

**THE REPRESENTATION OF IDENTITY THROUGH THE HUMOROUS
UTTERANCES ON THE MAIN CHARACTERS OF “JUMANJI” FILM**

THESIS

ARFIYAN ABDUL GHOFFAR ARIYANTO

14320132



ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

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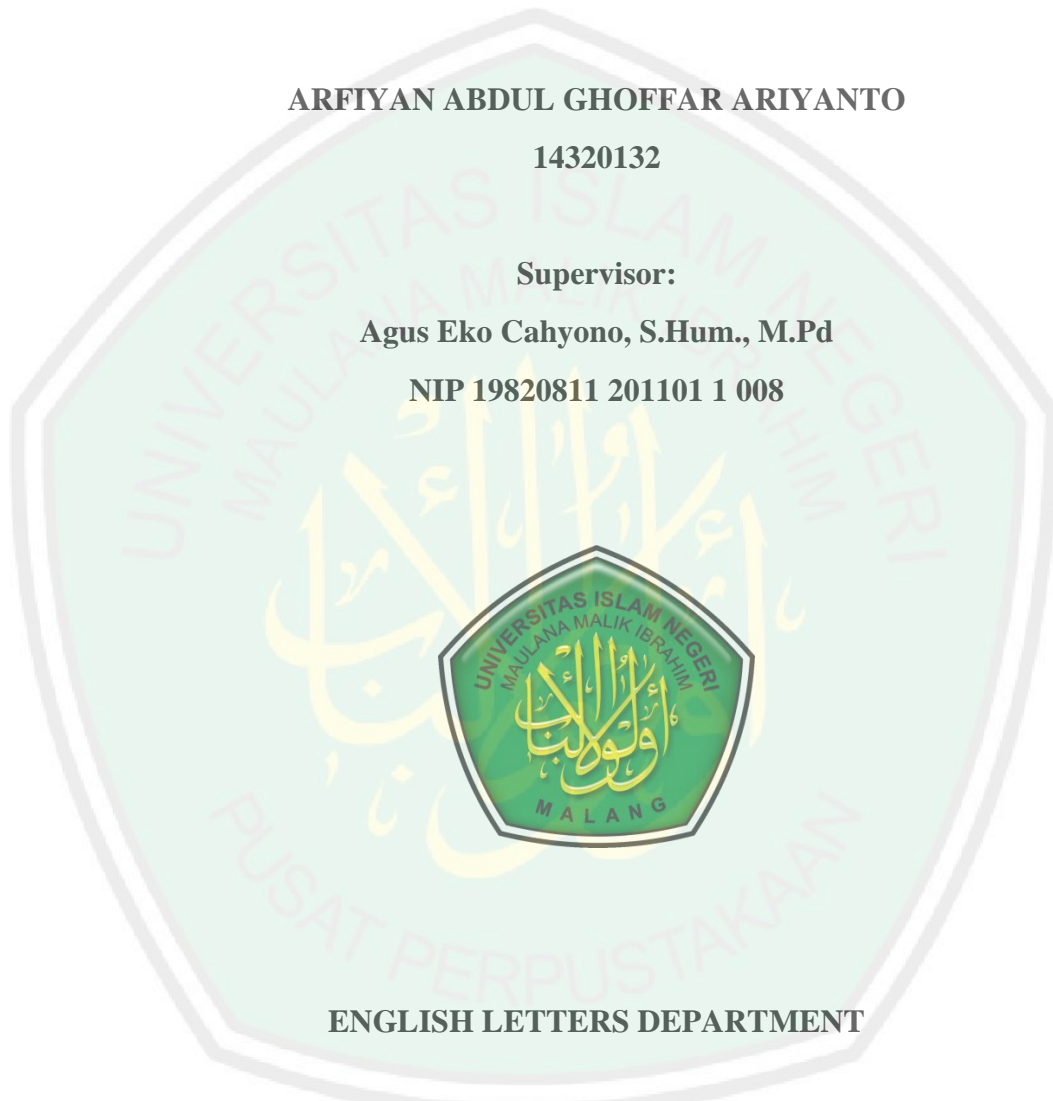
ARFIYAN ABDUL GHOFFAR ARIYANTO

14320132

Supervisor:

Agus Eko Cahyono, S.Hum., M.Pd

NIP 19820811 201101 1 008



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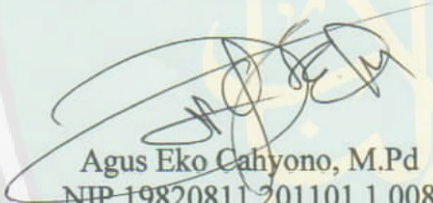
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Malang, June 27, 2018

Approved by

Advisor


Agus Eko Cahyono, M.Pd
NIP 19820811 201101 1 008

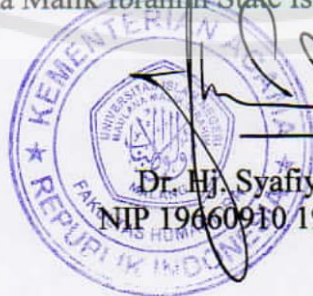
Acknowledged by

Head of English Letters
Department


Rina Sari, M.Pd
NIP 19750610 200604 2 002

The Dean of Faculty of Humanities

Maulana Malik Ibrahim State Islamic University of Malang




Dr. Hj. Syafiyah, M.A.
NIP 19660910 199103 2 002

LEGITIMATION SHEET

This is to certify that Arfiyan Abdul Ghoffar Ariyanto's thesis **The Representation of Identity Through The Humorous Utterances on The Main Characters of "JUMANJI" Film**, has been approved by the board of examiners as the requirement for the degree of Sarjana Sastra (S.S) in English Letters Department, Faculty of Humanities Universitas Islam Negeri Maulana Malik Ibrahim Malang.

The Board of Examiners

Signatures

1. Abdul Aziz, M.Ed., Ph.D
NIP. 19600628 2006 04 1 004

(main examiner)

2. Zainur Rofiq, M.A
NIP. 19861018 20180201 1 180

(chairman)

3. Agus Eko Cahyono, M.Pd.
NIP. 19820811 2011 01 1 008

(advisor)

Approved by
The Dean of Humanities Faculty,
Universitas Islam Negeri Maulana Malik Ibrahim
Malang

Dr. Hj. Syafiah, M.A
NIP. 19660910 199103 2 002

STATEMENT OF AUTHENTICITY

The undersigned,

Name : Arfiyan Abdul Ghoffar Ariyanto

ID Number : 14320132

Department : English Letters Department

Faculty : Humanities

Certify that the thesis written to fulfill the requirement for the degree of Sarjana Sastra (S.S) entitled "Representation of Identity through Humorous Utterances on the Main Characters of 'Jumanji' Film" is truly my original work. I do not incorporate any materials previously written or published by other people, except those one who are indicated in the quotation and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, June 2, 2018



Arfiyan A.G Ariyanto

MOTTO

멈추지 말고 계속 해나가기만 한다면 늦어도 상관없다

“It does not matter how slowly you go as long as you do not stop”



DEDICATION

This thesis is proudly dedicated for my parents (Iriyanto and ST. Rokayyah Pujawati), my beloved brother and sisters and also my friends who always support me.



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Praise due to Allah, the Lord of the universe, the most Magnificent and the Merciful who has been pouring me His mercies and blessings in accomplishing this thesis. Prayer and peace be upon Muhammad, His servant and messenger, who has been guided us from the stupidity to the cleverness.

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Finally, I, as ordinary human being, do realize the imperfection and weakness found in this thesis I write. Therefore, any criticism and suggestion are mostly welcome. Hopefully, this study provide an insight for students of English Letters Department and to open a brand new academic discussion to conduct similar research.

Malang, June 2, 2018

Arfiyan A.G Ariyanto

ABSTRACT

Ariyanto, Arfiyan Abdul Ghoffar. 2018. *Representation of Identity through Humorous Utterances on the Main Characters of "JUMANJI" Film*. Thesis. English Letters Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agus Eko Cahyono, M.Pd

Keywords: Humor, Identity, General Theory of Verbal Humor, Jumanji

Language has become the media for human to interact to others. The use of language is not limited to a tool of communication, but its use can be more complex such as to maintain relationship between individuals. The language used by someone can reflect his/her identity since language has been recognized as important aspect of identity (Omoniyi and White: 2006). Regarding the relation between identity and language, the study of identity can be conducted if there is language use such as in verbal humor. Verbal humor is a kind of language products whose function is to create cuteness and ridicule the listeners.

This study aimed to discover humor produced by the characters in "Jumanji: Welcome to The Jungle". Additionally, the aimed of this study was also to investigate the identity represented by the characters in the film through their humorous utterances. The data were collected from the movie video and supported by the data transcription. The researcher watched, classified, and analysed the data by using two theories namely; General Theory of Verbal Humor by Attrado (1994) and Identity theory by Omoniyi (2006). The researcher considered the use of humor theory is massively necessary to determine whether utterances can be categorized as humor. Furthermore, the design of the study occupied descriptive qualitative method to answer the research questions.

The findings of the research showed that the characters of Jumanji produced humor due to incongruity of five knowledge resources; Script Opposition (SO), Logical Mechanism (LM), Target (TA), Language (LA), and Situation (SI). The findings also showed that the characters reflects their identity through exact words alongside the voice and facial expression used to express the humor. In addition, the character(s) in the film also switched identity spontaneously when they use their specific ability. It means the identity of someone can change depending on the context and environment they exist.

ABSTRAK

Ariyanto, Arfiyan Abdul Ghoffar. 2018. *Representation of Identity through Humorous Utterances on the Main Characters of "JUMANJI" Film*. Skripsi. Jurusan Sastra Inggris Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Agus Eko Cahyono, M.Pd

Kata Kunci: Humor, Identitas, General Theory of Verbal Humor, Jumanji

Bahasa telah menjadi media bagi manusia untuk berinteraksi dengan sesamanya. Penggunaan Bahasa tidak terbatas hanya sebagai alat komunikasi, namun juga untuk penggunaan yang lebih kompleks seperti menjaga hubungan antar individu. Bahasa yang digunakan oleh seseorang dapat merepresentasikan identitas penutur karena Bahasa dianggap sebagai aspek penting dalam identitas (Omoniyi dan White: 2006). Sehubungan dengan kaitan antara identitas dan Bahasa, penelitian tentang identitas dapat dilakukan bila terdapat penggunaan Bahasa seperti halnya dalam humor verbal. Humor verbal adalah salah satu jenis produk Bahasa yang berfungsi menciptakan efek jenaka dan menghibur para pendengarnya.

Penelitian ini bermaksud untuk menyingkap humor yang dituturkan oleh karakter-karakter dalam film "Jumanji: Welcome to The Jungle". Selain itu, tujuan dari penelitian ini juga untuk mengetahui identitas yang direpresentasikan oleh para karakter dalam film melalui humor-humor yang mereka bawakan. Data dari penelitian ini diperoleh dari cuplikan video film dan didukung dengan transkripsi data. Peneliti menonton, mengklasifikasikan, dan menganalisis data menggunakan dua teori yaitu; General Theory of Verbal Humor oleh Attardo (1994) dan Teori Identitas oleh Omoniyi (2006). Peneliti menilai penggunaan teori humor sangatlah diperlukan untuk menentukan apakah suatu ungkapan/ucapan dapat dikategorikan sebagai humor. Selain itu, penelitian ini menggunakan metode deskriptif kualitatif untuk menjawab rumusan masalah penelitian.

Temuan dari penelitian ini menunjukkan jika karakter dalam film Jumanji menghasilkan humor yang disebabkan oleh keganjilan dari lima *knowledge resources*, yaitu; *Script Opposition* (SO), *Logical Mechanism* (LM), *Target* (TA), *Language* (LA), dan *Situation* (SI). Temuan ini juga memperlihatkan bahwasanya karakter-karakter dalam film "JUMANJI" mencerminkan identitas mereka melalui kata-kata tertentu yang didukung oleh suara dan ekspresi wajah yang digunakan untuk menuturkan humor. Selain itu, beberapa karakter dalam film juga secara spontan mengubah identitas mereka saat mereka menggunakan kemampuan

khusus yang berarti identitas seseorang dapat berubah tergantung pada konteks dan lingkungan dimana mereka berada.



الملخص

الرئيسية الشخصيات على الفكاهية الكلمات خلال من الهوية تمثيل. ٢٠١٨. الغفار عبد أرفيان ، أريانتو مولانا في الإسلامية الجامعة ، الإنسانية العلوم كلية ، الإنجليزي الأدب قسم. أطروحة. "الأصدقاء" لأفلام Agus Eko Cahyono، M.Pd: المستشار. مالانج إبراهيم مالك

جمانجي ، اللفظية للفكاهة العامة النظرية ، الهوية ، الفكاهة :المفتاحية الكلمات

اتصال أداة مجرد على اللغة استخدام يقتصر لا. البعض بعضهم مع البشر فيه يتفاعل وسيطاً اللغة أصبحت من المستخدمة اللغة تمثل أن يمكن. الأفراد بين العلاقات على الحفاظ مثل تعقيداً أكثر لاستخدامات ولكن ، فيما (٢٠٠٦: White و Omoniyi) الهوية من هاما جانباً تعتبر اللغة لأن المتحدث هوية شخص قبل في وكذلك اللغة استخدام هناك كان إذا الهوية على البحوث إجراء يمكن ، واللغة الهوية بين بالعلاقة يتعلق ولترفيه بارعة تأثيرات خلق على تعمل التي المنتجات من واحد نوع هي اللفظية الفكاهة. اللفظية الفكاهة المستمعين.

"Jumanji: Welcome to The Jungle" فيلم في الشخصيات تروبيها التي الفكاهة عن الكشف إلى البحث هذا يهدف تمثلها التي الهوية معرفة أيضا هو الدراسة هذه من الغرض فإن ، ذلك إلى بالإضافة. "The Jungle" لقطات من الدراسة هذه من بيانات على الحصول تم. تجلبها التي الفكاهة خلال من الفيلم في الشخصيات النظرية: هما ، نظريتين باستخدام البيانات ويحلل ويصنف الباحث يراقب. البيانات نسخ وتدعمها الفيديو يقيم (٢٠٠٦) Omoniyi قبل من الهوية ونظرية (١٩٩٤) Attrado بواسطة اللفظية للفكاهة العامة على تصنيفهما يمكن الكلام / التعبير كان إذا ما لتحديد جداً ضروري الفكاهة نظرية استخدام أن الباحثون صياغة على للإجابة نوعية وصفية طريقة الدراسة هذه تستخدم ، ذلك إلى بالإضافة. الدعابة من أنهما البحث مشكلة.

خصوصيات عن الناجمة الفكاهة تنتج Jumanji فيلم في الشخصيات أن إلى تشير الدراسة هذه نتائج خصوصيات Script Opposition (SO)، Logical Mechanism (LM)، وهي ، الخمسة المعرفية الموارد Target (TA)، Language (LA)، Situation (SI). تظهر في الشخصيات أن أيضا النتيجة هذه تظهر. المستخدمة الوجه وتعبيرات بالصوت مدعومة معينة كلمات خلال من هويتهم تعكس "JUMANJI" عندما تلقائياً هويتهم بتغيير أيضاً الأفلام في الشخصيات بعض تقوم ، ذلك إلى بالإضافة. الفكاهة عن للتعبير فيها يتواجدون التي والبيئة للسياق وفقاً تتغير أن يمكن الشخص هوية أن يعني مما خاصة قدرات يستخدمون

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CHAPTER I

INTRODUCTION

This chapter provides background of the study which discusses the rationales of choosing the topic. In this chapter also provides research question, scope and limitation to border the study. Significance of the study provides the benefit of the study. Research methods consist of steps of data collection, research design, data and research instrument. Several key terms also provided to ease the reader in comprehending the study.

1.1. Background of Study

As human being as well as social creature, people naturally cannot live alone. They need other people in their lives. Since they depend on other people, they have to communicate in order to be able to live with them. Language has become the media for human to interact with others. Therefore, language becomes one of the most powerful emblems of social behavior since its use is a mean of communication (Wolfram, 1991). Additionally, another importance of language is people can establish and maintain their relationships with others in one community (Trudgill, 1963). One field which deals with the relationship of language and human society is called as sociolinguistics.

Sociolinguistics has become an increasingly important and popular field of study, as certain cultures around the world expand their communication base and intergroup and interpersonal relations take on escalating significance. The basic notion underlying sociolinguistics is quite simple. Language use symbolically

represents fundamental dimensions of social behavior and human interaction. Thus, it is sometimes shocking to realize how extensively we may judge a person's background, character, and intentions based simply upon the person's language, dialect, or, in some instances, even the choice of a single word. However, although the notion is simple, but the ways in which language reflects behavior can often be complex and delicate. Furthermore, the relationship between language and society is that from someone's language, the identity can be reflected. The way using language reflects someone personality, thinking, identity, value, feeling, meaning and knowledge (Gee, 1999; Barker et al, 2001; Coultas, 2013). It is also supported by Paltridge (2006) who states that everything we say and the way we speak will influence the language variety, social class, social network, and express our varieties of social identity.

Identity can be simply assigned as what somebody or something is. According to Hall (1997), identity employed to acknowledge people. It naturally determines what and how people represent themselves to other people and how they perceive each other. Identity itself can be reflected by the use of language such as in diction, pronunciation, accents, and so on. Identity has really close relation with the use of language as a tool of human communication and interaction. It is also supported by Harrison (as quoted in Omoniyi, 2006):

“Identity is generated through culture - especially language - and it can invest itself in various meanings: an individual can have an identity as a woman, a Briton, a Black, a Muslim. Herein lies the facility of identity politics: it is dynamic, contested, and complex.”

(Harrison, 1998:248)

During the past decades, the research on identity becomes one of the most crucial issues in many countries. Globalization has become one of the main causes of the growing problem of identity. Besides, diversity which exist in many places allow people construct their identity depend on the place and condition. Identity is no longer seen as something fixed and eternal. It is exemplified with some important features, in which those features have indicated its context of fluidity, multiplicity, fragmentation, socially, culturally, religiously, and politically (Susilowati, 2013). Therefore, identity could not depend on a context but many contexts allow community show another side of themselves in representing their identity.

In addition, Omoniyi (2006) proposed practical ways of exploring identity from sociolinguistics. One of the ways is determine the behavior at a certain time on a desired identity to realize leading-edge of identity and which identity is continued duration. It is deliberated using the ratio which is started from the beginning and classified during ongoing talks with point to imply (1) appropriate leading-edge of identity is placed, (2) what is removed, or (3) reasoned to allow eminence. To strengthen Omoniyi's concept, Dickerson (1996:21) also stated that "resolution lies in the utterance turn rather than activity as whole however does not resolve the problem in those situation in which multiple identities are articulated within the same utterance turn". Therefore, people are able to just not tell the truth to represent their identity. However, it does not work out the problem because what people represents their identity.

The present study attempts to discuss the scope of sociolinguistic in discussing identity representation through humor (humorous utterances). Humor

is essentially a diversion of the language used to ridicule the listeners and makes them laugh. Humor is formed due to the existence of a cultural behavior or manipulation of specific language elements, whether made verbally or with specific reference. Humor as a stimulus may generate an aesthetic effect, funny, and functional according to its user (Wijana, 1996: 3-16). Humor itself can be easily found in every media whether visual or audiovisual, and one of the most common media used to spread humor is film. Recently, almost every film produced by some film company has less or more humor touch. The function of this humor is to entertain the viewers, so the film will not look tedious, for instance “Jumanji: Welcome to the Jungle” film.

Jumanji: Welcome To The Jungle is 2017 American adventure comedy produced by one of the most popular film company in the world “Universal Studio”. The film is about four high school kids who discover an old video game console and are drawn into the game's jungle setting, literally becoming the adult avatars they chose. In order to finish the game and go back to the real life, they have to finish the mission and use the 3 lives they got properly.

The data of the present study are obtained from the humorous utterances produced by the characters in “Jumanji” film. There are few reasons why the researcher investigates the identity of characters in this film. Firstly, the researcher feels interested in the way people shape their identity while they are being humorous person considering that identity is fluid and someone can move in and out of their identity (Omoniyi, 2006). Another reason why the researcher chooses this topic is because there are still few researchers who discuss about the identity and humor, therefore the researcher wants to explore more about this two objects.

To have deeper understanding, some previous studies are used as guidance for the researcher to comprehend the humor and identity issue. Some researchers who had done the research about humor and/or identity are Hanib (2008), Will & Fecteau (2016), and Ferguson & Ford (2008).

The first previous study which discussed about humor and identity was conducted by Rania Habib (2008) entitled "*Humor and Disagreement: Identity Construction and Cross-Cultural Enrichment*". This study attempts to prove that humor can be a tool to enrich pragmatic and cultural knowledge among native English users. The second previous study conducted by Emily Regan Wills & André Fecteau (2016) entitled "*Humor and Identity on Twitter: #muslimcandyheartrejects as a Digital Space for Identity Construction*". This study attempts to discuss humor and identity which are found from the use of hashtag on twitter. The third previous study conducted by Mark A. Ferguson and Thomas E. Ford (2008) entitled "*Disparagement Humor: A Theoretical and Empirical Review of Psychoanalytic, Superiority, And Social Identity Theories*". In their study, the researchers attempt to discuss humor from several theories.

Nevertheless, the first previous study collects and analyzes the data using ethnography of communication approach. The researcher observes the humor from disparagement and teasing which are done by four international students. The second previous study determines the humor from a strong notion of what it means to be Muslim located in specific indexes that are closely tied to Muslimness, and combining with critical approach. The use of non-English words in the tweets such as Arabic and Urdu are used by the researcher to analyze the identity. Furthermore, the third previous study focus on reviewing some humor theories to

determine the best theory used for disparagement humor research. What makes the present study is different from the previous studies is this study attempts to discover identity reflected through humorous utterances in one of the most popular comedy film 2017 “JUMANJI: Welcome to The Jungle”. Besides, this study also uses two theories to discover the issue of identity in humor; those are GTVH (General Theory of Verbal Humor) and Identity theory. The researcher believes that GTVH theory becomes the concern of analyzing humor from linguistics point of view.

1.2. Research Problems

From the case above, to make systematic approach to solve the problem, this study is formulated by research question as follows:

- 1.2.1. How do the characters deliver their humor in “Jumanji: Welcome to the Jungle” film?
- 1.2.2. What kinds of identity are constructed by the characters in “JUMANJI” film through their humorous utterances?

1.3. Objectives of the Study

There are two primary objectives of this study in this research:

- 1.3.1. To discover the way of the characters in “JUMANJI” deliver or produce the humor.
- 1.3.2. To investigate what kinds of identity shaped by the characters in “JUMANJI: Welcome to the Jungle” film when they produce humorous utterances.

1.4. Significance of Study

This study provides theoretical contributions. Firstly, the researcher analyzes about identity in humor. Secondly, this study will focus only in on language used “JUMANJI” movie as the subject. Thirdly, this study using humor theory that is GTVH (General Theory of Verbal Humor) by Attrado (1994) to determine whether an utterances can be categorized as humor and identity theory by Omoniyi (2006) to discover what identity shaped by the characters in the film.

This research hopefully has some benefits for all students, especially for English Letter Department students. From this research, they are expected to be able to apply their knowledge and comprehend about humor and identity. Besides, this research expectantly can be used as reference materials for those who are interested in conducting research about humor or identity.

1.5. Scope and Limitation

This study will be narrowed merely on the issue of sociolinguistics specially an issue of identity in humor. This study will attempt to discover identity which is found only on the funny utterances spoken by the characters in “JUMANJI: Welcome to The Jungle” movie. The researcher will analyze the utterances which meet humour criteria based on GTVH (General Theory of Verbal Humour) theory by Attrado (1994). In addition, to discover the identity of the speaker, the researcher will use identity theory proposed by Omoniyi (2006).

The research limits the discussion only on verbal humour since the aims of this research is analyzing humour from linguistics point of view. However, some points such as facial expression and vocal cues that come along with the humorous utterances are still considered to support the identity analysis.

Furthermore, the researcher only focus on the humorous utterances produced by four main characters in the film. The researcher will not analyze some humorous utterances which are not spoken by the four main characters.

1.6. Research Method

1.6.1. Research Design

In this research, the researcher uses a qualitative approach which has some characteristics (Frankle & Wallen, 2009). Firstly, the natural setting is the direct source of data and the researcher is the key instrument in the research. The researcher does not need questionnaires or another instrument to collect the data. Secondly, qualitative data are collected in the form of words rather than numbers. The data source of this research is in the form of words because it is collected from the characters utterances in 'JUMANJI' film. Thirdly, qualitative research is concerned with process as well as product. In this research the researcher attempts to discover the relation between language in humor and identity and how the language itself can reflect the identity of the characters in the film.

In this research, the researcher uses descriptive method to present the finding of the research. By using the descriptive methods, the researcher can give more detail and deep explanation about identity in humor.

1.6.2. Data and Data Source

The data in this research are obtained from language or utterances spoken by the main characters in a 2017 entitled "*JUMANJI*". The researcher chooses this film to become the subject of the study because this film is one of the most watched and popular movies in 2017 ([IMDb, 2017](#)). This film was produced after

the success of the first JUMANJI film in 1995. This film is about four friends which are trapped in the video games that they found in the school's shed. The researcher considers that this film is unique because after they trapped in the games, all of them became someone different followed the characters they chose before entering the game. The change of the characters make them have different identity. Another reason why the researcher chooses this film is because this film is comedy adventure film which offers funny scene that can be used by the researcher to analyze the humour occurs in the film.

The data of this study are taken from the funny utterances expressed by characters in 'JUMANJI: Welcome to the Jungle' film. The film was obtained from SHINOKUN.ID (<http://shinokun.id/jumanji-welcome-to-the-jungle-2017/>) on 8th of March 2018. Besides, to avoid misinterpretation or mistranscription of the film, the researcher also downloaded the English subtitle of this film at Subscene (<https://subscene.com/subtitles/jumanji-welcome-to-the-jungle>).

1.6.3. Research Instrument

As the qualitative inquiry study, the key instrument employed in examining the document is the researcher himself (Creswell, 2009). In analyzing the identity reflected through humorous utterances in the data on the film "JUMANJI: Welcome to the Jungle", the researcher contributes his language competence to transcribe the uttered words and identify funny utterances produced by main characters in the film following by identifying their identity.

Besides, in analyzing the data, the researcher uses subtitle which has been downloaded as the utilized instrument to help and guide the researcher in transcribing the conversation as well as to avoid mistranscribed.

1.6.4. Data Collection

The data in this research is collected through several stages. Firstly, the researcher downloads the film of “JUMANJI” from SHINOKU ID webpage. After downloading the video, the researcher watches the video from the very beginning to the end of the video. Here the researcher does not only watch and enjoy the video, but the researcher focus on the language used as humor spur. The third step is after watching the video, the researcher transcribed the conversation which is spoken by the comics in the video. Then the last step is the researcher analyzes the data using the theory that has been decided.

1.6.5. Data Analysis

After the researcher watched and transcribe the conversation in the film, the researcher firstly divides the utterances into 2 groups; humorous utterances and non-humorous utterances. The humorous utterances is selected based on the interpretation on the researcher whether or not the utterances is funny. Secondly, the researcher only uses the humorous utterances which then will be analyzed using the GTVH (General Theory of Verbal Humor) by Attrado (1994). After that, the utterances which has been analyzed using GTVH theory will be analyzed again to discover identity of the speaker while expressing it. Here, the researcher uses the identity framework by Omoniyi (2008) as the reference. In addition, some utterances which do not meet criteria humour based on GTVH theory will be excluded.

1.7. Definition of Key Terms

To avoid misunderstanding, the researcher defines the following key terms below:

1. GTVH (General Theory of Verbal Humor) is theory suggested by Attardo (1994) as the revision of the previous theory of humor SSTH (Semantic Script Theory of Verbal Humor) by Victor Raskin (1985) to analyze humor from linguistics stand point.
2. Humor is sense of funniness that attach to human being
3. Identity is condition or character as to who a person or what a thing is
4. Sociolinguistics is one of linguistics field which concerned with language in social and cultural context, especially how people with different social identities (e.g. gender, age, race, ethnicity, class) speak and how their speech changes in different situations.
5. JUMANJI is a 2017 American adventure comedy film directed by Jake Kasdan and written by Chris McKenna, Erik Sommers, Scott Rosenberg, and Jeff Pinkner, from a story by McKenna.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses about the supporting theories of humor and identity, previous studies and some reference books and reliable sources that support the theory applied in this research.

2.1 Theoretical Review

2.1.1 Identity

Over the past decades the focus on identity in social sciences has increased massively. Before going deeper into detail explanation relating to the various issues about identity, the researcher will first take a look at its definition. According to Hall (1997), identity employed to acknowledge people. It naturally determines what and how people represent themselves to other people and how they perceive each other. This explanation appeals people to signify us as ‘someone’ who is later labeled, at least, with certain socio-cultural attachments. Identity is also relational as it is constructed through social interaction and symbolically marked (Block, 2007). This may occur in face-to-face interaction and electronically mediated communication with some varying degrees of shared beliefs, values, and practices. People can change identities to suit the need of moment. As stated by Omoniyi (2006) individual is able to move in and out of identity as identity is specifically fluid. Further, Omoniyi (2006) have suggested the expression of ‘code’ and all signifying, representing, and expressive codes that people read and interpret such as dress, dance, costume, religion, gender, youth,

ethnicity nation, music, talk, walk, and so on. Thus, people cannot make into identity as an end but as a code or tool which is owned by someone to response any circumstances which happened around him/her.

Based on explanation above, people also may represent their identity through nonverbal communication. Because, when people represent their identity, they do not only bend on their utterances but also how measure and respond against what happen on their circumstance. “Nonverbal communication is the process of using wordless message to generate meaning (Pearson, 2004:181)”. Such as body movement, facial expression, and vocal cues. With nonverbal communication, an identification context may comprise one or more action with one or more performance moments. Hence every situation is characterized by multiple positioning acts in which a cluster of identities are invoked and read but each varying in salience (Omoniyi, 2006).

2.1.2 Sociolinguistics of Identity

From sociolinguistics perspective, identity concerns with “the way in which people position or construct themselves and are positioned or constructed by other in socio cultural situation through instrumentality of language and reference to all of those variables that are identity markers for each society in the speech of its member” (Omoniyi and White, 2006:1). Therefore, language has long been recognized as an important aspect of cultural and personal identity. Language construct our life and it starts from an individual. How an individual uses his/her language(s) to communicate to other individual or in the society. We can assess and individual or society from the language(s) they use. Whether or not they use good language and how they use language in daily life.

In the field of sociolinguistics, identity can be more elaborated within the sociolinguistics limit. According to Omoniyi (2006), identity has six particular features. First, identity is not fixed, which means that identity is fluid and not permanent. Second, identity is constructed within established contexts and may vary from one context to another. This means that the identity is strongly influenced by the context acquired or built by someone. Third, identity that these context are moderated and defined by intervening social variables and expressed through language(s), which means that the identity does not stop at the context but also the environment and also the language used as communication tool. Fourth, that identity is a silent factor in every communicative context whether give prominence or not means when communicative situation lasts someone can choose between showing their identity or not. Fifth, identity informs social relationship and therefore also informs the communicative exchanges that characterized them. Identity is a characteristic that can be used as a sign for a person in social activity. The last is that more than one identity may be articulated in a given context in which case there will be dynamic of identities management means that one must be able to manage credentials that can changed as a marker itself in social interaction. However, within the sociolinguistics lens, identity is categorizable from variables which can be analogously collated with behaviors, in this sense, language behaviors (Susilowati, 2014).

Eventually, identity needs to explore more in any perspectives. Beside the complexity of people also influence the development of identity. Omoniyi (2006) proposes substantially practical ways of exploring identity from sociolinguistics perspectives. First of all, counting and setting out the numerical order in which

several identities are foregrounded in the course of action. Then written or verbal identity is determined, as well as presenting and coding of all identities in the whole situation is based on the needs of illustration. Second, to know which one is the advance and continued duration of identity, the action can be shared on a time scale when identity is mapped.

2.1.3 Humour

According to Raskin (1985; p.1-2), humour can be defined as something that is appreciated, enjoyed, and shared by all people to be funny. Something is funny when it belongs simultaneously to two different classes and is capable of being interpreted in two entirely different ways. When the humour begins to be told, the readers or the listeners get their first perception about the meaning of humour. Suddenly (usually at the end of humour), they realize that their perception is wrong, because of the unexpected meaning. Moreover, Raskin classifies humour as something funny when:

- 1) There is a presupposition that is shared by Speaker and hearer. If presupposition is thought of in terms of enablement, as one of those statements which should be true (or one of those conditions which should have taken place before) in order for the sentence in question to be meaningful, comprehensible, appropriate, etc., then many jokes can be demonstrated to be based on the knowledge of a presupposition shared by the speaker and the hearer(s). Thus, (1) would not be funny if the speaker and the hearer(s) did not share a certain presupposition which may be tentatively presented as (2):

(1). this girl reminds me of Dreyfus, the army does not believe in her innocence. (Freud, 1905, 75)

(2). Dreyfus was a French officer accused of treason. The army considered him guilty while many others thought he was innocent. He was tried, convicted and imprisoned.

- 2) There is an implicature that is produced by the speaker. If implicature is constructed as using a sentence not in its literal meaning then many jokes can be explained in terms of implicature. For instance, (3) seems to involve an implicature which has something like (4) as its literal meaning:

(3). “My wife used to play the violin a lot but after we had kids she hasn’t much time for that.” “Children are a comfort. Aren’t they?”

(4). Your wife cannot possibly play the violin well so it is a comfort to you that she does not anymore, and you owe it to your children.

- 3) There is a possible world that is evoked by the text. Possible worlds are understood in the usual superficial way as minor “impossible” deviation from the “real” world. For example:

A man objects to the price a prostitute has charged him, and attempts to have intercourse with her violently in and around her navel, shouting, “at these process, I am going to make my own god dam hole!”.

- 4) There is a speech act occurs. Austin (1962) define speech act as the action performed in saying something (as quoted in Cutting, 2008). Speech act can

be formulated as the sets of necessary and sufficient conditions for assertions, questions, promises, etc. for example:

Proposition Content: A proposition p or set of proposition P

Preparatory Condition:

1. S considers p or P appropriate to the situation
2. S is not committed to the literal truth of p or P

Example: I think your nose looks like a lump of truffle pate. It means that the speech act of joking happens in an appropriate situation which considered as usual or normal by the speaker but funny by the hearer.

2.1.4 Theories of Humour

Basically there are three fundamental theories on humour, the relief theory, the superiority theory, and incongruity theory. From the linguistics point of view, incongruity theory becomes the most popular chosen theory to analyse humour. However, the other theories need to be discussed in brief.

1) Relief/Release Theory

It is undeniable that the most passionate interest for humor research was firstly initiated by psychologist, thus, the earliest effort to formulate theories of humor were made in psychology field. Release humor can be seen as a way to remain sane. Release in term of humor theory is most commonly associated with Freud's work in *Jokes and Their Relation to Unconscious* (1960). The main premise behind humor encouraging relief is that the physical act laughing provides a way of venting nervous energy from emotion that are not accepted by the society.

2) Superiority Theory

Superiority theory concluded that laughter occurs as a reaction of to a feeling of sudden glory. This feeling is a reaction to inferior object/person/group, or inferior version of our-selves in the past. These inferior objects or characters are located in humor as the butt of the joke. Superiority theory indicates the use of humor by society to correct deviant behaviour (Attrado, 1994: 52)

3) Incongruity Theory

Incongruity becomes the most popular theories of humor due to the fact that humor arises from certain discrepancy in a situation, an unexpected 'glitch'. Raskin quotes Mindess and explains that in jokes "We are led a long one line of thought and then booted out of it". Incongruity theory proposes that in joke (or humorous situation) there are two incongruous elements which are also linked in a way. In other words, the elements should not be entirely incongruous or the humor will not be perceived (Raskin, 1985: 31-32). In incongruity theory, the audience member is led to expect a certain behaviour, statement, chain of events and then surprised and humor is produced by the misperception or unrecognized meaning.

4) SSTH (Semantic Script Theory of Humor)

The Semantic Script Theory of Humor (SSTH) proposes by Raskin (1985) utilizes the idea of script to describe the process of producing two or more interpretation from a humorous text. Each joke need two opposing script to display an opposition that is incongruous, and therefore humorous. "Script" is broadly defined as a structured chunk of information about lexemes and/or part of

the word. The SSTH can be summarized as to necessary and sufficient condition for a text to be funny”

- a) Each joke must contain two overlapping scripts (that is, the joke must be interpretable fully or in part, according to two different scripts);
- b) The two scripts must be opposed (that is, they must be the negation of each other, if only for the purpose of a given text), according to a list of basic opposition, such as real/unreal, normal/abnormal, possible/impossible, etc.

In simple way, it can be said that the basic notion of SSTH is that two interpretations are achieved from a joke, both are scripts. Those interpretations are often as a result of particular word or phrase, one of which is favored by the reader/hearer. This favored interpretation is placed or set in a part of the text which is affected by the reveal of a joke (usually placed in the last sentence/clause). The differences in the meaning of those two interpretation of a text/utterances result in incongruity, through its specific opposition (script-switch trigger).

For instance:

- a) Customer : “Why is the chop is very though?”
Waiter : “It’s a karate chop”

Second example is taken from Indonesian joke:

- b) *Suami* : “*Aduh, kepalaku pusing banget*”
Husband : “Oh, I’m so dizzy”
Istri : “*Sebentar, aku ambilin kampak*”
Wife : “Wait a moment, I’ll take you a *Kampak**.

Here, the wife is going to take *Kampak* which literally means Axe to cure her husband illness. However, *Kampak* that she means is not actually an axe, but she wants to give him medicate oil by *Kampak* brand. For someone who does not know this brand, the wife's utterance is obviously incongruous which may trigger humor.

5) GTVH (General Theory of Verbal Humor)

The General Theory of Verbal Humor (GTVH) is Attardo and Raskin's (1991) elaboration of SSTH to more sophisticated linguistic theory of humor (incongruity-resolution based). It means that it uses many linguistics area including (but not limited to) narrative theory, pragmatics, and stylistic (1994: 222). The GTVH aims at describing and analysing humorous texts of both types, with stronger emphasis on the second one. This is the reason why Attardo introduces a second kind of humorous line, the jab line (the first one being the punch line). A jab line is a word, a phrase or a sentence including a script opposition. Thus, jab lines are semantically identical to punch lines. Their main difference is their position: punch lines are always final in a humorous text, while jab lines may occur in any part of it except for the end. Therefore, their function is also different: punch lines disrupt the flow of the humorous text, while jab lines are fully integrated in it and indispensable to the development of its plot (Attardo 2001: 82–83). GTVH is meant at explaining the semantic efforts behind humour are brought into theory by the role of six Knowledge Resources (KR) parameters that provide the certain attributes of joke that can be compared between instances of humor for joke similarity, something which Attardo (1994) claims the theory dedicates a lot of efforts to. The KRs are script opposition (SO), the logical

mechanism (LM), the target (TA), the narrative strategy (NS), the language (LA), and the situation (SI) (Attrado. 1994: 223).

a) Scripts Opposition (SO)

The script opposition, which is the necessary requirement for humor: a humorous text is fully or partially compatible with two different and opposed scripts (Raskin, 1985).

b) Logical Mechanism (LM)

The logical mechanism, presenting the distorted and playful logic that causes the script opposition.

c) Target (TA)

The target, involving the persons, groups or institutions ridiculed by humour;

d) Situation (SI)

The situation, including the objects, participants, activities, places, etc. which is presented in the humorous text;

e) Narrative Strategy (NS)

The narrative strategy, referring to the text organization of the humorous text (narrative, dialogue, riddle etc.)

f) Language (LA)

The language, which is responsible for the exact wording of the humorous text.

Example: Here, Hwang as the narrator who tells his friends about what is being happen during his class. Once, there is biology test in one class which is held suddenly by the teacher without noticing her students. One student named Naoki is the cleverest student at class. So, he acts serenely when the teacher told that to the students. However, Hwang which is the laziest and naughtiest student at class feel worry and unready to do the test. The teacher described as the cruelest teacher at school. Hwang also dislikes Naoki because he thinks Naoki is too diligent. Yet, during biology test, Hwang asked Naoki's help:

Hwang: Now see, I was taking a biology test on Monday, it was my first class; there were me, *Dokkebi* and Anna and the teacher puts the three of us at the very back desks, one by one//

Friend 1 : Ahaa..

Hwang: I sit down and in front of me was Naoki//

Friend 2: Oh shit!

Hwang: I was absolutely unprepared. As the teacher asks me to start writing, I see the questions on the paper, elliptic circle, I push him, Naoki what is elliptic circle? *Hurry up Naoki, hurry up, hurry up Naoki*. And as I am writing now, on my desk there is only a piece of paper and a pen, nothing else, he gives me her whole notebook. *Copy, he says to me and she puts it on my desk and he leaves. ((Everybody laughs)). She turns his back on me putting the notebook open on my desk/*

The analysis of the humour found in this narrative suggests that the humour is based on Naoki's incongruous actions: he was slow to give an answer

to Hwang, while there was actually no time to waste. He left a notebook on the desk while they were having a test, instead of writing the answer on a small piece of paper and handing it to him furtively.

2.2 Jumanji: Welcome To The Jungle

Jumanji: Welcome To The Jungle is 2017 American adventure comedy produced by one of the most popular film company in the world “Universal Studio”. The film is about four high school kids who discover an old video game console and are drawn into the game's jungle setting, literally becoming the adult avatars they chose. What they discover is that ‘you don't just play Jumanji - you must survive it’. To beat the game and return to the real world, they have to go on the most dangerous adventure of their lives, discover what Alan Parrish (previous jumanji characters) left 20 years ago, and change the way they think about themselves or they will be stuck in the game forever. They all finally go back to the real life after finishing the mission of the game. There are 4 main characters in this film; those are:

1. Spencer/Dr. Smoulder Bravestone

Spencer is a high school student who love playing game so much. He is also good in academic and science. However, in the film he is described as weak and coward boy. That is the reason why he always do whatever Fridge (his childhood friend) orders to him, even though he does not want to do it. He is also bashful boy who cannot express feeling toward girl. After entering the game, he changes to be Dr. Smoulder Bravestone. Dr. Smoulder Bravestone is archaeologist and international explorer. He has already had expedition to some places in the world. Dr. Smoulder

Bravestone is really muscular and strong. He has strength, speed, fearless and some other talents. He also does not have weakness that makes him described as a perfect guy. His partner in doing expedition is Mouse Finbar.

2. Fridge/Mouse Finbar

Fridge is Spencer's friend. They have been being friend since they were kid. They study at the school and Fridge always gets Spencer to do his assignment. He is bigger and much stronger than Spencer. He will bully Spencer whenever he does not want to do what he said. Fridge is also member of football team at his school and quite popular among girl.

After entering game, Fridge changes to be Mouse Finbar. Finbar is a zoologist and weapon specialist. He is described as a short, fat and black guy. Even though he is a weapon specialist, but he is not strong and does not have fight ability. He just carries weapon for Dr. Smolder Bravestone who is his expedition partner. Moreover, Finbar also has some weaknesses such as speed, endurance and cake. Cake is his big weakness because whenever he eats cake, he will explode.

3. Bethany/ Dr. Shelly Oberon

Bethany is a pretty, popular and sophisticated high school girl. She seems like unable to live without her smartphone. She always upload her activities to social media and always try to stay connect with her virtual friends. She is also kind of self-centred person who only cares about herself. After entering game, she changes into Dr. Shelly Oberon who is a cartographer, cryptographer, archaeologist, and palaeontologist.

Bethany transforms from pretty girl to be an old and fat guy which makes her surprised when the first time she realized it. As cartographer and archaeologist, he is really good in reading map and decide the direction. He is also curvy genius. However, she lack of endurance as his weakness.

4. Martha/Ruby Roundhouse

Martha is a genius student her high school. She has really great reputation in academic record. She loves reading and only does activity which need thinking. She does not like PE (Physical Education) class because she think it is useless to be taught at school. She also does not like having fun which makes her does not have many friends. Besides, she also dislikes popular peers like Bethany and Fridge. After entering game, she changes into Ruby Roundhouse. Ruby Roundhouse is also called The Killer of Men because of her ability in fighting and mastering some self-defence technique such as *Karate*, *Tai Chi*, *Aikido* and dance fighting. Nevertheless, she cannot deal with venom that makes it as her big weakness.

2.3 Previous Studies

There are some researches which relate to the study of humor and/or identity. The first previous study which discussed about humor and identity conducted by Rania Habib (2008) entitled “Humor and Disagreement: Identity Construction and Cross-Cultural Enrichment”. Her study is about disagreement and humor intertwine to enrich pragmatic and cultural knowledge and display personal identity among near-native users of English in cross-cultural

communication. She accounts that that teasing and disagreement can be used jointly not only to establish relational identity display and development but also to reaffirm a preexisting one and to elaborate on topics that lead to scope expansion and acquisition of new notions that have not been encountered previously. The conversations create an atmosphere for scaffolding and learning, not only about language but also about other cultures and other peoples' behavior and pragmatics.

The second previous study conducted by Emily Regan Wills & André Fecteau (2016) entitled "Humor and Identity on Twitter: #muslimcandyheartrejects as a Digital Space for Identity Construction". In their work, they attempt to account that an ephemeral hashtag community can serve as a site of the construction of a common identity for participants, who have the ability, in that moment, to use humor and a set of common assumptions and knowledge to affiliate with others who both share their identity and agree with the value judgments contained in their practices. The grammatical tools of Twitter help construct the space in which this play can take place, just as the social practices of a coffee shop, masjid, or community center might. However the discursive practices that are then located in the digital space present a notion of what it means to be a diaspora Muslim, be they experiences they can identify with and issues they can share a criticism of.

Third, Mark A. Ferguson and Thomas E. Ford (2008) in their study entitled "Disparagement Humor: A Theoretical and Empirical Review of Psychoanalytic, Superiority, And Social Identity Theories" attempt to examine more about humor from three theoretical framework those are psychoanalytic, superiority theory and social identity theory. They compare their analysis of

humor using those 3 theoretical frameworks to answer their research question “Why disparagement humor is funny?”. The finding shows that the social identity theory is the most promising to answer their RQ because humor is most amusing to those individuals whose personal or social identity is enhanced in the particular social context.



CHAPTER III

FINDINGS AND DISCUSSION

This chapter presents the findings and discussion. The findings consist of the data presentation and the analysis of the data to answer the research questions. The result of the analysis is further discussed in the next part. The researcher divides the analysis into two parts, the first one analysis the humour using the theory which has already been determined, while the second analysis is about the issue of identity.

3.1 Data Findings

This study aims at analyzing identity through humorous utterances produced by main characters in “JUMANJI: Welcome to the Jungle” film. The theories uses in this analysis are GTVH theory by Attrado (1994) to analyse and determine whether or not some utterances can be categorized as humour and identity theory by Omoniyi (2006) to investigate the identity of the main characters while producing humour. The analysis of this study is based on research questions stated in Chapter I. The first research question aims to investigate the way the characters deliver their humours. Second research question aims to discover kinds of identity reflected by the main characters of JUMANJI film while they are being humorous dealing with the funny utterances they expressed. The data present for the humor analysis are divided into 10 data which went along with their own context. As well, there are 20 data present for the

identification of the identity. In order to simplify the process of identification, the researcher writes the humorous utterances in bold and italic word.

3.1.1 Analysis of Humor Produced by Characters in “Jumanji” film

Data 1 (00.18.36-00.19.34)

Fridge : Oh... What kind of stupid-ass.. Who are you?
 Spencer : Who are you?
 [Everyone gasps]
 Fridge : Who is she?
 [Everyone panting]
 Marthe : Who are you guys? Huh?
 Fridge : Okay, what the hell?
 [Bethany screams then crushes on Fridge]
 Bethany : God! Oh, my God!
 Fridge : Get off of me!
 Bethany : ***I am swing...What's wrong with my voice?***
 Fridge : ***Get off of me!***
 Bethany : ***Where am I?***
 Fridge : ***You're crushing me! Get off!*** What the hell? What happened to the rest of me? What is this? What is this on my back? What is this?
 Spencer : Oh, my God. Fridge?
 Fridge : Yeah, I'm Fridge. Who are you?
 Spencer : I'm Spencer.
 Fridge : What? The hell you are. What is going on? Huh?
 Spencer : I think... we're in the game.

Context of the data:

All the four Characters (Spencer, Fridge, Bethany, and Martha) just entered the game and they changed become the avatar they choose (Dr. Bravestone, Finbar, Dr. Sheldon, and Ruby Roundhouse). The game is set in the jungle where many raptors lives in. They do not recognize each other and look confused.

Analysis of the data:

The humor occurs in the conversation due to Bethany incongruous action that is SI (Situation) knowledge resource (KR). She is slow to realize that she changes from a cute and popular high school girl becomes a smart and old fat guy. When she falls from sky and crushes on Fridge she asks to herself “*what’s wrong to my voice?*” which means she is actually muddled to what just happened. She looks around and her face looks bit astonished after knowing she is in different place now as shows in the sentence “*Where am I?*”. Besides, she is also slow to realize that she crushes on Fridge. Fridge has already told her several times to move out of him, but she is seems confused to give respond to Fridge’s order.

Data 2 (00.19.07-00.20.53)

- Fridge : What the hell? What happened to the rest of me? What is this? What is this on my back? What is this?
- Spencer : Oh, my God. Fridge?
- Fridge : Yeah, I'm Fridge. *Who are you?*
- Spencer : *I'm Spencer.*
- Fridge : *What? The hell you are.* What is going on? Huh?
- Spencer : I think... we're in the game.
- Fridge : Sorry, excuse me?
- Martha : What are you talking about?
- Spencer : Somehow, I don't know how... I think we got, like, sucked into the game, and we've become the avatars that we chose. So it's me, Spencer, but yet I look and sound like Dr. Smolder Bravestone.
- Fridge : *You're telling me that you're Spencer?*
- Spencer : *Yes, yes, yes. That's it. Fridge, I'm Spencer.* Which means you're Moose Finbar. It says it right there on your vest. And... Martha?
- Martha : Yeah.
- Spencer : You're Ruby Roundhouse. And, Bethany, you're Professor Shelly Oberon. Only Shelly must be short for Sheldon.
- Bethany : *What are you talking about?*
- Martha : Oh, my God. Oh, my God, he's right.
- Bethany : *And you... you're Spencer? You?*
- Spencer : *Yes. Guys, I'm telling you. I am Spencer. I'm... Aah!*

[BIRD CALLS]

Fridge : *Yep, that's Spencer.*

Spencer : Whoa. Whoa!

Bethany : *So that means I... I'm...* (run toward the river)

Fridge : *Wait, Bethany. Bethany, don't!*

Bethany : *No! I'm an overweight, middle-aged man.*

Context of the data:

When all of them are confused to what just happened, Spencer tries to explain to his friends that actually all of them are in the game now. He attempts to explain that everyone has changed become the characters they choose before playing the game. However, his friends seems hard to believe in what Spencer said.

Analysis of the data:

The humor occurs in the conversation above due to the LM of the characters that is the mistrust of each characters to Spencer. Spencer has told them all that he (Dr. Bravestone) is Spencer. However, some of them do not believe it because of the significance change of him. What the other see from Spencer is he is a nerd and coward boy. Therefore Fridge says “*You're telling me that you're Spencer?*” and Bethany “*And you... you're Spencer? You?*” to show the expression of mistrust. Nevertheless, after Spencer is surprised by the bird call and he screams “*Ahh..*” all of them believe that he is indeed Spencer.

Another humor occurs in the conversation above due to Bethany incongruous action. When Spencer explain what just being happened, Bethany seems confused and ask back to Spencer “*What are you talking about?*”. Yet, the way she speaks (intonation) is still really girly even though she changed completely into guy. Also, the humor happen when Bethany is late to realize that

she actually transform into a guy. It proves by the expression “*So that means I... I'm...*” before finally she goes to the river bank to see what happened to her. She is really surprised to know her body has change from a slim, beautiful and young girl to be an old fat guy.

Data 3 (00.20.49-00.22.00)

Martha : Uh, I have a tattoo. My mom always said she'd kill me if I ever got a tattoo.

Fridge : What is this?

Spencer : I have one too. Sometimes.

Bethany : ***Wait a second. Where's my phone?***

[MOSQUITO BUZZES]

Martha : Aah. Why am I wearing this outfit in a jungle? Tiny, little shorts and a leather halter top. I mean, what is this?

Bethany : I look like a living garden gnome. Where is my phone? B

Fridge : Who cares?

Martha : We are in different bodies!

Spencer : ***It doesn't seem like the most pressing concern at this moment.***

Bethany : ***Really? You don't think this would be a good moment to make a call or text somebody or change your status to "stuck in a video game"?***

Spencer : All I'm saying is, I don't have my Claritin, okay? And I'm allergic to almost everything.

Fridge : ***Oh, no. You got allergies, Spencer? Huh? I don't have the top two feet of my body!***

Bethany : ***You guys, this can't actually be happening. Maybe we're all in a coma.***

Martha : ***Together? We're all in a coma together?***

Bethany : It's the only explanation. That old game machine must have electrocuted us, and now we're...

[HIPPO BELLOWS]

[ALL SCREAM]

Martha : Oh, my God, Bethany!

Fridge : Oh, my God, oh, my God!

Context of the data:

After Bethany realizes that she transforms into an old fat guy, she immediately remembers her phone. She asks her friends where her phone is, but

all of her friends do not know and not care about that since four of them completely changed into different people.

Analysis of the data:

The humor occurs on the conversation above is due to incongruous action of Bethany that is SI (Situation). She knows that all of them are trapped in the game and transformed into different people but she keeps asking about her phone. Spencer tells her that her phone is not really big concern on the situation they face now. However, Bethany has different opinion with spencer and responds *“Really? You don't think this would be a good moment to make a call or text somebody or change your status to stuck in a video game?”*. Bethany reaction is actually too over considering that they are in the jungle now and even though Bethany gets her phone back, it will not help at all since there will be no signal in the jungle. Another humor caused by SI also showed in Fridge’s utterances. Fridge (Finbar) reacts to Spencer utterance who says he is allergic in almost everything. Fridge thinks that Spencer complains is not really big deal regarding the significance change of him who transform to be masculine guy. In contrast, Fridge who used to be tall and masculine guy now change into short and fat guy that makes him little bit envy at Spencer.

Other humor occurs due to Bethany incongruous action that is LM. When all of them are arguing about what just happened to them, Bethany tells them that it might not be real. She says *“You guys, this can't actually be happening. Maybe we're all in a coma.”*. She thinks that all of them must be injured and be in the coma after playing an old game console. However, Martha thinks that Bethany’s thought really does not make sense because she thinks they should not meet when

they are in the coma now as well it is impossible to be in the coma together at the same time.

Data 4 (00.22.20-00.20.57)

[GAME CHIMES]

[GAME RUMBLES]

Bethany : Ow!

Fridge : What the...?

Martha : Bethany!

Fridge : What just...?

Martha : Are you okay?

Bethany : *That was so intense. I, like, can't even with this place.*

Fridge : What just happened to you?

Bethany : *I got eaten by a rhino, and then I fell, like, a thousand feet from the sky.*

Spencer : Yeah, that's what it looked like.

Fridge : *That was a hippo. They're omnivorous. They're fast as a horse over short distances, and they have the bite force of 8100 newton. How do I know this?*

Martha : You're an expert in zoology.

Fridge : What?

Bethany : *I'm still an old fat guy, right?*

Spencer : I'm afraid so

Context of the data:

After Bethany runs toward river bank, suddenly a big wild hippo attacks her and eats her. All her friends are surprised and not dare to help. Suddenly, there is a chime sounds and Bethany fall from above the sky.

Analysis of the data:

The humor of the conversation above occurs due to LM knowledge resource. After Bethany being eaten by the hippo, there is a game chimes which means a notification. Then, Bethany falls a thousand feet from the sky and said “*That was so intense. I, like, can't even with this place*”. Logically, people might die when they fall from a high place, but here Bethany is still alive and able to

speak. She also said *“I got eaten by a rhino, and then I fell, like, a thousand feet from the sky”* which means she remembers what just happened. Spencer who saw it justify Bethany’s utterance by saying *“Yeah, that’s what it looked like”*.

However, here Spencer says *Look like* that indicates he seems to be surprised and unbelieve that Bethany could survive.

Another humor also occurs due to SO (Script Opposition). Right after Bethany explained what just happened to her, Fridge responds to her utterance. He explained that Bethany were not eaten by rhino but a hippo as in the sentence *“That was a hippo. They’re omnivorous. They’re fast as a horse over short distances, and they have the bite force of 8100 newton”*. He explained in detail just like he knows everything about animal. The SO happen when he start saying *“How do I know this?”*. He said that because he realizes he is not good enough in academic and perhaps never study about that before. It is obviously opposed his first utterances because how could someone says something if he/she does not even know it. Afterwards Martha tells Fridge that he is zoology expert since they are in the game now. Other humor occurs in conversation is due to TA (Target). Here Bethany said *“I’m still an old fat guy, right?”* which is quite ridicule. The target is herself because she is still unbelieve that her body changes into an old fat guy.

Data 5 (00.24.05-00.25.11)

| | |
|---------|--|
| Martha | : Who are you? |
| NPC | : Nigel Billingsly at your service, Ruby Roundhouse, killer of men. Welcome to Jumanji. I've been so anxious for your arrival. As you know, Jumanji is in grave danger. We're counting on the four of you to lift the curse. |
| Fridge | : Curse? |
| Spencer | : What curse? |

Bethany : *Excuse me. Have you seen my phone anywhere?*
 NPC : *Professor Sheldon Oberon. Welcome to Jumanji. Nigel Billingsly at your service. I've been so anxious for your arrival.*

[WHISPERS]

Bethany : *What's with this guy?*
 Spencer : I think he's an NPC.
 Bethany : A what? English, please.
 Spencer : A non-player character. He's part of the game. So anything we ask him, he only has his programmed series of responses.

Fridge : Got it. It's all clear now.
 NPC : Franklin "*Mouse*" Finbar. Welcome to Jumanji.
 Fridge : It's *Moose*. It's not *Mouse*.
 NPC : *No, good sir. I'm quite sure it's Mouse.*
 Fridge : *Mouse?*
 NPC : A nickname given for your diminutive stature and adorable manner. I knew you'd be here. Dr. Bravestone doesn't go anywhere without his trusty sidekick.
 Fridge : Sidekick?
 NPC : Ever since Dr. Bravestone rescued you from the clutches of a warlord in the jungles of Peru, you've never left his side.
 Fridge : Right.

Context of the data:

All four characters are being chased by a giant hippo that ate Bethany before. They run away to avoid forest and keep themselves save. Then, someone is approaching and saving them from the hippo attack. That person is Nigel Billingsly, an NPC player who help them to complete the game.

Analysis of the data:

The humor occurs on the conversation above is due to Bethany and Nigel incongruous action. After being saved from the hippo by Nigel, she asks him about her lost phone. Yet, rather than giving answer to what Bethany questioned, He repeat his previous words as he said to Martha. Bethany then whispered "*What's with this guy?*" that indicates she is being confused toward Nigel action. Afterward, Spencer explains to her that Nigel is NPC (Non Player Character) and

he only answer what has been programmed to him. Another humor also occurs in the conversation between Nigel and Fridge. This humor occurs due to incongruity in LA (Language). When Nigel calls Fridge's name, he said "*Mouse*" rather than "*Moose*" which means a rat. Fridge who is bit astonished to hear that corrects Nigel spelling by saying "*It's Moose. It's not Mouse*". However, Nigel still stands on his opinion that it is indeed mouse and adds some reasons to support it.

Data 6 (00.30.25-00.33.09)

Spencer : Okay, *this is what I'm good at. Playing video games. It's what I do. It's literally the main thing that I do. Play a game like this, there'll be levels. In order to finish, you gotta complete all the levels. Levels are gonna get harder as we go along. We complete the levels... /*

Fridge : Do you even know where we're going?

Spencer : *Kind of.*

Fridge : *Kind of? Oh, that's good, then. We're in good hands.*

Spencer : Okay, the missing piece, I'm guessing.

Martha : That must be what we're looking for, the missing piece of the map.

Spencer : The problem is, there's nothing here.

Bethany : What do you mean? It's a map, just like he said. It's a map of Jumanji.

Martha : Cartography.

Bethany : What's that?

Martha : The study of maps. It was one of Professor Oberon's skills.

Spencer : Yes. That's right.

Bethany : Oh, so you can't see this, but I can?

Spencer : The characters we chose, we all have certain skills. So there's gotta be a way to access our...

[GAME CHIMES]

[GASPS]

Bethany : Oh!

Spencer : Wow.

Fridge : What'd you just do?

Spencer : *Strengths: Fearless. Climbing. Speed. Boomerang. Smoldering intensity.*

[SMOLDERING]

Fridge : *What the hell are you doing?*

Spencer : *What just happened?*

Bethany : *Um, you just smoldered.*

Spencer : Weakness. None?

Martha : How'd you do that? That, uh, list?

Spencer : Well, I just... I think I just pressed my enormous left pec.
 Fridge : *It's like the boob area. Let me show you.*
 Martha : *Get away from me.*
 Fridge : *At least press it in front of us. ...so we know exactly how*

[GAME CHIMES]

Martha : Strengths: Karate. T'ai chi. Aikido. Dance fighting?
 Dance fighting? Is that even a thing? Weakness: Venom.

[GAME CHIMES]

Bethany : Seriously? "Paleontology." What does that even mean?

Martha : Study of fossils, I think. That's kind of cool.

Bethany : Says the gorgeous karate badass to the old fossil guy who doesn't have any endurance.

[GAME CHIMES]

Fridge : I hate this game.

Martha : Weakness: Cake.

Fridge : *Yes, cake is my weakness. Along with speed and strength.*
 Huh... Strength is my weakness. Hey, can I...? *Quick question. How is strength my weakness? Somebody explain that to me. And why would I need speed?* Why would I need to be fast when I'm being chased by an enormous killer zebra or some shit in this dumb-ass hat?

Martha : You're also a good weapons valet.

Fridge : What does that mean?

Spencer : Well, I think it means you carry my weapons in your backpack, and you give them to me when and if I need them?

Context of the data:

After being saved from the hippo attack and being explained what to do by Nigel, all the four characters walk without any directions. Spencer who is accustomed to play games explain to his friends how to complete the game. Then Fridge asks him where actually they are going.

Analysis of the data:

The humor occurs because of Script Opposition (SO) of Spencer's utterance. When all his friends are astonished about what must do, he tries to convince his friends to keep calm and do exactly like what he said. He seemingly knows everything about the game. However, when Fridge asks him about the destination where they go, Spencer answers "*Kinds of*" that sounds dubious. Of

course the answer is contradict with his previous utterances that talk about how to finish the game. Fridge who doubts toward Spencer gives respond by saying “*Oh, that's good, then. We're in good hands*”. He actually does not intend to praise Spencer, but it is like he teases him.

Other humor also occurs due to TA. Here the target of humor is Spencer. When the others are busy talking about map and direction he tries to find button on his body to show the information about the character. He successfully finds it and read the information about Dr. Smoulders Bravestone that consist of strength and weakness. However, when he mention his last strength “*Smoldering intensity*”, he suddenly smoldering. Fridge looks weird at him and says “*What the hell are you doing?*”. Then Spencer who is unrealized about what he did answers “*What just happened?*”. Bethany tells him that he just smoldered. Spencer becomes TA because of his incongruous action of being unconscious smoldering.

Other humor also occurs in the conversation between Fridge and Martha. After Spencer successfully found button to show information about the character, Martha wants to know her info as well. She asks Spencer how to do it and Spencer tells her. Spencer says that to open the info, she has to press her left pec (left chest). Knowing that it is on the chest area, Fridge offers help to Martha. He said “*It's like the boob area. Let me show you.*”. Of course Martha knows that it is only Fridge strategy to be able to touch her boob. Martha then gets him to stay away from her. However Fridge who looks disappointed tries another ways by saying “*At least press it in front of us*”. Yet Martha does not listen to what he said.

Other humor occurs due to two causes, those are LM and SI (Situation). The humor caused by LM when Fridge mention his weakness which is written on

the information list. The list says that Fridge biggest weakness is cake. He thinks it does not make sense because how could cake make people die or injured. Then, the humor which is caused by SI raise when he mention the second weaknesses which say that he lacks of strength and speed. He also think that it does not make sense since he is the member of school football team. On other hand, considering that they are in the jungle now and there are so many wild raptors, how he could survive without strength and speed. This situation creates humor on the conversation above.

Data 7 (00.38.06-00.39.00)

Bethany : Oh! I think I'm having a coronary. I'm having difficulty breathing.
 Fridge : That was the most humiliating moment of my life.
 [GROANS]
 Fridge : Don't you do that again.
 Spencer : I took in a lot of water.
 [GASPING]
 Martha : They got me.
 Fridge : Oh, no.
 Spencer : Martha?
 Fridge : Wait, what just happened to her?
 Bethany : Is she dead? Did she die?
 Spencer : Wait a second
 [GAME CHIMES]
 [GAME RUMBLES]
 Fridge : What the hell is hap...? Ow! Get off of my back!
 Spencer : Are you okay?
 Martha : I think so.
 Fridge : *Off of me! Goodness gracious, get off!*
 Martha : I'm getting off of you.
 Fridge : *Anybody care if I'm okay? What am I, a human landing pad?*
 Spencer : That's what I thought. We each have three lives, guys.

Context of the data:

The conversation happen after they escaped for some hoodlums who try to take the jewelry that become the mission of the game. Even though they successfully escaped, but one of the (Martha) were shot by the hoodlums.

Analysis of the data:

The humor occurs on the conversation above is due to SI (Situation) KR. After being shot, Martha is suddenly disappear. All of them are surprised especially Bethany who asks if Martha is really dead. Eventually, a game chimes sounded and Martha falls down from the sky. While she steps on earth, he crush on Fridge. Then Fridge asks her to step away from him. However, Martha who just coming back to life is slow to give respond. Fridge says “*get off!*” several time till finally Martha stays away from him. Thereafter, Fridge says “*Anybody care if I'm okay? What am I, a human landing pad?*”. Fridge said so because whenever someone fall, he/she always crushes on him (the same situation when Bethany crush on him on the beginning).

Data 8 (00.39.49-00.41.30)

Martha : We better find the missing piece, then.
 Bethany : Okay. It looks like there's a village on the other side of this mountain. Maybe that's the bazaar.
 Spencer : Let's do it.
 Fridge : Wait. I gotta take a leak first.
 [SIGHING]
 Bethany : I've been dreading this all day, but so do I. Can I come with you and you show me how it's done? I may need your help.
 Fridge : Uh, yeah, sure. Yeah, I'm... I'll help you out.
 [CLEARS THROAT]
 Bethany : So how do we do this?
 Fridge : Uh. Easy. You just, uh... You unzip, take it out, fire away.
 Spencer : Remember to aim. It's very important.
 [GASPS]
 Bethany : ***My God, you guys, there is literally a penis attached to my body right now. Martha, come look at my penis!***

Martha : *No, thanks.*
 Fridge : This the first you've seen it?
 Bethany : Yes. I didn't wanna look.
 Fridge : I looked at mine the first 20 seconds here. I'm happy to report that I was able to bring one thing from the outside world. *Are you...? What are you doing? Are you looking?*
 Bethany : Sorry.
 Fridge : You don't look over!
 Spencer : Yeah, you never look. It's a thing.
 Bethany : Okay, good boy. We're gonna take this nice and slow, and nobody's gonna get hurt. Now what?
 Fridge : Now blast off.
 Spencer : And aim. Don't forget to aim.
 Fridge : What is with you and aiming? What happened?
 Spencer : Can we not talk about this?
 Bethany : *Wow, wow, wow! Oh, this is so much easier!*
 [LAUGHING]
 Fridge : It's cool, right?
 Bethany : *Yeah, because you have, like, a handle. The fact that I'm not instagramming this right now is insane.*

Context of the data:

After Martha coming back to life, all four characters plan to continue their journey. When they are in the conversation about which ways to take to reach the village, Fridge interrupts them and says that he wants to take a leak. Bethany who transforms into a guy says that she wants to take a leak as well. She asks Spencer and Fridge help to show her how to do it.

Analysis of the data:

The humor occurs on the conversation is due to SI KR. When Bethany wants to take a leak, she must unzip her pant and take her thing (penis) out. She is really surprised when the first time she saw it. She says *"My God, you guys, there is literally a penis attached to my body right now. Martha, come look at my penis!"* and seems unbelieve that she has a penis. She also offers Martha to look at her penis but Martha refuse it by saying *"No, Thanks!"*.

Other humor occurs due to Bethany incongruous action. When Spencer and Fridge are busy doing their business, Bethany silently look at their things. Fridge who realizes it then warns her by saying “*Are you...? What are you doing? Are you looking?*”. Fridge feels uncomfortable when someone looks at his penis even if it is a guy. Afterwards Bethany continue doing her business and she is startled knowing that taking leak is really easy for a guy. She says “*Oh, this is so much easier!*” because a guy has handle on his penis to hold while they are taking leak [everyone laugh]. She thinks that she must instagraming her penis. It is obviously something which is uncommon done by a guy.

Data 9 (00.47.48-00.49.21)

NPC : Rations! Get your rations!
 Bethany : Does anyone have any money? I'm literally starving.
 NPC : Rations! Get your rations! Rations!
 Spencer : *Guys, I think the game is trying to tell us to keep our health up. We need to eat.*
 [SMOLDERS]
 Fridge : Okay, stop doing that.
 Bethany : Oh, my God, this is so good. I haven't had *bread* since I was, like, 9.
 Martha : Are you serious?
 Bethany : How do you think I got these abs?
 Fridge : *Let me try some of that. Mm. Wait, what...?/ What is this?*
 NPC : *That's my famous pound cake.*
 Martha : *Cake?*
 Fridge : *Bethany, you said this was bread.*
 Bethany : *It's been so long, I forgot what it tastes like.*
 Fridge : *How do you forget what...? What's hap...Something happening to me?*
 Martha : No.
 Fridge : Am I... Am I shaking?
 Martha : Huh-uh.
 Fridge : Am I breaking out?
 Martha : No
 Fridge : Am I still black?
 Martha : Yes.
 Fridge : Okay. Okay, right? *We're fine. Everything is fine. Yeah, no, no, no, it's okay. It probably just meant that I love cake. That I couldn't resist it. Yeah. Hey, it's all good...*

[Explode]
 [Game Chimes]
 Fridge : Aw, What the hell?!
 Spencer : *Like I said, important to be discreet.*
 Fridge : *Hey, you also said eat.*
 NPC : Rations! Get your....
 Fridge : You better shut your ass up!

Context of the data:

All the four characters are finally success to reach the bazaar. When they arrive at the bazaar, there are so many people who sell food. All of them look hungry and think it is good idea to get some food to gain strength. They finally head to one of sellers who offer food freely.

Analysis of the data:

The humor on the conversation above occurs due to LA KR. When they head to one of the sellers in the bazaar, Bethany immediately grabs the food and eats it. She says “*The bread*” is really good. Martha still does not eat the food yet because she still worries toward something that Bethany calls as *bread*. Fridge who looks hungry then come over Bethany and tries the food too as in sentence “*Let me try some of that. Mm. Wait, what...? What is this?*” . However, when he tastes it he thinks that it is not a bread. He asks to the seller what actually the food that he just ate. The seller says that it is a pound *cake*. Martha and Fridge who know it feel surprised. Fridge later on asks Bethany by saying “*Bethany, you said this was bread*”. Bethany answers that it has been long time she does not eat bread so she forgets how it tastes like. Fridge then asks back how she could forget to differentiate cake and bread. Fridge who looks panic asks Martha if there is any change at him. Yet, Martha sees no changes on him. Fridge afterward says “*We're fine. Everything is fine. Yeah, no, no, no, it's okay. It probably just meant that I*

love cake. That I couldn't resist it. Yeah. Hey, it's all good...” and thinks that his weakness of cake is fake. However, he suddenly explodes and everyone in the bazaar are shocked.

Another humor occurs in the conversation above is due to SO (Script Opposition) of Spencer. When they approach the bazaar, they see so many foods there. They look starving because of the long journey and obstacles they have to face. Spencer thinks the game intendedly place the missing piece in the bazaar, so they can eat some foods and gain strength. However, after Fridge eats the food and explodes, he says something different with his previous utterance. He says “*Like I said, important to be discreet.*” to Fridge, while before he does not say anything about it. In fact, he instead gets Fridge to eat as what Fridge says “*Hey, you also said eat!*” that makes Fridge mad at him.

Data 10 (00.50.30-00.53.53)

- Spencer : So thinking there's a... A snake in there or something?
 Fridge : Yep. Sounds like a Bravestone thing to me.
 Spencer : Why would this be a Bravestone thing?
 Fridge : You're the mighty hero. You heard what he said. "Jumanji needs you." Now, get.
 [MUSIC PLAYS]
 Spencer : I don't wanna do this!
 Fridge : Just go...***Black mamba! That's a black mamba. A quarter milligram of its venom is enough to kill an adult. You'll feel a tingling sensation in your mouth and extremities, followed by a fever, foaming at the mouth and ataxia, which means loss of muscle control... How do I know that?***
 Martha : What do we do?
 Bethany : See anything else in there?
 Spencer : I didn't have time.
 Fridge : Oh, my God.
 Spencer : ***Okay. "Trust one another and never blink." Never blink.***
 Bethany : ***You guys, I think it's a staring contest.***
 Martha : What?

Fridge : What are you talking about?
 Bethany : Think about it. "Never blink"?
 Spencer : *Guys, I think she's right. At camp, they used to tell us if you see a rattlesnake, don't move. I think someone has to make direct eye contact and not blink.*
 Bethany : *And then Spencer will reach in and grab whatever else is in there.*
 Spencer : *What? Why me again?*
 Martha : Because you're Bravestone.
 Spencer : Okay, fine. Who's good at staring and not blinking?
 Bethany : I'm amazing at it.
 Martha : Then this is your moment.
 Fridge : Come on, Bethany.
 Bethany : Okay.
 Spencer : Just say when.
 Bethany : Now.
 [Snake Suddenly attacks]
 Spencer : What do we do?
 Fridge : You gotta defang it.
 Spencer : I gotta what?!
 Fridge : You gotta pull his mouth back from the blind spot to disorient it. But be very careful of the venom gland and the exposed secondary venom duct. And then you gotta snap its teeth out of its head.
 Bethany : I guess it wasn't a staring contest.
 Martha : "Trust each other and never blink."
 Fridge : You trusted me. You trusted me, and I defanged the snake. I did it. I did that. F
 Spencer : Yeah. Yeah, you did it.
 Martha : Thank you.
 Spencer : Oh, yeah. Sure.

Context of the data:

After Fridge explodes and goes back to life, there is a kid who reaches them. He guides them to find the missing piece they look for. He shows them a big basket and gives them clue what must do before opening the basket.

Analysis of the data:

The humor raises in the conversation above is due to SO (Script Opposition) KR. When Spencer begins to open the basket's cover, there is a giant

snake comes out of the basket. Everyone is surprised, while Fridge tells his friends information of the snake in detail. He says *“Black mamba! That's a black mamba. A quarter milligram of its venom is enough to kill an adult. You'll feel a tingling sensation in your mouth and extremities, followed by a fever, foaming at the mouth and ataxia, which means loss of muscle control”*. However, after explaining to his friends about Black Mamba, he is confused and questions to himself how he could know about all of it. This is the same situation as when he explains about hippo to Bethany right after she is attacked by it.

Other humor occurs in the conversation is due to Bethany and Spencer incongruity that is SI KR. When Spencer tries to remind his friends about the clue, Bethany thinks that in order to get the missing piece in the basket, they need to have staring challenge with the snake as in the sentence *“You guys, I think it's a staring contest.”* Spencer afterwards correct Bethany's utterance since the clue says *“never blink”*. Bethany also says that Spencer should take something inside the baskets after someone has eye contact with the snake. Spencer who hears that feel annoyed by saying *“What? Why me again?”* although finally he accept that request. Bethany then becomes the person who has staring contest with the snake. However, when she starts staring at the snake's eye, the snake begins to attack and all of them are surprised. Therefore, Bethany and Spencer misunderstand about the clue of the mission and take wrong action to solve it. Their action could trigger funniness for those who watch it.

3.1.2 Analysis of Identity of the Characters in “Jumanji” film through Humorous Utterances

After analyzing and determining some utterances can be categorized as humor using GTVH theory, the researcher afterwards analyze the humorous utterances using identity theory to discover the characters' identity while producing humor. The result of the analysis is as follows.

Data 1

| | |
|---------------------|---|
| Bethany/Dr. Sheldon | : <i>God! Oh, my God!</i> |
| Fridge/Finbar | : Get off of me! |
| Bethany/Dr. Sheldon | : <i>I am suing...What's wrong with my voice?</i> |
| Fridge/Finbar | : <i>Get off of me!</i> |
| Bethany/Dr. Sheldon | : <i>Where am I?</i> |
| Fridge/Finbar | : <i>You're crushing me! Get off!</i> |

Analysis : On Data 1, Dr. Sheldon uses interjection words such as “*Oh my god!*” which indicates his identity still as Bethany, a popular high school girl. Moreover while saying his utterance, his intonation is legitimately girly. Another indication he builds identity as Bethany is on the utterance “*I am suing...What's wrong with my voice?*”. He feels astonished about his voice which suddenly changes from sultry and silky voice becomes low and gentle. Afterwards, on Finbar utterance “*You're crushing me! Get off!*” indicates he builds identity as Fridge, a popular football member at school. His word “*get off!*” shows he is still rude and rough person just like in the real world.

Data 2

| | |
|------------------------|--|
| Fridge/Finbar | : You're telling me that you're Spencer? |
| Spencer/Dr. Bravestone | : <i>Yes, yes, yes. That's it. Fridge, I'm Spencer.</i> Which means you're Moose Finbar. It says it right there on your vest. And... Martha? |
| Martha/Ruby | : Yeah. |
| Spencer/Dr. Bravestone | : You're Ruby Roundhouse. And, Bethany, you're Professor Shelly Oberon. Only Shelly must be short for Sheldon. |

Bethany/Dr. Sheldon : *What are you talking about?*
 Martha/Ruby : Oh, my God. Oh, my God, he's right.
 Bethany/Dr. Sheldon : *And you... you're Spencer? You?*
 Spencer/Dr. Sheldon : *Yes. Guys, I'm telling you. I am Spencer. I'm... Aah!*

[BIRD CALLS]
 Fridge/Finbar : *Yep, that's Spencer.*

Analysis : On Data 2, Spencer at first reflects identity as Dr. Smolder Bravestone from the way he talks. When he tells to his friends that he is spencer in the sentence “*Yes, yes, yes. That's it. Fridge, I'm Spencer*”, his sound changed becomes more mainly and gentle. Therefore, none of his friends believe that he is indeed Spencer. Bethany who transform into Dr. Sheldon also does not believe in him by saying “*What are you talking about*” and “*And you... you're Spencer? You?*”. She repeats the word “*You*” to express her mistrust toward Spencer. While saying her utterance, she still reflects the identity of Bethany from the intonation she used and the sound she made. Dr. Bravestone/Spencer reveals his true identity after he was surprised by the bird calls. When he says “*I'm... Aah!*” Fridge finally believe that he is Spencer since Spencer is a coward guy.

Data 3

Spencer/Dr. Bravestone : Whoa. Whoa!
 Bethany/Dr. Sheldon : *So that means I.. I'm...* (Runs toward the river bank)
 Fridge/Finbar : Wait, Bethany. Bethany, don't!
 Bethany/Dr. Sheldon : *No! I'm an overweight, middle-aged man.*

Analysis : On Data 3, Dr. Sheldon (Bethany) at first does not realize that her body actually changed into a guy. His first utterance which says “*So that means I.. I'm...*” indicates his ignorance to what just happened. He eventually runs into river bank and look at himself from the water. After seeing himself, he says “*No! I'm an*

overweight, middle-aged man” which mean he is shock and disappointed seeing the changes of her body. The utterance also shows his identity as Bethany, a popular high school girl who cares too much on the appearance.

Data 4

- Martha/Ruby : Uh, I have a tattoo. My mom always said she'd kill me if I ever got a tattoo.
- Fridge/Finbar : What is this?
- Spencer/Dr. Bravestone : I have one too. Sometimes.
- Bethany/Dr. Sheldon : ***Wait a second. Where's my phone?***
- [MOSQUITO BUZZES]
- Martha/Ruby : Aah. Why am I wearing this outfit in a jungle? Tiny, little shorts and a leather halter top. I mean, what is this?
- Bethany/Dr. Sheldon : I look like a living garden gnome. Where is my phone?
- Fridge/Fibar : Who cares?
- Martha/Ruby : We are in different bodies!
- Spencer/Dr. Bravestone : ***It doesn't seem like the most pressing concern at this moment.***
- Bethany/Dr. Sheldon : ***Really? You don't think this would be a good moment to make a call or text somebody or change your status to "stuck in a video game"?***
- Spencer/Dr. Bravestone : All I'm saying is, I don't have my Claritin, okay? And I'm allergic to almost everything.

Analysis : On Data 4, Dr. Sheldon reflects identity as Bethany, a popular high school girl who always sticks with her smartphone. It shows in his language that he ask about his phone although all of them are trapped in unknown place (Jungle) as in the sentence “*Where’s my phone*”. Another indication that he builds identity as Bethany is the word “*Status*” in his utterance since Bethany is socialholic (person who is addicted and really active in social media). The word “*Status*” is commonly found in social media such as Facebook, WhatsApp, path and many others. The same situation also happens to Dr. Bravestone who reflects identity as Spencer Gilphin. Spencer is known as someone who is good in

academic and also a coward. His utterance who says “*It doesn't seem like the most pressing concern at this moment*” indicates he is being rational regarding to the condition they face now. He thinks the lost of Bethany’s phone is not big concern for them who trapped in the jungle. Additionally, he says his utterance with low intonation like he is afraid to express his opinion.

Data 5

| | |
|------------------------|--|
| Spencer/Dr. Bravestone | : All I'm saying is, I don't have my Claritin, okay? And I'm allergic to almost everything. |
| Fridge/Finbar | : <i>Oh, no. You got allergies, Spencer? Huh? I don't have the top two feet of my body!</i> |
| Bethany/Dr. Sheldon | : <i>You guys, this can't actually be happening. Maybe we're all in a coma.</i> |
| Martha/Ruby | : <i>Together? We're all in a coma together?</i> |
| Bethany/Dr. Sheldon | : It's the only explanation. That old game machine must have electrocuted us, and now we're... |
| [HIPPO BELLOWS] | |
| [ALL SCREAM] | |
| Martha | : Oh, my God, Bethany! |
| Fridge | : Oh, my God, oh, my God! |

Analysis : On Data 5, Dr. Finbar reflects identity as Fridge, a popular guy who is also a member of school football team. It shows from his language that he used in utterance which contains about complain to the change he experience now. In his utterance he says “*I don't have the two top of my body*” which indicates he actually feels disappointed with his changes since he used to be a tall guy in the real world. Besides, the vocal cue and the intonation he used also becomes the point he reflects the identity of Fridge.

Next, Dr. Sheldon reflects identity as Bethany, a socialholic high school girl. His utterance who says all of them are in the coma together really does not fit with his present occupation as scientist. If he build identity as Dr. Sheldon, he will

not have speculation like that. Besides, the intonation and facial expression he used while saying his utterance is really girly. Afterwards, Ruby Roundhouse on the conversation above reflects identity as Martha. Her respond toward Dr. Sheldon's utterance who says that all of them are in the coma indicates that she represent identity as Martha, a school girl who is really good in academic. Dr. Sheldon (Bethany) speculation is not logic and it totally does not make sense.

Data 6

| | |
|------------------------|---|
| Martha/Ruby | : Are you okay? |
| Bethany/Dr. Sheldon | : <i>That was so intense. I, like, can't even with this place.</i> |
| Fridge/Finbar | : What just happened to you? |
| Bethany/Dr. Sheldon | : <i>I got eaten by a rhino, and then I fell, like, a thousand feet from the sky.</i> |
| Spencer/Dr. Bravestone | : Yeah, that's what it looked like. |
| Fridge/Finbar | : <i>That was a hippo. They're omnivorous. They're fast as a horse over short distances, and they have the bite force of 8100 newton. How do I know this?</i> |
| Martha/Ruby | : You're an expert in zoology. |
| Fridge/Finbar | : What? |
| Bethany/Dr. Sheldon | : <i>I'm still an old fat guy, right?</i> |

Analysis : On Data 4, after being eaten by a hippo and coming back to life, Martha asks Bethany about her condition. Bethany answers "*That was so intense. I, like, even can't with this place*" that indicated she is kind of person who does not like adventure. Through her utterance as well, she unconsciously construct identity as Bethany even though she changed already become Dr. Sheldon who is a cartographer. She also explains to her friends what just happened by saying "*I got eaten by a rhino, and then I fell, like, a thousand feet from the sky*". Here, the way she speaks is literally so girly and she cannot differentiate between rhino and hippo. If she constructs an identity of Dr. Sheldon, she should know that she has

just eaten by a hippo and not a rhino. Fridge who listens to Bethany explanation then reacts and replies that it was not a rhino by saying “*That was a hippo. They're omnivorous. They're fast as a horse over short distances, and they have the bite force of 8100 newton. How do I know this?*”. This statement indicates that Fridge constructs two identities those are as him (Fridge himself) and Moose Finbar. At the beginning of his utterance, he reflects an identity of Moose Finbar, an expert in zoologist. It proves by his utterance which explain about hippo in detail. However, in the end his utterance he says “*How do I know this?*” which shows that he changes his identity to be Fridge, a member of football player who is not good in academic field. He unconsciously changes his identity without realizing it. It seems that the character change their identity when their ability is needed in particular circumstance in the game.

Data 7

| | |
|------------------------|--|
| Bethany/Dr. Sheldon | : <i>Excuse me. Have you seen my phone anywhere?</i> |
| NPC | : Professor Sheldon Oberon. Welcome to Jumanji. Nigel Billingsly at your service. I've been so anxious for your arrival. |
| [WHISPERS] | |
| Bethany/Dr. Sheldon | : <i>What's with this guy?</i> |
| Spencer/Dr. Bravestone | : I think he's an NPC. |

Analysis : Even though all of them are trapped in the jungle, Bethany still attempts to find his mobile phone. After being saved from the hippo attack by Nigel, she asks him whether or not he knows where her phone is. Bethany still reflects her identity as a popular high school girl who is always attached with mobile phone. Unfortunately, Nigel’s answer is unrelated to what Bethany questioned. He says the same thing as he said to Martha. Then, Bethany looks

strange at him and whispers to her friends asking what is wrong with the person she talks to. Spencer who hears Bethany's whisper then tell her that Nigel is an NPC.

Data 8

NPC : Franklin "**Mouse**" Finbar. Welcome to Jumanji.
 Fridge/Finbar : It's **Moose**. It's not **Mouse**.
 NPC : **No, good sir. I'm quite sure it's Mouse.**
 Fridge/Finbar : **Mouse?**

Analysis : After saving four of them from the hippo attack, Nigel says some words to address them include to Fridge who transforms into Moose Finbar.

However, when Nigel calls his name, rather than saying Moose Finbar Nigel calls him Mouse Finbar that makes Fridge quite surprised. Fridge afterwards tells him that it is pronounced as Moose. However, Nigel is sure that it is indeed Mouse.

From the conversation between two of them, Fridge reflects identity as Moose Finbar. He looks annoyed whenever someone change or mispronounce his name.

He also emphasizes that on the utterance "**It's Moose. It's not Mouse.**"

Data 9

Spencer/Dr. Bravestone : Okay, **this is what I'm good at. Playing video games.** It's what I do. It's literally the main thing that I do. Play a game like this, there'll be levels. **In order to finish, you gotta complete all the levels. Levels are gonna get harder as we go along. We complete the levels... /**

Fridge/Finbar : Do you even know where we're going?
 Spencer/Dr. Bravestone : **Kind of.**
 Fridge/Finbar : **Kind of? Oh, that's good, then. We're in good hands.**

Spencer/Dr. Bravestone : Okay, the missing piece, I'm guessing.

Analysis : On Data 7, Spencer tells his friends how to finish the game. Here he says that they have to complete levels to get into the next stage. This statement indicated he constructs his identity as Spencer, an ordinary high school boy who likes playing games even though in this situation he changed into Dr. Bravestone. His identity as Spencer also can be seen from the words he used as in the sentence “*This is what I’m good at. Playing video games*”. He clearly states that he is good at video game in his utterance just like Spencer. Besides, the diction he used such as “*Level*” which is commonly found in video games strengthen the fact that he indeed represents identity as Spencer. Eventually, Fridge asks him whether he knows where they are going. Spencer answers “*Kind of*” which sounds dubious. Fridge then says “*Kind of? Oh, that’s good, then. We’re in good hands.*” To tease Spencer for the smarty pants behavior that he did. It shows from the intonation he uses when he expresses the utterance. Fridge utterance reflects his identity as Fridge himself who likes to insult Spencer considering the fact that in the real life they are not really intimate friend.

Data 10

| | |
|------------------------|--|
| Bethany/Dr. Sheldon | : Oh! |
| Spencer/Dr. Bravestone | : Wow. |
| Fridge/Finbar | : What’d you just do? |
| Spencer/Dr. Bravestone | : <i>Strengths: Fearless. Climbing. Speed. Boomerang. Smoldering intensity.</i> |
| [SMOLDERING] | |
| Fridge/Finbar | : <i>What the hell are you doing?</i> |
| Spencer/Dr. Bravestone | : <i>What just happened?</i> |
| Bethany/Dr. Sheldon | : <i>Um, you just smoldered.</i> |

Analysis : On Data 8, when Spencer reads the information list about his character, he reflects the identity of Dr. Bravestone. It shows when he mention his

strength that is *smoldering intensity*, he immediately smolders in front of his friends. Fridge who is next to him looks strange at him and asks “*What the hell are you doing?*”. Fridge’s utterance wises up Spencer who just smoldered. Spencer eventually says “*What just happened?*”. Here, Spencer change his identity become himself. As explained in previous data, each characters seemingly change their identity when they uses their ability in particular circumstance and it happened unconsciously. Bethany tells Spencer that he just smoldered. Bethany reflects identity of herself regarding his facial expression which looks happy and interested when Spencer smoldered. As popular high school girl, she definitely feels cheerful whenever she sees a charming and sexy guy.

Data 11

| | |
|------------------------|---|
| Martha/Ruby | : How'd you do that? That, uh, list? |
| Spencer/Dr. Bravestone | : Well, I just... I think I just pressed my enormous left pec. |
| Fridge/Finbar | : <i>It's like the boob area. Let me show you.</i> |
| Martha/Ruby | : <i>Get away from me.</i> |
| Fridge/Finbar | : <i>At least press it in front of us. ...so we know exactly how</i> |
| [GAME CHIMES] | |
| Martha/Ruby | : Strengths: Karate. T'ai chi. Aikido. Dance fighting? Dance fighting? Is that even a thing? Weakness: Venom. |

Analysis : On Data 9, Martha looks curious on how to show the information list of the characters. She asks Spencer how to do it and he tells her that she must press her left chest. Knowing that it is around chest area Fridge offers help to Martha. He says “*It's like the boob area. Let me show you*”. He actually does not intent to help Martha, but it is more like Fridge strategy to be able to touch Martha’s boob. Also, when Martha refuses his help, he does not surrender and

persuade Martha to press it in front of him as in the utterance “*At least press it in front of us...*”. Those utterances indicate Fridge builds identity as he himself, a member of school football team. Since football team member is quite popular around the school area, it becomes Fridge behavior to play around with some girls. On the other hand, Martha refused Fridge offers by saying “*Get away from me*”. Here, she actually reflects identity of her herself as well as Ruby Roundhouse. She reflects the identity of Martha regarding the fact that she does not like popular person just like Bethany and Fridge. Then, she reflects the identity of Ruby Roundhouse since she has name the Killer of men which means she is not easy to be approached.

Data 12

| | |
|------------------------|--|
| Fridge/Finbar | : I hate this game. |
| Martha/Ruby | : Weakness: Cake. |
| Fridge/Finbar | : <i>Yes, cake is my weakness. Along with speed and strength.</i> Huh... Strength is my weakness. Hey, can I...? <i>Quick question. How is strength my weakness? Somebody explain that to me. And why would I need speed?</i> Why would I need to be fast when I'm being chased by an enormous killer zebra or some shit in this dumb-ass hat? |
| Martha/Ruby | : You're also a good weapons valet. |
| Fridge/Finbar | : What does that mean? |
| Spencer/Dr. Bravestone | : Well, I think it means you carry my weapons in your backpack, and you give them to me when and if I need them? |

Analysis : On Data 10, Fridge reads his weakness which sound nonsense to him. His weakness is cake along with strength and speed as he states in the sentence “*Yes, cake is my weakness. Along with speed and strength*”. On the next utterance he says “*Quick question. How is strength my weakness? Somebody*

explain that to me. And why would I need speed?”. Here, he constructs identity as Fridge since he cannot accept his weakness on the new character. His facial expression and the intonation he used also show disappointment toward the list. He eventually questioned “*How is strength my weakness*” which means as a football player, strength is necessary and the weakness mentioned is totally joke and irrational.

Data 13

- Fridge/Finbar : What the hell is hap...? Ow! Get off of my back!
- Spencer/Dr. Bravestone : Are you okay?
- Martha/Ruby : I think so.
- Fridge/Finbar : ***Off of me! Goodness gracious, get off!***
- Martha/Ruby : I'm getting off of you.
- Fridge/Finbar : ***Anybody care if I'm okay? What am I, a human landing pad?***

Analysis : On Data 11, Fridge again reflects identity as himself. His utterance “*Off of me! Goodness gracious, get off!*” show his own character which is bit rude. On his second utterance he says “*Anybody care if I'm okay? What am I, a human landing pad?*” indicates his feeling of disappointment because none of his friends care about him.

Data 14

- Bethany/Dr. Sheldon : So how do we do this?
- Fridge/Finbar : Uh. Easy. You just, uh... You unzip, take it out, fire away.
- Spencer/Dr. Bravestone : Remember to aim. It's very important.
[GASPS]
- Bethany/Dr. Sheldon : ***My God, you guys, there is literally a penis attached to my body right now. Martha, come look at my penis!***
- Martha/Ruby : ***No, thanks.***

Fridge/Finbar : This the first you've seen it?
 Bethany/Dr. Sheldon : Yes. I didn't wanna look.

Analysis : Bethany is asking for help to Fridge and Spencer to tell him the way to take leak since his body transformed into a guy. Fridge tells her that it is really simple. She just needs to unzip her pants, take her thing out and fire it away. When Bethany does what Fridge order, she feels astonished and says “*My God, you guys, there is literally a penis attached to my body right now. Martha, come look at my penis!*”. Here, Bethany reflects an identity as herself (a high school girl). She says “*My god..*” which indicates she is happy as well as surprised when she sees penis attached on her body. She also offers Martha to look at her penis and that is something which man will have never done.

Data 15

Fridge/Finbar : You don't look over!
 Spencer/Dr. Bravestone : Yeah, you never look. It's a thing.
 Bethany/Dr. Sheldon : Okay, good boy. We're gonna take this nice and slow, and nobody's gonna get hurt. Now what?
 Fridge/Finbar : Now blast off.
 Spencer/Dr. Bravestone : And aim. Don't forget to aim.
 Fridge/Finbar : What is with you and aiming? What happened?
 Spencer/Dr. Bravestone : Can we not talk about this?
 Bethany/Dr. Sheldon : *Wow, wow, wow! Oh, this is so much easier!*
 [LAUGHING]
 Fridge/Finbar : It's cool, right?
 Bethany/Dr. Sheldon : *Yeah, because you have, like, a handle. The fact that I'm not instagramming this right now is insane.*

Analysis : When Fridge and Spencer are doing their business Bethany silently attempt to see other thing (penis). Fridge and Spencer who just realized that tell her that it is forbidden to look at other thing while taking leak. Bethany then asks what she should do after unzipping and taking out her thing. Fridge orders her to blast off. Bethany looks happy when finally he succeed taking leak. She says “*Wow, wow, wow! Oh, this is so much easier!*” that express her joyful feeling. Fridge then says that is “it’s cool right”. Bethany answers “*Yeah, because you have, like, a handle. The fact that I’m not instagramming this right now is insane.*” Both Bethany utterances shows that she builds an identity of her herself since she gets new experience in taking leak. It proves from her utterance “*Oh, this is so much easier*”. Afterwards, she also says the word “*Instagramming*” which is clearly emphasized her identity as a popular high school girl who loves updating status on social media.

Data 16

- Bethany/Dr. Sheldon : Oh, my God, this is so good. I haven't had *bread* since I was, like, 9.
- Martha/Ruby : Are you serious?
- Bethnay/Dr. Sheldon : How do you think I got these abs?
- Fridge/Finbar : *Let me try some of that. Mm. Wait, what...?/ What is this?*
- NPC : *That's my famous pound cake.*
- Martha/Ruby : *Cake?*
- Fridge/Finbar : *Bethany, you said this was bread.*
- Bethany/Dr. Sheldon : *It's been so long, I forgot what it tastes like.*
- Fridge/Finbar : *How do you forget what...? What's hap...Something happening to me?*
- Martha/Ruby : No.

Analysis : On Data 14, Bethany who looks hungry come over the seller shop, grabs some foods and eats them. Bethany says that the *bread* is really good. Fridge who also feels hungry comes toward Bethany and grab the food too. However, Fridge think that the food is not a bread. He then asks to the seller what actually he ate. The sellers replies that the food is a pound *cake*. Fridge who knows it feels shocked and blames Bethany. He says “*Bethany, you said this was bread*” and Bethany answers “*It’s been so long, I forgot what it tastes like*”. Fridge then replies “*How do you forget....*”. From the conversation, Bethany reflects her identity as herself and not as Dr. Sheldon. It supports by her error when she calls the food bread rather than cake. Moreover, she also says that the last time she ate bread is when she was 9 and it is been long time she has never had one. Bethany might forget the taste of Bread because she wants to keep her body shape. It means that Bethany is a person who cares really much on physical appearance. In contrast, Fridge reflects an identity of Moose Finbar, a zoologist who is unable to cake. When he knows that the food he ate was cake, he is so surprised and afraid. He also blames Bethany of being forget the taste of bread.

Data 17

Fridge/Finbar : Am I... Am I shaking?
 Martha/Ruby : Huh-uh.
 Fridge/Finbar : Am I breaking out?
 Martha/Ruby : No
 Fridge/Finbar : Am I still black?
 Martha/Ruby : Yes.
 Fridge/Finbar : Okay. Okay, right? *We're fine. Everything is fine. Yeah, no, no, no, it's okay. It probably just meant that I love cake. That I couldn't resist it. Yeah. Hey, it's all good...*

[Explode]

Analysis : On Data 15, Fridge is actually still reflects the identity of Moose Finbar. Even though he tries to calm himself down by saying “*We're fine. Everything is fine. Yeah, no, no, no, it's okay. It probably just meant that I love cake.*” But there is still fear remain on his face. It is obviously different when he tries to build the identity of Fridge, because Fridge does not have problem with cake. If he tries to build identity as Fridge, he should not be panic and will continuously eating the cake. However, here he stop eating the cake and asks to Martha whether there is any change on him. His act, facial expression and utterance clearly show his identity as Moose Finbar.

Data 18

| | |
|------------------------|---|
| Fridge/Finbar | : Aw, What the hell?! |
| Spencer/Dr. Bravestone | : <i>Like I said, important to be discreet.</i> |
| Fridge/Finbar | : <i>Hey, you also said eat.</i> |
| NPC | : Rations! Get your.... |
| Fridge/Finbar | : You better shut your ass up! |

Analysis : On Data 18, Dr. Bravestone reflects identity as himself. It can be shown from his utterance “*Like I said, important to be discreet*”. He is smoldering while he is saying that utterance in order to look cool. As mentioned in previous data, the characteristic or the behavior of Dr. Bravestone is smoldering intensity in any situation and this scene is in line with it. In contrast, Dr. Finbar instead represent identity as Fridge. His utterance to Dr. Bravestone shows that he is mad Dr. Bravestone of being inconsistent. Besides, the word he uses in the next utterance such as “*Shut up*” and “*Ass up*” give more proves that he clearly builds identity as Fridge.

Data 19

- Spencer/Dr. Bravestone : So thinking there's a... A snake in there or something?
- Fridge/Finbar : Yep. Sounds like a Bravestone thing to me.
- Spencer/Dr. Bravestone : Why would this be a Bravestone thing?
- Fridge/Finbar : You're the mighty hero. You heard what he said. "Jumanji needs you." Now, get.
- [MUSIC PLAYS]
- Spencer/Dr. Bravestone : I don't wanna do this!
- Fridge/Finbar : Just go... *Black mamba! That's a black mamba. A quarter milligram of its venom is enough to kill an adult. You'll feel a tingling sensation in your mouth and extremities, followed by a fever, foaming at the mouth and ataxia, which means loss of muscle control... How do I know that?*
- Martha/Ruby : What do we do?
- Bethany/Dr. Sheldon : See anything else in there?
- Spencer/Dr. Bravestone : I didn't have time.

Analysis : On the conversation above, Dr. Finbar represent identity of himself as a zoologist through his utterances. In his utterances, he explains in detail about Black mamba, one of the most dangerous snake in the world. The diction he used such as "Ataxia" which means neurological sign consisting of lack of voluntary coordination of muscle movements that includes gait abnormality obviously indicates his identity as scientist (zoologist). As a zoologist, Dr. Finbar can explain characteristics of many animals. Yet, in the end of his utterance, he switch his identity to be Fridge, a school boy who lack of academic skills. It shows in his words "How do I know that?" which indicates his confusedness how he could explain it to his friends.

Data 20

- Fridge/Finbar : Oh, my God.
- Spencer/Dr. Bravestone : *Okay. "Trust one another and never blink." Never blink.*
- Bethany/Dr. Sheldon : *You guys, I think it's a staring contest.*

Martha/Ruby : What?
 Fridge/Finbar : What are you talking about?
 Bethany : Think about it. "Never blink"?
 Spencer/Dr. Bravestone : *Guys, I think she's right. At camp, they used to tell us if you see a rattlesnake, don't move. I think someone has to make direct eye contact and not blink.*
 Bethany/Dr. Sheldon : *And then Spencer will reach in and grab whatever else is in there.*
 Spencer/Dr. Bravestone : *What? Why me again?*
 Martha/Ruby : Because you're Bravestone.

Analysis : On data 20, Dr. Bravestone reflects identity of himself. The way he talks is really mainly following with leadership aura since Dr. Bravestone is the strongest character in the game with no weaknesses. His leadership shows when he is making decision such as in the sentence "*I think someone has to make direct contact and not blink*". However, the following utterances he says as respond to Dr. Sheldon (Bethany) utterance shows different identity that is as Spencer, a coward guy. It shows from his utterance "*What? Why me again?*" which indicates he is afraid and refuses to do that. Meanwhile, Dr. Sheldon represents identity as Bethany. After Dr. Bravestone telling the clue of the game, Dr. Sheldon directly think that it is a staring challenge since he (Bethany) is good at it. Additionally, his intonation and the way he talks is really girly that strengthen this statement.

3.2 Discussion

3.2.1 Humor Produced by the Characters in "Jumanji" film

According to the humor findings, the researcher found that the humors occur in "Jumanji: Welcome to the Jungle" film are due to the incongruity from five KR (Knowledge Recourses) those are; script opposition (SO), logical

mechanism (LM), target (TA), language (LA), and situation (SI). The humor which is used narrative strategy (NS) was not found in the film. This might happen because the relationship between the characters is not really close, therefore they have no interesting stories to tell about one another. Furthermore, the characters produce humor due to SO four times, humor due to LM four times times, humor due to TA twice, humor due to LA twice, and humor due to SI nine times. Here, the researcher presents the discussion by accounting the humor based on each KR.

The first, humor which occurs due to the Script Opposition (SO). This humor produced by the characters in data 4, data 6, data 9 and data 10. In data 4, Fridge explains that the animal which just attacked Bethany was not a rhino, but it was a hippo. He even explain the hippo in detail such as telling the type, speed and the bite force of the animal. However, after telling that to Bethany he asks to himself how he could know about all of that. Of course this last expression he said is paradoxical with his first utterance. The same situation happen in data 10 when Fridge explains about Black mamba. Raskin (1985) argues the script opposition which is necessary requirement for humor is a humorous text which is fully or partially compatible two different and opposed scripts. In data 6, the humor caused by SO is produced by Spencer when he tries to explain about the way to finish the game to his friends. When his friends are confused about what they must do after being trapped in the game, Spencer convinces them by giving tips to finish the game. He confidently believes they can end the game since he is quite good in gaming. Nevertheless, when Fridge asks him about the direction they should take, Spencer's answer sounds dubious. His answer toward Fridge question

is literally opposed his previous utterance and indicates he actually does not know what to do. Spencer also produce SO in data 9 when he is being inconsistent on his utterances after Fridge explodes because of cake.

The second, humor occurs due to the Logical Mechanish (LM). This humor produced by the characters in data 2, data 3, data 4, and data 6. In data 2, LM happens when Spencer attempts to tell his friends about himself who changes into Dr. Bravestone. However, none of his friends believe due to the significant transformation of him from skinny boy to muscular man instantaneously. In data 3, LM humor produced by Bethany (Dr. Sheldon) when she says to her friends that probably all of them are in the coma. Her speculation is really nonsense since it might be impossible to have a come together at the same time and meet in the dream. In data 4, LM humor produced by Bethany when she tells his friends what just happened to her. After being eaten by hippo, she is back to life by falling from the sky and still able to speak. Logically someone who is attacked and eaten by a raptor will not survive. In data 6, the LM humor is produced by Fridge when he mentions his weakness. The info list shows that Fridge biggest weakness in cake. This could trigger funniness since almost everyone loves cake. His weakness toward cake is something which is rarely happen especially in the real life. LM humor could ridicule someone since logical mechanism presents the distorted and playful logic that causes the script opposition (Attrado, 1994).

The third, humor occurs due to the Target (TA) KR. Target means that the humor involves the person, groups, or institutions to be ridiculed (Attrado, 1994). Based on the findings, humors caused by target occur in data 4 and data 6. In data 4, the TA is Bethany who produces funny utterances talking about her physical

changes that transform into an old fat guy. Her utterance is quite ridicule since she utters that with despair and disappointment facial expression. In data 6, the TA is Spencer who is spontaneously smoldering right after he mention his strength (smoldering intensity). His utterance and action could be funny regarding his talent is unnecessary for the survival games such as Jumanji.

The fourth, humor occurs due to the Language (LA) KR. What means by language here is exact words or sentences which are responsible to create humorous effect for the hearer (Attrado, 1994). The humors raised by LA produced by the characters in data 5 and data 9. In data 5, Fridge is surprised when Nigel calls him "*Mouse Finbar*" not "*Moose Finbar*". It indeed changes the meaning of his name. Moose literally means big deer which describes someone brave and strong. While mouse literally means rat which describes a small person and a coward. In data 9, the LA humor produced by Bethany when she is wrong to mention "*Cake*" to be "*Bread*". Her wrong mention makes Fridge eats something which he should avoid. Fridge explodes right after he eats the cake.

The last, Humor occurs due to Situation (SI) KR. The situation, including the objects, participants, activities, places, and other which are presented in humorous text (Attrado, 1994). The SI humor occurs in some data those are; data 1, data 3, data 6, data 7, and data 8, and data 10. In data 1, SI humor occurs due to Bethany who is slow to react on her physical changes. She just realized her transformation after she went to river bank and looks herself from the water. In data 3, SI humor produced by Bethany when she reacts too over toward her lost phone. Bethany worries about something that might be useless used in the jungle. Data 6 present two SI humors those are; firstly, when Fridge offer helps to Martha

to open his information list after knowing that the button is on the left chest (boob area). Secondly, when Fridge mentions that his weakness in speed and strength. Considering that they are trapped in survival games, those two talent is strongly necessary. In data 7, SI humor raises because of the character Fridge is always crushed whenever someone is falling from the sky. It even becomes funnier since his friends are being careless at him none of them asking whether he is fine. In data 8, the SI humor occurs when Bethany are going to take leak. She is astonished as well as happy when she sees a penis attached on her body. She even offers Martha to look at his penis, even though at the end Martha refused it. Humor due to SI in data 10 produced by Bethany when she takes wrong action toward the clue she gets from Spencer. She thinks “*Never blink*” is a staring challenge with the snake, while when she commits it, the snake suddenly attacks.

3.2.2 Identity Representation Characters of “Jumanji” film

According to the identity findings, the researcher has found that the identity reflected by the characters of Jumanji film can be seen from their language used which also supported by the way they speak. It is obviously in line with what Omoniyi (2006) has been stated that language is the most important aspect of identity and identity can also be represented through the expression of ‘code’ such as body movement, facial expression, and vocal cues. Based on the findings above, the researcher attempts to discover the identity of each characters through the humorous utterance they expressed in the film.

Firstly, Spencer reflects his identity as a coward guy. In data 2, nobody believe that he is Spencer at the first time they enter the game, although Spencer

attempts to tell them. Yet, when Spencer is surprised by the bird calls and express his fear by saying “*Ahhh*”, all of his friends believes that he is obviously Spencer. Additionally, identity of Spencer as coward guy also shows in data 20 when he complains why he must take dangerous duty in the game and data 4 when he is hesitate to speak up about his opinion to Bethany. Spencer also reflects his identity as a gamer and he seems really experience in playing game. As it shows in data 9, he explain to his friends about how the way to end the game. It also supports by the language he used like “*levels*” which is commonly found in the game. He also says statement “*this is what I am good at. Playing video games*”. After entering the game, Spencer transforms into Dr. Smolder Bravestone. Dr. Bravestones reflects identity as masculine man who has leadership aura as it shows in data 2, and data 10. Additionally, he is kinds of person who like to get attention by acting cool and smoldering. As described in data 10, Dr. Bravestone will smolder whenever because it is one of his strengths.

Secondly, Fridge builds his identity as rude person who love to insult others. It shows from his language used in data 1 and data 13 when he says “*Get off!*” rudely with high intonation to Bethany and Martha in order to make they move out of him. Fridge as rude person also show in data 19 when he use some words such as “*Shut up!*” and “*Ass off*”. In data 9, he insult Spencer due to being wiseacre in front of his friends. His act of being rude with high intonation also occurs in data 10 by saying “*What the hell are you doing?*” to Spencer as the reaction of Spencer’s smoldering. Moreover, Fridge reflects identity of someone who lacks of academic skills as it shows in data 6. He actually does not know anything about hippo, but since he spontaneously changes into Dr. Finbar, he

could explain about it to Bethany. Here, there is switch identity between Dr. Finbar and Fridge. It seems that the characters switch their identity spontaneously right after they uses their ability. According to Omoniyi (2006) individual can move and out of identity since identity is fluid. He also explains that identity might change depends on the context. Omoniyi (2006) also suggests that identity is constructed within established contexts and may vary from one context to another which means that the identity is strongly influenced by the context acquired or built by someone.

Afterwards, Fridge also reflects identity of a football player who likes crushing girls. As in data 11, he immediately offers help to Martha after knowing the info button is on boob area. He also persuades Martha to press her boob in front of him by saying “*As least press it in front of us...*” to satisfy his desire. In addition, his identity as football player reveals as well in data 5 when he is disappointed of knowing his body change from tall and well build body becomes fat and short guy. It also shows in data 12 when he is sad knowing his weakness is strength and speed. He even express his disappointment by asking to his friends “*How is strength my weakness*” along with facial expression he made.

Alongside with that, while trapping in the game Fridge also reflects identity of Dr. Finbar. Dr. Finbar is a scientist who is expert in zoology. It is absolutely in contrast with Fridge who is really weak at academic field. As it shows in data 6, Finbar can explain about hippo really detail to Bethany. It supports by the language he used such as “*newton*” for unit measurement of pressure. The same thing happen in data 19 when he can clearly explain about Black mamba to his friends. The diction he used such as “*Ataxia*” indicates he

represents identity as a scientist. The use of specific diction may reflect someone identity regarding language used as communication tools becomes the concern for some someone to build his/her identity (Omoniyi, 2006). Besides, because of he is experts in zoologist, he is also able to interpret the animal name. He used animal name “*Moose*” as his name and being annoyed when someone mispronounced his name as in data 8. Additionally, Dr. Finbar is cake phobia due to his weakness. In data 17, it shows how afraid he is when he finally knew that the food he ate in the bazaar was cake.

Thirdly, Martha and Ruby build the same identity. Ruby builds identity as an introverts who dislikes to socialize with others. Meanwhile, Ruby Roundhouse builds identity as a woman who is difficult to be approached by man. It may because of she has a title as the killer of man as well as her ability in fighting. As it shows in data 9 when Fridge offers help to her to press the info button. Martha (Ruby) says “*Get off me!*” that indicates she is not easy woman. Additionally, when Fridge persuades her to press the button in front of him, she ignores his order.

The last, Bethany reveals her identity as popular high school girl. As it shows in data 1, data10 and data 14, she uses interjection words such as “Oh my god”, “Umm”, “My god” in some utterances she said. According to Susilowati (2014) identity is categorizable from variables which can be analogously collated with behaviors, in this sense, language behaviors. Likewise, her intonation is really girly and she attempts to have girl’s voice which is sultry and silky even though when he is totally transform into a guy. Additionally, Bethany also reflects her identity as person who cares so much on her physical appearance. In data 3,

she looks surprised and shock when the first time she knows her body has changed into an old fat guy. It proves from her utterance “*No!!! I’m overweight middle aged man*” alongside with his facial expression that indicates the feeling of disappointment.

Other example can also be show in data 14 when she wrong mention between “*BreadI*” and “*Cake*”. She said that she forget the taste of bread because it has been long time she has never it that. As most of people know that bread contains many calories which possible to make someone to have obesity. However, Bethany attempts not to eat bread since she was 9 in order to keep her body shape. Bethany also reflects identity of person who love taking selfie and having interaction with social media (socialholic). In data 4, it show how panic she is when she know her phone is lost. In data 5, also shows how she tries to get her lost phone back by asking to Nigel. In data 13, she is bit regret because she could not shot and upload his penis photo to her social media because his phone is lost. She use the word “*Instagramming*” which indicates she is really active in social media.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter covers the concluding remark and suggestion of the study. Data presentation and data analysis are done in the previous chapter, the researcher provides conclusion and future directions regarding the topic for those interested in researching the same area of Identity and Humour.

4.1 Conclusion

Overall, the humor produced by characters in “Jumanji: Welcome to the Jungle” is due to incongruity from five knowledge resources (KR); Script Opposition (SO), Logical Mechanism (LM), Target (TA), Language (LA), and Situation (SI). The identity of the characters can be reflected from the humorous utterances they expressed in the film. Based on the findings on the previous chapter, the characters reflect their identity through exact words alongside with voice and facial expression used to express the humor.

The identity of the characters can be seen from the way they act and specific language used such as “*newton*” or “*ataxia*” which is used by Finbar to show his identity as scientist who is expert in zoology. Besides, identity changes might be possible to happen like identity change which is done by the character in the film since identity is fluid, not permanent and it can be built by someone depend on the context and environment they exist.

4.2 Suggestion

Based on the conclusion of the previous chapter, hopefully the present research might be useful especially for English teacher as teaching material in explaining the issue of identity and humor. For the English students and common readers hopefully this research might give them insight to comprehend humor and identity, and for further researchers they might use this research as reference if they want to conduct the same research. The researcher also suggests to someone who will conduct study about Identity in Humor to explore more the issue of identity in humor in real conversation. Based on this data, another researcher can analyze in some aspects which are not discussed yet in this research such as identity reflected in Narrative Strategy (NS) of humor, Discourse, Identity and Humor, or Power Relation in Humor. Another researcher may also use another theory of identity or humor to broaden and extent the study about the issue of identity in humor.

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| | <p>Spencer : Oh, my God. Fridge? Fridge : Yeah, I'm Fridge. <i>Who are you?</i> Spencer : <i>I'm Spencer.</i> Fridge : <i>What? The hell you are.</i> What is going on? Huh? Spencer : I think... we're in the game. Fridge : Sorry, excuse me? Martha : What are you talking about? Spencer : Somehow, I don't know how... I think we got, like, sucked into the game, and we've become the avatars that we chose. So it's me, Spencer, but yet I look and sound like Dr. Smolder Bravestone. Fridge : <i>You're telling me that you're Spencer?</i> Spencer : <i>Yes, yes, yes. That's it. Fridge, I'm Spencer.</i> Which means you're Moose Finbar. It says it right there on your vest. And... Martha? Martha : Yeah. Spencer : You're Ruby Roundhouse. And, Bethany, you're Professor Shelly Oberon. Only Shelly must be short for Sheldon. Bethany : <i>What are you talking about?</i> Martha : Oh, my God. Oh, my God, he's right. Bethany : <i>And you... you're Spencer? You?</i> Spencer : <i>Yes. Guys, I'm telling you. I am Spencer. I'm... Aah!</i> [BIRD CALLS] Fridge : <i>Yep, that's Spencer.</i> Spencer : Whoa. Whoa! Bethany : <i>So that means I... I'm...</i> (run toward the river) Fridge : <i>Wait, Bethany. Bethany, don't!</i> Bethany : <i>No! I'm an overweight, middle-aged man.</i></p> | | | <p>Fridge Bethany</p> |
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| 4 | <p>[GAME CHIMES] [GAME RUMBLES]</p> <p>Bethany : Ow!</p> <p>Fridge : What the...?</p> <p>Martha : Bethany!</p> <p>Fridge : What just...?</p> <p>Martha : Are you okay?</p> <p>Bethany : <i>That was so intense. I, like, can't even with this place.</i></p> <p>Fridge : What just happened to you?</p> <p>Bethany : <i>I got eaten by a rhino, and then I fell, like, a thousand feet from the sky.</i></p> <p>Spencer : Yeah, that's what it looked like.</p> <p>Fridge : <i>That was a hippo. They're omnivorous. They're fast as a horse over short distances, and they have the bite force of 8100 newton. How do I know this?</i></p> <p>Martha : You're an expert in zoology.</p> <p>Fridge : What?</p> <p>Bethany : <i>I'm still an old fat guy, right?</i></p> <p>Spencer : I'm afraid so</p> | (00.22.20-00.20.57) | <p>Logical Mechanism (LM)</p> <p>Script Opposition (SO)</p> <p>Target (TA)</p> | <p>Bethany</p> <p>Fridge</p> <p>Dr. Moose Finbar</p> |
| 5 | <p>Martha : Who are you?</p> <p>NPC : Nigel Billingsly at your service, Ruby Roundhouse, killer of men. Welcome to Jumanji. I've been so anxious for your arrival. As you know, Jumanji is in grave danger. We're counting on the four of you to lift the curse.</p> <p>Fridge : Curse?</p> <p>Spencer : What curse?</p> <p>Bethany : <i>Excuse me. Have you seen my phone anywhere?</i></p> | (00.24.05-00.25.11) | <p>Situation (SI)</p> <p>Language (LA)</p> | <p>Bethany</p> <p>Dr. Moose Finbar</p> |

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| | <p>NPC : <i>Professor Sheldon Oberon. Welcome to Jumanji. Nigel Billingsly at your service. I've been so anxious for your arrival.</i></p> <p>[WHISPERS]</p> <p>Bethany : <i>What's with this guy?</i></p> <p>Spencer : I think he's an NPC.</p> <p>Bethany : A what? English, please.</p> <p>Spencer : A non-player character. He's part of the game. So anything we ask him, he only has his programmed series of responses.</p> <p>Fridge : Got it. It's all clear now.</p> <p>NPC : Franklin "<i>Mouse</i>" Finbar. Welcome to Jumanji.</p> <p>Fridge : It's <i>Moose</i>. It's not <i>Mouse</i>.</p> <p>NPC : <i>No, good sir. I'm quite sure it's Mouse.</i></p> <p>Fridge : <i>Mouse?</i></p> <p>NPC : A nickname given for your diminutive stature and adorable manner. I knew you'd be here. Dr. Bravestone doesn't go anywhere without his trusty sidekick.</p> <p>Fridge : Sidekick?</p> <p>NPC : Ever since Dr. Bravestone rescued you from the clutches of a warlord in the jungles of Peru, you've never left his side.</p> <p>Fridge : Right.</p> | | | |
| 6 | <p>Spencer : Okay, <i>this is what I'm good at. Playing video games.</i> It's what I do. It's literally the main thing that I do. Play a game like this, there'll be levels. <i>In order to finish, you gotta complete all the levels. Levels are gonna get harder as we go along. We complete the levels... /</i></p> <p>Fridge : Do you even know where we're going?</p> | (00.30.25-00.33.09) | <p>Script Opposition (SO)</p> <p>Logical</p> | <p>Spencer</p> <p>Fridge</p> |

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| | <p>Spencer : <i>Kind of.</i> Fridge : <i>Kind of? Oh, that's good, then. We're in good hands.</i> Spencer : Okay, the missing piece, I'm guessing. Martha : That must be what we're looking for, the missing piece of the map. Spencer : The problem is, there's nothing here. Bethany : What do you mean? It's a map, just like he said. It's a map of Jumanji. Martha : Cartography. Bethany : What's that? Martha : The study of maps. It was one of Professor Oberon's skills. Spencer : Yes. That's right. Bethany : Oh, so you can't see this, but I can? Spencer : The characters we chose, we all have certain skills. So there's gotta be a way to access our... [GAME CHIMES] [GASPS] Bethany : Oh! Spencer : Wow. Fridge : What'd you just do? Spencer : <i>Strengths: Fearless. Climbing. Speed. Boomerang. Smoldering intensity.</i> [SMOLDERING] Fridge : <i>What the hell are you doing?</i> Spencer : <i>What just happened?</i> Bethany : <i>Um, you just smoldered.</i> Spencer : Weakness. None? Martha : How'd you do that? That, uh, list? Spencer : Well, I just... I think I just pressed my enormous left pec.</p> | | <p>Mechanism (LM) Target (TA) Situation (SI)</p> | <p>Dr. Bravestone Bethany Martha Ruby Roundhouse</p> |
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|---|--|---------------------|----------------|--------|
| | <p>Fridge : <i>It's like the boob area. Let me show you.</i></p> <p>Martha : <i>Get away from me.</i></p> <p>Fridge : <i>At least press it in front of us. ...so we know exactly how</i></p> <p>[GAME CHIMES]</p> <p>Martha : Strengths: Karate. T'ai chi. Aikido. Dance fighting? Dance fighting? Is that even a thing? Weakness: Venom.</p> <p>[GAME CHIMES]</p> <p>Bethany : Seriously? "Paleontology." What does that even mean?</p> <p>Martha : Study of fossils, I think. That's kind of cool.</p> <p>Bethany : Says the gorgeous karate badass to the old fossil guy who doesn't have any endurance.</p> <p>[GAME CHIMES]</p> <p>Fridge : I hate this game.</p> <p>Martha : Weakness: Cake.</p> <p>Fridge : <i>Yes, cake is my weakness. Along with speed and strength.</i> Huh... Strength is my weakness. Hey, can I...? <i>Quick question. How is strength my weakness? Somebody explain that to me. And why would I need speed?</i> Why would I need to be fast when I'm being chased by an enormous killer zebra or some shit in this dumb-ass hat?</p> <p>Martha : You're also a good weapons valet.</p> <p>Fridge : What does that mean?</p> <p>Spencer : Well, I think it means you carry my weapons in your backpack, and you give them to me when and if I need them?</p> | | | |
| 7 | <p>Bethany : Oh! I think I'm having a coronary. I'm having difficulty breathing.</p> | (00.38.06-00.39.00) | Situation (SI) | Fridge |

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|---|--|---------------------|----------------|---------|
| | <p>Fridge : That was the most humiliating moment of my life. [GROANS] Fridge : Don't you do that again. Spencer : I took in a lot of water. [GASPING] Martha : They got me. Fridge : Oh, no. Spencer : Martha? Fridge : Wait, what just happened to her? Bethany : Is she dead? Did she die? Spencer : Wait a second [GAME CHIMES] [GAME RUMBLES] Fridge : What the hell is hap...? Ow! Get off of my back! Spencer : Are you okay? Martha : I think so. Fridge : <i>Off of me! Goodness gracious, get off!</i> Martha : I'm getting off of you. Fridge : <i>Anybody care if I'm okay? What am I, a human landing pad?</i> Spencer : That's what I thought. We each have three lives, guys.</p> | | | |
| 8 | <p>Martha : We better find the missing piece, then. Bethany : Okay. It looks like there's a village on the other side of this mountain. Maybe that's the bazaar. Spencer : Let's do it. Fridge : Wait. I gotta take a leak first. [SIGHING] Bethany : I've been dreading this all day, but so do I. Can I</p> | (00.39.49-00.41.30) | Situation (SI) | Bethany |

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| | <p>come with you and you show me how it's done? I may need your help.</p> <p>Fridge : Uh, yeah, sure. Yeah, I'm... I'll help you out. [CLEARS THROAT]</p> <p>Bethany : So how do we do this?</p> <p>Fridge : Uh. Easy. You just, uh... You unzip, take it out, fire away.</p> <p>Spencer : Remember to aim. It's very important. [GASPS]</p> <p>Bethany : <i>My God, you guys, there is literally a penis attached to my body right now. Martha, come look at my penis!</i></p> <p>Martha : <i>No, thanks.</i></p> <p>Fridge : This the first you've seen it?</p> <p>Bethany : Yes. I didn't wanna look.</p> <p>Fridge : I looked at mine the first 20 seconds here. I'm happy to report that I was able to bring one thing from the outside world. <i>Are you...? What are you doing? Are you looking?</i></p> <p>Bethany : Sorry.</p> <p>Fridge : You don't look over!</p> <p>Spencer : Yeah, you never look. It's a thing.</p> <p>Bethany : Okay, good boy. We're gonna take this nice and slow, and nobody's gonna get hurt. Now what?</p> <p>Fridge : Now blast off.</p> <p>Spencer : And aim. Don't forget to aim.</p> <p>Fridge : What is with you and aiming? What happened?</p> <p>Spencer : Can we not talk about this?</p> <p>Bethany : <i>Wow, wow, wow! Oh, this is so much easier!</i> [LAUGHING]</p> <p>Fridge : It's cool, right?</p> <p>Bethany : <i>Yeah, because you have, like, a handle. The</i></p> | | | |
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Spencer : *Guys, I think she's right. At camp, they used to tell us if you see a rattlesnake, don't move. I think someone has to make direct eye contact and not blink.*

Bethany : *And then Spencer will reach in and grab whatever else is in there.*

Spencer : *What? Why me again?*

Martha : Because you're Bravestone.

Spencer : Okay, fine. Who's good at staring and not blinking?

Bethany : I'm amazing at it.

Martha : Then this is your moment.

Fridge : Come on, Bethany.

Bethany : Okay.

Spencer : Just say when.

Bethany : Now.

[Snake Suddenly attacks]

Spencer : What do we do?

Fridge : You gotta defang it.

Spencer : I gotta what?!

Fridge : You gotta pull his mouth back from the blind spot to disorient it. But be very careful of the venom gland and the exposed secondary venom duct. And then you gotta snap its teeth out of its head.

Bethany : I guess it wasn't a staring contest.

Martha : "Trust each other and never blink."

Fridge : You trusted me. You trusted me, and I defanged the snake. I did it. I did that. F

Spencer : Yeah. Yeah, you did it.

Martha : Thank you.

Spencer : Oh, yeah. Sure.