Cultural Discourse in Indonesian Humor: A Case Study of Some Short Dialogues

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Abstract—This study aims to describe cultural discourse in Indonesian humor. Cultural discourse is the relationship between the meaning of a dialogue context and the cultural context of the listener or recipient of humor. Indonesia is a nation that has a distinctive humor and rhetorical style. Rhetoric style like this is one type of stylistic aspect in communication. The purpose of this research is formulated to 1) to show cultural discourse of humor in dialogues and it category, and 2) to describe the respondent's perception of humor in dialogue as a means of entertainment. The data of this research are humorous discourses in the form of dialogues which are very often found in social interactions and social media. Data analysis was carried out by using Berger's theory of humor. This theory divides humor into categories based on the dialogues in humor. The results showed that the humor category was divided into language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). Of respondents' perceptions, very funny was at 55.6%, followed by funny 33.3%, and quite funny only reached 11.1%. This perception is closely related to the respondent's cultural conception. The implication of this research shows that humorous discourse has a rhetorical structure and pattern of expression so as to create a sense of humor that is entertaining for readers and listeners.

Index Terms—cultural discourse, humor, stylistic aspects, rhetoric, dialogue

I. INTRODUCTION

Humor is a universal form of culture. Soedjatmiko (1992) implicitly says that there is no one without humor. The difference in humor from one person to another lies in its frequency and purpose. There are people who are so quiet that if they put out a funny expression they startle those around them. There are also those who have a sense of humor because they have a high sense of humor. In addition, there is also humor for the sake of the profession.

A number of researchers have formulated different definitions of humor, but share similar important points. For example, "Humor is a feeling or symptom that stimulates us to laugh or tends to laugh mentally, it can be a feeling, or awareness, within us (sense of humor); it can be a symptom or a creation internally and externally. When confronted with humor, we can immediately laugh out loud or tend to just laugh; for example, smile or feel tickled inside. The stimulus must be a mental stimulation to laugh, not physical stimulation" (Rahmanadji, 2007, p. 216).

Lippman and Dunn (2000) stated that humor is anything that can increase stimulation and lead to feelings of pleasure and comfort. Humor is closely related to the laugh response (Provine, 2000). What is meant here is something that stimulates a person to laugh but is not a real physical stimulus but stimulates one's feelings. According to Ross (1999), humor is something that makes people laugh or smile and is used as a tool to attract attention. Barron (1999) argues that humor is something that creates pleasure and interest for many people.

In The Oxford English Dictionary, 1989 found the notion of humor as "the quality of action, speech, or writing that causes amusement, quirkiness, humor, antics, and fun" (Simpson & Weiner, 1989, p. 486). It is clear, humor is a broad term that refers to something that people say or do that is considered funny and tends to make other people laugh (Martin, 2007, p. 5). In other words, humor is something that causes laughter in individuals because of internal stimuli (not physical stimuli) that arise from what other people do or say.

Shade (1996) suggests five elements related to humor, appreciation of humor, appreciation of humor, understanding of humor, the response of cheerful humor, and production of humor. Humor appreciation refers to the affective domain after the elements of humor have been understood. Identification of humor is recognizing four forms of humor, which are figural, verbal, visual, and auditory. Understanding humor is a conscious understanding. Joyful response humor
refers to a spontaneous physical reflex to humorous stimuli, usually in the form of smiling and/or laughter. Humor production is the individual's ability to create humor (Whisonant, 1998, p. 5). According to Berger, his humorous techniques will give us a way to take various examples of humor (any time, in any form, and in any medium) and show what drives humor and often causes laughter, or any situation that is felt when faced with something contains humor.

This study discusses the Cultural Discourse in Indonesian Humor. The humor that is chosen purposively is specifically about short dialogues. One reason is that humor in the form of dialogue is always dynamic and positions the reader or listener as a third party.

II. CULTURAL DISCOURSE

Cultural Discourse hereinafter referred to as Cultural Discourse Analysis (CuDA) is an approach in communication that explores culturally distinctive practical communication in everyday context, the participants are active in the practices. It is also a cross-cultural analysis of these everyday practices and their consequences. Cultural Discourse Analysis (CuDA) is a basic strategy to the study of communication that explores culturally different sense of the topic of communication (Carbaugh, 2007).

This theory is based on the premise that communication consists of means and meanings that are culturally situated and active in various local contexts, for example in humorous dialogues. In an attempt to extract these media and meanings, CuDA analysts study how people talk about identities, relationships, actions, feelings, and places of residence. In this survey, the term is called category (Hart & Milburn, 2019).

This theory can be applied to research on humor in humorous discourse. The research methodology in this analysis consists of four different but complementary ways of analysis: descriptive, interpretive, comparative, and critical (Brownlee, 2021). These might be applied into cross-cultural communication and cultural approaches to communication around the world. In the field of communication, CuDA is widely used by language and social interaction experts. It has also been used in the subfields of environmental, cross-cultural, and entertainment performance, as well as rhetorical communication and mediation. Recently, in the study of public communication and applied humor,

III. HUMOR AND LANGUAGE USE

The rise of humor broadcasts on television, the increasing creative humor industry, variety of humor in social media, and the publication of books on humor show that humor is increasingly in demand by society. This is also in line with the development of social media which is easily used as a means to channel the talent for humor. Just look at the Facebook Group about humor, the YouTube Channel for Humor, and Stand up comedy are the triggers for the development of humor.

Sociologically, the acceptance of humor in people's lives is certainly closely related to the function of humor in people's social lives. Apart from being a means of entertainment and education in a broad sense, humor can even be used as a health therapy. Suhadi (1989, p. 220) mentions that humor is a self-actualization tool. Setiawan (1990, p. 215) mentions that humor serves as a tool to eliminate boredom in daily routines.

Humor is often very unique and complicated because a person's sense of humor is not all the same. There are contexts of humor that are personal and communal. Personal humor involves a person's personal identity, such as social status, education, gender, and so on. Communal humor is related to the cultural background of a humorist. Humor in certain cultural contexts has not been able to become humor in other cultures. Humor in a certain language does not necessarily give a sense of humor if it is conveyed in another language.

The uniqueness of humor is also seen in the use of language. Along with the development of terms, jargon, slang, and idiom also contribute to the creativity of humor. The language used in humor has a peculiarity in the form of relational, style, and rhetorical semantics. Semantics of relations and rhetoric in the frame of cultural discourse (text and context) can be a force of humor that evokes laughter (Greenbaum, 1999). If there is a language grammar deviation, it often becomes the strength of a humor that occurs in certain languages but has not happened in other languages.

IV. OBJECTIVES OF STUDY

Based on research design, the objectives of this study are formulated as follows 1) to show cultural discourse of humor in dialogues and it category, and 2) to describe the respondent's perception of humor in dialogue as a means of entertainment. The strategy to achieve these two goals is to present a number of data dialogues that contain elements of humor. Data dialogue in Indonesian based on popular humor among respondents was then translated into English. The translation of the dialogue context in English is carried out as a support. Based on these data, the dialogue speech is then categorized into slots based on Berger's theory.

V. SOME PREVIOUS RELATED STUDIES

Several previous studies discussed humor in various aspects and perspectives. Three of these studies are “Verbal Humor in the English Rio 2 Film Expressions and Their Bahasa Indonesia Subtitling Expressions” was done by Mulyana (2016). This research described the types of the type of verbal humor, the text strategy that the translator uses
to translate verbal humor, and to explain the level of verbal acceptance. This study uses a qualitative method because it provides insight into the phenomenon of translation.

The second one was done (Qin et al., 2019) a research entitled An Analysis of the Translation of Cultural Humor in the Novel “Huo Zhe”. This study illustrates that different cultures and languages cause translation problems, and in general different types of verbal humor do not always correspond to the same translation strategies and methods. He found that this novel contains three types of verbal humor: universal humor, linguistic humor and cultural humor. Therefore, this article explores the method of translating cultural humor.

The third one was done by Fata et al. (2018) entitled Laugh and Learn: Evaluating from students’ perspective of humor used in English Class. This study aims to reveal students’ perceptions of humor added to English language teaching and how it affects students' engagement in English teaching activities. The findings revealed that the majority of students believed the teacher’s humor could prevent them from feeling stress of learning English, develop a better relationship between teacher and students, help them remember and understand the lesson, encourage them to be more active in the classroom and ease them in learning English.

The current researches differ from the previous ones. Cultural discourse in humor is a specific aspect to see how the sense of humor came up from the cultural understanding of the humor concept.

Types of humor include personal humor, social humor, and artistic humor. Meanwhile, the functions of humor include means of expressing ideas, means of social criticism/protest, information media and entertainment media, as well as relieving stress due to pressure from external factors.

VI. METHODS

A. Data Collection Techniques

The data of this study were collected from two sources; first from field research (from social interaction) and second from Social Media (Facebook, Instagram, Twitter, and WhatsApp Group) which are already public. Purposively all data are in the form of short dialogue. Based on the collected data they are then translated into English according to the text and context. Examples of verbal data look like below:

Kakek : Ketika saya sesiamau, saya biasa pergi ke dua pasar dengan dua koin dan membawa pulang sabun, nasi, roti, susu.
Cucu : Saat ini sulit. Karena sejumlah Kamera CCTV di mana-mana.
Grandpa : When I was your age, I used to go two markets with 2 coins and bring home soap, rice, bread, milk.
Grandson: Nowadays it’s difficult. There are CCTV Cameras everywhere.

The data unit model above shows the dialogue between Granpa and Grandson. Of course it feels funny with an element of humor because there is a misunderstanding between the two. Granpa told the condition when he was a child that two coins were enough to buy a number of necessities such as soap, rice, bread, milk, while the grandson understood that with 2 coins, only for transportation going to the two markets. In other words, the grandfather stole the items. That is the reason why the answer is "nowadays it’s difficult. There are CCTV cameras everywhere". Grandson means, it is difficult to thief at the moment since CCTV Cameras everywhere.

For the needs of this research, 18 dialogues have been collected. Each dialogues is given data code. After each data is coded, it is then listed in the table for attachment. In data presentation, the data code discussion is to refer to the data. This research uses quan-qual methods. The quantitative was applied to find respondents perception while the qualitative was applied to describe the cultural sense of humor.

This study involved 40 respondents to obtain a response to the humority of the data. The compositions of respondents are as follows;

| TABLE 1 | RESPONDENTS OF STUDY |
|---------|----------------------|
|         | Female | Male | Total |
| Teaching Staffs | 6     | 5     | 11    |
| Students | 9     | 7     | 16    |
| Administrative Staffs | 4     | 3     | 7     |
| Others | 3     | 3     | 6     |
|         | 22     | 18    | 40    |

Response of respondents can be seen in Table 3

B. Data Presentation

This study displays 18 data of short dialogues. It seems that the humor data represents several category slots of various humor-evoking techniques, and in the end, something funny and humorous is not caused by the subject or theme, but because of the techniques employed by the humor creator.

There are 4 basic categories for discussing humor (Berger, 1993). They are 1). Language. Humor is verbal. In this category, humor is expressed through words, the way of speaking, the meaning of words, or the consequences of words.
2). **Logic.** Humor is ideational. In this category, humor is raised through thoughts. 3). **Identity.** Humor is existential. In this category, humor is raised through the identity of the player or comedian, and 4). **Action.** Humor is physical or nonverbal. In this category, humor is raised or evoked through physical actions or nonverbal communication such as hand or foot movements, actions, or expressions (Berger, 1998, p. 17). However, this study focuses on verbal humor.

Data presentation is done by categorizing data into slots. The following are slots by category theorized by Berger.

| Language          | Logic                          | Identity                      | Action                      |
|-------------------|-------------------------------|-------------------------------|-----------------------------|
| Bombast           | Irreverent behavior           | Anthropomorphism              | Clownish behaviour          |
| Infantilism       | Malicious pleasure            | Eccentricity                  | Clumsiness                  |
| Irony             | Absurdity                     | Embarrassment                 | Chase                       |
| Misunderstanding  | Coincidence                   | Grotesque Appearance          | Exaggeration                |
| Pun               | Conceptual surprise           | Imitation                     | Peculiar face               |
| Repartee          | Disappointment                | Impersonation                 | Peculiar music              |
| Ridicule          | Ignorance                     | Parody                        | Peculiar sound              |
| Sarcasm           | Repetition                    | Scale                         | Peculiar voice              |
| Sexual allusion   | Ridigity                      | Stereotype                    | Slapstick                   |
| Outwitting        | Transformation                | Speed                         |                             |

Of the four category slots mentioned in Table 1 above, in this study only three categories were applied, they are Language category, Logic Category, and Identity Category.

To find the validity of the data, the researcher has asked for responses from 40 respondents to find out whether these short dialogues create a sense of humor (Number of respondents, see Table 1). Respondents' answers are shown as follows;

| Data Code | Percentage | Remarks |
|-----------|------------|---------|
| #01/03/05/06/09/10/12/13/16/18 | 10 (55.6%) |         |
| #02/06/07/11/15/17/18 | 6 (33.3%) |         |
| #04/14/17 | 2 (11.1%) |         |

**VII. FINDING AND DISCUSSION**

**A. Finding**

Researcher has collected a number of data and after data reduction, it remains 18 data units. Reduction is done to avoid reduplication and similarity of dialogue. Each data is checked and rechecked to determine the category.

| No | Category         | Data Number |
|----|------------------|-------------|
| 1  | Irony            | #02/03/12/  |
| 2  | Misunderstanding | #08/13/15/  |
| 3  | Repartee         | #01/14/     |
| 4  | Ridicule         | #10/        |
| 5  | Sarcasm          | #04/12/15   |
| 6  | Satire           | #05/        |
| 7  | Sexual allusion  | #07/        |

In humor with language category (Table 4), there are 14 data units scattered on Irony, Misunderstanding, Repartee, Ridicule, Sarcasm, Satire, and Sexual Allusion. Then the following categories are shown in the table below;

| No | Category     | Data Number |
|----|--------------|-------------|
| 1  | Absurdity    | #05/06/09/10/ |
| 2  | Conceptual surprise | #13/16/17/18/ |
From Table 5 above, the humor with logic category found as many as 8 data units consisting of 4 data units of Absurdity, and 4 data units of Conceptual surprise. The humor with identity category is identified as shown in the table below:

| No | Category       | Data Number |
|----|----------------|-------------|
| 1  | Eccentricity   | /02/08/     |
| 2  | Impersonation  | 50/6        |

It can be seen from Table 6, that there are only 3 data units in the humor with identity category, which are spread over Eccentricity 2 data units and Impersonation 1 unit. For the humor with action category, there was no suitable data, because the scope of this research was verbal humor.

This figure shows that 'language category' has 7 categories with 14 data units, 'logic category' has 2 categories with 8 data units, and 'identity category' has 2 categories with 3 data units.

B. Discussion

There are four basic categories in which all the humor techniques proposed by Berger are grouped into: 1). Language. Humor is verbal. In this category, humor is expressed through words, the way of speaking, the meaning of words, or the consequences of words. 2). Logic. Humor is ideational. In this category, humor is raised through thoughts. 3). Identity. Humor is existential. In this category, humor is raised through the identity of the player or comedian, and 4). Action. Humor is physical or nonverbal. In this category, humor is raised or evoked through physical actions or nonverbal communication such as hand movements or eye movements, head movements, actions, or expressions. Not all of these categories can be applied in this study because the focus of this research is on verbal humor.

After categorization, it turns out that a number of data can be entered not only in one slot but in several slots in the same category, for example, data 01 goes to Repartee and Ridicule, data 12 goes to Irony and Sarcasm and data 15 goes to Misunderstanding and Sarcasm. This shows that dialogue humor is dynamic and multi-dimensional. The prominent aspects of the language category are Irony, Misunderstanding, and Sarcasm. It was also found, for example, that data 2 was in two different sub-categories, namely the language category and the identity category. The same thing in data 6 is also in the sub-category logic category and identity category.

No matter how simple the humor in dialogue, as the theme of this research, is linguistically in the category of cultural discourse. Differences in perspective on humor are determined from a cultural point of view. Something can be accepted as humorous and entertaining if the content fits into the cultural scheme of the reader. Of the 18 data units, the category is dominated by language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). This figure is obtained from the dominant data in one category. This is also possible because the humor in dialogues is in the realm of cultural discourse.

In relation to the respondent’s perception, there is a strong relationship between the perception of very funny (55.6%) and the dominant language category, namely very funny, followed by funny (33.3%). Quite a funny perception only reached (11.1%), this is thought to be caused by the problem of the respondent's cultural conception. Without a cultural conception, sometimes a humor is not funny. Humor is a part of language, and at the same time language is a code of culture.
What Berger theorizes is the structure of the rhetoric style and patterns of humor expression. It is proven that humorous discourse has a rhetorical structure and a pattern of expression so as to create a sense of humor that is entertaining for readers and listeners.

VIII. CONCLUSION

Humor is something that is needed by normal humans, as a means of communication to channel the contents of the heart, release the problematic pressure experienced by a person, and provide a wise insight while gaining entertaining fitness. The existence of humor in human life is present as part of the culture. Humans know humor since humans know the language, and carry out interpersonal communication. Humor is something that is usually associated with smiling or laughing.

This research focuses on verbal humor. In the midst of the presence of various theories of humor, but the principle is the same, namely entertaining, educating, and criticizing something through the medium of humor. In any form, humor is something that is laughable, charming, strange, synonymous with humor, and, finally, stimulates a person to laugh or smile.

Based on the discussion, this study found 1) of respondents' perceptions, very funny was at 55.6%, followed by funny 33.3%, and quite funny only reached 11.1%. This perception is closely related to the respondent's cultural conception. Without a cultural conception, sometimes a humor is not funny. Humor is part of language, and at the same time language is a cultural coder, 2) In the categorization system, a number of data are not only in one slot but in several slots in the same category, for example, data 01 goes to Repartee and Ridicule, data 12 goes to Irony and Sarcasm and data 15 goes to Misunderstanding and Sarcasm. This shows that dialogue humor is dynamic and multi-dimensional. From this category then the ones that stand out are Irony, Misunderstanding, and Sarcasm. In another case, for example, data 2 is in two different subcategories, namely the language category and the identity category. Similarly, data 6 is in the sub-category logic category and identity category, and 3) of the 18 data units, a category dominated (obtained from only dominant data in one category) found language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). This figure is also possible because the humor in dialogues is in the realm of cultural discourse.

Finally, no matter how simple the dialogue humor is, it cannot be separated from the category of cultural discourse. A discourse in humor can be received differently from the point of view of different cultures. Thus, the topic with the study of Cultural Discourse in Indonesian Humor by presenting data in the form of Some Short Dialogues has shown a new perspective in humor research.

APPENDIX. INDONEIAN HUMOR AND THEIR TRANSLATION

| Data | Dialogues |
|------|------------|
| 01   | Si Gadis  |
| 01   | Si Lelaki |
| 01   | Si Gadis  |
| Girl | Anda akan menjadi penari yang baik kecuali untuk dua hal. |
| Boy  | Apa dua hal itu? |
| Girl | Kakiimu. |
| 02   | Guru      |
| 02   | Siswa     |
| Teacher| Anda! mengapa karangan kamu dan punya Didin sama persis? |
| Student| Pak, kami berdua melihat sapi yang sama dan menulis itu. |
| 03   | Guru      |
| 03   | Siswa     |
| Teacher| Hari ini, kita akan berbicara tentang tenses. Sekarang jika saya |
| Student| mengatakan "Saya cantik" itu tenses apa? |
|       | Jelas itu adalah bentuk lampau. |
| 04   | Guru      |
| 04   | Siswa     |
| Teacher| "Jawab soal matematika ini! Jika ayahmu berpenghasilan 500 seminggu |
| Student| dan memberikan setengahnya kepada ibumu?" |
|       | Siswa: "Serangan jantung" |
| 05   | A         |
| 05   | B         |
| 05   | A         |
| A    | Priya sangat baik dan wanita sangat kejam! |
| B    | Bukit......? |
| A    | Kebanyakan wanita tidak suka membantu priya yang tidak dikenal. Tetapi |
|      | Semua priya siap membantu wanita yang tak dikenalnya. |
| A    | Men are very kind and women are very mean! |
| B    | Proof......? |
| A    | Most women don’t like to help unknown men. |
|      | But all men are ready to help unknown women. |
| 06   | Istri     |
|      | Apa yang kamu lakukan? |
**07**

- **Cowok**
  - Memandikan kaki dengan air hangat...
- **Cewek**
  - Apakah kamu punya rumah?
- **Cowok**
  - Tidak
- **Cewek**
  - Punya mobil Bmw berapa?
- **Cowok**
  - Tidak
- **Cewek**
  - Berapa gaji kamu?
- **Cowok**
  - Tidak ada gaji. Tetapi...
- **Cewek**
  - Tidak tahu. Anda tidak punya apa-apa. Bagaimana aku bisa menikahimu?
  - Tolong enyah kau!!

* (berbicara sendiri) saya punya 1 Villa 3 property tanah 3 Ferrari dan 3 Sedan kenapa saya harus punya anda? Bagaimana saya bisa mendapatkan gaji kekita saya bos? dan gudis itu kehilangan kesempatan.

**08**

- **Pasien**
  - Bagaimana Anda tahu wortel baik untuk mata Anda?
- **Perawat**
  - Apakah anda pernah melihat kelinci memakai kacamata?

**09**

- **Guru**
  - Di balik setiap pria yang sukses ada seorang wanita, apa yang kita pelajari dari ini?
- **Siswa**
  - Jika demikian, kita harus berhenti membuang-buang waktu untuk studi dan berupaya mencari wanita.

**10**

- **Ayah**
  - Hei, kenapa kamu tidak pergi belajar?
- **Putra**
  - Untuk apa?
- **Ayah**
  - Kamu akan mendapatkan nilai bagus
- **Putra**
  - Lalu?
- **Ayah**
  - kamu akan mendapatkan gaji yang bagus.
- **Putra**
  - Lalu?
- **Ayah**
  - Anda akan mendapatkan mobil baru... rumah besar...
- **Putra**
  - Lalu?
- **Ayah**
  - Kamu akan santai...
- **Putra**
  - Apa kamu tidak tahu, kalau itu sudah saya lakukan sekarang???

**11**

- **Nia**
  - Lihat pencuri telah memasuki dapur kami dan dia memakan kue yang saya buat.
- **Andi**
  - Siapa yang harus saya hubungi kesekarang, polisi atau ambulans?

**12**

- **Cowok**
  - Hei, kamu terlihat sangat cantik
- **Cewek**
  - Aww, Terima kasih. Saya tidak tahu harus berkata apa.
- **Cowok**
  - Berbohana saja, seperti yang saya lakukan
- **Boy**
  - Hey, you look so beautiful
| Girl |  |
|--|---|
| Boy | Aww. Thank you. I don’t know what to say. Just lie something, like I did. |

| 13 | Ayah | Saya memiliki empat orang putra |
|----|------|-------------------------------|
| Tetangga | Kenapa kamu tidak usir saja ke luar rumah? memulakan |
| Ayah | Tidak, karena dia lah satu-satunya yang berpenghasilan dalam rumah, yang lain penggangguran |
| Tetangga | Ha ha ha |

| 14 | Father | I have four sons |
|----|-------|-----------------|
| 1st | Engineer |
| 2nd | MBA |
| 3rd | Ph.D |
| 4th | Thief |
| Neighbour | Why don’t you throw your 4th son out the house? |
| Father | He is theonly one earning inthe house, rest are jobless |
| Neighbour | Ha ha ha |

| 15 | Guru | Dapatkah kamu melihat Tuhan? |
|----|-----|-----------------------------|
| Siswa | TIDAK |
| Guru | Bisakah kamu menyentuh Tuhan? |
| Siswa | TIDAK |
| Guru | Lalu ada TUHAN. |
| Siswa | Bu, bisakah Anda melihat otak Anda? |
| Guru | TIDAK |
| Siswa | Bisakah kamu menyentuh Otakmu? |
| Guru | TIDAK |
| Siswa | Oke! Tidak ada komentar! |
| Teacher | Can you see GOD? |
| Student | NO |
| Teacher | Can you touch GOD? |
| Student | NO |
| Teacher | Then there is a GOD. |
| Student | Ma’am can you see your brain? |
| Teacher | NO |
| Student | Can you touch your Brain? |
| Teacher | NO |
| Student | Okay! No Comments! |

| 16 | Man | Hello, I’m in room 420, please send someone here immediately, I am having an argument with my wife and she is saying that she is going to jump out of the window |
|----|-----|--------------------------------------------------|
| Woman | I’m sorry sir, but that’s a personal matter. |
| Man | Listen you stupid! The window is not opening. And that’s a maintenance problem |

| 17 | Istri | Lihat cowok pemabuk itu. |
|----|------|-------------------------|
| Suami | Siapa dia? |
| Istri | 10 tahun yang lalu. Dia melamarku dan aku menolaknya. |
| Suami | Wuh, dia masih Merayakan nih! |
| Wife | Look at that drunk Guy. |
| Husband | Who is he? |
| Wife | 10 years ago. He proposed me and I rejected him. |
| Husband | Omg.. He is still Celebrating. |

| 18 | Guru | Ali, jika kamu punya 5 dollar dan kamu meminta ke ibumu 5 dollar lagi, berapa dolar yang kamu punya? |
|----|------|--------------------------------------------|
| Andi | 5 dollar Pak. |
| Guru | Kamu tidak tahu menghitung ya? |
| Andi | Tapi pak, Anda tidak tahu siapa ibu saya |
| Teacher | Ali, if you had 5 dollars and you asked your mother for another 5, how many dollars would you have? |
| Andi | 5 dollars Sir. |
| Teacher | You don’t know your arithmetic |
| Andi | But sir. You don’t know my mother |

| 19 | Suami | Para ilmuwan telah menemukan bahwa prius mengatakan 10,000 kata sehari sembarangan wabiti mengatakan sekitar 20,000 kata. |
|----|------|----------------------------------------------------------|
| Istri | Ini karena kami harus mengalangi semuanya dua kali untuk orang bodoh seperti Anda. (teriakan dari dapur) |
| Suami | Apa? |
| Husband | Scientists have found that men say 10,000 words a day while women say |
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