

Engaging Vernacular Languages and Cultural Diversity in Producing Laughter in Standup Comedy Shows: Translations of Punchlines in the Subtitles of Jo Koy's Netflix

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Abstract

This study explores the engagement of vernacular languages and the nuances of cultural diversity in the translation of punchlines in standup comedy shows. It examines Jo Koy's Netflix. Jo Koy, an American comedian with a Filipino mother, often associates Filipino English and culturally specific references into his routine and makes humor by relating his cultural background. However, translating humor for a global audience is not easy, especially while keeping the humor impact of vernacular languages.

This research focuses on the cultural diversity issues in translating punchlines, and interactions between two different elements: English and Indonesian. It examines subtitles from Jo Koy's comedy show 'Comin' In Hot', broadcast on Netflix, and the context: the Hawaiian and Indonesian audience, and the American comedian.

The study demonstrates that standup comedy shows address cultural diversity. Hawaii, the similarities between Mexicans and Filipinos, Asian English accents, Jo Koy's mother, Filipino culture, and the father-son relationship are all referred to in the punchlines. Delivery of the punchlines articulates the notion of 'difference' and personal connection. In them, cultural issues rise through place names, customs, beliefs, linguistic culture, characters, and objects. Translation techniques such as compressing, shifting, borrowing and adding are used to reach the audience. When employing these techniques, space limitations, duration, understanding of the audience, and cultural issues play a role. The study suggests that the intersection of language, culture, and translation in global media contribute to a broader understanding of how comedy can transcend linguistic boundaries while retaining its original comedic intent.

Keywords: Punchline, Standup comedy, Cultural diversity, Translation

Introduction

Yoon (2016) points out that globalization is an intriguing topic, particularly cultural interconnectivity. The openness of connectivity between entities generates discussion, especially about cultural changes. As globalization eases cultural interconnectivity, these vernacular expressions are often shared with wider, non-local audiences. This sharing can blur the lines between cultural ownership and participation. In the context of Indonesian culture, particularly the Dayak tribe, there is a statement, 'Dayak who dances, dances a Dayak dance'. Due to globalization, some non-Dayaks perform Dayak dances. Initially, it may have been advantageous to participate in the development of Dayak art, but as the number of non-Dayak participants has increased, the sentence 'Dayak who dances, dances a Dayak dance' has emerged. 'Dayak who dances' means the performer is the Dayak. On the contrary, 'dances a Dayak dance' means non-Dayak who performs the Dayak dance. This statement separates Dayak and non-Dayak. The cultural actors will be vulnerable to discrimination or unfair treatment if this circumstance persists in any other situation. This potential for discrimination poses a grave threat to human unity. Increasing people's awareness of cultural diversity can diminish the potential for discrimination.

The more people are exposed to diverse cultures, the more they are likely to accept and respect those cultures. People must understand the differences and similarities between cultures in various contexts (Erbaş, 2013). Many people must increase their awareness of cultural diversity to combat the emergence of discrimination. The concepts of cultural diversity are given through various media, such as classroom teaching, textbooks, literary works (poetry, prose, drama, film), formal and informal speeches, and many other forms of communication, including standup comedy, which often incorporates vernacular languages, dialects, and culturally specific humor to connect with audiences personally. This form of entertainment provides a platform for expressing cultural nuances. In addition, the popularity of standup comedy has increased in recent years, reaching an all-time high as a result. It has transformed itself into a new medium for directly issuing diverse cultural practices.

Standup comedy is composed of setups and punchlines. The comedian places the jokes in the punchline to make the audience laugh. This punchline brings up the issue of cultural diversity, as the comedian typically employs the concept of 'difference' here (Arifin et al., 2022). For instance, jokes about Hawaiian place names consist of names with numerous vowels. Due to variations in the use of vowels in place names among countries worldwide, the differences in this location's name become humorous.

Standup comedy is a form of speech. It is how a comedian talks to the audience and sets up a situation that makes the audience want to take part, react, and pay attention to what the comedian is saying. Generally, standup comedy does not utilize dialogue. It is more of a monologue than anything else (Brodie, 2014). Even though, in recent years, some standup comedians have tried to engage the audience during their performances. In addition, standup comedy is undeniably about the pleasure resulting from its entertainment function. The pleasure in watching standup comedy is for each one to seek out ideas that are important, to find people in the story whose hopes and problems are similar to ones own, and to encounter dilemmas that we may face—in other words, to make a personal connection (Gillespie, 2010). Not only that, standup comedy can also be used to express social criticism, including cultural diversity issues. Due to these factors, the prevalence of standup comedy has increased in recent decades.

A standup comedy that addresses issues of cultural diversity is good, but a broader range of topics requires a larger audience. Reaching a large audience is hampered by a language barrier, namely a non-native audience. Therefore, translation exists to eliminate the language barrier. Thus, the meaning of cultural diversity in standup comedy can be communicated to a larger audience. Moreover, cultural discussions are always related to shared communities, showing that culture is a value that exists in shared communities but not others.

Mandau, a traditional weapon of the Dayak tribe is considered a cultural object because it exists in that tribe. In other words, Mandau does not exist in any other tribe. Then, to make other people know Mandau, the meaning of Mandau must be transmitted to others. Thus, cultural values that employ a specific language must be effectively transmitted to other

languages. Following its definition, translation is the transfer of meaning from one language to another (Kuncara, 2017). Once more, it shows that translation is the ideal science for promoting cultural diversity.

Theoretical Framework

Vernacular Languages

Vernacular language refers to the use of everyday language orally by ordinary people in a cultural community or region. According to Crystal (2010), a vernacular language is vital to an individual's collective identity. In terms of humor or punchline performed by a stand comedian, a vernacular language can be the starting material for creating laughter, especially when there is a concept of difference and similarity in the vernacular language conveyed with that owned by the audience. From the perspective of socio-linguistics, using a particular vernacular language provides a connection to the audience with similarities and introduces cultural concepts to other audiences (Coulmas, 2013).

Cultural Translation

Translation studies provide a framework for understanding the complexities of translations related to culture, such as humor related to vernacular languages. As Venuti (1995) shows, translations dwell not only on linguistic aspects but are also related to the cultural elements that overshadow them. Thus, punchline translations involve both the languages and cultural aspects inherent in a speaker. The challenge is to keep the humorous elements in the speaker's vernacular well conveyed to a global audience. In this phenomenon, translation is faced with the opportunity to adapt to the target audience or keep the rigidity in the Source Text.

Humor

Raskin (1985) points out that humor is related to cultural contexts, language play, and is based on experience. In the concept of standup comedy, humor is conveyed in the punchline section. Punchline in standup comedy is usually from cultural experiences that may have similarities or differences. Conveying humor from the audience to the audience requires understanding the source culture and the target culture because creating laughter is always associated with timing, language ambiguity, and cultural familiarity (Attardo, 2001).

Cultural diversity

Erbaş (2013) adds another dimension. He says that exposure to cultural diversity is important in raising awareness of differences. It can reduce the potential for friction between cultures. The medium to convey cultural diversity can be varied, including stand-up comedy performances. When a person interacts with a certain cultural concept, there are two possibilities: feeling the same as a culture or feeling that it is contrary to the cultural concept. Issues that can be brought up in promoting cultural diversity are identity, race, immigrants, and using vernacular language to convey this.

This discussion shows that creating of laughter through stand-up comedies employing vernacular languages and their nuances of meaning can only be understood if one employs conceptually rich theoretical concepts such as humour, meaning of translations, cultural diversity and their engagement in the comedies. This theoretical framework thus provides a grounding upon which this research examination can be founded.

Review of Literature

Numerous studies have been conducted looking into the complexities of employing vernacular languages in various artistic performances and situations. For instance, Adinusa & Asmarani (2018) Baihaqi & Subiyanto (2021) and Hsiung (2022) discuss the research strategies employed in subtitling a film. Similarly, Romala & Setiajidi (2018) have examined translation studies of poetry have also been conducted. Sundin & Tobias (2021) explore translation

research in a novel, such as in Japanese crime fiction with expanding knowledge about different cultures. Vassallo (2022) examine performance in the context of a novel while Kuncara (2015) examine translation of cultural terms in novels. Adding to this, Armyla et al. (2022) explore interrogative speech translation in a novel. Moreover, translation research has measured the quality of translation, such as for a Facebook post (Cahyaningrum, 2022).

Indeed, there has also been translation research about travel writing, such as intercultural communication (Kuncara, 2017). Then, there is research that investigates the translation of the holy book Quran, in relation to the field of education, particularly from the perspective of Islamic teachers (Abdussalam et al., 2021). Interestingly, many have examined translation products and translation research from the perspective of translators. For example, Bednárová-Gibová (2022) Ruokonen & Svahn (2022) have done so.

In contrast, Poignant (2021) has examined translation analysis of written documents and oral translations while Alvstad & Borg (2021) and Kuncara (2016) have examined children's literature that already exists based on the genre of the work being translated. O'Connor (2021) has conducted translator research on religious issues, especially on the translation of Islamic feminism as also articulated by Embabi (2022).

Moreover, translation research with social issues also have been done. Israel (2021b) looks at multicultural issues, while Lee (2022) examines gender translation, especially regarding queer although Israel (2021a) examines translation as pedagogy. In the meantime, Liu (2022) has examined translation studies involving the legal field: translations in Hong Kong's court. Hu (2022) examines the model of translation reception as continuously being developed.

These show that numerous translation studies have been conducted based on various objects and issues, but standup comedy objects have rarely been the subject of translation research, especially concerning cultural diversity. This research was therefore conducted. Based on the existing research gap, this study aims to discuss the contents of standup comedy, the translation technique used, namely translation from English to Indonesian, and issues of existing cultural diversity by involving multiple contexts, namely the standup comedian, Hawaiian audience, and Indonesian audience.

Research Method

This research employs case study as a method. It examines the issue of cultural diversity in standup comedy show subtitles. It is almost impossible to avoid interpretation from researchers because the meaning of cultural terms requires in-depth interpretation. Then, this research involves translating English into Indonesian. The structures of these two languages are entirely different from each other. This study investigates how the context in which standup comedy punchlines are used and affects their translations. The term 'context' refers to everything that surrounds a text and can potentially affect its meaning. This research is thus relevant to the contexts of the Hawaiian audience, the Indonesian audience, and the American comedian.

The research examined English and Indonesian subtitles from the Netflix series. The Source Text (ST) is the English version, and the Target Text (TT) is the Indonesian version. The data is presented through subtitled excerpts accompanied by minutes and seconds of airing. Data is collected by watching standup comedy shows by Jo Koy the case study, then marking the parts containing punchlines: each theme conveyed. The standup comedian tends to convey the punchline at the end; in this part, it is highlighted as data. Furthermore, the data in the organization is according to the theme in each punchline. Then, the punchline in ST is compared to the punchline in Indonesian (TT). Finally, there is a discussion on using a vernacular language in promoting cultural diversity.

The Case Study

There are numerous standup comedians worldwide, but Jo Koy, an American standup comedian was chosen as the research object case study to examine the cultural diversity-related translation of his punchlines from English to Indonesian. Jo Koy has broken several records for

the highest and fastest ticket sales. He was awarded the prestigious 'Standup Comedian of the Year' title at Montreal's 2018 'Just For Laughs Comedy Festival'. In addition, he has four successful and highly-rated comedy specials on Comedy Central and Netflix. His 2019 Netflix special, *Comin' In Hot* is available to stream globally (About Jo Koy, 2022). In this study, the performance of 'Comin' In Hot' is analyzed. This choice was based on the cultural issues addressed on the show, Jo Koy's profile, the son of a Native American father and a Filipina mother, and the fact that the show was performed live in Hawaii. Jo Koy's biography and Hawaii as the location presented numerous cultural standup materials.

As said, this study focuses on Jo Koy's 2019 standup comedy *Comin' in Hot*, performed in Hawaii and streamed on Netflix. Shannon Hartman directs the one-hour standup comedy by Jo Koy. He is an American standup comedian known for his unique humor, which often brings up Filipino issues, dynamic family issues such as father-son relationships, and multicultural experiences in America. Her performance in 2019 gave international recognition to Jo Koy as a standup comedian who brings personal humor as a cultural experience. One particular highlight as a standup comedian is that Jo Koy always uses vernacular languages such as Filipino, English slang, and various cultural terms in his appearance. Indeed, he often displays her broad experience with Filipino mothers and American fathers, namely the use of punchlines with the theme of Filipino culture, parenting style, food, and social norms. By doing so, Jo Koy brings a Filipino vernacular that may be relatable to Filipino audiences while introducing non-Filipino audience about Filipino culture.

Findings

The Punchline Structure of Jo Koy's *Comin' In Hot* Standup Comedy

It was observed that Jo Koy arranges his standup comedy content. The punchline he made is divided into ideas about Hawaii, Filipino and Mexican, Asian English accent, Jo Koy's mother of Filipino culture, father and son. Each section is displayed sequentially, bridging between good ideas. The show begins with a greeting about Hawaii, considering that this show is held in Hawaii. There are several things that Jo Koy used as punchlines related to Hawaii: the Aloha greeting,

He says, "If you're in a bad mood, just, shoot them with some Aloha" (00.51). Aloha is a Hawaiian greeting. It means an acknowledgment that can be used to say hello or goodbye. Aloha was used with 'a bad mood' phrase to contrast that Aloha is a cheerful greeting that can reduce a bad mood. After the Hawaiian greeting of Aloha, Jo Koy delivered another American greeting, "You guys are like Care Bears, it just comes out of your chest" (00.56). Care bears are American greetings depicted with a multicolored teddy bear on greeting cards. Hawaii is a part of the United States, but its greeting differs from the general American greeting. Likewise, Jo Koy's punchline is still related to Hawaii, namely how Hawaiians tend to boast about things other people do not take pride in, "People in Hawaii brag about shit that no one else brags about" (01.06). In addition, the quote's meaning is clarified through a creative illustration, namely, a Hawaiian who is proud of his 2003 car. People are typically proud of their most recent car, "He was like, "Hey, brother, do you see my... do you see my brand-new 2003 Toyota Tacoma?" "(01.24). It was also mentioned that Hawaiians prefer to wear sandals for daily activities, which differs from the footwear preference of other Americans, "Nice outfit, "where's my slipper?" "(02.05). In addition, this Hawaii joke uses place names that typically contain numerous vowels, such as "You just go down Kaleakalakaka." (03.36).

Examining the names of places in Hawaii reveals that these vowels are frequently used. Jo Koy's understanding of place names differs from the concept of using many vowels for a place name. In the section about Hawaii, Jo Koy concludes with a joke about the sensual Hula dance. According to Jo Koy, the Hula dance is like a sexual invitation, He says, "I give you pussy." (05.36).

Table 1: Structure of Jo Koy's Punchline

Source: Author

No	Section	Punchline	Explanation
1	Hawaii Greeting	"If you're in a bad mood, just, shoot them with some Aloha."	Aloha is a cheerful greeting contrasted with a bad mood.
2	Care Bears Greeting	"You guys are like Care Bears, it just comes out of your chest."	Comparing Hawaiians to Care Bears, contrasting cultures.
3	Bragging in Hawaii	"People in Hawaii brag about shit that no one else brags about."	Hawaiians brag about things others do not, used to highlight cultural differences.
4	Hawaiian Pride in Old Cars	"Do you see my brand-new 2003 Toyota Tacoma?"	Jo Koy jokes about Hawaiians being proud of older cars.
5	Hawaiian Sandals	"Nice outfit, "Where's my slipper?"	Hawaiian culture casually embraces sandals.
6	Hawaiian Place Names	"You just go down Kaleakalakaka."	Exaggerating Hawaiian place names filled with vowels.
7	Hula Dance	"I give you pussy."	An exaggerated sexual interpretation of the Hula dance.
8	Mexican vs. Filipino Confusion	"You know how many Mexicans my mom walks up to and goes, "Filipino?"	A joke about the similarities between Mexicans and Filipinos based on appearance.
9	Asian Accents (Korean, Vietnamese, Japanese)	"They sound like they've been smoking weed all day" (Korean); "Vietnamese people sound like they've been using cocaine" (Vietnamese)	Imitating Asian English accents with exaggerated stereotypes.
10	Filipino Mother & Louis Vuitton	"You know what she puts in it? Snacks."	Filipino mothers use expensive bags for mundane purposes like storing snacks.
11	Filipino Lunchbox (Cool Whip)	"Usually an empty Cool Whip container."	Embarrassment about using repurposed Cool Whip containers as lunchboxes.
12	Filipino Cultural References (Munggo Soup, Rice)	"Does anyone want munggo?"	Highlighting unfamiliar Filipino food and rice as a cultural staple.
13	Father-Son Relationship	"If there's 15-year-olds in here, you're fucking pussy."	Criticism of the weakness of modern teenagers compared to past generations.
14	Father-Son Masturbation Joke	"It's Head and Shoulders, Joe, not Dick and Hand."	Masturbation joke involving his son's prolonged bathroom visits.
15	Father-Son Resemblance and DNA Test	"Get the fuck out of my house."	Joke about not needing a DNA test to confirm son's identity due to resemblance.

In addition, Jo Koy's standup joke is about the similarities between Filipinos and Mexicans. Jo Koy joked about how his Filipino mother frequently misunderstood Mexicans when she met them. The concept is expressed as follows, "You know how many Mexicans my mom walks up to and goes, "Filipino?" " (05.59). Then Jo Koy added, "We're the first hybrid race. That's what Filipinos are: Spanish, Asian, Filipino." (13.10). It means that Filipinos are simultaneously Spanish and Asian. In addition to physical resemblance, Jo Koy added a joke about the similarity of Filipino family names to Mexican names, "In my family alone, De La Fuente, Santos, and Gonzalez." (13.45). Jo Koy strengthens his punchline by mentioning that Filipinos are Mexicans in Asia, "We are the Mexicans of Asia." (13.55). Finally, the punchline section about the similarities between Filipinos and Mexicans is young marriage or getting married before age 15. In Latin American culture, including Mexico, there is the Quinceanera culture, which consists of the 15-year-old marriage ceremony. Jo Koy creates a creative dialogue for a 15-year-old whose mother is 30, indicating that Filipinos also observe the Latin Quinceanera tradition, "Your mother's only 30." (14.28).

Jo Koy inserted a joke about distinguishing Asian English accents among the punchlines about the similarities between Filipinos and Mexicans. Jo Koy performs all accents directly on this punchline. This punchline contains Vietnamese, Korean, and Japanese accents.

Jo Koy's Korean accent sounds like a marijuana user, "they sound like they've been smoking weed all day." (06.30). In addition, it is said that Korean accents resemble the voices of Asian ghosts, "Koreans sound like Asian ghosts." (06.50). In addition, the punchline about this accent employs a Vietnamese accent. The Vietnamese are described as being of small stature and speaking quickly. Jo Koy compares the Vietnamese accent in English to the voice of a cocaine addict, "Vietnamese people sound as if they've been using cocaine their entire lives." (08.29). Additionally, the English accent of the Vietnamese always ends each word with a period, "Vietnamese people put a period after every word that comes out." (08.40). This accent-related punchline continues with Japanese English accents. Jo Koy says the Japanese accent is caused by diaphragmatic breathing, "When a Japanese man talks, it comes from the diaphragm." (09.31). Moreover, the punchline of this accent ends with a Japanese female accent. In this punchline, Jo Koy conveys that the voices of Japanese women, regardless of their age, are identical to those of 12-year-olds, "Japanese woman doesn't matter if she's 12 years old or 75 years old, they always sound 12 years old." (09.59). This punchline about Japanese women's access relates to Japanese adult films with renowned female actors' voices.

In addition, Jo Koy uses a punchline about his biological mother to deliver a laugh. During a standup comedy, it was stated that if Filipino mothers carry Louis Vuitton bags, they still use them to store snacks, "You know what she puts in it? Snacks." (19.10). Even though the bag is expensive, they include various snacks, such as oyster crackers, "'Oh, here's some oyster crackers.'" (19.42). Then, Jo Koy told the audience that if Filipino mothers like something free, regardless of what it is, as long as it is free, they will enjoy, "'Just what... that... whatever that is.'" (20.27). When there are freebies, Filipino mothers always ask for more, even if they have to steal, "You know what 'get extra' means? Steal!" (20.47). The definition of stealing is, for instance, when free napkins are provided at McDonald's, Filipino children are instructed to take more napkins, "'Cause she'd always make me go back in, 'Go back in there and get extra napkins.'" (21.01). In addition to using branded bags for snacks and enjoying free items, it is said that Filipino mothers are furious if their child's lunchbox is lost. When Jo Koy loses his lunchbox, his mother repeatedly inquires about it. Whenever Jo Koy was asked, he answered that he did not know, and Jo Koy's mother imitated Jo Koy's voice in a stupid voice, "Then she'll just repeat what I said in a stupid voice. 'I don't... I don't know!'" (24.43).

Next, the punchline about Jo Koy's mother talks about how Jo Koy's mother used leftover food containers as Jo Koy's lunch boxes. This situation is different from today's children who use Tupperware. It is said that Jo Koy's mother used to give Jo Koy lunch from an empty Cool Whip container. Cool Whip is a whipped cream dessert product, "usually an empty Cool Whip container." (26.27). Jo Koy's mother named the Cool Whip box after Jo Koy, as if many other children used it. The Cool Whip lunch box was a source of concern for Jo Koy's mother, who feared it might be traded to another child. "Then she goes, 'Grab a sharpie so I can write your name on the lid.'" (27.02). The story involving Jo Koy using a Cool Whip container as a lunchbox continues while he is in school. Friends of Jo Koy believe that his lunchbox contains whipped cream for dessert. This Cool Whip is not a typical school lunch item, so his classmates ask him if it is true that his mother allows him to bring it, "'Your mom's gonna let you eat Cool Whip?'" (27.34). In addition, at lunch, Jo Koy's friends used to exchange the food they brought, but no one was willing to trade for the mystery bucket, "but no one wants to trade for the mystery bucket." (27.56). Jo Koy refers to his lunchbox as a mysterious box because none of his classmates wishes to trade lunches. The next joke about Jo Koy's mother is about how she disciplined him when he was young. It is said that Jo Koy shocked his mother, and he was punished by his mother being locked up in the cupboard. The mother proudly informed her sister Jo Koy about the punishment meted out to Jo Koy, "You're not going to believe what I did to Joseph.'" (35.49).

The following punchline in Jo Koy's standup is about Filipino culture. This joke references authentic Filipino cuisine, specifically Munggo soup. Munggo soup is a green mung bean-based soup from the Philippines. Jo Koy's schoolmates are naturally unfamiliar with this cuisine. Jo Koy stated that he was raised in America, despite his mother being from the

Philippines. Jo Koy and his schoolmates would swap or share lunches. Because Jo Koy received Munggo soup for lunch, none of his friends was interested in trying his Munggo Soup, “Does anyone want Munggo?” (28.25) Then Jo Koy made a joke about the distinct odor of the Munggo soup, “Don’t spill it on your shirt, you’ll smell like a pussy all day.” (29.25). The next punchline about Filipino culture concerns its staple food, rice. Jo Koy says every Filipino consumes rice, so nearly every home has a rice cooker. Jo Koy made a joke about this rice cooker’s red square indicator light, which is present in every Filipino household, “Just look for that little square red light.” (31.05). Still related to the Filipinos’ staple food, every Filipino always carries a large sack of rice, “was a size of this fucking stool.” (31.32). In America, a bag of rice is relatively tiny. In addition, Filipinos often use a cup with a broken handle to measure rice, “inside that bag was a coffee mug with a broken handle.” (31.58). Since rice is the staple food of the Philippines, Filipinos are highly skilled at preparing rice, including the proper measurement of water. Filipinos measure the amount of water with their fingers, eliminating the need for a measuring cup, “Just fill it to this line right here, Joseph.” (32.49).

The last punchline of the standup comedy Jo Koy has the father-son relationship theme. Jo Koy has a 15-year-old son. The story of the relationship between the two was appointed as one of the punchline themes. The punchline begins with Jo Koy calling 15-year-old children as pussies, “Pussies!” (22.45). That calling is because, for Jo Koy, 15-year-olds today do not face the same challenges Jo Koy did at the same age, “If there’s 15-year-olds in here, you’re fucking pussy, all of you.” (22.55). In the next punchline, Jo Koy states that a 15-year-old child is weak. If their mother yells, they immediately become mentally disturbed, “and I’m so scared to go to the house, ‘cause my mom yelled at me.” (23.12). Still, referring to the relationship between father and son, the next punchline describes how Jo Koy’s son spends extravagantly at school, that is, when the debit card for snacks at school runs out, “Go fuck yourself.” (30.03). In addition, Jo Koy criticized his son and all children who rely on smartphones. As soon as the items are confiscated, the children experience immediate physical distress, “My son physically breaks down when I take his phone away.” (34.23). The punchline of the father and son relationship continues with how Jo Koy’s son engages in masturbation at that age. In his standup comedy, Jo Koy remarked that his son had been in the bathroom for about 30 minutes, but his hair was still dry, “and your hair is dry.” (37.05). Then, Jo Koy said that the Head and Shoulders shampoo brand has joked with Dick and Hand, “It’s Head and Shoulders, Joe, not Dick and Hand. That’s it.” (37.35), this continues the punchline about masturbation. This punchline about masturbation ends with how Jo Koy refuses to shake hands with his son when his son is finished being advised because it is still related to masturbation, “I’m not gonna touch the murder weapon.” (38.10). The following joke on the punchline is about Jo Koy and his son’s resemblance. Jo Koy’s son has dark skin and afro hair but is not black due to Jo Koy’s ancestry. Therefore, if a DNA test reveals that the child is black, Jo Koy will not recognize him as his son, and he will be expelled from his home, “Get the fuck out of my house.” (39.53).

Jo Koy is bald, while his son has dense afro hair. The son of Jo Koy is concerned that he will eventually go bald like his father, Jo Koy. Then, Jo Koy’s son proudly admits that his physique is a result of his mother’s genes and not his father, “And my son goes, “Sweet!” (41.59). The punchline regarding the relationship between father and son is continued with the story of Jo Koy’s son’s development into adulthood, which is marked by the growth of pubic hair. According to Jo Koy’s son’s understanding, if pubic hair begins to grow, it indicates that the penis is also beginning to grow, “Dad, that once you start to grow your pubic hairs, that... that the penis was supposed to start growing.” (43.45). Nevertheless, according to Jo Koy’s son, despite the growth of his pubic hair, his penis is still small or does not grow, “My penis isn’t growing, Dad!” (43.54). The punchline continues by noting that Jo Koy’s penis is also small, which means Jo Koy’s son inherited it from his father. Due to the size of the penis, Jo Koy is confident that his child is the original offspring and does not require a DNA test to prove it, “I’m canceling that DNA test!” (44.26). Continuing the punchline about the child being proud of his mother’s genes, Jo Koy is pleased that he passed on his penis size gene, “That’s 100% my dick, 100%.” (46.06)

Translation Techniques for Jo Koy's Comin' In Hot Standup Comedy's Punchlines Compression technique

This technique involves condensing or compressing particular Source Text (ST) elements, so they do not appear directly in the Target Text (TT). The following is an example of data applying the compression technique.

ST: You guys are like Care Bears, it just comes out of your chest.

TT: Kalian seperti Care Bears. Aloha keluar dari hati kalian.

(00.56)

In the greeting portion of Jo Koy's standup comedy, this punchline tells Hawaii. The word 'guys' is compressed because its meaning is already contained in the word 'you'. Additionally, the verb to be is not translated. This choice is due to the difference between the English and Indonesian systems. A sentence in English consists of at least one subject and predicate, so using auxiliary verbs such as 'are' necessary. 'Like' in ST functions as an adjective; other word classes, except 'verb', require 'to be' to form complete sentences. While the Indonesian system is not identical, other than 'verb', sentences can also be formed in Indonesian. In Indonesian, the sentence 'Saya ganteng' is acceptable, whereas in English, 'I handsome' is not permitted and must be replaced with 'I am handsome'. This different system is why the translation of 'to be' utilizes compression techniques.

ST: You just go down Kaleakalakaka.

TT: Ikuti saja jalan Kaleakalakaka.

(03.36)

This data also applies compression techniques. The pronoun 'you' is not included in the translation. In this instance, the sentence is compressed because it is written in an order, in spoken language, and addressed to the hearer. This technique is, therefore, possible because the pronoun 'you' in ST can still be comprehended when it is compressed, as the sentence is directed toward the hearer.

ST: Vietnamese people put a period after every word that come out.

TT: Orang Vietnam memberi titik setelah tiap kata yang keluar.

(08.40)

The compression technique is also applied to the translation of the article in Jo Koy's punchline. English is familiar with the articles 'a/an' and 'the'. In English, articles are used to modify nouns. Articles 'a/an' can be translated into 'sebuah' in Indonesian. However, unlike English, there is no requirement to include articles in Indonesian. Thus, the article 'a' is compressed in the results of this data's punchline translation.

Table 2: Translation Techniques for Jo Koy's Comin' In Hot Standup Comedy's Punchlines
Source: Author

No	Technique	Source Text (ST)	Target Text (TT)	Explanation
1	Compression	You guys are like Care Bears, it just comes out of your chest.	Kalian seperti Care Bears. Aloha keluar dari hati kalian.	The word "guys" is compressed as its meaning is implied in "you".
		You just go down Kaleakalakaka.	Ikuti saja jalan Kaleakalakaka.	The phrase "you" is omitted in the TT as implied in the command context.
		Vietnamese people put a period after every word that come out.	Orang Vietnam memberi titik setelah tiap kata yang keluar.	Article "a" was omitted because Indonesians do not require articles like English ones.
2	Shifting	Don't spill it on your shirt, you'll smell like pussy all day	Jangan menumpahkannya di bajumu. Kau akan bau seperti kemaluan sehabian.	The shifting technique converts one sentence into two to better fit the Indonesian language structure.
3		Vietnamese people sound like they've been doing cocaine their whole life.	Orang Vietnam terdengar seperti sudah pakai kokain seumur hidup.	The plural form "Vietnamese people" is translated to the

				singular "Orang Vietnam".
		My son physically breaks down when I take his phone away.	Putraku hancur secara fisik saat ponselnya kusita.	Shift in point of view; "I" (confiscator) is changed to focus on the object (the phone).
4	Borrowing	Hawaii	Hawaii	Borrowing technique for place names like "Hawaii".
		Toyota Tacoma	Toyota Tacoma	Borrowing technique for brand names like "Toyota Tacoma".
		Care Bears	Care Bears	Borrowing technique for names like "Care Bears".
5	Addition	You just go down Kaleakalakaka.	Ikuti saja jalan Kaleakalakaka.	The word "jalan" is added to clarify the direction in the TT.
		I give you pussy.	Aku akan memberimu vaginaku.	Addition of "will" and "ku" in the TT to clarify tense and subject in the translation.
		We're the first hybrid race. That's what Filipinos are: Spanish, Asian. Filipino.	Kita ras hibrida pertama. Itulah orang Filipina. Orang Spanyol dan Asia. Filipina.	The conjunction "dan" is added in the TT to maintain natural sentence flow in Indonesian.

Shifting Technique

This translation technique involves shifting from ST to TT. This shifting translation technique is possible in many ways: linguistic units, word classes, singular or plural, and point of view. Shifting in linguistic units involves changes in words, phrases, clauses, and sentences. For instance, ST in the form of a phrase is translated into a single sentence in TT, and various changes are made in other linguistic units. Then, word class shifting is carried out, for example, by translating nouns in ST into verbs or other word classes in TT. The following are examples of data that employ the shifting technique in linguistic units,

ST: Don't spill it on your shirt, you'll smell like pussy all day"

TT: "Jangan menumpahkannya di bajumu. Kau akan bau seperti kemaluan sehabian."
(29.25)

This data describes the aroma of Munggo soup. This punchline demonstrates that ST consists of a single sentence. TT consists of two sentences, however. This data indicates that the shifting technique in linguistic units, namely the translation of one sentence into two sentences, is utilized. The shifting technique is also used to shift singular or plural forms, as demonstrated by the following data,

ST: Vietnamese people sound like they've been doing cocaine their whole life.

TT: Orang Vietnam terdengar seperti sudah pakai kokain seumur hidup.

(08.29)

This data is when Jo Koy makes a punchline comparing the English accents of Vietnamese people to those of cocaine users' accents. This translation of the punchline employs a shifting that is plural in ST and translated to singular in TT. The phrase 'Vietnamese people' is in a plural form, translated into 'Orang Vietnam'. In Indonesian, the plural form can be done by repeating the word or using the word 'para'. Vietnamese people can be translated as 'Orang-orang Vietnam' or 'para orang Vietnam'. Furthermore, in punchline translation, some apply a shifting technique in the point of view, along with the following data,

ST: My son physically breaks down when I take his phone away.

TT: Putraku hancur secara fisik saat ponselnya kusita.

(34.23)

This data is the punchline regarding the father-son relationship. The translation technique employed is a point of view shifting. The ST explains that if Jo Koy's son's phone is confiscated, the child will feel physically disturbed. In the clause, 'when I take his phone away', the 'I' or the subject assumes the role of the confiscator. Nevertheless, in TT, 'saat ponselnya kusita', the confiscated item's phone becomes the priority of the idea. Therefore, there is a shift in point of view in this data.

Borrowing Technique

Borrowing is the third technique utilized to translate the punchline in Jo Koy's standup comedy. This technique involves borrowing words from ST without modifying their form in TT. Words in ST are translated into the exact words in TT. This technique is utilized when translating names of places, brands, food, individuals, and greetings. In translating the name of a place, for example, 'Hawaii' in ST is translated into 'Hawaii' in TT. Names of brands that put in Jo Koy's punchlines are translated using borrowing technique, such as 'Toyota Tacoma', 'Cool Whip', and 'sharpie' are sequentially translated into 'Toyota Tacoma', 'Cool Whip', and 'sharpie'. The name of the food is also translated using borrowing techniques, such as 'Munggo soup' is translated into 'sup Munggo'. Individual names are also translated using borrowing techniques, such as 'Joseph' and 'Joe', which are translated into the exact words 'Joseph' and 'Joe'. Last is translating the greeting name, and the following punchline is the data,

ST: You guys are like Care Bears, it just comes out of your chest.

TT: Kalian seperti Care Bears. Aloha keluar dari hati kalian.

(00.56)

'Care Bears' and 'Aloha' are translated from this punchline data using borrowing. 'Care Bears' is a typical American greeting that involves a bear-themed greeting card. In contrast, 'Aloha' is a greeting used in Hawaii for meeting and parting. The phrase 'Care Bears' remains translated as 'Care Bears', and 'Aloha' remains translated as 'Aloha'.

Addition Technique

This translation technique involves adding information to TT to make the message in ST more accessible to the intended audience. The additions that result from applying this technique are consistent with the meaning of ST. The following punchline is rendered using the addition technique,

ST: You just go down Kaleakalakaka.

TT: Ikuti saja jalan Kaleakalakaka.

(03.36)

This punchline is about Hawaiian place names that contain numerous vowels. Jo Koy made a joke by making an imaginative place name, 'Kaleakalakaka', as if he indicated the place name's direction. The addition technique is performed by adding 'jalan' to TT. The word 'jalan' is added because it relates to the location's name.

ST: I give you pussy.

TT: Aku akan memberimu vaginaku.

(05.36)

Furthermore, the punchline when Jo Koy talks about Hawaii is one of the data that applies the addition technique. This case is about Hula as a dance from Hawaii. For Jo Koy, the Hula dance is sensual, as if the dancer offered her pussy. The translation has two additions: the adverb of time 'will' and 'ku'.

ST: You know how many Mexicans my mom walks up to and goes, "Filipino?"

TT: Tahu berapa orang Meksiko yang ditanyai ibuku, "Orang Filipina?"

(05.59)

Jo Koy makes a joke about the similarities between Filipinos and Mexicans in this punchline. Due to this similarity, Jo Koy's mother frequently mistakes Mexicans for Filipinos when she meets them. This translation of the punchline uses the addition technique by adding the word 'ditanyai'. Jo Koy's mother asked Mexicans whom she believed to be Filipinos.

The following data pertains to the application of the addition technique,

ST: We're the first hybrid race. That's what Filipinos are: Spanish, Asian. Filipino.

TT: Kita ras hibrida pertama. Itulah orang Filipina. Orang Spanyol dan Asia. Filipina.

(13.10)

This punchline describes the similarities between Mexicans and Filipinos. By comparing ST and TT, the conjunction 'dan' appears to have been added. The phrase 'Spanish, Asian' is translated into 'Orang Spanyol dan Asia'.

Discussion

Cultural Diversity through Vernacular Language in Punchline Translation

Jo Koy's use of vernacular language in *Comin in Hot* is a vital tool in delivering laugh that shows the comedian's cultural identity as a Filipino American standup comedian. Through the theme of Hawaiian greetings, Filipino culture, and variations in English accents, Jo Koy successfully bridges the cultural gap between herself and the audience. His vernacular language, such as language, accent, or certain cultural experiences, successfully connects his personal experience to the audience. The use of vernacular language in his punchline is not only to create humor but also to maintain the cultural nuances that he has, making his comedy unique and interesting. It highlights the importance of vernacular in comedy to express cultural identity and foster greater cross-cultural understanding.

Understanding the similarities and differences between cultures is closely related to cultural diversity. Through these two concepts, cultural concerns will be addressed. Contrasting cultural perspectives of the same entity can help one understand the concept of 'different'. The British expedition and Arctic Indigenous people's meaning of seal oil exemplify this understanding of differences. The British utilize seal oil as a lubricant. On the contrary, Indigenous people used it as a beverage (Arifin et al., 2022; Thompson, 2011). This oil seal is problematic due to the various concepts involved. If both the British and the indigenous people treat seal oil as a lubricant, this seal oil will go unnoticed. The idea of difference is comparable to standup comedy. To deliver laughs to the audience, standup comedians introduce a concept of 'different'. The second issue in cultural diversity is how people understand cultural similarities. In addition to the concept of difference, individuals will notice something with a personal connection. Similarly, in standup comedy, the comedian tries to deliver a laugh by presenting the audience's essential ideas and audience's similar hopes and dilemmas.

Jo Koy divides the punchline into various themes, including Hawaii, the relationship between Filipinos and Mexicans, the Asian English accent, Jo Koy's mother, Filipino culture, and the father-son relationship. Jo Koy communicated these punchlines by employing a 'different' concept, specifically the cultural differences between Jo Koy and Hawaiian culture. The Hawaiian theme in this punchline is unsurprising, given that this standup comedy performance is taking place in Hawaii. Hawaii's punchline begins with Aloha and Care Bears. In the Hawaiian punchline, Aloha as a Hawaiian greeting is contrasted with another American greeting, namely Care Bears. Moreover, the punchline describes how most Hawaiians are very proud of their possessions, even if they are as old as a 2003 car, showing that this vehicle is quite old. In this instance, the comedian's ability to deliver a laugh contrast with the characteristics of other people, other than Hawaiians, who tend to boast of the newest items, such as cars, but not cars released in 2003. The punchline about Hawaiians preferring sandals to shoes also introduces the concept of cultural diversity, such as Jo Koy preferring sneakers to sandals. Most people would find it odd that Hawaiian place names have many vowels. The Hawaiian Hula dance has sensual movements for Jo Koy, which has a much more positive connotation for Hawaiians. It can be seen from these punchlines that Jo Koy presents the concept of 'different' based on his profile being Americans, whereas, for the Hawaiian audience, these punchlines convey the concept of personal connection. According to the distribution of cultural categories, (1) environment (ecology, place name), (2) cultural heritage (religious beliefs, historical events, character, folklore, objects), (3) social culture (agreements, beliefs, habits, social organization), and (4) linguistic culture (expressions, idioms) (Arifin et al., 2022; Fernandez Guerra, 2012; Kuncara, 2017), these punchlines about Hawaii are associated with cultural heritage, habit, and environment. The Aloha greeting and Hula dance

convey cultural heritage. The cultural meaning of the term 'habit' is reflected in Hawaiian characters who are proud of their possessions and wear sandals. The environment is conveyed through the punchline of the Hawaiian place name.

Moreover, the cultural issue in the punchline about Mexicans and Filipinos being similar is their similar naming practices. The individual's name is consistent with the cultural category of place names, which shows that a name in a particular culture is associated with a particular value. This punchline also references the Latin Quinceanera culture regarding marriage at age 15. The concept of 'different' can be interpreted as being fifteen years old and too young in other cultures to marry. This culture regarding marriage falls under the social culture category, particularly regarding beliefs. Moreover, Asian English accents are the next punchline about the issue of cultural diversity. This punchline applies the concept of 'different' by contrasting the Korean, Vietnamese, and Japanese English accents. This punchline shows that the cultural category being discussed is linguistic culture or culture related to linguistic aspects, such as English-speaking accents. English has standard rules for pronunciation based on the International Phonetic Alphabet (IPA), but it is undeniable that English speakers from various parts of the world have distinct accents. The punchline about Jo Koy's mother describes the personality of a Filipino mother. This punchline brings the concept of 'different' from characters of other cultures. For instance, when a Filipino mother carries food in a luxury bag, this character is contrasted with other characters who do not carry food in luxury bags. This variance in belief is utilized to deliver a laugh. Lastly, the punchline about Filipino culture brings up the issue of 'different' straightforwardly. The culture of the Philippines is unlike that of any other country. This punchline is delivered with food references, including Munggo soup and rice as a staple food. Both are included as objects in the cultural heritage.

Several translation techniques, including compression, shifting, borrowing, and addition, are used to translate punchlines. This technique is ranked according to its frequency of use in the translation of punchlines. Consequently, the compression technique is most often employed in punchline translation. This technique is implemented by compressing ST elements, so they do not directly appear in TT. Even though standup comedy provides laughs and raises issues of cultural diversity, the visual needs of the audience's screen are more critical. Every translation of a television program must contend with space limitations, followed by time constraints. Because of space constraints, translators cannot use an excessive number of words when translating. The subtitles are always displayed on two lines to make it easier for the audience to understand them. In addition, duration is a barrier; the screen cannot be delayed for a moment or remain still for too long, or the next display will replace it. The results of the later translation must be displayed on the next screen. Therefore, applying these compression techniques considers space limitations and duration (Chang, 2012).

The application of borrowing techniques is another intriguing topic related to the application of translation techniques and the issue of cultural diversity. Place names, brand names, food names, people's names, and greeting names are translated using the technique of borrowing. This translation poses no difficulty and is common in the field of translation. When a language does not have the necessary word, it could borrow it from another. Applying this technique can cause some difficulties in understanding the intended audience. For instance, borrowing is used when translating the brand name of a food product called 'Cool Whip'. This name will confuse the Indonesian audience because this product is not popular in Indonesia. Another intriguing instance of borrowing techniques in use is as follows:

ST: Then she goes, "Grab a sharpie so I can write your name on the lid."

TT: Lalu, "Ambil sharpie agar Ibu bisa menulis namamu di tutupnya."

(27.02)

This punchline talks about Jo Koy's mother, who creates Jo Koy's lunchbox from a discarded food container. Even though Jo Koy was the only one who used the Cool Whip box, Jo Koy's mother was required to write Jo Koy's name on the used container. The exciting aspect of these data is the 'sharpie'. Sharpie is a stationery brand and a type of marker pen. Sharpie is very foreign to Indonesian audiences. Indonesian audiences more easily understand sharpie when the term 'spidol' is used as a translation. However, this is a different situation related to

the issue of cultural diversity. Borrowing the word 'sharpie' may be detrimental to delivering laughs to Indonesian audiences, but it can have a positive message to promote cultural awareness. Indonesian audience will be culturally aware of the concept of 'different'.

These punchlines are translated from English to Indonesian, so Indonesian audiences also understand the success of this translation. The theme of cultural diversity differs between Hawaiian and Indonesian audiences in other ways. For instance, the Hawaiian audience feels a personal connection to the Hawaii-related punchline theme, despite Indonesian audiences understanding the concept of 'different'. However, several jokes are culturally different for Hawaiian audiences but are personal connections for Indonesian audiences. For some Indonesian audiences, the punchline about lunch boxes made from repurposed food containers may have a personal connection, as mothers in Indonesia have similar practices. Aside from that, the punchline about rice cooker ownership in the Philippines is familiar to Indonesian audiences, as every home in Indonesia has one. Jo Koy said that the rice his family bought when he was young was the size of a bench, or approximately twenty-five kilograms, as opposed to the rice sold in American supermarkets that are packaged in small quantities. Children lifting rice the size of a bench is also common for Indonesian audiences. Indonesian audiences are also accustomed to measuring the water used to cook rice with their fingernails. Additionally, Indonesians measure rice with shattered glass. This connection is strengthened by rice being the staple food in Indonesia and the Philippines. Therefore, the rice-related punchline has a personal connection with the Indonesian audience.

Conclusion

Jo Koy's *Comin' In Hot* standup comedy has proven successful in exploring cultural diversity through vernacular languages and can effectively bridge the cultural gap between Filipino-American identity and his audience—Hawaiian and Indonesian. The specific use of cultural issues such as Hawaiian greetings, Filipino culture, and Asian English accents, Jo Koy highlights the concept of equality through shared experience and the concept of cultural differences that lead to promoting cultural diversity. His vernacular adds to the authenticity of his punchlines by connecting his personal experience with audiences while maintaining the cultural nuances of his identity.

In addition, the results of this study show the importance of understanding cultural similarities and differences through standup comedy, namely when Jo Koy applies the concept of 'different' in sending laugh. His jokes about Hawaiians being proud of older cars, preferring sandals, and place names filled with vowels provide a humorous yet insightful take on cultural diversity. Similarly, his references to Filipino-Mexican naming practices, Quinceanera traditions, and distinct Asian English accents further illustrate the complexity of cultural identity.

The translation of punchlines into Indonesia shows challenges in maintaining cultural diversity issues in the translation process. Translation techniques such as compression, shifting, borrowing, and addition are employed to adapt the humor to the Indonesian audience while overcoming the limitations of space and time in subtitle translation. Compression is the most frequently used technique, which helps condense the text to fit the screen while preserving the humor and message. Additionally, the use of borrowing techniques presents an interesting case in translation. While brand names like "Cool Whip" and "Sharpie" may be unfamiliar to Indonesian audiences, their use fosters cultural awareness, introducing audiences to foreign concepts. Although some punchlines may not resonate equally with Hawaiian and Indonesian audiences due to cultural differences, others, such as those involving repurposed lunch boxes or rice cookers, have personal connections to Indonesian culture. These shared cultural practices create a sense of familiarity for Indonesian audiences, allowing them to relate to the punchlines more intimately. Last, Jo Koy's comedy skillfully uses vernacular language to navigate cultural diversity, and the translation techniques applied ensure that the humor transcends linguistic and cultural barriers, maintaining the essence of the original content while promoting cultural diversity.

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