

HIDDEN OR COGNITIVE RHYMES AND DIRTY JOKE IN JAVANESE PUN

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Abstract

Purpose: This article tries to overview different forms of rhyme in Javanese literature to exhibit the existence of possible distinct rhymes in it. This article puts more emphasis on the logical riddle of *wangsalan*, which invites readers to frown at it. This kind of rhyme may be unclassified in English so that it may be proper to name it cognitive rhyme. This article also tries to see the use of repetition in a Javanese pun, which can be considered to be a dirty joke.

Methodology: The data of Javanese literary works, which are obtained from fossilized *wangsalan* and puns found in songs and sayings, are analyzed in terms of the existing repetitions.

Results: Hidden rhyme and dirty joke in Javanese pun lead results that Javanese literature like literature in common employs repetition or parallelism to produce good memory of the words.

Implications: Repetition is the heart of language art. Whether a whole or a part, different linguistic units repeat their beats to create good feats. Poets make use of repetition to cling words' images in our mind. [Livingstones \(1991\)](#) says: 'A good rhyme, a repetition of sound, pleases us. It gives a certain order to our thoughts and settles in the ear pleasantly.' As a universal phenomenon, rhyme exists in all literary languages including in Javanese literary texts and oral tradition.

Keywords: *rhyme, cognitive rhyme, oral tradition, Javanese Pun, wangsalan*

INTRODUCTION

Free repetitions or also known as parallelisms in poetry include the exact copying of word, phrase, or sentence. Tradition in rhetoric has handed down lots of technical terms ([Bacem A. Essam, 2014](#); [Nino Kemertelidze, Tamar Manjavidze, 2013](#); [Sardar Fayyazul Hassan, 2013](#); [Rinky Gupta, 2014](#); [Metsämuuronen, J.2018](#); [Daniel DevatmanHromada, 2002](#); [Djatkiko, 2006](#); [Leech, Geoffrey N. 1969](#)) such as anaphora, epistrophe, symploce, anadiplosis, epanalepsis, antistrophe, polyptoton. ([Bacem A. Essam, 2014](#); [Nino Kemertelidze, Tamar Manjavidze, 2013](#); [Sardar Fayyazul Hassan, 2013](#); [Rinky Gupta, 2014](#); [Metsämuuronen, J.2018](#); [Daniel DevatmanHromada, 2002](#); [Djatkiko, 2006](#)) At the level of a syllable, some names of repetitions are worth mentioning such as alliteration, assonance, consonance, rhyme, pararhyme, and reverse rhyme. The use of the repetition is mainly to create a psychological effect on the audience. ([Higgins, Mary, 2000](#), [Irvani & Shekarchi Zade, 2014](#); [Chiaro, Delia, 2010](#); [Zeleeva & Asafova, 2016](#))

Besides employing the common methods above, Javanese literary works also make use of repetition different from the classified ones. The method is known as *wangsalan*. ([Leech, Geoffrey N. 1969](#)) This kind of repetition is not a real repetition for the word or syllable is not repeated but it is enough to be understood by the audience or addressee.

The repetition is furthermore implemented in Javanese pun. Being a wordplay ([Nino Kemertelidze, Tamar Manjavidze, 2013](#)), the Javanese pun makes use of syllable repetition as a jab and punch. The jab and punch are the main instruments in a joke. The jab is an introductory background for a joke leading to a punch, which surprises the audience and marks its funny situation. This article tries to analyze the use of repetitions in what so-called dirty joke, which needs mental faculty to appreciate it. ([Rochmawati, Dyah, 2017](#); [Ameen et al., 2018](#); [Mollaei et al., 2014](#); [Attardo, Salvatore, 1994](#))

LITERATURE REVIEW

This part deals with repetition and dirty joke universal facts. Repetition is found in any literary works including in Javanese literary works. A joke is another phenomenon is very common in all languages. These two things are interesting to observe.

Repetition

Before we discuss repetitions in Javanese literary works, it is better to understand different kinds of repetitions in common at syllable or word level. At this level, according to ([Olalere Waheed, Rasaq Atand, 2013](#)) repetitions can be classified into six patterns. Consider the following quotation. This leaves us, on the present level of analysis, the



following six possible ways in which either one or two of the structural parts may vary. (The unvarying parts are in boldface; C symbolizes a consonant cluster, not a single consonant) :

- [a] C V C great/grow send/sit ('alliteration')
- [b] C V C great/fail send/bell (assonance)
- [c] C V C great/meat send/hand (consonance)
- [d] C V C great/grazed send/sell (reverse rhyme)
- [e] C V C great/groat send/sound (pararhyme)
- [f] CV C great/bait send/end ('rhyme')

The above-mentioned types of repetition are the standard names of parallelism. Those standards are universal that any literary works may follow them.

The repetitions in the above-mentioned instances are partial repetitions. In the following part, free repetition is discussed. Free repetition is the exact copying of word, phrase or sentence. Repetitions at this level their names from the Renaissance or Middle Ages. They cover Anaphora, Epistrophe, Symploce, Anadiplosis, Epanalepsis, Antistrophe, Polypoton, homoioteleuton. as an illustration, each name is defined and described. ([Livingstone, 1991](#); Myra Cohn. 2005; [OjalereWaheed, RAsaqAtand,2013](#))

Anaphora is a type of repetition at a beginning whether it is a word, phrase, or even a sentence or a line. The beginning line of the phrase *in such a night* repeats in every stanza in the following dialogue between Lorenzo and Jessica in The Merchant of Venice. The formula is (a.....) (a.....)

LORENZO:*in such a night*

Troilus methinks mounted the Troyan walls,
 And sighed his soul toward Grecian tents,
 Where Cressid lay that night.

JESSICA: *in such a night*

Did this be fearfully o'er trip the dew.
 And saw the lion's shadow ere himself
 And ran dismayed away.

LORENZO: *in such a night*

Stood Dido with a willow in her hand
 Upon the wild sea-banks, and waft her love. To come again to Carthage

JESSICA: *in such a night*

Medea gathered the enchanted herbs
 That did renew old Aeson
 [The Merchant of Venice, V.i]

Being the opposite of Anaphora, Epistrophe is a kind of free repetition at the end. The following is an example of the free repetition found in the works entitled Marina.² The formula is (.....a) (.....a)

Those who sharpen the tooth of the dog, *meaning*

Death

Those who glitter with the glory of the hummingbird, *meaning*

Death

Those who sit in the style of contentment, *meaning*

Death



Those who suffer the ecstasy of the animals, *meaning*

Death

[T.S. Elliot, *Marina*]

The combination of the above-mentioned repetition is Symploce. Symploce is a free repetition at the beginning and at the end together. The formula is (a.....b) (a.....b)

I will recruit for myself and you as I go;

I will scatter myself among men and women as I go.

[[Walt Whitman](#), *Song of the Open Road*]

When the last word repeats at the beginning of the next line or stanza the repetition is called Anadiplosis. The formula is (.....a) (a.....)

The same that oft-times hath

Charm'd magic casements, opening on the foam

Of perilous seas, in faery lands *forlon!*

Forlon! The very word is like a bell

To toll me back from thee to my sole self!

[Keats, *Ode to a Nightingale*]

Another free repetition is called Epanalepsis when the first part repeats at the last part and the same unit repeats the same way. The formula is (a.....a) (b.....b)

With min upon min, rout on rout

Confusion worse confounded

[Paradise Lost, H]

The reverse of the above mentioned free repetition is called Antistrophe. The formula is (.....a.....b.....) (.....b.....a.....)

What's *Hecuba* to *him* or *he* to *Hecuba*

That he should weep for her?

[Hamlet, H.ii1]

Another free repetition is named Polypoton. This kind of repetition is the repetition of a word with varying grammatical inflection or derivation.

And *singing* still dost *soar*, and *soaring* ever *singest*.

[Shelley, *To a Skylark*]

Furthermore, the same inflectional or derivational ending of the different word is called Homoioteleuton.

Not for these, I *raise*

The song of thanks and *praise*;

But for those obstinate *questionings*

Of sense and outward *things*,

Fallings from us, *vanishings*,

Blank *misgivings* of a creature

Moving about in worlds not realized.

[Wordsworth, *Ode: Intimations of Immortality*]

The free repetitions, as well as the partial repetitions, have been a major concern in western literature. In this occasion, Javanese literature will be described in order that new perspectives are open.

Dirty Joke

A joke always consists of two texts. In the language of a joke, there are two texts called jab and punch. Raskin says that a joke or whatever it names such as wit, pun, conundrum, etc. presents two scripts, which are also known as scenario or schemata. Consider the following joke to understand the two scripts.

(5) "Is the doctor at home?" the patient asked in his bronchial whisper.

"No," the doctor's young and pretty wife whispered in reply. "Come right in." (American, 20th century)

The first line is called a jab. This describes the situational background of an event. The second line is named a punch, where a funny or humorous effect is obtained. The doctor's young and pretty wife reply in a whisper tone as a response to whisper question makes it a joke. Instead of seeing an expected doctor to cure his bronchial problem, the adult patient finds a young pretty lonely lover, who invites him to commit adultery as she often does.

METHOD

The data of Javanese literary works, which are obtained from fossilized *wangsalan* and puns found in songs and sayings, are analyzed in terms of the existing repetitions. When it does not meet the classification, it requires naming in an international standard. Other data are analyzed in terms of joke and repetition. The analysis of joke requires breaking down the joke elements such as jab and punch. The use of repetition as jab and punch is a new perspective in wordplay. In short, this article analyzes Javanese *wangsalan* and dirty jokes.

DISCUSSION

This part presents the discussion of repetition and dirty joke in Javanese settings. Both things are related one to another in the sense of two texts or scripts.

Javanese Repetition

Among the kinds of repetition, there is a kind of repetition in Javanese works, which is unique. This is called *wangsalan*. According to (Djarmiko, 2006) *wangsalan* is closely related to alliteration and assonance in that it repeats the initial sounds and the vowel sounds with a hint of a hidden word having a similar sounding sound. Consider *wangsalan* in the following Javanese song

(1) <i>Wuyung</i> (Javanese)	Besotted (English translation)
<i>Laraning lara ora kaya</i>	<i>Being most painful isn't like</i>
<i>wong kang nandang wuyung</i>	<i>a besotted man</i>
<i>mangan ra doyan</i>	<i>losing appetite</i>
<i>ra jenak dolan</i>	<i>getting indifference of having fun</i>
<i>neng ngomah bingung</i>	<i>and confused at home</i>
<i>mung kudu weruh</i>	<i>insisting on seeing</i>
<i>woting ati</i>	<i>his sweetheart</i>
<i>dhuh kusuma ayu</i>	<i>Oh my beautiful flower</i>
<i>apa ra trenyuh</i>	<i>ain't ye take me a pity?</i>
<i>sawangen iki</i>	<i>look at me!</i>
<i>awakku sing kuru</i>	<i>who's getting thinner and thinner</i>
<i>klapa mudha</i>	<i>young coconut</i>
<i>leganana</i>	<i>please satisfy</i>
<i>nggonku nandang branta</i>	<i>my yearning</i>
<i>witing pari</i>	<i>rice stalls</i>



<i>dimen mari</i>	<i>in order to cure</i>
<i>nggonku lara ati</i>	<i>my suffering of lovesick</i>
<i>adhuh nyawa</i>	<i>Oh my soul</i>
<i>dhuh dhuh kusuma</i>	<i>Oh, oh my beautiful flower</i>
<i>ora krasa apa pancen tega</i>	<i>being apathetic or negligence</i>
<i>mbo k mbalung janur</i>	<i>why don't be a young coconut leaf</i>
<i>paring usada</i>	<i>alleviating</i>
<i>mring kang nandang wuyung</i>	<i>the besotted man</i>

In the above song, alliteration is seen in the first line *laraninglara*, consonance in the second line *wongkangnandangwuyung*, rhyme in the third line *manganradoyan*, the fourth line *rajenakdolan*, the sixth line *mungkuduweruh*, and the seventh line *wotingati*. And another consonance is seen in the fifth line *nengngomahbingung*. In other words, rhyming in the song follows the present theory.

When seen the repetition of the last syllables in the last words of each line, we will find the patterns of a b a a b in the first verse, a b a ab a of the second verse, aa a b b a, of the third verse, and a a ba b of the last verse. Among the lines in the verses, there are three *wangsalans* as found in the three pairs of lines of the third and fourth verses. The first and second lines of the third verse form a cognitive rhyme of *wangsalan*. The words *klapamudha*, which means *a young coconut*, is a long term for *degan*, which becomes a consonance with the stem *legan* of the word *leganana*, which means *satisfy me*. The word *degan* only exists in the mental faculty of Javanese speakers. So to make a *wangsalan* requires prior knowledge of Javanese language. (Tymieniecka, Anna Teresa, 1998; Morreall, John, 2009; Capps, John, 2009)

The other two *wangsalans* are *witingpari*, which is repeated in *dimenmari* and *mbokmbalungjanur*, which is repeated in *paringusada*. To Javanese people, the words *witingpari* means *damen* and it makes a rhyme with the word *dimen*, which means *inorder to*. The latter data *mbokmbalungjanur* is a long term for *sada*, which means *coconutleafstalk*. The word *sada* makes a rhyme with the word *usada*, which means *cure*. Thus, *wangsalan* really requires Javanese mental capacity. Some more instances of *wangsalan* or cognitive rhyme are presented in the followings:

- (2) *Jenanggula* Sugar paste
Koweajalali Don't forget
Marangakuiki me

In the above cognitive rhyme, the words *jenanggula* is the same as *gulali*, thus, the word makes a rhyme with the next word *ajalali*, which means *don't forget*. In some cases, the second part of *wangsalan* is not included or pronounced. This is due to the fact that the pair or the expression has been fossilized and every Javanese speaker knows it well. The following warning is presented in the form of *wangsalan*.

- (3) *Aja sok ngrokok cendhak.*

Don't ever smoke a short used cigarette.

In order to understand the above warning, one should understand the meaning behind the words. *Rokokcendhak* means *tegesan*. It makes a rhyme with the word *neges*, which means *find others' business*, so *wangsalan* (3) means *Do not bother others' business*. Another popular *wangsalan* is the following.

- (4) *Koknjanurgunung!*

Why are you like a mountain's young coconut leaf!

To non-Javanese speakers, the literal translation does not help much for the words *the young leaf of coconut-like tree* mean *Aren*. The word *Aren* makes a rhyme with the word *kadingaren*, which means *not customarily*. So the expression is used to express a surprise.

The use of cognitive rhyme of *wangsalan* involves two texts. The long term, which keeps the rhyme hidden and the intended text, which explicitly states the real content but it is sometimes totally not mentioned in the case of fossilized expression, which is popular among Javanese.

Javanese Dirty Joke

In Javanese tradition, there is a pun, which can be associated to be a dirty joke but it is not explicitly dirty. The following pun can be considered to be a dirty joke but we cannot find the dirty words. Only through our imagination, we can include it as a dirty joke. The pun consists of pairs of jabs and punches. The jabs present statements ending in certain words, whose last syllables are supposed to present dirty imagination if they are associated with the punches i.e. the concluding remark. Consider the following pun.

(5) <i>Esuk-esuk</i>	In the Morning
<i>esuk-esuktukulenganyangking botol</i>	<i>In the morning, it's time to buy kerosene in bottle</i>
<i>kanca</i>	<i>a friend</i>
<i>kanca lawas dijak dolan menyang kali,</i>	<i>an old friend is asked to play by the river</i>
<i>pelem</i>	<i>a mango</i>
<i>pelem iku kecute nguliwihi jeruk,</i>	<i>unripe mangoes are more acid than oranges</i>
<i>tuma</i>	<i>a louse</i>
<i>tuma iku manggone ana ing rambut,</i>	<i>a louse lives among the hair</i>
<i>jempol</i>	<i>a toe</i>
<i>jempol sikil otal atil arep mrithil,</i>	<i>The biggest toe is in danger to fall off</i>
<i>idu</i>	<i>spitting</i>
<i>idu kuwi nggo dolanan ora apik,</i>	<i>The saliva is not good to play with</i>
<i>tempo long</i>	<i>a tin</i>
<i>tempo long yen digerekmbesetke kulit,</i>	<i>When tin is cut, it can hurt our skin</i>
<i>silet</i>	<i>a razor blade</i>
<i>silet iku dijupuk aja dicawuk,</i>	<i>A razor blade should be taken not to be touched</i>
<i>bawang</i>	<i>a garlic</i>
<i>bawang bal balanjarik'e arep nrithil,</i>	<i>The heap of garlic, the cloth is getting rotten</i>
<i>penthung</i>	<i>a club</i>
<i>penthung wesi nggo nggepuk sing dhakorupsi,</i>	<i>The iron club is used to hit the corruptor</i>
<i>mangga.</i>	<i>Please!</i>

The last word of the first line is the word *botol* and the concluding remark or the punch is the word *konca*. This words consist of two syllables *kon* -, - *ca* and the word *botol* consists of *botol*. Since a pun requires a repetitive tune, the audience may think of the same initial syllable combined with the last syllable of the word in the preceding line. Thus, it may form the word *konthol* with the changing sound from /t/ to /t̃/. This word means male sexual organ. This imaginative unexpressed word is only understood by Javanese speakers having prior knowledge of the expression. This impression is then substituted with the expressed word *konca* so that it can reduce the quality of being a dirty joke.

The same cases happen in the succeeding lines such as the words *kali* and *pelem*, *jeruk* and *tuma*, *rambut* and *jempol*, *mrithil* and *idu*, *apik* and *tempolong*, *kulit* and *silet*, *dicawuk* and *bawang*, *nrithil* and *penthung*. These word pairs operate similarly to that of the above pair producing imaginative dirty word. Taken the first and the second syllable, the words *kali* and *pelem* produce the word *pele*, which means a male sexual organ synonymous to the word *konthol*. The word pair of *jeruk* and *tuma* by the same process produce the word *turuk*, which means women's sexual organ. Furthermore, the words *rambut* and *jempol* result in the word *jembut*, which means pubic hair. Of the syllables of the words *nrithil* and *idu* produce the word *itil*, which means clitoris. Through the same process, the words *apik* and *tempolong* result in the word *tempik*, which means women's sexual organ the same meaning of *turuk* mentioned above. Furthermore, the words *kulit* and *silet* produce the word *silet*, which means shit, the words *dicawuk* and *bawang* result in *bawuk*, which means women's sexual organ. The last pair is the words *nrithil* and *penthung*, which produce the word *penthil*, which means

nipple. (Raskin, 1944; Fedfern, Walter, 2008; Elgueta, Martín Quintana, et al. 2018; Hurley, Matthew M. Dennet, Daniel C., and Adams, Reginald B., 2011)

When we mention the imaginative words one by one, they really dirty words but those words never appear in the wordplay. As the pun is played our imagination goes to those words but the condition is aborted by the use of other words, which are not dirty and this condition keep the players and the audience enjoy the pun because they feel secure of playing it with no guilty feeling of mentioning dirty words. This fact improves their enthusiasm for playing the pun as a psychological relief.

CONCLUSION

The discussion on hidden rhyme and dirty joke in Javanese pun leads to a conclusion that Javanese literature like literature in common employs repetition or parallelism to produce good memory of the words. Different kinds of repetition have been described by experts nonetheless in Javanese literature there is a kind of repetition, which is unclassified. It is found in *wangsalan* which Djatmiko names it a hidden rhyme. The term hidden rhyme is not suitable for only Javanese speaking people can identify the missing words as the repetition from the previous words. The writer tends to name it a cognitive rhyme for only those who master the language have the mental cognition of the words and they are able to identify the missing repetitions.

In discussing a joke, there are always two texts, which comprise the joke as funny elements. Those texts are a jab and a punch. Without those elements, a joke cannot be funny for the punch always surprises the audience or the listeners. As sex is considered taboo to say at public, Javanese people find a way to express things related to it. They introduce a thing as a background, which can be said to be the jab followed by a remark as the punch. Through an imaginative repetition of the first syllable of the punch and the last syllable of the jab, they form imaginative dirty words. Thus, the dirty words do not exist in the pun. It means the dirty pun is not really dirty for it presents no dirty words but it is enough to rouse hidden dirty words.

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