

**HUMOR ACROSS LANGUAGES: A PRAGMATIC  
COMPARISON OF FLOUTING MAXIM IN TREVOR  
NOAH'S COMEDY AND ITS YOUTUBE  
AUTO-TRANSLATION**

By

**Alfy Rifngatul Habibah**

NIM: 210302110213



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG  
2025**

**HUMOR ACROSS LANGUAGES: A PRAGMATIC  
COMPARISON OF FLOUTING MAXIM IN TREVOR  
NOAH'S COMEDY AND ITS YOUTUBE  
AUTO-TRANSLATION**

**THESIS**

Presented to  
Universitas Islam Negeri Maulana Malik Ibrahim Malang  
In Partial Fulfillment of the Requirement for Degree of *Sarjana Sastra* (S.S)

By:  
**Alfy Rifngatul Habibah**  
NIM: 210302110213

Advisor:  
**Dr. Ulil Fitriyah, M.Pd.,M.Ed**  
NIPT: 198208232023212021



**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITY  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG  
2025**

### STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Humor Across Languages: A Pragmatic Comparison of Flouting Maxim in Trevor Noah’s Comedy and Its YouTube Auto-Translation”** is my original work. I do not include any materials previously written in bibliography. Hereby, if there is any objection or claim, I am the only person responsible for that.

Malang, 5 June 2025  
The researcher  
  
  
Alfy Rifngatul Habibah  
NIM 210302110213

## APPROVAL SHEET

This to certify that Alfy Rifngatul Habibah's thesis entitled "**Humor Across Languages: A Pragmatic Comparison of Flouting Maxim in Trevor Noah's Comedy and Its YouTube Auto-Translation**" has been approved for thesis examination at Faculty of Humanity, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirement for the degree of Sarjana Sastra (S.S).

Approved by  
Advisor



Dr. Ulil Fitriyah, M.Pd., M.Ed  
NIP: 198208232023212021

Malang,  
Head of English Literature  
Department,



Ribut Wahyudi, M.Ed., Ph.D.  
NIP: 198112052011011007

Acknowledge by  
Dean



Dr. M. Faisol, M.Ag.  
NIP: 197411012003121003

## LEGITIMATION SHEET

This is to certify that Alfy Rifngatul Habibah's thesis entitled "**Humor Across Languages: A Pragmatic Comparison of Flouting Maxims in Trevor Noah's Comedy and Its YouTube Auto-Translation**" has been approved by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in the Department of English Literature.

Malang, 5 June 2025

### Board of Examiners

1. Dr. Ika Fariyah Hentihu, M.Pd. (Main Examiner)  
NIP. 197003071999032002



2. Dr. Ulil Fitriyah, M.Pd., M.Ed (Advisor)  
NIP. 198208232023212021

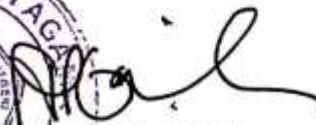


3. Dr. Lina Haniffiyah, M.Pd (Second Examiner)  
NIP. 198108112014112002



Approved by  
Dean of Faculty of Humanities



  
Dr. M. Faisol, M.Ag.  
NIP. 197411012003121003

## **MOTTO**

*“Sometimes you gotta bleed to know, that you're alive and have a soul.”*

**Twenty One Pilots**

## **DEDICATION**

This thesis is dedicated to the researcher's beloved parents, Siti Masitoh and Mustopa. The researcher also expresses her heartfelt appreciation to her honorable advisor, Dr. Ulil Fitriyah, M.Pd., M.Ed.,.

## ACKNOWLEDGMENTS

Alhamdulillahirabbil'alamin, all praise and gratitude be to Allah SWT for the blessings, health, and ease that have enabled the researcher to complete this thesis. Sholawat and greetings are always extended to the Prophet Muhammad SAW, who has brought us from darkness to light and whose guidance continues to inspire.

This thesis, entitled *Humor Across Languages: Flouting Maxim in Trevor Noah's Comedy on Youtube's Auto-Translate*, is written to fulfill one of the requirements for obtaining a Bachelor's degree (S1) in English Literature at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

The researcher would like to express sincere gratitude to those who have supported and guided her throughout this journey. Special thanks are extended to Dr. H. Zainuddin, M.A., Chancellor of UIN Maulana Malik Ibrahim Malang; Dr. M. Faishol, M.A., Dean of the Faculty of Humanities and Ribut Wahyudi, M.Ed., Ph.D., Head of the English Literature Department, for their leadership and academic environment that allowed this research to be possible. Deepest appreciation goes to Dr. Ulil Fitriyah, M.Pd., M.Ed., the researcher's advisor, for her time, patience, insightful guidance, and encouragement throughout the process of writing this thesis.

The researcher is especially grateful to her beloved parents, Mr. Mustopa and Mrs. Siti Masitoh, for their endless love, prayers, and unwavering support. Heartfelt thanks also go to the researcher's best friends, especially Fitriana Afifah, Margaretha, Nabillah Safyra, Dyiena Hanieviya, and Zenia Febriyanti who have always stood by her side with kindness, encouragement, and laughter during her time at the university. May Allah ease all your journeys in reaching your dreams. See you on top!.



## ABSTRACT

**Habibah, Alfy Rifngatul (2025)** Humor Across Languages: A Pragmatic Comparison of Flouting Maxims in Trevor Noah's Comedy and Its YouTube Auto-Translation. Thesis English Department of Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor. Dr. Ulil Fitriyah, M.Pd.,M.Ed.

**Keywords:** *Flouting Maxim, Auto-Translate YouTube, Humor, Stand-Up Comedy.*

---

In an era where global audiences increasingly rely on automated subtitles to access content across languages, humor remains one of the most challenging elements to translate due to its reliance on cultural nuance, linguistic play, and pragmatic strategies. This study aims to analyze the flouting of the maxim of manner in Trevor Noah's utterances in a stand-up comedy video uploaded on his official YouTube channel and to examine whether the humor generated by these violations is retained or lost when translated automatically through YouTube's auto-translate feature. This research applies a qualitative descriptive method and employs two main theoretical frameworks: Grice's Cooperative Principle (1975), focusing on the maxim of manner which includes avoiding obscurity, avoiding ambiguity, being brief, and being orderly and Attardo's General Theory of Verbal Humor (GTVH, 1994), which is used to assess the extent to which the humorous effect is preserved in translation. A total of 20 utterances containing violations of the maxim of manner were identified. The findings show that these violations are used deliberately to generate humor through ambiguity, disorganization, or indirectness. Through GTVH, the Indonesian auto-translations of these utterances were analyzed, revealing that 13 retained their humorous effect, while 7 lost it mainly due to the auto-translate system's inability to handle idiomatic phrases, cultural references, or linguistic creativity. This study concludes that while flouting the maxim of manner is key in constructing humor, it often fails to survive in automated translation, especially in spontaneous, oral performances like stand-up comedy. Future studies are encouraged to explore human versus machine translation to further investigate the role of contextual understanding in preserving humor.

## ABSTRAK

**Habibah, Alfy Rifngatul (2025)** Humor Across Languages: A Pragmatic Comparison of Flouting Maxims in Trevor Noah's Comedy and Its YouTube Auto-Translation. Skripsi Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing. Dr. Ulil Fitriyah, M.Pd.,M.Ed.

**Kata kunci:** *Flouting Maxim, Auto-Translate YouTube, Humor, Stand-Up Comedy.*

---

Di era digital saat ini, banyak penonton global mengandalkan subtitle otomatis untuk memahami konten lintas bahasa. Namun, humor merupakan salah satu elemen komunikasi yang paling sulit diterjemahkan karena bergantung pada nuansa budaya, permainan bahasa, dan strategi pragmatik. Penelitian ini bertujuan untuk menganalisis pelanggaran maksim manner dalam ujaran Trevor Noah dalam video stand-up comedy yang diunggah di kanal YouTube resminya, serta menilai apakah unsur humor yang dihasilkan dari pelanggaran tersebut dapat tetap bertahan atau hilang ketika diterjemahkan secara otomatis melalui fitur auto-translate YouTube. Penelitian ini menggunakan metode deskriptif kualitatif dengan dua kerangka teori utama: Prinsip Kerja Sama Grice (1975), khususnya maksim manner (menghindari kekaburan, ambiguitas, bertele-tele, dan ketidakteraturan), serta General Theory of Verbal Humor (GTVH) dari Attardo (1994), yang digunakan untuk menilai sejauh mana efek humor bertahan dalam terjemahan. Sebanyak 20 ujaran yang melanggar maksim manner berhasil diidentifikasi. Analisis menunjukkan bahwa pelanggaran tersebut digunakan secara sengaja sebagai strategi retorik untuk menciptakan humor melalui ambiguitas, ketidakteraturan, atau ekspresi tidak langsung. Melalui teori GTVH, versi terjemahan otomatis dalam Bahasa Indonesia dianalisis dan ditemukan bahwa 13 ujaran mempertahankan efek humor, sedangkan 7 lainnya kehilangan efek humornya terutama karena sistem terjemahan otomatis gagal menangkap idiom, referensi budaya, atau kreativitas linguistik. Penelitian ini menyimpulkan bahwa meskipun pelanggaran maksim manner penting dalam membentuk humor, efeknya seringkali tidak berhasil dipertahankan dalam terjemahan otomatis, khususnya dalam wacana lisan spontan seperti stand-up comedy. Penelitian selanjutnya disarankan untuk membandingkan terjemahan manusia dan mesin guna mengkaji lebih dalam peran pemahaman konteks dalam mempertahankan unsur humor.

## مستخلص البحث

[illegible]

تهدف هذه الدراسة إلى تحليل انتهاك مبدأ الطريقة في أفعال ترغوير نواه ضمن فيثويات الكوميديا الاراثية التي نُشرت على ذننه الرسمية على يوتيوبا بأفضالة في تقبيي ما إنا كانت العنصر الفكاهة النكتة عن هذا الانتهاك يمكن أن تبقى أو تولد عند ترجمتها تلقائياً من خ ل مبدأ الترجمة الثقافية في يوتيوب. اعتمدت الدراسة على منهج وصافي نوعي بإسقاطاً ن رينز ريلانيز، مبدأ القولون لرواي (1975) مع التركيز على مبدأ الطريقة الذي يشا إلى أربع فئات فرعية (تلفع العفوجا تلفع الإقبالاً) أهبالاً والترنيق) بأفضالاً إلى "الن رية العامة للفكاهة الف ية "خاردو (1994) كمرجع في تحليل مدى بقاء العنصر الفكاهي في الترجمة. تم تحديد 20 جملة تخو على انتهاك مبدأ الطريقة في الفيديو أظهرت نتائج التحليل أن انتهاك هذا المبدأ يُشكّل بشكل مقصود كاستراتيجية ب عيلة مثارة الصالح من خ ل العفوجا عدا الانت أو التعابير غير المشابهة؛ بعد ذلك نإ إسقاطاً ن رية ثقيبية الترجمة الثقافية لتلك الامل. وقد أظهرت النتائج أن 13 جملة اخفت طابعها الفكاهي بينما قادت 7 جمل تأثيرها الفكاهي وذلك بالاعتماد على بدره ن الترجمة الثقافية على الثقافات الدالات الاصط حية وأشارات الثقافية ولغة الكلمات.

يستنتج هذه الدراسة أن انتهاك مبدأ الطريقة له دور مهم في بناء الفكاهة إلا أن هذا العنصر يصعب الحفاظ عليه في عمليات الترجمة الثقافية خصوصاً في سالياني الطباب الشافهي الثقافي من الكويت الى اأراليا ومع ذلك ن والتقي النور ل مبدأ الترجمة الثقافية مبنية كأداة أولية لفهم اللغات اجنبية بشكل عال على الرغي من أنها لا تستطيع أن تحل محل الح

بمفع به المرجح الشر

## TABLE OF CONTENTS

THESIS COVER .....	i
STATEMENT OF AUTHORSHIP .....	ii
APPROVAL SHEET .....	iii
LEGITIMATION SHEET .....	iv
MOTTO .....	v
DEDICATION .....	vi
ACKNOWLEDGMENTS .....	vii
ABSTRACT .....	viii
ABSTRAK .....	ix
المُلخَص .....	x
TABLE OF CONTENTS .....	xi
CHAPTER I : INTRODUCTION .....	1
A. Background of the Study .....	1
B. Research Questions .....	6
C. Significance of Research .....	7
D. Scope and Limitations .....	7
E. Definition of Key Terms .....	8
CHAPTER II : REVIEW OF RELATED LITERATURE .....	10
A. Pragmatics .....	10
B. Cooperative Principle .....	11
C. Flouting Maxim of Manner .....	13
D. Stand Up Comedy .....	14

E. Cross-Linguistics.....	15
F. General Theory of Verbal Humor (GTVH).....	17
<b>CHAPTER III : RESEARCH METHOD .....</b>	<b>21</b>
A. Research Design .....	21
B. Data & Data Source .....	21
C. Data Collection .....	22
D. Data Analysis.....	23
<b>CHAPTER IV : FINDINGS AND DISCUSSION .....</b>	<b>25</b>
A. Findings .....	25
1.1 Flouting Maxim of Manner .....	25
1.2 Auto-Translation Humor.....	51
B. Discussion.....	70
<b>CHAPTER V : CONCLUSIONS AND SUGGESTIONS.....</b>	<b>74</b>
A. Conclusions .....	74
B. Suggestions .....	76
<b>REFERENCES .....</b>	<b>77</b>
<b>CURRICULUM VITAE .....</b>	<b>80</b>
<b>APPENDIX .....</b>	<b>81</b>

## **CHAPTER 1**

### **INTRODUCTION**

The first chapter of the study is the introduction, providing a general overview related to the title. The researcher organizes the study into five chapters, which include the background of the study, research questions, significance of the study, scope and limitations, and the definition of key terms.

#### **A. Background of the Study**

Stand-up comedy is a form of entertainment that relies heavily on the power of language and delivery to create humorous effects (Joser et al., 2023). Comics not only deliver jokes directly, but also often utilize ambiguous sentence structures, indirect expressions, or deliberately confusing speech arrangements to provoke audience laughter (Warren et al., 2021). This kind of technique is known in pragmatics as a flouting of conversational maxims, especially the maxim of manner. By violating the principles of clarity and regularity, comics like Trevor Noah create interpretive tension that is then released through punchlines. This shows that humor in stand-up comedy lies not only in the content of the joke, but also in the implicit communication strategies used consciously by speakers (Edo, 2022).

However, this pragmatic strategy raises new issues when stand-up comedy material is translated into other languages, especially with the help of automatic translation technology. The core challenge lies in the nature of flouting itself: it functions through violating expectations, ambiguity, and contextual inference elements that are beyond the literal logic of machine translation.

One feature that is widely used in this context is YouTube's auto- translate, which automatically translates subtitles into the target language. While helpful in accessing cross-language content, these systems are not designed to capture pragmatic nuances such as maxim violation. While comics use manner maxim violations intentionally to shape humor, the auto-translate feature works on literal and structural principles, which can obscure or even erase the humorous effect. Therefore, it is necessary to analyze how forms of pragmatic violations, especially manner maxims, are responded to by auto- translation systems.

Theoretically, the understanding of flouting maxim manner refers to the Cooperative Principle theory developed by Paul Grice (1975), which divides cooperative conversation into four maxims: quantity, quality, relevance, and manner. In humor practices, flouting of the manner maxim- such as speaking long-windedly, unclearly, or using unconventional sentence structures-are done consciously to create humorous effects. This technique requires the audience to interpret the speaker's hidden intentions, and it amplifies the impact of the punchline (Olayemi & Avoaja, 2024). However, in the context of automatic translation, this strategy is a weak point. The system does not understand the context of the offense as a humor strategy, but simply as a grammatical error to be tidied up in translation. In other words, what is meant to be humorously confusing may be 'corrected' by the machine into a dull or misrepresented expression. This is where the potential for losing the humor effect.

This concept is reinforced by findings in cross-linguistic studies which show that humor is one of the most difficult forms of communication to translate. This is because humor is highly dependent on language structure, local idioms, social context, and complex meaning games (Soliman & Madhi, 2024). In auto-translation, cultural context and implicit meanings are difficult to recognize. YouTube's auto-translate feature tends to rely on literal equivalents and often fails to transfer the pragmatic intent of humorous utterances. Therefore, this study is important to see how forms of manner maxim violation constructed in the source language can still be understood or even lost in the target language through machine translation systems.

Based on these problems, this research focuses on analyzing the sentences in Trevor Noah's stand-up comedy performance that contain violations of manner maxims and evaluating the results of their translation into Indonesian through YouTube's auto-translate feature. Trevor Noah was chosen as the object of research because he is known as a comedian who consistently incorporates linguistic elements, culture, and personal experiences to create nuanced humor. His multilingual background and his experiences as a person of color growing up in South Africa's apartheid system give him a unique social perspective (Donian & Holm, 2021). In many of his performances, Trevor Noah uses maxim violation as a key strategy to convey social criticism in the form of humor.



Unlike many other comedians, Trevor Noah often discusses cross-cultural issues and uses violations of communication norms as a tool to provoke laughter while delivering social criticism. With his multicultural and multilingual background, Trevor Noah can create humor that is relevant to a global audience, making him a highly interesting subject for pragmatic analysis. The humor he creates is not only entertaining but also conveys messages that touch on important social issues, often involving the violation of maxims to create a strong humorous effect.

Similar studies previously conducted by Agung (2021), Puspasari & Ariyanti (2019), and Badara (2019) have examined the translation of humor in the context of stand-up comedy. Agung (2021) examined subtitle translation strategies in Raditya Dika's show and assessed the success of maintaining humor. Puspasari & Ariyanti (2019) highlighted how maxim violation contributes to humor in Indonesian and American stand-up, while Badara (2018) focused on structural aspects in local humor delivery.

All three have made important contributions to understanding humor and its translation, but have not addressed specifically how auto-translate systems handle forms of humor rooted in flouting maxim manner. Therefore, this study complements the previous findings by bringing a new dimension of interaction between pragmatics theory and auto-translation.

In terms of translation, a number of studies by Nurhayani (2024), Sulhiyah & Azhuri (2023), and Ilham et al. (2024) have highlighted the manual translation approach in various genres. They show that human creativity allows translators to capture cultural context and humor intent more accurately. However, no study has specifically assessed the ability of auto- translate in transferring pragmatic humor that arises through flouting maxim. Thus, this study not only contributes to translation studies, but also fills a gap in research on the limitations of technology in handling spoken humor discourse.

In addition, most research on flouting maxim is conducted in structured media such as films and dramas (Aristyanti et al., 2020; Anyelina & Firmawan, 2023; Iram et al., 2024), which have fixed scripts and limited room for improvisation. In contrast, stand-up comedy is spontaneous, dynamic, and relies on improvisation and direct interaction with the audience. Therefore, maxim violations in stand-up comedy are more authentic and contextual. This makes the genre ideal for studying the effectiveness of automatic translation on maxim flouting, as the forms of violation in stand-up are more varied.

This study combines two theoretical approaches: Grice's Cooperative Principle (1975) to identify forms of flouting maxim of manner, and Attardo's General Theory of Verbal Humor (GTVH) (1994) to analyze the extent to which humorous elements survive or disappear in the translation process. Grice provides a pragmatic framework for recognizing violations in communication, while GTVH allows the exploration of structural components of humor such as language, logic, and narrative strategy.

By combining the two, this study seeks to provide a comprehensive understanding of how auto- translate responds to forms of flouting maxim in Trevor Noah's humor, and the implications for the quality and integrity of the comedic message in a cross-languages context. Ultimately, this research situates itself at the intersection of pragmatics and translation technology, showing how meaning and particularly humor is not simply carried across languages, but shaped, filtered, or even distorted by the medium of translation.

## **B. Research Questions**

1. What forms of flouting the maxim of manner are used in Trevor Noah's stand-up comedy?
2. How does YouTube's auto translate feature translate humor that arises from flouting the maxim of manner in Trevor Noah's stand-up comedy?

### **C. Significance of Research**

This study has both theoretical and practical significance. Theoretically, this study contributes to pragmatics and translation by providing new insights into how humor in stand-up comedy is automatically translated through YouTube's auto-translate feature. By focusing on manner maxim violations, this study enriches the study of the application of Grice's cooperative principle theory in the context of spontaneous and improvised communication. Practically, the results of this study provide a better understanding of the effectiveness and limitations of auto-translation in handling humor, which often relies on ambiguity, wordplay, and intentional vagueness. The findings can benefit developers of automatic translation technologies, professional translators, and audiences who rely on automatic subtitles to understand foreign-language content. As such, this research contributes to the academic realm and has practical implications in the world of translation and cross-cultural communication.

### **D. Scope and Limitations**

This research analyses how YouTube's auto-translate feature translates humor in stand-up comedy, with Trevor Noah's performance as the main object. This study only examines the flouting maxim of manner because this aspect is highly relevant to the humor strategies often used in stand-up comedy, such as ambiguity, wordplay, and intentional vagueness.

This research exclusively focuses on the flouting of the maxim of manner because this type of violation is closely associated with humorous effects in stand-up comedy. The maxim of manner concerns ambiguity, obscurity, indirectness, and disorder all of which are frequently and purposefully employed by comedians to create comedic tension and punchlines. Other maxims (quality, quantity, relation) may also be flouted, but manner flouting offers more observable linguistic cues relevant to humorous intent, which aligns with the aim of this study. The analyzed data were taken from stand-up comedy videos on YouTube with automatic subtitles generated by an auto-translate system.

This study focuses on analyzing the English-to-Indonesian auto-translation feature provided by YouTube. While other platforms such as TikTok also offer auto-translation features, YouTube's built-in auto-translate is selected because it better reflects the natural user experience of consuming full-length stand-up comedy performances through subtitles. Unlike TikTok, which primarily hosts short-form content and often provides limited or inconsistent subtitle displays, YouTube supports long-form videos with complete subtitle integration both in the original language and in automatically translated versions. This makes YouTube's auto-translate a more suitable, stable, and context-rich source for analyzing how humor is rendered across languages. Its ability to maintain narrative continuity and present extended discourse allows for a more effective application of pragmatic theory in evaluating translated humor.

However, this study has some limitations. First, since YouTube auto-translate relies on machine translation algorithms, the translation results may not be accurate and vary depending on the language pair used. Second, this study only focused on one comedian, so the results can not be generalized to all forms of stand-up comedy.

Thirdly, this study does not consider human intervention in subtitle editing, so it assesses how the auto-translate system works without additional corrections. In addition, this study also does not address the influence of cultural factors in the translation of humor, as the main focus is on linguistic aspects, specifically the violation of manner maxims in the context of auto-translation.

## **E. Definition of Key Terms**

In this study, the researcher uses several keyterms related to the topic discussed:

- 1. Flouting maxim of manner:** A language violation of conversational principles in which the comedy intentionally makes ambiguous, vague, or irregular statements to achieve a particular effect, such as humor, in the conversation.
- 2. Stand-up comedy:** A show filled by a comedian that contains humorous sentences as entertainment that aims to invite laughter from the audience of YouTube videos.
- 3. Cross-Linguistic Humor:** The perception of humor that crosses languages, where it can explore the elements of comedy at play across linguistic boundaries. In this study, the language observed is the subtitle translated into Bahasa Indonesia.

4. **Trevor Noah:** Is one of the comedian from South African that performing jokes in English language. He is not only a comedian but also writer, producer, television host.
5. **Humor Translation:** The process of transferring humorous content from one language to another, which often involves both linguistic and cultural challenges. In this study, the researcher observes how machine translation (specifically YouTube's auto-translate) handles humor that is constructed through floutings of the maxim of manner

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this chapter contains several concepts as a literature review to assist in reviewing this research.

#### **A. Pragmatics**

Pragmatics is a vital and multifaceted subfield of linguistics that delves into how contextual factors shape the interpretation of meaning in communication, emphasizing the dynamic interplay between speakers and listeners, particularly in social interactions. This area of study is crucial for understanding how meaning is not solely derived from the words used but is significantly influenced by the context in which communication occurs. According to Grundy (2008), conversations among family members or close friends often exhibit distinctive linguistic characteristics, such as appropriateness and the use of indirect meanings, which reflect the intimate nature of their relationships and the shared knowledge that exists between them. These characteristics highlight how familiarity and social bonds can shape the way language is used and understood.

Yule (1996) provides a comprehensive framework for understanding pragmatics through four key definitions: (1) the study of language as it is utilized by speakers and interpreted by listeners, which underscores the active role of both parties in the communicative process; (2) the exploration of contextual meaning, which examines how the surrounding circumstances



influence the interpretation of utterances; (3) the investigation of how speakers' utterances are comprehended by listeners, focusing on the cognitive processes involved in understanding language; and (4) the analysis of relative distance expressions in communication, which considers how spatial and social distances affect language use and meaning.

Furthermore, Levinson (1983) argues that pragmatics encompasses aspects of meaning that cannot be entirely elucidated by semantic theory alone, thereby underscoring the critical role of context in the comprehension of language. This perspective highlights that understanding language requires more than just knowledge of vocabulary and grammar; it necessitates an awareness of the social and cultural contexts in which communication takes place. This multifaceted approach to pragmatics not only enhances our understanding of linguistic interactions but also emphasizes the significance of social and cultural contexts in shaping communication, as different cultures may have varying norms and expectations regarding conversational behavior (Levinson, 1983; Yule, 1996). By examining these contextual factors, researchers can gain deeper insights into how meaning is constructed and negotiated in everyday interactions, ultimately enriching our comprehension of human communication as a whole.

## **B. Cooperative Principle**

The cooperative principle, first introduced by philosopher H.P. Grice, serves as a foundational theoretical framework for understanding how effective communication occurs in conversational exchanges. This principle

posits that participants in a conversation generally adhere to certain conversational maxims, which are designed to ensure clarity, coherence, and mutual understanding between interlocutors. In his seminal work, Grice (1991) identifies four key maxims: the maxim of quality, which emphasizes truthfulness and the importance of providing information that is accurate; the maxim of quantity, which pertains to informativeness and encourages speakers to provide an appropriate amount of information without being overly verbose; the maxim of relation, which underscores the necessity of relevance in contributions to the conversation and the maxim of manner, which advocates for clarity and the avoidance of ambiguity in communication.

These conversational maxims serve as guiding principles that help speakers produce logical and efficient communication, thereby facilitating smoother interactions and reducing the potential for misunderstandings. Levinson (1983) further emphasizes that these cooperative maxims can significantly enhance the effectiveness of human communication, as they provide a structured approach for participants to follow in order to achieve mutual understanding and cooperation. By adhering to these maxims, speakers can create a conversational environment that fosters clarity and engagement, allowing for more meaningful exchanges of ideas and information.

Moreover, the cooperative principle and its associated maxims are not only applicable to everyday conversations but also extend to various forms of discourse, including academic discussions, professional interactions, and even comedic performances. In these contexts, the strategic flouting of these

maxims can also serve specific communicative purposes, such as humor or irony, thereby enriching the complexity of human communication (Attardo, 2020). Understanding the cooperative principle and its maxims thus provides valuable insights into the dynamics of effective communication across different contexts and cultures.

### **C. Flouting Maxim of Manner**

Flouting the maxim of manner involves the intentional use of language that is vague, ambiguous, or overly complex, often to achieve a specific communicative effect, such as humor. Grice (1975) notes that such violations of conversational maxims can serve a variety of communicative purposes, including the creation of humor, as they invite listeners to engage more deeply with the content being presented. From a pragmatic perspective, flouting the maxim of manner occurs when speakers deliberately express their intentions in an indirect manner, thereby capturing the audience's attention or eliciting laughter through unexpected twists in language (Attardo, 2020).

Research has shown that this type of maxim violation is particularly effective in humor contexts, such as stand-up comedy, where comedians often employ convoluted sentence structures, puns, or unusual word choices to create surprise and ambiguity, which can lead to comedic effects (Chovanec, 2018; Dynel, 2021). By manipulating language in this way, comedians play with audience expectations and reveal layered interpretations that encourage listeners to actively participate in the interpretative process, thereby enhancing their engagement with the performance (Bell & Attardo, 2020).

Moreover, in cross-cultural contexts, flouting the maxim of manner can serve as a bridge between linguistic and cultural differences, allowing speakers to connect with diverse audiences through the strategic use of language ambiguity. This approach not only fosters a sense of shared understanding but also highlights the nuances of cultural expression, as humor often relies on the interplay between language and cultural context (Holmes & Wilson, 2017). Thus, the deliberate flouting of the maxim of manner not only enriches the communicative experience but also underscores the complexity of human interaction across different cultural landscapes.

#### **D. Stand Up Comedy**

Stand-up comedy is a distinctive and multifaceted form of communication that intricately combines elements of performance art with linguistic skill, allowing comedians to craft humor through direct monologues delivered to live audiences. According to Attardo and Pickering (2011), stand-up comedy provides a unique platform for comedians to explore and address a wide array of topics, including social critique and commentary, by employing various linguistic techniques such as irony, sarcasm, and wordplay. These techniques not only enhance the comedic effect but also invite audiences to reflect on the underlying messages conveyed through humor.

In cross-cultural contexts, Kulikova (2023) suggest that stand-up comedy serves as an effective medium for bridging cultural differences, as humor often possesses both universal and contextually specific elements that can resonate with diverse audiences. Comedians frequently exploit linguistic

ambiguity and obscurity, engaging audiences actively in the interpretative process, which can lead to a richer understanding of the humor being presented (Dynel, 2021). This engagement is further amplified by the strategic flouting of conversational maxims, particularly the maxim of manner, which allows comedians to play with audience expectations and create moments of surprise and laughter (Chepkemoi dkk, 2023).

Moreover, the ability of stand-up comedy to entertain while simultaneously serving as a reflective social communication tool is significant. It invites audiences to gain deeper insights into pressing social and cultural issues, prompting them to consider different perspectives and challenge their own assumptions (Rutter, 1997). By addressing complex themes through humor, comedians not only entertain but also foster critical dialogue about societal norms, values, and challenges, making stand-up comedy a powerful vehicle for social commentary and cultural exchange.

#### **E. Cross-Linguistics**

Cross-linguistics is a field of study that examines how language functions across various linguistic and cultural contexts, providing insights into the intricate relationships between language, culture, and communication. This discipline is particularly relevant when exploring how humor, especially in the realm of stand-up comedy, can transcend linguistic barriers and resonate with diverse audiences around the world. In the context of Trevor Noah's stand-up comedy, cross-linguistic humor can be analyzed through the lens of pragmatics and the cooperative principle, which posits that effective

communication relies on the adherence to certain conversational maxims introduced by Grice in 1975 (as cited in Castro & Idania, 2020).

Noah, as a comedian and host often navigates complex cultural nuances and linguistic differences, skillfully employing the flouting of conversational maxims to create humor that is not only relatable but also accessible to a global audience. For instance, he frequently uses irony, satire, and wordplay to highlight social and political issues, thereby engaging viewers from various backgrounds in a shared comedic experience (Castro & Idania, 2025).

By examining the interplay between language, culture, and humor in Noah's performances, this research aims to uncover how his unique comedic style utilizes pragmatic principles to effectively engage and entertain viewers on platforms like YouTube, where his content reaches millions of people worldwide. Furthermore, Noah's ability to address sensitive topics through humor allows him to bridge cultural divides, making complex issues more approachable and fostering a sense of connection among his audience (Martin, 2020). This research will also explore how Noah's comedic techniques exemplify the broader dynamics of cross-linguistic humor, illustrating how comedians can leverage linguistic creativity to navigate cultural differences and promote understanding in an increasingly interconnected world.

#### **F. General Theory of Verbal Humor (GTVH)**

The General Theory of Verbal Humor (GTVH) was introduced by Salvatore Attardo in 1994 as a significant development and expansion of the Script-based Semantic Theory of Humor (SSTH) proposed by Victor Raskin in 1985.

While SSTH mainly focuses on the semantic opposition between scripts in humorous texts, GTVH offers a more comprehensive framework by identifying multiple layers or dimensions called Knowledge Resources (KRs) that interact to construct verbal humor.

### **G. General Theory of Verbal Humor (GTVH)**

The General Theory of Verbal Humor (GTVH) was introduced by Salvatore Attardo in 1994 as a significant development and expansion of the Script-based Semantic Theory of Humor (SSTH) proposed by Victor Raskin in 1985. While SSTH mainly focuses on the semantic opposition between scripts in humorous texts, GTVH offers a more comprehensive framework by identifying multiple layers or dimensions called Knowledge Resources (KRs) that interact to construct verbal humor.

Attardo proposes that verbal humor is not generated by a single factor, but rather through the interplay of six KRs that form the backbone of a humorous text. These six components are:

- a. Script Opposition (SO): This refers to the semantic contrast or conflict that lies at the heart of the joke. It represents two opposing ideas or scenarios such as real/unreal, life/death, formal/informal, or expected/unexpected. The joke usually builds up within one script and then unexpectedly switches to its opposite, which creates surprise and laughter.
- b. Logical Mechanism (LM): LM provides the reasoning or logic that connects the two opposed scripts. It can involve mechanisms such as faulty logic, exaggeration, irony, absurdity, coincidence, or puns. This component is essential in creating coherence between the setup and the punchline of the joke.

- c. Situation (SI): The situation includes the specific context in which the joke takes place: the physical setting, characters, objects, and actions involved. It anchors the joke in a concrete narrative environment, which helps the audience relate to or visualize the scenario.
- d. Target (TA): The target is the subject or entity at which the joke is directed. This can be an individual, a group, a stereotype, an institution, or even the audience itself. Identifying the target is important for understanding the social function of the humor, whether it is meant to criticize, satirize, or simply entertain.
- e. Narrative Strategy (NS): NS refers to the genre, format, or method used to deliver the joke. Common narrative strategies include dialogues, riddles, anecdotes, question-answer structures, or monologues. The choice of narrative form influences how the joke unfolds and how the punchline is delivered.
- f. Language (LA): Language encompasses the actual wording, phonological features, lexical choices, and grammatical structures used in the humorous text. Wordplay, idioms, ambiguity, rhythm, and sound effects are all part of this resource. Language plays a crucial role especially when humor depends on puns or double meanings that may not be easily transferable to another language.



Unlike SSTH, which focuses solely on script oppositions, GTVH enables researchers to analyze humor on a more multidimensional level. The six knowledge resources are also organized hierarchically, where the top elements (like Script Opposition) are more central to the joke's identity, while the lower elements (like Language) are more easily replaceable in translation.

In this research, GTVH serves as the primary analytical framework to evaluate whether the humor in Trevor Noah's English-language stand-up comedy remains effective when translated automatically into Indonesian via YouTube's auto-translate feature. Each utterance that contains flouting of the maxim of manner will be examined to determine which knowledge resources are retained, modified, or lost in the translated subtitle.

By assessing each Knowledge Resource, the researcher is able to categorize the translated humor into three categories:

- a. Retention: Most or all components of the original joke are preserved.
- b. Loss: The translation fails to maintain key humorous elements, making the joke ineffective.

This theory is especially relevant when evaluating machine-generated translations because it reveals which components of humor such as linguistic wordplay or culturally specific references are most vulnerable to being lost. Since automated systems like YouTube's auto-translate

primarily rely on literal language patterns and often disregard pragmatic context, GTVH becomes a valuable tool in highlighting how much humor survives the translation process and why.

## **CHAPTER III**

### **RESEARCH METHOD**

This chapter explains the methodology used in this research, covering key parts like the research design, data & data source, data collection methods, and data analysis. Each part is clearly laid out to guide the study and help achieve its goals.

#### **A. Research Design**

This study employs a qualitative research design with a pragmatic analysis approach. According to Yule (1996), pragmatics is the study of meaning in context how speakers convey meaning and how listeners interpret it, especially beyond literal meanings. Pragmatic analysis focuses on how meaning is derived from the speaker's intention, the context of the utterance, and the shared knowledge between speaker and listener. In humorous discourse, particularly in stand-up comedy, meaning is often constructed through indirectness, ambiguity, and cultural references all of which fall under pragmatic analysis.

By using a pragmatic approach, this study investigates how Trevor Noah deliberately flouts the maxim of manner (as proposed by Grice, 1975) to create humorous effects and how these effects are transformed or lost when processed by YouTube's auto-translate feature. Pragmatic analysis is suitable for this research because it allows for an in-depth examination of both the speaker's communicative intentions and the audience's interpretation, especially in cross-cultural humor translation (Levinson, 1983).

## **B. Data and Data Source**

This research uses two types of data, each of which is used to answer the two research questions. The first type of data consists of utterances spoken by Trevor Noah in his stand-up comedy performance that contain flouting of the maxim of manner, based on Grice's Cooperative Principle (1975). This data is used to answer the first research question, which focuses on identifying the types of flouting maxim manner found in the performance. The second type of data consists of the Indonesian auto-translated subtitles of the utterances from the first data, generated by YouTube's auto-translate feature. This data is used to answer the second research question, which aims to analyze how the humorous effects created through flouting are translated into Indonesian, and whether the humor is retained or lost.

Both types of data were taken from a same source, stand-up comedy video uploaded on Trevor Noah's official YouTube channel on August 4th, 2024 (<https://youtu.be/VyEINfRMvdc?si=fME9X3M2vpzdRw>). This video was selected because it contains numerous examples of flouting maxim of manner that are relevant for pragmatic analysis, and it also provides automatic subtitle translation from English to Indonesian. Therefore, this data source offers both the original English utterances in a natural spoken context and their translated versions, allowing for an evaluation of how auto-translation handles the pragmatic and humorous aspects of the content.

### **C. Data Collection**

The process of data collection in this study was carried out through several clear steps. The first step was watching and accessing a stand-up comedy video by Trevor Noah, on his official YouTube channel. Then, the researcher transcribed the full utterances from the video to obtain the initial data. This transcript includes all the sentences spoken by Trevor Noah during the performance. The next step was identifying and selecting sentences that contain flouting of the maxim of manner, based on Grice's Cooperative Principle (1975). These are sentences that show obscurity, ambiguity, or indirectness. The sentences that matched these characteristics were collected and used as the first data to answer the first research question.

After collecting the first data, the researcher activated YouTube's auto-translate feature to translate the subtitles from English to Indonesian. The researcher then copied and documented the auto-translated Indonesian version of each sentence from the first data and used them as the second data to answer the second research question. Each pair of data (original and translated) was then analyzed to examine how the humorous effects created through the flouting of the maxim of manner were translated, and whether the humor was maintained or lost in the auto-translation.

#### **D. Data Analysis**

The data analysis in this study focuses on examining how YouTube's auto-translate feature processes humor that arises from flouting the maxim of manner in Trevor Noah's stand-up comedy. The collected data consists of original English transcripts and their Indonesian auto-translated subtitles, which are carefully compared. Instances of flouting the maxim of manner such as ambiguity, unexpected phrasing, and misleading statements are identified in both the source and target texts.

This analysis applies Grice's Cooperative Principle (1975), particularly focusing on the maxim of manner, and Attardo's General Theory of Verbal Humor (1994), to assess how humor elements are retained or lost in the translation process. Additionally, patterns of translation errors or misinterpretations are categorized to identify recurring challenges in automatic humor translation. The results are then synthesized to evaluate the effectiveness of YouTube's auto-translate feature in conveying humor across languages. The findings provide insights into the limitations of machine translation in handling linguistic ambiguity and humor, contributing to broader discussions on humor translation in digital media.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter contains data findings and research discussion. First, this study discusses the findings of the data that have been analyzed. Then, the discussion will provide the results of the data analysis.

#### **A. Finding**

This section presents the findings of the study based on the analysis of Trevor Noah's utterances that flout the maxim of manner in his stand-up comedy performance. The analysis focuses on how these violations are intentionally used to create humorous effects and how they are represented in the Indonesian auto-translated subtitles. Each example is discussed in terms of its pragmatic function, followed by an evaluation of whether the humorous impact is retained or lost in translation.

##### **1. Flouting Maxim of Manner**

This subsection discusses the first set of data, which consists of utterances by Trevor Noah that flout the maxim of manner. These utterances were identified based on Grice's (1975) Cooperative Principle, specifically focusing on violations related to obscurity, ambiguity, lack of order, and indirectness. The data are analyzed to reveal how these violations are deliberately used to create humor in his stand-up comedy performance. Each utterance is presented with contextual explanation and pragmatic interpretation to show how the maxim is flouted and what effect it produces within the comedic context.

### Datum 1

Isaac: *"Are you busy?"*

Trevor: *"Yeah, sort of. Sort of. Why?"*

Isaac: *"No, 'cause mom's been shot."*

### Timestamp: 0.35 – 0.43

This sentence appears when Trevor recounts a phone conversation between him and his brother, Isaac. In this situation, Isaac called Trevor in the morning when Trevor was still in bed, enjoying his rest. Isaac starts the conversation by asking if Trevor is busy, which is a simple but important question given the context that is about to unfold. Trevor, still unaware of the serious situation at hand, responds with an uncertain *"Yeah, sort of. Sort of. Why?"*. Moments after this answer, Isaac reveals the shocking fact that their mother has been shot and is being hospitalized. This puts Trevor's answer in a much more serious perspective, showing how vagueness in communication can slow down understanding of critical conditions.

Trevor's utterance, "Yeah, sort of. Sort of. Why?" shows a flouting of the maxim of manner because the sentence is not delivered clearly and may cause confusion in communication. According to Grice's Cooperative Principle, speakers are expected to share information in a way that is easy to understand, not vague or confusing, and relevant to the conversation's purpose. However, in this quote, Trevor's choice of words makes the message uncertain and indirect. The phrase "sort of" itself carries a sense of vagueness and uncertainty. Its repetition twice in one short response further emphasizes the lack of clarity.



## Datum 2

At the hospital,

The Nurse : "*We've got your wife stabilized right now.*"

Trevor: "*My wife? That's my mom.*"

**Timestamp: 02.45 – 02.51**

Trevor Noah tells the story when he is in the hospital after receiving news that his mother has been shot. During this situation, a nurse approached him and told him that they had managed to stabilize "his wife." Trevor, who was actually trying to understand his mother's condition, was surprised to hear that the hospital thought the victim was his wife. He quickly corrected himself by saying, "My wife? ... That's my mom," indicating that there had been a miscommunication between him and the medical staff. This misidentification, while seemingly minor, shows how in an emergency situation, accuracy of information is crucial. Trevor, who was also in a heightened emotional state, not only had to process the news of his mother's condition, but also had to rectify a mistake that should never have happened in a professional environment like a hospital.

Trevor's line, "My wife?... That's my mom," reflects unclear communication that disrupts the flow of conversation. In Grice's Cooperative Principle, speakers are expected to deliver information in a logical and organized way so that the conversation runs smoothly. However, in this case, Trevor shifts the topic from the main issue his mother's medical condition to correcting a mistaken identity, which interrupts the exchange of important information. Instead of giving a clear and structured response, Trevor mixes his emotional reaction with factual correction in a sudden and disordered manner.

In a medical setting where clarity and efficiency are essential, this kind of response could lead to confusion or delays in treatment. His rhetorical question, “My wife?” followed by “That’s my mom,” forces the listener to process both emotion and factual correction at the same time. This makes it harder for the hospital staff to respond effectively, as the message is not communicated in a calm and orderly sequence. The lack of structure in Trevor’s response creates confusion in a situation that requires accuracy and focus. As a result, the effectiveness of the conversation is reduced, and this miscommunication could lead to more serious consequences in a real-life medical emergency.

### **Datum 3**

When the doctor said the surgery cost 20,000-500,000 Rand,  
Trevor: “*She’s almost finished.*”

#### **Timestamp: 4.24 – 4.27**

Trevor uttered this line while recounting the situation at the hospital when he was told that his mother's medical expenses could reach between 20,000 to 500,000 Rand. Shocked by the huge amount and the uncertainty of the exact amount to be paid, Trevor responds with frustration. He satirizes the hospital system's seeming lack of transparency and scoffs at the uncertainty of costs by saying, “*She’s almost finished.*” This line is uttered in a mixed mood of despair and cynicism towards the reality of unaffordable healthcare for the lower middle class in South Africa.

The sentence “She’s almost finished” shows unclear communication because it leaves room for multiple interpretations. The phrase can be understood in different ways: one meaning could be that Trevor’s mother is close to death, while

another possible meaning is a sarcastic remark suggesting that her situation is hopeless due to the high medical costs. This kind of ambiguity makes the message difficult to interpret clearly. According to Grice's Cooperative Principle, speakers are expected to avoid ambiguous expressions so that their message can be understood properly by the listener. In this case, Trevor intentionally uses ambiguity to express his frustration and make a social critique through dark humor. While his intention may be humorous and satirical, the message remains unclear and open-ended, which goes against the principle of effective communication. This sentence also reflects how people, under stress or pressure, may turn to humor as a coping mechanism. However, even though it may be funny to some listeners, the vague meaning still disrupts clarity in the conversation. From a pragmatic point of view, this utterance demonstrates how unclear language can affect how messages are interpreted, especially in sensitive situations.

#### Datum 4

Trevor panicked about going to the hospital:

*"I'm trying to put my clothes on, **some things are backwards.**"*

#### Timestamp: 2.54 – 2.59

The statement “Some things are backwards” illustrates an instance of unclear communication due to the absence of specific referents. From a pragmatic standpoint, this vagueness violates the expectation of informativeness and clarity within Grice’s Cooperative Principle, particularly the maxim of manner. In cooperative conversation, speakers are expected to structure their utterances in an orderly and comprehensible way. However, Trevor’s statement lacks specificity—he does not indicate which items of clothing are backwards (e.g., shirt, pants, socks), leaving the audience to guess or infer from context.

This lack of clarity disrupts the interpretive process, especially in a performance setting where vivid imagery often enhances comedic effect. By not specifying the items, Trevor introduces semantic ambiguity that forces the audience to construct their own mental image, which can either enrich or hinder the comedic impact depending on the listener’s familiarity with the context and ability to engage in inference.

Moreover, the vague phrase “some things” contrasts with the seriousness of the event being described his mother being shot which adds a layer of dark or absurd humor. This incongruity between the severity of the situation and the disorganized expression contributes to the humor, but at the cost of clarity.

The humor arises from the irrationality and chaos of the moment, but the message deviates from standard communicative norms. From a pragmatic perspective, this line reflects how emotional urgency panic, in this case can affect the quality of communication.

Emotional states often reduce a speaker's ability to deliver clear, structured information. Trevor's chaotic mental state is encoded in his fragmented and vague speech, making this utterance a strong example of how psychological context influences language use. In translation, particularly through YouTube's auto-translate feature, the vague phrase "some things are backwards" may not be adapted to reflect the same comedic or emotional nuance. If translated too literally into Indonesian without contextual clarification, the line could become confusing or lose its humorous resonance. This highlights how unclear expressions, while potentially effective in humor, are vulnerable to misinterpretation, especially in cross-linguistic or machine-translated contexts.

#### **Datum 5**

Isaac when asked: "*Are you okay?*"  
 Replied: "***Mama shot, not me.***"  
 Trevor was upset with that answer.

#### **Timestamp: 4.16 – 4.39**

This remark is made by Isaac, Trevor's younger brother, when they arrive at the hospital and Trevor asks him if he is okay. In a situation that should demand empathy and concern for the primary victim, Isaac instead gives a response that seems defensive and irrelevant to Trevor's question. By saying "Mama was shot, not me," Isaac seems to want to confirm that he is unharmed, even though Trevor's question is actually meant to confirm Isaac's emotional state in the emergency situation.

The sentence “Mama was shot, not me” shows unclear communication because the structure of the sentence is confusing both grammatically and in meaning. Isaac wants to say that he is not the one who got shot and that he is safe. However, the way he says it sounds like he is trying to distance himself from the situation, as if it’s not his problem. This can make it seem like he doesn’t care about his mother’s condition, even though that may not be his real intention.

The unclear sentence creates different possible interpretations. It’s not clear whether Isaac is trying to calm Trevor down, defend himself, or just reacting without much empathy. According to Grice’s theory, cooperative communication should be clear and not cause confusion. But in this case, the sentence fails to follow that principle.

In the context of Trevor’s comedy, this line becomes part of a joke that also works as a critique of how some people respond in strange or inappropriate ways during traumatic moments. Trevor uses this confusing statement to create humor, showing that even an unclear message can be funny when it reflects real human reactions under stress. Still, from a pragmatic perspective, the sentence breaks the rule of speaking clearly and avoiding confusion.

## **Datum 6**

Trevor when discussing hospital fees:  
*“This is my mom, not a pair of jeans!”*

**Timestamp: 05.16**

Trevor says this line in the story when he is forced to pay a very high X-ray fee at the hospital. When the hospital staff explained that the examination cost about 2,000 Rand, Trevor felt angry and frustrated that such a high fee seemed to put human health on the same level as consumer products.

In a fit of rage, he likened the hospital's transactional service system to a clothing store, declaring, *"This is my mom, not a pair of jeans!"*

The sentence shows unclear communication because it uses a confusing metaphor. Trevor compares a human to "not a pair of jeans" to express his disappointment with how the healthcare system treats people. His point is that humans should not be treated like products or things that can be bought and sold. However, because he uses this idea in a dramatic and exaggerated way, the real meaning becomes less clear. This kind of comparison, using metaphor and hyperbole, can make the message open to different interpretations. According to Grice's Cooperative Principle, speakers should avoid saying things in ways that are confusing especially in serious situations like healthcare. But in this case, Trevor's strong emotions seem to take over the need for clarity. Even though the sentence successfully expresses anger and criticism in a creative way, it still makes the message harder to understand. From a pragmatic point of view, the sentence breaks the rule of speaking clearly. The emotional style and use of non-literal language make the meaning less direct, which weakens the effectiveness of communication.

**Datum 7**

Trevor on American accent:

*"Battery, which to me is a different form of power, sponsored by Chris Brown."*

**Timestamp: 14.08 – 14.12**

This line appears when Trevor talks about how words in American English can sound strange or unclear. He mentions the word “battery,” which sounds like “baddery” in American pronunciation, and jokes about how in South Africa, “battery” is more commonly associated with energy or strength. Then, he suddenly adds the line, “Sponsored by Chris Brown,” as a dark joke. This line refers to the singer’s past involvement in a violent incident, making a connection between the word “battery” and its legal meaning physical assault.

The sentence “Sponsored by Chris Brown” causes confusion because it mixes different layers of meaning without clear explanation. The reference is indirect and depends on the audience’s knowledge of both American pronunciation and celebrity news. From a communication perspective, this kind of expression is unclear because it doesn’t directly explain what is meant. It blends social commentary, wordplay, and dark humor all in one short sentence.

Even though the audience laughed, and the humor works because of the clever double meaning, the message itself is not straightforward. From a pragmatic point of view, the sentence violates the principle of clarity in communication. It shows how humor sometimes relies on ambiguity and hidden meaning, which can make a sentence funny but also harder to understand.



## Datum 8

Trevor imitates the language of black Americans:

*“Man, I ain't even gonna front, man, I ain't gonna front.”*

**Timestamp: 19.01 – 19.03**

This sentence occurs when Trevor Noah mimics the speaking style of black Americans, particularly in colloquial or slang contexts. In the stand-up piece, Trevor discusses the variations in accent and sentence structure among different social and cultural groups in the United States. He highlighted that these expressions are often used in casual conversation to convey a sense of honesty or acknowledgment of something that is about to be said, sort of like “*sejurnya*” in Indonesian. However, in his story, Trevor emphasized that the expression is often repeated without any substantial statement afterwards. The phrase “I ain't even gonna front” is just the opening of a sentence that never finishes, or is overused to the point of losing its meaning.

The sentence “I ain't even gonna front” shows unclear and inefficient communication because it does not directly provide any real information. Based on Grice’s Cooperative Principle, a speaker should be brief and say only what is necessary. However, in this case, the expression is vague and acts more like a filler than a meaningful statement. This kind of phrase is often used in casual conversation and usually doesn’t lead to a clear point or follow-up. Listeners may expect something important to come after it, but often, nothing meaningful follows. As a result, it can slow down communication and confuse the listener. From a pragmatic perspective, the sentence gives the impression that a confession or important opinion will be shared, but it ends up saying nothing concrete.

In the context of comedy, Trevor uses this type of vague language to highlight how everyday informal speech can sometimes sound deep, but actually lacks substance. He also satirizes how some speech styles are used for effect rather than meaning. This adds humor by pointing out the gap between what is said and what is actually meant. So, even though the line may sound expressive or culturally familiar, it still breaks the principle of being brief and meaningful in communication.

### **Datum 9**

Isaac cries about PlayStation after his mother was shot:

*You said I'm never gonna play PlayStation, never in my life play Need for Speed."*

### **Timestamp: 20.09 – 20.12**

This sentence was spoken by Isaac, Trevor's younger brother, when they were at the hospital after the shooting incident involving their mother. In a situation filled with emotional pressure and trauma, Isaac suddenly burst into tears not because of their mother's condition, but because he felt he would no longer be able to play PlayStation or his favorite game, *Need for Speed*. This reaction surprised Trevor, since at that moment, the main concern should have been their mother's safety and health. However, Isaac expressed a seemingly trivial worry in the midst of a crisis, making the situation both absurd and tragic.

Isaac's sentence shows unclear communication because it does not match the seriousness of the situation and can confuse the listener. In a cooperative conversation, a speaker is expected to speak clearly and say things that are appropriate to the context. But in this case, Isaac talks about not being able to play video games, which seems unrelated to the emergency they are facing. On the surface, his words sound like simple frustration about losing access to games.

However, they can also be seen as a sign of emotional confusion caused by trauma. Instead of expressing worry about his mother or their situation, Isaac directs his feelings through a complaint about games. This response creates uncertainty for the listener, who may struggle to understand Isaac's real emotional state or what he truly means. The confusion in this sentence does not just come from the words used, but also from the mismatch between what is said and what is happening. From a pragmatic perspective, this makes the message unclear. While the line is funny in the context of Trevor's stand-up comedy, it still breaks the principle of clarity in communication. It also shows how children might express fear or sadness in unusual ways that don't fit adult expectations during serious events.

### **Datum 10**

Trevor argued with the nurse about the cost:  
*"This is my mom. Use the money!"*

**Timestamp: 23.08 – 23.14**

Trevor says this line in a scene where he has to make a quick decision about paying for his mother's medical treatment. A hospital staff member informs him that the medical care could be very expensive, and Trevor, under emotional pressure, immediately reacts with a highly emotional statement: *"This is my mom. Use the money!"* This utterance comes as an emotional outburst and disregards the usual structured communication typically expected in situations involving negotiation or financial discussion.

The sentence shows a violation of the maxim of manner because it is expressed in a disorganized and unclear way. Based on Grice's principle, a speaker is expected to deliver messages clearly and in a way that can be logically followed. However, in this context, Trevor abruptly combines an emotional statement "This is my mom" with a financial instruction "Use the money!" without providing any explanation or smooth connection between the two ideas. His thought process is difficult to follow, and the emotional tone overshadows the structure of the message, resulting in confusion. For the hospital staff, this utterance may be unclear: Is Trevor agreeing to pay for all medical expenses? Is he giving permission for a specific treatment? Or is he simply reacting out of emotion? The uncertainty arises due to the way the message is delivered, which lacks clarity and order.

#### **Datum 11**

American police: *"Do you know why I pulled you over?"*

Trevor: *"Shouldn't you know why?"*

**Timestamp: 27.07**

In this case, the response "Shouldn't you know why?" reflects a deliberate choice to be indirect and unclear, which goes against the expectation of straightforwardness in institutional or legal interactions. Pragmatically, such communication disrupts the cooperative flow of dialogue, especially in a context where clarity is essential, such as an interaction between a civilian and law enforcement. Instead of answering the question in a way that would contribute to mutual understanding, Trevor chooses a rhetorical strategy that shifts the focus back to the officer, introducing ambiguity and potentially provoking tension. This rhetorical deflection not only conveys his personal stance and criticism, but also

challenges the norms of orderly and cooperative conversation. The message becomes layered with irony and resistance, making it harder for the listener (in this case, the officer) to interpret the speaker's true intention. This kind of pragmatic ambiguity can be humorous in a performance context, but in real life, it may lead to serious misunderstandings.

In the Indonesian auto-translation, the sentence is likely rendered in a literal way, without capturing the rhetorical tone or the underlying sarcasm. As a result, the intended humorous criticism may be lost, and the translated version may appear simply confusing or awkward to Indonesian viewers. Without context or tonal cues, the ambiguity in Trevor's original line remains unresolved in translation, reducing the overall humorous impact.

In the context of a comedy performance, this kind of violation is used to produce humor through irony and role reversal. Trevor, who is supposed to be passive as a driver being questioned, turns the tables and interrogates the police officer instead. However, from a pragmatic perspective, this is a clear example of a violation of the clarity principle in a serious conversation, as it puts the interlocutor in a position of uncertainty unsure whether the speaker understands the situation or is simply being sarcastic. This kind of ambiguity can complicate interactions and potentially lead to conflict in interpersonal communication.

## Datum 12

Police: *"I estimated you were going 100 miles."*

Trevor: *"Estimate? What does 100 look like?"*

**Timestamp: 45.03-45.05**

Trevor In this scene, Trevor's response "Estimate? What does 100 look like?" reflects a deliberate use of language that prioritizes humor and criticism over clarity. From a pragmatic point of view, the utterance lacks straightforwardness and introduces unnecessary confusion into what is expected to be a clear and factual exchange. In a legal or formal interaction such as being questioned by a police officer a cooperative and unambiguous answer is typically required. Instead, Trevor responds with a sarcastic rhetorical question that is not meant to seek clarification but rather to question the credibility of the officer's claim in a humorous way. The expression "What does 100 look like?" plays on the literal impossibility of visually perceiving speed, creating a layer of semantic confusion. Although this strategy is effective in a comedic performance, it introduces a lack of clarity in terms of communicative function.

The officer might perceive the question as dismissive or uncooperative because it avoids directly addressing the claim of speeding. Rather than contributing to mutual understanding, the utterance shifts the interaction into a space of ambiguity and confrontation. In the Indonesian auto-translation, this rhetorical question is likely rendered word-for-word, which may preserve the surface meaning but fail to carry over the sarcastic and humorous tone. As a result, the translated version might confuse the target audience or weaken the intended humorous impact. The layered meaning combining mockery, irony, and critique of legal authority relies heavily on tone and context, elements that are often lost or flattened in automatic subtitle translations.

### **Datum 13**

Trevor mimicked the South African police's speaking style.

*"You have 160. If it was Pacman, you have an extra life now."*

### **Timestamp: 14.49**

The utterance "If it was Pacman, you have an extra life now" illustrates how indirect and metaphorical language can create confusion in formal contexts. Delivered as part of a parody, this line reflects a humorous exaggeration of how relaxed South African police might communicate, even when addressing serious violations such as extreme speeding. While the statement is amusing within the framework of a comedy performance, it introduces a level of vagueness that would be problematic in a real-life legal interaction. Pragmatically, the use of a pop culture reference especially one that is unrelated to the context of traffic enforcement shifts the listener's attention away from the core message. Instead of focusing on the legal or safety implications of driving 160 kilometers per hour, the metaphor encourages the audience to interpret the situation through the lens of a video game. The phrase "extra life" is inherently ambiguous in this context because it has no literal or legal meaning in relation to driving.

As a result, the communication becomes obscure and open to multiple interpretations. In the context of stand-up comedy, this intentional lack of clarity contributes to the humor, as it contrasts the seriousness of the law with the silliness of a gaming analogy. However, from the perspective of pragmatic communication, the message does not meet the standards of clarity and informativeness expected in conversations involving authority and public safety. It blurs the boundary between fiction and reality, which, while effective for comedic effect, weakens the communicative purpose in a literal sense.

## Datum 14

Trevor talks about the weather in Atlanta:  
*"It's so hot **even Africans are fainting.**"*

### Timestamp: 29.01 – 20.12

The utterance “Even Africans are fainting” demonstrates how a seemingly simple sentence can carry layered and culturally loaded meanings that challenge the clarity of communication. Although the line is delivered in a humorous tone as a form of hyperbole, it introduces ambiguity about the speaker’s true intention. While it may appear to be a straightforward observation about extreme heat, it also functions as a satirical comment on stereotypical assumptions about Africans and their supposed tolerance to hot climates. From a pragmatic perspective, the sentence blurs the line between literal and figurative language. For listeners familiar with Trevor’s comedic style and background, the humor lies in the exaggeration and the subversion of stereotypes. However, for those without that context especially international audiences the statement may be unclear: Is Trevor criticizing stereotypes, confirming them, or simply making a joke about the weather? The lack of explicit contextual guidance leaves room for misinterpretation.

This intentional ambiguity can be effective in comedy because it allows multiple interpretations and plays with audience expectations. Yet, in terms of Gricean communication norms, the sentence does not fully adhere to the principle of delivering a clear and unambiguous message. It opens up space for confusion, especially when detached from its performative context. When rendered through YouTube’s auto-translate feature, this sentence might retain its literal form but lose the layered irony that gives it its humorous impact. Without cultural references or



tonal indicators, the translation into Indonesian may cause the joke to appear flat or even offensive, depending on the reader's background. The humor, which relies on subtle cultural critique and exaggerated contrast, becomes vulnerable to being misunderstood in translation.

## **Datum 15**

Trevor discusses the American accent:  
*"Her, her... There's two of them."*

**Timestamp: 29.39 – 29.51**

The line "Her, her... There's two of them" plays on the phonetic confusion caused by accent variation, particularly how the Southern American accent alters the pronunciation of certain words. In this case, the word "hair" is pronounced in a way that closely resembles "her," leading to an amusing misinterpretation. Rather than clarifying the intended meaning, Trevor deliberately adopts a literal reading of the phrase, exaggerating the confusion for comedic effect.

From a pragmatic standpoint, this response does not aim to promote mutual understanding; instead, it introduces intentional misinterpretation. While everyday conversations rely on contextual clues to resolve such ambiguities especially in cross-dialectal communication Trevor intentionally ignores the context in favor of humor. This tactic temporarily suspends the cooperative principle of clarity by using ambiguity as a tool for entertainment.

The phrase "There's two of them" introduces logical inconsistency, as it humorously suggests the presence of two individuals instead of one person with a hairstyle. The humor arises from the audience's awareness that Trevor understands the actual meaning but pretends not to. This conscious distortion of meaning, although effective on stage, disrupts the standard norms of communication where listeners are expected to seek clarity rather than amplify confusion.

In the Indonesian auto-translation, this kind of phonetic-based humor is particularly challenging to preserve. Literal translation of “Her, her... There’s two of them” may result in a sentence that makes little to no sense, as the phonetic similarity between “her” and “hair” may not exist in the target language. Without cultural or linguistic equivalents, the translated version may fail to deliver the same comedic impact, and the joke may come across as nonsensical or irrelevant to Indonesian audiences.

#### **Datum 16**

Trevor on units of weight:  
*"LB for pounds? No, it stands for a Lot of Bullshit."*

#### **Timestamp: 40.29**

The phrase “a lot of bullshit” demonstrates how humor can intentionally disrupt clarity in communication. In this case, Trevor responds to a genuine linguistic inconsistency the abbreviation “lb” for “pound” with a sarcastic remark rather than a factual explanation. From a pragmatic viewpoint, the utterance does not fulfill the communicative expectation of providing a clear and logical answer. Instead, it introduces metaphorical and emotionally charged language that adds humor, but subtracts clarity.

The expression replaces an expected informative response with an exaggerated personal opinion, using satire to highlight the perceived irrationality of the American measurement system. While the audience may find this funny and relatable, especially due to shared confusion or cultural context, the literal content of the sentence lacks explanatory value. It contributes to entertainment rather than understanding, and this shift in communicative function exemplifies a deliberate disruption of the cooperative principle.

In practical conversation, such an utterance could cause confusion or be misinterpreted as a serious claim if the listener fails to detect the humorous or critical intent. The lack of literal meaning opens the door for ambiguity, especially among non-native speakers or individuals unfamiliar with the speaker's comedic style.

In the Indonesian auto-translation, this phrase may be rendered literally or softened due to the profanity in the original. If translated directly, the expression may confuse viewers who do not share the cultural reference or who expect a serious explanation. If translated euphemistically, the punchline may lose its satirical edge, diminishing the intended humor and critique. Either way, the lack of clarity and cultural mismatch in translation makes the effectiveness of the joke highly dependent on the audience's background knowledge.

### **Datum 17**

Trevor on the Ku Klux Klan:  
*"KKK... Even in America 'clan' is spelled with a C."*

**Timestamp: 45.03 – 45.09**

The utterance “Even in America ‘clan’ is spelled with a C” illustrates how satire can rely on indirectness and implied meaning to deliver social critique. While the surface-level comment appears to focus on spelling, the true communicative intent is to ridicule the irrationality and extremism of the Ku Klux Klan (KKK). Trevor uses a linguistic observation as a vehicle for deeper political commentary, relying on the audience to interpret the broader implications behind the seemingly simple sentence.

From a pragmatic perspective, this statement does not offer a clear or direct critique. Instead, it uses irony and understated sarcasm to imply that the group is not only morally deviant but also absurd in its basic choices, such as the

unconventional spelling of “clan.” This indirect approach creates ambiguity for listeners who are not familiar with the historical and cultural background of the KKK. Without that knowledge, the line may seem confusing, irrelevant, or lacking in meaning.

The obscurity lies in the gap between what is said and what is meant. Rather than explicitly stating that the KKK is dangerous or irrational, Trevor implies it through a humorous observation about spelling. This technique can be powerful in comedy, where subtlety and inference often enhance the impact of a critique. However, in terms of cooperative communication, the utterance lacks transparency and requires shared cultural context to be fully understood.

When translated into Indonesian using YouTube’s auto-translate feature, the phrase may be converted word-for-word, potentially preserving the literal meaning but not the satirical nuance. If Indonesian viewers are not familiar with the KKK or the conventions of English spelling, the humorous intention may be lost entirely. The result is a statement that appears obscure or trivial, rather than a sharp commentary on racism. This highlights how cross-cultural and cross-linguistic factors can affect the interpretation of pragmatic meaning in humor

## **Datum 18**

Trevor on the Ku Klux Klan from ancient Greek:

*"Circles of brothers... doing very different things."*

### **Timestamp: 56.15**

The phrase “Circles of brothers... doing very different things” showcases how strategic vagueness can be used to critique serious issues through humor. At first glance, the sentence appears mild or even neutral, but within the context of Trevor’s performance, it serves as a deeply ironic commentary on the contradiction

between the Ku Klux Klan's name and its actual actions. The term "circle of brothers" evokes unity, support, and fraternity, while the vague follow-up "doing very different things" subtly alludes to acts of violence, racism, and terror without naming them directly.

From a pragmatic perspective, the utterance lacks explicitness and relies on implication, which disrupts the ideal of cooperative communication. Instead of stating the group's hateful ideology and violent history outright, Trevor uses a euphemistic phrase to highlight the absurdity and hypocrisy of their self-representation. This kind of indirectness introduces obscurity into the message, requiring the audience to read between the lines to understand the critique.

Such use of understatement and irony can be powerful in a comedic context, as it invites reflection and interpretation rather than confrontation. However, it also risks being misunderstood, especially by audiences unfamiliar with the group's background or the satirical tone being used. The humorous effect stems from the dissonance between the seemingly harmless words and the dark reality they imply, but the communication itself lacks the clarity expected in direct discourse.

In the Indonesian auto-translation, the phrase "doing very different things" may be rendered literally, but the cultural and historical implications behind it may not be fully conveyed. Without sufficient context, Indonesian viewers might interpret the statement as simply referring to different hobbies or behaviors, rather than as a critique of extremist actions. This illustrates how vague language, while effective in satire, can become a barrier to understanding when translated without cultural alignment.

## Datum 19

Trevor on being “black” in America:

*"Before success, you are mixed; after success, you are black."*

**Timestamp: 1.14.08 – 1.14.19**

The utterance “Before success, you are mixed; after success, you are black” exemplifies how a concise and seemingly straightforward statement can conceal complex layers of social critique. Delivered with a satirical tone, the sentence highlights how racial identity is not always self-defined but is often imposed and redefined by society particularly in relation to fame, success, or visibility. The use of a temporal contrast (“before” vs. “after”) draws attention to how public perception changes based on social status, yet the sentence leaves many aspects unstated.

From a pragmatic perspective, the utterance introduces ambiguity by omitting crucial information: who determines this shift in identity? What defines “success”? Why is the label simplified? These questions are left unanswered, requiring the listener to supply their own sociocultural knowledge in order to grasp the intended meaning. This reliance on inference disrupts the Gricean principle of clarity and transparency in communication.

The irony in the statement lies in the contradiction between society's language and its deeper racial biases. By presenting this contradiction without overt explanation, Trevor forces the audience to reflect on the mechanisms of racial labeling, but at the same time, he sacrifices directness in order to provoke critical thought. This intentional ambiguity is a rhetorical strategy often used in satire to expose social issues, but it can limit understanding for listeners who lack the relevant cultural context or familiarity with race relations in the United States.

In translation particularly in the Indonesian auto-translate version this sentence may retain its grammatical form but lose the nuanced critique. Words like “mixed” and “black” may not carry the same sociopolitical weight or implications in the Indonesian context. As a result, the deeper meaning could be diluted, or the audience may interpret the phrase in purely literal terms, missing the critique of racial dynamics entirely. This highlights how intentional ambiguity, while powerful for layered humor and social commentary, often faces challenges in cross-cultural interpretation.

## **Datum 20**

Trevor on accents:

*"Cry in bulk. We cry in bulk."*

**Timestamp: 1.20.32 – 1.20. 37**

The line “Cry in bulk. We cry in bulk.” presents a striking example of how language can be intentionally repurposed to generate humor and social commentary. The phrase draws on commercial terminology “in bulk” typically associated with purchasing goods in large quantities, and applies it metaphorically to an emotional experience. This creates an unexpected and humorous juxtaposition between economic language and human expression, particularly grief. Pragmatically, the expression introduces a level of semantic obscurity because it deviates from the conventional ways of describing emotions. The act of crying is usually described in terms of frequency, intensity, or personal triggers, not in terms of volume or accumulation. By framing communal grief in this commercial metaphor, Trevor shifts the communicative focus from the literal to the figurative, requiring the audience to infer meaning based on context, tone, and shared cultural understanding.

This non-literal usage can be confusing for listeners unfamiliar with the cultural references or the comedic framing of the performance. For some, the phrase may prompt questions: Is Trevor referring to crying frequently? Crying together in large groups? Or is it a comment on delayed emotional release? The ambiguity opens up multiple interpretations, which while adding depth to the humor also reduces the clarity of the message according to Gricean standards. In the Indonesian auto-translation, the phrase “cry in bulk” may be rendered literally, potentially as *menangis dalam jumlah besar* or something similar. However, this translation is unlikely to capture the metaphorical nuance or the cultural critique embedded in the original. The phrase may sound awkward or meaningless in Indonesian, especially if the audience lacks exposure to the commercial metaphor or the cultural background of collective emotional expression within the Black community. As a result, the translated version may lose both its humor and its intended message, demonstrating how linguistic creativity often struggles to survive cross-linguistic conversion without contextual adaptation.

## **2. Auto-Translation Humor**

This section discusses how humor is affected when English utterances that flout the maxim of manner are translated automatically into Indonesian. The analysis compares the original English sentences with their auto-translated versions using Attardo’s General Theory of Verbal Humor (GTVH, 1994). The goal is to identify whether the humor is retained or lost in the translation process. To determine this, each utterance is analyzed based on the six knowledge resources proposed by GTVH: Language (LA), Narrative Strategy (NS), Target (TA), Situation (SI), Logical Mechanism (LM), and Script Opposition (SO).



By examining how these elements function in both the original and the translated version, the study assesses whether the core humorous elements such as incongruity, irony, or cultural contrast are preserved. If most of the knowledge resources remain functionally intact and the joke continues to make sense and trigger a humorous effect in the target language, it is categorized as retained. However, if key elements are distorted, lost, or become ineffective due to translation, and the humor no longer functions, the utterance is categorized as lost. This comparative framework allows for a systematic and grounded evaluation of humor transfer across languages using machine translation.

### **Datum 1**

**SL :** *"Yeah, sort of. Sort of. Why?"*

**TL:** *"Ya, semacam. Semacam. Kenapa?"*

In this sentence, the Language (LA) element plays an important role in creating a humorous effect, namely through the repeated use of the phrase "*sort of*". This repetition signifies the character's indecisiveness and confusion, which creates a humorous impression in an otherwise serious situation. However, in the automatic translation of "*sort of*", this informal and repetitive nuance is not fully captured, resulting in a lack of humor. Narrative Strategy (NS), this sentence appears as a response to a serious question, and the stylistic inaccuracy of the answer serves as a tension-building twist. In translation, the narrative structure is retained, but the rhythm and tension are not as strong as in the original. The target (TA) in this sentence is Trevor himself, who appears "clueless" and insensitive to the situation, which in certain cultures can provoke laughter due to absurd stupidity.

The situation (SI) surrounding this conversation is an urgent communication from the younger brother to the older brother, ahead of the revelation of bad news. In this case, the Logical Mechanism (LM) of the contrast between the casual response and the serious reality creates a humorous incongruity. Finally, the Script Opposition (SO) between the relaxed atmosphere and the critical condition adds to the comedic tension. However, the effect of humor in the translated version has decreased due to the loss of tension and distinctive language style.

Based on the six knowledge resources in the GTVH framework, it can be concluded that the humor in this utterance is not successfully retained in the automatic translation. The original comedic effect relies on tone, repetition, and the hesitant expression reflecting Trevor's passive panic during an urgent call. The Indonesian phrase "*semacam*" fails to capture the same pragmatic nuance or emotional tone, and the repetition sounds flat. Therefore, the linguistic, logical, and narrative mechanisms supporting the humor in the original do not function effectively in the translation, resulting in a **loss of humor**.

## Datum 2

SL : *"My wife? ... That's my mom."*

TL : *"Istriku? ... Itu ibuku."*

This sentence contains humor because it creates surprise from the wrong assumption. In terms of Language (LA), the short structure and astonished intonation at the beginning followed by a sharp clarification create a humorous

effect. Narrative Strategy (NS) is a punchline that comes after a serious narrative in the hospital, with the twist that the presumed wife turns out to be the mother. Target (TA) is the hospital staff and social stereotypes about age and relationships. Situation (SI) occurs in a serious context post-shooting medical treatment so the mistaken identity creates a humorous contrast. The Logical Mechanism (LM) is incongruity, which is the discrepancy between expectation and reality. Finally, Script Opposition (SO) occurs between family roles (wife vs mother) and between perception vs reality. Humor arises from the spontaneous reversal of social perceptions.

In this case, the automatic translation successfully retains the humor from the original utterance. The abrupt change in topic from *"My wife?"* to *"That's my mom"* creates a comedic surprise that still works in Indonesian. This punchline structure and the script opposition (wife vs. mother), along with the incongruity mechanism, remain clear and effective in both languages. The humor is therefore **retained**.

### **Datum 3**

**SL :** *"She's almost finished."*

**TL :** *"Dia hampir selesai."*

The utterance "She's almost finished" is a concise yet potent example of dark humor, relying on the ambiguity of the word "finished." In English, this word can be interpreted in two distinct ways: as a neutral statement indicating the completion of a medical procedure, or as a euphemistic suggestion that the person

is near death. This semantic duality, which lies at the heart of the joke, makes the phrase both unsettling and humorous. Within the General Theory of Verbal Humor (GTVH), this line involves several key knowledge resources: the Script Opposition (SO) contrasts life vs. death; the Logical Mechanism (LM) relies on ambiguity; the Narrative Strategy (NS) is delivered as a sharp, ironic punchline in response to the overwhelming surgery cost; the Situation (SI) is in a hospital context, adding weight to the tension; the Target (TA) is an indirect critique of expensive healthcare; and the Language (LA) exploits a word with dual interpretations.

However, when the sentence is translated into Indonesian as “Dia hampir selesai,” the core humor is significantly diminished. The word “selesai” in Indonesian typically conveys completion in a literal sense and does not carry the metaphorical association with death that “finished” might have in English. This means that the ambiguity a crucial element of the original joke’s logical mechanism and script opposition is not successfully reproduced. While the narrative structure, situation, and target remain somewhat relevant, the linguistic and semantic playfulness is lost. Therefore, the humor in this case is not retained, and the translation should be categorized as a case of **humor loss**.

#### **Datum 4**

**SL:** *“Some things are backwards.”*

**TL:** *“Beberapa hal terbalik.”*

In this sentence, Language (LA) is simple, but it holds a humorous meaning because it implies that there is something wrong with the way Trevor is

dressed. This sentence comes after he rushes to the hospital and doesn't realize that some of his clothes are upside down. In translation, “some things are upside down” still conveys its literal meaning, but loses the more subtle and suggestive style of expression. The Narrative Strategy (NS) shows a narrative that builds from chaos to self-awareness, and this structure still survives in the Indonesian version. The Target (TA) of this humor is the self, namely Trevor in a state of panic that makes him not check his appearance. This kind of humor is universal and still effective. Situation (SI) is an emergency condition that makes someone act unusually, supporting the humor effect. Logical Mechanism (LM) is the irony that arises when an important situation leads to a ridiculous action (wearing clothes backwards), and this mechanism still works well in the translated version. Finally, the Script Opposition (SO) that emerges is between readiness and chaos. Although the style of expression is not as strong as the original version, the effect of humor in the translation is still quite well preserved.

The literal meaning of the phrase is preserved in the translation, and the humor stemming from Trevor's chaotic appearance is still conveyed. Although the original carries slightly more stylistic expression, the situation and ironic tone remain clear. Therefore, the humor in this line is **retained**.

#### **Datum 5**

**SL:** *“Mama shot, not me.”*

**TL:** *“Mama ditembak, bukan aku.”*

In this piece, Trevor Noah tells how he was approached by a policeman after his mother was shot. The policeman seemed suspicious and thought Trevor might be involved. The sentence “Mama shot, not me” is Trevor's spontaneous

response that contains elements of humor because of the contradiction between the serious situation and the lighthearted way he delivers it.

In terms of Language (LA), the use of simple and direct sentence structures without full verbs accentuates the informal and innocent style. The phrasing is similar to how children defend themselves, so it sounds funny in an adult context. For Narrative Strategy (NS), Trevor uses punchline dialogue as part of an anecdotal narrative that illustrates absurdity in a tragic situation. The Target (TA) in this humor is Trevor himself, who laughs at his own reaction in a serious situation. The Situation (SI) describes the critical condition in the hospital after his mother is shot, yet Trevor's response seems to contrast and create a humorous tension. The Logical Mechanism (LM) used is incongruity, because there is a difference between our expectations of someone's response in the midst of a crisis and a spontaneous reaction that is actually childish. The Script Opposition (SO) is tragedy vs comedy, contrasting a tragic event (shooting) with a funny and simple communication style.

This utterance retains its humor because the childlike phrasing remains evident in the translation. The simple, almost innocent defense in a serious situation creates incongruity that still functions in Indonesian. Hence, the humor is **retained**.

#### **Datum 6**

**SL:** *This is my mom, not a pair of jeans!"*

**TL:** *"Ini ibuku, bukan celana jeans!"*

This line came when Trevor tried to explain to the medical staff that his mother was dying and needed immediate action. He is annoyed that they discuss costs and procedures too much before helping. Language (LA) here uses a hyperbolic

metaphor comparing humans to goods (jeans) to satirize the cold treatment of the hospital. This creates a humorous effect due to the absurdity of the comparison. In Narrative Strategy (NS), this is the culmination of the narrative that builds Trevor's frustration with the medical system. Target (TA) is the hospital staff or the bureaucratic healthcare system. Situation (SI) is in a precarious hospital room, reinforcing the contrast between urgency and delayed service. Logical Mechanism (LM) is an absurd comparison that highlights the gap between human values and business logic. The Script Opposition (SO) here is human vs object, where humans are compared to commodities to highlight the injustice of the system. The humor here is based on an absurd metaphor, comparing a person to a commodity. This metaphor translates effectively into Indonesian. With the underlying criticism of the medical system intact and the absurd comparison clearly understood, the humor is **retained**.

### **Datum 7**

**SL:** *"Sponsored by Chris Brown."*  
**TL:** *"Disponsori oleh Chris Brown."*

This line comes when Trevor explains that his mother experienced domestic violence. He interjects dark humor by stating that the incident was "sponsored by Chris Brown," referring to the singer's previous violence case. In Language (LA), expressive style and pop culture references are used to convey

something painful ironically. For Narrative Strategy (NS), Trevor inserts a surprising punchline in the middle of a serious story. The Target (TA) is the abuser as well as the public figure who symbolizes the act. Situation (SI) is in the telling of a violent story, so this statement disrupts audience expectations. Logical Mechanism (LM) uses a satirical analogy, equating sponsorship with violence as a form of criticism. The Script Opposition (SO) used is entertainment vs abuse, two things that are not usually juxtaposed, giving rise to surprise and humorous discomfort.

The humor in this line is lost in translation due to the lack of cultural context. Without prior knowledge of Chris Brown's history, the satirical meaning disappears. The logical mechanism and script opposition fail to translate, resulting in a **loss**.

## Datum 8

SL: *"I ain't even gonna front."*

TL: *"Aku tidak akan menjadi front"*

This sentence uses African-American Vernacular English (AAVE) dialect with the idiomatic expression *"I ain't even gonna front,"* which means I'm just being honest or I'm not gonna pretend. In the Language (LA) aspect, the use of non-standard structures and casual style reflects the cultural setting as well as the informal character of the speaker. However, in the automatic translation, this phrase becomes *"I'm not gonna front,"* which literally makes no sense and loses its idiomatic meaning, causing the humor to be completely lost. Narrative Strategy (NS) in this context is an informal introductory style before making an honest or



humorous statement, often used to establish rapport with the audience. The Target (TA) is not outwardly directed, but rather self-reflective, i.e. an honest confession as a form of situational humor. Situation (SI) is usually a casual setting, often leading up to a funny comment or embarrassing confession. Logical Mechanism (LM) stems from the incongruity between the very casual style of pronunciation and the expectations of standard language norms. The Script Opposition (SO) created is between formal language style vs. community/subculture language, and also between pretense vs. honesty. However, because the literal translation does not contain cultural or idiomatic context, the humor element is not only reduced, but it can actually confuse the receiving audience. This is an example of a case of humor loss due to failure to capture idiomatic meaning. This idiomatic expression is mistranslated literally as “Aku tidak akan menjadi front,” which has no meaning in Indonesian. The slang-based humor is completely lost because the linguistic and logical resources fail to carry over. Thus, this results in a **loss of humor**.

## Datum 9

**SL:** *"I'm never gonna play PlayStation, never in my life play Need for Speed."*

**TL:** *"Aku tidak akan pernah main PlayStation seumur hidupku main Need for Speed."*

This line was uttered by Isaac, Trevor's younger brother, during a moment of panic in the hospital after their mother's shooting incident. The funny thing is, in the midst of a very precarious situation, Isaac is crying over something very irrelevant: not being able to play PlayStation anymore. In Language (LA), this sentence uses repetition and emotional emphasis (“never in my life”) to express excessive sadness. The automatic translation is still structurally sound, although

the flow of the sentence feels a little awkward. The Narrative Strategy (NS) here is situational irony, where the expected reaction (fear for the mother's life) is replaced by superficial concern, creating a humorous effect. The Target (TA) is not directly aimed at anyone else, but becomes a humorous portrait of a child or teenager's response to a crisis. Situation (SI) is a serious condition that creates an expectation of a logical reaction, which is broken. Logical Mechanism (LM) is incongruity, which is the mismatch between the stimulus (mom being shot) and the reaction (not being able to play the game). Script Opposition (SO) is adult priorities vs childish interests, which exposes the absurdity in the proportion of attention. In translation, the humor can still be captured in general (retention), although its expressive power could be enhanced by a more emotional style or equivalent juvenile language. This line remains humorous in translation due to the exaggerated emotional response to a trivial concern (video games) during a crisis. The incongruity and script opposition (serious vs. trivial) are still clear, allowing the humor to be **retained**.

#### **Datum 10**

**SL:** *"This is my mom. Use the money!"*

**TL:** *"Ini ibuku. Gunakan uangnya!"*

This sentence is Trevor's emotional reaction to the hospital that is too focused on medical expenses and administrative procedures when his mother is in critical condition. In terms of Language (LA), the short and emotional sentence structure reflects an intense outburst of feelings. The tone of despair and anger adds to the power of humor and irony. Narrative Strategy (NS) is the climactic

outburst of frustration built up earlier, and acts as the emotional punchline of the narrative. Target (TA) is the medical and hospital system that prioritizes lives over money. Situation (SI) takes place in the context of a hospital with a tense atmosphere, where life-and-death decisions are at stake. The Logical Mechanism (LM) is exaggeration - showing that money is considered the only quick solution, as if it can buy lives. This sentence is ironic because it equates the mother's life with an economic transaction. The Script Opposition (SO) is compassion vs commodification, or humanity vs bureaucratic system. In translation, the meaning and emotional intensity are still conveyed, so this cynical humor can be said to have retained, although the dramatic effect is stronger in the original language. The emotional outburst and dramatic tone remain strong in the translation. The urgency and frustration are clearly conveyed, and the criticism of the healthcare system is still understandable. The humor is therefore **retained**.

### **Datum 11**

**SL:** *"Shouldn't you know why?"*

**TL:** *"Tidakkah seharusnya kamu yang tahu kenapa?"*

When the police stopped Trevor's car and asked "Do you know why I pulled you over?", he answered back: "Shouldn't you know why?", reversing the position of the interrogation. Language (LA) is a sarcastic rhetorical form. Narrative Strategy (NS) is the reversal of the standard question structure into a tool of satire. Target (TA) is an authority (police) who often initiates interactions without any clear basis. Situation (SI) is an encounter between civilians and police that is usually one-sided. Logical Mechanism (LM) is a role reversal, where

Trevor places the police as the one who should give an explanation. Script Opposition (SO) is authority vs ignorance, creating the irony of who actually has the power and who is asking. The emotional outburst and dramatic tone remain strong in the translation. The urgency and frustration are clearly conveyed, and the criticism of the healthcare system is still understandable. The humor is therefore **retained**.

## **Datum 12**

**SL:** *"Estimate? What does 100 look like?"*

**TL:** *"Memperkiraan? Seperti apa 100 itu?"*

This line comes as Trevor responds to the American police's accusation that he was speeding at around 100 miles per hour. In a sarcastic tone, he replied "Estimate? What does 100 look like?", questioning how someone could guess the speed just by looking. In Language (LA), this sentence is a rhetorical question with a sarcastic tone. The word "estimate" is highlighted as the center of the wordplay. Narrative Strategy (NS) uses logic reversal techniques to show the absurdity of the law enforcement system. Target (TA) is the apparatus that makes claims without clear basis. Situation (SI) is the moment of interaction between the driver and the police, which is often tense, but turned into a joke. Logical Mechanism (LM) is incongruity, as the literal question "what is the form of 100" makes no sense and obscures the meaning. Script Opposition (SO) is between rational reasoning vs legal absurdity, creating humor from the incongruity of formal logic with reality. The absurdity of asking what a numerical value "looks

like” is humorous in both languages. The rhetorical nature and ironic situation are preserved, making this an instance of **humor retention**.

### Datum 13

**SL:** *“If it was Pacman, you have an extra life now.”*

**TL:** *“Jika ini Pacman, kamu punya nyawa ekstra sekarang.”*

Trevor used a reference to the classic game Pacman to satirize driving too fast. He says that if this was a video game, then one would have an “extra life” an irrelevant but very funny phrase. Language (LA) relies on pop culture references with the term “extra life” being familiar to a certain generation of viewers. Narrative Strategy (NS) is an absurd analogy as a punchline to a serious traffic situation. Target (TA) is a dangerous driver or a lax legal system. Situation (SI) is a fictitious interaction with the South African police. Logical Mechanism (LM) is an imaginative analogy, comparing a real situation with the game world. Script Opposition (SO) is real-life danger vs video game logic, creating humor from contextual incongruity. The humor in this line is retained due to the recognizability of the Pacman reference. The analogy between real-life speeding and video game logic still creates a humorous effect that works cross-culturally. Hence, the humor is **retained**.

## Datum 14

SL: *"Even Africans are fainting."*

TL: *"Bahkan orang Afrika pun..."*

In this segment, Trevor talks about the heat in Atlanta, and says that even Africans are fainting because of the weather. This sentence Language (LA) uses hyperbole and reverse stereotyping - as if Africans are immune to heat. Narrative Strategy (NS) relies on extreme statements to emphasize the uniqueness of the situation. The Target (TA) is not Africans, but people's perception of them. Situation (SI) is a reaction to extreme weather that is exaggerated for comedic effect. Logical Mechanism (LM) is the inversion of stereotypes, where groups that are usually portrayed as heat-resistant are made victims. Script Opposition (SO) is between endurance vs incapability, or expectation vs reality, thus creating a humoristic surprise. The hyperbolic inversion of stereotype ("Africans can't stand the heat") is understandable in both English and Indonesian. The irony and cultural commentary are maintained, resulting in **humor retention**.

## Datum 15

SL: *"Her, her... There's two of them."*

TL: *"Dia, dia... Ada dua dari mereka."*

Trevor said this while imitating an American Southern accent, where the word "hair" sounds like "her." When someone says "look at her hair," he catches it as "look at her her," and thinks there are two of them. Language (LA) centers on phonetic play and sound misperception. Narrative Strategy (NS) is accent imitation with a literal twist. Target (TA) is the Southern accent that often makes pronunciation confusing. Situation (SI) is cross-accent cultural interaction that can lead to misunderstanding. Logical Mechanism (LM) is phonological incongruity,

which is a hearing error brought to the literal level. Script Opposition (SO) is pronunciation vs meaning, which is when the sound does not match the general interpretation. The humor in this line depends entirely on phonetic ambiguity between “her” and “hair,” which cannot be reproduced in Indonesian. Without this play on sounds, the joke becomes meaningless, resulting in a **loss of humor**.

### **Datum 16**

**SL:** *“A lot of bullshit.”*

**TL:** *“Banyak omong kosong..”*

Trevor said this when commenting on America's nonsensical unit system. He states that the abbreviation “lb” (for pound) should mean “a lot of bullshit,” not a logical abbreviation. In terms of Language (LA), this rant is used as criticism in a casual style. Narrative Strategy (NS) is a form of expressing impatience through direct mockery. Target (TA) is the inconsistent measurement system in America. Situation (SI) occurs in the comparison narrative between the metric system and the imperial system. Logical Mechanism (LM) is sarcastic reinterpretation, which is creating new meanings from abbreviations with humorous and critical intentions. Script Opposition (SO) is science vs nonsense, creating humor from the clash between systematic logic and cultural chaos. This idiom translates well into Indonesian as “banyak omong kosong,” a similarly expressive phrase. The informal tone and criticism are preserved, resulting in **humor retention**.

### Datum 17

**SL:** *"KKK... Even in America 'clan' is spelled with a C."*

**TL:** *"KKK... Bahkan di Amerika 'klan' dieja dengan C."*

In this quote, Trevor mocks the spelling of the white supremacist group Ku Klux Klan, which spells “clan” with three “Ks.” In Language (LA), the spelling game is the main source of humor. This sentence utilizes orthographic errors as social satire. Narrative Strategy (NS) positions the sentence as a punchline of cultural criticism, pointing out the absurdity of even a technicality like spelling. Target (TA) is clearly aimed at the KKK and their racist ideology. Situation (SI) is in a socio-political discussion about extremist groups, but framed with humor. Logical Mechanism (LM) is a linguistic logic game that highlights the contradiction between ignorance and bigotry. Script Opposition (SO) is ignorance vs authority, where the group that feels superior doesn't know how to spell. The humor relies on English spelling norms and cultural knowledge of the Ku Klux Klan. These elements do not carry over in translation, and the wordplay is lost, leading to a **loss**.

### Datum 18

**SL:** *"Circles of brothers... doing very different things."*

**TL:** *"Lingkaran persaudaraan... melakukan hal yang sangat berbeda."*

Trevor uses this phrase when explaining the origin of the the name Ku Klux Klan from the Greek word “kyklos” which means “circle.” He satirizes that while the group calls itself a brotherhood, its actions are violent. In Language (LA), the phrase sounds positive at the beginning, followed by a reversal of



meaning. Narrative Strategy (NS) in the form of dissonance build-up, which builds expectations (the circle of brotherhood) that are immediately contradicted by the (circle of brotherhood) that is immediately contradicted by bitter reality. The target (TA) is again the Ku Klux Klan and those who glorify them. people who glorify them. Situation (SI) discusses history of names and symbols, making it more than just a linguistic joke. Logical Mechanism (LM) relies on contrasting the meaning of something that sounds good is misused. Script Opposition (SO) is brotherhood vs violence, where the ideal meaning is reversed by the ugly reality. bad reality. The irony between the term “brotherhood” and the violent behavior it masks is still recognizable in the translation. The script opposition (ideal vs. reality) is clear, so the humor is **retained**.

## Datum 19

**TL:** *“Before success, you are mixed; after success, you are black.”*

**SL:** *“Sebelum sukses, kamu bercampur; setelah sukses, kamu hitam.”*

This sentence is Trevor's sharp observation of how society views a person's racial identity depending on social status. In terms of Language (LA), the parallel structure of “before-after” creates an effective rhetorical rhythm. Narrative Strategy (NS) uses a social commentary format packaged as irony. Target (TA) is the society and media that play a role in shaping racial identity based on advantage or status. Situation (SI) is Trevor's reflection on his experience as a public figure. Logical Mechanism (LM) is the incongruity between biological facts (mixed race) and social labels that change depending on the context. Script Opposition (SO) is individual identity vs public label, or

biology vs perception, which results in funny and sharp irony. This social commentary remains powerful in translation. The structure and irony regarding racial perception are preserved, and the humor survives. Hence, the humor is **retained**.

## **Datum 20**

**SL:** *"Cry in bulk. We cry in bulk."*

**TL:** *"Menangis secara massal. Kami menangis secara massal."*

In this line, Trevor satirizes the cultural differences between the way white and black people express grief. He says that white people cry individually, while black people cry "in bulk" or together. Language (LA) uses the economic term "*in bulk*" (usually for mass shopping) applied to an emotional context, creating absurdity. Narrative Strategy (NS) is a cultural comparison conveyed through hyperbole. Target (TA) is the way society judges crying or expressing, without explicit allusions to certain groups. Situation (SI) is a social reflection on grieving rituals. Logical Mechanism (LM) is an unusual metaphor, equating crying with merchandise. Script Opposition (SO) between pure emotion vs. trade logic makes this sentence ironic and funny. The metaphor "in bulk," typically used in commercial contexts, does not translate effectively into Indonesian when applied to emotions. The phrase sounds awkward, and the intended absurdity is lost. Therefore, this results in a **loss of humor**.

## B. Discussions

Based on the finding previously discussed, this study indicates that out of 20 utterances flouting the maxim of manner, 13 retained their humorous effect in the Indonesian auto-translation generated by YouTube, while 7 experienced a loss of humor. These flouting utterances were originally constructed using deliberate ambiguity, obscurity of expression, non-linear narrative structure, or indirectness all of which are key triggers of humor in stand-up comedy. However, when these utterances are processed by YouTube's auto-translate feature, the system often fails to capture the pragmatic and cultural nuances that underlie the humor. This suggests that although flouting the maxim of manner is effective in generating laughter in English, it also presents considerable challenges when subjected to literal machine translation.

A detailed analysis using the General Theory of Verbal Humor (GTVH) reveals that the most vulnerable components to translation loss are Language (LA), Script Opposition (SO), and Logical Mechanism (LM). These components are highly dependent on linguistic creativity, cultural familiarity, and the hearer's inferencing capacity. For instance, utterances like "I ain't even gonna front" lost their humor entirely when translated literally because the machine failed to recognize its slang register and idiomatic nuance, resulting in a translation that lacked both pragmatic force and comedic tone. On the other hand, utterances like "My wife? That's my mom", which relied on more universal narrative surprise and clear contextual cues, maintained their humorous function across languages.

This supports Attardo's (1994) hierarchy in GTVH, where lower-level resources like Language and Narrative Strategy are more easily modifiable, while upper-tier elements like Script Opposition are more difficult to preserve when linguistic or cultural equivalence is absent.

These results both affirm and expand on prior research. For example, Agung (2021), in his study of Raditya Dika's stand-up comedy subtitles, emphasized the critical role of creative adaptation in maintaining humor. Human translators in his study successfully reconstructed jokes by adapting cultural references and using target-language idioms. In contrast, the present study confirms that automated translation lacks this interpretive flexibility, particularly in cases where humor arises from flouted conversational maxims. Similarly, Puspasari & Ariyanti (2019) discussed the importance of cultural perception in understanding humor, especially in the context of maxim violations. Their analysis highlighted the differences in humor appreciation between Indonesian and American audiences. This current study complements their findings by demonstrating that not only cultural perception but also technological mediation through auto-translate affects humor reception, particularly when the input is pragmatically rich.

Compared to Badara's (2019) work, which focuses on the structure and delivery of local humor in Indonesian stand-up, this study shifts the scope toward cross-linguistic pragmatics and automated interpretation. Where Badara found that humor in local contexts relies on culturally embedded structures, this research reveals that automated translation often flattens such structures, failing to capture

unconventional syntax, inference-driven jokes, or implicit speech acts. This is consistent with Anjum & Lieberum (2023), who argue that machine-generated subtitles often miss illocutionary force and socio-pragmatic cues. In cases where ambiguity, phonological play, or irony are the core mechanisms, machine translation proves particularly inadequate.

Furthermore, the findings show a pattern: humor rooted in explicit context or physical situations (such as visual cues or shared social knowledge) tends to survive translation better than humor grounded in linguistic complexity, such as wordplay or idiomatic slang. This resonates with Hartono (2023), who suggested that humor is most translatable when it relies on shared human experiences rather than culturally or linguistically bound content. The study, therefore, provides empirical evidence that humor involving flouting of the maxim of manner is far more fragile in translation than humor constructed from straightforward narratives or visual irony.

Despite these limitations, the YouTube auto-translate feature still holds practical value. Although it often produces inaccurate or flat renderings of humorous utterances, it allows general audiences especially those with limited proficiency in the source language to grasp the overall structure and intention of the speech. As suggested by Soliman & Madhi (2024), machine translation serves as a bridge for global understanding even if it cannot replicate subtle pragmatics. In stand-up comedy contexts, where spontaneity, improvisation, and nonstandard grammar are prevalent, auto-translate may not preserve humor fully, but it offers

partial access to meaning, which is valuable for viewers seeking basic comprehension.

In conclusion, while flouting the maxim of manner is an effective humor strategy in the source language, it becomes a double-edged sword in translation, particularly through machine systems that lack contextual awareness. This study enriches the existing literature by demonstrating that humor translation is not merely a linguistic process, but a pragmatic negotiation between form, meaning, and cultural transferability. It also highlights the need for further development in translation technology that is more sensitive to the complexities of spoken language, especially those involving humor. Future systems might incorporate pragmatic tagging or contextual inference tools to better handle spontaneous discourse such as stand-up comedy.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTIONS**

This chapter is made as a summary of the result of the analysis that has been found by the researcher. Furthermore, this chapter also discuss the suggestion that are expected for future research.

#### **A. Conclusion**

This study analyzed various forms of flouting the maxim of manner found in an English-language stand-up comedy video uploaded by the official YouTube account of Trevor Noah. The analysis was conducted using the Cooperative Principle theory proposed by Grice (1975), focusing specifically on the maxim of manner, which consists of four components: avoiding obscurity of expression, avoiding ambiguity, being brief, and being orderly. Through a qualitative analysis of the video transcript, the study identified 20 utterances that flouted the maxim of manner. These utterances did not only reflect a violation of communication norms, but were also intentionally used by the comedian as a linguistic strategy to generate humor. Such violations often involved ambiguous, disordered, or indirect speech that produced a comedic effect by subverting audience expectations and creating incongruity.

Following the first research question, the study proceeded to address the second research question, which was to examine whether the humor in these utterances would be retained or lost when translated automatically by YouTube's

auto-translate feature from English to Indonesian. To analyze this, the study employed the General Theory of Verbal Humor (GTVH) developed by Salvatore Attardo (1994). GTVH outlines six knowledge resources that support humor: Language, Narrative Strategy, Target, Situation, Logical Mechanism, and Script Opposition. By applying this framework to the translated text, the study found that 13 out of 20 utterances retained their humorous effect (retained), while the remaining 7 utterances lost their humor (loss) due to a failure in fully transferring the linguistic or cultural elements to the target language.

Utterances that experienced humor loss were generally those that involved wordplay, phonetic peculiarities, cultural idioms, or context-dependent references that required cultural familiarity. The auto-translate system, lacking pragmatic intuition and cultural awareness, tended to provide literal translations, which often stripped the utterances of their intended humorous impact. In contrast, utterances that featured universal narrative structures or situational logic were more likely to be successfully transferred across languages. These findings suggest that the success of humor in machine translation depends heavily on the type of humor used in the source text, particularly on how deeply it is embedded in linguistic complexity or cultural context.

In conclusion, this study confirms that flouting the maxim of manner is a significant strategy in creating verbal humor, but it also presents a substantial challenge when translated especially through automated systems. Although YouTube's auto-translate feature cannot yet match the quality of human



translation in conveying pragmatic and cultural nuances, it still proves useful as a practical tool for facilitating basic comprehension of foreign-language discourse. For viewers with limited English proficiency, this feature helps grasp the general meaning or storyline, even though much of the humor may be lost in the process. Therefore, it remains a worthy starting point for cross-language access, while highlighting the ongoing need for translation technologies to become more sensitive to pragmatic and cultural dimensions, especially in humor translation.

## **B. Suggestions**

Based on the results and findings of this study, it is recommended that future research on similar topics consider conducting further qualitative analysis of audience responses, in order to determine the extent to which translated utterances that experience humor loss can still elicit laughter or emotional engagement. In addition, future studies may expand the scope by comparing automatic translations with human translations, to gain a more comprehensive understanding of the differing strategies used in humor translation. For general users, the auto-translate feature can still serve as a helpful initial tool for understanding foreign-language texts; however, its limitations should be acknowledged, especially in translating pragmatic context and culturally embedded meanings. It is hoped that future developments in translation technology will become increasingly sensitive to linguistic and cultural nuances, so that humor as a complex form of communication can be more effectively preserved across languages.

## REFERENCES

- Agung, I. G. A. M. (2021). Humor Subtitling in stand-up comedy Raditya Dika. *Prosiding Seminar Nasional Linguistik dan Sastra (SEMANTIKS)*, 3, 59- 68.
- Anjum, A., & Lieberum, N. (2023). Exploring humor in natural language processing: A comprehensive review of JOKER tasks at CLEF Symposium 2023. *CLEF (Working Notes)*, 1828-1837.
- Aristyanti, Y. A., Sutopo, D., & Yuliasri, I. (2020). The realization of maxim flouting to create humour in *Incredibles 2*. *English Education Journal*, 10(3), 351-360.
- Attardo, S., & Pickering, L. (2011). Timing in the performance of jokes. *Humor: International Journal of Humor Research*, 24(2), 233-250.
- Badara, A. (2018). Stand-up comedy humor discourse in local perspective in Indonesia. *International Journal of Applied Linguistics and English Literature*, 7(7), 222-228.
- Castro, B. I. R. (2025). The Pragmatics of Stereotypes in Trevor Noah's Stand-up Comedy Routines. *Estudios de Linguística*, 43, 297-320.
- Chepkemai, N., Nganga, S., & Kandagor, M. (2023). *Analysis of conversational maxims flouted to achieve verbal humour in Churchill Show stand-up comedy performances*.
- Dynel, M. (2011). Revisiting Goffman's postulates on participant statuses in verbal interaction. *Language and Linguistics Compass*, 5(7), 454-465.
- Donian, J., & Holm, N. (2021). Trevor Noah and the contingent politic so facial joking. *The European Journal of Humour Research*, 9(3), 30-48.
- Edo, M. Y. (2022). *Comedian language on TV show "The Daily Show" presented by Trevor Noah with a pragmatic approach*. Universitas Bosowa.
- Grice, H. P. (1975). Logic and conversation. *Syntax and Semantics*, 3.
- Hadi, A. (2013). A critical appraisal of Grice's cooperative principle. *Open Journal of Modern Linguistics*, 3(1), 69-72. <https://doi.org/10.4236/ojml.2013.31008>
- Hartono, M. A. S. (2023). Conversational implicature found while Trevor Noah Criticizes the government in stand-up comedy show. *Foremost Journal*, 4(2), 163-175. <https://doi.org/10.33592/foremost.v4i2.3723>

- Hartono, M. A. S. (2024). The conversational implicature found while Trevor Noah criticizes the government in stand-up comedy show. *Foremost Journal*, 12(1), 37- 52.
- Ilham, I., Verawati, V., Arnisyah, S., &Perdana, I. (2024). Multimodalitas yang mengkonstruksi humor dan teks terjemahan takarir yang mengandung unsur budaya spesifik pada serial komedi. *SeBaSa*, 7(2), 511-521.
- Iram, Tehreem, & Javeria. (2024). An analysis of flouting maxims in “The Magician’s Elephant” movie 2023. *Annals of Human and Social Sciences*, 5(1). [https://doi.org/10.35484/ahss.2024\(5-1\)27](https://doi.org/10.35484/ahss.2024(5-1)27)
- Joser, J. R., Dedace, J. R., Daclizon, K., Salvaña, P. L., Nacionales, J., & Claridad, N. (2023). Therhetoric of comedy: exploring the language and humor styles of Filipino stand-up comedians. *Journal of Language and Pragmatics Studies*, 2(2), 71-88.
- Kotthoff. H.(2006). Pragmatics of performance and the analysis of conversational humor. *Humor–International Journal of Humor Research*, 19(3). <https://doi.org/10.1515/HUMOR.2006.015>
- Kulikova, A. (2023). Stand-up comedy: genre of immigrants?: Manifestation of transnational identity through comedic performance.
- Leech, G., & Thomas, J. (2002). Language meaning and context: Pragmatics. *An Encyclopedia of Language*, Taylorfrancis.Com.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge UP.
- Lockyer, S., & Weaver, S. (2022). On the importance of the dynamic soft humour and comedy for constructionism and reflexivity in social science research methodology. *International Journal of Social Research Methodology*, 25(5), 645-657.
- Martin, G. (2020). The year's workin American humor studies, 2018.
- Olayemi, O., &Avoaja, L. (2024). A pragmatic study of selected humorous discourse by Nigerian stand-up comedians. *NIU Journal of Humanities*, 9(1), 233–241. <https://doi.org/10.58709/niujhu.v9i1.1855>
- Puspasari, M. A., & Ariyanti, L. (2019). Flouting maxims in creating humor: A comparison study between Indonesian and American. *Prosodi*, 13(2), 75- 88.
- Permadi, P. A. (2020). *Analisis teknik terjemahan dan dampaknya pada kualitas hasil wacana terjemahan humor dalam subtitle film 'Qu'est-Cequ'onafaitaubondieu?' dalam bahasa Inggris*. Universitas Gadjah Mada.
- Rutter, J. (1997). *Stand up as interaction: Performance and audience in comedy venues*. University of Salford (United Kingdom).

- Soliman, N. T., & Madhi, R. A. (2024). Transitivity, verbal humour and the construction of identity in Trevor Noah's narratives. *International Journal of Language and Communication Studies*, 4(2), 1058.
- Sulhiyah, S., & Azhuri, L. R. (2023). Strategi penerjemahan humor pada komik Kimetsu No Yaiba volume 4 ke dalam bahasa Indonesia. *Jurnal Bahasa Asing LIA*, 4(1), 33-46.
- Warren, C., Barsky, A., & McGraw, A. P. (2021). What makes things funny? An integrative review of the antecedents of laughter and amusement. *Personality and Social Psychology Review*, 25(1), 41-65.

## **CURRICULUM VITAE**



Alfy Rifngatul Habibah was born in Tulungagung on January 7, 2003. She graduated from Islamic Senior High School 2 Tulungagung in 2021.

During her study at the Senior High School, she actively participated in an intra-school student organization as publication coordinator. She

started her higher education in 2021 at the Department of English Literature, UIN Maulana Malik Ibrahim Malang. During college, the researcher was actively involved in UKM Kommust UIN Malang.

**APPENDIX**  
**List of Trevor Noah's Utterances Flouting the Maxim of Manner**  
**and Their Auto-Translations"**

No.	English Utterances	Auto-Translate (Indonesia)	Humor Analysis	
			Retained	Loss
1.	"Yeah, sort of. Sort of. Why?"	"Ya, semacam. Semacam. Kenapa?"		✓
2.	"My wife? ... That's my mom."	"Istriku? ... Itu ibuku."	✓	
3.	"She's almost finished."	"Dia hamper selesai"		✓
4.	"I'm trying to put my clothes on, some things are backwards."	"Beberapa hal terbalik."	✓	
5.	"Mama shot, not me."	"Mama ditembak, bukan aku."	✓	
6.	"This is my mom, not a pair of jeans!."	"Ini ibuku, bukan celana jeans!."	✓	
7.	"Sponsored by Chris Brown."	"Disponsori oleh Chris Brown."		✓
8.	"I ain't gonna front."	"Aku tidak akan menjadi		✓

		front.”		
9.	“I’m never gonna play PlayStation, never in my life play Need for Speed”	“Aku tidak akan pernah main PlayStation seumur hidupku main Need for Speed.”	✓	
10.	“This is my mom. Use the money!.”	“Ini ibuku. Gunakan uangnya!.”	✓	
11.	“Shouldn’t you know why?”	“Tidakkah seharusnya kamu yang tahu kenapa?”	✓	
12.	“Estimate? What does 100 look like?”	“Memperkirakan? Seperti apa 100 itu?”	✓	
13.	“If it was Pacman, you have an extra life now.”	“Jika ini Pacman, kamu punya nyawa ekstra sekarang.”	✓	
14.	“Even Africans are fainting.”	“Bahkan orang Afrika pun..”	✓	
15.	“Her, her... There’s two of them.”	“Dia, dia... Ada dua dari mereka.”		✓
16.	“A lot of bullshit.”	“Banyak omong	✓	

		kosong..”		
17.	“KKK... Even in America ‘clan’ is spelled with a C.”	“KKK... Bahkan di Amerika ‘klan’ dieja dengan C.”		✓
18.	“Circles of brothers... doing very different things.”	“Lingkungan persaudaraan... melakukan hal yang sangat berbeda.”	✓	
19.	“Before success, you are mixed, after success, you are black.”	“Sebelum sukses, kamu bercampur, setelah sukses, kamu hitam.”	✓	
20.	“Cry in a bulk. We cry in bulk.”	“Menangis secara massal. Kami menangis secara massal.”		✓