitable for children, because there are words: *dead card*. What children understand with word *dead card*? In Kamus Besar Bahasa Indonesia (1991:448), *dead card* means *people who are considered non-productive, always waiting, do not take the initiative*. Then, how this text could be funny if the children themselves do not know what it means? What they have to see dictionary to find the meaning of it? The text is funny, because there is a play on words in it, the card is considered can breath like human, therefore, if the card is dead, then the card was out of breath. Humor like this by Hufi (in Lesmana, 2011:170) called *al-la`bu al-alfaaz*, a humor happens because the ability of someone in using words.



In addition to book above, there is not called theme directly, but implied in the title, such as books *Gudang Tertawa 175 Humor Anak, Menarik, Mengelitik, Mendidik (Warehouse of Laughter, 175 Children's Humor, Interesting, Tickle, Educate)*. In this book, clearly stated that in addition to entertainment, humor in the book also had a role in educating of children. What is children`s humor that contain an element of education in it? Let us look at the following example:

Gani: Dul, gudang apa yang dapat membuat orang jadi sehat?

Adul: Gudang tertawa, karena tertawa itu sehat, ya, kan?

Gani: Betul sekali, lalu yang dapat membuat orang sakit, gudang apa?

Adul: (berpikir) memang gudang apa, sih?

Gani: Ya ... Gudang Garam, alias rokok kesenangan kakekmu itu

Adul: Betul juga, kau

(Mulyanto, p.3)

(Gani : Dul, what is warehouse that can make people healthier?)

(Adul : Warehouse of laugh, because laughter is healthy, is not it?)

(Gani : Absolutely, and that can make people sick, what is warehouse?)

(Adul : (thinking). Indeed, what is warehouse?)

(Gani : Ya .... warehouse of salt alias pleasure cigarettes of your grandfather)

(Adul : You are correct)

Text above have the form of conversation. Elements of funny can be seen in the beginning of the conversation, i.e. in the words: *what is warehouse that can make people healthier?* This question is funny, because it is not logical. As said by Claire (in Lesmana, 2009:50) that one of the jokes that can make people laugh is illogic. Another word that makes this text is funny is *warehouse of laugh*. Although the phrase is in the form of idiom, but not difficult to be understood by children, because they know meaning of *warehouse* and meaning of *laugh*. It is also illogical, because usually the warehouse contains the goods, not laugh

In addition to phrase of the *warehouse of laugh*, the phrase *warehouse of salt* could also be said funny, but not because it is not logical, but because it is unexpected. If the *warehouse of salt* could be making people sick, it is true, because the smoke could be sick a person. Which makes text is funny, because we do not think that the question will be answered with the phrase *warehouse of salt*. The answer was unexpected, according to White (in Lesmana, 2009: 72), can cause something is funny. Thus, in addition there is an element of humor in the text, there is also an element of education that is indirectly telling people not to smoke, because it causes pain. So, for whom this text, children or adult or both? When viewed from its shape, this text is in the form of a long conversation and viewed from its theme, this text was spoken about smoking, so may be more suitable for adults than children.

#### 4. Conclusion

After researching on the books of children`s humor child in Indonesia, this article concludes that needs to redefined children`s humor in Indonesia, because the character is not clear. This is caused by the absence of serious attention, both from the authors, publishers and readers toward development of children`s humor in Indonesia. The author is not seriously write children`s humor, so often incorporate texts that are not funny in the books entitled humor, incorporate theme of adults into the children, using language that can not be understood by a child, and choosing the form that suitable with children. Publishers do not pay attention on the importance of humor in the lives of young children, so did not see which part should be edited or removed, the books are published without any rigorous editing, an important by them, the books are sold. Similarly, the readers, especially parents, do not care what their children read, important by them the text is funny and entertaining, They does not view the contents of the book, what are the benefits for the child and its influence on the development of education and psychology of their children.

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