

**VERBAL HUMOR IN LITERAL SONG TRANSLATION: A
PRAGMATIC ANALYSIS OF NIKY PUTRA'S TIKTOK
CONTENT**

THESIS

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2026**

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CONTENT
THESIS**

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled “Verbal Humor in Literal Song Translation: A Pragmatic Analysis of Niky Putra’s TikTok Content” 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 and claim, I am the only person who is responsible for that.

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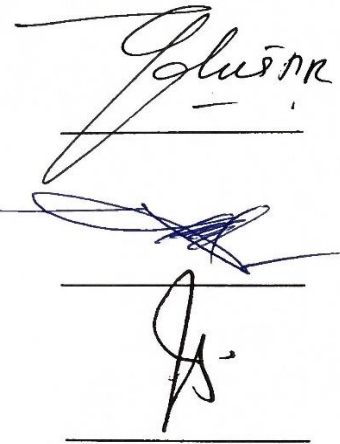
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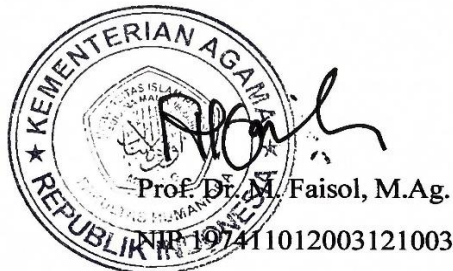
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MOTTO

When you've been fighting for it all your life

You've been struggling to make things right

That's how a superhero learns to fly

Every day, every hour, turn the pain into power

(Superhero by The Script)

DEDICATION

I proudly dedicate this thesis to my beloved parents, Mamah, Ayah, Papih and Ibu.

Also to my dearest siblings, Zerlina, Davinsya, and Callista. Thanks to the thousands of words of encouragement, millions of pieces of advice, and the unceasing love and prayers you have offered at all times. I have gained the strength and motivation to complete this educational journey, especially this thesis, to the best of my ability. May the knowledge I have gained bring blessings for all of us.

Aamiin.

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The author is aware that this thesis still has various limitations in several aspects. Therefore, criticisms and suggestions are greatly appreciated to facilitate future improvements. Hopefully, this thesis would give significant benefits either for the author and readers.

Malang, June 24th 2026

The researcher



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ABSTRACT

Widyadhana, Tasya Luthfiany (2026) Verbal Humor in Literal Song Translation: A Pragmatic Analysis of Niky Putra's TikTok Content. Undergraduate Thesis. Department of English Literature. Faculty of Humanities. Maulana Malik Ibrahim State Islamic University of Malang. Advisor: Prof. Dr. H. Mudjia Rahardjo, M.Si

Key Terms: *Verbal Humor, Literal Translation, Linguistic Features, GTVH Framework, TikTok*

The phenomenon of digital humor content on social media, particularly TikTok, shows an increase in the unconventional use of English translation of Indonesian song lyrics as a form of entertainment based on wordplay. In this content, song lyrics are translated literally by mixing Indonesian and English, resulting in ungrammatical language that audiences find funny. Although studies on digital humor and translation have grown, there is still limited research specifically addressing how humor is constructed through linguistic deviations in song lyric translations on social media. This research aims to identify the linguistic features used in the translation of Indonesian lyrics into English and to explain the features of humor that emerge through a pragmatic approach and the General Theory of Verbal Humor (GTVH). This research employs a quasi-qualitative method using data consisting of 29 translated lyrics from Niky Putra's TikTok content, selected based on their relevance to linguistic humor. The data were analyzed using Peter Newmark's (1988) theory of literal translation, code-mixing and affixation by Charlotte Hoffman (1991), and also the six Knowledge Resources (KR) in the GTVH by Victor Raskin and Salvatore Attardo (1991). The results indicate that literal translation is the most dominant linguistic feature. From the GTVH perspective, humor in the data is dominated by Script Opposition (SO), Logical Mechanism (LM) and Language (LA). This research reinforces the view that digital humor can serve as a space for interaction between language, creativity, and pragmatic context in contemporary social media, while also opening opportunities for future research to examine bilingual humor on other digital platforms and audience responses to linguistic humor.

ABSTRAK

Widyadhana, Tasya Luthfiany (2026) Humor Verbal dalam Terjemahan Lagu Harfiah: Analisis Pragmatis Konten TikTok Niky Putra. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Prof. Dr. H. Mudjia Rahardjo, M.Si.

Key Terms: *Humor Verbal, Terjemahan Harfiah, Fitur-fitur Linguistik, Teori GTVH, TikTok*

Fenomena konten humor digital di media sosial, khususnya TikTok, menunjukkan peningkatan penggunaan terjemahan lirik lagu Indonesia ke bahasa Inggris secara tidak konvensional sebagai bentuk hiburan berbasis permainan kata. Dalam konten ini, lirik lagu diterjemahkan secara harfiah dengan mencampur bahasa Indonesia dan Inggris, menghasilkan bahasa yang tidak gramatikal namun dianggap lucu oleh penonton. Meskipun studi tentang humor dan terjemahan digital telah berkembang, masih terdapat penelitian terbatas yang secara khusus membahas bagaimana humor dibangun melalui penyimpangan linguistik dalam terjemahan lirik lagu di media sosial. Penelitian ini bertujuan untuk mengidentifikasi fitur linguistik yang digunakan dalam terjemahan lirik lagu Indonesia ke bahasa Inggris dan untuk menjelaskan fitur humor yang muncul melalui pendekatan pragmatis dan Teori Umum Humor Verbal (GTVH). Penelitian ini menggunakan metode kuasi-kualitatif dengan data yang terdiri dari 29 lirik terjemahan dari konten Niky Putra, yang dipilih berdasarkan relevansinya dengan humor linguistik. Data dianalisis menggunakan teori terjemahan literal Peter Newmark (1988), pencampuran kode dan afiksasi oleh Charlotte Hoffman (1991), dan juga enam Sumber Pengetahuan (KR) dalam Victor Raskin and Salvatore Attardo (1991). Hasilnya menunjukkan bahwa terjemahan literal adalah fitur linguistik yang paling dominan. Dari perspektif GTVH, humor dalam data didominasi oleh Oposisi Skrip (SO), Mekanisme Logis (LM), dan Bahasa (LA). Penelitian ini memperkuat pandangan bahwa ruang digital dapat berfungsi sebagai ruang interaksi antara bahasa, kreativitas, dan konteks pragmatis dalam media sosial kontemporer, sekaligus membuka peluang untuk penelitian masa depan untuk meneliti humor bilingual di platform digital lain dan respons audiens terhadap humor linguistik.

مستخلص البحث

وديدحان, تشي لطيفي. (2026) الفكاهة اللفظية في الترجمة الحرفية للأغاني: تحليل تداولي لمحتوى تيك توك لنيكي بوتر. رسالة جامعية. برنامج دراسة الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف الأكاديمي: الأستاذ الدكتور هـ. مودجيا راهرادجو، ماجستير العلوم.

الكلمات المفتاحية: الفكاهة اللفظية، الترجمة الحرفية، الخصائص اللغوية، نظرية GTVH، تيك توك.

تشير ظاهرة المحتوى الفكاهي الرقمي في وسائل التواصل الاجتماعي، وخاصة منصة تيك توك، إلى تزايد استخدام الترجمة غير التقليدية لكلمات الأغاني الإندونيسية إلى اللغة الإنجليزية بوصفها شكلاً من أشكال الترفيه القائم على اللعب اللغوي. ففي هذا المحتوى، تُترجم كلمات الأغاني ترجمة حرفية مع المزج بين اللغتين الإندونيسية والإنجليزية، مما ينتج لغة غير سليمة نحويًا لكنها تُعد مضحكة لدى الجمهور. وعلى الرغم من تطور الدراسات المتعلقة بالفكاهة والترجمة الرقمية، لا تزال الأبحاث التي تتناول بشكل خاص كيفية بناء الفكاهة من خلال الانحرافات اللغوية في ترجمة كلمات الأغاني عبر وسائل التواصل الاجتماعي محدودة. يهدف هذا البحث إلى تحديد الخصائص اللغوية المستخدمة في ترجمة كلمات الأغاني الإندونيسية إلى الإنجليزية، وشرح عناصر الفكاهة التي تظهر من خلال المنهج التداولي ونظرية الفكاهة اللفظية العامة (GTVH). استخدم هذا البحث المنهج شبه النوعي، واعتمد على بيانات تتكون من 29 نصًا مترجمًا من محتوى تيك توك لنيكي بوتر، تم اختيارها بناءً على ارتباطها بالفكاهة اللغوية. وتم تحليل البيانات باستخدام نظرية الترجمة الحرفية لـ (1988) Peter Newmark، ونظرية المزج اللغوي والوفاق لـ Charlotte Hoffmann (1991)، إضافة إلى موارد المعرفة الستة (KR) في نظرية GTVH لـ Victor Raskin و (1991) Salvatore Attardo أظهرت النتائج أن الترجمة الحرفية تُعد أكثر الخصائص اللغوية هيمنة. ومن منظور GTVH، هيمنت على الفكاهة في البيانات كل من معارضة النصوص (SO)، والآلية المنطقية (LM)، واللغة (LA). ويعزز هذا البحث الرأي القائل بأن الفكاهة الرقمية يمكن أن تكون فضاءً للتفاعل بين اللغة والإبداع والسياق التداولي في وسائل التواصل الاجتماعي المعاصرة، كما يفتح المجال أمام دراسات مستقبلية تتناول الفكاهة الثنائية اللغة في منصات رقمية أخرى واستجابات الجمهور تجاه الفكاهة اللغوية.

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CHAPTER I

INTRODUCTION

The background of the study, research questions, research objectives, significance of the study, scope and limitation, and definition of key terms are all included in this chapter.

A. Background of the Study

Humor has long been a focus of study in linguistics and pragmatics because it reflects not only linguistic creativity, but also the pragmatic principles that shape how humorous meaning is produced, conveyed, and interpreted in communicative contexts. In almost every culture, humor is present as a means of entertainment, social glue, and even lighthearted social criticism. Gao (2023) states that humor is an integral part of everyday communication, and humorous language can ease tension, create a pleasant atmosphere, and build friendly interpersonal relationships. This is in line with Kariyawasam et al. (2024)'s research, which states that humor is a fundamental aspect and natural element of human communication, which is highly dependent on the shared experience of the audience and subtle delivery in order to be successful. It can be concluded that the most obvious function of humor is to create solidarity among the audience.

In the context of broader social change and the development of digital technology, especially social media, it has significantly expanded the space for producing and distributing humor. According to Muyassaroh (2025), social media has developed as the main platform used for self-expression in

today's digital age, while also providing a vast space for the production, dissemination, and reception of humor. Among the various platforms available, TikTok has become one of the most popular platforms for young people to express their creativity, including in the form of verbal humor. This short video-based application has surged in popularity in recent years, becoming one of the world's most widely used applications. The We Are Social (2025) report shows that comedy videos, memes, and viral videos are among the most popular types of content in the world after music videos. In fact, nearly 80% of TikTok users actively use this platform to search for and enjoy humorous content, which shows that comedy content is one of the main attractions that makes this app so popular with people globally, especially in Indonesia.

Related to the fact, this content is typically consumed by people aged 16 to 64. More than a third of internet users globally watch this type of content every week, which shows the high level of public interest in lighthearted and funny entertainment in the digital world. As noted by Liu (2021), TikTok is an extraordinary online platform that allows anyone to upload videos and provides users with an easy way to establish a sense of presence. Faridi and Hartono (in Nabila et al., 2022) add that, aside from actual social contact, humor is conceived in the form of entertainment media, such as television shows, movies, and dramas.

Furthermore, the phenomenon of the increasing popularity of humorous content on TikTok shows an interesting dynamic in language use

that is worth studying from a pragmatic perspective. Pragmatics, as the study of how context contributes to meaning in communication, examines the ways in which linguistic features are used strategically to convey intentions that go beyond their literal meanings, including within the context of humor and communication norms on social media. As highlighted by Kamsinah et al. (2024)'s research, pragmatic strategies in digital communication on platforms such as Twitter, Instagram, and Facebook suggest that digital humor is an increasingly significant pragmatic phenomenon to examine in linguistic studies.

The object selected in this research is the content of Indonesian-English song parodies created by a content creator, Niky Putra, through his TikTok account (@nikyrputra). The content features Niky Putra singing Indonesian songs by literally translating the lyrics into English. These translations are then packaged in the form of parodies because the translations are considered semantically and grammatically inappropriate, resulting in a mismatch of meaning that produces a humorous effect for the audience.

Several linguistic features are used in this research to explain how verbal humor is formed in the content of translated song parodies on TikTok. The first is literal translation, which is a word-for-word translation strategy that retains the form and structure of the language without adjusting the idiomatic meaning in the target language. In the context of humor, literal translation often results in a mismatch of meaning that produces a funny effect. The second is code-mixing, which is the use of elements from two or

more languages in a single utterance, commonly found in bilingual or multilingual communities. It is used deliberately to create humor and attract the audience's attention. Finally, there is affixation, specifically the use of Indonesian affixes attached to English words, resulting in unusual but humorous words.

To analyze how these linguistic features work systematically in creating verbal humor, this research uses the General Theory of Verbal Humor (GTVH) framework, which was developed by Salvatore Attardo and Victor Raskin (1991) as an extension of the Semantic Script Theory of Humor (SSTH). The GTVH attempts to explain the formation of verbal humor through six components called Knowledge Resources (KR): Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). These six elements work hierarchically to create a humorous effect. Therefore, by combining these three linguistic features with the GTVH framework, this research is relevant to examining how verbal humor in song parodies on TikTok are constructed and interpreted as forms of humorous expression in the digital realm.

Previous studies have shown that research on verbal humor has largely focused on identifying and classifying forms of humor using the General Theory of Verbal Humor by Attardo and Raskin (1991). Studies such as Wananda (2021) on the animated series *Gravity Falls* and Nabila et al, (2022) on the sitcom *Mr. Iglesias* showed that GTVH is effective for analyzing the linguistic structure of humor through six knowledge resources.

These studies confirm that verbal humor can be systematically identified in dialogues and transcription texts. However, the contexts studies are still limited to conventional single language entertainment media, without involving cross-language translation or the dynamics of more interactive digital media.

With the development of social media, humor studies have begun to shift to the digital context, particularly TikTok. Hasna and Indah (2025) and Muyassaroh (2025) showed that humor in TikTok content is largely constructed through wordplay, code-switching, phonetic distortion, and deliberate pragmatic strategies. Another study by Barta et al. (2023) confirms that humor is a key element in the effectiveness of TikTok content because it can enhance the audience's hedonic experience. However, these studies tend to focus on the function of humor, audience response, or the form of humor in general, without delving deeply into the linguistic features of humor that rise from the process of translation or cross-language transformation.

Studies on cross-linguistic humor and translation show that shifts in meaning are often both a challenge and an opportunity in the creation of humor. Habibah (2025) demonstrates that violations of Grice's maxims, particularly the maxim of manners, are an important strategy in creating humor, but the humorous effect is often lost in automatic translation. Meanwhile, Fitria (2022) and Yuwanti and Afifulloh (2024) view deviations in song translation as a linguistic problem related to morphological, syntactic, phonological, and semantic aspects, rather than as a creative strategy. Studies

by Guo (2025) and Kariyawasam et al. (2024) also emphasize the role of ambiguity and incongruity as the core of cross-linguistic humor, both computationally and conceptually. However, there has not been much research combining verbal humor and song translation in a single linguistic research. Therefore, this research will fill this gap by analyzing how verbal humor is constructed through Indonesian-English song translation, where translation deviations are deliberately utilized as the main source of comical effort.

This research is considered important because there are limited studies on humor in TikTok, particularly Indonesian-English song parody. Most humor studies only focus on everyday conversation, memes, or stand-up comedy. However, video-based social media platforms like TikTok have not been widely studied. Thus, this research contributes to the field by connecting the General Theory of Verbal Humor (GTVH), a linguistic theory of humor, with contemporary humor practices in digital media. Additionally, this research has the potential to enrich pragmatic studies because humor relates to language use in specific contexts, including how implied meaning, the speaker's intent, and the listener's interpretation are constructed in communicative interactions.

The selection of Niky Putra's TikTok account (@nikyrputra) as the object of this research is based on considerations relevant to the focus of the research. First, the literal translation parody songs created by Niky Putra have attracted the attention of thousands and even millions of audiences, resulting

in significant interaction in the form of comments, likes, and shares. This shows that the content strongly appeals to social media audiences, especially the younger generation or generation Z. Second, Niky Putra's content consistently uses a humor strategy based on literal translation, making it suitable for analysis using the General Theory of Verbal Humor (GTVH). This theory highlights the linguistic and cognitive elements that construct humor. Third, this account functions as a creative medium connecting language, culture, and digital technology. This gives rise to various interpretations from audiences reflecting the sociocultural dynamics of Indonesian society in the era of globalization.

Therefore, this research is based on the assumption that Niky Putra's humorous Indonesian-English song parodies on TikTok are more than just entertainment, they are also linguistic constructions that can be analyzed systematically. Through the framework of the General Theory of Verbal Humor (GTVH), every element of humor in song parodies is believed to have a specific linguistic feature that gives rise to humor. Furthermore, the researcher also assumes that the humor in this content reflects the pragmatic practices of bilingual audiences in interpreting and appreciating the linguistic deviations presented, where the audience's ability to recognize intentional violations of communicative norms and interpret them as comedic acts is at the core of the humor creation itself. Thus, this research is based on the view that literal translation based digital humor can be analyzed through pragmatic

study because every incongruous linguistic construction in Niky Putra's content constitutes a planned communicative act.

Accordingly, the purpose of this research is to obtain an in-depth description of the linguistics features that are presented to create humor and verbal humor elements that appear in the Indonesian-English translated song parody content on TikTok by Niky Putra based on six knowledge resources within the General Theory of Verbal Humor (GTVH) theoretical framework. Through this objective, the research is expected to provide a comprehensive understanding of how digital humor is formed through deliberate deviations from linguistic norms and how these deviations function pragmatically to produce humorous effects that can be recognized and interpreted by bilingual audiences in the context of digital media.

B. Research Questions

Based on this background of study above, the researcher finds out two research questions:

1. What linguistic features are presented in Niky Putra's translated song parodies to create humor?
2. How are these types of verbal humor classified according to the six sources of knowledge in the General Theory of Verbal Humor (GTVH)?

C. Research Objectives

Based on the research questions above, the objectives of this research include:

1. To identify the linguistic features that are presented in Niky Putra's translated song parodies to create humor.

2. To analyze and identify these types of verbal humor, which are classified according to the six sources of knowledge in General Theory of Verbal Humor (GTVH).

D. Significance of the Study

- Theoretical Significance: This research makes a significant contribution to the realm of pragmatic by employing the General Theory of Verbal Humor (GTVH) to analyze translation-based humor within the context of digital media. This enhances our comprehension of humor studies on social media.
- Practical Significance : This research offers insights into how content creators and translators can effectively use humor in translation and produce comedic effects through linguistic features.

E. Scope and Limitation

This research focuses exclusively on Niky Putra's TikTok content, which parodies Indonesian song translations into English through literal translation. Therefore, this research is limited to the verbal humor reflected in the translated lyrics and does not analyze the musical arrangement, performance style, or audience comments in detail. Nevertheless, these findings may not represent all humorous content on TikTok, they are specifically related to translation-based humor in the selected content.

F. Definition of Key Terms

In this research, the researcher uses several key terms related to the discussed topic:

1. Verbal Humor: Verbal humor in this research is understood as a linguistic phenomenon that reflects creativity in language use through word choice, style, and social context on the TikTok platform to create humorous effects through literal translation, code-mixing, and affixation.
2. Humor in Translation: The process of translating jokes, puns, and comic expressions from one language and culture to another while preserving their comedic effect.
3. Linguistic Features: Certain linguistic elements used in the translated lyrics that contribute to the creation of humor include literal translation, code-mixing, and the addition of affixes.
4. TikTok: TikTok is a Chinese social networking service or music video platform which allows users to imagine and freely express their ideas in the form of a collection of photos or short videos and it can be shared with all TikTok users around the world.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents a review of previous studies that are relevant to the research topic. It outlines key theoretical concepts and scholarly discussions related to pragmatics, verbal humor, linguistic features of humor, and the General Theory of Verbal Humor (GTVH) (Attardo and Raskin, 1991).

A. Pragmatics

Pragmatics is a branch of linguistics that studies how context contributes to meaning in communication. Unlike semantics, which focuses only on the literal meaning of words, pragmatics examines how speakers use language to convey intentions that go beyond the literal meaning of their utterances (Levinson, 1983). Yule (1996) defines pragmatics as the study of meaning conveyed by the speaker and interpreted by the listener. Thus, this field is more concerned with analyzing what people intend to say rather than what they literally say. In line with this, Cutting and Fordyce (2020) state that pragmatics is the study of the meaning in context, which considers who is speaking to whom, where, when, and under what conditions an utterance is made. In other words, pragmatics focuses not only what is said, but also on what the speaker intends to say.

The pragmatic approach is highly relevant because humor is fundamentally not merely a product of linguistic structure, but rather a communicative act that depends on the audience's ability to recognize and interpret deviations from prevailing communication norms (Yus, 2011).

Thus, pragmatics in this research serves as the foundational approach for examining the linguistic features of basic verbal humor in Niky Putra's TikTok content, specifically by identifying how intentional deviations can produce humorous effects for a bilingual audience.

B. Verbal Humor

Humor in the Oxford Dictionary is defined as the quality in something that makes it funny and the ability to laugh at things that are funny. Mulyadi et al., (2021) state that humor is a phenomenon that cannot be separated from human life. This is because humor is an integral part of communication, language, and entertainment between humans (Pandawi & Sukaesih, 2024). As a linguistic practice, humor is viewed by Wen, Y. (2021) as the art of language and a specific linguistic style that often appears in everyday communication. In terms of function, humor not only serves as a communication tool to express concepts or ideas, as explained by Wananda (2021), but also as a means to exchange knowledge and maintain relationships with one another (Riola et al., 2021). In addition, Konečná (2024) asserts that humor is an expression that not only requires language as a tool, but also involves gestures, visual presentation, and a person's ability to read situations. This is directly related to human cognitive and emotional activities, ranging from the process of understanding, the feelings involved, to the smiles or laughter that arise in response to something funny (Zhang & Ren, 2024). With its complex nature, humor becomes subjective because each person can understand and accept it from different perspectives (Mulyati &

Nugroho, 2023). Thus, humor is not only understood as something funny, but also as a form of communication that can strengthen relationships between individuals even though humor can be understood from different perspectives.

According to Harida (2018), humor is basically divided into two types, namely verbal humor and nonverbal humor. Verbal humor tends to utilize linguistic aspects such as words, phrases, and sentences as triggers for laughter, while nonverbal humor tends to use gestures, facial expressions, and silly scenes to make the audience laugh. In practice, verbal humor develops through the speaker's creativity in playing with language to produce funny expressions (Mulyadi et al., 2021). This type of humor requires certain communication skills, as the speaker must be able to manipulate words so that the delivery can be responded to humorously by the listener spontaneously (Konečná, 2024). Thus, when these sentences are uttered at the right time, verbal humor can provide an entertaining effect that elicits laughter as a form of appreciation by the listener (Hakim, 2022).

In addition, Shade (1996) classifies humor into four categories, namely verbal, visual, auditory, and figurative. Verbal humor relates to the use of language as the main tool for creating a funny effect that arises through words, sentences, or language structures that are deliberately manipulated to produce a humorous effect. Visual humor is conveyed through visual cues such as facial expressions, body movements, images, or situations that are visually funny. Meanwhile, auditory humor arises through funny sound

signals, whether in the form of exaggerated intonation, sound effects, or a certain way of speaking. Figurative humor is conveyed through the use of images, illustrations, symbols, or other things that contain humorous meanings. This division shows that humor does not only arise from language, but also from various forms of symbols and stimuli that can be captured by the human senses. Furthermore, Shade also breaks down verbal humor into 12 types, namely: puns, riddles, jokes, satire, limericks, parodies, anecdotes, farces, irony, sarcasm, tall tales, and wit which can help with social tension, emotions, relationship, and authority. This classification shows that verbal humor has various forms and functions, making it a complex and interesting subject of linguistic study.

In the context of digital media development, verbal humor has become increasingly prominent because it is produced and disseminated through various platforms such as TikTok, YouTube, Instagram, Series, and others. The fast-paced pattern of media consumption makes language-based humor easier to accept and enjoy, especially when packaged in the form of short content that is spontaneous and relatable. The relevance of verbal humor in this research is very strong because Niky Putra's translated song parody content uses language as the main tool in creating humorous effects, particularly through literal translation and code mixing. The differences between the original lyrics and the translated version he sings create inconsistencies that can be immediately picked up by the audience, thereby instantly generating humor. This False analogy arises because the structure

of the Indonesian language is forced to be translated literally into English, resulting in an awkward but entertaining form of language. Therefore, the study of verbal humor theory is very important in this research to understand how elements of humor can be formed and accepted by the audience in the context of digital media.

C. Linguistic Features of Humor

Linguistic features of humor refers to the certain linguistic elements used in the translated lyrics that contribute to the creation of humor include literal translation, code-mixing, and the addition of affixes.

1. Literal Translation

Literal translation is a term used to describe word-for-word translations that aim to translate the original text as faithfully as possible with the original words and structure. This type of translation focuses on maintaining the integrity of the source language, even though it often sacrifices the naturalness and idiomatic expressions of the target language. This makes literal translations tend to produce expressions that sound stiff, awkward, or even deviate in meaning when read or heard by the target audience.

On theory of literal translation proposed by Peter Newmark (1988) states in *A Textbook of Translation*, he defines literal translation as an approach in which the grammatical structure of the source language are converted into the closest equivalents in the target language, yet the lexical words are translated separately, out of

context. Newmark (1988) emphasizes that this approach prioritizes form over meaning, often resulting in non-communicative translations because it fails to consider the pragmatic equivalence between the source text and the target text.

According to Ordudari (2007), literal translation is a translation in which the grammatical construction of the source language is converted to the closest equivalent in the target language, but the lexical words are translated separately, outside of context. In other words, this approach prioritizes form over meaning. This is in line with Lomaka (2017), who also explains that literal translation implies the transfer of elements that are not communicatively relevant from the source text, which can result in a violation of the semantic components of the target text or a shift in semantic emphasis.

In this research, Niky Putra's content uses literal translation of Indonesian lyrics into English as the main strategy to create humor. The translation was done without adjusting the semantic aspects or grammatical structure of English, resulting in a form of language that sounds awkward and deviates from the rules of correct translation. This is the source of the humor because the audience can immediately see the striking difference between the original lyrics and the literal translation he performed.

2. Code Mixing

The term code-mixing is understood as the use of elements from one language that are inserted into another language in a single sentence (Muysken, 2000). Muysken also classifies code-mixing into three main types, namely insertion, alternation, and congruent lexicalization. Insertion refers to the insertion of lexical elements from one language, such as words or phrases, into the grammatical structure of another language. In this type, the main language continues to dominate the sentence structure, while the other language only functions as an insertion. Alternation occurs when speakers switch from one language to another within a single utterance, usually in the form of longer clause or phrase substitutions. Meanwhile, congruent lexicalization occurs when two languages share relatively similar grammatical structures, allowing lexical elements from both languages to appear simultaneously in a single construction without clear boundaries.

In addition to Muysken's classification, Hoffman (1991) further identified linguistic levels at which code-mixing occurs within an utterance. Hoffman distinguished between intra-sentential code-mixing, intra-lexical code-mixing and involving a change of pronunciation. Intra-sentential code-mixing refers to the mixing of two languages within a single sentence or clause, where elements from one language are inserted into the syntactic structure of another

language. This type is most commonly found in bilingual speech and digital communication, as it occurs when speakers insert words or phrases from one language into a sentence dominated by another language. Meanwhile, intra-lexical code-mixing occurs at the single-word level, where morphological elements from two different languages are combined within the same lexeme. Lastly, involving a change of pronunciation refers to code-mixing that occurs when elements from another language are used with an accented pronunciation adapted to the speaker's phonological system, so that the pronunciation does not follow the original language.

This phenomenon often occurs when speakers cannot find the right word in the language they are using, so they choose to insert elements from another language to help convey the meaning more clearly (Siregar, 2022). In the context of bilingual or multilingual communities, Harya (2018) explains that code-mixing is often considered a form of chaos in the language system, but it is actually a strategy used to express the speaker's intention. A similar phenomenon can also be seen in Niky Putra's translated content. He deliberately mixes Indonesian and English vocabulary in the lyrics he sang to create a humorous effect. Thus, code-mixing in this content is not only a means of communication but also an effective feature for humor.

3. Affixation

Affixation is a method of creating new words in English by adding affixes (i.e., bound morphemes) to a morphological base or root word. Cross-linguistically, this is the most common process used by humans to form new lexemes (derivational affixation) or to adjust word forms to their morphosyntactic context (inflectional affixation) (Van, 2020). Affixes can be prefixes added before the root word, such as *dislike*, *unhappy*, or suffixes added after the root word, such as *agreement*, *happily*. In English, commonly used prefixes include (*un-*, *dis-*, *im-*, *re-*, *etc.*) and suffixes such as (*-ly*, *-ness*, *-ment*, *-able*, *etc.*). Similar patterns are also found in Indonesian through prefixes such as (*ber-*, *me-*, *meng-*, *di-*, *etc.*) which have different morphological and syntactic functions. The diversity of these affixes show that the process of affixation works to form new meanings according to the grammatical context.

However, in the practical use of language in digital media, especially in the context of verbal humor, affixation is often used unconventionally. Indonesian affixes can be attached to English root words or vice versa, resulting in grammatically deviant forms of words. This deviation creates a humorous effect by violating the linguistic expectations of the audience. In Niky Putra's content, he shows the use of affixation as a humor strategy, where the process of affixation appears when he combines affixes in Indonesian with roots

or base words in English. This cross-linguistic combination creates morphological forms that sound awkward but are easy to understand, thereby triggering humor.

These constructions resulting from cross-language affixation can also be explained through the concept of intra-lexical code-mixing, as proposed by Hoffman (1991). He explains that intra-lexical code-mixing occurs when two languages are mixed within a single word, where morphological elements from two different language systems are combined in the same lexeme, resulting in a hybrid word form that does not fully belong to either language system. Therefore, affixation in this research is understood not only as a word formation process but also as a linguistic feature that plays an important role in creating verbal humor.

4. Lexical Ambiguity

Lexical ambiguity is a linguistic phenomenon in the fields of semantics and pragmatics that relates to how meaning of words is processed and interpreted by listeners or readers within a communicative context. According to Rodd, J. (2018), this phenomenon occurs when a single word or phrase has more than one possible meaning, giving rise to various interpretations. For example, the English word “*bark*” can refer to the sound a dog makes or the outer layer of a tree. One situation in which lexical ambiguity is explicitly recognized is in wordplay, when a word is intentionally used to activate more than one meaning simultaneously, thereby

producing a humorous effect. Although natural language contains many ambiguous words, language comprehension systems are generally capable of selecting the most appropriate interpretation systems are generally capable of selecting the most appropriate interpretation based on context, so that listeners or feeders do not experience difficulty in understanding the message being conveyed.

Lexical ambiguity can arise due to the phenomena of homonymy and polysemy (Abey Siriwardana & Sumanathilaka, 2024). A homonym refers to words that sound or are written the same but have more than one distinct word or meaning. Meanwhile, polysemy refers to a single word that has several meanings that are still semantically related to one another. Thus, lexical ambiguity refers to the existence of more than one meaning within a word or phrase that has the potential to cause confusion or allow for more than one interpretation.

5. Semantic Incongruity

Semantic incongruity is a linguistic phenomenon that occurs when there is a discrepancy or conflict in meaning between linguistic elements within utterance or text. This discrepancy arises because the meaning presented is not in harmony with the context or the audience's expectations. Morreal (2009) defines incongruity as a mismatch between what is expected and what actually occurs in an utterance or situation. According to him, the human ability to recognize and process such discrepancies is one of the primary

foundations of humor. In semantic studies, semantic incongruity specifically refers to a condition where two or more elements in a text carry incompatible meanings but are placed within the same context, thereby creating a tension of meaning that requires the audience to engage in an interpretive process to understand the intended meaning (Attardo, 1994).

This aligns with the Semantic Script Theory of Humor (SSTH) proposed by Raskin (1985), which explains that verbal humor essentially arises from the conflict between two different and incompatible scripts of meaning. The first script represents the interpretation that is most common or most expected by the audience, while the second script presents an unexpected alternative interpretation that contradicts initial expectations. The shift from the first to the second script creates the humorous effect. Thus, semantic incongruity can be understood as a discrepancy in meaning that arises from the convergence of two different interpretations within a single context, thereby producing surprise and prompting the audience to reinterpret the meaning of the utterance.

6. Unusual Collocation

Unusual collocation is a linguistic phenomenon that occurs when two or more words are combined in an unconventional way, deviating from the collocation patterns commonly used by speakers of a language. Collocation itself refers to the tendency of certain words to appear together regularly in language use, Sinclair (1991)

defines collocation as a relationship between words that shows a pattern of repeated co-occurrence, not merely by chance, but reflecting conventions that have developed within the community of speakers of that language. In line with this, Hoey (1991) explains that collocation is a relationship between a lexical item and another lexical item that occurs with it with a higher probability than would be expected by chance in a given context. This concept is rooted in Firth's (1957) idea that the meaning of a word can be understood through the words that commonly accompany it. A notion later popularized by the expression, "*you shall know a word by the company it keeps*".

Based on this concept, an unusual collocation refers to a combination of words that defies the audience's linguistic expectations because the words in question do not typically appear together in that language. Although such combinations may still be grammatically acceptable, they often sound unnatural or awkward to native speakers. In the context of verbal humor, unusual collocations can create a humorous effect by highlighting the discrepancy between expected language pattern and the actual form that appears. This phenomenon is also frequently found in literal translations, when the creator translates word for word without considering collocation conventions in the target language. As a result, lexical combinations are forms that are semantically understandable but do not conform to

common usage patterns, creating an impression that is strange, unnatural, and potentially humorous.

D. GTVH Theory

In the mid-1980s, humor research underwent a drastic change. This was initiated by Victor Raskin, who published a book entitled *Semantic Mechanisms of Humor* (Raskin, 1985), a work that explained the semantic features of humor and covered all jokes ever created. A few years later, his student, Salvatore Attardo, developed another, broader system of thought together with Raskin (Attardo and Raskin, 1991). Attardo (1994) claimed that his theory of humor could be applied to various literary works that create humor. This revision of SSTH was then called the “General Theory of Verbal Humor” (GTVH) to emphasize that, in principle, this theory was intended to explain any type of humorous text.

Unlike SSTH, which focuses on the semantic aspects of humor, GTVH expands the scope to other areas of linguistics, including the most prominent ones such as text linguistics, narrative theory, and pragmatics. This expansion is achieved through the introduction of five other Knowledge Resources (KR) that must be utilized when producing jokes, in addition to the script opposition from SSTH. These KRs are Script Opposition (SO), Logical Mechanism (LM), Target Audience (TA), Narrative Strategy (NS), Language (LA), and Situation (SI).

1. Script Opposition (SO)

Script Opposition is a central element inherited from SSTH theory, which discusses two conflicting scripts found in jokes or representing the joke itself, as they can be: normal vs abnormal, real vs unreal, actual vs non-actual, possible vs impossible, or good vs bad. Because humor often arises from a discrepancy in meaning that is recognized by the audience, this aspect is considered the most important of KR. In other words, humor can arise precisely because two incompatible scripts are brought together in one context.

2. Logical Mechanism (LM)

Logical Mechanism describes the unique logic used in a joke where this logic does not exist in the real world, but is instead unique to the world of humor. LM functions as a mechanism that connects script contradictions and makes them processable by the audience as something funny. In other words, LM is the way a joke produces cognitive effects that are confusing but still make sense within the framework of humor.

3. Situation (SI)

The situation in a joke can be likened to the “props” of the joke: objects, participants, tools, activities, and so on. According to Attardo (1994), every joke must have a specific situation, although some jokes rely more on it, while others almost completely ignore it. In general, SI can refer to the place, participants, and background that form the context for the humor.

4. Target (TA)

The target is an element that determines who or what is the subject of the humor, or in Attardo's (1994) terms, the “butt” of the joke. The target of the joke can be an individual, a group, a stereotype, an institution, or even the audience itself. Setting the target is considered important to determine whether the humor is used to satirize, criticize, or simply joke around without any particular intention.

5. Narrative Strategy (NS)

Narrative Strategy refers to how a joke is structured and presented in a particular narrative form. Attardo (1994) explains that every joke must be structured in a narrative form, whether as a simple narrative, dialogue, riddle, interlude in a conversation, and so on.

6. Language (LA)

Language contains all the information necessary for the verbalization of text. It is responsible for the precise formulation of the text and the placement of the functional elements that compose it (Attardo, 1994). These elements include language choice, sentence structure, diction, and other linguistic features used to create humor. In verbal humor, these elements are the most prominent because they can determine whether the humor uses literal translation, code mixing, or wordplay. Thus, language serves as the primary medium that directs how humor is conveyed and understood by the audience.

In GTVH, humor arises from a basic mechanism called “Script Opposite” in which humor arises from the false analogy of two conflicting scripts or patterns of meaning present in the same context. This false analogy is what creates humor. Thus, through the six sources of knowledge introduced by GTVH, we can explain how jokes are constructed and also how the similarities or differences between jokes can be analyzed systematically. With the hierarchical arrangement of these six sources of knowledge, GTVH not only provides an overview of how humor works, but also offers a comprehensive analytical framework that can be applied to understand various forms of humor, including verbal humor in digital content such as translation parodies, which are the focus of this research.

CHAPTER III

RESEARCH METHOD

This chapter explains the research methodology that the researcher used to analyze the data of this research. It includes the research paradigm, research approach, research instrument, data sources, method, data collection techniques, data analysis, and triangulation. It acknowledges that our perceptions and interpretations shape our understanding of reality, and seeks to understand the deeper structures and features that underlie observable phenomena.

A. Research Paradigm

Paradigm is a fundamental view of the subject matter, objectives, and basic nature of the material used to construct a framework for thinking in explaining, understanding, and interpreting reality (Rahardjo, 2024). Thus, a paradigm can guide the researcher to think systematically and methodically, thereby functioning as a conceptual and practical tool in solving research problems. This research uses a post-positivistic paradigm to provide a contextual and interpretive understanding of how humor is produced and perceived linguistically in literal translation parody videos of songs.

Rather than testing statistical hypotheses, this research emphasized systematic text analysis based on empirical data. The main data consists of the original Indonesian song lyrics and their literal translations into English as presented in Niky Putra's content. The researcher conducted it to identify the linguistic features that trigger humor, such as literal translation, code-mixing, and affixation. These features of humor were analyzed using the six sources of knowledge of the General Theory of Verbal Humor (GTVH)

(Attardo and Raskin, 1991), allowing the researcher to explore how humor is produced in a digital environment.

The selection of the post-positivistic paradigm is based on its ability to balance analytical precision with interpretive depth. As stated by Dulal (2025), this paradigm recognizes that perception and interpretation can shape the understanding of reality, and seeks to understand the underlying structure and features of observable phenomena. It allows the researcher to systematically classify and analyze linguistic data while remaining open to interpretations influenced by audience reception and platform-specific norms. Through this paradigm, this research aims not only to describe patterns of verbal humor formation but also to explain how such humor functions and acquires meaning within TikTok's digital culture.

B. Research Approach

This research uses a descriptive qualitative (quasi-qualitative) approach, which is a paradigm that lies between positivism and interpretivism (Rahardjo, 2024). It combines exploratory elements from a qualitative approach, but with a relatively stricter structure and system, similar to a quantitative approach. This allows the researcher to explore in depth the features of verbal humor formation in Niky Putra's song translations, such as the use of literal translation, code-mixing, and affixes, and to classify them based on six sources of knowledge in General Theory of Verbal Humor theory (GTVH) (Attardo and Raskin, 1991).

The researcher followed the steps outlined by Rahardjo (2024), beginning with the identification of research problems related to the phenomenon of verbal humor in Niky Putra's TikTok content. This process began with preliminary observations of translated comedy content on social media, followed by background research and a literature review covering humor theory, humor formation features such as literal translation, code-mixing, affixes, and six sources of knowledge in General Theory of Verbal Humor. Based on this review, two research questions were established and become the objectives of this research. Next, the researcher determined the data source in the form of Niky Putra's video content and compiled a data collection plan, including documentation procedures and verbal humor classification. As well as coding based on six sources of knowledge in General Theory of Verbal Humor (Attardo and Raskin, 1991). The analysis technique used a quasi-qualitative analysis, which allows the researcher to identify humor patterns based on General Theory of Verbal Humor.

C. Research Instrument

In this research, the researcher acted as the main instrument responsible for classifying the features of verbal humor formation and categorizing them based on six sources of knowledge in the GTVH theory (Attardo and Raskin, 1991). The entire data collection process was carried out manually for the initial stage of data processing so that the researcher could observe every detail of the language that appears in the parody content. The research instrument is a documentation sheet compiled in Google Docs

as a medium for recording all forms of verbal humor that appear, including the separation between the original lyrics and the translated lyrics sung by Niky Putra. The sheet also contains the initial identification results of humor formation features such as literal translation, code-mixing, and affixes, as well as an analysis scheme based on the six sources of knowledge in GTVH theory.

In addition, several supporting applications were used for data storage and management. Google Docs was used to store written data, Google Drive to store downloaded Niky Putra videos, and Google Translate was used as a tool to assist researchers in translation. This combination of manual and digital instruments helped and ensured that the documentation and analysis processes are systematic, organized, and academically accountable.

D. Data & Data Sources

This research used two types of data, each of which is tailored to the two research questions that have been formulated. The first type of data focuses on identifying the features of verbal humor formation, namely the use of literal translation, code-mixing, and affixes that appear in Niky Putra's parody content. This data was used to answer the first research question regarding the elements that form humor in the content. The second type of data related to the analysis of verbal humor based on six knowledge resources in GTVH theory (Attardo and Raskin, 1991), namely Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). This data was used to answer the second research

question, which highlights how GTVH elements work in forming humor in the content.

Both types of data were taken from the same source, namely Indonesian-English song translation parody videos uploaded by Niky Putra through his TikTok account (@nikyrputra). The criteria for selecting data in this research were based on Niky Putra's TikTok video content, which explicitly featured literal translations of Indonesian songs into English. In addition, the selected videos must contain features of verbal humor that arise through humor-forming features such as literal translation, code-mixing, and the use of affixes. Content that is not a parody of translated song or that does not highlight language play as the main source of humor is not included as research data. With the application of these criteria, the data used is expected to accurately represent the object of the research and support the achievement of the research objectives optimally.

In this research, there is no research subject because the researcher does not involve participants as objects of treatment or experimentation. The focus of the research entirely directs a text analysis. The object of the research is verbal humor that appeared in the content of literal translation of Indonesian-English song parodies produced by Niky Putra (@nikyrputra), specifically humor formed through the features of literal translation, code-mixing, and affixation. In addition, this research also involved seven informants to support data interpretation. Seven informants were selected based on the following criteria: The active users of the social media platform

TikTok, who have watched parody song translations created by Niky Putra on the @nikyrputra account. These individuals show an interest in humorous or digital entertainment content, particularly language based comedy and have engaged with such content through likes, comments, reposts, or conscious viewing. Furthermore, informants are able to reflectively express opinions regarding which parts of the content are considered funny and explain the reasons behind the humor, even without an academic background in linguistics. Informants are not required to have experience as language experts, researchers, or humor practitioners, as the research aims to represent the perspective of the general audience.

As a result, the seven selected informants were conducted based on the criteria above. They showed an interest in humorous content and were able to express reflective opinions about which parts of the content that produce humor. The interview process was carried out in two ways, through online and offline. Online interviews were conducted through zoom and whatsapp messages, while offline interviews were conducted through direct face-to-face meetings with the informants. The results of interviews from all informants were then used as supporting data in this research to minimize the author's personal bias.

E. Method

This research used the textual study method. Textual study is essentially an analytical method that examines texts in depth, in terms of content, meaning, structure, and discourse (Rahardjo, 2018). In this approach,

the main focus of the research is on the text as the object of research, rather than on direct interaction with the research subjects. Therefore, textual study differs from field study, which requires the direct involvement of researchers in a particular social environment. The method was chosen because the data in this research consists of linguistic texts found in the original lyrics and translated lyrics in Indonesian-English song parodies created by Niky Putra on TikTok. The researcher analyzed how the literal translation text could produce a humorous effect.

Through this method, the researcher examined the linguistic features of verbal humor that appeared, such as literal translation, code-mixing, and the use of affixes that did not conform to the rules of language. All data were analyzed using six sources of knowledge in the GTVH theory (Attardo and Raskin, 1991) to understand how humor is created and why the translation can be considered funny by the audience. Thus, textual study allows this research to explain the linguistic features of humor more clearly and purposefully in the digital content, especially TikTok.

F. Data Collection Techniques

Data collection for this research was carried out through several systematic stages in accordance with qualitative research procedures. First, the researcher conducted online documentation on Niky Putra's TikTok account to search for videos relevant to the research topic, namely parodies of Indonesian-English song translations that use literal translations to create humor. Second, the researcher downloaded the selected videos and saved

them on Google Drive to ensure that the researcher can analyze the data repeatedly without worrying that the content will be deleted by the owner. Then, the researcher documented and recorded all forms of verbal humor that appear in the videos, ranging from the use of literal translation, code-mixing, and affixes that do not follow the rules. In the final process, the researcher transcribed the original lyrics and the translated lyrics in full to ensure that each part of the lyrics can be used as primary material in the identification process. This process was designed so that the data obtained was complete, accurate, and traceable during the analysis process.

G. Data Analysis

This research identified verbal humor through several indicators that appeared in the content. The first indicator was the use of literal translations without considering the context of the original meaning of the song, resulting in a mismatch of meaning that creates a humorous effect. In addition, verbal humor can also be seen in the use of a mixture of Indonesian and English codes in a single phrase or clause which structurally does not comply with linguistic rules but is still understandable to the listener. Another indicator was the use of Indonesian affixes on English verbs, which produces unusual linguistic forms but remains transparent in meaning. These forms are not understood as translation errors, but rather as deliberate deviations to create humor through the clash of two language systems. These indicators were used as a basis for analyzing verbal humor in the content.

By referring to the indicators, the data analysis was conducted through several steps based on the linguistic features and GTVH theory (Attardo and Raskin, 1991), with the first step classified the original lyrics and literal translations to identify changes in meaning, lexical changes, and linguistic deviations that trigger humor. In the second stage, the researcher marked the parts of the lyrics that contain funny features using literal translation, code-mixing, and affixes that are unusual or do not conform to the rules of usage. Next, the researcher analyzed and identified the data into six sources of knowledge in GTVH theory that create a humorous effect on the content. Finally, the researcher interpreted how humor works so that it can be accepted and interpreted as humor in the digital platforms.

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>

Table 3. 1 Translated and Original Lyrics

Translated Lyric:		
KR	SO	
	LM	
	SI	
	TA	
	NS	
	LA	

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 3. 2 Analysis by using GTVH Theory

Based on these stages of analysis, it can be concluded that data analysis in this research was conducted systematically and gradually to reveal the linguistic features of verbal humor formation in Niky Putra's TikTok content. By combining linguistic analysis and the GTVH theoretical framework, this research not only identifies forms of linguistic deviation that trigger humor, but also explains how these elements interact with each other to create humorous effect. The final interpretation process allows the researcher to understand humor not merely as a play on words, but as a discursive practice that is interpreted and accepted by audiences in the digital culture.

H. Triangulation

In this research, the researcher applied theoretical triangulation as proposed by Rahardjo (2024). Triangulation is conducted to examine a phenomenon from various theoretical perspectives and to test the findings using various sources of information and analytical techniques, thereby deepening the understanding of the phenomenon under study and minimizing researcher bias. In the context of this research, theoretical triangulation was carried out by combining the study of verbal humor, the concept of linguistic features that form humor (literal translation, code-mixing, and affixation), and the General Theory of Verbal Humor (GTVH) developed by Attardo and Raskin (1991). These three theoretical frameworks were used complementary to analyze how humor is constructed linguistically, pragmatically, and how

humor is produced through the False analogy of meaning in the parody content of Niky Putra's Indonesian-English translated song on the TikTok platform.

In addition to theoretical triangulation, this research also applied expert triangulation to ensure the credibility and reliability of the analysis results. According to Rahardjo (2020), expert triangulation is an effort to validate data by involving the opinions or evaluations of experts in relevant fields, so that the resulting interpretations are in line with applicable scientific principles. In this research, expert triangulation was carried out through guidance and evaluation from Prof. Dr. Mudjia Rahardjo, M.Si., who is competent in the fields of linguistics and also the researcher's thesis advisor. He played a role in ensuring the researcher's application of theory, the clarity of data classification, thematic interpretation, and the consistency of analysis based on six sources of knowledge in General Theory of Verbal Humor (Attardo and Raskin, 1991) are in accordance with applicable linguistic principles. By combining theoretical and expert triangulation, this research is expected to produce a more objective, systematic, and academically accountable analysis in explaining the verbal humor in digital content.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents data analysis compiled based on two research questions. It consists of two main parts, there are findings and discussion.

A. Findings

This section presents research findings based on analysis of literal translations of Indonesian song lyrics into English in Niky Putra's TikTok content, which was uploaded from May to December 2025. This analysis focuses on two main aspects: how linguistic features such as literal translation, code-mixing, and affixation are intentionally used to create verbal humor, and how this humor is classified based on the six Knowledge Resources in the General Theory of Verbal Humor (GTVH) developed by Attardo and Raskin (1991).

1. Linguistic Features of Humor

To identify the linguistic features used to create verbal humor in Niky Putra's content, this research established several indicators to serve as a reference in the data analysis process. The first indicator is the use of literal translation, which occurs when a word or phrase in the Indonesian lyrics is translated word-for-word with a focus on preserving the integrity of the source language, even though this often sacrifices naturalness and idiomatic expressions in the target language (Newmark, 1988). Additionally, verbal humor can be observed in the use of a mixture of Indonesian and English language codes within a single phrase or clause, where elements from one language are

inserted into the syntactic structure of the other language in a way that does not conform to linguistic rules. Thus, this form of language mixing falls under the category of intra-sentential code-mixing (Hoffman, 1991). Another indicator is affixation, which occurs when an affix from one language's morphological system is attached to a lexeme from another language within a single word, resulting in a hybrid word form that does not fully belong to either language system but whose meaning remains understandable to the audience, which is categorized as intra-lexical code-mixing (Hoffman, 1991).

Datum 1

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Mother-mother father-father who ever have a daughter? Tell me</i>	<i>Ibu-ibu, bapak-bapak, siapa yang punya anak? Bilang aku</i>
<i>East to west, south ke north Not enough I am finding one</i>	<i>Timur ke barat, selatan ke utara Tak juga aku berjumpa</i>

Table 4. 1 Datum 1 Translated and Original Lyrics

Context of Data:

Datum 1 was obtained from the content titled “*POV: Wali konser di Inggris*”, uploaded on May 9, 2025. The song sung in these lyrics is titled “*Mencari Jodoh*”, which tells the story of someone who can not find a partner. In the translation, these lyrics which originally had a strong emotional tone suddenly seem funny due to the use of an inappropriate translation that creates a humorous effect.

Analysis of Data:

Verbal humor in datum 1 is produced through three linguistic features. First, literal translation is the most dominant feature, as in the translation of “*Ibu-ibu, bapak-bapak*” into “*Mother-mother, father-father*”, which directly translates the plural form in the source language without considering more natural equivalents in the target language, such as “*mothers and fathers*” or “*ladies and gentlemen*”. Similarly, the translation of “*Tak juga aku berjumpa*” into “*Not enough I am finding one*” produces an invalid grammatical construction that deviates significantly from the original meaning. In line with Newmark (1988), literal translation is an approach in which the source language’s grammatical constructions are converted to the closest equivalents in the target language while the lexical words are translated separately out of context. Second, code-mixing is explicitly evident in the phrase “*south ke north*”, where the translation word “*ke*” is intentionally left untranslated, resulting in a cross-linguistic construction that does not conform to the grammatical rules of either language. This phenomenon falls under the category of intra-sentential code-mixing as defined by Hoffman (1991), since the mixing of the two languages occurs within the same sentence structure. Third, the addition of an affix in the translation “*I am finding one*”, where the English progressive suffix “*-ing*” is applied to the verb “*find*” and placed within a sentence structure following

the source language's patterns, results in an aspectual construction that is pragmatically unnatural in the target language.

Datum 2

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>I don't wanna to speak before you tell me everything</i>	<i>Aku tak mau bicara sebelum kau cerita semua</i>

Table 4. 2 Datum 2 Translated and Original Lyrics

Context of Data:

Datum 2 was also obtained from the content titled “POV: Wali konser di Inggris”, uploaded on May 9, 2025. The song sung in these lyrics is titled “Yank”, which tells the story of someone who wants to verify their partner's honesty in their romantic relationship. In the translation, the emotional meaning is still conveyed, but it results in a grammatically incorrect construction in English, creating a comical effect for a bilingual audience familiar with the rules of both languages.

Analysis of Data:

Verbal humor in datum 2 is produced through two linguistic features. First, literal translation is evident in the translation of “*tak mau bicara*” into “*don't wanna to speak*” and “*sebelum kau cerita semua*” into “*before you tell me everything*”. The translation “*don't wanna to speak*” results from the incorrect combination of two informal English forms “*wanna*” already functions as a substitute for “*want to*”, so adding “*to*” after it produces an ungrammatical form.

As Newmark (1988) noted, literal translations often result in expressions that sound stiff and unidiomatic. Second, the addition of an affix in the the construction “*wanna to speak*”, where the suffix and particle of two target language verb forms are combined simultaneously “*wanna*” as a contraction of “*want to*” and “*to speak*” as the full infinitive resulting in a hybrid form that violates target grammar rules by existing two infinitive within a single construction.

Datum 3

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Aduh brother this is not what I meant If you are cocok you can welcome to my home</i>	<i>Aduh abang bukan maksudku begitu Kalo memang cocok bisa datang ka rumah</i>

Table 4. 3 Datum 3 Translated and Original Lyrics

Context of Data:

Datum 3 was obtained from the content titled “*POV: Dewi Persik konser di Inggris*”, uploaded on May 11, 2025. The song sung in these lyrics is titled “*Stecu or Setelan Cuek*” by Faris Adam, which tells the story of a man who falls in love with a woman at first sight. In the translation, some words are retained in Indonesian while others are translated, resulting in a linguistically awkward yet still understandable mix for a bilingual audience.

Analysis of Data:

Verbal humor in datum 3 is produced through two linguistic features. First, code-mixing, in which the words “*Aduh*” and “*cocok*” are retained within lyrics that have been translated into the target language. As defined by Hoffman (1991), this falls under the category of intra-sentential code-mixing because the blending of two languages occurs within the same sentence structure. The word “*Aduh*” and “*cocok*” is an interjection in the source language that is intentionally left untranslated, even though in the target language words like “*Oh*” or “*Ouch*” could be used. Similarly, the word “*cocok*” could be translated as “*match*”. Second, the literal translation of “*bisa datang ke rumah*” into “*you can welcome to my home*”, without considering more natural translations like “*you can come to my house*” or “*you are welcome at my house*”. This is because the word “*come*” is primarily used to indicate movement or arrival at a place, whereas “*welcome*” is used to greet someone warmly. Similarly, the word “*home*” refers to the emotional and personal space where a person lives, whereas “*house*” refers to the physical structure or building as a place of residence. As Newmark (1988) noted, literal translations often result in expressions that sound stiff and unidiomatic. The combination of code-mixing and literal translation in these lyrics creates a humorous effect arising from the inconsistency in the language used. Nevertheless, this blend remains easy to understand and enjoy.

Datum 4

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Because I was terlena with the term of dangdut coffee</i>	<i>Karena terlena oleh pesona alunan kopi dangdut</i>

Table 4. 4 Datum 4 Translated and Original Lyrics

Context of Data:

Datum 4 was obtained from the content titled “POV: Dangdutan di Inggris”, uploaded on May 13, 2025. The song sung in these lyrics is titled “Kopi Dangdut” by Fahmi Shahab, which tells the story of a rekindled nostalgia for youthful love. This song, which sounds sad, suddenly seems funny due to the use of an inappropriate translation. In the translation, most of the sentence structure is translated into English, but the word “*terlena*” is left in Indonesian, while the phrase “*pesona alunan*” is translated as “*the term of*”, which deviates significantly from its original meaning.

Analysis of Data:

Verbal humor in datum 4 is produced through two linguistic features. First, code-mixing, in which the words “*terlena*” is retained among the lyrics that have been translated into the target language into the past tense structure “*I was*”, without considering the appropriate translations such as “*I was enchanted*”. The mixing of two languages within the same sentence structure is included in the category of intra-sentential code-mixing as defined by Hoffman (1991). Second, the literal translation of “*pesona alunan kopi dangdut*” into “*the term of*

dangdut coffee". The translation of this phrase is very far from the original meaning as defined by Newmark (1988) because "*pesona alunan*" has the meaning "*the charm of the enchanting dangdut music rhythm*" but is translated with the phrase "*the term of*" means "*istilah dari*", thus producing a completely different and absurd meaning. The combination of code-mixing and literal translation produces a form of language that is not entirely natural, but still understandable, while creating a humorous effect through the choice of words used.

Datum 5

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>I'm yang old bukanlah I'm yang now Dulu dikick, now I'm diloving Old old old menderita Now I'm happy</i>	<i>Aku yang dulu bukanlah yang sekarang Dulu ditendang sekarang ku disayang Dulu dulu dulu ku menderita Sekarang aku bahagia</i>

Table 4. 5 Datum 5 Translated and Original Lyrics

Context of Data:

Datum 5 was obtained from the content titled "*POV: Ngamen di Inggris*", uploaded on May 1, 2025. The song sung in these lyrics is titled "*Aku Yang Dulu Bukanlah Yang Sekarang*" by Tegar Septian, which tells the story of a street musician struggles. The song, which initially sounds sad, suddenly becomes humorous due to the inappropriate choice of words and translation.

Analysis of Data:

Verbal humor in datum 5 is produced through three linguistic features. First, literal translation, which can be directly seen from the way it is translated, maintains the sentence structure of the source language into the target language without adequate grammatical adjustments. As Newmark (1988) noted, literal translations often result in expressions that sound stiff and unidiomatic. For example, in the lyrics “*Aku yang dulu bukanlah yang sekarang*” into “*I’m yang old bukanlah I’m yang now*”. In these lyrics, the word “*yang*” is retained according to the original lyrics, even though in target language it can be changed to a relative form like “*who*” or “*that*”. This results in an ungrammatical sentence structure, but it is still understandable because the meaning is still conveyed. Likewise, the translation of the words “*Dulu dulu dulu*” into “*Old old old*” is deliberately translated literally without considering more natural words. Second, the code-mixing that appears in each verse of the lyrics, such as the words “*yang*”, “*bukanlah*”, “*dulu*”, and “*menderita*” are left in the source language even though the other words have been translated. The mixing of two languages within the same sentence structure is included in the category of intra-sentential code-mixing as defined by Hoffman (1991). Third, the affixation found in the words “*dikick*” and “*diloving*”, where the passive prefix of the source language “*di-*” is combined with the target language’s verb “*kick*” and “*loving*” without any morphological adjustment and the choice of a more

natural translation such as “*I used to be kicked, now I am loved*”. This shows a mismatch in morphology in both languages, which ultimately strengthens the humorous effect because it produces an unusual language form.

Datum 6

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>We are from twenty seven of May (Months of May) Let's go dong bantai us If you are having nyali Our tongkrongan, bukan tongkrongan loser</i>	<i>Kami dari dua tujuh bulan Mei (bulan Mei) Ayo dong bantai kami Kalau elo punya nyali Tongkrongan kami bukan tongkrongan pecundang</i>

Table 4. 6 Datum 6 Translated and Original Lyrics

Context of Data:

Datum 6 was obtained from the content titled “*POV: Tanggal 27 Mei di Inggris*”, uploaded on May 27, 2025. The song sung in these lyrics is titled “*Tongkrongan Kami Sopan*” by Brother PBSU 275, which depicts a group of young people who are members of a community or hangout. The lyrics in this song are not calls to violence but rather an expression of their spirit and determination to face life's challenges together with their community.

Analysis of Data:

Verbal humor in datum 6 is produced through three linguistic features. First, the literal translation of “bulan mei” into “months of may”, an inappropriate literal translation because the word “*bulan*” which has a singular meaning is translated into the plural form “*months*”. The

translation of “*Kalau elo punya nyali*” into “*If you are having nyali*” also produces an unnatural translation because “*having*” is not used to express the possession of a trait, the lyrics should be translated into “*If you have the gust*” to sound better and more natural. In addition, the translation of “*tongkrongan pecundang*” into “*tongkrongan loser*” although the other words are retained in the source language. As Newmark (1988) noted, literal translations often result in expressions that sound stiff and unidiomatic. Second, code-mixing in these lyrics is quite dominant where a number of source language words are retained in the translated lyrics, such as “*dong*”, “*bantai*”, “*nyali*”, “*tongkrongan*”, and “*bukan*”. The mixing of two languages within the same sentence structure is included in the category of intra-sentential code-mixing as defined by Hoffman (1991). Third, the affixation in the lyrics of “*If you are having nyali*” where the progressive suffix “*-ing*” is applied to the word “*have*” is grammatically incorrect because the stative verb function does not use a progressive form in the natural target language. Thus, the combination of these three linguistic features results in unnatural translations, creating a humorous effect.

Datum 7

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Forget</i> <i>I'm forget forget forget lagi key</i> <i>nya</i> <i>Remember</i>	<i>Lupa</i> <i>Lupa Lupa Lupa</i> <i>Lupa lagi syairnya</i> <i>Ingat</i>

<i>I'm remember remember only</i> <i>Remember liriknya</i>	<i>Ingat Ingat Ingat</i> <i>Cuma ingat kuncinya</i>
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Table 4. 7 Datum 7 Translated and Original Lyrics

Context of Data:

Datum 7 was obtained from the content titled “*POV: Kuburan Band konser di Inggris*”, uploaded on May 28, 2025. The song sung in these lyrics is titled “*Lupa Lupa Tapi Ingat*”, which illustrates that forgetting is a human trait. The message is delivered in a humorous and unique style by the singer.

Analysis of Data:

Verbal humor in datum 7 is produced through two linguistic features. First, literal translation, a word-for-word translation of the entire lyrics without considering proper grammatical rules. The translation of the words “*Lupa*” into “*Forget*” and “*Ingat*” into “*Remember*”, is lexically correct. However, in the context of the sentence, these words are used without correct grammatical adjustments, such as “*I am forget*” and “*I am remember*”, which should use the appropriate structures, like “*I forget*” and “*I remember*”. Meanwhile, the word “*syair*” is translated into “*key nya*” which should be translated naturally using the word “*lyrics*”. Furthermore, word repetition is also one of the humorous elements in the translation of “*lupa lupa lupa*” and “*ingat ingat ingat*” into “*forget forget forget*” and “*remember remember only remember*”. This repetition follows the pattern of the original lyrics and serves to maintain the rhythm and

strengthen the comedic effect as stated by Newmark (1988), literal translation prioritizes form over meaning so that it often produces expressions that are rigid and deviate in meaning from the original text. Second, code-mixing that retains two source language words, “*lagi*” and “*-nya*” is a suffix in the source language which is combined with the target language word, “*key*” so that it produces a word form from two languages which is not valid but can still be understood by bilingual audiences. This mixing language is considered intra-sentential code-mixing because it occurs within a single sentence (Hoffman, 1991).

Datum 8

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Maybekah maybekah</i> <i>Maybekah you are coming today?</i> <i>If not like you</i> <i>Just become flower matahari</i>	<i>Mungkinkah, Mungkinkah</i> <i>Mungkinkah kau mampir hari ini?</i> <i>Bila tidak mirip kau</i> <i>Jadilah bunga matahari</i>

Table 4. 8 Datum 8 Translated and Original Lyrics

Context of Data:

Datum 8 was obtained from the content titled “*POV: Sal Priadi konser di Inggris*”, uploaded on June 7, 2025. The song sung in these lyrics is titled “*Gala Bunga Matahari*”, which tells the story of longing for someone who has passed away. The poetic and emotional song was completely lost, replaced by an unsuitable translation.

Analysis of Data:

Verbal humor in datum 8 is produced through three linguistic features. First, the literal translation in *“Mungkinkah”* into *“Maybe kah”*, *“Bila tidak mirip kau”* into *“If not like you”*, and *“Jadilah bunga matahari”*, into *“Just become flower matahari”*. The translation of *“Bila tidak mirip kau”* into *“If not like you”* is a literal translation as presented by (Newmark, 1988), that deviates from the original translation because it is translated word for word, making it sound flat and losing the original poetic nuance of the lyrics. Likewise, the translation of *“Jadilah bunga matahari”*, into *“Just become flower matahari”* applies a literal translation without considering more natural translations such as *“be a sunflower”*. Second, code-mixing in the translation of *“bunga matahari”* into *“flower matahari”*, which should be translated *“sunflower”*. The retention of the word *“matahari”* is the source of humor because audiences can immediately realize that Niky Putra only translated half of the compound word. This mixing language is considered intra-sentential code-mixing because it occurs within a single sentence (Hoffman, 1991). Third, the affixation is quite unique in the translation of *“Mungkinkah”* into *“Maybekah”* where the suffix *“-kah”* in the source language is combined with the word *“Maybe”* as the intra-lexical code-mixing (Hoffman, 1991), resulting in a punchline form that is not appropriate but still easy to understand.

Datum 9

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>On the way he carry you Carry you to meet me</i>	<i>Perjalanan membawamu Bertemu denganku</i>

Table 4. 9 Datum 9 Translated and Original Lyrics

Context of Data:

Datum 9 was obtained from the content titled “POV: Tulus konser di Inggris”, uploaded on June 9, 2025. The song sung in these lyrics is titled “*Hati Hati Di Jalan*”, which tells the story of the breakup of a couple who initially had much in common. This sad sounding song suddenly becomes humorous due to the translation, which does not meet the audience’s expectations.

Analysis of Data:

Verbal humor in datum 9 is produced only through one linguistic feature, literal translation. The translation of “*Perjalanan membawamu*” into “*On the way he carry you*” is a literal translation where the word “*Perjalanan*” should be “*The journey*” as the correct subject, translated literally into the phrase “*On the way*” which actually functions as an adverb, not a subject. In addition, the appearance of the word “*he*” as the subject “*he carry you*” has no clear reference in the original lyrics, thus indicating an inaccuracy in the translation. In the next lyric, “*bertemu denganku*” into “*carry you to meet me*” applies a literal strategy that results in an unnatural repetition of the word “*carry*” from the previous lyric. The translation would be more appropriate if changed to a more idiomatic form, such

as “*so you can meet me*”. This aligns with (Newmark, 1988), that literal translation prioritizes form over meaning, often resulting in stilted expressions that deviate significantly from the original text. Overall, these data show that literal translation without proper word choice can produce sentences that are still understandable in meaning even though they do not match translation expectations.

Datum 10

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Waktu I am a young boy</i> <i>Mereka laughing at me</i> <i>Mereka panggilku elephant</i> <i>I am angry I am angry</i>	<i>Waktu kecil dulu</i> <i>Mereka menertawakan</i> <i>Mereka panggilku gajah</i> <i>Ku marah ku marah</i>

Table 4. 10 Datum 10 Translated and Original Lyrics

Context of Data:

Datum 10 was also obtained from the same content titled “*POV: Tulus konser di Inggris*”, uploaded on June 9, 2025. The song sung in these lyrics is titled “*Gajah*”, which tells the story of a person’s experience who was called an elephant by his friends as a child, and now he has made peace with his dark past.

Analysis of Data:

Verbal humor in datum 10 is produced through three linguistic features. First, the literal translation of “*Waktu kecil dulu*” into “*Waktu I am a young boy*” where the word “*Waktu*” is retained in the source language, while “*Waktu I am a young boy*” resulted in an inappropriate translation. In addition, the original lyrics refer to the

past which should use the translation “*When I was child*”, but are translated literally using the present tense “*I am*”. In the lyrics “*Ku marah ku marah*” into “*I am angry I am angry*” which is lexically correct, but the repetition of the sentence “*I am angry*” seems unnatural which aims to maintain the style of the original lyrics while strengthening the emotional expression. This aligns with (Newmark, 1988), that literal translation prioritizes form over meaning, often resulting in stilted expressions that deviate significantly from the original text. Second, code-mixing in the translation of “*Mereka menertawakan*” into “*Mereka laughing at me*” and “*Mereka panggilkku gajah*” into “*Mereka panggilkku elephant*” where the words “*Mereka*” and “*Panggilkku*” are retained in the source language even though the object has been switched to the target language. Third, the affixation in the translation of “*menertawakan*” into “*laughing at me*” is the result of applying the target language’s progressive suffix “*-ing*” to the word “*laugh*” in a sentence structure that still follows the source language pattern. This translation should use the past tense, “*laughed at me*”, because the context of the lyrics refers to a past event.

Datum 11

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Human human strong is us</i>	<i>Manusia-manusia kuat, itu kita</i>

Table 4. 11 Datum 11 Translated and Original Lyrics

Context of Data:

Datum 11 was also obtained from the same content titled “POV: Tulus konser di Inggris”, uploaded on June 9, 2025. The song sung in these lyrics is titled “*Manusia Manusia Kuat*”, which tells the story of someone’s struggles in facing life’s challenges. The song also contains a motivational message, encouraging listeners to remain steadfast and not give up easily in difficult situations. However, in the version of the lyrics sung by Niky Putra, he translated them literally, creating a humorous effect.

Analysis of Data:

Verbal humor in datum 11 is produced through only one linguistic feature, literal translation. The translation of “*Manusia-manusia*” into “*Human-human*” which is a literal translation of the plural form of the source language into the target language using a word repetition system, a more natural translation should be “*Humans*” or “*Human beings*”. In the next translation, “*kuat itu kita*” into “*strong is us*” is a translation that does not follow the natural structure pattern of the target language, so the appropriate translation structure is “*we are strong*”. From Newmark (1988)’s perspective, literal translation prioritizes form over meaning. Then, with the repetition of words to maintain the rhythm of the original lyrics and grammatical patterns that do not match the target language, it plays a major role in the formation of humor.

Datum 12

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>I am receiving your email Tlah kubaca and I am understand Semua kata missing mu selalu making me tak berdaya</i>	<i>Ku terima suratmu Tlah kubaca dan aku mengerti Semua kata rindumu semakin membuatku tak berdaya</i>

Table 4. 12 Datum 12 Translated and Original Lyrics

Context of Data:

Datum 12 was obtained from the content titled “POV: Dewa 19 konser di Inggris”, uploaded on June 18, 2025. The song sung in these lyrics is titled “Kangen”, which describes the feeling of longing for a partner after reading a letter they received. The melancholic tone that listeners are meant to feel instantly elicits laughter due to the literal translation of the lyrics.

Analysis of Data:

Verbal humor in datum 12 is produced through three linguistic features. First, the literal translation of “*suratmu*” into “*email*”, which is a deviant literal translation because the word “*surat*” in this lyric refers to a handwritten letter with a romantic, personal, and emotional nuance, but is translated into “*email*” which is modern, formal, and impersonal so that the romantic nuance in the lyric is lost immediately. In the next lyric, “*aku mengerti*” into “*I am understand*” is also a literal translation that produces a grammatical construction because “*aku mengerti*” is a stative verb that cannot be combined in the progressive form in the target language. Therefore, the correct translation for “*aku mengerti*” is “*I understand*” without

the auxiliary “*am*”. In addition, the translation of “*rindumu*” into “*missing mu*” also applies a literal translation by translating the word “*rindu*” in the target language into “*missing*” and leaving the suffix “*-mu*” in the source language. Second, code-mixing is found in a number of source language words and phrases that are left untranslated into the target language, such as “*Tlah kubaca*”, “*Semua kata*”, “*selalu*”, and “*tak berdaya*”. If translated according to the target language it becomes “*I have read*”, “*all your words*”, and “*helpless*”. The retention of these words and phrases is part of a consistent strategy to produce humor in Niky Putra’s content. Therefore, the mixing of two languages within the same sentence structure is included in the category of intra-sentential code-mixing as defined by Hoffman (1991). Third, the affixation in the translation of “*missing mu*” where the second person possessive suffix of the source language “*-mu*” is maintained and attached directly to the target language word “*missing*” which should be combined into “*your*” thus creating a natural translation, like “*your missing*”. In addition, in the translation “*making me*” which applies the target language suffix “*-ing*” in the source language translation pattern, which should be translated into “*make me*” because it refers to the lyrics “*semua kata rindumu*” are translated naturally into the target language, the equivalent should be “*All your words of longing make me helpless*”. Hoffman (1991) identifies this type as the intra-lexical code-mixing

because of the combination of morphological elements from two different languages in the same lexeme. The humor that emerges in this data results not only from grammatical inconsistencies, but also from a significant shift in context, like the change in meaning of the word “*surat*” into “*email*”.

Datum 13

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Terus walking memforgetting you Tired hati perhatikan your behavior</i>	<i>Terus melangkah melupakanmu Lelah hati perhatikan sikapmu</i>

Table 4. 13 Datum 13 Translated and Original Lyrics

Context of Data:

Datum 13 was obtained from the content titled “*POV: Ariel Noah konser di Inggris*”, uploaded on June 21, 2025. The song sung in these lyrics is titled “*Menghapus Jejakmu*”, which tells the story of someone who is trying to forget memories and is heartbroken after being let down by their lover.

Analysis of Data:

Verbal humor in datum 13 is produced through three linguistic features. First, the literal translation of “*melangkah*” into “*walking*” and “*sikapmu*” into “*your behavior*”. “*Melangkah*” translated into “*walking*” is a literal translation that ignores the context of the lyrics, meaning “*keep going on with life*” instead of “*keep walking*”, thus distorting the meaning of the original lyrics. Likewise, the translation of “*sikapmu*” into “*your behavior*” is lexically acceptable but feels

very stiff and unpoetic in the context of romantic lyrics. If translated more precisely into the target language, it would be “*your attitude*” because its meaning refers to how someone acts or behaves personally and emotionally, while “*behavior*” is commonly used to describe behavioral patterns. Second, code-mixing occurs in a number of source language words that are left untranslated into the target language in each lyric. The first lyric, “*Terus walking*”, retains the word “*terus*” in the source language, and the second lyric, “*Tired hati perhatikan*” also retains the words “*hati*” and “*pikiran*”. The retention of the word is part of a consistent strategy to produce humor so that the translation maintains the rhythm of the original lyrics. Third, the affixation in the translation of “*melupakanmu*” into “*memforgetting you*”. In the source language, the prefix “*mem-*” is usually attached to the source language verb, such as “*membaca*” or “*memperhatikan*”. Likewise, in the target language, the suffix “*-ing*” is also usually attached to the target language verb to form the present participle such as “*forgetting*”. Therefore, the combination of prefixes and suffixes from the source and target languages in the translation “*melupakanmu*” into “*memforgetting*” is considered as a punchline that produces humor which is used the intra-lexical code-mixing as defined by (Hoffman, 1991) because it is not translated according to the audience’s expectations.

Datum 14

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Listen laraku</i> <i>Voice hati ini calling your name</i> <i>Because separuh of me</i> <i>It's you</i>	<i>Dengar laraku</i> <i>Suara hati ini memanggil namamu</i> <i>Karena separuh aku</i> <i>Dirimu</i>

Table 4. 14 Datum 14 Translated and Original Lyrics

Context of Data:

Datum 14 was also obtained from the same content titled “*POV: Ariel Noah konser di Inggris*”, uploaded on June 21, 2025. The song sung in these lyrics is titled “*Separuh Aku*”, which tells the story of someone who feels incomplete without their lover. This sad sounding song suddenly becomes humorous with the use of translated words that do not match audience expectations.

Analysis of Data:

Verbal humor in datum 14 is produced through two linguistic features. First, the literal translation of “*Suara hati ini memanggil namamu*” into “*Voice hati ini calling your name*”. From Newmark (1988)’s perspective, these lyrics are translated word for word, which is lexically acceptable but produces an inappropriate sentence structure in the target language. Therefore, if the lyrics are translated more accurately into the target language, it would be “*The voice of my heart is calling your name*”. Likewise, in the last lyric, “*Dirimu*” into “*It's you*” which is translated literally to simplify the meaning. Second, code-mixing is the main characteristic in the translation, such as “*laraku*”, “*hati ini*”, and “*separuh*”. The word “*laraku*” means “*my*

pain”, “*hati ini*” means the deepest feeling which can be translated as “*my heart*”, and “*separuh*” which refers to the soulmate “*half of me*”. By applying literal translation and code-mixing in the translation of the lyrics, the translation results in an inappropriate translation, thus creating a humorous effect.

Datum 15

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Go to there go to here bringing the address Yang I received fake address</i>	<i>Kesana kemari membawa alamat Yang kuterima alamat palsu</i>

Table 4. 15 Datum 15 Translated and Original Lyrics

Context of Data:

Datum 15 was obtained from the content titled “*POV: Ayu Ting-Ting konser di Inggris*”, uploaded on June 29, 2025. The song sung in these lyrics is titled “*Alamat Palsu*”, which tells the story of a person’s disappointment after being deceived by their lover. This song, which sounds sad, suddenly turns humorous due to the use of a translation that does not match the audience's expectations.

Analysis of Data:

Verbal humor in datum 15 is produced through two linguistic features. First, the literal translation of “*Kesana kemari*” into “*Go to there go to here*” which is translated literally following the pattern and structure of the source language without considering the natural and idiomatic translation in the target language in Newmark (1988)’s framework, such as “*here and there*”. Second, code-mixing in the

translation of the lyrics “*Yang I received fake address*”, where the conjunction of the source language is maintained. In the target language, the conjunction “*yang*” can be translated naturally into “*that*” or “*which*”. So the lyrics can be translated as “*that I received a fake address*”. In his translated version, Niky Putra tries to maintain the meaning of the original lyrics, but does not fully adapt to the idiomatic structure and rules of the target language, thus creating a humorous effect.

Datum 16

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Moving berkala house to house</i>	<i>Pindah berkala rumah ke rumah</i>

Table 4. 16 Datum 16 Translated and Original Lyrics

Context of Data:

Datum 16 was obtained from the content titled “*POV: Hindia & Feast konser di Inggris*”, uploaded on July 14, 2025. The song sung in these lyrics is titled “*Rumah ke Rumah*”, which tells the story of life’s journey.

Analysis of Data:

Verbal humor in datum 16 is produced through two linguistic features. First, the literal translation of “*rumah ke rumah*” into “*house to house*”, which is translated word for word. Lexically, this translation is still acceptable but does not feel natural, so adding the preposition “*from*” before it would produce a more natural meaning. Second, the code-mixing in the lyrics of “*berkala*” is maintained in the source

language among the lyrics that have been translated into the target language. The word “*berkala*” in the target language can be translated as “*periodically*” or “*regularly*”. If the lyrics “*Pindah berkala rumah ke rumah*” are translated naturally into the target language, the equivalent should be “*Moving periodically, from house to house*”. This mixing language is considered intra-sentential code-mixing because it occurs within a single sentence (Hoffman, 1991). Then, the use of literal translation and code-mixing in this translation seems to be done deliberately to follow the rhythm of the original song lyrics even though they do not completely match the translation in the target language, because the goal is to create a humorous effect.

Datum 17

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Semoga our live terus like this like this aja</i>	<i>Semoga hidup kita terus begini-gini saja</i>

Table 4. 17 Datum 17 Translated and Original Lyrics

Context of Data:

Datum 17 was also obtained from the same content titled “*POV: Hindia & Feast konser di Inggris*”, uploaded on July 14, 2025. The song sung in these lyrics is titled “*Cincin*”, which tells the story of the ups and downs of a romantic relationship.

Analysis of Data:

Verbal humor in datum 17 is produced through two linguistic features. First, the literal translation of “*hidup kita*” into “*our live*”, which is

translated literally and incorrectly in the target language. The word “*hidup*” should be combined with “*life*” because it has the meaning of “*life*” rather than “*live*” as a verb or adjective. Furthermore, the translation of “*begini-gini saja*” into “*like this like this saja*”, which is a literal translation of the source language reduplication form. If translated naturally in the target language, the translation “*just like this*” can be used. Second, the code-mixing in the lyrics “*semoga*”, “*terus*” and “*saja*” is intentionally left in the source language to create humorous effect. The word “*Semoga*”, which is a conjunction of hope in the source language should be translated into the target language using the commonly used word “*Hopefully*”. Likewise, the word “*terus*” can be translated into the target language using the word “*always*”. Meanwhile, the word “*saja*” is an adverb in the source language that has the meaning of merely or nothing else. From Hoffman (1991)’s perspective, this mixing language is considered intra-sentential code-mixing because it occurs within a single sentence. The use of literal translation and code-mixing results in the translation of the lyrics sound funny because it does not conform to the rules and expectations of the audience.

Datum 18

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Apalagi wrongku?</i> <i>Apalagi wrongku?</i> <i>I don't understand</i>	<i>Apalagi salahku?</i> <i>Apalagi salahmu?</i> <i>Ku tak mengerti</i>

Table 4. 18 Datum 18 Translated and Original Lyrics

Context of Data:

Datum 18 was obtained from the content titled “POV: Raisa konser di Inggris”, uploaded on July 27, 2025. The song sung in these lyrics is titled “*Serba Salah*”, which tells the story of the emotional dilemma in a relationship.

Analysis of Data:

Verbal humor in datum 18 is produced through three linguistic features. First, the literal translation of “*salahku*” into “*wrongku*”, which is a literal translation that is lexically still acceptable, but a more appropriate equivalent for the word “*kesalahan*” is “*fault*”, which refers to a responsibility or mistake. Second, the code-mixing in the lyrics “*Apalagi*” which is intentionally left in the source language to maintain the original lyrics style and serves to emphasize the emotion of confusion in the meaning of the lyrics. Third, the affixation in the use suffix “*-ku*” as a possessive in the source language combined with the word “*wrong*”. The combination of these three linguistic features produces humor that is easily recognized by audiences, such as in the punchline “*Apalagi wrongku?*”. On the other hand, the content also contains more natural translations, for example in the lyrics “*I don’t understand*”. This type of affixation identifies as the type of the intra-lexical code-mixing because of the combination of morphological elements from two different languages in the same lexeme (Hoffman, 1991).

Datum 19

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Now I am tersadar Cinta yang I'm waiting tak kunjung datang</i>	<i>Sekarang aku tersadar Cinta yang kutunggu tak kunjung datang</i>

Table 4. 19 Datum 19 Translated and Original Lyrics

Context of Data:

Datum 19 was obtained from the content titled “POV: Raisa konser di Inggris”, uploaded on July 27, 2025. The song sung in these lyrics is titled “*Apalah Arti Menunggu*”, which tells the story of someone who is tired of waiting for an uncertain love. In his translation, Niky Putra attempted to retain much of the source language and combine it with the target language to maintain the song's rhythm, and create humor.

Analysis of Data:

Verbal humor in datum 19 is produced through two linguistic features. First, the literal translation of each lyric is deliberately translated word for word. In The first lyric, “*Sekarang aku tersadar*” into “*Now I am tersadar*” is translated literally by the word “*aku*” into “*I am*”, which should simply be translated as “*I*” without the auxiliary verb “*am*” because there is no predicate that directly follows it. If the lyric is translated according to the rules of the target language, it is “*Now I realize*”. Likewise, the translation of “*kutunggu*” into “*I'm waiting*”, where the context refers to a long-standing wait, is translated using the present progressive tense, which actually refers to the wait that is

currently ongoing. A more appropriate equivalent in the lyric should be *“I’ve been waiting”* to indicate a wait that has been going from the past to the present. Then, the literal translation used in this datum produced the translation which sounds stiff and unidiomatic (Newmark, 1988). Second, code-mixing that maintains the words and phrases *“tersadar”*, *“Cinta yang”* and *“tak kunjung datang”* at the beginning and end of the second line are also entirely left in the source language even though the word *“kutunggu”* has been translated into the target language. The lyrics in the second line can be translated naturally as *“The love I’ve been waiting for never comes”*. With a literal translation and code-mixing that maintains the source language, it becomes a feature capable of producing a humorous effect that Niky Putra deliberately maintains in distributing his content.

Datum 20

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Benefitnya, world masih berputar Benefitnya, ku tak memilih give up</i>	<i>Untungnya, bumi masih berputar Untungnya, ku tak pilih menyerah</i>

Table 4. 20 Datum 20 Translated and Original Lyrics

Context of Data:

Datum 20 was obtained from the content titled *“POV: Bernadya konser di Inggris”*, uploaded on August 4, 2025. The song sung in these lyrics is titled *“Untungnya, Hidup Harus Tetap Berjalan”*, which tells about accepting disappointment and the process of moving on from a situation that does not meet expectations. The reflective and

emotional nuances immediately shift meaning in when Niky Putra translates it literally, creating a unique contrast and a humorous effect for listeners.

Analysis of Data:

Verbal humor in datum 20 is produced through three linguistic features. First, the literal translation of “*Untungnya*” into “*Benefitnya*” is translated literally, resulting in a significantly deviant meaning. The word “*Untungnya*” is an emotional expression of gratitude, while the translation “*Benefit*” has the meaning of a beneficial result or effect. Therefore, the word “*Untungnya*” can be translated into the target language using the word “*luckily*”. Second, code-mixing in the translation “*masih berputar*” and “*ku tak memilih*” is intentionally left in the source language to maintain the rhythm of the song even though the other words have been translated into the target language. Third, the affixation in the translation of “*Untungnya*” into “*Benefitnya*” where the suffix “*-nya*” from the source language is attached directly to the word “*Benefit*” in the target language, resulting in an unnatural translation and not in accordance with the rules of both languages. This combination of morphological elements from two different languages in the same lexeme identifies as the intra-lexical code-mixing (Hoffman, 1991). The combination of these three linguistic features in the translation of the lyrics

produces an inappropriate translation, but still understandable and acceptable to the audience for its humorous effects.

Datum 21

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Apa maybe caraku talking?</i> <i>Apa maybe caraku laughing?</i>	<i>Apa mungkin caraku bicara?</i> <i>Apa mungkin caraku tertawa?</i>

Table 4. 21 Datum 21 Translated and Original Lyrics

Context of Data:

Datum 21 was obtained from the same content titled “*POV: Bernadya konser di Inggris*”, uploaded on August 4, 2025. The song sung in these lyrics is titled “*Apa Mungkin*”, which tells the story of the feelings of loss and confusion after being left by a lover.

Analysis of Data:

Verbal humor in datum 21 is produced through two linguistic features. First, the literal translation of the entire lyrics, which are translated word for word. The lyrics “*Apa mungkin caraku bicara?*” into “*Apa maybe caraku talking?*” and “*Apa mungkin caraku tertawa?*” into “*Apa maybe caraku laughing?*” both produce unnatural and inappropriate translations in the target language. Second, the code-mixing of the translations of “*Apa*” and “*caraku*” is intentionally left in the source language to maintain the rhythm of the song so that audiences can more easily recognize the lyrics of the lyrics being sung. The literal translation in these lyrics is done inappropriately repeatedly because the lyrics are almost the same.

Datum 22

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Baru lewat one month Yesterday my birthday. tak ada whatsapp dari you</i>	<i>Baru lewat satu bulan Kemarin ulang tahunku, tak ada pesan darimu</i>

Table 4. 22 Datum 22 Translated and Original Lyrics

Context of Data:

Datum 22 was obtained from the same content titled “*POV: Bernadya konser di Inggris*”, uploaded on August 4, 2025. The song sung in these lyrics is titled “*Satu Bulan*”, which tells the story of feeling sad and having a hard time moving on a month after a breakup.

Analysis of Data:

Verbal humor in datum 22 is produced through two linguistic features. First, the literal translation of the phrase “*Baru lewat satu bulan*” into “*Baru lewat one month*” which is translated literally, although lexically acceptable, it becomes unnatural in the target language because it is directly combined with the source language. If the lyrics are translated naturally in the target language, the more idiomatic one is “*It’s only been a month*”. Likewise, the translation “*Kemarin ulang tahunku*” into “*Yesterday my birthday*” is translated literally without the auxiliary verb that precedes it, like “*Yesterday was my birthday*” to better suit the grammatical rules of the target language. In addition, the word “*pesan*” into “*WhatsApp*” shifts its meaning to a specific instant messaging application. Second, code-mixing in the words and phrases “*Baru lewat*”, “*tak ada*” and “*dari*” are left in the source

language as a characteristic of the song translated by Niky Putra in its content to produce a humorous effect. The lyrics in the second line, the natural and appropriate translation in the target language is “*Yesterday was my birthday, and there was no message from you*”. The mixing language in this datum is considered as intra-sentential code-mixing because it occurs within a single sentence (Hoffman, 1991).

Datum 23

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Bun, hidup walking like a bajingan</i> <i>Selittle kujelaskan about me and you</i> <i>Agar seisi world tahu</i> <i>Caraku angry, caraku smiling seperti detak heartbeat yang bertaut</i> <i>Nyawaku turn on karena with you</i>	<i>Bun, hidup berjalan seperti bajingan</i> <i>Sedikit kujelaskan tentangku dan kamu</i> <i>Agar seisi dunia tahu</i> <i>Caraku marah, caraku tersenyum Seperti detak jantung yang bertaut</i> <i>Nyawaku nyala karena denganmu</i>

Table 4. 23 Datum 23 Translated and Original Lyrics

Context of Data:

Datum 23 was obtained from the content titled “*POV: Nadin Amizah konser di Inggris*”, uploaded on August 12, 2025. The song sung in these lyrics is titled “*Bertaut*”, which tells the story of the emotional bond between mother and child as they face the hardships of life .

Analysis of Data:

Verbal humor in datum 23 is produced through two linguistic features. First, the literal translation of each line of the lyrics results in linguistic deviations because it is translated word-for-word as defined by Newmark (1988). The translation of “*berjalan*” into “*walking*”

in the lyrics “*hidup berjalan*” ignores the meaning that the context of the lyrics metaphorically describes that life passes or runs, not walking, so it is translated as “walking”. The translation of “*Sedikit*” into “*Selittle*” is a literal translation of the combination of the words “*Sedikit*” and “*Little*”, which should simply be translated as “a little”. The translation of “*detak jantung*” into “*detak heartbeat*” results in unnecessary meaning. Lately, in the translation of “*Nyawaku nyala*” into “*Nyawaku turn on*”, where the word “*turn on*” has a different meaning from “*nyala*”. Second, code-mixing in the lyrics “*hidup*”, “*bajingan*”, “*ku jelaskan*”, “*agar seisi*”, “*tahu*”, “*caraku*”, seperti *detak*”, “*yang bertaut*”, “*nyawaku*”, and “*karena*” which are maintained in the source language even though other lyrics that are quite commonly heard have been translated into the target language to produce a humorous effect.

Datum 24

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Slap I am di pipi</i> <i>Biar sadar and I am understand</i>	<i>Tampar aku di pipi</i> <i>Biar sadar dan ku mengerti</i>

Table 4. 24 Datum 24 Translated and Original Lyrics

Context of Data:

Datum 24 was obtained from the content titled “*POV: Uan Juicy Luicy konser di Inggris*”, uploaded on September 24, 2025. The song sung in these lyrics is titled “*Tampar*”, which tells the story of unrequited love.

Analysis of Data:

Verbal humor in datum 24 is produced through two linguistic features. First, the literal translation of *“Tampar aku di pipi”* into *“Slap I am di pipi”* which is translated literally where the lyrics *“Tampar aku”* is an imperative sentence asking someone to slap the speaker, but translated into *“Slap I am”* which combines the imperative verb with the construction *“I am”* which functions as a subject so that it produces a sentence that is grammatically inappropriate and *“I am”* which should be the object actually appears in the form of the subject. When translated into the target naturally it is *“Slap me on the cheek”*. Likewise, the translation of *“ku mengerti”* into *“I am understand”* which is translated literally using a stative verb in the progressive form, which should simply say *“I understand”* without the auxiliary *“am”*. Second, code-mixing in the lyrics *“di pipi”* and *“biar sadar”* which are maintained in the source language even though other lyrics that are quite commonly heard have been translated into the target language to produce a humorous effect.

Datum 25

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>You ajak me talking Seketika kembali I'm falling in love Sialan dia</i>	<i>Kau ajak bicara Seketika kembali ku jatuh cinta Sialan dia</i>

Table 4. 25 Datum 25 Translated and Original Lyrics

Context of Data:

Datum 25 was obtained from the same content titled “*POV: Uan Juicy Luicy konser di Inggris*”, uploaded on September 24, 2025. The song sung in these lyrics is titled “*Sialan*”, which tells the story of someone who is trying to get over an ex.

Analysis of Data:

Verbal humor in datum 25 is produced through two linguistic features. First, the literal translation of “*Kau ajak bicara*” into “*You ajak me talking*”, which is a literal word-for-word translation as “*Kau*” is translated as “*You*” and “*bicara*” is translated as “*talking*”, while the verb “*ajak*” is intentionally left in the source language. If the lyrics were translated naturally, it would be “*You asked me to talk*”. Second, code-mixing occurs in each line of the lyrics. In the first lyric, “*You ajak me talking*”, the word “*ajak*” is retained in the source language even though the other words have been translated into the target language. In the second line, “*Seketika kembali I’m falling in love*” the word “*Seketika kembali*” is also retained in the source language. Likewise, in the last line “*Sialan dia*” is left in the source language to maintain the rhythm of the song’s lyrics and produce a humorous effect. In these lyrics, the first two lines are translated literally word-for-word, while the last line is left in the source language because it is considered that there is no suitable equivalent for the song’s rhythm.

Datum 26

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Mana ada I am cuek Apalagi gak thinking about you</i>	<i>Mana ada aku cuek Apalagi nggak mikirin kamu</i>

Table 4. 26 Datum 26 Translated and Original Lyrics

Context of Data:

Datum 26 was obtained from the content titled “POV: Rizky Febian konser di Inggris”, uploaded on September 30, 2025. The song sung in these lyrics is titled “Cuek”, which tells the story of someone who is accused of being indifferent by his lover.

Analysis of Data:

Verbal humor in datum 26 is produced through two linguistic features. First, the literal translation of all translated lyrics, which are translated word-for-word according to the source language but sound unnatural in the target language. It prioritizes form over meaning, often resulting in stilted expressions that deviate significantly from the original text (Newmark, 1988). Second, code-mixing in the lyrics “*Mana ada*”, “*cuek*”, and “*Apalagi gak*” is intentionally left in the source language to maintain the rhythm of the original song lyrics and create humor through the inconsistency. If the lyrics were translated naturally and idiomatically in the target language, it would be like “*How could I possibly be indifferent? Especially when I’m not thinking about you*”. The word-for-word translation and the

preservation of the words in the source language are what creates humor in the song.

Datum 27

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>If ada nine nyawa Alamak inikah falling in love</i>	<i>Kalau ada sembilan nyawa Alamak inikah jatuh cinta</i>

Table 4. 27 Datum 27 Translated and Original Lyrics

Context of Data:

Datum 27 was obtained from the same content titled “POV: Rizky Febian konser di Inggris”, uploaded on September 30, 2025. The song sung in these lyrics is titled “*Alamak*”, which tells the story of someone who is falling in love.

Analysis of Data:

Verbal humor in datum 27 is produced through two linguistic features. First, the literal translation of all translated lyrics, which are translated word-for-word according to the source language but sound unnatural in the target language. Second, code-mixing in the lyrics “*ada*”, “*nyawa*”, and “*alamak inikah*” is intentionally left in the source language to maintain the rhythm of the original song lyrics and create humor through the inconsistency. If the lyrics were translated naturally and idiomatically in the target language, it would be like “*If there were nine lives//Oh my, is this what falling in love feels like*”. The word-for-word translation and the preservation of the words in the source language are what creates humor in the song.

Datum 28

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Wind membawa missingku pada you</i>	<i>Angin membawa rinduku padamu</i>

Table 4. 28 Datum 28 Translated and Original Lyrics

Context of Data:

Datum 28 was obtained from content titled “*POV: Rony Parulian konser di Inggris*” which was uploaded on December 5, 2025. The song sung in these lyrics is titled “*Angin Rindu*”, which tells the story about feelings of longing for someone.

Analysis of Data:

Verbal humor in datum 28 is produced through three linguistic features. First, the literal translation of “*rindu*” into “*missing*” is translated literally and is lexically acceptable, but produces an unnatural form in the target language. If translated naturally into the target language, the word “*rinduku*” can become “*my longing*” sounds natural and convey its meaning. Second, code-mixing of the words “*membawa*” and “*pada*” is deliberately maintained as a characteristic of the translated lyrics to produce a humorous effect. Third, the affixation of the word “*missingku*” which adds suffix “*-ku*” as a possessive in the source language combined with the word “*missing*” in the target language. Therefore, the natural translation of the lyrics “*Angin membawa rinduku padamu*” should be “*The wind brings my longing for you*”. This literal translation accompanied by

code-mixing and suffixes from the source language was deliberately done to maintain the rhythm of the song lyrics and create humor for the audience.

Datum 29

<i>Translated Lyrics:</i>	<i>Original Lyrics:</i>
<i>Whats up kabarmu?</i> <i>Kabar me a good saja</i>	<i>Apa kabarmu?</i> <i>Kabarku baik saja</i>

Table 4. 29 Datum 29 Translated and Original Lyrics

Context of Data:

Datum 29 was also obtained from the same content, titled “*POV: Rony Parulian konser di Inggris*” which was uploaded on December 5, 2025. The song sung in these lyrics is titled “*Tetap Bukan Kamu*” which tells the story of a breakup experienced by a couple.

Analysis of Data:

Verbal humor in datum 29 is produced through two linguistic features. First, the literal translation of the lyrics “*Apa kabarmu?*” into “*What’s up kabarmu?*” which is translated literally even though the word “*What’s up*” also asks about someone’s condition news, then paired with the word “*kabarmu*” which results in a repetitive translation. Second, code-mixing in the words “*kabarmu*”, “*kabar me*” and “*saja*” which are deliberately retained in the source language to bring out humor. This lyric translation is very familiar to audiences but was translated literally word-for-word by Niky Putra to produce humor and still follow the rhythm of the original song lyrics.

2. General Theory of Verbal Humor (GTVH)

To classify types of verbal humor based on the six Knowledge Resources in the General Theory of Verbal Humor (GTVH) by Attardo and Raskin (1991), this research established indicators corresponding to the components of the Knowledge Resources as a reference for the classification process. Script Opposition (SO), which is a central element for discussing two conflicting scripts found within a joke or representing the joke itself, such as: normal vs abnormal, real vs unreal, actual vs non-actual, possible vs impossible, or good vs bad. Logical Mechanism (LM) is used in a joke to produce a cognitive effect that is confusing yet still makes sense and can be processed by the audience as something funny. The situation in a joke can be likened to the “*props*” of the joke, which may refer to the setting, participants, and background that form the context for the humor.

The target (TA) is the element that determines who or what is the object of humor, it can be an individual, a group, a stereotype, an institution, or even the audience itself, to determine whether the humor is used to satirize, criticize, or simply joke around without any specific intent. Narrative Strategy (NS) refers to how a joke is structured and presented in a specific narrative form, whether as a simple narrative, dialogue, riddle, interjection in a conversation, and so on. Language (LA) encompasses all the information necessary for

the verbalization of the text and is responsible for the precise formulation of the text as well as the placement of the functional elements that compose it. These elements include word choice, sentence structure, diction, and other linguistic features used to create humor. Overall, these six GTVH indicators are applied hierarchically from SO to LA for each data, while also demonstrating that Niky Putra's verbal humor can be explained through the GTVH framework.

Datum 1

Translated Lyrics:		<i>Mother-mother father-father who ever have a daughter? Tell me East to west, south ke north Not enough I am finding one</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>"Mother-mother father-father", "south ke north", "Not enough I am finding one"</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 30 Datum 1 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 1 arises from the discrepancy between the expected target language form and the

resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, “*Mother-mother father-father who ever have a daughter? Tell me*”, which sounds funny rather than expressing emotion in a song. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song particularly in “*not enough I am finding one*”, which is grammatically invalid and deviates far from the meaning of “*I haven’t found one yet*”. Regarding the situation (SI), the content is presented in a literal translation format on TikTok and already recognized by Indonesian audiences as a comedy genre. Thus, pragmatically, the audience is already prepared to accept the absurdity of the translation before the lyrics are fully heard. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. This humor is constructed through a parody strategy (NS) in which Niky Putra retains the melody and structure of the original song but replaces its lexical content, transforming the romantic song into a humorous one. Language (LA) serves as the most dominant knowledge resource, featuring three main punch lines:

“*Mother-mother father-father*”, which is a reduplicative literal translation that has lost its cultural function. “*south ke north*”, which is an explicit code-mixing construction, and “*Not enough I am finding one*” which is the strongest punchline because it contains the most glaring grammatical invalidity while deviating the furthest from its original meaning.

Datum 2

Translated Lyrics:		<i>I don't wanna to speak before you tell me everything</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“I don't wanna to speak”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 31 Datum 2 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 2 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and

idiomatic target language and the nonstandard language form resulting from the use of literal translation and cross-language affixation. This contrast is evident in the structure of the lyrics translation, *“I don’t wanna to speak before you tell me everything”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchline *“I don’t wanna to speak”* which uses literal translation to create humor.

Datum 3

Translated Lyrics:		<i>Aduh brother this is not what I meant If you are cocok you can welcome to my home</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content

	TA	The practice of literal translation
	NS	Parody
	LA	<i>“Aduh brother” and “If you are cocok you can welcome to my home”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 32 Datum 3 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 3 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, *“Aduh brother this is not what I meant//If you are cocok you can welcome to my home”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being

carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*Aduh brother*” and “*If you are cocok you can welcome to my home*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 4

Translated Lyrics:		<i>Because I was terlena with the term of dangdut coffee</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“I was terlena”</i> and <i>“the term of dangdut coffee”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 33 Datum 4 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 4 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is

realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, “*Because I was terlena with the term of dangdut coffee*”. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*I was terlena*” and “*the term of dangdut coffee*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 5

Translated Lyrics:	<i>I'm yang old bukanlah I'm yang now Dulu dikick, now I'm diloving Old, old, old menderita Now I'm happy</i>
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KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“I’m yang old bukanlah I’m yang now”, “dikick”, “diloving”, and “old, old, old menderita”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 34 Datum 5 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 5 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, *“I’m yang old bukanlah I’m yang now//Dulu dikick, now I’m diloving//Old, old, old menderita//Now I’m happy”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI),

this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*I’m yang old bukanlah I’m yang now*”, “*dikick*”, “*diloving*”, and “*old, old, old menderita*” which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 6

Translated Lyrics:		<i>We are from 27 of May (Months of May) Let’s go dong bantai us If you are having nyali Our tongkrongan, bukan tongkrongan loser</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>Months of May</i> ”, “ <i>Let’s go dong bantai us</i> ”, “ <i>If you are having nyali</i> ” and “ <i>tongkrongan loser</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 35 Datum 6 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 6 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, "*We are from 27 of May//(Months of May)//Let's go dong bantai us//If you are having nyali//Our tongkrongan, bukan tongkrongan loser*". It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language

(LA) aspect, humor is reinforced through the punchlines “*Months of May*”, “*Let’s go dong bantai us*”, “*If you are having nyali*” and “*tongkrongan loser*” which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 7

Translated Lyrics:		<i>Forget</i> <i>I’m forget forget forget lagi key nya</i> <i>Remember</i> <i>I’m remember remember only remember liriknya</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>I’m forget forget forget lagi key nya</i> ” and “ <i>I’m remember remember only Remember liriknya</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 36 Datum 7 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 7 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and

idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, *“Forget//I’m forget forget forget lagi key nya//Remember//I’m remember remember only remember liriknya”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines *“I’m forget forget forget lagi key nya”* and *“I’m remember remember only remember liriknya”* which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 8

Translated Lyrics:	<i>Maybekah maybekah</i> <i>Maybekah you are coming today?</i> <i>If not like you</i> <i>Just become flower matahari</i>
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KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“Maybekah”, “If not like you”, and “flower matahari”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 37 Datum 8 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 8 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, *“Maybekah maybekah//Maybekah you are coming today?//If not like you//Just become flower matahari”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI),

this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*Maybekah*”, “*If not like you*”, and “*flower matahari*” which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 9

Translated Lyrics:		<i>On the way he carry you</i> <i>Carry you to meet me</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>On the way he carry you</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 38 Datum 9 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 9 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation. This contrast is evident in the structure of the lyrics translation, "*On the way he carry you//Carry you to meet me*". It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchline "*On the way he carry you*" which uses literal translation to create humor.

Datum 10

Translated Lyrics:	<i>Waktu I am a young boy</i>
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		<i>Mereka laughing at me</i> <i>Mereka panggilku elephant</i> <i>I am angry I am angry</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“Waktu I am a young boy”, “Mereka laughing at me”, “Mereka panggilku elephant”, and “I am angry I am angry”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 39 Datum 10 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 10 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, *“Waktu I am a young boy//Mereka laughing at me//Mereka panggilku elephant//I am angry I am angry”*. It creates a false analogy as a Logical Mechanism (LM), where the translation

appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*Waktu I am a young boy*”, “*Mereka laughing at me*”, “*Mereka panggilku elephant*”, and “*I am angry I am angry*” which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 11

Translated Lyrics:		<i>Human human strong is us</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody

	LA	<i>“Human human strong is us”</i>
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Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 40 Datum 11 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 11 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation. This contrast is evident in the structure of the lyrics translation, *“Human human strong is us”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is

reinforced through the punchline “*Human human strong is us*” which uses literal translation to create humor.

Datum 12

Translated Lyrics:		<i>I am receiving your email Tlah kubaca and I am understand Semua kata missing mu selalu making me tak berdaya</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>your email</i> ”, “ <i>I am understand</i> ”, “ <i>missing you</i> ”, and “ <i>making me tak berdaya</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 41 Datum 12 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 12 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the

lyrics translation, “*I am receiving your email//Tlah kubaca and I am understand//Semua kata missing mu selalu making me tak berdaya*”. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*your email*”, “*I am understand*”, “*missing you*”, and “*making me tak berdaya*” which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 13

Translated Lyrics:		<i>Terus walking memforgetting you</i> <i>Tired hati perhatikan your behavior</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content

	TA	The practice of literal translation
	NS	Parody
	LA	<i>“memforgetting you” and “Tired hati perhatikan your behavior”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 42 Datum 13 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 13 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, *“Terus walking memforgetting you//Tired hati perhatikan your behavior”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the

practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*memforgetting you*” and “*Tired hati perhatikan your behavior*” which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 14

Translated Lyrics:		<i>Listen laraku</i> <i>Voice hati ini calling your name</i> <i>Because separuh of me</i> <i>It's you</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>Listen laraku</i> ”, “ <i>Voice hati ini calling your name</i> ”, and “ <i>Because separuh of me</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 43 Datum 14 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 14 arises from the discrepancy between the expected target language form and the

resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, “*Listen laraku//Voice hati ini calling your name//Because separuh of me//It’s you*”. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*Listen laraku*”, “*Voice hati ini calling your name*”, and “*Because separuh of me*” which present two linguistic features, such as literal translation, and code-mixing, to create humor in the translation.

Datum 15

Translated Lyrics:	<i>Go to there go to here bringing the address</i>
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		<i>Yang I received fake address</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“Go to there go to here bringing the address” and “Yang I received fake address”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 44 Datum 15 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 15 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, “Go to there go to here bringing the address//Yang I received fake address”. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of

Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*Go to there go to here bringing the address*” and “*Yang I received fake address*” which present two linguistic features, such as literal translation, and code-mixing, to create humor in the translation.

Datum 16

Translated Lyrics:		<i>Moving berkala house to house</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“Moving berkala house to house”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 45 Datum 16 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 16 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, "*Moving berkala house to house*". It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchline "*Moving berkala house to house*" which present two linguistic features, such

as literal translation, and code-mixing, to create humor in the translation.

Datum 17

Translated Lyrics:		<i>Semoga our live terus like this like this aja</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“Semoga our live terus like this like this aja”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 46 Datum 17 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 17 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, *“Semoga our live terus like this like this aja”*. It creates a false analogy as a

Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchline “*Semoga our live terus like this like this aja*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 18

Translated Lyrics:		<i>Apalagi wrongku?</i> <i>Apalagi wrongku?</i> <i>I don't understand</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody

	LA	<i>“wrongku”</i>
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Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 47 Datum 18 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 18 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, *“Apalagi wrongku?//Apalagi wrongku?//I don't understand”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a

humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchline “*wrongku*” which is repeated twice in a row to maintain the rhythm of the original lyrics.

Datum 19

Translated Lyrics:		<i>Now, I am tersadar</i> <i>Cinta yang I'm waiting tak kunjung datang</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>Now, I am tersadar</i> ” and “ <i>Cinta yang I'm waiting tak kunjung datang</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 48 Datum 19 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 19 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, “*Now, I*

am tersadar//Cinta yang I'm waiting tak kunjung datang". It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines "*Now, I am tersadar*" and "*Cinta yang I'm waiting tak kunjung datang*" which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 20

Translated Lyrics:		<i>Benefitnya, world masih berputar</i> <i>Benefitnya, ku tak memilih give up</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation

	NS	Parody
	LA	<i>“Benefitnya”, “world masih berputar”, and “ku tak memilih give up”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 49 Datum 20 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 20 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, *“Benefitnya, world masih berputar//Benefitnya, ku tak memilih give up”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative

Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines *Benefitnya*”, “*world masih berputar*”, and “*ku tak memilih give up*” which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 21

Translated Lyrics:		<i>Apa maybe caraku talking?</i> <i>Apa maybe caraku laughing?</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>Apa maybe caraku talking?</i> ” and “ <i>Apa maybe caraku laughing?</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)
Table 4. 50 Datum 21 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 21 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and

idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, “*Apa maybe caraku talking?//Apa maybe caraku laughing?*”. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*Apa maybe caraku talking?*” and “*Apa maybe caraku laughing?*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 22

Translated Lyrics:		<i>Baru lewat one month Yesterday my birthday tak ada whatsapp dari you</i>
	SO	Standard vs Nonstandard
	LM	False analogy

KR	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“one month”, and “Yesterday my birthday tak ada whatsapp dari you”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 51 Datum 22 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 22 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, *“Baru lewat one month//Yesterday my birthday tak ada whatsapp dari you”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a

specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*one month*”, and “*Yesterday my birthday tak ada whatsapp dari you*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 23

Translated Lyrics:		<i>Bun, hidup walking like a bajingan Selittle kujelaskan about me and you Agar seisi world tahu Caraku angry, caraku smiling seperti detak heartbeat yang bertaut Nyawaku turn on karena with you</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“hidup walking”, “selittle”, “detak heartbeat”, caraku angry, caraku smiling”, and “nyawaku turn on karena with you”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 52 Datum 23 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 23 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation. This contrast is evident in the structure of the lyrics translation, "*Bun, hidup walking like a bajingan//Selittle kujelaskan about me and you//Agar seisi world tahu//Caraku angry, caraku smiling//seperti detak heartbeat yang bertaut//Nyawaku turn on karena with you*". It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines "*hidup walking*", "*selittle*", "*detak heartbeat*", "*caraku angry*", "*caraku*

smiling”, and “*nyawaku turn on karena with you*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 24

Translated Lyrics:		<i>Slap I am di pipi</i> <i>Biar sadar and I am understand</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>Slap I am di pipi</i> ” and “ <i>Biar sadar and I am understand</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 53 Datum 24 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 24 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, “*Slap I am*

di pipi//Biar sadar and I am understand". It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines "*Slap I am di pipi*" and "*Biar sadar and I am understand*" which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 25

Translated Lyrics:		<i>You ajak me talking</i> <i>Seketika kembali I'm falling in love</i> <i>Sialan dia</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation

	NS	Parody
	LA	<i>“You ajak me talking” and “Seketika kembali I’m falling in love”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 54 Datum 25 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 25 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, *“You ajak me talking//Seketika kembali I’m falling in love//Sialan dia”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody,

imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*You ajak me talking*” and “*Seketika kembali I’m falling in love*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 26

Translated Lyrics:		<i>Mana ada I am cuek</i> <i>Apalagi gak thinking about you</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>Mana ada I am cuek</i> ” and “ <i>Apalagi gak thinking about you</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)
Table 4. 55 Datum 26 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 26 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and

idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, “*Mana ada I am cuek//Apalagi gak thinking about you*”. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*Mana ada I am cuek*” and “*Apalagi gak thinking about you*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 27

Translated Lyrics:		<i>If ada nine nyawa</i> <i>Alamak inikah falling in love</i>
	SO	Standard vs Nonstandard
	LM	False analogy

KR	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“If ada nine nyawa//” and “Alamak inikah falling in love”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 56 Datum 27 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 27 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, *“If ada nine nyawa//Alamak inikah falling in love”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the

practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchlines “*If ada nine nyawa/*” and “*Alamak inikah falling in love*” which present two linguistic features, such as literal translation and code-mixing, to create humor in the translation.

Datum 28

Translated Lyrics:		<i>Wind membawa missingku pada you</i>
KR	SO	Standard vs Nonstandard
	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	“ <i>Wind membawa missingku pada you</i> ”

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 57 Datum 28 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin’s (1991), the humor in datum 28 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is

realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation, code-mixing, and cross-language affixation. This contrast is evident in the structure of the lyrics translation, “*Wind membawa missingku pada you*”. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through the punchline “*Wind membawa missingku pada you*” which present three linguistic features, such as literal translation, code-mixing, and affixation, to create humor in the translation.

Datum 29

Translated Lyrics:		<i>What's up kabarmu?</i> <i>Kabar me a good saja</i>
	SO	Standard vs Nonstandard

KR	LM	False analogy
	SI	Literal translation content
	TA	The practice of literal translation
	NS	Parody
	LA	<i>“What's up kabarmu?” and “Kabar me a good saja”</i>

Note: KR (Knowledge Resource), SO (Script Opposition), LM (Logical Mechanism), SI (Situation), TA (Target), NS (Narrative Strategy), LA (Language)

Table 4. 58 Datum 29 GTVH Analysis

Analysis of Data:

Within the framework of General Theory of Verbal Humor (GTVH) by Attardo and Raskin's (1991), the humor in datum 29 arises from the discrepancy between the expected target language form and the resulting language form. Script Opposition (SO) in this data is realized through the conflict between the standard, grammatical, and idiomatic target language and the nonstandard language form resulting from the use of literal translation and code-mixing. This contrast is evident in the structure of the lyrics translation, *“What's up kabarmu?//Kabar me a good saja”*. It creates a false analogy as a Logical Mechanism (LM), where the translation appears lexically correct but actually destroys the contextual and emotional meaning of the original song. In terms of Situation (SI), this content is presented in the form of a literal translation on TikTok, which is already known as a type of humorous content, so that audiences are ready to capture

the humorous element of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, Narrative Strategy (NS) used is parody, imitating the inappropriate use of the target language to create a humorous effect. Lastly, in the Language (LA) aspect, humor is reinforced through two punchlines “*What's up kabarmu?*”, which is the strongest punchline because nearly every word contains an oddity, such as “*kabar*” left untranslated, “*me*” used incorrectly, and the unnecessary “*a*”, “*good*” which is lexically correct but placed unnaturally, and “*saja*” which retains the source language. Thus, in this lyric, the translation deviates from the target language to create humor in the translation.

B. Discussion

This research examines verbal humor in Niky Putra’s TikTok content, focusing on literal translations of Indonesian song lyrics into English. The analysis reveals that 29 lyrics contain elements of verbal humor which is constructed through three linguistic features that appear consistently across the data: literal translation, code-mixing, and affixation. This suggests that humor is not simply a product of random creativity, but rather the result of the systematic and predictable application of linguistic strategies. From all the analyzed data, these three features not only occur individually but often appear simultaneously within a single line of lyrics, producing a layered

humorous effect that can be perceived from multiple translations at once by bilingual audiences.

Regarding literal translation, these findings align with Newmark's (1988) explanation that literal translation is an approach where the source language's grammatical constructions are converted into the closest equivalents in the target language, yet the lexical words are translated separately out of context. In Niky Putra's content, this is the strategy most consistently applied, each word is translated individually without considering the contextual meaning, poetic register, or metaphorical dimensions of the original lyrics. Newmark (1988) in *A Textbook of Translation* discusses more than twenty translation procedures and emphasizes that literal translation is appropriate only when it can ensure referential and pragmatic equivalence between the source text and the target text.

However, in this research, literal translation was intentionally applied without considering such equivalence, resulting in deviations in meaning that serve as the primary source of humor. This is most evident in the translation "*go to there go to here bringing the address*", which serves as an example of how a word-for-word approach without regard for context results in a shift in meaning that is far removed from the original text. As Newmark explains, literal translation isolates lexical items from their context, often sacrificing naturalness and idiomatic expressions in the target language. In the context of humor, it is precisely this sacrifice of naturalness that becomes the most effective comedic strategy, as bilingual audiences can immediately recognize

the gap between what should be said and what the translation actually produces.

In terms of code-mixing, this research found that the most dominant type of code-mixing used is intra-sentential code-mixing because it occurs within the same structure, where elements of two languages are present simultaneously. As explained by Hoffman (1991), intra-sentential code-mixing refers to the combination of two languages in a single sentence or clause. This is most clearly seen in the translation “*Voice hati ini calling your name*”, which entirely shows the mixing of two languages in one sentence structure or lyrics simultaneously, resulting in a translation form that is not suitable for producing humor.

Similarly, in affixation, the most obvious finding is the translation of “*melupakan*” into “*memforgetting*” which combines the source language active verb prefix “*mem-*” with the target language verb “*forget*” and the target language progressive suffix “*-ing*” in one word. This is a form of cross-language affixation called intra-lexical code-mixing. According to Hoffman (1991), intra-lexical code-mixing refers to the combination of morphological elements from two different languages in the same lexeme, resulting in a hybrid word form that is grammatically incompatible in either language. The intra-lexical code-mixing pattern is also found in several translations, such as “*diloving*”, “*benefitnya*”, and “*missingku*”, which all show the deliberate combination of affixes from one language with lexemes from another language to create humor while remaining understandable to bilingual

audiences. This finding broadens the understanding of how affixation can function as a word-formation process within a language system, but also as a linguistic feature to produce humorous effects.

The analysis results using the General Theory of Verbal Humor (GTVH) framework developed by Attardo and Raskin (1991), all data in this research consistently show the same pattern across the six Knowledge Resources. Script Opposition (SO) is always a conflict between the standard, grammatical, and idiomatic target language, with nonstandard language forms resulting from the use of literal translation, code-mixing, and affixation that do not comply with translation rules in the target language. Logical Mechanism (LM) arises from the mismatch between linguistic expectations and the realization that appears and is reinforced by the presence of several words that are intentionally not translated into the target language. In terms of Situation (SI), this content is entirely presented in a literal translation format on the TikTok platform which is widely known as a comedy genre among Indonesian audiences, so they are ready to capture the humorous elements of the translation. For Target (TA), it is consistently directed not to a specific individual, but rather at the practice of literal translation being carried out. Meanwhile, the Narrative Strategy (NS) consistently used is parody, where Niky Putra maintains the rhythm of the song lyrics but replaces the lexical form with a grammatically incorrect translation to create a humorous effect. Finally, the Language (LA) aspect is always the most dominant Knowledge Resource (KR) because the main source of humor

always lies in specific linguistic construction, such as “*What’s up kabarmu?*”.

The findings of this research are closely related to a number of relevant previous studies, while also showing significant similarities and differences in terms of objects, approaches, and analysis results. In verbal humor on digital platforms with a pragmatic approach, Muyassaroh (2025) examined verbal humor strategies in TikTok comments on the @pesonaindonesia account with a pragmatic approach and the GTVH framework, with results supporting the view that digital humor functions as entertainment, cultural participation, social criticism, and evaluation of institutional media representations. Similarly, Habibah (2025) analyzed violations of the maxim of manner in Trevor Noah’s speech in stand-up comedy videos on YouTube and examined whether the resulting humor was maintained or lost when translated automatically, using Grice’s (1975) Cooperative Principle and Attardo’s (1994) GTVH, and found that violations of the maxim of manner were a significant strategy in creating verbal humor but presented significant challenges when translated through an automated system.

This research has a similarity with Muyassaroh (2025) because both use GTVH in the context of Indonesian TikTok content with a pragmatic approach, while the similarity with Habibah (2025) lies in the use of a pragmatic perspective to explain how violations of communication norms produce humor. Then, the difference that Muyassaroh (2025) examines in

audience comments, and Habibah (2025) sees the loss of humor in translation. Meanwhile, this research shows that literal translation can actually create new humor effects.

In terms of using GTVH framework as a tool for analyzing verbal humor, this research is in line with Wananda (2021) who analyzed verbal humor in the transcription of the animated series Gravity Falls and Nabila et al. (2022) who examined verbal humor in the sitcom Mr. Iglesias. However, both studies examined humor in conventional monolingual media, like English language animated series and sitcoms, while this research focuses on bilingual digital content involving the interaction of two language systems simultaneously. Furthermore, this research reveals a more consistent pattern of GTVH, with a dominance of the Language (LA) aspect and the Logical Mechanism (LM) of false analogy, which was not consistently found in previous research.

This research also aligns with the research by Hasna and Indah (2025) and Barta et al. (2023) in viewing humor as a crucial element in language play based TikTok content. While Hasna and Indah (2025) focused on code-switching and phonetic distortion, this research examines literal translation, code-mixing, and affixation as sources of linguistic humor. Meanwhile, this research complements Barta et al. (2023) by pragmatically explaining how humor is constructed.

In other research by Fitria (2022) who investigated various types of linguistic problems in translating popular Indonesian song lyrics into English

and Yuwanti and Afifulloh (2024) who studied the process of translating Anneth Deliecia's song lyrics into English by Emma Heesters. However, a very fundamental difference lies in the objectives and perspectives of the analysis, Fitria (2022) views linguistic deviations in song translations as a problem that needs to be avoided, while Yuwanti and Afifulloh (2024) examine translations carried out with the aim of producing meaning and appropriate translations. This research reverses these two perspectives by showing that linguistic deviations considered a problem are actually deliberately utilized by Niky Pura as a very effective humor strategy.

Therefore, the consistent pattern of verbal humor shown in Niky Putra's content is not the result of random and deliberate creativity, but rather from the application of systematic and predictable linguistic strategies, because bilingual audiences can understand and accept every instance of translation of false analogy in the lyrics. This aligns with the pragmatic perspective which states that humor is formed not only from the deviation of language itself, but from the ability of audiences to recognize the deviation as an intentional act with the aim of producing a humorous effect in the content.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusions and suggestions derived from the findings and discussion in the previous chapter. These conclusions summarize the data analysis conducted in Chapter IV. Meanwhile, these suggestions provide guidance for future research.

A. Conclusion

This research aims to identify the linguistic features used in Niky Putra's literal translation of his lyrics to create verbal humor and to classify this verbal humor based on the six Knowledge Resources (KR) in the General Theory of Verbal Humor (GTVH) developed by Attardo and Raskin (1991). Based on the analysis of all data obtained from @nikyrputra's Tik Tok content, this research yielded two main, interrelated findings.

The analysis reveals that 29 lyrics in Niky Putra's content contain elements of verbal humor that arise through literal lexical transfer and semantic incongruity through three main linguistic features: literal translation, code-mixing, and affixation, which complement each other in each translated lyric. The first finding indicates that the verbal humor in Niky Putra's content is constructed through three main linguistic features: literal translation, code-mixing, and affixation. Literal translation is the most dominant and consistent feature present throughout the data because almost every line of his translated lyrics employs a word-for-word translation strategy without considering the equivalence of meaning, emotional context, or metaphorical dimension of the original lyrics. Code-mixing occurs through

the consistent blending of lexical elements of the source and target languages within the same sentence structure, a phenomenon known as intra-sentential code-mixing. Affixation occurs through the combination of affixes from one language's morphological system with lexemes from another language. These three linguistic features not only work individually, but are often present together in a single line of lyrics to produce a humorous effect.

The second finding shows that when analyzed using the General Theory of Verbal Humor (GTVH) framework developed by Attardo and Raskin (1991), all data in this research consistently exhibit predictable patterns across the six Knowledge Resources. The primary data were constructed through Script Opposition (SO) between Standard English and Nonstandard English. This opposition arises from the discrepancy between expectations for correct target language usage and the resulting language form. Furthermore, the dominant Logical Mechanism (LM) is False analogy, which is a mismatch between expectations and linguistic realization. This mismatch arises from language mixing, grammatical errors, and inappropriate word choice. Language (LA) is also the main source of humor, which always lies in specific linguistic constructions.

Pragmatically, the humor emerges because the audience is able to distinguish between the intended meaning in the original lyrics and the literal translations. The findings of this research also indicate that the humor is reinforced by three linguistic aspects: lexical ambiguity, semantic incongruity, and unusual collocation. Lexical ambiguity arises when a literal

translation yields more than one possible meaning, semantic incongruity occurs when the meaning of the translation does not align with the context of the original lyrics, while unusual collocation arises from word combinations that are uncommon in the target language. However, this ability is possessed only by audiences who are bilingual in both languages and are familiar with the original songs being parodied. Therefore, this research demonstrates that verbal humor in Niky Putra's content is not the result of random creativity but rather the application of systematic linguistic strategies based on the audience's ability to recognize, interpret, and appreciate the difference between what should be said and what the literal translation actually produces.

Overall, this research shows that humor in literal translations of song lyrics stems not only from the message content but also from the language form used. Linguistic deviations in translation, produced through literal translation, code-mixing, and affixation, play a significant role in creating a distinctive and easily recognizable humorous effect, especially for bilingual audiences.

B. Suggestion

This research acknowledges several limitations that provide opportunities for improvement in future studies. The data set is limited to the translation of song lyrics within a single type of digital content, so the variety of linguistic phenomena captured is limited to that context. Furthermore, the analysis focuses solely on linguistic features such as literal translation, code mixing, and affixation, as well as humor mechanisms based on the GTVH

framework, without in-depth consideration of audience responses or interpretations of the content. This research is also limited to a single social media platform, thus not providing a comparative overview of how language-based humor is produced and received on other platforms that may have different communication characteristics.

In addressing these limitations, future research could expand the data coverage by including various types of digital content, such as videos, memes, or dialogues from various social media platforms, such as Tik Tok, Instagram, and Twitter. This could help identify whether patterns of language use and humor strategies are influenced by the characteristics of each platform. In addition, a longitudinal approach could be used to examine how language and humor trends in digital content evolve over time. Furthermore, future research could incorporate a more in-depth pragmatic perspective by analyzing how audiences understand, interpret, and respond to the humor produced.

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APPENDIX

Link of Niky Putra's TikTok Contents

No.	Name of Content:	Link:
1.	POV: Wali Konser di Inggris	https://vt.tiktok.com/ZSA9offN7/
2.	POV: Dewi Persik Konser di Inggris	https://vt.tiktok.com/ZSA9oSq6a/
3.	POV: Dangdutan di Inggris	https://vt.tiktok.com/ZSA9oAGpS/
4.	POV: Ngamen di Inggris	https://vt.tiktok.com/ZS9soXAJc/
5.	POV: Tanggal 27 Mei di Inggris	https://vt.tiktok.com/ZS9G1Ajkv/
6.	POV: Kuburan Band Konser di Inggris	https://vt.tiktok.com/ZSA9ETHKF/
7.	POV: Sal Priadi Konser di Inggris	https://vt.tiktok.com/ZSA9oYQVp/
8.	POV: Tulus Konser di Inggris	https://vt.tiktok.com/ZSA9E74NG/
9.	POV: Dewa 19 Konser di Inggris	https://vt.tiktok.com/ZSA9EoGQG/
10.	POV: Ariel Noah Konser di Inggris	https://vt.tiktok.com/ZSA9EVpwD/
11.	POV: Ayu Ting-Ting Konser di Inggris	https://vt.tiktok.com/ZSA9E4qSj/
12.	POV: Hindia & Feast Konser di Inggris	https://vt.tiktok.com/ZSA9Em1de/
13.	POV: Raisa Konser di Inggris	https://vt.tiktok.com/ZSA9EDcCh/
14.	POV: Bernadya Konser di Inggris	https://vt.tiktok.com/ZSA9EY238/
15.	POV: Nadin Amizah Konser di Inggris	https://vt.tiktok.com/ZSA9KWNQT/
16.	POV: Uan Juicy Luicy Konser di Inggris	https://vt.tiktok.com/ZS9G1pt75/
17.	POV: Rizky Febian Konser di Inggris	https://vt.tiktok.com/ZS9G1eS26/

18.	POV: Rony Parulian Konser di Inggris	https://vt.tiktok.com/ZS9G1119y/
19.	Google Drive	https://drive.google.com/drive/folders/1AR8NpUri5IikDvcEyedInd9d-o823uo6?usp=drive_link

Interview Questions for Informants

Interview guide for audience responses to Niky Putra's Indonesian-English song translation parodies on TikTok. The following questions will be used to collect audience perspectives on the content.

Informant Background Questions:

1. How often do you use TikTok in your daily life?
2. What kind of content do you usually enjoy on TikTok (e.g., humor, music, education, etc)?
3. Have you watched Indonesian-English song translation parodies created by Niky Putra?

Main Interview Questions:

1. Which part of Niky Putra's content makes you laugh or feel funny the most?
2. What do you think about translating Indonesian song lyrics into English word for word without adjusting the meaning? Do you find that funny?
3. Do you think the humor in the content comes more from the choice of words, the translation method, or a combination of both?
4. When watching Niky Putra's content, do you immediately understand that the translation is intended for humorous purposes?
5. In your opinion, is the humor in Niky Putra's content easily understood by everyone, or only by certain audiences?

Closing Questions:

1. In your opinion, what makes Niky Putra's content feel different from other humorous content on TikTok?
2. In your opinion, why is language-based humor like Niky Putra's content so popular on TikTok right now?

INTERVIEW RESULTS REPORT

Date: Tuesday, April 14, 2026

Time: 12.30 pm

Location: Offline

Speaker: Ahyaita Sanniyah Maulistia

Education: Early Childhood Education, Universitas Negeri Malang

Informant Background Questions:		
1.	How often do you use TikTok in your daily life?	I use TikTok almost everyday and everytime for my daily life because I can see everything there like the content about education, research, music, and others.
2.	What kind of content do you usually enjoy on TikTok (e.g., humor, music, education, etc)?	I have three. The first is everything about movies, artists or boy bands. The second is education because I will be a teacher in the future and I should watch it to apply it as my teaching medium. The third is humorous content, like weird content, which is naturally funny to watch.
3.	Have you watched Indonesian-English song translation parodies created by Niky Putra?	Yes, of course. Because Niky Putra adalah salah satu konten kreator yang muncul on my For Your Page of TikTok. I really like the content and humor that he shows.
Main Interview Questions:		
1.	Which part of Niky Putra's content makes you laugh or feel funny the most?	The funny part is when he translated using unexpected word choices that still stay true to the song, so the meaning of the humorous purpose comes across immediately.
2.	What do you think about translating Indonesian song lyrics into English word for word without adjusting the meaning? Do you find that funny?	Of course, he shows the humor naturally. Itu adalah salah satu hal yang tidak semua orang bisa. I found that creative thinking of him karena bagiku kontennya lucu dan naturally funny.
3.	Do you think the humor in the content comes more from the choice of words,	The combination of both and his expressiveness. Seperti saat menyanyikan "mother mother father father". The word choices udah dibikin untuk

	the translation method, or a combination of both?	sekali dengar bisa langsung dipahami. Translation methodnya juga dibuat tetap sama dengan lagu aslinya. Ditambah dengan ekspresi wajahnya yang memudahkan pendengar untuk memahami tujuan kontennya sebagai humor karena ia juga memiliki gaya uniknya sendiri. Selain itu, ia menggunakan English pronunciation dengan intonasi bahasa Indonesia saat bernyanyi.
4.	When watching Niky Putra's content, do you immediately understand that the translation is intended for humorous purposes?	Yes, saat kita lihat pasti langsung paham karena lagu yang dinyanyikan memang sering didengarkan oleh banyak orang. Jadi, saat diubah liriknya ke dalam bahasa Inggris bisa langsung dipahami humornya.
5.	In your opinion, is the humor in Niky Putra's content easily understood by everyone, or only by certain audiences?	It can only be easily understood by certain audiences karena gak semua orang bisa menganggap itu lucu. However, this content is particularly well-suited for Gen Z and is easy for them to understand, karena bahasa gaul Gen Z juga semakin beragam belakangan ini. Terlebih, kontennya juga biasanya digunakan sebagai hiburan setelah seharian beraktivitas.
Closing Questions:		
1.	In your opinion, what makes Niky Putra's content feel different from other humorous content on TikTok?	For me, his natural sense of humor is what makes him unique. Jadi, apa pun jenis konten yang ia buat, people can directly know selera humornya. That is what makes his content different from others.
2.	In your opinion, why is language-based humor like Niky Putra's content so popular on TikTok right now?	Content like this is popular because tren bahasa Gen Z saat ini yang semakin banyak menampilkan konten bilingual. In Niky's content, he has already developed his own style.

INTERVIEW RESULTS REPORT

Date: Saturday, April 18, 2026

Time: 04.00 pm

Location: Offline

Speaker: Ninta Karina Berutu

Education: Arabic Language and Literature, UIN Malang

Informant Background Questions:		
1.	How often do you use TikTok in your daily life?	I use TikTok almost every day, especially when I have free time and need to relax.
2.	What kind of content do you usually enjoy on TikTok (e.g., humor, music, education, etc)?	I usually enjoy humor, music, education, languages, and traveling content.
3.	Have you watched Indonesian-English song translation parodies created by Niky Putra?	Yes, I have watched it.
Main Interview Questions:		
1.	Which part of Niky Putra's content makes you laugh or feel funny the most?	I have watched the video and the funniest part is when he translated Indonesian lyrics to English. So, the result is unexpected and feels strange and awkward, but it is exactly funny.
2.	What do you think about translating Indonesian song lyrics into English word for word without adjusting the meaning? Do you find that funny?	I think translating lyrics word-for-word without adjusting the meaning can sound unnatural. But, I find it funny because the English translation becomes very different from normal English translation.
3.	Do you think the humor in the content comes more from the choice of words, the translation method, or a combination of both?	I think the humor comes from the combination of both. The translation method is funny because it is too literal, and the choice of words also makes the lyrics sound strange and entertaining.

4.	When watching Niky Putra's content, do you immediately understand that the translation is intended for humorous purposes?	Yes, I can immediately understand that the translation is meant to be humorous.
5.	In your opinion, is the humor in Niky Putra's content easily understood by everyone, or only by certain audiences?	In my opinion, the humor is easy to understand for the people who know both Indonesian and English language, the original lyrics, and the literal translation.
Closing Questions:		
1.	In your opinion, what makes Niky Putra's content feel different from other humorous content on TikTok?	For me, the way he creates humor from something which is not actually funny, but he presents it in a funny way. The jokes may feel dry and awkward but he still makes it entertaining. These things make his content look funny.
2.	In your opinion, why is language-based humor like Niky Putra's content so popular on TikTok right now?	Language-based humor is popular on TikTok because it looks simple, creative, and easy to relate to the audiences' life. So, many people enjoy this content because it looks fresh and the humor also comes from everyday language.

INTERVIEW RESULTS REPORT

Date: Sunday, April 19, 2026

Time: 01.00 pm

Location: Offline

Speaker: Devi Indah Puspitasari

Education: Public Administration, Universitas Brawijaya

Informant Background Questions:		
1.	How often do you use TikTok in your daily life?	I use TikTok every day, usually in between other activities, for example during breaks or before bed. On average, I spend about five to six hours a day on it.
2.	What kind of content do you usually enjoy on TikTok (e.g., humor, music, education, etc)?	There is a lot of variety, but what shows up often on my FYP (For Your Page) is food and location recommendations, humor sometimes, and things related to the news.
3.	Have you watched Indonesian-English song translation parodies created by Niky Putra?	Yes, I have. I actually looked them up myself because I was curious why so many people were talking about him.
Main Interview Questions:		
1.	Which part of Niky Putra's content makes you laugh or feel funny the most?	What makes me laugh the most is when the word-for-word translation is simply replaced literally, resulting in awkward sentences and strange meanings. There is a little surprise in every line. When the translation is wrong in context, but you can not help laughing because the way he delivered is so casual and confident.
2.	What do you think about translating Indonesian song lyrics into English word for word without adjusting the meaning? Do you find that funny?	Actually, if we take it seriously, it can lead to silly misunderstandings. But as far as I know, since this person is aiming for viral comedy content, it is precisely because the mistakes are intentional. What makes it interesting is that the audiences are not laughing because they do not understand but rather because they fully grasp just how far the translation is from the original meaning. So, there

		is a sense of “ <i>I get the joke</i> ” that makes the laughter more satisfying.
3.	Do you think the humor in the content comes more from the choice of words, the translation method, or a combination of both?	Both. A literal translation is like the recipe, but the word choices are the seasoning. There are certain words in Indonesian when translated directly into English, which can sound very formal or absurd.
4.	When watching Niky Putra’s content, do you immediately understand that the translation is intended for humorous purposes?	I caught on pretty quickly because there were plenty of clues. The way he delivered it so flatly, the familiar song, and the translation, which was clearly too odd to take seriously.
5.	In your opinion, is the humor in Niky Putra’s content easily understood by everyone, or only by certain audiences?	Yeah, I think there are a couple of requirements for understanding the content. First, you have to be familiar with the song so you can feel the clash between the original meaning and the translation. Second, you need to have a decent grasp of English to catch the humor from a linguistic perspective. If either of those two conditions is not met, the humor might not land fully.
Closing Questions:		
1.	In your opinion, what makes Niky Putra’s content feel different from other humorous content on TikTok?	Most humorous TikTok content relies on over the top expressions, sound effects, or flashy visuals. Niky Putra, on the other hand, takes a minimalist approach, he relies solely on language, and that’s enough to make people laugh without needing any additional elements.
2.	In your opinion, why is language-based humor like Niky Putra’s content so popular on TikTok right now?	Perhaps it is because young Indonesians today are growing up surrounded by two languages at once, Indonesian as their everyday language and English as a language they need to learn. So when those two languages clash in a comical way, it feels familiar and relatable. Plus, every time you watch it, you discover something new to laugh at and that is what the algorithm loves, since people often rewatch or share it.

INTERVIEW RESULTS REPORT

Date: Monday, April 20, 2026

Time: 06.00 pm

Location: Offline

Speaker: Maudi Rosiana

Education: Fishery Product Technology, Universitas Brawijaya

Informant Background Questions:		
1.	How often do you use TikTok in your daily life?	I use TikTok almost every day for around 1-3 hours, especially at night.
2.	What kind of content do you usually enjoy on TikTok (e.g., humor, music, education, etc)?	Mostly, I enjoy humor, daily life, and educational content.
3.	Have you watched Indonesian-English song translation parodies created by Niky Putra?	Yes, I have watched several of them, especially the song translation parodies because I really like when he parodies the songs from Wali and Dewi Persik.
Main Interview Questions:		
1.	Which part of Niky Putra's content makes you laugh or feel funny the most?	The funniest part is when he translated the lyrics literally into English. So, it sounds a little bit awkward because the mismatch between the original and translated lyrics make it really funny.
2.	What do you think about translating Indonesian song lyrics into English word for word without adjusting the meaning? Do you find that funny?	Yes, I found it funny because the translation sounds unnatural and sometimes completely changes the vibe of the song. Then, it creates unexpected humor.
3.	Do you think the humor in the content comes more from the choice of words, the translation method, or a combination of both?	I think it is a combination of both, the literal translation method creates the base humor but the specific word choice makes it even funny.

4.	When watching Niky Putra's content, do you immediately understand that the translation is intended for humorous purposes?	Yes, I understand it for humor because the translation song makes me feel awkward.
5.	In your opinion, is the humor in Niky Putra's content easily understood by everyone, or only by certain audiences?	I think it is mostly understood by people who understand both Bahasa and English. If someone only understands one language, they might not fully get the humor in it.
Closing Questions:		
1.	In your opinion, what makes Niky Putra's content feel different from other humorous content on TikTok?	His content is unique because he uses language as the main source of humor, especially through the translation which is not very common compared to typical trends content.
2.	In your opinion, why is language-based humor like Niky Putra's content so popular on TikTok right now?	Because many people are familiar with both Indonesian and English, so they can relate to the jokes. Also his type of humor feels so fresh, simple and easy to understand without needing complete story telling.

INTERVIEW RESULTS REPORT

Date: Monday, April 20, 2026

Time: 06.20 pm

Location: Offline

Speaker: Meidita Rahma

Education: Fishery Product Technology, Universitas Brawijaya

Informant Background Questions:		
1.	How often do you use TikTok in your daily life?	I use TikTok almost every day and usually around 2-4 hours per day mostly during my free time or before going to bed.
2.	What kind of content do you usually enjoy on TikTok (e.g., humor, music, education, etc)?	I usually enjoy humor, entertainment, education, or quotes of the day content.
3.	Have you watched Indonesian-English song translation parodies created by Niky Putra?	Yes, I have watched it.
Main Interview Questions:		
1.	Which part of Niky Putra's content makes you laugh or feel funny the most?	The funniest part for me is when he translated the lyrics literally which makes them sound awkward and unnatural in English. The creator's facial expression and delivery style also enhance the humor, especially yang Dewi Persik and Tulus waktu nyanyi " <i>Human human strong is us</i> ".
2.	What do you think about translating Indonesian song lyrics into English word for word without adjusting the meaning? Do you find that funny?	In my opinion, the humor lies in translating the lyrics word-for-word in a natural way-not fully in English dan di situlah letak lucunya. As Indonesians who listen to both the original song and the translated version, we can truly appreciate the humor it creates.
3.	Do you think the humor in the content comes more from the choice of words,	I think the humor comes from a combination of both, the choice of words and the translation method.

	the translation method, or a combination of both?	
4.	When watching Niky Putra's content, do you immediately understand that the translation is intended for humorous purposes?	Yes, I immediately understand that the translation is intended to be humor, especially from the tone, delivery, and the officially unnatural translation result.
5.	In your opinion, is the humor in Niky Putra's content easily understood by everyone, or only by certain audiences?	This type of humor is easier to understand for the people who are familiar with both Indonesia and the English language.
Closing Questions:		
1.	In your opinion, what makes Niky Putra's content feel different from other humorous content on TikTok?	Creative use of language nya dari kombinasi Inggris dan Indonesia yang membuatnya berbeda dengan konten kreator lainnya. Selain itu, dia juga menyambungkan liriknya dengan tidak serius ditambah dengan ekspresinya.
2.	In your opinion, why is language-based humor like Niky Putra's content so popular on TikTok right now?	In my opinion, language-based humor like this content is so popular on TikTok because it is related, easy to consume and also many people today are exposed to more than one language, making them able to appreciate the humor even if the translation feels awkward or literal.

INTERVIEW RESULTS REPORT

Date: Saturday, April 25, 2026

Time: 08.30 am

Location: Online

Speaker: Aurel Cinta Nurdiansah Putri

Education: Management, UIN Malang

Informant Background Questions:		
1.	How often do you use TikTok in your daily life?	I usually use TikTok when I have free time and feel bored.
2.	What kind of content do you usually enjoy on TikTok (e.g., humor, music, education, etc)?	I usually enjoy humor content to recharge my energy. But sometimes the humorous content that pops up on my FYP (For Your Page) is random, based on trending algorithms.
3.	Have you watched Indonesian-English song translation parodies created by Niky Putra?	Yes, I have watched it.
Main Interview Questions:		
1.	Which part of Niky Putra's content makes you laugh or feel funny the most?	When he translated the Indonesian song word-for-word not in the good translation.
2.	What do you think about translating Indonesian song lyrics into English word for word without adjusting the meaning? Do you find that funny?	Yes, I found it funny because, for example, dia seharusnya menerjemahkan kalimat-kalimat, tetapi akhirnya menerjemahkan kata dari kita, dan hasilnya terdengar aneh.
3.	Do you think the humor in the content comes more from the choice of words, the translation method, or a combination of both?	I think it is a combination of both.

4.	When watching Niky Putra's content, do you immediately understand that the translation is intended for humorous purposes?	Yes, it sounds strange to me. However, with the translated words he sings, Indonesians can easily understand the humor, and it can also be used to learn the language, even if it is just basic words.
5.	In your opinion, is the humor in Niky Putra's content easily understood by everyone, or only by certain audiences?	For me, it can only be understood by certain audiences, especially who knows English. Tetapi kalau anak-anak sepertinya belum bisa memahami konteks kontennya.
Closing Questions:		
1.	In your opinion, what makes Niky Putra's content feel different from other humorous content on TikTok?	Of course from his delivery and content are quite different from others. Ada banyak konten kreator yang menerjemahkan lagu Indonesia ke Inggris tapi secara natural, sedangkan Niky punya gaya uniknya sendiri.
2.	In your opinion, why is language-based humor like Niky Putra's content so popular on TikTok right now?	Because it sounds funny with his supportive expressions, sehingga kontennya Niky bisa populer.

INTERVIEW RESULTS REPORT

Date: Monday, April 27, 2026

Time: 04.41 am

Location: Online

Speaker: Wahdatul Baroroh

Education: Business, Universitas Bina Nusantara

Informant Background Questions:		
1.	How often do you use TikTok in your daily life?	I use TikTok quite frequently every day. I spend around three to four hours scrolling through content mostly during my free time.
2.	What kind of content do you usually enjoy on TikTok (e.g., humor, music, education, etc)?	I usually enjoy humorous content especially parody videos and educational content like about economics since it is related to my current major. It helps me gain more knowledge and also makes me more aware of current issues and real-world situations.
3.	Have you watched Indonesian-English song translation parodies created by Niky Putra?	Yes, I have watched some of Niky Putra's Indonesian to English song translation parodies but only when they appear on my FYP. I don't really follow his content actually.
Main Interview Questions:		
1.	Which part of Niky Putra's content makes you laugh or feel funny the most?	The funniest part for me is when the original meaning of the song changes because of the direct translation. It sounds unusual and unexpected which makes it funny. For example, in his parody of the song "Separuh Aku," he translates it as "Separuh of me" instead of "Half of me," which already sounds a bit off. Then the lyrics become even funnier like "listen laraku, voice hati ini calling your name," which mixes languages in a very unusual way. What makes it even more interesting is that when he sings the original version with the correct lyrics, his voice actually sounds really good. So the contrast between the proper

		version and the parody makes it even more entertaining.
2.	What do you think about translating Indonesian song lyrics into English word for word without adjusting the meaning? Do you find that funny?	I think translating word for word without adjusting the meaning creates a humorous effect because the result sounds awkward or unnatural in English. That contrast is what makes it entertaining.
3.	Do you think the humor in the content comes more from the choice of words, the translation method, or a combination of both?	In my opinion, the humor comes from a combination of both the choice of words and the translation method. The word selection makes it funnier.
4.	When watching Niky Putra's content, do you immediately understand that the translation is intended for humorous purposes?	Yes, I can immediately understand that the content is intended for humor especially from the translation and the way it is delivered.
5.	In your opinion, is the humor in Niky Putra's content easily understood by everyone, or only by certain audiences?	I think the humor is more easily understood by people who already have some understanding of English and can catch the humor behind it. For some people, especially those who prefer using one language consistently either fully English or fully Indonesian, the mixed and incorrect translation might feel unusual or even confusing rather than funny. So, the humor really depends on the audience's language background and sense of humor.
Closing Questions:		
1.	In your opinion, what makes Niky Putra's content feel different from other humorous content on TikTok?	What makes it different is the unique concept of translating songs literally while keeping the original structure. It creates a new kind of humor that is simple but effective. Also, the songs used are usually popular so people already know the original version. This makes it more interesting because the audience can compare the real lyrics with the parody version.

2.	In your opinion, why is language-based humor like Niky Putra's content so popular on TikTok right now?	I think this type of humor is popular because it is simple, relatable and easy to consume especially on platforms like TikTok. People are already familiar with the original songs, so when the lyrics are translated in a literal and unexpected way, it creates a surprising and entertaining effect. The combination of language mixing and word for word translation makes the content feel fresh and unique. It also doesn't require too much effort to understand, especially for audiences who have some basic knowledge of English. Overall, this kind of humor works well because it connects with people's everyday experiences with language while presenting it in a light and creative way.
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CURRICULUM VITAE



Tasya Luthfiany Widyadhana was born in Tangerang on January 10, 2003. She graduated from PPM. Darel Azhar Rangkasbitung, Lebak, Banten. During her study at the Senior High School, she actively participated in scouting and language activities. She was also named “Queen of Language” and served as the chief of the Central Language Improvement (2020). After graduating from high school, she furthered her interest in languages by taking a 10-month course at the Basic English Course, Pare, Kediri. In 2022, she started her higher education in the English Literature Department at UIN Maulana Malik Ibrahim Malang. During her study at the university, she developed her interest in media and language through internships and involvement in both on-campus and off-campus organizations. She completed an internship program at Times Indonesia to deepen her interest in journalism. Additionally, she was active in various organizations, both on and off campus, including as a member of the education division of English Letters Student Association (2023) and vice chair of the education division of Senyum Anak Nusantara Malang (2025). Furthermore, she has experience teaching English online to students from kindergarten through elementary school at several language courses. These diverse experiences have provided her with valuable preparation for her personal and professional development in the fields of language and education.