

Humor Expression Techniques Through Violations of the Cooperative Principle in Raditya Dika's *Cerita Sebelku* Stand-Up Comedy and Their Implications for Indonesian Language Learning in Senior High School

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Abstract

This study aims to describe humor expression techniques through violations of the cooperative principle in Raditya Dika's stand-up comedy *Cerita Sebelku* and to explain their implications for Indonesian language learning. The study employed a qualitative approach using a descriptive method and content analysis design. The data consisted of utterances containing violations of the cooperative principle and humor expression techniques found in three *Cerita Sebelku* videos uploaded on Raditya Dika's YouTube channel. Data were collected through observation, recording, and note-taking techniques and were analyzed using the pragmatic equivalent method with the Determining Element Sorting Technique (*Pilah Unsur Penentu*). The findings revealed 30 violations of the cooperative principle, consisting of violations of the maxim of quality with 15 data (50.0%), relevance with 9 data (30.0%), quantity with 5 data (16.7%), and manner with 1 datum (3.3%). The dominance of quality maxim violations indicates that humor is primarily constructed through utterances that deviate from factual truth, such as hyperbole and exaggerated statements. Furthermore, 14 humor expression techniques were identified based on Berger's classification, with *exaggeration* being the most dominant technique. The findings demonstrate that violations of the cooperative principle not only generate implicatures but also function as pragmatic strategies for constructing humor. Theoretically, this study contributes to the development of pragmatic studies, particularly regarding the relationship between maxim violations, implicature, and humor construction. Practically, the findings may serve as an alternative instructional resource for Indonesian language learning, especially in teaching anecdotal texts and stand-up comedy performances.

Keywords: cooperative principle; humor expression techniques; implicature; pragmatics; stand-up comedy;.

1 INTRODUCTION

Language functions as the primary means of communication. In addition, it serves as a medium for conveying ideas, opinions, and arguments to others. Therefore, language plays a crucial social role in interacting with society at large, as stated by Adolf (cited in Mailani, 2022). Language serves as the primary means of communication that enables individuals to convey ideas, opinions, and various forms of information in social interactions. Beyond its communicative function, language also acts as a medium for establishing social relationships and creating mutual understanding in different communicative contexts. In practice, speakers do not always express meanings explicitly; instead, utterances often contain implied meanings that can only be interpreted through context. This phenomenon is the focus of pragmatics, particularly through the concept of implicature, which explains the relationship between what is said and what is intended by the speaker. Rahardi (2010:42–43) states that conversation involves a mutual understanding between speakers and hearers to comprehend the intended

meaning, while Yule (as cited in Putradi, 2024:10) emphasizes that the meaning of an utterance is highly dependent on the communicative context.

In pragmatic studies, the interpretation of implied meaning is closely related to Grice's Cooperative Principle. This principle requires participants in a conversation to observe the maxims of quantity, quality, relevance, and manner in order to achieve effective communication. However, violations of these maxims are often employed intentionally to produce particular effects, one of which is humor. Berger (2012:17) explains that humor can be constructed through various techniques involving language, logic, identity, and action. Previous studies have shown that language-based techniques are among the most dominant elements in humor construction, suggesting that humor can be viewed as a linguistic phenomenon closely associated with implicature and pragmatic strategies in language use.

One form of communication that extensively utilizes language-based humor is stand-up comedy. In this performance genre, comedians employ personal experiences, social observations, and various linguistic strategies to create humorous effects. Raditya Dika is one of Indonesia's most prominent comedians, known for incorporating implied meanings, irony, hyperbole, and other forms of linguistic deviation into his performances. In *Cerita Sebelku*, numerous utterances demonstrate violations of the Cooperative Principle as a strategy for generating humor. Although studies on humor and stand-up comedy have been widely conducted, research specifically examining the relationship between humor expression techniques and violations of the Cooperative Principle in *Cerita Sebelku* remains limited. Furthermore, the application of such pragmatic studies as instructional resources for Indonesian language learning has not been extensively explored.

The study of humor expression techniques through violations of the Cooperative Principle is significant both theoretically and practically. Theoretically, this research contributes to the development of pragmatic studies by examining the relationship among implicature, maxim violations, and humor construction strategies. Practically, the findings may be utilized in Indonesian language learning at the senior high school level, particularly in teaching anecdotal texts and stand-up comedy performances that require students to understand implied meanings, contextual interpretation, and social criticism conveyed through humor. Consequently, language learning can become more contextual, communicative, and relevant to contemporary discourse.

Based on these considerations, this study aims to describe the humor expression techniques employed in Raditya Dika's stand-up comedy *Cerita Sebelku*, identify the forms of Cooperative Principle violations that occur, and explain their implications for Indonesian language learning in senior high schools. This article is expected to enrich pragmatic studies on humor in comedic discourse while providing an alternative instructional resource that supports the development of students' literacy skills, understanding of implicature, and critical thinking abilities.

2 METHODOLOGY

This study uses a qualitative descriptive research design with a content analysis approach. The data analyzed are not numerical (quantitative) data but consist of words and utterances, as qualitative research focuses on describing and interpreting linguistic phenomena (Mahsun, 2014, p. 257). This study employed a qualitative approach using a descriptive method and content analysis design. The qualitative approach was selected because the study focuses on understanding the meanings of utterances containing violations of the Cooperative Principle and humor expression techniques in stand-up comedy. The research was conducted from January to July 2026, with data obtained from three *Cerita Sebelku* videos uploaded to

Raditya Dika's YouTube channel. All utterances containing violations of the Cooperative Principle and humor expression techniques were included as research data to enable a comprehensive analysis in accordance with the research objectives.

The primary research instrument was the researcher as a *human instrument*, responsible for identifying, classifying, and interpreting the data. The analysis was supported by guidelines for classifying violations of the Cooperative Principle based on Grice's theory, which includes the maxims of quantity, quality, relevance, and manner, as well as guidelines for identifying humor expression techniques based on Berger's theory (2012). Data were collected through observation, recording, and note-taking techniques. The data collection process involved repeatedly viewing the videos, recording and transcribing the utterances, and documenting data relevant to the research focus.

Data analysis was conducted using the pragmatic equivalent method with the Determining Element Sorting Technique (*Pilah Unsur Penentu*). Sudaryanto (1993:15) explains that the pragmatic identity method (*metode padan pragmatis*) is a language analysis method in which the determining instrument is the reaction or response of the interlocutor to the utterance produced by the speaker.. The analytical procedures included data reduction, classification of data according to the types of maxim violations and humor expression techniques, interpretation of the resulting implicatures, and drawing conclusions. The findings were then presented descriptively to explain the forms of Cooperative Principle violations, the humor expression techniques employed, and their implications for Indonesian language learning in senior high schools.

3 RESULTS

Analysis of the utterances in Raditya Dika's stand-up comedy *Cerita Sebelku* indicates that violations of the Cooperative Principle play a significant role in the construction of humor. A total of 30 maxim violations were identified, consisting of 15 violations of the maxim of quality (50.0%), 9 violations of the maxim of relevance (30.0%), 5 violations of the maxim of quantity (16.7%), and 1 violation of the maxim of manner (3.3%). The predominance of quality maxim violations suggests that humor in *Cerita Sebelku* is primarily constructed through utterances that deviate from factual truth, such as hyperbole, unrealistic assumptions, and deliberately exaggerated statements. This finding indicates that departures from factual accuracy function not only as comedic devices but also as pragmatic mechanisms for creating incongruity, which serves as a source of humor. From Grice's (1975) perspective, such violations generate implicatures that encourage audiences to infer meanings beyond the literal content of the utterances. Consequently, humor emerges through processes of contextual interpretation and pragmatic inference, highlighting the close relationship between maxim violations and humor construction in stand-up comedy discourse.

Table 1. Percentage of Cooperative Principle Violations

No	Maxim violations	Number of Data	Presentase
1	Quality	15	50.0%
2	Relevance	9	30,0%
3	Quantity	5	16.7%
4	Manner	1	3.3%
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3.1 Cooperative Principle Violations

3.1.1 Violation of the Maxim of Quality

Data Example 1

Context: Responding to an audience member whose face appeared tired, Raditya Dika stated,

RD: "Does your face always look like you're on drugs or what? You look really drowsy."

This utterance violates the **maxim of quality** because it compares the audience member's facial appearance to that of a drug user without any factual basis that can be verified. The expression is used as a hyperbole to emphasize the impression of a tired-looking face, thereby creating a humorous effect.

Data Example 2

Context: While discussing someone's personality, Raditya Dika responded with the following utterance,

RD: "If I'm not mistaken, he likes snacking on copper."

This utterance violates the **maxim of quality** because it conveys information that is unrealistic and inconsistent with factual reality. The statement is a form of hyperbole used to create humor through an exaggerated depiction of a negative characteristic.

3.1.2 Violation of the Maxim of Quantity

Data Example 3

Context: Raditya Dika asked Agung why he had written the number 079 after his name during an audience interaction session.

RD: Agung 079, why is there a number after your name, Gung?

A: Well, since people were being called based on their numbers, I thought I should write my name and add the number so I could remember it.

This utterance violates the **maxim of quantity** because it provides more information than necessary. Raditya Dika only asked why there was a number after Agung's name. However, Agung did not answer the core question directly; instead, he first explained that previous participants had been called based on their numbers before giving the main reason for adding the number. This additional information was not entirely necessary to answer the question. In this context, an adequate response would simply have been that the number was added so that Agung could remember his participant number. However, Agung included further information about the participant-calling system, making his response longer than required.

Data Example 4

Context: Agung often gave lengthy answers even when Raditya Dika asked simple questions regarding a name that was not accompanied by a number

RD: "Your name doesn't have a number?"

A: "Uh... well..."

RD: "Oh no, this is going to be long again. I'm only asking a simple question."

This utterance violates the **maxim of quantity** because the information conveyed does not correspond to the needs of the conversation. In this utterance, Raditya Dika does not provide a response that answers or develops the information being conveyed by the interlocutor. Instead, he comments on the interlocutor's manner of answering by assuming that the response will be lengthy. In fact, the interlocutor has not yet finished speaking, so it cannot be determined whether the explanation will actually be long or not.

3.1.3 Violation of the Maxim of Relevance

Data Example 5

Context: Raditya Dika jokingly interacted with an audience member who appeared nervous while speaking in public.

RD: "Have you ever breathed before?"

A: "Honestly, I'm nervous."

A's utterance violates the **maxim of relevance** because the response does not directly relate to the question posed by Raditya Dika. The question "Have you ever breathed before?" refers to a physical condition or the act of breathing, although it is actually rhetorical and intended to comment on A's nervous appearance. However, A responds, "Honestly, I'm nervous," which does not literally answer the question. Instead, the response shifts the focus of the conversation from the issue of "breathing" to an admission of nervousness.

Data Example 6

Context: Raditya Dika asked an audience member where they came from and learned that the person was from Palu City.

RD: "Where were you born?"

A: "Sulawesi, Bang."

RD: "Which city?"

A: "Palu, Bang."

RD: "Oh, same here. Same as people who get hammered."

This utterance violates the **maxim of relevance** because the response is not directly related to the topic under discussion. The audience member states that they were born in Palu City.

However, instead of responding to the information as the name of a place, Raditya Dika shifts its meaning to the verb *dipalu* ("to be hit with a hammer"). This response is not relevant to the discussion about the audience member's birthplace.

3.1.4 Violation of the Maxim of Manner**Data Example 7**

Context: Adit described the symptoms he experienced after suffering from food poisoning.

A: "...then I vomited and had diarrhea."

RD: "You vomited diarrhea?"

This utterance violates the **maxim of manner** because it creates ambiguity in meaning. In this utterance, Adit explains that he experienced two separate symptoms: vomiting and diarrhea. However, Raditya Dika deliberately interprets the sequence of information as a single, illogical event—namely, vomiting diarrhea. This interpretation creates ambiguity and deviates from the intended meaning of the original statement.

3.2 Humor Expression Techniques**3.2.1 Language Technique****Data Example 1**

Context: Raditya Dika responded to an audience member whose face appeared tired or sleepy.

RD: "Does your face always look like you're on drugs or what? You look really drowsy."

The analysis of the humor disclosure technique in this utterance indicates the use of language as insults. The expressions "Does your face always look like you're on drugs" and "You look really drowsy" are forms of ridicule directed at the interlocutor's physical appearance. This ridicule is used as a source of humor by making a particular characteristic of the audience member the object of the joke, thereby provoking laughter from the audience.

Data Example 2

Context: Raditya Dika noticed that Nabila had written a number next to her name and asked her why she had included it.

RD: Why did you write your number?

N: So I can get a door prize.

RD: Do you know how a door prize works? It's drawn randomly, not assigned by numbering yourself here.

The analysis of the humor disclosure technique in this utterance indicates the use of language as ridicule. The humor arises when Raditya Dika turns Nabila's reason into a joke. The statement, "Do you know how a door prize works? It's drawn randomly, not assigned by numbering yourself here," indirectly highlights and mocks the flawed logic behind Nabila's reasoning. This light ridicule of the interlocutor's understanding creates a humorous effect and elicits laughter from the audience.

3.2.2 Logic Technique

Data Example 3

Context: Raditya Dika noticed that an audience member named Nabila had written her name together with the number 610. He then used the number as a joke by comparing it to the identification number of a sacrificial animal.

RD: "You put a number next to your name like a sacrificial animal. Cow number 610, ready to be slaughtered? Ready."

The analysis of the humor disclosure technique in this utterance indicates the use of logic as analogy. The humor arises because Raditya Dika compares Nabila's participant number to the identification number of a sacrificial animal. Although the two situations are different, the shared element of numbering serves as the basis for constructing an analogy that creates a humorous effect.

Data Example 4

Context: Raditya Dika asked Agung why he had written the number 079 after his name during an audience interaction session.

RD: Agung 079, why is there a number after your name, Gung?

A: Well, since people were being called based on their numbers, I thought I should write my name and add the number so I could remember it.

The analysis of the humor disclosure technique in this utterance indicates the use of logic as absurdity. The humor arises because Agung's reason appears unusual and contradicts common conventions. Generally, a name functions as a person's identity, while a participant number serves merely as an administrative marker. However, Agung added the number to his name so that he would not forget it. This inconsistency between the conventional function of a name and Agung's reasoning creates an absurd situation that generates a humorous effect.

3.2.3 Identity Technique**Data Example 5**

Context: Raditya Dika was having a conversation with an audience member from Palembang and discussing the way people from that region speak.

RD: "In Palembang, do people also use *gua* and *lu*? No? Then how do people in Palembang speak? *Aku kamu? Aku kau?* My jaw would get tired too. Is it really like that?" The analysis of the humor disclosure technique in this utterance indicates the use of identity as stereotype. The humor arises because Raditya Dika employs a generalization or stereotype regarding the way people from a particular region speak. He generalizes the linguistic characteristics of the people of Palembang and turns them into a joke. The use of this stereotype creates a humorous effect because the audience recognizes the exaggerated portrayal of a particular social group.

Table 2. Presentase Humor Expression Techniques

No	<i>Humor Expression Techniques</i>	Number of Data	Presentase
1	Language Techniques	25	83,3%
2	Logic Techniques	4	13,33%
3	Identity Techniques	1	3,33%
4	Action Techniques	0	0%
Total	4 Techniques	30	100%

3.3 Implications of the Findings and Academic Contribution

The relationship between violations of the Cooperative Principle and humor expression techniques

indicates that humor in *Cerita Sebelku* is constructed through the integration of pragmatic and linguistic elements. The predominance of quality maxim violations corresponds with the dominance of the *exaggeration* technique, suggesting that deviations from factual truth serve as the primary strategy for generating humor. This finding extends the study of pragmatic humor by demonstrating that violations of the Cooperative Principle not only produce implicatures but also function as mechanisms for humor construction in modern comedic discourse. Academically, this study reinforces the relevance of Grice's Cooperative Principle in humor analysis while highlighting its connection to Berger's humor expression techniques. Therefore, the study contributes to the development of pragmatic research, particularly in understanding the relationship among maxim violations, implicature, and humor construction strategies in stand-up comedy discourse.

4 CONCLUSIONS

This study demonstrates that violations of the Cooperative Principle play a significant role in the construction of humor in Raditya Dika's stand-up comedy *Cerita Sebelku*. Of the 30 maxim violations identified, violations of the maxim of quality were the most dominant (50.0%), followed by violations of relevance (30.0%), quantity (16.7%), and manner (3.3%). The predominance of quality maxim violations indicates that humor in *Cerita Sebelku* is largely constructed through utterances that deviate from factual truth, such as hyperbole, unrealistic assumptions, and deliberately exaggerated statements that generate implicatures and incongruity to evoke audience laughter.

Based on Berger's classification, the most dominant humor disclosure technique found in the 30 data samples (Data 31–60) is Language, with a frequency of 25 occurrences (83.33%). This category is manifested through various forms, including *word play*, *ridicule*, *definition*, *exaggeration*, *repetition*, *misunderstanding*, *puns*, *stereotype*, *insults*, and *over-literality*. In addition, the Logic technique appears in 4 data samples (13.33%), represented by *absurdity*, *analogy*, and *reversal*. Meanwhile, the Identity technique is found only once (3.33%), while the Action technique does not appear in any of the analyzed data (0%). These findings indicate that humor in Raditya Dika's utterances is predominantly constructed through linguistic manipulation, semantic deviations, light ridicule, and logical incongruities rather than through identity-based humor or physical actions.

Theoretically, this study reinforces the relevance of Grice's Cooperative Principle in humor analysis while demonstrating its connection to Berger's theory of humor expression techniques. Practically, the findings may serve as an alternative instructional resource for Indonesian language learning, particularly in teaching anecdotal texts and stand-up comedy performances, as they can help students understand implied meanings, contextual interpretation, and the communicative functions of humor. Therefore, this study contributes to the advancement of pragmatic humor research while supporting more contextual and communicative language learning practices.

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