

**TRANSLATION STUDY OF HUMOR ON INSTAGRAM
ACCOUNT @DADSAYSJOKES WITH CHATGPT**

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

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**TRANSLATION STUDY OF HUMOR ON INSTAGRAM
ACCOUNT @DADSAYSJOKES WITH CHATGPT**

Presented to
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In Partial Fulfillment of the Requirement for the Degree of *Sarjana Sastra* (S.S)
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STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Translation Study of Humor on Instagram Account @dadsaysjokes with ChatGPT”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person responsible for that.

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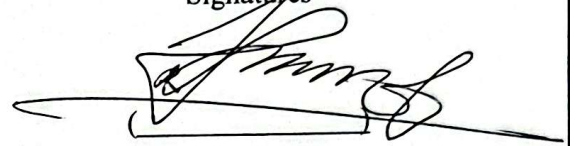
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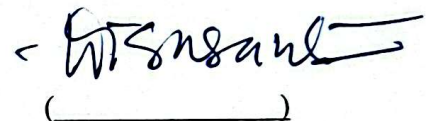
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MOTTO

"You will never fail until you truly give up."

~ E.S ~

DEDICATION

I dedicate this thesis to:

Mr. Kusriyanto and Mrs. Darmiati

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All praise be to Allah SWT for His endless grace, mercy, and guidance that have enabled me to complete this thesis entitled “*Translation Study of Humor in Instagram Account @dadsaysjokes with ChatGPT*” as one of the requirements to obtain a Bachelor of Literature (S.S.) degree. Without His blessings and strength, this work would not have been possible. Prayers and peace are also sent to our beloved Prophet Muhammad SAW, who has brought enlightenment, wisdom, and blessings to all humankind.

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Although this thesis still has some limitations, I sincerely hope it provides valuable insights and contributes to future studies in translation.

Malang, December 20, 2025

The Researcher,



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ABSTRACT

Safitri, Elsa (2025). *Translation Study of Humor in Instagram Account @dadsaysjokes with ChatGPT*. Thesis, English Department of the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim, Malang. Advisor. Mazroatul Ishlahiyah.

Keywords: *Humor translation, Dad joke, Instagram, ChatGPT.*

Humor translation requires not only linguistic accuracy but also cultural and contextual understanding to achieve equivalence between the source and target languages. With the advent of Artificial Intelligence (AI), tools such as ChatGPT have become prominent in humor translation, although their limited understanding of cultural nuances can affect accuracy and comedic effect. This study examines ChatGPT's translation of English dad jokes from the Instagram account @dadsaysjokes into Indonesian using a qualitative approach. The data, including the original jokes and AI-generated translations, were analyzed through Chiaro's (2010) analytical framework about verbal humor, Molina and Albir's (2002) translation techniques, and Nida's (2001) Functional Equivalence Theory. The study identified two types of humor: cultural and linguistic, and found that linguistic humor was the most dominant, which aligns with the typical dad joke's heavy reliance on wordplay. Ten translation techniques were identified: literal translation, amplification, compression, established equivalence, adaptation, modulation, transposition, discursive creation, variation, and borrowing. Borrowing was most common, especially for linguistic humor involving wordplay, where retaining foreign elements helps maintain the joke's effect. ChatGPT performed best when translating humor that lacked cultural gaps and homophone- or homonym-based wordplay. These findings highlight both the potential and limitations of AI in humor translation, underscoring the importance of human judgment for effective and culturally sensitive results. Future research should explore humor translation across AI devices and social media platforms.

ABSTRAK

Safitri, Elsa (2025). *Translation Study of Humor in Instagram Account @dadsaysjokes with ChatGPT.* Tesis Jurusan Sastra Inggris Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Mazroatul Ishlahiyah.

Kata kunci: *Penerjemahan humor, Lelucon Ayah, Instagram, ChatGPT.*

Penerjemahan humor tidak hanya membutuhkan akurasi linguistik tetapi juga pemahaman budaya dan kontekstual untuk mencapai kesetaraan antara bahasa sumber dan bahasa sasaran. Dengan munculnya Kecerdasan Buatan (AI), alat-alat seperti ChatGPT menjadi menonjol dalam penerjemahan humor, meskipun pemahaman mereka yang terbatas tentang nuansa budaya dapat memengaruhi akurasi dan efek komedi. Studi ini meneliti terjemahan ChatGPT terhadap lelucon ayah berbahasa Inggris dari akun Instagram @dadsaysjokes ke dalam bahasa Indonesia menggunakan pendekatan kualitatif. Data, termasuk lelucon asli dan terjemahan yang dihasilkan AI, dianalisis melalui kerangka analitis Chiaro (2010) tentang humor verbal, teknik penerjemahan Molina dan Albir (2002), dan Teori Kesetaraan Fungsional Nida (2001). Studi ini mengidentifikasi dua jenis humor: budaya dan linguistik, dan menemukan bahwa humor linguistik adalah yang paling dominan, yang selaras dengan ketergantungan lelucon ayah pada permainan kata. Sepuluh teknik penerjemahan diidentifikasi: penerjemahan literal, amplifikasi, kompresi, kesetaraan yang telah ditetapkan, adaptasi, modulasi, transposisi, kreasi diskursif, variasi, dan meminjaman. Peminjaman paling umum dilakukan, terutama untuk humor linguistik yang melibatkan permainan kata, di mana mempertahankan elemen asing membantu menjaga efek lelucon. ChatGPT berkinerja terbaik saat menerjemahkan humor yang tidak memiliki kesenjangan budaya dan permainan kata berbasis homofon atau homonim. Temuan ini menyoroti potensi dan keterbatasan AI dalam penerjemahan humor, menggarisbawahi pentingnya penilaian manusia untuk hasil yang efektif dan peka budaya. Penelitian selanjutnya harus mengeksplorasi penerjemahan humor di berbagai perangkat AI dan platform media sosial.

مستخلص البحث

صفيتري، إلسا. (٢٠٢٥) دراسة ترجمة الفكاهة في حساب *Instagramdadsaysjokes* مع *ChatGPT*. أطروحة قسم اللغة الإنجليزية كلية العلوم الإنسانية، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج. مستشار. مزرعة الاصلاحية.

الكلمات المفتاحية: ترجمة الفكاهة، نكتة الأب، ChatGPT، Instagram.

لا تتطلب ترجمة الفكاهة الدقة اللغوية فحسب، بل تتطلب أيضًا فهمًا ثقافيًا وسياقيًا لتحقيق التكافؤ بين اللغتين المصدر والهدف. مع ظهور الذكاء الاصطناعي، برزت أدوات مثل ChatGPT في ترجمة الفكاهة، على الرغم من أن فهمها المحدود للفروق الثقافية الدقيقة قد يؤثر على الدقة والتأثير الفكاهي. تتناول هذه الدراسة ترجمة ChatGPT لنكات الآباء الإنجليزية من حساب *dadsaysjokes@* على إنستغرام إلى اللغة الإندونيسية باستخدام منهج نوعي. تم تحليل البيانات، بما في ذلك النكات الأصلية والترجمات التي أنشأها الذكاء الاصطناعي، من خلال الإطار التحليلي لـ (2010) Chiaro حول الفكاهة اللفظية، وتقنيات الترجمة لـ Molina و (2002) Albir، ونظرية التكافؤ الوظيفي لـ (2001) Nida. حددت الدراسة نوعين من الفكاهة: ثقافية ولغوية، ووجدت أن الفكاهة اللغوية هي الأكثر شيوعًا، وهو ما يتوافق مع اعتماد نكات الآباء النموذجية بشكل كبير على التلاعب بالألفاظ. تم تحديد عشر تقنيات للترجمة: الترجمة الحرفية، والتوسيع، والاختصار، والتكافؤ المُثبت، والتكليف، والتعديل، والنقل، والإبداع الخطابي، والتنويع، والاقتراض. وكان الاقتراض هو الأكثر شيوعًا، لا سيما في الفكاهة اللغوية التي تتضمن التلاعب بالألفاظ، حيث يُسهّم الاحتفاظ بالعناصر الأجنبية في الحفاظ على تأثير النكتة. وقد حقق برنامج ChatGPT أفضل أداء عند ترجمة الفكاهة التي تخلو من الفجوات الثقافية والتلاعب بالألفاظ القائم على المتجانسات اللفظية أو المتجانسة صوتيًا. تُسلط هذه النتائج الضوء على كلٍ من إمكانات الذكاء الاصطناعي وحدوده في ترجمة الفكاهة، مؤكدةً على أهمية التقييم البشري لتحقيق نتائج فعالة ومراعية للثقافات. ينبغي أن تستكشف الأبحاث المستقبلية ترجمة الفكاهة عبر أجهزة الذكاء الاصطناعي ومنصات التواصل الاجتماعي.

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CHAPTER I

INTRODUCTION

This chapter discusses the background of the study, research questions, research significance, scope, and limitations, and the definition of key terms.

A. Background of the Study

The use of humor has grown in importance in both preventing and treating depression. This mental health condition can impact a person's emotions, thoughts, and behavior, as stated by Fadli (2023). According to the WHO, depression-related suicide can claim one million lives annually, making it the fourth most common disease, anticipated to be a significant health disorder (Frijanto, 2022). Consequently, Fitriani et al. (2022) noted that numerous therapies have been created to address this mental health issue, with Laughter Therapy (LT) being one of the more recent ones. Laughter therapy (LT) is a type of therapy where stress is reduced and overall well-being is enhanced through humor (Porrás-Jiménez et al., 2025).

Humor as a factor and agent of laughter plays an important role in this, as Yim (2016) states that the psychological benefits of laughter are more important than its physiological benefits. The psychological effects of humor go beyond the linguistic realm, which is considered an important tool for communication and interaction. In addition to its role in bringing people together, humor is also a very diverse and multidisciplinary linguistic phenomenon. Talking about humor in the linguistic realm refers to verbal

humor. According to Chiaro (2010), humor can be divided into two main categories: verbal humor and non-verbal humor. Non-verbal humor does not involve spoken or written language but focuses on body language and facial expressions. Therefore, in the linguistic realm that involves the use of language, verbal humor takes center stage.

Verbal humor depends on word usage and linguistic features to generate comedic effects. The use of wordplay and sarcasm with irony alongside various ambiguous elements generates laughter in the audience. The foundation of wordplay usually depends on homonyms or homophones to develop its twofold humorous implications. The analysis of verbal humor presents itself as a challenging study because Attardo (1994) states that this humor type relies on both social understandings and cultural background. Verbal humor functions in linguistic research as a tool that helps create social identity while fostering stronger individual relationships. As Ruch (1998) stated, humor enables people to establish connections by reducing social tensions. Thus, verbal humor in linguistics not only reflects the creativity of language but also reflects broader social and cultural dynamics.

Verbal humor, which is often accompanied by wordplay, irony, and cultural references, poses a unique challenge in translation studies. As a branch of linguistics, translation studies focus on how meaning is transferred across languages and cultures, including highly contextual humor. Culturally sensitive translation requires an accurate understanding of culture to effectively convey authentic meaning and cultural nuances (Nisak &

Ishlaiyah, 2025). Similarly, Haider et al. (2023) state that a deep understanding of both cultures is crucial to achieving translation accuracy, including translation in a humorous context. Nida (2001) also agreed by saying that evaluating the success of humor translation depends on the reaction of the target audience, which reflects the reaction of the main audience. Therefore, translators need creative thinking to replace inappropriate humor elements with culturally equivalent alternatives to maintain the comedic effect.

One form of verbal humor that can be challenging in translation is the currently popular dad joke. This is because dad jokes are usually characterized by wordplay involving linguistic features and cultural references in a simple and often cringeworthy style. This is in line with Syahputra et al. (2024), who stated that dad jokes often refer to cultural references and everyday language, so they become one type of verbal humor that is acceptable because the jokes are simple. Initially, dad jokes were jokes that were often told among parents. Usually, dad jokes are just everyday jokes among family, friends, or the surrounding environment. However, along with the increasing use of social media, dad jokes have also become content that is published and enjoyed by many people globally, for example, on Instagram accounts that specifically contain dad jokes.

In 2024, Instagram had 2.4 billion active users every month (Mortensen, 2024). In addition, here users can also easily access and search for the desired content, as stated by Kartini et al. (2022) and Situmorang et

al. (2023). Specifically, desired content, such as humor, can be easily found on Instagram. For example, the Instagram account @dadsaysjokes specifically contains verbal humor, such as dad jokes. The account itself has 5.4 million followers, making it a prime example of how dad jokes have transformed from a local, family-oriented style of humor into a global phenomenon. In addition, the jokes on this account are widely responded to by TikTokers or other content creators, indicating that the humorous effect of the jokes on this account is highly sought after and enjoyed globally.

The introduction of Artificial Intelligence (AI) in our digital world today is a grave concern since it has touched on different industries, including translation. Introduction of AI in workforce activities poses the issue of displacement since the studies indicate that an automated system will reduce the number of job openings across industries, and hence, organizations should come up with training programs to manage their workforce (Ghosh et al., 2023). Nevertheless, there are significant advantages to this technology that will compensate for the issues that are also identified. As an illustration, according to Kenechi (2024), AI can translate big documents in a short period and effectively at a cheaper cost.

However, the shortcomings of AI in translation, especially when it comes to idiomatic expressions and phrases that are specific to a particular culture and may not have direct counterparts in other languages, and the resulting incorrect interpretation, are also worth examining. In this regard,

Gordon (2024) emphasizes that AI is characterized by issues with natural language processing (NLP), which makes it give inaccurate or misleading translations. Thus, human judgment is still necessary in the evaluation of the precision of AI-generated translations, and humor translation is no different because it requires the maintenance of the comedic effect in a target language with different cultural contexts and linguistic features.

ChatGPT is a famous AI model that is known to produce coherent and contextually relevant text (Bloomberg, 2023). In this paper, ChatGPT was selected to translate dad jokes due to its superiority in natural language processing, alongside flexibility. ChatGPT is a particularly good conversation and creativity AI Trainer, unlike other specialized AIs, which are better at speech recognition or analyzing data. In comparison to other specialized AIs that work with either speech recognition or data analysis, ChatGPT is a good chatbot and a text generator with creative ability. Its linguistic contextualism enables it to create a translation that maintains linguistic content and humor. To take an illustration, the dad joke: *What do you call a helpful lemon? Lemonaid*, ChatGPT produces *Apa yang kamu sebut lemon yang suka membantu? Lemonolong*. ChatGPT translates lemonaid into lemonolong to fit the pun that can be interpreted in the Indonesian environment in this translation. This shows that ChatGPT is capable of maintaining humor in translations and, as a result, would be useful in measuring humor and worthy of additional research.

Previous studies on humor translation reveal diverse approaches

across different media, such as novels and films. In the context of novels, Qin et al. (2019) analyzed the translation of verbal humor in the Chinese novel *Huo Zhe*, focusing on universal, linguistic, and cultural humor. Using functional equivalence theory, the study found that cultural humor posed the greatest challenge, with many translations failing to achieve equivalence due to mismatched methods. Likewise, Yuliasri and Allen (2019) addressed the topic of humor preservation in the Indonesian version of *Harry Potter and the Sorcerer's Stone*. Using questionnaires in the survey of young readers, the research found that although the translator applied an interpretative-communicative approach to translation, loss of humor was a frequent case as a result of simplification. Budiningtyas et al. (2020) extended the analysis to *Harry Potter and the Goblet of Fire* and found several types of humor and translation strategies, the most common one being pragmatic equivalence.

In the movie, Magazzù (2019) examined the translation of multilingual humor in the movie "Big Night" and concluded that the difficulties in translating humor and cultural stereotypes called on another intralingual strategy. Al-Ezzi (2024) analysed the translation of verbal humor in Egyptian comedy movies between Arabic and English languages with emphasis on the cultural and linguistic issues. Using techniques such as explicitation and literal translation, the research identified the common failure to use puns and retained humor with the help of other techniques. In the meantime, Anwar (2024) examined the methods of humor translation in the animated film *Despicable Me*, produced from an English source into

Indonesian, with reference to the framework by Molina and Albir (2002). The research developed that literal translation, modulation, and generalization were effective in preserving humor, and reduction techniques tended to lead to loss of humor.

As technologies keep evolving, like AI or NMT, there exist a number of studies on translation, which examine the quality of translation of these technologies. Among them is an article by Ding (2024), which has made a comparative evaluation of the quality of text translation of legal texts in ChatGPT and four Neural Machine Translation (NMT) systems, both in Mandarin-English (C-E) and English-Chinese (E-C). As the evaluational metric is the BLEU score theory, the given method incorporates a normality test (SPSS 27) and ANOVA analysis. The performance was parallel in C-E, but NMT surpassed in E-C and particularly in terms of vocabulary and grammatical framework. Alzain et al. (2024) conducted another study that compared Google Translate to ChatGPT in the translation of English-Arabic scientific texts. Based on the Multidimensional Quality Metrics (MQM) theory and the 7-point Likert scale, this study revealed Google Translate as the best choice, with an average score of 3.93 versus 3.22 for ChatGPT and lower error (278-422).

There are also studies comparing translation results between AI and humans. Al Sawi and Allam (2024) explored the subtitle strategy in translating allusions in the movie *Birdman* into Arabic using the FAR (Functional Equivalence, Acceptability, Readability) model. The results

showed that human translators had minor semantic errors, while ChatGPT failed on 62% of major allusions. Tang and Moindjie (2024) compared the translation of references in English-Chinese legal texts between human translators and GPT-4, using grammatical cohesion theory (Halliday and Hasan, 1976) and Al-Qinai's quality model (2000). The results showed that human translators were superior in accuracy and translation techniques, while GPT-4 experienced limitations in cohesion.

Based on the number of studies on humor in novels and films, a study by Qin et al. (2019) shows that cultural humor is the most difficult aspect to translate, and it has failed to reach equivalence. According to Yuliasri and Allen (2019) and Budiningtyas et al. (2020), the loss of humor is a common occurrence in the translation of the novel (through simplification or change of strategy) and in films (studies by Magazzù et al., 2019, and Anwar et al., 2024) discovered that translators experience challenges in preserving multilingual humor and cultural elements that sometimes result in the loss of word games and some humor.

Besides that, studies associated with technology-related translation, such as those by Ding (2024) and Alzain et al. (2024), do not directly speak of humor but are more concerned with the quality of legal and scientific translation. The comparative analyses of human and AI translators (Al Sawi and Allam, 2024; Tang and Moindjie, 2024) also indicate that AI still lacks capabilities of preserving complex semantic features, particularly of translating cultural allusions and grammatical connectedness.

It has been established in past that humor translation has been extensively researched in novels and films. Qin et al. (2019) discovered that cultural humor is the hardest to translate because it does not usually lead to the achievement of a sense of equivalence due to cultural differences. Likewise, Yuliasri and Allen (2019) and Budiningtyas et al. (2020) discovered that humor loss in novels is a common occurrence because of simplification and a shift in the strategies of translation. When referring to the movies, Magazzù (2019) and Anwar (2024) pointed out that it is hard to preserve multilingual jokes and cultural undertones, and in most cases, puns and comedic performances have been lost. These studies demonstrate that despite the long-standing research on humor translation, the core of humor translation has been limited to literary and film-based contexts to the extent that other types of humor, including humor in social media or humor in particular specific respects, are still under-researched.

Moreover, research on AI-based translation has largely focused on the accuracy of translation of legal and other scientific texts, but not humor. The quality of translation by AI was evaluated by Ding (2024) and Alzain et al. (2024), but the authors evaluated the level of technical accuracy instead of humor retention. Additional comparisons between human and AI translators (Al Sawi and Allam, 2024; Tang and Moindjie, 2024) also showed that AI had problems preserving the semantic nuances especially cultural references and grammatical cohesion.

These results can imply that despite the evaluation of AI translation

in different aspects, the performance of AI translation in humor translation, particularly in the short-form humor in social media, is understudied. Based on this gap, this research fills a gap that requires additional investigation: the translation of dad jokes in English into the Indonesian language using AI, in particular, ChatGPT. Even though AI is more frequently applied to cross-language communication, studies on the possibility of AI to preserve the humor of dad jokes without modifying them to cultural and linguistic specifics are scarce. Therefore, this study aims to explore how ChatGPT translates dad jokes from the Instagram account @dadsaysjokes by examining whether the humor effect is maintained in the Indonesian translation.

To achieve the purpose of this study, the researcher used three main theoretical frameworks. First, Chiaro's (2010) framework categorizes humor into cultural and linguistic humor to analyze the nature of dad jokes. Second, Molina and Albir's (2002) translation techniques, including 18 techniques such as adaptation, modulation, and literal translation, were used to identify the strategies used by ChatGPT. Finally, Nida's (2001) Functional Equivalence Theory was applied to evaluate the accuracy and effectiveness of the translation. Using qualitative methods, this study assesses ChatGPT's translation of selected dad jokes based on humor retention, cultural reinterpretation, and linguistic consistency. Thus, this study seeks to provide insight into how AI transforms humor across languages and cultures while evaluating its ability to handle linguistic humor

effectively.

B. Research Questions

The following questions guided the research on the use of ChatGPT as a medium for translating humor from the Instagram account @dadsaysjokes into the Indonesian context.

1. What are the types of humor in dad jokes on the Instagram account @dadsaysjokes?
2. What techniques does ChatGPT use to translate humor from English in @dadsaysjokes into the Indonesian context?
3. How does ChatGPT's translation result maintain or not maintain the comedic effect of @dadsaysjokes in the Indonesian context?

C. Research Significance

Practically, this study provided information to readers about various types of dad jokes, especially on the Instagram account @dadsaysjokes. In addition, this study provided new ideas to translators on how AI can be used as a platform to improve the translation process. This research study may be valuable for future research in the following areas; humor translation on social media platforms, the application of AI such as ChatGPT in humor translation practices, feedback on the level of accuracy of using AI, especially ChatGPT in humor translation, and the possible need for the role of human translators in evaluating the accuracy of humor translation from AI models such as ChatGPT.

D. Scope and Limitation

The scope of this research is translation, specifically translating humor. The researcher explored AI technology, especially ChatGPT, to translate humor from the Instagram account @dadsaysjokes into the Indonesian context. The synthesis includes how the translator works in ChatGPT and the capacity of the translation to maintain the comedic impact. The following are the limitations of this study: First, the humor model used is limited to dad jokes. Second, the object of the study is limited to posts in the form of writing from the Instagram account @dadsaysjokes in 2024, which had more than fifty thousand likes. Lastly, the emphasis of this study is on assessing the effectiveness of translation into Indonesian using only one AI model, namely ChatGPT, without comparing it with other AI models.

E. Definition of Key Terms

Below are definitions of some key terms to help the reader understand and interpret.

1. **Humor translation** refers to the process of converting humorous content from one language to another while maintaining its comedic effect, such as using ChatGPT to translate humor on the Instagram account @dadsaysjokes.
2. **Verbal humor** is a diverse form of humor that can fall into the categories of cultural and linguistic, such as wordplay and others.
3. **Dad jokes** are simple, pun-based jokes known for their corny, straightforward style associated with fathers that are now easily

found on social media, such as Instagram accounts.

4. **ChatGPT** is an Artificial Intelligence (AI) model widely recognized for its effectiveness in processing natural language, making it an ideal tool for this study to translate dad jokes while maintaining their humor and linguistic nuances.
5. **Translation techniques** are strategies used to convey messages from the source language to the target language.
6. **Instagram** is a popular social media platform used to share individual and group information, and news, including humor, such as dad jokes in the account @dadsaysjokes.
7. **@dadsaysjokes** is an Instagram account dedicated to sharing verbal humor, namely dad jokes, which has gained significant popularity with millions of followers.
8. **Humor effect** refers to the ability of humor translation to maintain comedy from one language to another, here referring to ChatGPT's translation of the Instagram account @dadsaysjokes.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discussed the study of topics related to the research. First, the researcher discussed the study of translation in general. Next, the researcher discussed verbal humor. Next, the researcher explained the translation of humor. Finally, in accordance with the research study, the researcher discussed translation in AI.

A. Translation

The translation process requires two main functions: language word conversion and the preservation of linguistic context, together with tone quality and cultural nuances. The definition from Nida (2001) states that translation happens through "the replacement of a text in one language by an equivalent text in another language," with specific emphasis on keeping the original message intact. Understanding the languages at both their original and target levels alongside cultural contexts is essential for this process to succeed.

Translating humor is a process that faces significant challenges since it involves additional complexities. Humor involves particular cultural words and punning in addition to the linguistic elements, which do not have natural counterparts in another language. Attardo (1994) argues that effective humor translation requires a specific approach that will ensure the humor's impact is humorous in the target language system. To produce

humor in the target language, the translator must understand the culture and familiarity of the audience. This will be a challenge in humor translation, as Murthy and Islahiyah (2023) stated that translations involving culturally bound terms often become problematic when cultural concepts in the source language do not have equivalents in the target language, resulting in changes or loss of meaning. Therefore, translators need a deep understanding and appropriate techniques so that they can be understood by the target audience.

During translation of humor, a number of issues must be taken into account to retain the comedic effect. The initial need of the translator is to determine the form of humor employed, be it verbal humor, situational humor, or cultural humor, since each possesses varying translation problems (Chiaro, 2010). Second, the translator must examine the linguistic components of the humor, e.g., wordplay, idioms, and double meanings, in order to come up with creative adaptations so that the same comedic effect can be reached in the target language (Gordon, 2024). The final consideration is that the effectiveness of humor translation is based on how the audience responds as it would have responded to the original text, as explained by Nida (2001).

B. Humor

Humor is a multifaceted phenomenon that implies both cognitive and emotional reactions to stimuli that can be regarded as funny or entertaining. It has been an important part of social culture for a long time ago but in a

different way (Afidah & Wahyudi, 2014). Ruch (1998) defines humor as a response that is a result of an inconsistency, surprise, or social norm violation. Humor, in addition to serving the purpose of entertainment, also plays a significant role in the development of social relations, alleviating stress, helping people communicate, and providing social criticism. It has also been found that humor can enhance the mood and social connection, which is why humor is an essential component of human communication (Yim, 2016).

Humor may be presented in several forms, such as non-verbal humor and verbal humor. Non-verbal humor entails the facial expression, body language, and gestures, which are capable of causing laughter even without uttering words. Attardo (2002) says that this kind of humor is mostly situational and may be highly successful in passing humorous messages without the requirement to explain them verbally. Since non-verbal humor does not deal with language, this humor can be readily embraced and identified with its humor since the humor does not entail the knowledge of a given culture or language structure.

However, the focus of this study was on verbal humor, which refers to humor that is expressed through language. Verbal humor encompasses various forms, including puns, jokes, and wordplay, and is often characterized by its reliance on linguistic features and cultural references (Chiaro, 2010). One specific form of verbal humor that has gained popularity in recent years is dad jokes. Dad jokes are typically characterized

by their simplicity, pun-based structure, and often corny or unclear style. They are often shared in casual settings and are known for their ability to elicit groans as much as laughter (Syahputra et al., 2024).

C. Verbal Humor

Based on Chiaro's (2010) analytical framework of humor, verbally expressed humor (VEH) or simply verbal humor can be categorized into two types: cultural humor, which is closely related to cultural elements, and linguistic humor, which is closely related to irony, wordplay and puns.

1. Cultural Humor

It relies on specific references to a culture, such as traditions, social norms, or local events, so its acceptance is often limited to people who understand the cultural context.

Example: *Why did the chicken join a band? Because it had the drumsticks!*

This joke is cultural because it references a common understanding of both chickens and music. While the concept of chickens and bands may be familiar to many, the humor is particularly resonant in cultures where poultry is commonly consumed and where musical bands are a part of social life. However, it might not have the same impact in cultures where chickens are viewed differently or where music plays a less central role.

2. Linguistic Humor

It involves wordplay, puns, or certain linguistic elements that are

unique to one language, so translators need to find creative ways to convey similar humor in the target language without losing the meaning or original comedic effect.

Example: *A: Why is dark spelled with a K?*
B: Because you can't C in the dark.

This joke relies on wordplay on the words between the letter "C" and the word "see." In English, "C" is pronounced the same as "see." When A asks why "dark" is written with a K, B replies with the letter "C", with the ability to see in the dark. This creates a comedic effect that comes from combining two different meanings.

D. Humor Translation

The complexity of translating humor has led to much research in its translation. This has given rise to various theories as translation techniques to help find the right method for translating humor in the source language into the target language. As is known, the differences that become the main gaps, such as culture and linguistics, greatly affect how the humor is received by the intended audience (Haider et al., 2023). Therefore, an appropriate method is needed for translating humor. One of the translation techniques that is widely used today is the translation techniques from Molina and Albir, which consists of 18 translation techniques. The following are translation techniques from Molina and Albir (2002):

1. Adaptation

Adaptation involves replacing cultural elements in the source

language (SL) with equivalent elements in the target language (TL). This technique is particularly useful when cultural references do not have direct equivalents in the target culture.

Example:

SL: *Why don't scientists trust atoms? Because they make up everything.*
 TL: *Kenapa ilmuwan tidak percaya sama atom? Karena mereka suka ngarang.*

In this example, the scientific pun on "*make up*" (as in "*fabricate*" and "*constitute*") is adapted to the Indonesian phrase "*suka ngarang*," which aligns better with local humor while maintaining the joke's intent.

2. Amplification

It is used to add information that is not explicitly present in the source text. This technique often involves clarifying implicit meanings or providing additional context to enhance understanding.

Example:

SL: *I told my friend she was drawing her eyebrows too high. She looked surprised.*
 TL: *Saya bilang ke teman saya bahwa dia menggambar alisnya terlalu tinggi. Dia langsung terlihat terkejut, mungkin karena alisnya yang terlalu tinggi.*

Here, the addition of the explanation about the overly high eyebrows clarifies the source of the humor, ensuring that the reader understands the joke. The prior study also shows that amplification can entail explicatory paraphrasing, which serves to make the implicit explicit for the target audience (Mahmud et al., 2021).

3. Borrowing

The method is by borrowing, where one takes exactly a word or an expression from another language without any translation. There are two types of borrowing: The direct translation, in which the word borrowed is used in exactly the same form as in the source language, and the zero loan translation, in which the borrowed word is adjusted to fit the spelling of the target language.

Example:

SL: *Why don't programmers like nature? It has too many bugs.*

TL: *Kenapa programmer tidak suka alam? Karena terlalu banyak 'bugs'.*

The word "*bugs*" is borrowed directly from English because the term is commonly used in a programming context in Indonesia, and retains the humor associated with wordplay.

4. Calque

It signifies when a word-by-word translation of an expression in one language is made to another language, keeping its structure the same, but translating the components of the expression straight into the target language. This technique, used in facilitation, is helpful when extending new Stella & Dot concepts while ensuring that the new concepts reflect the original intended meaning.

Example:

SL: *You're barking up the wrong tree.*

TL: *Kamu menggonggong di pohon yang salah.*

In this case, the idiom is translated literally into Indonesian. Although it might sound unusual, the humorous imagery of someone barking at a tree adds a comedic element that remains relatable to the audience. Molina and Albir agree that there are two types of calques-lexical and structural and that they facilitate the translation of new terms into the target language.

5. Compensation

It means compensating for the information or stylistic effects that have been omitted in one part of the translation by inserting them into another, often less appropriate, part of the text. Here, the basic aim of this technique is to guarantee that the overall effect of the initial message is retained.

Example:

SL: *I have a photographic memory; I just never developed it.*
 TL: *Saya punya memori fotografis; sayangnya, fotonya buram.*

In this case, the wordplay on "*developed*" (referring to both memory and photography) is compensated in the target language by introducing "*buram*" (blurry), which maintains the humor and connection to photography.

6. Description

It is used when one translates a word or a phrase of the source language by a word of the target language that describes the form or function

of the word or the phrase translated. It really makes sense to use this technique to make the meaning of a message as clear as possible and free from cumbersome terminology.

Example:

SL: *He's the class clown.*

TL: *Dia adalah orang yang paling sering membuat lelucon di kelas.*

Here, "*class clown*," which might not be directly understood in Indonesian, is explained as someone who frequently makes jokes in class, ensuring the humor remains clear.

7. Discursive Creation

Creation in discourse generation means creating in the target language new phrases or expressions that, in essence and impact, resemble the originals in the source language. That is why this technique is more helpful when there are no similar words in the other language, and it gives the translator freedom to work more creatively.

Example:

SL: *I told my computer I needed a break, and now it won't stop sending me ads for coffee.*

TL: *Aku bilang ke laptopku kalau aku butuh istirahat, sekarang dia terus-terusan kasih iklan tiket liburan.*

The humor in the original (a pun involving "*break*" as rest and a technical term) is replaced with a culturally relatable joke about technology and targeted advertising. This showcases Discursive Creation, where the translator invents a new phrase or scenario in the target language to evoke the same humorous effect as the source text.

8. Established Equivalent

Currently, this technique involves the use of terms of the target language that are well understood and are in common usage. It is equally important to recall that the source text's established equivalents will afford the target audience similar degrees of interpretive clarity and recognisability.

Example:

SL: *Time flies when you're having fun.*
 TL: *Waktu terasa cepat kalau sedang bersenang-senang.*

The phrase has a natural equivalent in Indonesian that preserves the meaning and familiarity of the expression, ensuring the humor or sentiment is easily understood by the target audience.

9. Generalization

Generalization employs wider terms to translate specific terms, while Direct Translation makes an attempt to translate specific terms when there is no translation in the target language. It also has a way of passing meaning across without being too encased in details that will not be well understood or are not very much relevant to the target audience.

Example:

SL: *Why did the golfer bring two pairs of pants? In case he got a hole in one.*
 TL: *Kenapa orang itu membawa dua celana? Kalau-kalau ada yang robek.*

The term "golfer" is generalized to "orang itu" (that person) to make the joke more relatable to an Indonesian audience, as golf may not be universally familiar. The punchline is adapted to "kalau-kalau ada yang

robek" (in case one tear), maintaining the humor without relying on specific golf terminology.

10. Linguistic Amplification

It particularly concentrates on the picture that can be explained by extending the scope of the linguistic components. This technique usually presupposes adding some information to the analyzed phrases or/sentences, for example, offering the context or further details.

Example:

SL: *Why did the scarecrow win an award? Because he was outstanding in his field.*

TL: *Kenapa orang-orangan sawah mendapat penghargaan? Karena dia sangat menonjol di ladangnya sebagai penjaga.*

The phrase "*sebagai penjaga*" (as a guard) is added to clarify the role of the scarecrow, ensuring the pun on "*outstanding in his field*" is understood by the Indonesian audience.

11. Linguistic Compression

Linguistic compression is the opposite of the concept of amplification, and it affects the translation in such ways as to shrink or oversimplify information. By using this technique, one can translate large blocks of text and make the translation shorter while including all the necessary information.

Example:

SL: *I told my friend she was drawing her eyebrows too high. She looked surprised.*

TL: *Saya bilang teman saya menggambar alisnya terlalu tinggi. Dia terkejut.*

The translation condenses the original text by removing redundant words, yet retains the humorous implication that the friend's surprised look is due to her overly high-drawn eyebrows.

12. Literal Translation

It means directly conveying the meaning of words with an endeavor to retain as much of the order of words as possible. This technique is most commonly used when an exact equivalent can be found within the two languages.

Example:

SL: *Why was the math book sad? It had too many problems.*

TL: *Kenapa buku matematika sedih? Karena dia punya terlalu banyak masalah.*

This joke works in both English and Indonesian because "*problems*" and "*masalah*" have the same double meaning (math problems and life issues). The literal translation effectively maintains the humor.

13. Modulation

It is transforming the attitude or organizational class of a phrase in the translation. This technique can change the way in which information is introduced, which can be natural/culturally appropriate in the second language.

Example:

SL: *I told my wife she should embrace her mistakes. She hugged me.*

TL: *Aku bilang pada istriku, dia harus menerima kesalahannya. Lalu dia memelukku.*

The phrase "*embrace her mistakes*" is modulated into "*menerima kesalahannya*," which translates the wordplay effectively while preserving the humorous twist of the speaker being the "*mistake*." The natural tone of the joke aligns with Indonesian language habits.

14. Particularization

In the particularization of the specificity of the meanings of the terms, one should use more specific terms than the general ones in the translation. This technique provides more accuracy and a crisper image, which ultimately adds more informative value to the target public when translated.

Example:

SL: *Why did the bird bring a ladder? To reach the high notes.*

TL: *Kenapa burung kenari membawa tangga? Untuk mencapai nada tinggi.*

The general term "*bird*" is particularized to "*burung kenari*" (canary), which is known for its singing ability in Indonesia. This specificity enhances relatability and makes the humor more engaging.

15. Reduction

In its function, it was known to hide some information contained in the source text in the translation. This technique is used to reduce the complexity of content by eliminating that which might not be useful or important to the targeted group.

Example:

SL: *I asked the librarian if the library had any books on paranoia. She whispered, 'They're right behind you.'*

TL: *Aku tanya pustakawan, ada buku soal paranoia? Dia berbisik, 'Ada di belakangmu.'*

The phrase "*if the library had any books on paranoia*" is shortened to "*ada buku soal paranoia*" (any books on paranoia). This reduction makes the joke more concise without losing the humorous effect of the punchline.

16. Substitution

Substitution replaces elements of the source text with different ones that convey a similar meaning or effect in the target language. This technique allows translators to adapt content while maintaining its overall intent.

Example:

SL: *Why can't you trust stairs? They're always up to something.*

TL: *Kenapa kamu nggak bisa percaya sama tangga? Selalu ada maksud tersembunyi.*

The English idiom "*up to something*" is substituted with "*ada maksud tersembunyi*" (has hidden intentions), which is a culturally appropriate way to deliver humor in Indonesian. This substitution maintains the pun's playful intent.

17. Transposition

Transposition can alter the structure of phrases when translating. It can be used as a way to be flexible when creating a meaning, but without losing it in the approach.

Example:

SL: *Why did the scarecrow win an award? He was outstanding in his field.*
 TL: *Kenapa orang-orangan sawah menang penghargaan? Karena dia benar-benar menonjol di ladangnya.*

The sentence structure is adjusted by transposing the pun "*outstanding in his field*" into "*menonjol di ladangnya*." The structural change helps adapt the wordplay while preserving the humor.

18. Variation

While using variation one, changes are made just for stylistic reasons rather than to change the meaning of the expressions. With the help of this technique, it is possible to improve the creativity and operational adaptability of the translations, so that they contain stylistic variety.

Example:

SL: *She is a chatterbox.*
 TL: *Dia cerewet seperti burung perkutut. (She is as chatty as a turtledove).*

The metaphor "*chatterbox*" is varied into "*cerewet seperti burung perkutut*," drawing on a culturally familiar comparison for Indonesian audiences. This stylistic adjustment enhances relatability while maintaining the humorous undertone.

E. Accuracy in Translating Humor

Humor is a complicated issue to translate, and not only linguistic knowledge is required, but also cultural backgrounds and the characteristics of humor. The functional equivalence theory is one of the most important

models of translation accuracy evaluation by Nida (2001). This theory focuses on the significance of transferring the intended message and impact of the source text in the target language, instead of, but not limited to, a literal translation. Nida also notes that the desired efficiency of a translation must make the target audience respond in the same way as the source audience.

According to Nida (2001), there are two major approaches to translation, namely, formal and functional equivalence.

1. **Formal Equivalence** is a translation strategy that tries to maintain the literal text and form of the author's text. This translation technique gives priority to the literal meaning of words and phrases, and the version translated is very similar to the original text. Technical documents ought to be translated using a formal equivalence translation, yet it may not be effective to convey the meaning and emotion behind humor when translating humor across cultures.
2. **Functional Equivalence**, on the other hand, prioritizes the intended effect of the source text on the target audience. The method seeks to create equivalent effects that match the original text's impact on its readers among the target audience. Nida explains that achieving functional equivalence requires innovative solutions because literal translations commonly lack the essence needed to retain humor in foreign adaptations. By focusing on the overall impact rather than a

literal translation, functional equivalence allows for a more culturally relevant and emotionally resonant translation.

Example:

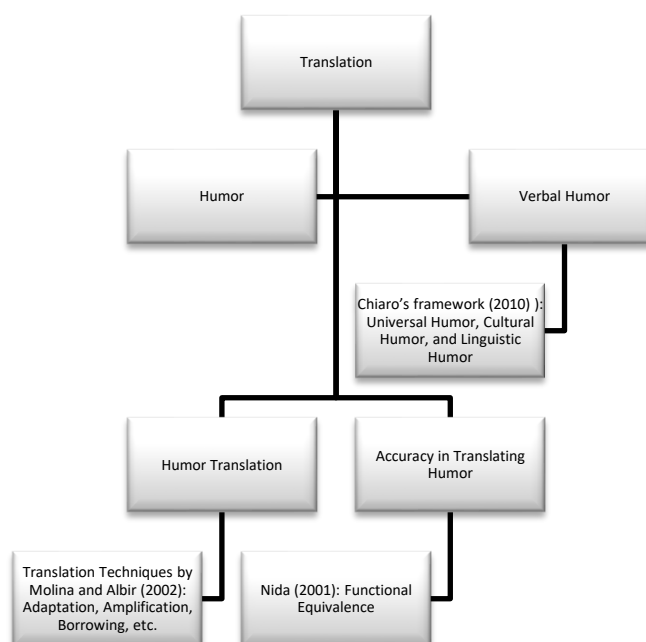
SL: *Why don't scientists trust atoms? Because they make up everything!*

TL: *Mengapa ilmuwan tidak percaya pada atom? Karena mereka menyusun segalanya!*

Formal Equivalence: This translation retains the structure and wording of the source text. The phrase "*make up*" is translated as "*menyusun*," which still reflects the original meaning but may not fully capture the wordplay present in English.

Functional Equivalence: In the Indonesian cultural context, this joke may not resonate in the same way. The humor relies on a pun where "*make up*" has two meanings: "to create" and "to compose" (in the sense that atoms are the basic building blocks of everything). To convey a similar comedic effect, the translator might need to find a different expression that is more familiar to Indonesian readers.

F. Conceptual Framework



This diagram is used to depict the conceptual framework that guides the reasoning in the study about the translation of verbal humor, especially in the application of the AI machine translation to preserve the humorous impact in the target language. The study began with the broad idea of translation and was further reduced to the specific text under translation, humor; under humor, emphasis was put on verbal humor. The verbal humor was examined, and it was conducted using the analytic framework of Chiaro (2010), that verbal humor can be classified into two broad categories: cultural humor and linguistic humor. This segregation was significant in order to know the various traits of humor and that each one of them needed a different style of translation.

Furthermore, the study explored humor translation by use of techniques like adaptation, amplification, and borrowing, as put forward by Molina and Albir (2002). These methods were applied in detecting the mechanisms employed by AI

machine translation in conveying meaning across the source language to the target one. Moreover, following the objective of evaluating the success rate of humorous translation generated by AI, the functional equivalence theory, as developed by Nida (2001), was employed to aid the process of establishing whether the application of techniques by AI can generate similar effects in the sense that they can retain humor for the target language readers. Therefore, this theoretical framework was a source that facilitated the process of analysis in this study, as it showed the relationship between the type of humor, the translation techniques applied by AI, and the degree to which the translation results were able to preserve the humor effect in the target culture of the given language.

CHAPTER III

RESEARCH METHOD

The research methodology used in this study is covered in this chapter: research design, research instrument, data and data sources, data collection, and data analysis.

A. Research Design

This study used a qualitative approach because it aimed to examine the translation of dad jokes from the Instagram account @dadsaysjokes into Indonesian using ChatGPT, allowing for an in-depth understanding of the humor phenomenon. This aligned with Creswell (2014), who stated that qualitative research could be employed to explore and understand a problem or issue in depth. Therefore, qualitative methods helped researcher study the dynamics of humor, cultural references, and language nuances in the translation process. In particular, this study used a qualitative design, which functioned as a research approach because of its depth to determine important phenomena and understand the meaning of data from dad jokes and how the translation results.

Furthermore, this qualitative approach allowed the researcher to build a detailed understanding of the cultural and linguistic differences between the creation and reception of humor. According to Lune and Berg (2017), qualitative research was valuable for identifying phenomena in their natural settings, capturing their unique

characteristics, and contextualizing them within a broader social and cultural framework. Dad jokes, as a form of verbal humor that relied heavily on cultural elements and linguistic features, required the strength of qualitative methodology to see the success of their translation. Therefore, this research method was very suitable because it prioritized the context and nuances of the data, making it an excellent tool for studying the translation patterns of ChatGPT humor and assessing how ChatGPT managed to maintain its comedic effect.

B. Data and Data Source

This study had two data sources. The first data was taken from uploads on the Instagram account @dadsaysjokes, which contained a collection of dad jokes in American ePnglish. The researcher chose this account because it was the most active account uploading dad jokes until that year, with a total of 5.7 million followers. Dad jokes on this account also received a lot of reactions from several content creators, both from TikTok and other social media. Therefore, it could be said that the jokes on this account were recognized as funny by many people. The data that was taken from this account came from the last 6 months in 2024, with the criteria of posts in text format in the form of phrases, sentences, and dialogues containing verbal humor. The data that was collected was also based on the number of likes, which exceeded 100 thousand, to ensure the freshness of the data and how the humor was considered funny by many

people.

Next, the second data was the results of ChatGPT's translation of the @dadsaysjokes account according to the criteria mentioned, namely the last 6 months in 2024, with several likes of more than 100 thousand in the form of phrases, sentences, and dialogues containing verbal humor. ChatGPT was chosen because ChatGPT was an AI that was widely used at that time. After all, it was recognized for its effectiveness and excellent ability to understand instructions (Bloomberg, 2023). Because the researcher focused on translating humor, which was often considered challenging even for human translators, with the quality of ChatGPT, the researcher was challenged to uncover the truth about the quality of ChatGPT's translation in the field of humor, especially dad jokes.

C. Research Instrument

In qualitative research, the researcher is often considered the main instrument for data collection and analysis. This follows Creswell (2014), who argues that humans or researchers themselves have insight and can provide interpretations that play an important role in understanding the complexity of human behavior and social phenomena. Unlike quantitative methodology, human participants can express their cognitions, emotions, and perceptions verbally. The acquisition of such stories also increases the content of the information and provides more understanding of the focus of the investigation. Therefore, in this study, the researcher himself was the

main instrument. In this context, the researcher was involved in collecting, sorting, and analyzing data through the correct theory and method.

D. Data Collection

In data collection, the researcher took several steps. First, the researcher searched for Instagram accounts that contained verbal humor, especially dad jokes, in the browser, which then led to finding the @dadsaysjokes account, which had 5.7 million followers and many positive reactions, so its humor value was guaranteed. After that, the researcher visited the @dadsaysjokes Instagram account and searched for data in 2024. The data taken were posts that had more than 50 thousand likes in the form of phrases, sentences, and dialogues. The data were sorted and collected by saving and rewriting them in a Word document. Furthermore, the data were translated into Indonesian using AI, namely ChatGPT. The translation process was carried out with the instruction, “Adapt the following dad jokes into the Indonesian context without eliminating the humor.” The translation results were collected on the bottom page of the Word document. Finally, the data were saved with the name “dad jokes translation data” for later analysis.

E. Data Analysis

To answer the research questions, the researcher needed to take several steps in analyzing the data. First, the researcher classified the data collected from the @dadsaysjokes account and the ChatGPT translation results from that data using Chiaro's (2010) analytical theoretical framework on humor, which categorizes verbal humor as cultural and linguistic.

Furthermore, the researcher used Molina and Albir's theory (2002) regarding 18 translation techniques, such as adaptation, borrowing, amplification, literal translation, and others, to explore what translation techniques ChatGPT used in translating dad jokes. After both analyses were conducted, the researcher assessed how the translation retained the comedic effect of the original language in Indonesian, using Nida's (2001) functional equivalence theory. Finally, after identifying these three aspects, the researcher drew a conclusion about the effectiveness of ChatGPT in translating humor such as dad jokes, especially from American English to Indonesian.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the researcher presents the findings of the study along with the data analysis, guided by the theoretical framework outlined in the previous chapter. The discussion elaborates on these findings to explain and interpret the results in relation to the research objectives.

A. Findings

The results of the search on the Instagram account @dadsaysjokes regarding posts with the criteria mentioned, namely in the last 6 months in 2024, dad jokes in the form of phrases, sentences, and dialogues with more than 100 thousand likes, the researcher found 61 data points that met the criteria. Starting from this, the researcher analyzed the data found by dividing the data using Chiaro's (2010) analytical theoretical framework regarding humor, in which verbal humor can be categorized as cultural and linguistic. In addition to dividing the data, the researcher analyzed the translation techniques used by ChatGPT based on the theory of Molina and Albir (2002). Furthermore, the researcher explained the functional equivalence of the collected data based on Nida's theory (2001), which is presented individually according to the pattern below.

The researcher discovered that within the cultural humor category, six methods of translation exist: transposition, adaptation, linguistic compression, established equivalent, modulation, and borrowing. Across seven datasets, the modulation technique dominates. Moreover, of the seven data sets, five successfully achieved equivalence. On the contrary, the linguistic humor category consists of

seven translation techniques, including literal translation, linguistic amplification, borrowing, discursive creation, modulation and variation. The most commonly employed technique was borrowing, which has been used fifteen times, with all of them managing to bring out the humor. Relatively high success rates were also indicated by linguistic amplification, whereas discursive creation and variation have proven to be less used and less successful in maintaining functional equivalence. Overall, this suggests that humor that relies on linguistic play, such as wordplay or puns, can be successfully translated when the translator retains key linguistic elements or adopts borrowing strategies that maintain the humorous effect of the original.

The table below summarizes these findings by presenting the distribution of translation techniques and their success or failure in achieving functional equivalence across the two verbal humor categories.

Table 4.1 Translation Techniques and Functional Equivalence Findings in Verbal Humor

NO	Verbal Humor	Translation Techniques	Functional Equivalence	
			✓	⊗
1.	Cultural Humor	Transposition	1	0
		Adaptation	0	1
		Linguistic Compression	1	0
		Established Equivalent	1	0
		Modulation	2	0
		Borrowing	0	1
2.	Linguistic Humor	Literal Translation	6	7
		Linguistic Amplification	10	4
		Linguistic Compression	3	0
		Modulation	5	1
		Borrowing	15	0
		Discursive Creation	0	2
		Variation	0	1

1. Types of Verbal Humor, Translation Techniques, and Functional Equivalence Theory in @dadsaysjokes

Chiaro's (2010) analytical theoretical framework on humor categorizes verbal humor as cultural and linguistic humor. Based on the data collected, the researcher found 7 data points that included cultural humor and 54 data points that included linguistic humor. In the analysis, each piece of data will be examined to identify the translation techniques used based on the theory of Molina and Albir (2002), and the translation results will be assessed using the functional equivalence theory of Nida (2001) to determine whether the humorous effect of the source text was successfully conveyed in the target text. The following is an analysis of the data obtained.

a. Cultural Humor

Cultural Humor belongs to a specific society and is entrenched in the traditions, values, and common experiences of a community. This form of humor is usually based on cultural allusions, societal conventions, and local traditions, and is therefore more difficult to do justice to when one is a foreigner. According to Chiaro (2010), researcher found seven data samples that belonged to the cultural humor category. Furthermore, according to the theory of translation techniques offered by Molina and Albir (2002), six techniques were discovered in the translations provided by ChatGPT. These are transposition, adaptation, linguistic compression, established equivalent, modulation, and one borrowing. Moreover, according to the theory of functional equivalence put forward by

Nida (2001), it was established that, out of the seven data samples, five of them met the functional equivalence, but the other two failed to do so.

The following section presents examples of data categorized as cultural humor, analyzed according to each translation technique identified, along with descriptions of the success or failure of each translation in achieving functional equivalence:

1) Transposition

Datum 1

SL: *My wife asked me, "Why don't you treat me like you did when we were first dating!?"
So I took her to dinner and a movie...*

Then dropped her off at her parents' house.

TL: *Istriku bilang, "Kenapa kamu gak perlakuan aku kayak waktu kita baru pacaran?" Jadi aku ajak dia makan malam dan nonton film...*

Habis itu aku antar balik ke rumah orang tuanya.

The humor stems from a wife's hope to receive the same attention from her husband, which has changed because he is less indulgent toward her, as he feels he has fulfilled his marital obligations (Lavner et al., 2017). The wife's expectation to be treated as she was during their initial courtship creates a humorous situation. The twist arises from the typical date scenario of going out for dinner and watching a movie, which is appropriate for married couples, but is undermined by the line *"Then dropped her off at her parents' house."* This is contrary to their marital status, because in some cultures, especially patrilocal societies, the wife must live close to her husband, and returning her to her parents' house can be interpreted as a

divorce (Libretexts, 2025). According to Chiaro (2010), this type of humor is cultural humor because it derives from cultural values.

Next, based on the translation theory by Molina and Albir (2002), ChatGPT employs the **transposition technique** in translating the humor presented. This is exemplified by the phrase “*Habis itu aku antar balik ke rumah orang tuanya*”, which reflects a structural shift from the English elliptical clause “*dropped her off*” into a complete clause with an explicit subject “*aku*” in Indonesian. This change demonstrates a grammatical adjustment from an implicit subject in the source text to an explicit one in the target text, ensuring clarity and naturalness in the translation. The transposition technique effectively maintains the humor by preserving the pragmatic implication of “*dropping her off*”, which humorously suggests returning the wife to her parents’ house an ironic metaphor for separation or divorce. This shift in grammatical structure allows the humorous intent and contextual irony to be conveyed naturally and intelligibly in the target language.

Based on Nida's (2001) functional equivalence theory, ChatGPT's translation of this dad joke achieves equivalence and successfully maintains the humor. This is because irony and cultural values are conveyed well and can be understood, especially by couples, including couples in Indonesia. This is because Indonesia has a similar cultural perception of returning a wife to her parents' home, which can be misunderstood or considered a proposal for divorce (Azman, 2021). Moreover, the sentence used does not

contain any complex linguistic features, so the translation can achieve functional equivalence without requiring much change, namely, the humor is successfully maintained.

2) Adaptation

Datum 2

SL: *If you get cremated after you die you can be put into an hourglass and still participate in **family game nights**.*

TL: *Kalau kamu dikremasi setelah meninggal, abumu bisa dimasukin ke jam pasir...dan kamu masih bisa ikutan **main board game bareng keluarga**.*

In the analytic framework of humor by Chiaro (2010) this dad joke is categorized under cultural humor. The joke is based on the culture of the West, where there is a history of family games, including board games, especially games based on the use of hourglasses to mark the game's time, such as “*Pictionary*” or “*Taboo*” (Kiran, 2017). In this case, the joke is achieved by contrasting the idea of death (cremation) and a relaxing and fun activity (family game night), which creates a dark and ironic humor. Such humor may be more easily understood by readers from cultures familiar with family board game traditions and the symbolic use of cremated remains, such as those kept in urns or turned into memorial objects.

In the translation by ChatGPT, the term “*family game night*” is translated as “*main board game bareng keluarga*. “ The method of translation that is applied here is adaptation according to Molina and Albir (2002), since the phrase is adapted specifically to the Indonesian context,

because the idea of *family game night* is not widely accepted as a set of cultural practices in Indonesia, that is why, it is transformed into a more established form that can provide the same role and meaning to Indonesians readers. . This is reflected in the expression, the board game, which tries to quantify the kind of family game in the native tongue. This technique is used to convey the type of family game being played, as previously explained. In Western culture, there are family games similar to board games that use hourglasses.

From Nida's (2001) perspective, a good translation can produce the same communicative effect on the target language readers as it does on the source language readers. However, in this humorous translation, there is a failure to achieve equivalence due to cultural context differences, specifically, using an hourglass in board games, which is common in Western cultures, such as in games like *Pictionary* or *Taboo* (Kiran, 2017). In contrast, family games rarely involve hourglasses as playing tools in the Indonesian context. As a result, Indonesian readers may not grasp the humor or absurdity of “participating” after death through an hourglass, because there is no immediate cultural association between hourglasses and family games. This cultural gap prevents the intended humorous effect in the source language from being effectively conveyed to the target audience.

3) Linguistic Compression

Datum 3

SL: *If anybody wants to know why Gen X is always mad, it's because we had to replace our record collections with a tape collection that we had to replace with a CD collection that we had to replace with an MP3 collection, and **now we need a subscription to listen to music.***

TL: *Kalau ada yang penasaran kenapa Gen X gampang emosi, itu karena kami harus ganti koleksi piringan hitam ke kaset, terus ganti ke CD, habis itu ganti ke MP3, dan **sekarang... bayar langganan cuma buat bisa dengerin musik.***

This humor relates to Generation X's frustration with the changes in music media from the past to the present. This can be felt cross-culturally by the older generation who experienced these changes to the modernity of easy access to music today. Starting from vinyl records, switching to CDs, switching to MP3s, and then simply subscribing to a music site or app shows the change in music access over time to the current ease of access (Wiranata, 2020). It can be assumed that the humor in this quote falls into the category of cultural humor, as Chiaro (2010) suggests, because this humor is related to the cross-cultural experience felt by certain generations.

This translation uses linguistic compression techniques based on Molina and Albir (2002). It demonstrates how ChatGPT reduces the structure of a long sentence, *"and now we need a subscription to listen to music,"* to a shorter, more colloquial phrase, eliminating the subject *"we"* and becoming *"sekarang... bayar langganan cuma buat bisa dengerin musik."* The subject *"we"* has already been mentioned in a previous context, such as in the sentence *"we have to replace our record collection."* Therefore, the translation with the reduced linguistic structure does not alter the original meaning.

This translation can be considered successful based on Nida's (2001) functional equivalence because it still conveys the irony of the Gen X generation who must repeatedly adapt to new music formats, thus maintaining its humorous effect for Indonesian readers. ChatGPT's translation that removes the subject "we" does not change the key humor in this quote, which lies in the anxiety of Generation X regarding the changing music formats from time to time. The translation also makes the sentence sound more effective in conversational language in Indonesian culture. Therefore, this humorous translation can be said to have succeeded in achieving functional equivalence because it can maintain the humor of the original.

4) Established Equivalent

Datum 4

SL: *"I was raised in a time when even a heavy sigh was considered backtalk by our parents."*

TL: *Aku dibesarkan di zaman di mana...*

helaan napas aja udah dianggap kurang ajar sama orang tua.

The quote in this dad joke relates to the values of politeness and culture of past generations, particularly regarding discipline, where parents tended to enforce strict patterns of respectful behavior. The quote, "*a heavy sigh was considered backtalk by our parents,*" is a sarcastic lamentation of the authoritarian parenting methods used in the past, where children were expected to show signs of obedience, respect, and emotional control toward their parents. Gershoff et al. (2010) found that in some traditional societies, parenting is typically based on very strict disciplinary practices, where

verbal and nonverbal expressions of rebellion, including sighing or rolling the eyes, are considered disrespectful. This contrasts with contemporary positive parenting trends, where warmth and joking with parents are seen as protective measures against emotional and behavioral problems in children (León-Del-Barco, 2022). This dad joke can be considered cultural humor according to Chiaro (2010) because it draws on cross-cultural experiences about generational differences in parenting.

The ChatGPT's translation used in this dad joke, based on the theory by Molina and Albir (2002), employs the technique of established equivalent. This technique refers to the use of a recognized and conventional translation that has been widely accepted in dictionaries or common usage within the target language. In this case, the English term "*backtalk*" is translated as "*kurang ajar*", which is an officially recognized equivalent in Indonesian, as recorded in several bilingual dictionaries such as the Oxford English–Indonesian Dictionary, where "*backtalk*" is defined as "*jawaban kurang ajar*" or "*ucapan tidak sopan*". The phrase "*kurang ajar*" effectively conveys the same pragmatic meaning, referring to disrespectful behavior toward authority, particularly from a child to a parent.

ChatGPT effectively preserves the humorous effect of this dad joke, as it is translated humorously and has the same pragmatic meaning and cultural nuance in the target language. The term "*backtalk*" in the source text, meaning when a child verbally or nonverbally shows disrespect to parents, is translated to Indonesian as "*kurang ajar*," which is a similar

phrase that is inherently polite or defiant behavior within the local cultural context. By so doing, Indonesian readers are immediately able to see the exaggeration and irony of the statement because it is a funny way of reminiscing about the stringent parenting practices of previous generations. The sense of nostalgic reflection is also retained in the translation, which makes the humor readable and familiar. Hence, considering the theory of Nida (2001), this translation manages to attain the functional equivalent status, as the effect of humor and the intended meaning in the target language do not differ from the effect and the intended meaning that the original audience felt.

5) Modulation

Datum 5

SL: *No matter how old you are - an empty Christmas wrapping paper tube is still a fun thing to bonk someone over the head with.*

TL: *Gak peLuli umur kamu berapa...tabung bekas kertas kado Natal tetap jadi benda paling seru buat nepok kepala orang.*

The excerpt in this dad joke can be classified as *cultural humor* under Chiaro's (2010) taxonomy. This type of humor draws on cultural values or customary practices that are fully understood only by people familiar with a specific cultural background. The cultural background of Christmas in Western countries is a major contributor to the response to the joke in this case. Wrapping gifts in wrapping paper is a tradition that has been present since the 20th century during Christmas (Yulepost, 2023). Paper tubes are usually utilized in wrapping paper as a play. Playing with the empty cardboard tubes in childhood creates a

common reality that produces a light nostalgia that adds humor to this dad joke. The notion of smacking someone on the head with a stick that is light and not so harmful involves the playful nature of childhood that can be relatable even in adulthood. The comedic effect might not be as well achieved by the readers who do not share the culture of Christmas or have the tradition of wrapping presents in beautiful paper.

In the translation of the sentence, however, by translating it as “*bonk someone over the head with,*” into “*nepok kepala orang,*” the translator uses the modulation technique according to Molina and Albir (2002). Modulation refers to the semantic change of perspective in the source language to the target language to get the meaning across in a more natural way. Bonk in the English language has the connotation of playfulness, and the sound itself is soft, as well as its light and humorous movement when one bangs someone on the head. Bonk does not have a direct translation in Indonesian, and therefore, “*nepok*” was used instead. Culturally, “*nepok*” is also a light, non-serious gesture towards the head of the person that has a playful connotation. The use of this word does not alter the humorous and non-offensive meaning of the original, so modulation is a suitable method to convey the meaning and the light message in the translation.

In the translation of this joke, ChatGPT has tried to maintain the nostalgic and the nature of the humor, the childishness of happiness, which does not diminish with age, in this joke, as Nida (2001) points out. Even though wrapping gifts might not be as prevalent in the cultural background

of the Indonesian culture as the Christmas tradition itself, the translator did not want to lose the original theme, so the cultural elements were kept. Informal language, including the use of such words as “*nepok*,” also demonstrates the two common traits of dad jokes, i.e., the casual and careless tone. Thus, this translation may be deemed reasonably effective in reaching such a goal as functional equivalence, as the humorous effect and emotional appeal to the reading audience are preserved even in other cultural environments.

6) Borrowing

Datum 6

SL: *He's making his list... He's checkin' it twice.*
He left it at home.
He's texting his wife.
 TL: *Dia lagi buat daftar... Dia cek dua kali...*
Eh, daftarnya ketinggalan di rumah.
Sekarang... lagi ngechat istrinya.

The quote of this dad joke refers to a famous cultural allusion to the popular Christmas song “*Santa Claus Is Coming to Town*” that contains the words “*he is making a list, he is checking it twice.*” These lines in the song talk of how Santa Claus would be working hard on his list of children who are naughty or nice. The humor of this dad joke is achieved through a lively reversal of expectations. Having set a rhythmic pattern in the song, it adds an absurd element to it: the Santa leaves his list at home and texts his wife to assist him. This juxtaposition between the magical and mythical image of Santa and the most common activity of texting his wife is an amusing incongruity that the contemporary audience can readily associate with.

Therefore, this dad joke can be considered cultural humor (Chiaro, 2010). Its comedic effect is based on intertextual knowledge of a Christmas tradition that is familiar to many people in Western culture, although its effect may not have the same impact on people whose culture accepts this joke differently.

ChatGPT's translation of this dad joke, based on the theory by Molina and Albir (2002), employs the naturalized borrowing technique. This technique is applied to adapt a foreign lexical item into the target language by preserving its original form while modifying it according to the morphological and syntactic rules of the target language. In this case, the phrase "*He's texting his wife*" is translated as "*lagi ngechat istrinya*", where the English loanword "*chat*" is retained and integrated into Indonesian grammar through the addition of the prefix "nge-" and the possessive suffix "-nya." This translation gives the phrase a very natural, conversational, and easy-to-comprehend sound to the Indonesian reader, particularly when used in the realm of daily conversation.

The translation of this dad joke by ChatGPT does not entirely provide the humorous effect because there is a cultural gap between the target and source audiences. The initial source makes a humorous allusion to the well-known Christmas song, "*Santa Claus Is Coming to Town*," in the line, "*He is making his list, He's checkin' it twice*," which is well known in Western culture. Nevertheless, this intertextual reference is not as recognizable to the majority of readers in Indonesia, which caused the

intended comedic effect of the recognizable rhythm and imagery in the song to be lost. Even though the word “*lagi ngechat istrinya*” manages to capture a modernized and careless sound with naturalized borrowing, the original humor of the word, based on a famous lyric, is not maintained completely. The Indonesians who would be used to the song would interpret the joke as a situational story rather than a jokingly reinterpreted cultural allusion. Thus, according to the theory developed by Nida (2001), this translation does not have functional equivalence because the humorous impact and intertextual echo seen in the original readers is not completely transferred to the target readers because of the cultural differences.

b. Linguistic Humor

Linguistic Humor deals with the jocular application of language, such as puns, word play, and syntax manipulation. This form of humor frequently makes use of the various meanings of words or of sounds of language to produce comedic effects. The results presented by Chiaro (2010) indicate that 54 data samples were found to be in the category of linguistic humor. Moreover, according to the theory of translation techniques by Molina and Albir (2002), seven techniques were identified in the translations made by ChatGPT. They consist of literal translation, linguistic amplification, linguistic compression, modulation, borrowing, discursive creation, and variation. Furthermore, based on Nida’s (2001) theory of functional equivalence, it was found that of the 54 data samples, 39 achieved functional equivalence, while 15 did not.

The following section presents examples of data categorized as linguistic humor, analyzed according to each translation technique identified, along with descriptions of whether the translation successfully achieved functional equivalence or not:

1) Literal Translation

Datum 7

SL: *Why was 69 afraid of 70?*
Because they had a fight and 71.
 TL: *Kenapa angka 69 takut sama angka 70?*
Soalnya mereka abis berantem... dan 71.

The comedic value of the joke is based on a pun (play on words) premise, which is dependent on the phonetic resemblance of English. When pronounced, the number “71” is an approximation of “*seventy won*,” which can be construed as “*70 won*.” In such a way, it is possible to interpret the sentence in the following way: due to their fight and 70 winning, which forms a humorous twist that is unexpected. This joke is a twist of the literal reasoning of numbers; instead of a literal reasoning, it presents a story of a battle between numbers, where the personification and phonetics give this joke an amusing effect. In the analytic framework of humor presented by Chiaro (2010), this comedy belongs to the linguistic humor category since being funny is a result of the play of sound and the vagueness of language meaning.

This dad joke, especially the section of the joke of “71,” is translated through the method of literal translation according to the theory of Molina

and Albir (2002) since the number “71” is translated directly without phonetic modification and further clarification. However, the comedy in the original version is based much on the English phonetics, with the word “71” that sounds like “*seventy won.*” This phonetic joke generates a pun, which is the focus of the joke. When translated and interpreted as “*tujuh puluh satu*” in Indonesian, the target audience will not see the word play behind the meaning of seventy won, and the intended humor will be lost.

The humor in this dad joke relies on the twist involving the number 71, which is a play on sound as it resembles “seventy won,” implying a humorous outcome of a fight between 69 and 70, where 70 wins. Translating it literally into Indonesian without any explanatory addition confuses and causes the phonetic humor to be lost. Thus, according to the theory proposed by Nida (2001), the translation of this dad joke by ChatGPT becomes a failure because it is not able to reach the equivalence, and it also loses the humor. This is the reason why both linguistic and cultural factors are important to consider when translating puns or sound-based jokes across language boundaries.

Datum 8

SL: *Wife: Sometimes I like to mess with my husband and hide his stuff where he can't find it. Like I put his shoes in the shoe closet, his jacket on the hanger and his keys on the key hook.*

TL: *Istri: Kadang aku suka ngerjain suamiku, aku “sembunyiin” barang-barangnya di tempat yang pasti dia gak bakal nemuin. Misalnya: sepatunya di rak sepatu, jaketnya di gantungan, dan kuncinya di gantungan kunci.*

This dad joke is based on the reality that women as wives tend to play a significant role in household chores, including organizing their husbands' personal belongings (Neang et al., 2025). The comedy lies in the wife's irony, based on the contradiction between the word "hide" and the wife's action of putting things in their proper places, as the statement goes, *"Like I put his shoes in the shoe closet, his jacket on the hanger, and his keys on the key hook."* Although such objects are kept in the right place, husbands usually find it hard to locate them and request their wives to assist them. This irony is common in real-life marriages. Based on Chiaro's (2010) analytical humor framework, this humor can be said to be linguistic because it is related to the irony of the contradiction between words and actions.

Based on Molina and Albir's (2002) theory, ChatGPT's translation of this dad joke, particularly the humorous parts such as the statement *"Like I put his shoes in the shoe closet, his jacket on the hanger, and his keys on the key hook,"* uses a literal translation technique. This approach preserves the direct meaning of the source language, as exemplified by the phrase *"his keys on the key hook,"* which accurately translates to *"kuncinya di gantungan kunci."* This kind of translation maintains the inherent humor in the dad joke, as it conveys the absurdity of the situation without losing its comedic effect. Literal translation allows the audience to understand the intended humor while maintaining the cultural context.

Seeing how humor falls into the linguistic category of irony in everyday married life, the translation of ChatGPT using the literal

translation technique can be said to be successful. The functional equivalence theory from Nida (2001) obtained good results because it conveyed the equivalence of humor. Translation from the source language to the target language did not require changes because of the relevance of this incident in everyday life, where the role of the wife as explained by Neang et al. (2025) is generally the person who takes care of the personal belongings of her family members, so that even when the items are already in their place, it is still the wife who is sought to find the items. This literal translation is successful because the incident has no wordplay or foreignness, as in this dad joke.

2) Linguistic Amplification

Datum 9

SL: *I walked into the liquor store and a guy working there asked me, "Do you need help?" I said, "Yes, but I'm here to get whiskey instead."*

TL: *Aku masuk ke toko minuman keras, pegawainya nanya: "Butuh bantuan, Pak?" Aku jawab: "Sebenarnya sih butuh, tapi hari ini aku cuma cari... whiskey."*

In general, when a store clerk asks, *"Do you need help?"* the intended meaning is whether the customer needs assistance with shopping. However, in the character's response, the question is interpreted emotionally or psychologically, as if they are genuinely in need of help in life or facing mental struggles, but choose to cope by purchasing whiskey. The humor arises from this twist in interpretation, shifting from a literal retail context (shopping assistance) to a personal context (life problems), which is

resolved not with a healthy solution, but with a clichéd yet humorous response: buying alcohol. According to Chiaro (2010), this dad joke falls under linguistic humor due to the twist and double meaning in the interpretation of “*Do you need help?*”.

This dad joke has been translated using the linguistic amplification technique, which is premised on the theory by Molina and Albir (2002). This method is used to include linguistic items to bring an expression closer and more natural in the native language. Here, the part dubbed “*Do you need help?*” becomes in Indonesian: “*Butuh bantuan, Pak?*” by adding the Indonesian social greeting *Pak* to indicate the convention of Indonesian politeness and speaking habits. Not only does the addition allow one to understand the social relationship between the speaker and the listener better, but it also gives the dialogue a more natural and contextual sense to the Indonesian readers. This amplification has allowed the translation to retain the tone and the humorous touch the author intended, because the politeness marker helps to make the interaction look more realistic and still leave the joke with an ironic twist.

According to the concept of functional equivalence proposed by Nida (2001), this dad joke translation has been able to successfully accomplish the goal of semantic equivalence by being able to create the same comedic effect on the readers of the target language. The expression, “*Do you need help?*” in English has a twofold meaning, both help in a shopping process and help in emotional or psychological meaning. The

translation “*Butuh bantuan, Pak?*” does not lose this ambiguity in Indonesian and lets the readers see both possible meanings. This dichotomy justifies the punchline “*Sebenarnya sih butuh, tapi hari ini aku cuma cari... whiskey,*” in that it makes sense since an emotional reaction is expressed in wordplay. Consequently, the comical effect caused by the ambiguity is successfully transferred in the translated version, which corresponds to the principle of dynamic equivalence that Nida focuses on.

Datum 10

SL: *It's illegal to laugh out loud in Hawaii.*

*You have to keep it to a **low ha**.*

TL: *Tertawa keras di Hawaii itu dilarang, lho.*

*Harus diganti pakai... **tawa pelan: lo-ha**.*

The comedy in this dad joke consists of a pun (wordplay) of a cultural allusion and a phonological ambiguity. The pun is based on the word “*aloha,*” which is a Hawaiian greeting (Waikiki, 2023). It can be decomposed into the sound of a low ha, and it would sound like an order to laugh (a low ha = soft laugh). The joke generates a humorous twist in an unexpected connection of sound and meaning by saying that loud laughter is not allowed in Hawaii, and it should be substituted with “*a low ha.*” The ridiculousness of the situation is in the conscious misunderstanding that the word “*aloha*” does not just mean greeting, but is also a principle concerning the way people are supposed to laugh in Hawaii. According to Chiaro’s (2010), the given joke is linguistic humor since it includes wordplay.

This dad joke translation technique by ChatGPT relies on the linguistic amplification technique, which is based on the theory of Molina and Albir (2002). The method is to include explanatory or descriptive bits in the target language in order to make meaning that may be lost through cultural or phonetic dissimilarity. In this case, the phrase “*a low ha*” is translated as “*tawa pelan: lo-ha*”, where the additional phrase “*tawa pelan*” is inserted to explicitly explain the intended pun and help Indonesian readers understand the connection between the sound and the concept of laughing softly. This amplification is supposed to compensate for the phonetic wordplay present in the source text, ensuring that the humorous intent remains accessible despite the cultural and linguistic gap.

The translation provided by ChatGPT is an attempt to form an equivalent, including the phrase “*tawa pelan*” to explain the joke. Regrettably, the humor of the original version is lost since there is no phonetic and cultural relation between the word “*lo-ha*” and the word “*aloha*” in Indonesian. The humor is suggested in the source language through the pun on the sound similarity between a low ha and aloha, a famous Hawaiian greeting. However, in the translation, Indonesian readers do not have a phonetic/cultural background to correlate the word. Consequently, according to the principle of functional equivalence that Nida (2001) uses, the translation is not equivalent since it does not elicit a similar reaction or interpretation within the cultural framework of the target audience.

3) Linguistic Compression

Datum 11

SL: *My clothes are divided into three categories;
summer, winter, and **in case I lose the weight.***

TL: *Lemari bajuku dibagi jadi tiga kategori:*

*Musim panas, musim dingin, dan... **kalau nanti berat badan turun.***

The humor in this quote is based on clothing categories, which are typically categorized by season. Initially, the author mentions summer and winter clothing. However, the comedic element arises from the change in clothing categories, where the initial mention of summer and winter clothing shifts to the phrase "*in case I lose the weight.*" Weight issues are common among many people worldwide, with weight loss typically involving significant changes in clothing size (Ferdinands et al., 2022). According to Chiaro (2010), the twist of the aforementioned list of expectations turning into comedy, ironically addressing weight issues, falls into the category of linguistic humor.

The ChatGPT's translation used in this dad joke, based on the theory by Molina and Albir (2002), employs the technique of linguistic compression. This technique involves omitting some aspects from the source language in the target language to create a more concise expression. In this case, the phrase "*in case I lose the weight,*" which serves as the humorous twist in the dad joke, is translated as "*kalau nanti berat badan turun,*" where the subject "*I*" is omitted. This omission streamlines the

translation and maintains the humor by allowing the audience to infer the speaker's perspective without explicitly stating it.

The omission of the subject in the translation produced by ChatGPT does not change the humorous aspect of the dad joke. Although the subject is omitted, since the initial context presents the writer from a first-person perspective, the omission of the subject at the end of the humorous twist has no effect. Furthermore, Indonesians can relate to this, as the humorous twist based on weight, which is the humorous point of this dad joke, remains relevant to the lives of Indonesians, many of whom also have weight issues. Therefore, based on Nida (2001), this humorous translation achieves equivalence and successfully maintains the humor.

4) Modulation

Datum 12

SL: *My boss calls me "The Computer".*

Nothing to do with my intelligence - I go to sleep if left unattended for 15 minutes.

TL: *Bosku manggil aku "Komputer."*

Bukan karena aku pintar sih... Tapi karena kalau ditinggal 15 menit, aku tidur sendiri.

This quote from a dad joke contains a personification of a computer juxtaposed with an employee in a negative connotation. This is because when a computer is not used for a certain period of time, the machine will automatically enter sleep mode, which is usually around 15 minutes (Phantom, 2022). The personification of a human worker is humorously depicted as a "*computer*" because of his laziness in "*sleeping*" without his boss's knowledge. This type of dad joke falls under linguistic humor,

according to Chiaro's (2010) analytical humor framework because it is based on the irony of the personification of the worker as a "computer" in its negative connotation.

According to the theory of Molina and Albir (2002), the modulation technique is applied to the humorous translation of this dad joke. ChatGPT is made using the modulation method that modifies the semantic view of the source language to fit more into the target language. The change in structure in the sentence, *"I go to sleep if left unattended for 15 minutes,"* which translates to *"Tapi karena kalau ditinggal 15 menit, aku tidur sendiri,"* is the transformation of passive to active form. This will be referred to as modulation since the translator will be changing the point of view but not the meaning to make the sentence sound more natural and communicative in the Indonesian language.

The humorous translation of this dad joke by ChatGPT manages to preserve the humorous impact of the joke even after it alters the sentence structure to an active form. The alteration renders the sentence more communicative and natural in Indonesian, which enables the readers to understand the humor of the sentence more conveniently. Moreover, the setting of a computer falling asleep after 15 minutes of doing nothing is familiar to the Indonesians, and the readers can grasp it, yet they can appreciate the humor. Thus, according to the theory of Nida (2001), functional equivalence has been met in this translation since the amusing

effect that the translation has on the target audience is identical to that which the original translation has on the target audience.

Datum 13

SL: *I'm **stepping down from my position** as an adult.*

It turns out this isn't for me, but I appreciate the opportunity.

TL: *Aku memutuskan **mundur dari jabatan sebagai orang dewasa.***

Ternyata... posisi ini bukan buat aku, tapi makasih atas kesempatannya.

This humor stems from the anxiety of living life as an adult. The humor is demonstrated in the role-playing irony and personification of the word "*position*," which literally refers to "*as an adult*," and "*position*," which means "a position in vocabulary that refers to a job." The personification here is in the role of the word "*position*" as an adult, expressed as a job that can be left. This humor contains linguistic ambiguity, which, according to Chiaro (2010), falls into the category of linguistic humor.

Based on Molina and Albir's (2002) theory, ChatGPT's translation of this humorous text uses modulation due to the shift in perspective of the word "*position*," which can be interpreted specifically as "*jabatan*" (job title) to align with the metaphor of "resignation letter." ChatGPT chooses to emphasize that "*position*" in the humorous text is interpreted as a position, according to the context. The translation transforms the literal meaning of "*position*," which in Indonesian is "*posisi*," into "*jabatan*," which more specifically refers to the term "occupation."

The basis of this humor is the linguistic ambiguity of the word "*position*," which in Indonesian is "*posisi*." The word "*posisi*" can be

interpreted generally as a person's position or as a position within a position, which refers to work in the Indonesian context. ChatGPT's choice of modulation in translating this word, which changes perspective and specifically interprets it as "jabatan," a term that tends to refer to work, eliminates the linguistic ambiguity in this humorous text. Therefore, ChatGPT's translation of this humorous text fails to achieve functional equivalence, according to Nida (2001), because the comedy derived from the linguistic ambiguity is lost.

5) Borrowing

Datum 14

SL: *My friend lost his car.
I call him **Carlos**.*
TL: *Temanku kehilangan mobil.
Sekarang aku panggil dia: **Car-los**.*

In the framework of humor by Chiaro (2010) the given joke belongs to the category of linguistic humor, where the comedic effect of the joke is based on phonetic jokes and the composition of English words. The word “*Carlos*” is phonetically divided into two: “*Car and -los*,” which are similar to the words “*car and lost*.” That is, the joke is based on a pun depending on the knowledge of the reader of the English pronunciation and phonological system. The punchline is constructed on the imaginative renaming of the speaker, depending on the circumstances, losing a car and using a name, which coincidentally resembles a typical Latin name, “*Carlos*”. Since the humor is deeply tied to the sound and structure of the

English language, it is difficult to translate into another language without losing the intended joke.

In translating this joke into Indonesian, the translator uses the *borrowing* technique as classified by Molina and Albir (2002). The word “Car-los” is retained in its original form because the joke’s humorous effect relies heavily on phonetic play and semantic association that cannot be effectively transferred into Indonesian. If the name were translated literally into “Mobil-hilang” or replaced with a similar-sounding local name, the core wordplay central to the humor would be lost. Therefore, by applying the borrowing technique, the translator preserves the original word to allow readers, especially those familiar with English pronunciation and word structure, to grasp the oddity and comedic twist of the name “Carlos” being reinterpreted as “Car-los.”

Within the framework of *functional equivalence* as proposed by Nida (2001), the translation of this joke can be considered successful, as the humorous effect intended in the source language is still conveyed to the target language audience. Although the joke depends on a phonetic pun in English, the translator retains the name “*Car-los*” through the *borrowing* technique to preserve the wordplay and its comedic impact. Rather than translating the phrase literally or adapting the name into a local equivalent, the translator maintains the original form, allowing Indonesian readers, especially those familiar with English pronunciation- to perceive the absurdity and humor in the name change based on the lost car. This choice

reflects an achievement of *functional equivalence*, as the emotional response, laughter and surprise remain intact, even though the linguistic structures between the two languages differ.

6) Discursive Creation

Datum 15

SL: *I hate my job. All I do is crush cans all day. It's just...*

Soda pressing.

TL: *Aku benci kerjaanku. Kerjanya cuma ngehancurkan kaleng soda sehabisan.*

Bikin hati... sodaaaaah...

This dad joke is based on a pun, which is a play on a phonetic resemblance between the words “*soda pressing*” and “*so depressing*.” The speaker in the source text expresses his dissatisfaction with his job, crushing cans of soda, in a rather humorous manner, mentioning that it is a sort of soda pressing, which, as a pun, means the same thing as “so depressing.” This phonetic overlap creates humor through lexical ambiguity, where two different meanings are evoked simultaneously: one literal (*pressing soda cans*) and one figurative (*feeling depressed*). According to the Chiaro (2010) this joke is categorized as linguistic humor because the comedic effect of the joke is based on phonological similarity and wordplay, which utilizes the nature of language and their sounds to create humor.

The translation of this dad joke by ChatGPT relies on the discursive creation method according to the theory by Molina and Albir (2002). This trick comes into play when the translator generates a temporary and contextually appropriate equivalent that passes along the same intended humorous intention, although it is not directly equivalent in the source

language. The word *soda pressing*, which consists of *so* and *depressing* pun, was translated into Indonesian as, “*Bikin hati... sodaaaah...*” Because the original wordplay is based on a phonetic resemblance of two English phrases, it cannot be directly reproduced in Indonesian. Thus, the translator creates a novel variant, which resembles the emotional coloring and sound humor of the text. The long “*sodaaaah*” is a sort of sigh and appears to express frustration and humor at the same time and the audience can deduce the same ironic mood.

The translation of this dad joke by ChatGPT fails to fully attain its comedic value because the wordplay used is difficult to translate. The comedy of the source text depends on the pun in the words “*soda pressing*” and “*so depressing*,” which brings about comedy by its phonetic allegory and semantic contradiction. This linguistic feature is specific to English and cannot be directly replicated in Indonesian, as the two expressions have no equivalent homophonic relationship. Although the translation “*Bikin hati... sodaaaah...*” attempts to capture the emotional tone through sound imitation, it fails to reproduce the original double meaning that forms the core of the joke. As a result, the humor shifts from lexical wit to situational sadness, altering the intended comedic nuance. Therefore, based on Nida’s (2001) theory of functional equivalence, the translation is considered unsuccessful, as the humorous impact experienced by the source audience rooted in clever wordplay, is not effectively conveyed to the target readers due to linguistic and phonological differences.

7) Variation

Datum 16

SL: *What's the best present you can gift?*

A broken drum.

*Nobody can **beat** that.*

TL: *Hadiah terbaik yang bisa kamu kasih apa? Drum yang rusak.*

*Soalnya... gak ada yang bisa **ngalahin** itu.*

According to Chiaro (2010), the humor in this dad joke falls under linguistic humor because it relies on a pun derived from the double meaning of the word “beat.” In English, “beat” can mean “to strike” (as in playing a drum) and also “to defeat” (as in a competition). The sentence “*Nobody can beat that*” can be interpreted literally as “no one can hit the broken drum” or idiomatically as “no one can top that gift.” This multiplicity of meaning is what creates the comedy.

The translation of the word “beat” to “ngalahin” by ChatGPT is an idiomatic translation and not a literal one in Indonesian. The technique applied here according to the classification of Molina and Albir (2002) is variation; this means linguistic readjustments, including change in register, style, or dialect in the target language. “Ngalahin” is an informal word and according to KBBI, the formal counterpart of beat in this context is “mengalahkan”. The beat in Indonesian is translated as “memukul or mengalahkan”, which is relative to the context. The use of the word “ngalahin” in the translation is to use the idiomatic meaning of “to defeat” instead of a literal meaning of “strike”.

In the context of ChatGPT's translation of "*Nobody can beat that*" into "*gak ada yang bisa ngalahin itu,*" it can be argued that the humor in the translated version fails to achieve *functional equivalence* as proposed by Nida (2001). Functional equivalence lays stress on obtaining a similar effect on the source and target language audiences. The gist of the joke in this instance is that the word *beat* in English has a dual meaning of either to "*beat*" (as is applicable in the context of a drum) or to *beat* (in an idiomatic sense), meaning "*to defeat*". This pun is what gives the original its comedic effect. However, unfortunately, in the Indonesian language, the word "*ngalahin*" can only bear an idiomatic meaning of defeat and does not have the semantical relation with drums and striking. Subsequently, the multiple meaning that the joke is built on is lost. Consequently, the translation fails to retain the humorous function of the source text and does not fully achieve functional equivalence.

B. Discussions

The researcher found 61 data points in phrases, sentences, and dialogues with more than 100,000 likes in the last 6 months of 2024. Based on Chiaro (2010), two categories of verbal humor, cultural and linguistic, were identified in these dad jokes. Most data found were dad jokes included in the linguistic humor category, namely 54 data. In the type of linguistic humor found, there was much involvement of word play, which is a characteristic of most dad joke-type humor (Syahputra et al., 2024).

Qin et al. (2019) identified the three types of humor: universal, linguistic, and cultural in Yu Hua's novel *Huo Zhe* (To Live). Nevertheless, their analysis revealed that cultural humor was the most prevailing because it is usually regarded as the most difficult to translate since it is founded on a specific cultural context and collective knowledge. Conversely, this study established the linguistic humor to be the most prevalent form in the dad jokes on the Instagram page, @dadsaysjokes, whose jokes rely more on puns and wordplay than on cultural content (Syahputra et al., 2024).

In addition, it is known that cultural humor is the least category and only 7 data were found based on data collection that was adjusted to the criteria of this research. This dearth means that dad jokes are seldom based on culturally specific factors. Instead, the author focused on linguistically based jokes, which, in keeping with the nature of online humor, prioritizes accessibility and the relatability of irony, twists, and common sense over cultural depth. As a result, creators tended to avoid culturally specific expressions that might not be understood by a global audience and instead used puns and ambiguities that have been proven to cross cultural boundaries. This contrasts with the findings of Qin et al. (2019), who found the prevalence of cultural humor in literature and the culturally embedded nature of their research subjects.

The theory of Molina and Albir (2002) indicates that there are differences in translation techniques in each type of humor. cultural humor category, the dominant technique used by the data is modulation, with 2 times of use. Meanwhile, dad jokes

with the linguistic humor category are dominated by the borrowing technique in their translation, with 15 times of use.

Regarding translation techniques, the analysis of Molina and Albir's (2002) framework found that the most common technique used in ChatGPT was borrowing, which was mentioned 16 times. The prevalence of borrowing implies that translators usually did not change words in the English lexical layer so that they could preserve the original word and sound of the humorous interpretation. Due to the use of heavy puns, homophones, and phonetic resemblances in most dad jokes, literal translation can lead to humor loss or misunderstanding. Thus, it makes borrowing a tactic of keeping a linguistic texture and a comedic timing of the punchline. Furthermore, audiences on social media, especially Instagram, are generally familiar with basic English vocabulary, so the use of borrowed words does not hinder comprehension. Therefore, the repeated nature of borrowings can be viewed as the translator's attempts to navigate between the necessity to preserve humor and the need to make the joke understandable to the audience in a way that will not decrease its humor and linguistic value.

The findings of this research, in accordance with the theory presented by Molina and Albir (2002), are not the same as those of the previous studies. As an example, the study conducted by Yuliasri and Allen (2019) found that the most commonly used translation technique was literal translation when translating humor in *Harry Potter and the Sorcerer's Stone*, with a focus on the accuracy and readability of translation rather than the preservation of humor. Likewise, Budiningtyas et al. (2020) have also demonstrated that literal translation was

predominant in translating verbal humor in *Harry Potter and the Goblet of Fire*, which implies that translators preferred using direct equivalence to retain textual sense. Meanwhile, the most widespread strategy in *Despicable Me* subtitles, as determined by Anwar (2024), is literal translation because it is the most effective one to preserve universal humor as well as facilitate the acquisition of audiovisual translation. On the other hand, this research found that the most prevalent method of translation of dad jokes in the Instagram @dadsaysjokes was through borrowing.

In this case, these differences are based on the character of data, as well as the communicative context: the previous literature has dealt with literary and film texts that are more concerned with the linguistic accuracy and structural faithfulness; whereas in this study the emphasis is on social media humor, which is more dependent on the linguistic sound, and the humorous aspect of the English language. In turn, the utilization of borrowing is planned to maintain the initial pun and phonetic joke, which would be lost in a literal or adapted translation. Despite these differences, all studies share the same goal: to maintain the readability and impact of humor in the target language, although the techniques used vary due to the characteristics of each medium and audience.

Transposition, adaptation, established equivalent, and variation were the most infrequent translation techniques in this work; each appeared only once. The lack of use of these techniques demonstrates the fact that translators do not have much opportunity to make changes in grammatical structure, find standard equivalents, adapt significantly to the culture or make their own stylistic changes when translating dad jokes into the Indonesian language. This pattern indicates the

character of dad jokes that are based on wordplay and phonetic jokes, instead of structural or idiomatic variability between the language of origin and the language of reception. Comparatively, Yuliasri (2019) also found that other methods, like compensation and variation, were minimally applied in translating humor in *Harry Potter and the Sorcerer's Stone* because children's literature is best translated literally to be clear. On the same note, Budiningtyas et al. (2020) determined that the use of techniques like transposition and calque was minimal because the translators were trying to maintain the original linguistic form of verbal humor.

In the meantime, Anwar (2024) noted that reduction and borrowing prevailed more, and transposition was virtually absent because of subtitle limitations. Transposition limitations, established equivalent, and variation in this study are not similar to the research on films and literature because, instead of focusing on grammatical adaptations and stylistic reformulation, social media humor translation focuses on linguistic brevity and playfulness. This finding reinforces the idea that medium and communicative purpose strongly influence the translator's choice of techniques: while previous research prioritizes structural fidelity or audiovisual timing, humor on digital platforms prioritizes immediacy, relevance, and the preservation of the humor's linguistic effects.

This study did not identify several translation techniques in the Molina and Albir (2002) framework, such as calque, compensation, description, generalization, particularization, reduction, and substitution. This observation is consistent with the fact that dad jokes are linguistic in nature, and most of them are wordplay and phonetic-based jokes. It thus did not use techniques compensating humor that has

been modified or whose methodology is used to substitute humor within a particular cultural setup. In the same vein, it was decided not to use description and generalization, as it is likely to make the text longer and less direct, which does not align with the short and straight-to-the-point format of online humor.

This can be compared to previous studies, such as Yuliasri and Allen (2019) and Budiningtyas et al. (2020), which identified little presence of creative techniques such as compensation and adaptation to address the loss of humor in literary translations, where translators have more textual flexibility. Meanwhile, Anwar (2024) found that calques and adaptations were also largely absent due to time and space constraints in subtitling. On the contrary, the absence of these techniques in this study further emphasizes the pragmatic constraints and stylistic simplicity of digital humor translation, where conciseness, clarity, and linguistic accuracy are prioritized over cultural equivalence or stylistic embellishment.

This study found that ChatGPT successfully retained humor in 44 of the 61 data sets, or approximately 72% of the data, according to Nida's (2001) functional equivalence theory. Of the two types of humor, cultural humor successfully achieved functional equivalence in 5 of 7 data sets, which was due to the lack of currency adjustment to the target language. In addition linguistic humor successfully retained 39 of 54 datasets, 15 of which employed the borrowing translation technique.

The reason some cultural humor cannot achieve functional equivalence is due to the cultural gaps between the source and target languages. The study

conducted by Qin et al. (2019) also revealed that the majority of translation failures happen when humor is culturally based, as it should not only be based on cultural knowledge and awareness of the source-context, but also be discussed with special attention to culturally appropriate expressions that could help to preserve the humorous effect. This can be argued because localization is necessary when translating culture-based humor, which sometimes requires significant changes. Similarly, Oktaviana and Ishlahiyah (2024) state that in localization, translators often need to alter cultural references to make them understandable to the target audience.

In addition, the failure of translation to achieve functional equivalence in linguistic humor is often caused by wordplay and linguistic involvement containing homophones or homonyms that are difficult to transfer to the target language. This is similar to research by Yuliasri and Allen (2019) and Al-Ezzi (2024), which found that humor rooted in wordplay is very difficult to translate because it is very language-specific, semantically challenging, and in many cases unrelated to the logic of the target culture.

The effectiveness of the techniques of humor translation relying on the Molina and Albir (2002) framework is dominated by the nature of the success of the borrowing technique. Borrowing through which words or phrases are retained in the language of the source enables the translator to maintain the original language form, sound, and stylistic tone of the humor, in cases where no analogous one exists in the target language. The tactic is especially useful when translating dad jokes based on wordplay, because by preserving the lexical elements of the joke, the

phonetic and semantic content of the joke can be preserved. Correspondingly, the works of Budiningtyas et al. (2020) and Anwar (2024) also demonstrate the usefulness of borrowing in maintaining semantic meaning and wordplay that are important to retain the humorous effect. The retention of some of the English words makes the translator not only authentic but also appeals to the bilingual familiarity of online readers, which makes the humor sound natural and close.

These results support the idea that AI, such as ChatGPT, can accelerate the translation process, yet it is still restricted in terms of language and cultural scope. According to the research conducted by Magazzù (2019), Tang and Moendjie (2024), and Al Sawi and Allam (2024), AI cannot deal with the elements of the language related to idiomatic, metaphorical, and culturally specific language at its best. Thus, they do not recommend that translators should only use ChatGPT, since, like in this case, the linguistic and cultural layers should still be reviewed, as cultural knowledge is needed. Regarding the present study, the ineffectiveness of linguistic and cultural humor implies that translation based on word playing, phonetics, and grammar ambiguity is still one of the major challenges that AI has to overcome. While success in some linguistic humor data is primarily due to borrowing techniques, understanding the source language (English) is still necessary to fully capture the humorous meaning. This suggests that human intervention or cultural knowledge remains crucial to ensure the quality and effectiveness of complex humor translations.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the results and conclusions obtained based on the research questions that served as the basis for discussion. Next, the researcher provides suggestions for further research.

A. Conclusion

In this study, the researcher used dad jokes on the @dadsaysjokes account as the main object of research, selected based on the mentioned categories, which were then translated into the Indonesian context with ChatGPT to test the accuracy of this AI. Using the analytic framework by Chiaro (2010), from 61 data points that have been sorted, two types of verbal humor, namely cultural humor and linguistic humor, were found. Researcher found linguistic humor as the dominant humor, accounting for 54 of the data, with much involvement of puns or wordplay. Next, 7 data points were found that included cultural humor, which has an attachment to a certain habit and culture.

The ChatGPT translation results in this study were examined using Molina and Albir's (2002) theory to answer the second research question regarding the ChatGPT method in translating humor on @dadsaysjokes. Of the 18 techniques based on the theory used, ten techniques were found: literal translation, linguistic amplification, linguistic compression, established equivalents, adaptation, modulation, transposition, discursive creation, variation, and borrowing. In the cultural humor category, six techniques were used: transposition, adaptation, linguistic compression, established equivalent, modulation, and borrowing. Of the

six techniques, modulation is the dominant technique. Apart from that, in the linguistic humor category, seven techniques were used, and the borrowing technique is the dominant technique.

Based on the results obtained, conclusions can be drawn by looking at how humor is maintained based on Nida's (2001) functional equivalence theory. The results show that ChatGPT is good enough at maintaining the humor effect in both humor categories. In the category of cultural humor, 5 out of 7 data could sustain the humor effect, and the remaining two could not, because the cultural counterparts were not applicable to the Indonesian context. Conversely, in the linguistic humor category, the 15 data that did not use the borrowing translation technique failed to maintain the humorous effect due to the difficulty of transferring wordplay, phonetic play, and grammatical ambiguity into Indonesian without losing meaning or clarity.

These results confirm that ChatGPT may be useful in accelerating the humor translation process. However, this system is not yet capable of handling humor translation tasks that have cultural gaps, making it difficult to understand how to fill or replace humor with other equivalents that have significant cultural differences. Furthermore, in translating linguistic humor that uses wordplay and also involves homophones and homonyms, ChatGPT still does not explore how to maintain these in the target language. Therefore, this type of humor is dominated by translation techniques of borrowing, which still require the reader's bilingual skills to understand. Therefore, human intervention based on proper linguistic and cultural understanding is also necessary, so that the translation is linguistically correct and effective in producing the desired humorous impact on the target audience.

B. Suggestions

Referring to the findings of the presented study, it is possible to provide multiple recommendations to translation practitioners and future research. In the case of translation practitioners, particularly those who deal with humorous texts, one of the critical considerations is the accuracy in the meaning of the text and the effect of humor on the target audience. The translators need to be keen on adapting culturally, particularly the less familiar references to the target audience, by substituting the humorous aspects with more appropriate cultural counterparts without affecting the humorous intent. Moreover, AI tools, including ChatGPT, can be used to improve the process of translation. Nevertheless, the humorous nuances should still be maintained through the manual evaluation and revision.

Future studies may widen the research by contrasting the work of ChatGPT and other AI translation models and human translators, especially in linguistically and culturally informed humor. The research might also be aimed at the creation of humor translation strategies that would be language and culture-specific, therefore, generating practical guidelines that can be used by translators. Additionally, it might be possible to conduct additional studies to analyze the reaction of the target audience to humor translated by AI to identify the extent to which the humorous effect is preserved under reader reception. Future studies could also potentially analyze other social media platforms or different types of humor, such as satire, sarcasm, or dark humor, to assess the consistency of AI's ability to translate different forms of humor.

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CURRICULUM VITAE



Elsa Safitri was born on December 12, 2002. She is the third child of Mr. Kusriyanto and Mrs. Darmiati. She has two siblings: her older sister, Hervina Fajarwati, and her older brother, Garey Hasbullah. The author graduated from SMA Negeri 1 Pandaan. During her high school years, she joined extracurricular activities such as choir and karate, which helped her build confidence and explore her talents in non-academic fields. She graduated in 2021 and continued her studies at Maulana Malik Ibrahim State Islamic University of Malang, majoring in English Literature. During her university years, the author took teaching-related classes to develop her communication and pedagogical skills. In addition, she learned creative problem-solving from both her lecturers and peers. Amid her busy academic life, she also learned entrepreneurship from her family while continuing to explore new activities, both academic and non-academic.

APPENDIX

NO	Data	Verbal Humor		Translation Techniques	Functional Equivalence	Description
		CH	LH			
1	<p>SL: What is the worst insult you can say to a ghost? "Get a life!"</p> <p>TL: Apa hinaan paling nyakitin buat hantu? "Cari hidup sana!"</p>		✓	Linguistic Amplification	✓	The context of this dad joke concerns ghosts, which are living beings who have died. However, in the next phrase, the author says "Get a life," which has two meanings: encouragement and an order to live. Based on these two meanings, which can be interpreted literally and ironically, this joke falls into the category of linguistic humor . The humorous point in this joke is the phrase "get a life!" which ChatGPT translates as "Cari hidup sana!" using the linguistic amplification technique . The addition of "sana" in this translation is to adapt to the Indonesian context, making it imperative. Because the core humor of this dad joke is the phrase "get a life," which has both an ironic mockery of ghosts and an encouraging connotation, creating ambiguity in its meaning, this translation is deemed to fail to achieve functional equivalence because the double meaning that constitutes the humor cannot be maintained.
2	<p>SL: My wife asked me, "Why don't you treat me like you did when we were first dating!?" So I took her to dinner and a movie... Then dropped her off at her parents' house.</p> <p>TL: Istriku bilang, "Kenapa kamu gak perlakuan aku kayak waktu kita baru pacaran?" Jadi aku ajak dia makan malam dan nonton film... Habis itu aku antar balik ke rumah orang tuanya.</p>	✓		Transposition	✓	The context of this dad joke is the differences in a couple's relationships when they first started dating and when they were married. There's a twist here: after asking the wife out on a date, the husband returns her to her parents' house. In some cultures, this can mean divorce; this culturally dependent twist qualifies this humor as cultural humor . ChatGPT's translation of "Habis itu aku antar balik ke rumah orang tuanya" uses the transposition technique because the English elliptical structure "dropped her off" is shifted into a complete clause with an explicit subject "aku" in Indonesian. The translation of this dad joke is successful because it conveys a meaning equivalent to the humor of the source language, thereby maintaining the humor.
3	<p>SL: Why was 69 afraid of 70? Because they had a fight and 71.</p> <p>TL: Kenapa angka 69 takut sama angka 70? Soalnya mereka abis berantem... dan 71.</p>		✓	Literal Translation	⊖	The context of this dad joke is a play on English words based on the numbers mentioned. The humor lies in the play on words "71," which in English is pronounced "seventy one" but can sound like "seventy won." Therefore, this dad joke falls into the linguistic humor category because the wordplay is the source of the humor. ChatGPT translates "71" as "71," which is a literal translation and is pronounced "tujuh puluh satu" in Indonesian. This translation fails to achieve equivalence because it does not maintain the humor; in English, there is a similar sound between "one" and "won." Meanwhile, in Indonesian, "71" would be treated as a regular number; thus, the humor of the wordplay is not conveyed properly.

4	<p><i>SL: Wife: Sometimes I like to mess with my husband and hide his stuff where he can't find it. Like I put his shoes in the shoe closet, his jacket on the hanger and his keys on the key hook.</i></p> <p><i>TL: Istri: Kadang aku suka ngerjain suamiku, aku "sembunyiin" barang-barangnya di tempat yang pasti dia gak bakal nemuin. Misalnya: sepatunya di rak sepatu, jaketnya di gantungan, dan kuncinya di gantungan kunci.</i></p>	✓	✓	Literal Translation	✓	<p>The context of this dad joke is a wife's role as guardian and finder of her family's belongings, including her husband's. Women generally manage household affairs, including their husbands' personal belongings, and husbands often cannot locate them even when they are in their proper places. The humor lies in the contradiction of "<i>hide</i>" and the act of putting things in their most normal and appropriate places. The linguistic expectation of this contradiction qualifies this humor as <i>linguistic humor</i>. ChatGPT's translation of this dad joke uses <i>a literal translation technique, such as the phrase "keys on the key hook" becoming "kunci di gantungan kunci."</i> This dad joke's translation achieves equivalence by maintaining humor based on the linguistic expectation of the contradictory action.</p>
5	<p><i>SL: When you ask me what I am doing today, and I say "nothing," it does not mean I am free. It means I am doing nothing.</i></p> <p><i>TL: Kalau kamu tanya aku hari ini lagi ngapain, dan aku jawab "gak ngapa-ngapain" — itu bukan berarti aku kosong jadwal. Itu berarti... aku lagi sibuk gak ngapa-ngapain.</i></p>	✓	✓	Linguistic Amplification	✓	<p>The context of this dad joke relates to busyness. This humor utilizes the irony between literal and implied meanings, and this is what makes it a <i>linguistic humor</i> with logical contradictions that can be understood by everyone, regardless of culture. The translation technique used is <i>linguistic amplification</i>, in which ChatGPT adds the emphasis of "<i>sibuk</i>" to strengthen the point of the joke and clarify the paradoxical effect for Indonesian readers. This translation can be considered successful because, despite the development of the phrase, the humorous effect through irony remains, even becoming clearer and more relevant to the target audience.</p>
6	<p><i>SL: If you get cremated after you die, you can be put into an hourglass and still participate in family game nights.</i></p> <p><i>TL: Kalau kamu dikremasi setelah meninggal, abumu bisa dimasukin ke jam pasir...dan kamu masih bisa ikutan main board game bareng keluarga.</i></p>	✓		Adaptation	⊖	<p>This dad joke is considered <i>cultural humor</i> because it relies on the tradition of several Western family games that use hourglasses to tell time. The irony arises when cremated ashes are juxtaposed with the hourglasses used in board games. ChatGPT's translation of the phrase "<i>family game nights</i>" was changed to "<i>main board game bareng keluarga</i>" using the <i>adaptation technique</i>, since it adapted into the Indonesian cultural context. However, this translation has not yet achieved complete equivalence due to cultural differences, as there are no board games that use hourglasses in Indonesia.</p>
7	<p><i>SL: I walked into the liquor store and a guy working there asked me, "Do you need help?" I said, "Yes, but I'm here to get whiskey instead."</i></p> <p><i>TL: Aku masuk ke toko minuman keras, pegawainya nanya: "Butuh bantuan, Pak?" Aku jawab: "Sebenarnya sih butuh, tapi hari ini aku cuma cari... whiskey."</i></p>	✓	✓	Linguistic Amplification	✓	<p>In this dad joke, humor arises from the shift in meaning of the question "<i>Do you need help?</i>" which is usually intended as an offer of shopping assistance, but is interpreted emotionally as if referring to a life problem, then answered with an ironic solution: buying whiskey. According to Chiaro (2010), this is classified as <i>linguistic humor</i> because it exploits the ambiguity of meaning. ChatGPT's translation here uses the <i>linguistic amplification</i> technique, where "<i>Do you need help?</i>" is changed to "<i>Butuh bantuan, Pak?</i>" by adding a social greeting to make the expression more specific and culturally natural in Indonesian. This translation successfully achieves functional equivalence because the ambiguity is maintained; Indonesian readers can grasp both</p>

						meanings at once and still feel the humor of the twist that appears in the punchline.
8	<p>SL: I am so poor. I can't even pay attention.</p> <p>TL: Aku miskin banget. Bahkan... bayar perhatian aja gak mampu.</p>		✓	Literal Translation	⊗	This dad joke relies on humor related to social strata and wordplay. The word "poor" is juxtaposed with the phrase "pay attention," where "pay" refers to money, but with the addition of "attention," it is interpreted as "paying close attention." According to Chiaro (2010), this dad joke falls into the category of linguistic humor . ChatGPT's translation is literal, where "pay attention" is translated as "bayar perhatian." This translation does not achieve equivalence in maintaining the humor because the double meaning in English, that is, the humor in this dad joke, is not conveyed well.
9	<p>SL: "Sarcasm doesn't get you anywhere." Me: "Well it got me to the sarcasm world championships in Mexico '98." "Really?" Me: "No."</p> <p>TL: "Ngomong sarkas tuh gak bakal bawa kamu ke mana-mana." Aku: "Oh iya? Sarkasme bawa aku sampai ke kejuaraan dunia sarkasme di Meksiko tahun '98." "Serius?" Aku: "Enggak lah."</p>		✓	Linguistic Amplification	✓	The humor in this joke is linguistic humor , because its humor arises from the play of irony and the use of sarcasm in layers. The humor lies in the response that pretends to be serious, claiming to participate in the "to the sarcasm world championships in Mexico '98," which is immediately broken with a short answer "No." The translation uses the amplification technique, which adds context, such as "lah," to clarify the joke response for Indonesian readers. This translation can be considered successful because the irony and twist between the pretend seriousness and the direct rebuttal are still conveyed, so the humorous effect is still equally funny and communicative for the target audience.
10	<p>SL: It's illegal to laugh out loud in Hawaii. You have to keep it to a low ha.</p> <p>TL: Tertawa keras di Hawaii itu dilarang, lho. Harus diganti pakai... tawa pelan: lo-ha.</p>		✓	Linguistic Amplification	⊗	The humor in this dad joke arises from the word "aloha," which is a Hawaiian greeting phrase that is used as a play on words in English to become "a low ha" (soft laugh), thus creating a humorous association between the typical Hawaiian greeting and the rules of laughter. Based on Chiaro's (2010), this is linguistic humor because it uses a phonetic pun. The translation uses the linguistic amplification technique, where "a low ha" is interpreted as "tawa pelan: lo-ha" with the added description "tawa pelan" to clarify the intended meaning. However, this attempt fails because in Indonesian, there is no phonetic connection regarding the meaning between "lo-ha" and "aloha." As a result, the humor that relies on sound associations in the source language is not conveyed, so from Nida's (2001) perspective, functional equivalence is not achieved.
11	<p>SL: My clothes are divided into three categories; summer, winter, and in case I lose the weight.</p>		✓	Linguistic Compression	✓	This dad joke relates to clothing categories that are usually divided by season, but suddenly adds the category "in case I lose the weight" which touches on the issue of weight as a humorous twist. The list of expectations from changing seasons to weight loss makes this humor fall into the linguistic

	<p>TL: Lemari bajuku dibagi jadi tiga kategori: Musim panas, musim dingin, dan... kalau nanti berat badan turun.</p>					<p>humor category according to Chiaro (2010). ChatGPT's translation of this humor uses linguistic compression techniques by removing the subject "I" to make it more concise: "if later I lose weight." This omission does not reduce the humor because the context is clearly using the first-person perspective. The humor is still successfully conveyed and relevant to Indonesian readers, so according to Nida (2001), equivalence in maintaining humor is achieved.</p>
12	<p>SL: If laziness was an Olympic sport, I would come in 4th just so I wouldn't have to walk up to the podium.</p> <p>TL: Kalau malas itu jadi cabang olahraga Olimpiade, aku pasti pilih juara 4 aja...biar gak usah capek-capek naik ke podium.</p>		✓	Linguistic Amplification	✓	<p>This dad joke falls into the category of linguistic humor because it arises from the pragmatic irony of the speaker's laziness, who is even too lazy to even go up to the podium. The reader's expectation that the speaker might win first place is thwarted by his further laziness in going up to the podium, which is a surprise of his true "<i>laziness</i>." ChatGPT's translation of this humor uses the linguistic amplification technique by adding the word "<i>capek-capek</i>" to emphasize the laziness. According to Nida (2001), this translation achieves functional equivalence in maintaining humor that refers to the twist of laziness.</p>
13	<p>SL: So my rum and raisin cake is gluten free. It's also raisin free. And cake free. OK it's just rum.</p> <p>TL: Jadi, kue rum & kismisku bebas gluten. Juga bebas kismis. Dan... gak ada kuenya. Jadi intinya... cuma rum doang.</p>		✓	Linguistic Amplification	✓	<p>The humor in this joke is considered linguistic humor because its humor arises from the repetition of the word "<i>free</i>" in layers, until finally culminating in the ridiculous twist that "<i>cake</i>" is actually absent, so that all that remains is rum. In the translation, the technique of linguistic amplification is used, marked by the addition of the word "<i>doang</i>" in the phrase "<i>cuma rum doang</i>," which strengthens the informal tone and emphasizes the punchline. This translation can be considered successful because it still conveys the same pattern of humorous escalation from gluten-free, raisin-free, to the disappearance of the cake. The addition of "<i>doang</i>" actually makes the punchline more lively and feels natural to Indonesian readers.</p>
14	<p>SL: My boss calls me "The Computer". Nothing to do with my intelligence - I go to sleep if left unattended for 15 minutes.</p> <p>TL: Bosku manggil aku "Komputer." Bukan karena aku pintar sih... Tapi karena kalau ditinggal 15 menit, aku tidur sendiri.</p>		✓	Modulation	✓	<p>The humor in this joke stems from the personification of a computer feature that automatically goes into sleep mode after 15 minutes of inactivity, compared to a lazy person who falls asleep when unsupervised by their boss. The linguistic analogy, which leads to negative expectations of both computers and humans, makes this humor a form of linguistic humor. The translation uses the modulation technique, by changing the passive structure "<i>I go to sleep if left unattended for 15 minutes</i>" into the active form "<i>Tapi karena kalau ditinggal 15 menit, aku tidur sendiri</i>." to make it more natural in Indonesian. This change in perspective does not reduce the humor but instead makes the translation feel communicative. Based on Nida's theory (2001), this translation successfully achieves dynamic equivalence because the humorous effect is consistently conveyed to the target reader.</p>

15	<p><i>SL: Before I die, I am going to eat a whole bag of unpopped popcorn.</i> <i>That should make the cremation a little more interesting.</i></p> <p><i>TL: Sebelum mati, aku bakal makan satu kantong jagung popcorn yang belum meletus.</i> <i>Biar pas dikremasi... lebih seru.</i></p>		✓	Linguistic Compression	✓	<p>The humor in this dad joke is based on cremation (burning a corpse) which is juxtaposed with popcorn popping when cooked, making it dark humor because it is juxtaposed with cremation. According to Chiaro (2010), this joke is categorized as linguistic humor because it involves logical reasoning that is deliberately absurd. The humor translation here uses the linguistic compression technique because the longer and more detailed structure in "<i>That should make the cremation a little more interesting.</i>" is condensed into the shorter and simpler phrase "<i>Biar pas dikremasi... lebih seru.</i>" According to Nida (2001), the functional equivalence, namely maintaining humor in this dad joke, is successful because this knowledge is widely known and the translation feels more relaxed for Indonesian readers.</p>
16	<p><i>SL: Why does Amazon tell me 'only 2 left in stock- order soon'?</i> <i>YOU order soon, you're the store.</i></p> <p><i>TL: Kenapa sih Amazon selalu bilang "stok tinggal 2 lagi — buruan pesan!"</i> <i>Lah... kamu aja yang pesen, kan kamu tokonya.</i></p>		✓	Linguistic Amplification	✓	<p>The Amazon joke is linguistic humor since its humor is based on pragmatic irony and overly literal interpretation of the advertisement language "<i>order soon</i>"; the speaker himself inverts the logic of communication when he organizes Amazon as though it was a real object that could order items itself, such that the meaning expectations are contravened to achieve a humorous effect; the joke is not dependent on a specific context or cultural value. The translation uses linguistic amplification techniques, for example, by adding some words such as "<i>Lah, aja, kan</i>" so the phrase became "<i>Lah... kamu aja yg pesen, kan kamu tokonya</i>" which emphasises the satire more, while adding a nuance of typical Indonesian conversation. This translation can be considered successful because it still conveys a humorous critique of the store's promotional message, and the additional phrase makes the punchline feel more natural and easier to understand for Indonesian readers without losing the humorous effect.</p>
17	<p><i>SL: My wife is so negative. I remembered the car seat, the stroller, AND the diaper bag. Yet all she can talk about is how I forgot the baby.</i></p> <p><i>TL: Istriku tuh negatif banget. Aku udah ingat bawa car seat, stroller, sama tas popok. Tapi yang dia omongin cuma... aku lupa bawa bayinya.</i></p>		✓	Modulation	✓	<p>The humor in this joke falls into the category of linguistic humor because it contains an unexpected twist about the most important thing not being brought, even considering other less important equipment. The translation uses the linguistic amplification technique, seen in the twist at the end: "<i>aku lupa bawa bayinya,</i>" where the verb "<i>bawa</i>" is added to clarify the meaning that is only implied in the source text. This translation can be considered successful because the punchline remains clear, easy to understand for Indonesian readers, and the humorous effect of the logical contrast remains as strong as in the original text.</p>
18	<p><i>SL: We should have a national quiet day where everyone just shuts up for 24 hours.</i></p> <p><i>TL: Harusnya ada deh Hari Nasional Hening, di mana semua orang diam total selama 24 jam.</i></p>		✓	Literal Translation	✓	<p>The humor in this dad joke falls into the realm of linguistic humor, which stems from social irony and hyperbole, based on the distraction of social noise or talkative people. The hyperbole here stems from the extreme suggestion of a "<i>national quiet day.</i>" The translation uses the literal translation technique, which translates directly into "<i>Hari Nasional Hening</i>" by rendering each</p>

						word literally. This translation can be considered successful because the message and absurd humor remain clearly conveyed and relevant to Indonesian readers.
19	<p><i>SL: Scientists got bored after watching the Earth turn after 24 hours</i> <i>So they called it a day.</i></p> <p><i>TL: Para ilmuwan bosan setelah nonton Bumi muter selama 24 jam. Jadi mereka bilang: "Ya udah, kita sebut aja ini satu hari."</i></p>		✓	Linguistic Amplification	⊗	<p>The humor in this dad joke comes from the play on phrase "<i>called it a day</i>," which has two meanings: idiomatically meaning to stop working, and literally meaning to call one rotation of the earth "one day." This twist between the idiomatic and literal meanings creates a humorous effect, so according to Chiaro (2010), it is considered <i>linguistic humor</i>. The translation uses <i>linguistic amplification</i> techniques so the translation becomes "<i>ya udah, kita sebut aja ini satu hari</i>" to make it clearer for Indonesian readers. However, this translation fails to achieve functional equivalence because it loses the idiomatic nuance of "<i>called it a day</i>," so that readers only get the literal meaning without the double layer of humor present in the original text.</p>
20	<p><i>SL: My gf borrowed \$100 from me. After 3 years, when we seperated, she returned exactly \$100.</i> <i>I lost interest in that relationship.</i></p> <p><i>TL: Pacarku dulu pinjam 100 dolar. Tiga tahun kemudian, pas kami putus, dia balikin persis 100 dolar. Ya, aku kehilangan bunga... di hubungan itu.</i></p>		✓	Literal Translation	⊗	<p>The humor in this dad joke relates to the dual meaning of the word "interest," which in English can mean both "interest in a relationship" and "interest on money," when the issue is a couple who borrow money and return the money in the appropriate amount. According to Chiaro (2010), this dad joke falls into the <i>linguistic humor</i> category because the ambiguity of the word play on the two meanings of a word becomes humorous here. ChatGPT's translation of this dad joke uses a <i>literal</i> technique because interest is interpreted as "interest in money," but after this word, it talks about a relationship, which sounds ambiguous in Indonesian. This translation cannot achieve functional equivalence in maintaining humor, according to Nida (2001), because the dual meaning of "interest" in English is not successfully conveyed.</p>
21	<p><i>SL: Sometimes I wake up grumpy.</i> <i>But other times I let her sleep in.</i></p> <p><i>TL: Kadang aku bangun dalam keadaan grumpy.</i> <i>Tapi kadang aku biarin dia... lanjutin tidur.</i></p>		✓	Linguistic Amplification	⊗	<p>The humor in this joke arises from the play on words "<i>grumpy</i>," which was initially understood as the speaker's own nature or mood, but was then twisted into a reference to another person (his wife) who was called "<i>grumpy</i>." This joke is considered <i>linguistic humor</i> because it focuses on the ambiguity of the word's meaning. In the translation, the technique of <i>linguistic amplification</i> is used, as seen in the additional statement "<i>aku bangun dalam keadaan grumpy</i>," which aims to clarify the context. However, this translation fails to achieve equivalence because Indonesian readers can no longer grasp the ambiguity between the speaker's grumpy nature and the figure of "<i>grumpy</i>" as his wife. The focus of the humor that should have emerged from the word play is lost, so the humorous effect in the target language is not equivalent to the original version.</p>
22	<p><i>SL: Whenever my wife is upset I let her color in my black and white tattoos.</i></p>		✓	Borrowing	✓	<p>The humor in this joke lies in the play on the word "<i>crayon</i>," which has a dual function: it literally refers to a colored pencil used for drawing, and</p>

	<p><i>She just really needed a shoulder to crayon.</i></p> <p><i>TL: Setiap kali istriku lagi bete, aku biarin dia gambar-gambar di tatoku yang hitam putih. Soalnya... dia cuma butuh bahu buat di-crayon-in.</i></p>					<p>idiomatically is twisted into the phrase "a shoulder to cry on." Because it relies on the ambiguity of sound and meaning of the word, this joke is considered linguistic humor. The translation uses the naturalized borrowing technique, seen in the shift of "<i>crayon</i>" to "<i>di-crayon-in</i>," where the English word is borrowed and adapted into Indonesian morphology with the affixes <i>di-</i> and <i>-in</i>. This translation can be considered successful because the sound similarity between <i>crayon</i> and <i>cry on</i> is preserved, allowing the pun to work. In addition, writing it as "<i>di-crayon-in</i>" with separations emphasizes the playful duality of the word: both as the borrowed term <i>crayon</i> for coloring and as a pun echoing <i>cry on</i>. Thus, the humorous effect of the source language is effectively conveyed to Indonesian readers.</p>
23	<p><i>SL: I was walking past a farm and a sign said: Duck, eggs!</i> <i>I thought: That's an unnecessary comma- and then it hit me.</i></p> <p><i>TL: Aku lagi jalan di dekat peternakan, dan liat papan tulisnya: "Duck, eggs!"</i> <i>Aku mikir: "Wah, tanda komanya gak perlu nih." Eh... terus aku ketabrak bebek.</i></p>		✓	Discursive Creation	⊗	<p>The humor in this dad joke is considered linguistic humor because it stems from the ambiguity of the word "<i>duck</i>," which can mean both "duck" and the command "duck down," plus the punctuation play in the phrase "<i>Duck, eggs!</i>" However, the translation uses the discursive creation technique, visible in the shift to "<i>ketabrak bebek</i>," which invents a new humorous effect in Indonesian by focusing on the literal meaning of <i>duck</i>. This translation can be considered partly successful, because although the double meaning involving the English command "duck down" is lost, the translator compensates with a newly created punchline that still delivers a comical twist for Indonesian readers.</p>
24	<p><i>SL: What's the best present you can gift?</i> <i>A broken drum.</i> <i>Nobody can beat that.</i></p> <p><i>TL: Hadiah terbaik yang bisa kamu kasih apa?</i> <i>Drum yang rusak.</i> <i>Soalnya... gak ada yang bisa ngalahin itu.</i></p>		✓	Variation	⊗	<p>The humor in this joke is linguistic humor because it plays on the double meaning of the word "<i>beat</i>," which can mean both "to hit" (drum) and "to defeat" (competition). The punchline "Nobody can beat that" creates humor from these two interpretations. In the translation, the word "<i>beat</i>" is changed to "<i>ngalahin</i>" using the variation technique, because it uses an informal idiomatic form that only emphasizes the meaning of "to defeat." However, this translation fails to achieve equivalence because the double meaning is lost; Indonesian readers grasp only the idiomatic meaning, without any connection to drums, so the layered humorous effect of the original text is not conveyed.</p>
25	<p><i>SL: Me: It doesn't have a tail, so I'm pretty sure it's a hamster.</i> <i>Tech support: sigh</i> <i>Fine. Right click on your hamster...</i></p> <p><i>TL: Aku: "Nggak ada ekornya, jadi aku yakin ini hamster."</i> <i>Teknisi IT: menghela napas</i> <i>"Yaudah deh... klik kanan di hamsternya."</i></p>		✓	Literal Translation	✓	<p>The humor in this joke is considered linguistic because it stems from the absurdity of the word "mouse" for a computer device and the word for an animal, rat. The humor lies in the difference between "mouse," which could mean rat, replaced with a hamster (a rat-like animal without a tail). The translation uses a literal translation technique, while maintaining the original structure and meaning. The result can be considered successful, as the play on meaning between the animal and the computer device remains clear to Indonesian readers, thus conveying the humorous effect.</p>

26	<p>SL: I said to my wife, "My Olympic condoms have arrived. I think I'll wear gold tonight." She replied, "Why not wear silver and come second for a change?"</p> <p>TL: Aku bilang ke istriku, "Kondom Olimpiadeku udah nyampe nih. Kayaknya malam ini aku pakai yang warna emas." Istriku jawab: "Kenapa gak coba pakai yang perak aja, biar sesekali kamu finish di urutan kedua?"</p>	✓	Literal Translation	⊖	<p>The humor in this joke is considered linguistic humor because its humor arises from the language play around the colors of Olympic medals (gold, silver), which is twisted into a satire on sexual performance, especially the double meaning of the word "come," which in English means both "to come" and "orgasm." The translation uses the technique of literal translation, while maintaining the structure and terms of the source language. However, this translation is considered a failure, because in Indonesian, the word "come" does not have the same double equivalent, so that the layer of meaning that is the core of the humor is lost. As a result, the comedic effect of the original pun is not fully conveyed to Indonesian readers.</p>
27	<p>SL: Just got hospitalized due to a peekaboo accident. They put me in the ICU.</p> <p>TL: Baru aja masuk rumah sakit gara-gara kecelakaan main cilukba. Langsung ditempatin di... ICU.</p>	✓	Borrowing	✓	<p>The humor in this joke is linguistic humor because it relies on the sound play of the abbreviation "ICU," which sounds the same as the phrase "I see you." The humor arises from a double play: the victim of a peekaboo accident is placed in the ICU, which can also be interpreted as "I see you." The translation uses the borrowing technique because the term "ICU" is directly borrowed from English into Indonesian without change. This translation is considered successful because the abbreviation "ICU" is commonly used and understood in both English and Indonesian with the same form and pronunciation, allowing the humor to be preserved.</p>
28	<p>SL: If honey bees make honey what kind of bees make milk? Boo bees.</p> <p>TL: Kalau lebah madu bikin madu, lebah apa yang bikin susu? Boo bees.</p>	✓	Borrowing	✓	<p>The humor in this dad joke is considered linguistic humor because its humor arises from the play on sounds of the word "boobies" (slang for breasts), which is distorted as "boo bees" (bees that make milk). The translation uses a borrowing technique, retaining the term "boo bees" to maintain the wordplay despite the lack of an equivalent in Indonesian. This translation can be considered successful, as readers can still grasp the sound play and its associations, thus conveying the humorous effect of the double word.</p>
29	<p>SL: If anybody wants to know why Gen X is always mad, it's because we had to replace our record collections with a tape collection that we had to replace with a CD collection that we had to replace with an MP3 collection, and now we need a subscription to listen to music.</p> <p>TL: Kalau ada yang penasaran kenapa Gen X gampang emosi, itu karena kami harus ganti koleksi piringan hitam ke kaset, terus ganti ke CD, habis itu ganti ke MP3, dan</p>	✓	Linguistic Compression	✓	<p>The humor in this dad joke is considered cultural humor because it comes from cross-cultural experiences, namely, the constant and annoying changes in music formats for certain generations. This translation uses linguistic compression techniques, for example, by reducing the long sentence structure "and now we need a subscription to listen to music" into a shorter, more colloquial phrase, which removes the subject "we" and becomes "sekarang... bayar langganan cuma buat bisa dengerin musik." This translation can be considered successful, because it still conveys the irony of the Gen X generation who have to repeatedly adapt to new music formats, so that the humorous effect is still felt by Indonesian readers.</p>

	<i>sekarang... bayar langganan cuma buat bisa dengerin musik.</i>					
30	<p><i>SL: Today I was struggling to get my wife's attention.</i></p> <p><i>So, I sat down on the sofa and looked comfortable. That did the trick.</i></p> <p><i>TL: Hari ini aku susah banget cari perhatian istriku.</i></p> <p><i>Jadi aku duduk di sofa dan pura-pura keliatan nyaman. Langsung berhasil.</i></p>		✓	Linguistic Amplification	✓	<p>The humor in this dad joke is considered linguistic humor because it comes from the contradiction of the words "attention seeking" and how the speaker just sits comfortably which is also relatable to husband and wife relationships. The translation utilizes linguistic amplification, marked by the addition of the word "<i>pura-pura</i>" to the phrase "<i>pura-pura keliatan nyaman</i>," which clarifies the character's intent. This translation can be considered successful, as this addition makes the punchline more explicit while maintaining the humor of the situation, easily understood by Indonesian readers.</p>
31	<p><i>SL: My wife yelled from upstairs asked, "Do you ever get a shooting pain across your body like someone's got a voodoo doll of you and they're stabbing it?" I replied, "No..."</i></p> <p><i>She responded: "How about now?"</i></p> <p><i>TL: Istriku teriak dari atas, "Kamu pernah ngerasa nyeri mendadak di badan, kayak ada yang nusuk boneka voodoo kamu?" Aku jawab, "Nggak."</i></p> <p><i>Dia ngebales, "Kalau sekarang?"</i></p>		✓	Linguistic Compression	✓	<p>The humor in this dad joke is considered linguistic humor because it is driven by the shocking twist of the wife's actions in realizing the stab at the "voodoo doll" and the direct stab at the husband expressed in the phrase "how about now?" The translation uses the linguistic compression technique, as the longer expression "<i>How about now?</i>" is condensed into the shorter phrase "<i>Kalau sekarang?</i>" to keep the dialogue concise and natural in Indonesian. This translation can be successful, as it maintains the humorous twist at the end while making the dialogue lively and accessible to readers.</p>
32	<p><i>SL: "I was raised in a time when even a heavy sigh was considered backtalk by our parents."</i></p> <p><i>TL: Aku dibesarkan di zaman di mana... helaan napas aja udah dianggap kurang ajar sama orang tua.</i></p>	✓		Established Equivalent	✓	<p>The humor in this dad joke is considered cultural humor because it exaggerates childhood experiences in some cultural values that can be felt in some cultures, namely, parents being easily offended by their children's behavior. The translation uses the established equivalent technique, rendering "backtalk" as "<i>kurang ajar</i>," which has become a natural equivalent in Indonesian. This translation can be considered successful, as the meaning and humorous effect of the exaggerated sarcasm are still clearly conveyed to the target audience.</p>
33	<p><i>SL: Remember when you could lay in one position for hours, now you have to rotate like a rotisserie chicken every 15 minutes or a hip hurts.</i></p> <p><i>TL: Ingat gak dulu bisa tiduran dalam satu posisi berjam-jam?</i></p>		✓	Literal Translation	✓	<p>The humor in this quote includes linguistic humor based on experiential humor, the humor comes from hyperbolic metaphorical comparisons (humans are compared to roast chickens being rotated) to describe the very relatable physical experience of getting older. The translation employs a literal translation technique, for example, in the phrase "rotate like a rotisserie chicken," which is rendered as "<i>muter kayak ayam panggang</i>." This translation can be considered successful because the ridiculous comparison</p>

	<i>Sekarang... harus muter kayak ayam panggang tiap 15 menit, kalau gak... pinggul sakit.</i>					between the human body and a roast chicken remains clear and funny to Indonesian readers, thus maintaining the humorous effect of the original text.
34	<i>SL: Cop: "Your license says you should be wearing glasses." Me: "I have contacts." Cop: "I don't care who you know." TL: Polisi: "SIM-mu bilang kamu harus pakai kacamata." Aku: "Aku pakai kontak." Polisi: "Saya gak peduli kamu kenalan sama siapa."</i>	✓	Literal Translation	⊗		The humor in this dad joke is <i>linguistic humor</i> because it plays on the word " <i>contacts</i> ," which has two meanings: contact lenses and connections/relationships. The police interpret it as "influential acquaintances," resulting in a humorous misunderstanding. The translation uses a <i>literal translation</i> , translating " <i>contacts</i> " into " <i>kontak</i> ." However, in Indonesian, the word " <i>kontak</i> " is more often understood as a phone number or communication link, not lenses. As a result, the wordplay is lost, and this translation fails to achieve functional equivalence, as the humorous effect is not conveyed properly to the target audience.
35	<i>SL: Netflix era kids will never know the adrenaline of running to the bathroom/fridge/bedroom in a single ad break with the beckoning call of a sibling screaming "It's ONNNNNN" to send you hurtling over furniture to get back in time. TL: Anak-anak jaman Netflix gak akan pernah ngerti rasanya lari ke kamar mandi / kulkas / kamar pas jeda iklan, terus denger teriakan kakak at60au adik: "UDAA MULAI LAGI!!" dan kamu lompat-lompat ngelewatin kursi biar keburu nonton.</i>	✓	Modulation	✓		The humor in this joke stems from the nostalgia of the pre-Netflix generation, when people watched TV with commercial breaks and had to rush back when the show started again, usually marked by shouts of "It's ONNNNNN." Because this experience is based on cultural experiences that are nostalgic for the past, according to Chiaro (2010), this humor is included in the category of <i>cultural humor</i> . The translation of "UDAA MULAI LAGI!!" uses the <i>modulation</i> technique (Molina & Albir, 2002), since the idiomatic expression "It's ONNNNNN" is shifted into the more explicit phrasing "udah mulai lagi," which is more natural for Indonesian readers. From Nida's perspective (2001), this translation successfully achieves functional equivalence because the nostalgic and comedic effects are still conveyed naturally in the Indonesian cultural context.
36	<i>SL: I'm stepping down from my position as an adult. It turns out this isn't for me, but I appreciate the opportunity. TL: Aku memutuskan mundur dari jabatan sebagai orang dewasa. Ternyata... posisi ini bukan buat aku, tapi makasih atas kesempatannya.</i>	✓	Modulation	⊗		The humor in this quote includes <i>linguistic humor</i> , namely regarding role-play irony and personification, because the abstract concept of "being an adult" is treated as if it were a formal "position" that can be applied for, carried out, and then resigned. The translation employs a <i>modulation</i> technique because it is specifically translated to " <i>jabatan</i> ", which refers to a position in a job. and meaning with minimal alteration. The result can be considered unsuccessful, because the absurdity of the statement "position" being specifically translated as "jabatan" eliminates the double meaning of the word, which can mean a position or title that specifically refers to a job.
37	<i>SL: So you mean to tell me a stress ball is not for throwing at people who stress you out. TL: Jadi maksud kamu, stress ball itu bukan buat dilempar ke orang yang bikin stres?</i>	✓	Borrowing	✓		The humor in this dad joke is <i>linguistic humor</i> because it relies on the play on words " <i>stress ball</i> ," which is a small object to be squeezed when stressed, but is twisted to mean a ball thrown at someone who is causing stress. In the translation, the term " <i>stress ball</i> " is maintained through <i>borrowing</i> techniques, so that the foreign nuance and the original meaning are

						maintained. This translation successfully achieves functional equivalence because Indonesian readers can understand the same humor: the shift from the original function as a stress reliever to a ridiculous interpretation as "a ball to throw at people." Thus, the humorous effect is still conveyed fully in the target language.
38	<p><i>SL: If you drive a Subaru in reverse, what are you? Ura bus.</i></p> <p><i>TL: Kalau kamu nyetir Subaru mundur, kamu jadi apa? Ura bus.</i></p>		✓	Borrowing	✓	The humor in this dad joke is <i>linguistic humor</i> because it comes from a play on sounds: the word " <i>Subaru</i> ", when reversed, sounds like " <i>Ura bus</i> ", which can also be read as "You are a bus", which is the absurdity of the humor in this dad joke. This translation uses a <i>borrowing</i> technique, retaining the form " <i>Ura bus</i> " to preserve the phonetic wordplay. This translation can be considered successful because Indonesian readers can still understand the humor of the wordplay based on sound reversal, which is quite common in English, thereby maintaining the humorous effect.
39	<p><i>SL: I try to say "mucho" when I'm around my Hispanic friends. It means a lot to them.</i></p> <p><i>TL: Aku selalu bilang "mucho" waktu lagi bareng teman-teman yang Hispanik. Soalnya... itu berarti "banyak" buat mereka.</i></p>		✓	Borrowing	✓	The humor in this dad joke is <i>linguistic, playing on the Spanish word "mucho," which means "a lot," and twisting it</i> into the idiomatic English " <i>means a lot.</i> " The humor arises from the ambiguity of the literal and idiomatic meanings drawn to the context of friendship. In the translation, the <i>borrowing</i> technique is used by retaining the word " <i>mucho</i> " to maintain the nuance of language play. This translation successfully achieves functional equivalence, because Indonesian readers can still grasp the dual meaning of " <i>mucho</i> " as " <i>a lot</i> " and " <i>means a lot,</i> " so the humorous effect of the word play is still conveyed.
40	<p><i>SL: I had a date last night, it was perfect. Tomorrow I'll try a grape.</i></p> <p><i>TL: Tadi malam aku makan date (kurma), rasanya sempurna. Besok... mau coba anggur.</i></p>		✓	Linguistic Amplification	⊗	The humor in this dad joke is <i>linguistic humor</i> due to the play on the word " <i>date</i> ," which can mean both dates and a date. The translation uses <i>linguistic amplification</i> , adding the explanation " <i>(kurma)</i> " to clarify the literal meaning for Indonesian readers. However, this translation can be considered unsuccessful, as the addition of the explanation actually removes the layer of double meaning that is the core of the humor. Readers only grasp the literal meaning of " <i>kurma</i> ," while the humorous play on words between "date" and "fruit" in the original text is completely lost.
41	<p><i>SL: Yesterday I wore something from 5 years ago and it fit!!! So proud of myself. It was a pair of socks. But still. Let's be positive here.</i></p> <p><i>TL: Kemarin aku pakai sesuatu yang udah 5 tahun gak dipakai, dan... masih muat! Bangga banget. Memang sih... cuma kaos kaki.</i></p>		✓	Linguistic Amplification	✓	The humor in this dad joke includes <i>linguistic humor</i> because it depicts an expectation twist where the speaker says that he can still wear something that is old, which in this case is socks, which generally will still fit even if you gain weight. The translation uses <i>linguistic amplification</i> , seen in the addition of the word " <i>cuma</i> " in the phrase " <i>cuma kaos kaki</i> ", which emphasizes the irony of the punchline. This translation can be considered successful because this addition makes the contrast between expectations and reality clearer, so the humorous effect is still conveyed well to Indonesian readers.

	<i>Tapi tetep aja — positif thinking dong.</i>					
42	<p><i>SL: What do you call a ghost's boobies?</i> Paranormal entitties.</p> <p><i>TL: Apa sebutan buat dada hantu?</i> Paranormal entitties.</p>		✓	Borrowing	✓	<p>The humor in this dad joke is considered linguistic humor because it relies on wordplay on the term "entities" which is twisted into "<i>entitties</i>" (referring to breasts). This play on sounds and spelling creates humor that leads to a dirty joke that is usually common among fathers. In the translation, the borrowing technique is used by maintaining the phrase "<i>paranormal entitties</i>" as it is, because it is difficult to find an equivalent in Indonesian without losing the wordplay. This translation can be considered successful in achieving functional equivalence because even though it remains in English, the target reader can still grasp the humorous intent through the spelling play, thus maintaining the humorous function.</p>
43	<p><i>SL: A dragon would never explode.</i> But a dino might.</p> <p><i>TL: Naga gak akan pernah meledak.</i> Tapi dino-might.</p>		✓	Borrowing	✓	<p>The humor in this dad joke is linguistic humor because it relies on the play on words "<i>dino might</i>," which sounds like "dynamite" (an explosive). This phonetic ambiguity creates a humorous twist between dinosaurs and explosives. In the translation, a borrowing technique is used by retaining the word "<i>dino-might</i>," because if it were forcibly translated into Indonesian, the phonetic pun would be lost. Therefore, this translation successfully achieves functional equivalence because it can maintain the humor by not replacing the pun on dynamite from the source language. However, readers need to know this vocabulary to understand it, and in Indonesia, the word dynam</p>
44	<p><i>SL: My teenage daughter can't decide whether she wants to be a hairdresser or a short story writer...</i> <i>I guess she'll have to flip a coin....</i> Heads or Tales.</p> <p><i>TL: Anak perempuanku bingung mau jadi tukang cukur atau penulis cerpen...</i> <i>Kayaknya harus lempar koin deh.</i> Muka atau Cerita.</p>		✓	Literal Translation	⊙	<p>The humor in this joke is linguistic humor, stemming from the play on words "Heads or Tails," which is parodied as "<i>Heads or Tales</i>." The translation uses the literal translation technique, rendering it as "<i>Muka atau Cerita</i>" by directly translating each word from the source text. However, this translation can be considered a failure, as the original wordplay involving coin idioms and puns on meaning is lost, so the punchline no longer sounds funny to Indonesian readers.</p>
45	<p><i>SL: I hate my job. All I do is crush cans all day.</i> <i>It's just...</i> Soda pressing.</p> <p><i>TL: Aku benci kerjaanku. Kerjanya cuma ngehancurin kaleng soda seharian.</i> Bikin hati... sodaaaaah...</p>		✓	Discursive Creation	⊙	<p>The humor in this dad joke is considered linguistic humor because it is based on the play on words "<i>soda pressing</i>," which sounds similar to "so depressing." The translation uses the discursive creation technique, for example, by inventing a new form, "sodaaaaah...", to recreate a playful effect in Indonesian. This translation can be considered unsuccessful, because the original sound play between "soda pressing" and "so depressing" is lost, so the double meaning that is the core of the humor in the original text is not conveyed to Indonesian readers.</p>

46	<p>SL: My house is haunted by a chicken. A poultrygeist. A fowl spirit. I plan to call an eggsorcist to help it cross to the other side.</p> <p>TL: Rumahku dihantui oleh ayam. Namanya... poultrygeist. Rohnya... fowl spirit. Aku rencananya mau manggil eggsorcist, biar si ayam bisa menyeberang ke sisi lain.</p>	✓	Borrowing	✓	<p>The humor in this dad joke clearly includes linguistic humor, as it is full of wordplay: “<i>poultrygeist</i>” (a pun on poltergeist), “<i>fowl spirit</i>” (a pun on foul spirit), and “<i>eggsorcist</i>” (a pun on exorcist). All of these puns are based on sounds and word associations related to chickens. The translation employs the technique of borrowing, retaining the original terms without changing them into Indonesian, as wordplay is difficult to translate without losing its humor. This translation can be described as functionally successful, as although it is written in English, the target reader still appreciates the weirdness and humor of using such foreign language words, particularly given that such words as exorcist and poltergeist are familiar to Indonesian popular culture. In that manner, the comedic effect is preserved despite the borrowed context being taken directly from the source language.</p>
47	<p>SL: Instead of water, I put redbull in the the back of my coffee maker this morning. I was halfway to work before I realized I forgot my car.</p> <p>TL: Pagi ini aku isi mesin kopi pakai Redbull, bukan air. Baru setengah jalan ke kantor...aku sadar: mobilku ketinggalan di rumah.</p>	✓	Modulation	✓	<p>The humor in this joke includes linguistic humor because the humor comes from the twist of a series of events, where in the end, the speaker forgets the most important thing, accompanied by the hyperbolic concept of the excessive effects of caffeine or energy drinks that make people run to the office without a car. The translation uses the modulation technique, where “<i>I realized I forgot my car</i>” is rendered as “<i>aku sadar: mobilku ketinggalan di rumah,</i>” shifting the perspective from “forgetting” the car to “the car being left behind,” which sounds more natural in Indonesian. This translation can be considered successful, as the hyperbole and absurdity of the situation are still clearly conveyed, so that the humorous effect is still felt by Indonesian readers.</p>
48	<p>SL: I asked a German girl for her number and I'm still waiting for the rest of the digits. So far, all I have is “nine”.</p> <p>TL: Aku minta nomor HP cewek Jerman. Sampai sekarang... yang dia kasih cuma: “nine.”</p>	✓	Borrowing	✓	<p>The humor in this dad joke is considered linguistic humor because it plays on the word “<i>nine</i>,” which in English means the number 9, but in German means “no.” This ambiguity of meaning is what creates the humor. In the translation, a borrowing technique is used by retaining the word “<i>nine</i>,” because the pun can only be understood if it remains in the source language. This translation can be considered functionally successful because Indonesian readers who are knowledgeable about this may still be able to grasp the dual meaning of the word “<i>nine</i>” (number vs. rejection), so the humorous effect of the word play is still conveyed.</p>
49	<p>SL: My friend lost his car. I call him Carlos.</p> <p>TL: Temanku kehilangan mobil. Sekarang aku panggil dia: Car-los.</p>	✓	Borrowing	✓	<p>The humor in this dad joke is linguistic humor because it relies on the phonetic play on the name “<i>Carlos</i>,” which is broken down into “<i>Car-los</i>” (car lost). The humor arises from the play on sounds and the structure of English words, making it difficult to translate without losing the comedic effect. In the translation, the borrowing technique is used by retaining the name “<i>Car-los</i>,” because if translated literally as “<i>Mobil-hilang</i>,” the phonetic play would be lost. By maintaining the original form, this translation</p>

						successfully achieves functional equivalence, because Indonesian readers, especially those familiar with English, can still grasp the absurdity and humor of the name, which is played up according to the situation.
50	<p><i>SL: I just had a physical. The doctor said, "Don't eat anything fatty. I said, "Like bacon and burgers?" "No fatty, don't eat anything!"</i></p> <p><i>TL: Baru aja cek kesehatan. Dokter bilang: "Jangan makan yang berlemak ya, Fatty." Aku tanya: "Maksudnya kayak bacon sama burger?" Dokter jawab: "Bukan, Fatty... kamu jangan makan apa-apa!"</i></p>		✓	Borrowing	✓	<p>The humor in this joke is linguistic humor because it relies on the play on the word "fatty," which can have two meanings: as a greeting/nickname for a fat person and as an adjective meaning fat. This ambiguity creates humor when the patient misinterprets the doctor's words. In the translation, the borrowing technique is used, while retaining the word "Fatty" to maintain the nuance of the pun. This translation successfully achieves functional equivalence, because "fatty" is a fairly common English word, so that Indonesian readers can still grasp the humor of the difference in meaning of greeting and adjective, thus the ambiguous humor effect is still conveyed as in the original text.</p>
51	<p><i>SL: All of my childhood punishments have become my adult goals: Eating vegetables, Staying home, Taking a nap, Going to bed early.</i></p> <p><i>TL: Dulu waktu kecil, semua hal ini jadi hukuman. Sekarang... malah jadi tujuan hidup: Makan sayur, di rumah aja, tidur siang, dan tidur lebih awal.</i></p>		✓	Literal Translation	✓	<p>This particular example is linguistic humor, which is ironic role reversal + list contrast, since the joke is based on the reversal of time meaning: what used to be put in the punishments category as a kid now becomes something to be pursued as an adult; the linguistic contrast between two opposing value roles (punishment vs. goals) is supported by a simple, highly relatable list of activities. The translation uses a literal translation technique, maintaining the original structure and meaning, for example, a list of activities that translates directly to "makan sayur, di rumah aja, tidur siang, dan tidur lebih awal." This translation can be considered successful because the ironic comparison between childhood and adulthood remains clear, and the humorous effect is still felt by Indonesian readers.</p>
52	<p><i>SL: The word queue is ironic. It's just a 'q' with a bunch of silent letters waiting in a line.</i></p> <p><i>TL: Kata "queue" itu ironis banget. Isinya cuma huruf Q di depan, yang lain diem nunggu antrean.</i></p>		✓	Borrowing	✓	<p>The humor in this dad joke is considered linguistic humor because the wordplay occurs in the form and sound of the word "queue," which phonetically sounds like the letter "Q," while the other letters are considered "silently waiting in line." The translation uses the borrowing technique because the word "queue" is retained in Indonesian, so that the wordplay can still be understood. If translated as "antre," the humorous layer of silent letters would be lost. By maintaining the original form, this translation can be considered successful because readers can still grasp the irony of the word "queue" itself.</p>
53	<p><i>SL: Pre- means before, and post- means after. Using both at the same time would be preposterous.</i></p>		✓	Borrowing	✓	<p>The humor in this dad joke is linguistic humor because it arises from the play on words "preposterous," which is twisted to suggest it is formed from the combination of the prefixes pre- (before) and post- (after). In fact, the word actually means "silly" or "nonsense." In the translation, the borrowing</p>

	<p>TL: "Pre-" artinya sebelum, "post-" artinya sesudah.</p> <p>Kalau dipakai barengan... jadinya preposterous.</p>					<p>technique is used, retaining the term "preposterous" because the wordplay is difficult to change without losing its humor. This translation can be considered functionally successful because Indonesian readers can still grasp the absurdity of the combination of the prefixes pre- and post, even though the final word is borrowed directly from the source language, so the humorous effect is still conveyed.</p>
54	<p>SL: No matter how old you are - an empty Christmas wrapping paper tube is still a fun thing to bonk someone over the head with.</p> <p>TL: Gak peduli umur kamu berapa...tabung bekas kertas kado Natal tetap jadi benda paling seru buat nepok kepala orang.</p>	✓		Modulation	✓	<p>The humor in this dad joke is considered cultural humor because it is rooted in Christmas traditions in Western culture, particularly the custom of wrapping gifts in wrapping paper and childhood nostalgia for playing with used cardboard tubes. It is translated by the modulation technique, which manifests itself in two significant changes: the phrase "<i>an empty Christmas wrapping paper tube</i>" translates into "<i>tabung bekas kertas kado Natal</i>": empty is modulated into "<i>bekas</i>" to make it more consistent with how the Indonesians would intuitively describe such an item; the phrase bonk someone over the head is modulated into nepok kepala orang, which shifts the perspective of the term towards a more playful and colloquial way of describing things. These modifications are effective to render the light comedy tone of the source text. Even though the cultural setting in Indonesia is not culturally powerful during Christmas, the modulation decisions make the humor and childhood nostalgia palatable and familiar to the Indonesian readers.</p>
55	<p>SL: One big difference between men and women is that if a woman says "Smell this", it usually smells nice.</p> <p>TL: Salah satu perbedaan besar antara pria dan wanita adalah: kalau cewek bilang "Cium deh baunya." biasanya... baunya enak.</p>		✓	Linguistic Amplification	✓	<p>This humor includes linguistic humor, specifically pragmatic implication and stereotype-based irony. The humor arises from the linguistic implicature of the phrase "<i>Smell this</i>," which is associated with different expectations depending on who is speaking it, which here refers to "<i>woman</i>." The translation uses linguistic amplification, seen in the change of the phrase "<i>smell this</i>" to "<i>cium deh baunya</i>," which adds an explanatory element to make it sound natural in Indonesian. This translation can be considered successful, as the message and punchline remain clear, and the humor remains accessible to Indonesian readers.</p>
56	<p>SL: Can you all please stop asking santa for the perfect man.</p> <p>I nearly got kidnapped 3 times today.</p> <p>TL: Tolong ya, jangan terus-terusan minta ke Santa biar dikasih pria sempurna.</p> <p>Hari ini aja...aku hampir diculik 3 kali.</p>		✓	Modulation	✓	<p>The humor in this example includes linguistic humor, specifically self-centered irony and exaggerated causality, because the humor arises from the exaggerated claim that Santa's request for a "perfect man" directly led to the speaker nearly being kidnapped multiple times. The translation uses modulation techniques, for example, by adjusting the sentence style to sound more natural in Indonesian: "<i>I nearly got kidnapped 3 times today.</i>" is changed to "<i>Hari ini aja...aku hampir diculik 3 kali.</i>" This translation can be considered successful because the punchline about "almost got kidnapped"</p>

						remains clear, and the humorous effect is well conveyed to Indonesian readers.
57	<p>SL: My wife texted me this morning and said, "Your great". I replied, "No, you're great". She's been in a great mood ever since. I should correct her grammar more often.</p> <p>TL: Pagi ini istriku ngirim pesan: "Your great." Aku bales: "No, you're great." Sejak itu mood-nya bagus banget. Kayaknya... aku harus lebih sering benerin grammar dia.</p>	✓	Borrowing	✓		The humor in this dad joke is linguistic humor because it relies on the misspelling of "your" instead of "you're," which is then twisted into a compliment. The humor arises from a simple grammatical play that is responded to in an unexpected way. In the translation, the borrowing technique is used by retaining the English text "Your great" and "you're great," because the wordplay can only be understood in the source language. This translation successfully achieves functional equivalence, because if Indonesian readers know basic English, they definitely can still grasp the humor from the context of the grammatical error in English, even though it is not translated into Indonesian.
58	<p>SL: He's making his list... He's checkin' it twice. He left it at home. He's texting his wife.</p> <p>TL: Dia lagi buat daftar... Dia cek dua kali... Eh, daftarnya ketinggalan di rumah. Sekarang... lagi ngechat istrinya.</p>	✓	Borrowing	⊙		The humor in this dad joke is considered cultural humor , since it parodies the famous Christmas song lyric <i>"He's making a list, he's checking it twice."</i> However, because the song is not equally embedded in Indonesian culture, the intertextual reference is weakened. The translation uses the naturalized borrowing technique, especially in the phrase <i>"lagi ngechat istrinya"</i> for <i>"He's texting his wife,"</i> which adopts Indonesian morphology while keeping the English loanword <i>chat</i> . The humorous idea of a forgetful Santa who casually messages his wife is still conveyed, but the full comedic effect of the parody is not fully achieved due to the cultural gap.
59	<p>SL: I taught my kids about democracy tonight by having them vote on which movie to watch and pizza to order. I then picked the movie and pizza because I'm the one with the money.</p> <p>TL: Malam ini aku ngajarin anak-anak tentang demokrasi: Mereka voting buat milih film dan pizza. Lalu... aku yang milih semuanya. Soalnya aku yang bayar.</p>	✓	Modulation	✓		The humor here includes linguistic humor , namely humor that contains pragmatic irony and conceptual subversion, due to the discrepancy between the ideal definition of "democracy" and the practice shown, where the voting process is only symbolic while the decision is still taken by the party with power (money). The translation uses a modulation technique, changing the perspective to sound more natural in Indonesian; for example, "because I'm the one with the money" becomes <i>"Soalnya aku yang bayar."</i> This translation can be considered successful because the twist about "fake democracy" is still conveyed clearly, and the humorous effect remains the same for Indonesian readers.
60	<p>SL: It doesn't matter how old you are, buying snacks for a road trip should always look like an unsupervised 9 year old was given a \$100.</p> <p>TL: Gak peduli umur berapa, kalau beli camilan buat road trip, selalu kelihatan kayak anak 9</p>	✓	Literal Translation	⊙		This humor includes linguistic humor, which contains hyperbolic simile and shared experiential irony, the humor of this humor arises from the exaggerated comparison between adults and 9-year-old children who shop without control, to describe impulsive behavior when buying travel snacks. The translation uses a literal translation , as seen in the phrase <i>"100 dolar tanpa pengawasan,"</i> which is translated almost word-for-word from the

	<i>tahun yang dikasih duit 100 dolar tanpa pengawasan.</i>					source language. However, in terms of functional equivalence, this translation is less successful because the use of the dollar currency feels less relevant to Indonesian readers; if replaced with a local context, such as "one million rupiah," the humorous effect would be stronger and easier to understand.
61	<p><i>SL: Not to brag, but I have enough money to live comfortably for the rest of the year.</i></p> <p><i>TL: Bukan mau sombong sih, tapi aku punya cukup uang buat hidup nyaman...sampe akhir tahun ini.</i></p>		✓	Literal Translation	✓	The humor in this dad joke is considered <i>linguistic humor</i> because it is based on simple irony: claiming to have a lot of money, but actually only enough until the end of the year, even though the context is before the new year, so time is very short. The translation uses a <i>literal translation</i> technique, maintaining the original structure and meaning without major changes. This translation can be considered successful because the humorous twist on limited time remains clear and easily understood by Indonesian readers.

Note: CH: Cultural Humor
LH: Linguistic Humor