

PARODY: A MEMORY MACHINE OF MODERNIZING PROVERBS

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*While it is perfectly appropriate for paremiologists
to look backwards for the use of proverbs,
we must not forget to investigate their traditional
and innovative use in our time.*

*(Wolfgang Mieder, 2000, in
"Children and Proverbs Speak the Truth")*

ABSTRAK

Tulisan ini merupakan sebuah kajian interteks dalam kerangka analisis struktural fungsional. Ide yang disajikan dalam karangan ini secara sederhana menunjukkan bahwa parodi, sebuah instrumen bahasa yang ampuh secara semiotis, mampu mengemukakan kembali peribahasa klasik dalam repertoire-ingatan yang modern, aktual, dan dekat dengan kebutuhan pengetahuan kontemporer. Bagaimana parodi-peribahasa ini bekerja secara struktural dan fungsional untuk memodernisasikan ide kearifan yang terkandung dalam peribahasa itu telah memungkinkan parodi ini menjadi mesin ingatan yang berperan sebagai terapi kebahasaan.

Key words: anti-proverbs, parody - proverbial hypogram - humor - satire - wordplays

INTRODUCTION

Proverbs, verbal folk-wisdom, have frequently become people-and-scholarly inquiry objects of how they survive in currently dynamic communication progress. Due to the hallmark of being 'classic', proverbs fall into an identity of ancestor product of language so that the 'modernization' of these crops is much distorted. In other words, the proverbial sense of a treasure of short and metaphorical piece of language which has been handed down from one generation to other generation

seems to doubt its use in the stretch of contemporary human repertoires. In line with this, Mieder (1995), editor of "Proverbium" Yearbook of International Proverb Scholarship, questions of "Which texts from former generations are still current today?", "What are the truly new proverbs of the modern age?" and "How familiar are people with proverbs today?" that clearly doubted about the use and status of proverb in the modern age. Charteris-Black (1999) proposed that a contemporary account of a paremiological minimum of English proverbs should describe

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their creative adaptation to the stylistic requirements of modern language use. Indeed, if we include proverb modifications, we may find that the common claim that proverbs are in decline may be much less accurate than has previously been thought and that they continue to constitute an important element in what Hirsch (1987) terms "cultural literacy".

Although a great number of paremiologists realized that the study of proverbs are much more developing than the willingness of people to using the proverbs, a manipulating game of parody came out to a surface that proverbs are as Mieder (1993) ended to a conclusion, never out of season. Parody with its natures to make proverbs humorous or satiric is able to connect an historical root to the hypogram of the real proverbs. New created texts occupy to parody the structures or ideas of the proverb. In fact, parody appears not alone with proverbial loads. Puzzling, riddles, creative writing and speech also become media for which proverbs are frequently made the most of or manipulated. It is not surprising that people regard that proverbs, the wisdom of many and the wit of one (Taylor, 1996), become something missing, but they may be existing anywhere in people cognition.

Even, proverb and parody are nowadays slightly difficult to separate to laymen. Eventhough they are distinctive in meanings, the close relation between the two terms deals with the one which links to past time dimension and the other renews the olds to contemporary one. Proverbs are not simply words created by anonymous people where they live in certain community, but they are much better understood as social and cultural construction reflected by a given society. Therefore, many wit and wisdom can be learned through single metaphor used by the proverbial construction so that proverbs enable people to understand life and life brings the people to use the proverbs.

Proverbs, in the context of parody, are empowered to give certain effects to people. Some words and meanings are usually destroyed, but frequently the pattern of the proverbial expression is used in such a

structure. Proverbs go with the medium to recreate another work which in this writing is called proverbial parody, a productive memory machine of modernizing proverbs. This writing attempts to discuss the use of parodies as a memory machine of modernizing proverbs, i.e., how this machine works, how this machine means the social life, and what this machine employs for? As a reply to a doubt on the status of actual proverb in the modern age, the discussion presents and elaborates various data taken out from English and Indonesian proverbial parodies issued in either Mieder and Anna Tothne Litovkina (1999) a dictionary of anti-proverbs, or Indonesian magazines (*Majalah Humor* 1994-1998, and *Gatra*, 2000-2002), and daily talk or canonical speech note-taken by the writer. Comparative use of particular English and Indonesian proverbs hopefully helps to visualize its universal color.

REVIEW OF PROVERB STUDIES

It is almost undisputable that many proverbs are anonymous in nature. At the beginning of proverbial uses, proverbs originate from oral tradition where time by time people reduce them into ortographic vision as lesson inheritance to next supplied generation. During the many time, various definitions come up to the users' understanding, either to common people or observers and scientists. Recognizing the contested character of all expert definitions, Wolfgang Mieder performed the interesting experiment of asking fifty-five highly educated people to write their definition of a proverb on a piece of paper. The following "composite definition" is based on words that occur "from four to twenty times in the collected definitions": a proverb is "a phrase, saying, sentence, statement, or expression of the folk which contains above all wisdom, truth, morals, experience, lessons, and advice concerning life and which has been handed down from generation to generation" (Mieder, 1993:24). With close and concise formula, he reformulated that the proverbiality of a proverb placed upon a metaphorical, fixed and memorable form (Mieder, 2000: 85).

The deep-rooted interest in proverbs throughout the world is well-attested in a number of international bibliographies as well as the twenty-five issues from 1965 to 1975 of the "old" *Proverbium*, ed. By Matti Kuusi et.al, in Helsinki and now available as a two-volume reprint ed. by Wolfgang Mieder (bern:Lang, 1987); the short-lived *Proverbium Paratum*, ed.by Vilmos Voigt et.al from 1980 to 1982 in only four issues in Budapest; the "new" *Proverbium: Yearbook of International Scholarship*, ed. by Wolfgang Mieder since 1984 until now (2003). The Spanish annual *Paremia* ed. by Julia Sevilla Munoz since 1993 in Madrid is also important to note, besides a proverb yearbook devoted to African proverbs and the impressive newsletter into a full-fledged yearbook published by Japan Society for Proverb Studies address somewhere studies in African proverbs and Japanese or other nationalities in Asia. Another fascinating publication with modern, innovative, electronic publication *De Proverbio* has been edited by Teodor Flonta since 1994 in Tasmania, Australia¹.

In contrast to the goldmine of proverb studies above, studies on Indonesian proverbs were seemingly caught in the doldrums. Even, in his article published in the *Proverbium* (18:2001), Lim (2001: 185) said with mocking tone that Malay proverbs with their more than 200 million speakers including Indonesian in it have not attracted international attention. He resumed to allude that the current research on such language can be said to have declined today to an alarming state. But, on the other side of his pessimism, several unpublished bachelors' theses, papers or articles that are far from his investigation being deserved to mention, such as Salmah (1984), Santoso (1990), Desari (1994), Wijana (1999), Arimi (2000; 2003), although these materials could not represent to picture the comprehensive understanding on Indonesian proverbs.

Among the works mentioned above, two of which Desari (1994) and Wijana (1999) particularly pioneered to depict the use of Indonesian anti-proverbs. Desari (1994) with her work entitled "*Peribahasa Humor:*

Tinjauan Sosiolinguistik" (Humor Proverbs: A Sociolinguistic Review") brought about rich and contemporary proverb uses in which she tried to explain how the comic aspect set in transformation of the proverbial form and meaning. The substituting, deleting, and adding of old proverb elements stretching word, phrase or clause (in) to new created proverb with consideration of harmonious sound, collocation and homonymy have motivated the hearers or readers to burst out in laughter or only sit back and smile. The question is, are all proverbial parodies humourous? The answer is of course no. The aspects of satire or wordplay are, among others, to complete in this writing.

In contrary to Desari, Wijana (1999) focused his attention to the problem of sex in the proverbial allusions (*plesetan peribahasa*²). According to Wijana (1999: 110), the sexual problems in proverbial allusions do not only deal with sexual activity, but also relate to the instruments attributed to it such as sexual organs, part of human body associated with the sexual activity like intercourse actors, sexual pleasure, sexual incompetency, and negative side-effect of abnormally sexual acts. Not only for humor, the proverbial allusions for Wijana also serve as a correction device towards various social matters in society. The limitation to merely sexual problem has given rooms to this writing or others to raise other topics of anti-proverbs' uses.

PARODY AS A MEMORY MACHINE OF PROVERB

Defining Parody

The word 'parody', derived from the Ancient Greek word *parodia* ('*parodia*'), deals with the earlier use of an "imitating singer" or 'singing in imitation'. Along the many ages, there have many new understanding on the use and sense of parody. Rose (1993) introduced three main types of understanding and uses of parody. Firstly, the parody phenomenon began in Rose's term "Ancient use" by the time of the fourth century BC to describe the comic imitation and transformation of an epic verse work and is then

extended to cover further forms of comic quotation or imitation in Literature. In the early advent of modern era, she quoted a number of definitions argued by diverse authors that parody is the imitation of verses which makes them 'more absurd' (Ben Jonson, 1616), criticism of falsity (Fuzelier, 1738), lack of originality and its laughter the laughter of despair (Nietzsche, 1886), and double-voiced (Bakhtin, 1929) (see. Rose, 1993: 280-283). Secondly, the parody was classified into "late-modern" heading (the mid-1960s onwards) in which it deals with the derivation of the concept of intertextuality that makes some of parody's more complex functions better appreciated and obscured their specifically parodic nature. According to Todorov following Bakhtin and Kristeva on Bakhtin, parody is intertextual but sometimes also crude. Even, Newman (1986) said that it is nihilistic, and insane according to Hassan (1971). Faccout (1971) substituted the vulgar word to it by classifying parody as critical of reality, likewise Genette (1982) defined it as a minimal transformation of a text. Thirdly, parody might fall under the heading of "post-modern uses" (1970s onwards). During this era, parody is referred to as new term of meta-fictional beside of intertextual and comic (Bradbury, 1970s; Lodge, 1970s, and Eco, 1980). Based on these academic discourses, we might conclude that parody constitutes a new work created from the original one. It means that two separated texts exist, one quoted text and parody. Following Raffaterre's term, the original text refers to a hypogram and the other refers to a transformational text or the parody itself. Parody is never existent without hypogram. Both works are, therefore, intertextual.

How Proverbial Parody Works

In the context of proverbs, the parody appears for the most occurrences in two ways, firstly it occupies some parts of the proverbial structure authoritatively, and secondly it follows the proverbs and lets the quoted text be original (parody with +). Examples (1) - (2) respectively illustrate the

English proverbs and their parodies, and respectively so (3) - (4) do Indonesian ones.

- (1) Different strokes for different folks
[people have different interests and preferences]
+Different Volks for different folks. (*in Volkswagen (car) advertisement*)
+Different smokes for different folks.
- (2) A barking dog never bites.
[people making threat seldom carry them out]
+ A barking dog never bites; that is, he never barks while he's biting.
+ Remember, a barking dog never bites, while barking.
+ A barking dog never bites, but a lot of dogs don't know this proverb.

Parody (1)+ defends almost all words, except the word 'strokes' is substituted to 'Volks' and 'smoke'. Each parodies advertises Volkswagen (car) for 'Volks' and cigarette for "smoke". An image purposely arises to the certain trade-mark ads for exclusively different people. On the other hand, parody (2)+ neatly quotes all words, but the parodist adds a relevant commentary to the proverbs.

- (3) *Ada gula, ada semut.*
Where there is sweet, there are ants.
[a rich person has many friends]
+ Ada gula-gula, ada selimut.
Where there is a sweetie, there are pants.⁵
- (4) *Takkan lari gunung dikejar.*
Mountain will not run away
[you don't have to hurry in accomplishing something certain]
+ Takkan lari gunung dikejar,
pacar lari kurang ajar
Mountain will not run away, the boy/

girlfriend runs away extremely rude
+ **Takkan lari gunung dikejar,**
pacar lari perlu dihajar
Mountain will not run away, the boy/
girlfriend runs away need to thrash
soundly

+*Duduk sama rendah, berdiri sama
tinggi, tapi si Fulan tetap saja
rendah tidak tinggi-tinggi.*
Sitting together makes all short,
standing together makes all tall, but
John still keeps short, never tall.

In line with (1) and (2), the similar pattern also occur to proverb and parody (3) and (4). The word 'Gula' and 'semut' are changed by the parodist into 'gula-gula' and 'selimut'. And so does example (4), the parodist keeps the whole sentential proverb "*Takkan lari gunung dikejar*" original. But, on the contrary to (2)+, the commentary on parody (4)+ is irrelevant to the proverb meaning. The parodist only uses the proverb to take an advantage of harmonious rhyme, and a little bit sense of the word *lari* (run away).

Despite the two ways, parody may also extremely occupy all units in the proverbial structure. The idea and words are replaced off, but the pattern keeps in such a quadripartite structure⁴. The following example (5) portrays the proverb and its parody. Another way may also occur to make a parody. Usually only replaces the parodist a part of words, other parts are left unchanged and a piece of commentary adds to the semi-proverbs. Although this phenomenon is rarely produced, proverb (6) gives us a picture on such work.

- (5) *Serigala berbulu domba or Musang berbulu ayam.*
Wolf in sheep's clothing
[an evil man acts like an angel]
+ *Ikan Mangu Bersisik Besi* (Gatra,
27 Januari 2001, pp. 62)
Mangu fish in scales of iron

- (6) *Duduk sama rendah, berdiri sama tinggi.*
Sitting together makes all short,
standing together makes all tall.
[people have the same right and
obligation in society]
+*Duduk sama rendah, berdiri kamu
yang rendah.*
Sitting together makes all short,
standing together but you're short.

A creative parody does not only occur in altering, deleting or extending the lexical units in the proverbial structure, it rebuilds new meaning to the parody. The resetting of new lexical units actually causes to logically reform of grammatical meaning of the parody. The meaning may change from radical stretch to moderate one. In the extreme way, parody attacks and destroys the established wisdom in the early proverbs. In this case, people use parody to bear the anti-thesis signification. Proverb (7) and (8) with each parody represent this extreme category [ANTI-MEANING].

- (7) Haste makes waste.
[hurrying will actually slow things
down]
+ Make haste, not waste.
- (8) *Biar lambat asal selamat.*
Be slow that be safe
[doing something slowly makes all
fine]
+ *Siapa cepat dia dapat.*
Who the fast is, will get.
+ *Cepat dan tepat.*
fast and appropriate

The second category relates to the adding of new meaning to the parody [ADDED MEANING]. The old proverb is 'marked up' by the parodist to give other meaning on purpose. The following work includes a best picture.

- (9) A dog is man's best friend.
[a dog is more loyal and faithful to
his owner than many people or other
animals]
+ A dog is man's best friend, and
vice versa.
+ A dog is man's best friend,
especially after you have bet on a
horse.

On the other hand, the reverse category corrupts the original meaning of the proverb [SUBSTRACTED MEANING].

- (10) *Tidak ada rotan akar pun jadi.*
No rotten, root is well
[in emergency, you could use something improper]
+ *Tidak ada rotan Ram Pun Jabi*
No rotten, *Ram Pun Jabi* (name of Indonesian well-known film director)

Finally, the most moderate way appears in the most frequent parodies. Parodist deliberately slips up a few word of the proverbial hypogram [SLIPPED MEANING] so that the meaning is caught in different sense. Several texts below are considered into this category.

- (11) *Buruk muka cermin dibelah.*
Looking ugly the mirror is cut off.
[blaming others for her/his own fault]
+ *Buruk muka cermin dijual.*
Looking ugly the mirror is sold out.

- (12). *Rambut sama hitam hati lain-lain.*
Hair may belong to the same color, but hearts are different.
So many men, so many minds.
[men are rather different alike in forming opinion, as their experiences, conditions and aspirations are different]
+ *Jambut sama hitam rasa lain-lain*
Pubic hair may belong to the same color, but tastes are different.

- (13). A fool and his money are soon parted.
[foolish people spend their money without consideration and soon find themselves without any money at all]
+ A fool and **her legs** are soon parted.

- (14). A man is as old as he feels, (a woman as old as she looks)
[men are judged by their inner

youthfulness, women by their looks]
+ A man is as old as **she** feels
+ A man is as old as **the woman** he feels.

Based on the fairly rich parodies above, we could consider how the parodic machine works of modernizing proverbs. Unless the parodist scrambles and plays on lexical forms, s/he/ perverts the basic meaning of a given proverb. By rendering or defending the proverb a part or whole patterns' and meanings, a new work of parody has been created, but in such a way people still keep correlating the new parodies to the formula of old proverbs. The power of parody to lead back its origins has given a significant access to a memory of maintaining and modernizing the actual use of proverbs.

How Parody Means the Social life

In fact, parody is not created certainly without any sense. The parodists and the consumers work together to interpret the environment where they live, a number of social events and norms in it. Without mutual cooperation between these two parties, parody will soon dissappear. Accordingly a number of media is used by parodist to socialize his/her works to consumers. Puns, graffiti, quotations, advertisements, cartoons, and headlines from magazines and newspaper, onliners, toasts, caricatures, and comic strips are fertile places to grow the parody. Functions, value systems, social reality and reaction, and critical cognition constitute, among others, key terms in parody studies. The question is how parody means the social life.

Firstly, people could understand human characters in a certain era as well as in a contemporary era through the comparison of proverbial hypogram and its parody. Although new and complex images attributed to the characters do not always represent all true characters in the era, we could see such shift from the functions and ideas given to the parody.

- (15) *Ringan sama dijinjing berat sama dipikul.*

Light thing is carried together, heavy thing is taken together.
Share equally in carrying heavy and light burdens.
[together in joy and sorrow]
+ *Ringan sama dijinjing berat pikul sendiri.*
Light thing is carried together, heavy thing take by yourself

The spirit of togetherness seemed to change into individual character as reflected in (15). The social change of collectivity in mutual aids has more and more been reduced to individuality in competitiveness. Similarly, the parody (16) "A minute saved is a minute earned" adds another character of how important to appreciate time during the late era. Saving money is a piece of appreciation, but saving time is another appreciation. As also found in (17), we also witness the shift of old life style to new one. Human health does not merely consider eating fruit but also doing sports.

(16) A penny saved is a penny earned
[saving a small amount of money will accumulate if you keep saving]
+ A minute saved is a minute earned.

(17) An apple a day keeps the doctor away
[eating an apple everyday keeps you healthy]
+ A bike [ride] a day keeps the weight away.

Secondly, parody is 'born' close to in the current social setting. The creation of parody is possibly or strongly motivated by worse social conditions. The parodists do not entirely 'sue' and attack the ideas in the old proverb yet, but give a response to such social life. Parody with its own humorous or satiric style fights for human despotism, tyranny, arrogance, or hypocrisy.

(18) *Tangan mencencang, bahu memikul*

Hands makes fault, shoulder burdens
[a man must be responsible for his own fault]
+ *Tangan menggerayang, babu memukul*
A hand (superior) rubs, the nanny (inferior) beats.

(19) *Guru kencing berdiri, murid kencing berlari.*
Teacher stands to piss, pupils do it run.
[students usually imitate their teachers' behavior]
+ *Guru kencing berdiri, murid mengencingi guru*
Teacher stands to piss, pupils piss the teacher.

(20) So many heads, so many wits.
[men are rather different alike in forming opinion, as their experiences, conditions and aspirations are different]
+ We see many heads and no wits, some day.

Above proverbs and parodies illustrate different condition of social realities. Although these examples sound more satiric than humorous, they clearly reflect contemporary situation outside the real proverbial images. The picture of sexual harassment in (18), bad temper from exemplary model in (19) and deterioration of competency in (20) have brought people to understand what had happened during the use of parody.

Thirdly, we can see the reversal interpretation by above social criticism instead. By new created parody, people have corrected the value system in the proverbs. It criticizes social cognition where some of the ancient proverbs co-existing together but contradictive in nature are to revisit human intelligibility. Two proverbs like *Practice makes perfect* and *Nobody is perfect* were parodied into the following *Practice makes perfect, but Nobody is perfect, so don't do the practice*. And the proverb *Takkan lari gunung dikejar, biar lambat asal selamat* (the

mountain will not run away, be slow that be safe) has also been corrected into *Siapa cepat dia dapat* (who fast is, will get). It is not surprising then, that the parodist in this case questions the long term social cognition. See another creative parody below that portrays how people become more critical today. The good thing, rotten, should be obtained in whatever, or people have to use other trick instead of using rotten, that is using rope.

- (21) *Tidak ada rotan akar pun jadi*
No rotten, the root is well.
[in emergency, you could use something improper]
+ *Tidak ada rotan ya cari ngapain di situ saja.*
No rotten, go and find it why you just stay there.
+ *Tak ada rotan pakai tali.*
No rotten, use rope.

That a relation between the creation of parody and social reality is close has above been proved. The relevance of social reality (in a sense of current social situation, or context of speaking) has contributed a selection factor to why certain proverbs are put into parody. The second factor is about the popularity of the proverbs (in a sense of mnemonic, massive use). Popular proverbs serve as important historical root between parody and its hypogram. Unpopular proverbs tends to disappear soon for its memory device gets weakened. If the parodist is forced to create such parody, it means that s/he makes an ordinary sentence for none value system. This creation is useless. To sum up, relevancy and popularity of proverb become necessary option to create parody.

USE OF PROVERBIAL PARODY

In Rose's (1993: 45-46) classification, there have been two main theories about the uses of parodies. The first maintains that the imitation by the parodist of a chosen text has **the purpose of mocking it** and that the motivation in parodying it is **contempt**. The second holds that the parodist imitates

a text in order to **write in the style of that text** and is motivated by **sympathy** with the imitated text. The first might be categorized into satire, and the second into wordplay or word allusion, but there is another category which can not be included in the category and it has been earlier mentioned above, that is proverbial parody for humor. The purpose of parodist to create a humorous text is to **entertain** the readers and the hearers and the motivation in parodying it is **relaxation**. Since the latest use is much more used in society, the following will discuss it at first under subheading proverbial parody for humor, followed by proverbial parody for satire, and finally proverbial parody for wordplay or word allusions.

Proverbial Parody for Humor

In all its many-splendoured varieties, humor can be simply defined as a type of stimulation that tends to elicit the laughter reflex (Kostler, 1974 via Delia Chiaro, 1992). Wijana (1999: 110-111) added that spontaneity in a joke resolution plays important role to determine the quality of a humor. And the most important thing in proverbial parodies is that the substituted lexical units are duly attempted to have sound harmony or syllabic similarity so that the readers or the hearers can easily link them to their hypogram. The juxtaposition is therefore resolved in easier way and the comic aspect can be quickly enjoyed.

- (22) Practice makes perfect.
Nobody is perfect.
+ Don't do the practice.

Mieder (1999) commented that such proverbial dueling with opposite or contradictory proverb in (22) "Practice makes perfect" and "Nobody is perfect" is only one of the many ways in which people have reacted humorously [...] to this storehouse of folk wisdom. Other proverb pairs are frequently cited such as "Out of sight, out of mind" and "absence makes the heart grow fonder" (see also (25)), "Look before you leap" and "He who hesitates is lost", and "Barking

dogs don't bite" and "A dog will bark before it bites" (Mieder, 1993: 1). Three humorous parodies below may attract people to get more relaxed.

- (23) A bird in the hand is worth two in the bush [it is better to accept a small, certain thing than to hope to get a better, larger one]
+ A bird in the hand can be messy.
+ A bird in the hand is very bad taste.
+ A bird in the hand is ...warm.

- (24) *Karena nila setitik rusak susu sebelanga*
Because a spot of dirt, an earthenware bowl of milk is depraved.
[because a little fault, all suffers]
+ *Karena nila setetek rusak susu dua belanga*
Because spot of a tit, two earthenware bowl of milk are depraved.

- (25) *Jauh di mata dekat di hati*
Far from the eye close to heart
Absence make the heart grow fonder [people feel more affection when they are apart]
+ *Jauh di mata dekat tak colek*
Far from the eye close to be squeezed
+ *Jauh di mata lha diembat orang*
Far from the eye, picked up by others

Proverbial Parody for Satire

Parody has often been used by the parodists for satiric purpose. The *Oxford English Dictionary* noted that the word satire was derived from the word *satira* meaning 'medley'. It is defined simply as ridicule. Satire is restricted to the imitation, distortion, or quotation of other literary texts or preformed artistic materials, and when it does deal with such preformed material, it may simply make fun of it as a target external to itself (c.f. Rose, 1993: 81). In this case, the satirist and here also parodist may be concerned with attacking or distorting the system value or norms stipulated in the society. Social control or cultural critics are

their targets, among others. The following hypograms and parodies are considered into this purpose.

- (26) *Senjata makan tuan*
The gun shoot its Lord
[the gun for attacking other people hurts the owner]
+ *Senjata Makan Raja* (quoted from Gatra, 6 April 2002 pp. 89)
The gun shoot the King

- (27) *Orang makan nangka, awak kena getahnya*
Another people ate the jakfruit, I got the sap.
[one made a mistake, another was responsible for]
+ *Mantu berulah, mertua kena getah.*
Son in law made a mistake, parents in law are responsible for.
(Quoted from Gatra, 2 December 2000 pp. 24)

- (28) *Guru kencing berdiri, murid kencing berlari.*
Teacher stands to piss, pupils do it run.
[students usually imitate their teachers' behavior]
+ *Guru kencing berdiri, murid mengelilingi*
Teacher stands to piss, pupils surround the teacher.
+ *Guru kencing berdiri, gurunya pasti laki-laki*
Teacher stands to piss, the teacher must be a man.

- (29) *Necessity knows no law*
[in need someone might be forced to do unusual or even illegal things]
+ *Necessity knows no law, and neither does the average lawyer.*

Proverbial Parody for Wordplays or allusion words

As mentioned in section 4., proverbial parody for wordplay or allusion words is motivated by sympathy with the imitated text.

It sometimes does not mean other thing by the new text, it simply plays the words in the proverb. The hypogram "*Tidak ada rotan akar pun jadi*" shows this point when it changes into "*Tidak ada rotan ram pun jabr*". Examples (30), (31), and (32) illustrate this kind of use.

- (30) *Ringan sama dijinjing berat sama dipikul.*

Light thing is carried together,
heavy thing is taken together.
Share equally in carrying heavy and light burdens.

[together in joy and sorrow]

+ *Ringan sama dijinjing berat sama difficult* [read : *difikult*]

Light thing is carried together,
heavy thing is *difficult*.

+ *Berat sama dengan weight, ringan sama dengan light.*

Berat equals to weight, *ringan* equals to light.

- (31) *Sambil menyelam minum air*

While diving drink the water
Killing two bird with one stone
[doing two things in one time]

+ *Sambil minum air hati-hati keselek*

When you drink water be careful of being choked on it.

+ *Sambil menyelam minum coca-cola.*

While diving, drinking coca-cola

+ *Sambil menyelam buang air.*

While diving, having number two.

- (32) *A rolling stone gathers no moss.*

[people who do not settle down and constantly move from place to place will never make money or grow roots]

+ *A rolling stone plays a guitar*

+ *A rolling stone gathers no boss*

PARODY FOR SOCIAL AND HUMANITARIAN MISSIONS

It is far more important than the use of parody in trifunctions above that parody conveys or conceals the social and humani-

tarian messages. Parody may refer to (I) REINTREPRETATION OF OLD WISDOM TO NEW ONE which theoretically includes the sense of 'criticism of falsity' (Fuzelier, 1737), 'negative but work' (Iser, 1972), 'nihilistic' (Newman, 1986), and 'against interpretation' (Sontag, 1964). The proverb meaning "Haste makes waste" was reinterpreted into new wisdom "Make haste no waste". In similar way, the parodist builds a critical consciousness to the old proverb saying "Nobody's perfect" but why "Practices make perfect", so the conclusion is "Don't do the practice". "Biar lambat asal selamat (Be slow that be safe) also begins to forget off when people found new competitive wisdom in the modern era, "Siapa cepat dia dapat" (who the fast is, will get); as should have also been in "Without pain you gain", instead of "No pain no gain". If the reinterpretation to new wisdom leads its way to next generation, here we witness that the process of proverbial dialectic runs well. The dialectic of human cognition thesis, anti-thesis and synthesis formula in human verbal communication as well.

Secondly, parody may refer to (II) STRUGGLE AGAINST THE RULE OR POWER which includes the sense of 'critical of reality' (Foucault, 1971). The proverbial formula "Big fish eat little fish" verifies the truth of reality, but parody falsifies the practice. Parody serves as a medium for attacking the ruling power, and established social norms. It plays a role of making ideality that comes true. The ideality itself depends on the collective and given society.

- (33) *Menabur angin menuai badai*

Who disseminates wind, s/he yields storm

[Who gives a seed of fight, s/he will get a big trouble]

+ *Menabur Janji Menuai Benci* (quoted from Gatra, 14 July 2000 pp. 81)

Who gives promises s/he will get hatred.

Above new proverb "*Menabur angin menuai badai*" was firstly introduced by the first president of Indonesia, Ir. Soekarno and

it is frequently quoted in mass media to create a variety of parodies. One parody given in (33) portrays Indonesian condition during the political campaigns or diplomacy. The parody conveys or conceals the struggle against whom making the insincere promises. By virtue of this analysis, besides the former one, we owe and still hope much to this magical parody that parody is very useful for social and humanitarian missions.

CLOSING WORDS

Telling proverbs is difficult to be unbeknown. That is why in dialogic context, speaking proverbs must be bipartiteness, and in parody context, it must be intertextual. Proverbial parody is a real practice of making the old-said proverbs fresh and reactual at sense. When proverbial parody successfully lead people the proverbs into current life, the proverb has come into reality. By manipulating the power of the parody, the proverb, as the hypogram, follows to keep actual in which the parody is called a memory machine of modernizing proverbs, in the idea of this writing.

I would end this writing by quoting what Mieder (2000) summarized on the long-standing studies of international proverbs. Modern paremiology is an absolutely open-ended phenomenon with many new challenges lying ahead. There is no doubt that proverbs, those old gems of generationally-tested wisdom, help us in our everyday life and communication to cope with the complexities of the modern human condition. The traditional proverbs and their value system give us some basic structure, and if their worldview does not fit a particular situation, they are quickly changed into revealing and liberating anti-proverbs. And there are, of course, the new proverbs of our

time, such as "Different strokes for different folks," that express a liberated worldview. Proverbs do not always have to be didactic and prescriptive; they can also be full of satire, humor, and (also simply wordplay). As such, the thousands of proverbs that make up the stock of proverbial wisdom of all cultures represent not a universally valid but certainly a pragmatically useful treasure.

- 1 This information is quoted by permission from Prof. Wolfgang Mieder. See also Mieder, 2000. *Strategies of Wisdom, Anglo-American and German Proverb Studies*, Schneider-Verl. Hohengerhren: Baltmannsweiler.
- 2 Word allusion (specific Javanese term for this sense is so-called "plesetan" (also see, Supriyanti, 1994) should be differentiated in meaning with parody. Parody stretches broader than plesetan or word allusion, eventhough in the context of proverb, it tends to be similar to parody. Parody is used more than to slip up on single words or clause as plesetan, but also a whole discourse such as songs, literary genres like drama, poetry, or novel, etc.
3. In structural viewpoint, Alan Dundes (1975: 961-973) agreed with G.B. Milner's study of Samoan proverb (1969: 379-383) that defined proverb as traditional sayings consisting of quadripartite structure. According to Milner's theory, the four quarters (minor segments) of a proverb are grouped into two 'halves' (major segments) which "match and balance each other". Here, the opening half Milner terms the 'head' which according to Dundes 'topic', while the second half is labeled the 'tail' and for which Dundes called 'comment' (see examples below). Apart from the long-standing debate on how to explain this theory, the dual structure has proved in reality, as literature genre resembled in such a way to a binary opposition of "tenor and vehicle" that should have owed to this allegedly earlier theory.
- 4 'Selimut' is equivalent to blanket in English, Where there is sweet, there are blankets, but to sound more rhymed with the same connotation blanket is adapted to pants.

Conventional Proverb		Proverbial Parody	
Where there is a will,	there is a way	Where there is a swill,	there is a sway
<i>Buruk muka</i> Looking ugly	<i>cermin dibelah</i> the mirror is cut	<i>Buruk muka</i> Looking ugly	<i>cermin dijual</i> the mirror is sold
HEAD/TOPIC/TENOR	TAIL/COMMENT/VEHICLE	HEAD/TOPIC/TENOR	TAIL/COMMENT/VEHICLE

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