Journal of Language and Literature
Vol. 25 No. 1, October 2025, pp. 472 – 483
DOI: 10.24071/joll.v25i2.11860
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How Do These Knock-Knock Jokes Work? A Pragmatic Analysis of Humor

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Abstract

Humor practices have been approached using different theories. Some of the humor is universal, but it will be different when the cultural nuance interplays with it. This study aims to analyze the construction of humor in the Knock-Knock Jokes tweets on the comment section of an Indonesian base account on X, which was formerly known as Twitter, named @englishfess_, and the contribution of cultural context in creating the humorous effect in the jokes. This study used Raskin's Script-Based Semantic Theory of Humor (SSTH) to analyze the types of humor used in the data and Grice's Theory of Maxim to analyze the flouting of maxims in the creation of the jokes, as well as the cultural context theory. Using a qualitative research method, this study collected 20 data in the form of snapshots of X users' tweets in the comment section. It was found that the humor of the Knock-Knock Jokes tweets mostly comes from the use of incongruity types of humor, the flouting of the maxim of relation, and the cultural contexts. As the punchlines of the jokes frequently used certain Indonesian cultures, these Knock-Knock Jokes tweets have a unique humor, and may only be understood by those who have a similar cultural background to the tweeters of the joke.

Article information

Received: March 6, 2025

Revised: June 24, 2025

Accepted: August 8, 2025

***Keywords**: Base Account; Cultural Context; Knock-Knock Jokes; Pragmatic Study*

Introduction

Humor is a form of communication designed to provoke laughter. Scholars have provided various definitions of humor, but at its core, it is something that causes laughter. Anything intended to be amusing and that succeeds in making people laugh is regarded as humor. Ruch (2008, p. 8) claimed that there are several types of humor, such as verbal (such as wit, riddles, and jokes), graphical (such as caricatures and cartoons), behavioral (like pantomime), and acoustical (like, music).

In today's digital age, humor is commonly exchanged through social media posts, tweets, or instant messaging on smartphones. A contemporary version of joke-capping session is formed as the collection of puns generated by different users on internet forums and online discussions (Chiaro, 2018). As the technology progresses, humor practices are

not limited only to the news, television, radio, and other media, but it is also found in social media.

This research will examine one type of verbal humor, i.e., Knock-Knock Jokes. Knock-Knock Jokes is a type of joke that starts with someone mimicking a knock on a door, followed by the listener affirming their understanding of the punchline, which represents the speaker's comedic intention. The format of Knock-Knock Jokes consists of the setup and the punchline of the joke.

In analyzing humor, a linguist, Raskin (1985), introduced the Script-based Semantic Theory of humor (SSTH). According to Raskin, a text qualifies as a joke if it meets the two conditions outlined below:

1. The text is compatible, fully or partially, with two different scripts.
2. The two scripts with which the text is compatible are in opposition.

The two scripts with which some text is compatible are said to overlap fully or in part in this text (Raskin, 2012, p. 99).

This theory analyzes the source of laughter that comes from the three types of humor, i.e., superiority, release/relief, and incongruity. Raskin also introduced the overlapping and opposite scripts as the main elements in creating a joke. These elements cause the oddity between the expectations set in particular contexts of conversation and the actual events that should be related to those expectations. This concept is connected to the irrelevance found in the interactions that make up Knock-Knock Jokes, as what the listeners or readers anticipate differs from the actual scenario, wherein the punchline is presented suddenly by the speakers.

The unexpected punchline found in Knock-Knock Jokes can be linked to Grice's (1975) Flouting of Maxim Theory. Grice (1991) stated that in order to engage in a good conversation, it is essential to contribute an appropriate amount to the discussion and remain focused on the topic of the conversation. The implicatures generated within the jokes break this Cooperative Principle (CP). Thus, it flouts the (CP) or conversational maxims. These jokes may flout one or more types of maxim. People often intentionally flout this CP when making a joke to achieve a humorous goal in the conversation.

Knock-Knock Jokes are often shared not just in face-to-face interactions but also on online platforms like social media. In this study, one social media platform that will be examined as a medium for these jokes is X, formerly known as Twitter. With 650 million users, it is essentially the third most popular social media platform after Instagram and Facebook (Antonakaki et al., 2021). There are about 100 million daily active users, and the platform sees 500 million tweets daily (Agrawal et al., 2023). A specific feature of X that is utilized for sharing jokes is a base account. This account serves as a place where followers can anonymously share information and engage with others through a third-party intermediary that acts as a delivery channel for 'menfess'. A 'menfess', which is the abbreviation for message and confess, is a message that is automatically sent to the base account's tweet via a bot (Pramesti & Wenerda, 2023).

Knock-Knock Jokes have become popular on social media, especially in Indonesia, since the COVID-19 pandemic. During the pandemic, countless individuals crafted humorous posts related to the virus on social media to alleviate distress, uplift spirits, and provide distractions from the difficulties of adapting to the new normal. Many people utilize humor as a coping mechanism for the challenging circumstances they encounter (Torres et al., 2020). Knock-Knock Jokes are often shared through videos or written posts on social media platforms. On X, specific accounts frequently tweet jokes, prompting their followers to respond with similar jokes in the comment sections to enhance the light-hearted atmosphere.

When creating these jokes, people often draw upon cultural references to make them engaging and distinctive. Elkhayma (2021) asserts that humor and culture are tightly linked, as each element is intertwined with the other. Humor typically carries cultural significance. Moreover, as it frequently embodies and transcends cultural values, humor serves as a means to show identity

(Onanuga, 2020). Humor on social media functions as a significant instrument for shaping identity by enabling individuals and communities to express their identities creatively. Similarly, understanding cultural context can be essential in creating as well as grasping the Knock-Knock Jokes in social media, as it can enhance the joke's humor and acknowledge the cultural identity of the creators of the joke through the cultural nuances used by them in crafting the Knock-Knock Jokes.

Several previous studies have examined the flouting of conversational maxims in humor in some media, such as literature work (Hamdi, 2024), comics (Saefudin et al., 2023), and movies (Aisyah et al., 2022). There are also some studies that examine the verbal humor using Raskin's SSTH, for instance, the study done by Faula et al. (2022) in analyzing the verbal humor in Ellen DeGeneres's variety show and Damanik et al. (2023) in "Kontrakan Rempong" sitcom. Many previous studies only analyzed the construction of humor using a particular theory. Meanwhile, this study focuses not only on the linguistic construction of humor using two theories in particular, but also possesses an understanding of the cultural context in humor creation.

This study aims to explore how humor is formed in Knock-Knock Jokes through the types of humor used and flouting of maxims done by the speaker of the joke, as well as how cultural context plays a role in developing humor in these jokes on X. Therefore, the objectives of this study are to identify the types of humor and the maxims that are flouted when creating Knock-Knock Jokes and to examine how the cultural context contributes to the construction of the humor in these jokes.

Methodology

This study was approached qualitatively as it focused on the interpretation of the ways that humor in the @englishfess_ comment section was created and how cultural contexts contributed to creating the humor. Using the documentary technique, the data were collected. The data were extracted from existing online content: the comments posted to respond to @englishfess_. It is an Indonesian base account that typically focuses on English learning content. The observation focused on comments posted between February to May 2022. This was considered the appropriate timeline since knock-knock jokes intensively appeared between these time stamps. The comments observed as data were the ones that flouted the conversational maxims. From these two criteria, a total of 20 quotations were considered as data worthy for the analysis.

The data were analyzed using Directed Content Analysis (Hsieh & Shannon, 2005) as the data were approached by a theory-driven analysis. The construction of humor in each comment was observed using Raskin's SSTH to see if the humor was created through the strategy of relief, incongruity, and/or superiority. Further, Grice's categories of conversational maxims were employed to elaborate on the discrepancy of the expected and unexpected appearing in the setups and the punchlines, which help to make sense of the humor taking place in the Knock-Knock Jokes. The analysis helped to profile the patterns of the joke constructions. The final step involved identifying cultural contexts that contribute to the humorous effect of each Knock-Knock Joke.

Results and Discussion

The creation of the Knock-Knock Jokes tweets utilizes Raskin's three humor categories: superiority, release/relief, and incongruity theories. These theories are employed to generate a humorous effect in the jokes, eliciting laughter from readers of the tweets. Similar to Faula et al. (2022) and Damanik (2023), the predominant type of humor used in all Knock-Knock Jokes within @englishfess_'s comment section is incongruity. This type of humor provides an unexpected twist in the joke setups, which can amuse those who read the tweets.

From the 20 data analyzed, the types of maxims that are flouted in the Knock-Knock Jokes tweets are outlined in Table 1. Table 1 below demonstrates the speakers' deliberate disregard for the maxims to create effective humor in the Knock-Knock Jokes tweets. As Table 1 presents, the maxim that is mostly

flouted is the maxim of relation (70%), then followed by the maxim of manner (20%) and the double flouted maxim (10%), in which the maxim of quantity is flouted alongside another maxim. Therefore, it falls under the category of double flouted maxim. The maxim of quality is the only one that is not flouted, as the Knock-Knock Jokes tweets posted in @englishfess_'s comment section are based on the truth or something that is not considered false. In this study, the absence of the flouted quality maxim might be induced by the users' abstinence on showcasing the power relation in the construction of humor. In cases of the domination of flouted maxim of quality as found in Alawiyyah et al. (2020) and Krisdwiyani & Hanidar (2022), the discrepancy of power distribution was highlighted in most of the humorous scenarios. In Alawiyyah et al.'s (2020), lecturers constructed jokes in the class by giving misinformation for the class to reinterpret. Their unequal status as lecturers and students gives way for this kind of construction to happen. Similarly, Krisdwiyani and Hanidar's (2022) revealed that in the situation comedy *IT Crowd*, the overt untruthfulness was delivered by the characters with high intelligence competence to the less competent ones, like the new employee or the stupid boss.

Conversely, the maxim of relation stands out as the most flouted, since the humor in Knock-Knock Jokes tweets often arises from punchlines that are irrelevant or do not align with the initial question posed by the listener or receiver of the joke. This kind of strategy was also found in another study, such as Hamdi (2024), Wening et al. (2024) and Boukhelif et al. (2023). Hamdi's (2024), which investigated the flouting maxims in the creation of humor in Tunisian literary text, and Wening et al's (2024), which examined the flouting maxims in WhatsApp group, had similar results to this study, where the most flouted maxim was the maxim of relation. Additionally, Boukhelif et al. (2023) studied the response of students toward the 16 collections of Algerian jokes. The result showed that the funniest jokes chosen by the students were those, which flouted the maxim of relation.

Table 1 The percentage of the types of flouted maxims

Type of Flouted Maxims	Frequency	Percentage
Quantity	0	0%
Quality	0	0%
Relation	14	70%
Manner	4	20%
Double flouted maxim (quantity and manner)	2	10%
TOTAL	20	100%

Since @englishfess_ is an Indonesian base account, the majority of the jokes are created using Indonesian culture for the punchlines. Some users draw on Indonesian cultures within their jokes, such as the proper names, food names, slang, iconic lines, and so on. The use of cultural tokens to reinforce humor is also found in Umam (2024), which studied the humor done by a Syeikh in Instagram reels. This study showed that humor can be used in the discussion about family and marriage within Arab society. Therefore, the humor embodies Arab cultures, particularly in relationships and domestic life. The findings in Umam (2024) found the prevalent use of Arabic cultural references. However, the current study observed that Indonesian culture was not the only cultural reference used. The humor in the tweets was also reinforced by using more global cultural references e.g. the global pop singer Adele's song or One Direction's. This popular culture reference is likely associated with the targeted audience: the younger generations. Data 1 to 7 are used to describe these cultures as the punchline of the joke.

Datum 1



Figure 1. Knock-Knock Joke using Indonesian's quotes

This Knock-Knock Joke tweet is classified as the incongruity type of humor. The humor arises from the incongruity between the setup and the punchline of the joke. The humor begins when the speaker replies "Ba" to the listener's question in the third line. The listener then responds with "Ba who?", which phonetically resembles 'bahu' in the Indonesian language. The reply "Ba who?" serves as the trigger, prompting the speaker to respond with quotes beginning with 'bahu', meaning 'shoulder'. The quotation shared by the speaker is an Indonesian quote, which can be translated to 'a shoulder to lean on, a body to take shelter'. The unexpected reply in the final line alters the script from a 'question' script to 'quotes' script. The transition from English to Indonesian, along with the quotes presented at the last line of the joke, creates the incongruity within the script.

This incongruity makes use of the flouting of the relevance maxim. The speaker says something that is not relevant to the listener's previous question. Since the maxim of relation rules that conversations should remain on topic, this Knock-Knock Joke tweet deliberately breaks this principle due to its punchline being unrelated to the setup of the joke.

The inclusion of Indonesian quotes as the punchline suggests that the tweeter of this Knock-Knock Joke tweet is from Indonesia. Consequently, this tweet may exclude readers who are unfamiliar with Indonesian or lack proficiency in the language. The unexpected quotes in the final line elicit a humorous reaction, particularly among Indonesian readers. The switch between English and Indonesian highlights the significance of cultural context in shaping the humor of this joke.

Datum 2



Figure 2. Knock-Knock Joke using Adele's song

This Knock-Knock Joke tweet is perceived as the incongruity type of humor. The humor arises from the punchline, which overlaps the similar in the punchline and in the setup of the joke's dialogue. The name 'Asep' sounds similar to the words 'I set,' the initial words of the song lyrics, which serve as the joke's punchline. Consequently, the caller changes the script from a 'question' script to a 'song' script. The caller delivers the punchline through a play on words. This unexpected punchline, derived from the song lyrics, creates a contrast between the anticipated answer expected by the readers of the tweet and the actual punchline. The humorous effect of the joke is achieved by this opposed script.

The incongruity found in this joke makes use the flouting of conversational maxim. In this Knock-Knock Joke, the maxim of relation is flouted because the caller responds to the receiver's question with an unrelated reply. This shows that the caller flouts the maxim of relation to generate the joke's humor.

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ISSN: 1410-5691 (print); 2580-5878 (online)

Furthermore, the song featured in this joke is "Set Fire to the Rain" by Adele, a British artist. This song gained popularity following its release in 2012. The phrase used in this Knock-Knock Joke tweet is taken from the chorus of that song. Additionally, the name 'Asep' is a name from Sundanese origin. It is usually used as a male name or a nickname the parents used to call their sons (Susi et al., 2020). Thus, this joke utilizes a language script-switch between English and Sundanese to produce a successful punchline.

Datum 3



Figure 3. Knock-Knock Joke using Joko Widodo's iconic line

In this datum, the Knock-Knock Joke tweet is viewed as an example of incongruity humor because the speaker's response, represented by a photo below the joke tweet, is seen as incongruous with the joke's setup. The image is taken from a video featuring former Indonesian president Joko Widodo, in which he delivers a line that has become his iconic line. This line is 'Ya mana saya tau, kok tanya saya?', which can be translated to 'I do not know, why do you ask me?'. The speaker employs an unexpected answer to generate humor in this situation. The humor first emerges when the listener replies to the speaker with the word 'ta, who?' The speaker then plays on the dual meanings of these words, as they sound similar to the Indonesian word 'tau,' which translates to 'know' in English. The image shared in this tweet references that famous line to respond to the listener's question. This picture, which captures that memorable phrase, provides an unexpected answer that alters the readers' interpretation of the joke's setup. The script shifts from a 'question' script to a 'joke' script.

The incongruity found in this joke makes use of the flouting of conversational maxims, specifically the maxims of manner and quantity. The caller, referred to as A, answers the listener's question with a photo, which lacks clarity. The photo shared is deemed less informative since its meaning may not be known to everyone. It shows that the flouting of two maxims is effectively used to create humor within the joke.

As mentioned earlier, this picture alludes to the moment when Joko Widodo said his iconic line, which is popular among Indonesians. It is often shared as a meme on social media to express one's lack of knowledge about a subject. Moreover, the Indonesian language used in the punchline, which comes from Joko Widodo's iconic line, limits the joke's comprehension to Indonesian people only.

Datum 4



Figure 4. Knock-Knock Joke using Indonesian slang

This Knock-Knock Joke tweet can be examined through two theories of humor: incongruity and superiority theories. The incongruity humor arises from the unexpected response of the caller, which generates a humorous effect in the joke. On the other hand, the superiority humor comes from the punchline in the last two lines, highlighting the power difference between the teacher and the student.

The humor is found in the punchline, which begins in the third line. The caller's response of 'su' is then met with the listener's question, 'su who?' This creates an overlap in the dialogue. The pronunciation of 'su who' closely resembles the Indonesian slang 'suhu.' This term is commonly used in Indonesia as a playful reference to someone regarded as an expert or a teacher, but it can also mock those perceived to be better than others. Consequently, the conversation transitions from a 'question' script to a 'joke' script. The caller's response in the fifth line, which translates to 'you still recognize me, my student,' conveys a sense of superiority. The last line, which can be translated to 'forgive me, suhu🙏,' reinforces this feeling of superiority. Therefore, the humor in this joke derives from a punchline that is incongruous with the setup, combined with the sense of superiority.

The incongruity present in the difference between the joke's setup and its punchline makes use of the flouting of conversational maxims. In this datum, the maxim of relation is flouted as the caller offers an answer that is unexpected and unrelated to the listener's question. It can be noted that the humor in this joke also arises from the maxim that is flouted by the joke's caller.

The switch from English to Indonesian demonstrates the cultural context of this Knock-Knock Joke. By incorporating the Indonesian slang 'suhu,' the joke points to its roots in Indonesian popular culture, where this term is used to commend those regarded as professionals in their field. As this slang is Indonesian popular culture, it indicates that the humor can primarily be understood by the Indonesian audience.

In addition to the use of Indonesian culture in this joke, the Knock-Knock Joke in datum 4 is categorized as 2 types of humor. In creating the humor of this joke, there are several Knock-Knock Jokes that use the superiority and relief types of humor with incongruity to enhance the humorous effect. Another instance that shows the use of two types of humor in creating the successful Knock-Knock Joke can be seen in datum 5.

Datum 5



Figure 5. Knock-Knock Joke using naughty thing

This Knock-Knock Joke tweet contains two types of humor: incongruity and release/relief humor. The phrase 'When where, who?' in the fourth line can be interpreted in two ways. Firstly, it serves as a setup for the joke that prompts the listener to repeat the speaker's reply and conclude with '...who?' as the final word. Therefore, the audience anticipates an answer to this question that would refer to a name rhyming with the response in the third line. Secondly, it can be perceived as a question about time, place, and something to the listener. The speaker utilizes this ambiguous question to respond to the listener's question in the fourth line using the second interpretation. This leads to the speaker's answer contradicting the initial setup of the joke, which is contrary to the expectation formed by the audience. This unexpected reply generates the humor of the joke.

Moreover, the humor extends with the additional note below the joke, 'bantuin pasang sprei mksdnya', which translates to 'help me set up the bed sheet, I mean.' In this note, the anticipated concept of the conversation shifts again. This note breaks the sexual expectation that the audience might have had. However, discussing such a topic within the context of a bedroom can be seen as inappropriate in certain cultures. In this joke tweet, the inclusion of the Indonesian language in the note implies that the joke's creator is Indonesian. In Indonesia, making light of naughty subjects, even in jest, is viewed as impolite. The follow-up notes release the

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ISSN: 1410-5691 (print); 2580-5878 (online)

sexual vulgarity that the audience might perceive. The disruption of the readers' sexual expectations also elicits laughter, as they may recognize their own misinterpretation.

The punchline of this Knock-Knock Joke tweet employs the flouting of conversational maxims. The maxim of manner is flouted in the joke due to the ambiguous question in the fourth line. The speaker's response to the listener's question in the third line leads to an unclear statement in the fourth line. According to the maxim of manner, conversations should avoid ambiguity, and this Knock-Knock Joke tweet does not adhere to this principle. Thus, the maxim of manner is intentionally flouted to enhance the humor of the joke.

Furthermore, the switch from English to Indonesian in the additional note indicates the tweeter's Indonesian identity. The cultural context of the impolite thing amplifies the humor of this joke. On the other hand, it may alienate readers who are unfamiliar with the cultural context present in this Knock-Knock Joke.

Datum 6



Figure 6. Knock-Knock Joke using Indonesian food name

This Knock-Knock Joke tweet exemplifies incongruity as a type of humor, with the joke's humor coming from the incongruity between its setup and punchline. The humor is generated by the overlapping script in the fourth line and the speaker's unrelated response in the fifth line. The overlap is achieved by altering the interpretation of "Ta who?" to sound like the Indonesian word 'tahu', which means 'tofu'. The speaker then uses this second meaning ('tahu') to craft the punchline in the fifth line. Hence, the conversation shifts from a 'question' script to a 'joke' script. The punchline arises from the speaker's unexpected reply to the listener's inquiry.

The joke's incongruity in this datum makes use of flouting the conversational maxim, specifically the maxim of relation. According to this maxim, the speaker should maintain relevance to the discussion topic, but the punchline disregards this guideline. Thus, the speaker intentionally flouts the maxim of relation to produce the joke's humorous effect.

The word "Tempe" serves as the punchline and acts as the 'binary word' for "tofu." These terms are frequently used by Indonesians in a comedic context related to food, where one person mentions 'tahu', and the other responds with 'tempe'. The transition from English to Indonesian in this joke, along with the reference to Indonesian foods, highlights the cultural context of the joke. This cultural context influences the comprehension of this Knock-Knock Joke. It can be inferred that the tweeter who tweeted this joke is Indonesian, and this joke may only be understood primarily by Indonesians who are familiar with it.

Datum 7



Figure 7. Knock-Knock Joke using Indonesian's expression

This Knock-Knock Joke tweet is categorized as incongruity humor, as the humor arises from the speaker's unexpected response in the final line that is incongruent with the joke's setup. When the listener asks, 'Wad who?', the speaker plays on the similar-sounding phrase, 'waduh.' 'Waduh' is an Indonesian term expressing shock, similar to saying 'oh my God' in English. Consequently,

the speaker responds to the question with 'Kenapa?', which means 'why?'. This surprising answer disrupts the concept of the conversation set by the audience before, prompting them to shift to a different conversational theme. The script of conversation shifts from a 'question' script to a 'shock' script. The humor of this joke emerges when the audience alters their conversational understanding and recognizes the humor presented.

The punchline delivered by the speaker makes use of the flouting of the relation maxim. Because it is irrelevant to the previous question asked by the listener, it breaks the rule of conversation in the maxim of relation. Thus, this joke's humor also derives from flouting the conversational maxim.

This joke incorporates a switch from English to the Indonesian language to highlight its cultural context. Utilizing an Indonesian expression as the punchline may alienate individuals who are not familiar with the language. On the other hand, it could resonate more with Indonesian audiences, who are likely to grasp the humor of this joke.

In data 8 to 10, the Knock-Knock Jokes tweets utilize the context of the situation related to the pandemic at the time. Some of them use sneezing and coughing sounds as part of the humor. As most Indonesians are Muslim, the jokes also incorporate Islamic teachings relevant to the pandemic situation at the time. These diverse themes of humor in the jokes illustrate how individuals utilize comedy as a coping mechanism during difficult times.

Datum 8



Figure 8. Knock-Knock Joke using coughing sound

This joke is categorized the incongruity type of humor, as the humor arises from the unexpected answer given by the speaker. The .humor comes from the dual interpretation created by the speaker upon hearing the listener's reply in the fourth line. The phrase "Ho who?" is phonetically similar to a coughing sound. The speaker uses this similarity and interprets the listener's response as a cough. The last line, "Walah covid," can be translated as "Oh covid." This dual meaning overlaps and alters the topic of conversation. The script then shifts from a "question" script to a "virus" script. This incongruous reply redefines the reader's perception of the conversation's topic. The humorous effect of this joke is produced by the speaker's unexpected reply.

The punchline of this joke makes use of the flouting of conversational maxims. The maxim of relation is flouted in this joke, as the speaker makes an answer that is unrelated to the previous question, thereby generating humor.

This joke incorporates the context of the COVID-19 pandemic to create a humorous effect in the joke. The phrase "Ho who?" is interpreted as an onomatopoeic representation of coughing. During the pandemic, sounds of coughing and sneezing became sensitive signals, as they are symptoms of the COVID-19 virus. Additionally, the shift in language from English to Indonesian in the last line shows the cultural context utilized in this Knock-Knock Joke. It suggests that the individual who tweeted this joke is Indonesian.

Datum 9



Figure 9. Knock-Knock Joke using Islamic expression

Journal of Language and Literature
ISSN: 1410-5691 (print); 2580-5878 (online)

This Knock-Knock Joke tweet is classified as the incongruity humor, as the speaker's response in the final line does not align with the question posed earlier. This incongruity arises from the ambiguity of word meanings in the fourth line. The speaker interprets the receiver's question (Atch who?) not as it is written, but rather as a sneeze sound (achoo), due to their phonetic similarity. The response given by the speaker in the fifth line corresponds to that sneezing sound. However, the speaker incorporates Arabic terms in their reply. Consequently, when readers reach the last line, they are driven to switch their concept of the conversation from a 'question' script to a 'prayer' script. The humorous effect comes from this surprising answer, provoking laughter as readers once comprehend the joke.

This unexpected reply makes use of the flouting of a conversational maxim, specifically the maxim of manner. The caller's unclear or ambiguous statement flouts the maxim of manner. Therefore, the humor in this joke is also derived from the speaker's disregard for this conversational maxim.

The tweeter of this Knock-Knock joke employs religious expressions as the source for the humor. The Arabic phrases used in the fifth line are typically uttered by Muslims in response to someone sneezing, similar to saying 'Bless you' in English. As a result, non-Muslims may find it challenging to grasp the humor in this joke. Additionally, the use of a sneezing sound as a punchline connects to the context of the COVID-19 pandemic. This joke presents a culturally specific response to sneezing sounds through humor.

Datum 10



Figure 10. Knock-Knock using Islamic teaching

This Knock-Knock Joke tweet is perceived as the incongruity type of humor. The response given by the speaker in the last line is not clear. This unclear response creates the incongruity of the conversation, and the humor of the joke arises from this incongruity. The punchline of this joke is found in the fifth line and begins with the third line, word 'Man.' The phrase 'Man rabbuka' is Arabic which can be translated to 'Who is your Lord?' According to Islamic teaching, this is the question posed in the afterlife after a person's death. The humor of this dialogue arises from this line, which offers an unexpected answer contrary to what readers expected before. The punchline shifts the script of this conversation from a 'question' to a 'religion' script.

The incongruity present in this joke makes use of the flouting of conversational maxims. As previously mentioned, the caller provides a response deemed unclear or ambiguous in the last line. This lack of clarity causes the joke to flout the maxim of manner. Therefore, the speaker intentionally flouts the maxim of manner to craft the effective punchline of the joke.

The creator of this Knock-Knock Joke tweet employs Islamic teachings to elicit humor in this tweet. The switch in language from English to Arabic reflects the cultural context of this joke. The inclusion of Arabic phrases means this joke can primarily be understood by Muslims familiar with the context of these words. Additionally, the pandemic that occurred during this time led to many fatalities, making this joke relevant to the global circumstances during the pandemic.

Conclusion

This research has examined how Knock-Knock Jokes creatively flout Grice's conversational maxims while employing various humor types, as suggested by Raskin. The analysis highlights the crucial influence of cultural context in shaping the humorous effect, particularly through Indonesian cultural nuances that amplify the jokes' hilarity. By investigating the interplay between pragmatic violations and humor mechanisms, this research enhances the understanding of

how linguistic playfulness functions within culturally specific frameworks.

Nonetheless, this study has several limitations. Firstly, it concentrates solely on Knock-Knock Jokes, leaving other types of jokes unexamined. Secondly, the data was collected from a single social media platform, which may not accurately represent the diversity of humor in wider contexts. Lastly, the analysis was limited to interpretations within Indonesian culture, potentially restricting cross-cultural relevance.

Thus, future investigations could expand on this research by exploring alternative joke formats to compare how various humor structures challenge conversational maxims. Furthermore, incorporating data from various platforms and cultural backgrounds would offer a more comprehensive understanding of humor's universal and culturally specific aspects. Examining audience reception through empirical approaches, such as surveys or interviews, could also provide insightful perspectives on how humor is perceived across different demographic groups. These developments would further enrich the field of humor studies within Pragmatics and Sociolinguistics.

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