Cultural Discourse in Indonesian Humor: A Case Study of Some Short Dialogues

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Abstract—**This study aims to describe cultural discourse in Indonesian humor. Cultural discourse is the relationship between the meaning of a dialogue context and the cultural context of the listener or recipient of humor. Indonesia is a nation that has a distinctive humor and rhetorical style. Rhetoric style like this is one type of stylistic aspect in communication. The purpose of this research is formulated to 1) to show cultural discourse of humor in dialogues and it category, and 2) to describe the respondent's perception of humor in dialogue as a means of entertainment. The data of this research are humorous discourses in the form of dialogues which are very often found in social interactions and social media. Data analysis was carried out by using Berger's theory of humor. This theory divides humor into categories based on the dialogues in humor. The results showed that the humor category was divided into language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). Of respondents' perceptions, very funny was at 55.6%, followed by funny 33.3%, and quite funny only reached 11.1%. This perception is closely related to the respondent's cultural conception. The implication of this research shows that humorous discourse has a rhetorical structure and pattern of expression so as to create a sense of humor that is entertaining for readers and listeners.**

Index Terms—**cultural discourse, humor, stylistic aspects, rhetoric, dialogue**

I. INTRODUCTION

Humor is a universal form of culture. Soedjatmiko (1992) implicitly says that there is no one without humor. The difference in humor from one person to another lies in its frequency and purpose. There are people who are so quiet that if they put out a funny expression they startle those around them. There are also those who have a sense of humor because they have a high sense of humor. In addition, there is also humor for the sake of the profession.

A number of researchers have formulated different definitions of humor, but share similar important points. For example, "Humor is a feeling or symptom that stimulates us to laugh or tends to laugh mentally, it can be a feeling, or awareness, within us (sense of humor); it can be a symptom or a creation internally and externally. When confronted with humor, we can immediately laugh out loud or tend to just laugh; for example, smile or feel tickled inside. The stimulus must be a mental stimulation to laugh, not physical stimulation" (Rahmanadji, 2007, p. 216).

Lippman and Dunn (2000) stated that humor is anything that can increase stimulation and lead to feelings of pleasure and comfort. Humor is closely related to the laugh response (Provine, 2000). What is meant here is something that stimulates a person to laugh but is not a real physical stimulus but stimulates one's feelings. According to Ross (1999), humor is something that makes people laugh or smile and is used as a tool to attract attention. Barron (1999) argues that humor is something that creates pleasure and interest for many people.

In *The Oxford English Dictionary*, 1989 found the notion of humor as "the quality of action, speech, or writing that causes amusement, quirkiness, humor, antics, and fun" (Simpson & Weiner, 1989, p. 486). It is clear, humor is a broad term that refers to something that people say or do that is considered funny and tends to make other people laugh (Martin, 2007, p. 5). In other words, humor is something that causes laughter in individuals because of internal stimuli (not physical stimuli) that arise from what other people do or say.

Shade (1996) suggests five elements related to humor, appreciation of humor, appreciation of humor, understanding of humor, the response of cheerful humor, and production of humor. Humor appreciation refers to the affective domain after the elements of humor have been understood. Identification of humor is recognizing four forms of humor, which are figural, verbal, visual, and auditory. Understanding humor is a conscious understanding. Joyful response humor

refers to a spontaneous physical reflex to humorous stimuli, usually in the form of smiling and/or laughter. Humor production is the individual's ability to create humor (Whisonant, 1998, p. 5). According to Berger, his humorous techniques will give us a way to take various examples of humor (any time, in any form, and in any medium) and show what drives humor and often causes laughter, or any situation that is felt when faced with something contains humor.

This study discusses the Cultural Discourse in Indonesian Humor. The humor that is chosen purposively is specifically about short dialogues. One reason is that humor in the form of dialogue is always dynamic and positions the reader or listener as a third party.

II. CULTURAL DISCOURSE

Cultural Discourse hereinafter referred to as Cultural Discourse Analysis (CuDA) is an approach in communication that explores culturally distinctive practical communication in everyday context, the participants are active in the practices. It is also a cross-cultural analysis of these everyday practices and their consequences. Cultural Discourse Analysis (CuDA) is a basic strategy to the study of communication that explores culturally different sense of the topic of communication (Carbaugh, 2007).

This theory is based on the premise that communication consists of means and meanings that are culturally situated and active in various local contexts, for example in humorous dialogues. In an attempt to extract these media and meanings, CuDA analysts study how people talk about identities, relationships, actions, feelings, and places of residence. In this survey, the term is called category (Hart & Milburn, 2019).

This theory can be applied to research on humor in humorous discourse. The research methodology in this analysis consists of four different but complementary ways of analysis: descriptive, interpretive, comparative, and critical (Brownlee, 2021). These might be applied into cross-cultural communication and cultural approaches to communication around the world. In the field of communication, CuDA is widely used by language and social interaction experts. It has also been used in the subfields of environmental, cross-cultural, and entertainment performance, as well as rhetorical communication and mediation. Recently, in the study of public communication and applied humor,

III. HUMOR AND LANGUAGE USE

The rise of humor broadcasts on television, the increasing creative humor industry, variety of humor in social media, and the publication of books on humor show that humor is increasingly in demand by society. This is also in line with the development of social media which is easily used as a means to channel the talent for humor. Just look at the Facebook Group about humor, the TouTube Channel for Humor, and Stand up comedy are the triggers for the development of humor.

Sociologically, the acceptance of humor in people's lives is certainly closely related to the function of humor in people's social lives. Apart from being a means of entertainment and education in a broad sense, humor can even be used as a health therapy. Suhadi (1989, p. 220) mentions that humor is a self-actualization tool. Setiawan (1990, p. 215) mentions that humor serves as a tool to eliminate boredom in daily routines.

Humor is often very unique and complicated because a person's sense of humor is not all the same. There are contexts of humor that are personal and communal. Personal humor involves a person's personal identity, such as social status, education, gender, and so on. Communal humor is related to the cultural background of a humorist. Humor in certain cultural contexts has not been able to become humor in other cultures. Humor in a certain language does not necessarily give a sense of humor if it is conveyed in another language.

The uniqueness of humor is also seen in the use of language. Along with the development of terms, jargon, slang, and idiom also contribute to the creativity of humor. The language used in humor has a peculiarity in the form of relational, style, and rhetorical semantics. Semantics of relations and rhetoric in the frame of cultural discourse (text and context) can be a force of humor that evokes laughter (Greenbaum, 1999). If there is a language grammar deviation, it often becomes the strength of a humor that occurs in certain languages but has not happened in other languages.

IV. OBJECTIVES OF STUDY

Based on research design, the objectives of this study are formulated as follows 1) to show cultural discourse of humor in dialogues and it category, and 2) to describe the respondent's perception of humor in dialogue as a means of entertainment. The strategy to achieve these two goals is to present a number of data dialogues that contain elements of humor. Data dialogue in Indonesian based on popular humor among respondents was then translated into English. The translation of the dialogue context in English is carried out as a support. Based on these data, the dialogue speech is then categorized into slots based on Berger's theory.

V. SOME PREVIOUS RELATED STUDIES

Several previous studies discussed humor in various aspects and perspectives. Three of these studies are "Verbal Humor in the English Rio 2 Film Expressions and Their *Bahasa Indonesia* Subtitling Expressions" was done by Mulyana (2016). This research described the types of the type of verbal humor, the text strategy that the translator uses

to translate verbal humor, and to explain the level of verbal acceptance. This study uses a qualitative method because it provides insight into the phenomenon of translation.

The second one was done (Qin et al., 2019) a research entitled An Analysis of the Translation of Cultural Humor in the Novel "Huo Zhe". This study illustrates that different cultures and languages cause translation problems, and in general different types of verbal humor do not always correspond to the same translation strategies and methods. He found that this novel contains three types of verbal humor: universal humor, linguistic humor and cultural humor. Therefore, this article explores the method of translating cultural humor.

The third one was done by Fata et al. (2018) entitled Laugh and Learn: Evaluating from students' perspective of humor used in English Class. This study aims to reveal students' perceptions of humor added to English language teaching and how it affects students' engagement in English teaching activities. The findings revealed that the majority of students believed the teacher's humor could prevent them from feeling stress of learning English, develop a better relationship between teacher and students, help them remember and understand the lesson, encourage them to be more active in the classroom and ease them in learning English.

The current researches differ from the previous ones. Cultural discourse in humor is a specific aspect to see how the sense of humor came up from the cultural understanding of the humor concept.

Types of humor include personal humor, social humor, and artistic humor. Meanwhile, the functions of humor include means of expressing ideas, means of social criticism/protest, information media and entertainment media, as well as relieving stress due to pressure from external factors.

VI. METHODS

A. Data Collection Techniques

The data of this study were collected from two sources; first from field research (from social interaction) and second from Social Media (Facebook, Instagram, Twitter, and WhatsApp Group) which are already public. Purposively all data are in the form of short dialogue. Based on the collected data they are then translated into English according to the text and context. Examples of verbal data look like below;

Kakek	:	*Ketika saya seusiamu, saya biasa pergi ke dua pasar dengan dua koin dan membawa pulang sabun, nasi, roti, susu.*
Cucu :		*Saat ini sulit. Karena sejumlah Kamera CCTV di mana-mana.*
Grandpa	:	When I was your age, I used to go two markets with 2 coins and bring home soap, rice, bread, milk.
Grandson:		Nowadays it's difficult. There are CCTV Cameras everywhere.

The data unit model above shows the dialogue between Granpa and Grandson. Of course it feels funny with an element of humor because there is a misunderstanding between the two. Granpa told the condition when he was a child that two coins were enough to buy a number of necessities such as soap, rice, bread, milk, while the grandson understood that with 2 coins, only for transportation going to the two markets. In other words, the grandfather stole the items. That is the reason why the answer is "nowadays it's difficult. There are CCTV cameras everywhere". Grandson means, it is difficult to thief at the moment since CCTV Cameras everywhere.

For the needs of this research, 18 dialogues have been collected. Each dialogues is given data code. After each data is coded, it is then listed in the table for attachment. In data presentation, the data code discussion is to refer to the data. This research uses quan-qual methods. The quantitative was applied to find respondents perception while the qualitative was applied to describe the cultural sense of humor.

This study involved 40 respondents to obtain a response to the humority of the data. The compositions of respondents are as follows;

TABLE 1
RESPONDENTS OF STUDY

	Female	**Male**	*Total*
Teaching Staffs	6	5	11
Students	9	7	16
Administrative Staffs	4	3	7
Others	3	3	6
	22	18	40

Response of respondents can be seen in Table 3

B. Data Presentation

This study displays 18 data of short dialogues. It seems that the humor data represents several category slots of various humor-evoking techniques, and in the end, something funny and humorous is not caused by the subject or theme, but because of the techniques employed by the humor creator.

There are 4 basic categories for discussing humor (Berger, 1993). They are 1). **Language**. Humor is verbal. In this category, humor is expressed through words, the way of speaking, the meaning of words, or the consequences of words.

2). **Logic.** Humor is ideational. In this category, humor is raised through thoughts. 3). **Identity**. Humor is existential. In this category, humor is raised through the identity of the player or comedian, and 4). **Action.** Humor is physical or nonverbal. In this category, humor is raised or evoked through physical actions or nonverbal communication such as hand or foot movements, actions, or expressions (Berger, 1998, p. 17). However, this study focuses on verbal humor.

Data presentation is done by categorizing data into slots. The following are slots by category theorized by Berger. Berger (1998) suggests humor techniques in a global cultural context. However, this slot is mostly applied to research on TV humor, because TV show humor contains verbal and verbal elements. For example, Action Category cannot be applied to humor research from short verbal dialogues.

TABLE 2
HUMOR TECHNIQUE AND THEIR SLOTS

Language	*Logic*	*Identity*	*Action*
Bombast	*Irreverent behavior*	*Anthropomorphism*	*Clownish behaviour*
Infantilism	*Malicious pleasure*	*Eccentricity*	*Clumsiness*
Irony	*Absurdity*	*Embarrassment*	*Chase*
Misunderstanding	*Coincidence*	*Grotesque Appearance*	*Exaggeration*
Pun	*Conceptual surprise*	*Imitation*	*Peculiar face*
Repartee	*Disappointment*	*Impersonation*	*Peculiar music*
Ridicule	*Ignorance*	*Parody*	*Peculiar sound*
Sarcasm	*Repetition*	*Scale*	*Peculiar voice*
Satire	*Ridigity*	*Stereotype*	*Slapstick*
Sexual allusion		*Transformation*	*Speed*
Outwitting		*Visual surprise*	

Of the four category slots mentioned in Table 1 above, in this study only three categories were applied, they are Language category, Logic Category, and Identity Category.

To find the validity of the data, the researcher has asked for responses from 40 respondents to find out whether these short dialogues create a sense of humor (Number of respondents, see Table 1). Respondents' answers are shown as follows;

TABLE 3
RESPONSE OF RESPONDENTS

	Data Code	**Percentage**	*Remarks*
Very Funny	/01//03//05//08//09/ /10//12//13//16//18	10 (55.6%)	
Funny	/02//06//07/ /11//15//17/	6 (33.3%)	
Not really funny	/04//14/	2 (11.1%)	

VII. FINDING AND DISCUSSION

A. Finding

Researcher has collected a number of data and after data reduction, it remains 18 data units. Reduction is done to avoid reduplication and similarity of dialogue. Each data is checked and rechecked to determine the category.

TABLE 4
HUMOR WITH *LANGUAGE* CATEGORY

No	Category	Data Number
1	*Irony*	/02/03/12/
2	*Misunderstanding*	/08/13/15/
3	*Repartee*	/01/14/
4	*Ridicule*	/01/
5	*Sarcasm*	04//12/15
6	*Satire*	/05/
7	*Sexual allusion*	/07/

In humor with *language* category (Table 4), there are 14 data units scattered on *Irony, Misunderstanding, Repartee, Ridicule, Sarcasm, Satire,* and *Sexual Allusion*. Then the following categories are shown in the table below;

TABLE 5
HUMOR WITH *LOGIC* CATEGORY

No	Category	Data Number
1	*Absurdity*	/05/06/09/10/
2	*Conceptual surprise*	/13/16/17/18/

From Table 5 above, the humor with logic category found as many as 8 data units consisting of 4 data units of *Absurdity*, and 4 data units of *Conceptual surprise*. The humor with identity category is identified as shown in the table below;

TABLE 6
HUMOR WITH *IDENTITY* CATEGORY

No	Category	Data Number
1	*Eccentricity*	/02/08/
2	*Impersonation*	/06/

It can be seen from Table 6, that there are only 3 data units in the humor with identity category, which are spread over *Eccentricity* 2 data units and *Impersonation* 1 unit. For the humor with action category, there was no suitable data, because the scope of this research was verbal humor.
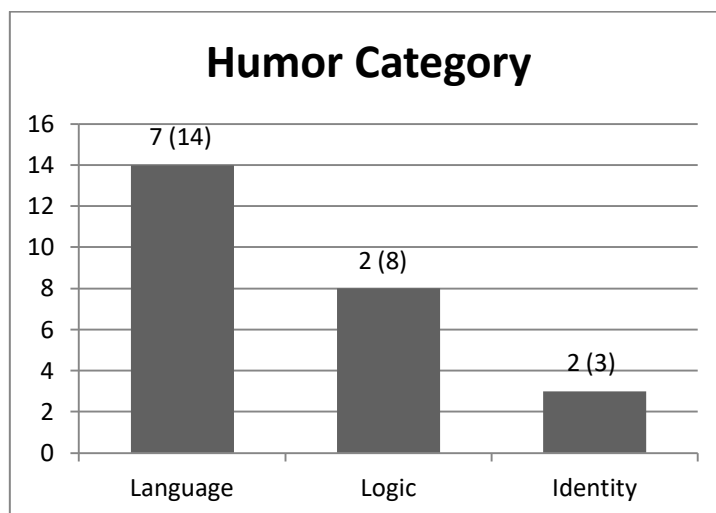

Figure 1. Humor Category Based on Berger Theory

This figure shows that 'language category' has 7 categories with 14 data units, 'logic category' has 2 categories with 8 data units, and 'identity category' has 2 categories with 3 data units.

B. Discussion

There are four basic categories in which all the humor techniques proposed by Berger are grouped into: 1). *Language*. Humor is verbal. In this category, humor is expressed through words, the way of speaking, the meaning of words, or the consequences of words. 2). Logic. Humor is ideational. In this category, humor is raised through thoughts. 3). *Identity*. Humor is existential. In this category, humor is raised through the identity of the player or comedian, and 4). *Action* Humor is physical or nonverbal. In this category, humor is raised or evoked through physical actions or nonverbal communication such as hand movements or eye movements, head movements, actions, or expressions. Not all of these categories can be applied in this study because the focus of this research is on verbal humor.

After categorization, it turns out that a number of data can be entered not only in one slot but in several slots in the same category, for example, data 01 goes to Repartee and Ridicule, data 12 goes to Irony and Sarcasm and data 15 goes to Misunderstanding and Sarcasm. This shows that dialogue humor is dynamic and multi-dimensional. The prominent aspects of the language category are Irony, Misunderstanding, and Sarcasm. It was also found, for example, that data 2 was in two different sub-categories, namely the language category and the identity category. The same thing in data 6 is also in the sub-category logic category and identity category.

No matter how simple the humor in dialogue, as the theme of this research, is linguistically in the category of cultural discourse. Differences in perspective on humor are determined from a cultural point of view. Something can be accepted as humorous and entertaining if the content fits into the cultural scheme of the reader. Of the 18 data units, the category is dominated by language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). This figure is obtained from the dominant data in one category. This is also possible because the humor in dialogues is in the realm of cultural discourse.

In relation to the respondent's perception, there is a strong relationship between the perception of very funny (55.6%) and the dominant language category, namely very funny, followed by funny (33.3%). Quite a funny perception only reached (11.1%), this is thought to be caused by the problem of the respondent's cultural conception. Without a cultural conception, sometimes a humor is not funny. Humor is a part of language, and at the same time language is a code of culture.

What Berger theorizes is the structure of the rhetoric style and patterns of humor expression. It is proven that humorous discourse has a rhetorical structure and a pattern of expression so as to create a sense of humor that is entertaining for readers and listeners.

VIII. CONCLUSION

Humor is something that is needed by normal humans, as a means of communication to channel the contents of the heart, release the problematic pressure experienced by a person, and provide a wise insight while gaining entertaining fitness. The existence of humor in human life is present as part of the culture. Humans know humor since humans know the language, and carry out interpersonal communication. Humor is something that is usually associated with smiling or laughing.

This research focuses on verbal humor. In the midst of the presence of various theories of humor, but the principle is the same, namely entertaining, educating, and criticizing something through the medium of humor. In any form, humor is something that is laughable, charming, strange, synonymous with humor, and, finally, stimulates a person to laugh or smile.

Based on the discussion, this study found 1) of respondents' perceptions, very funny was at 55.6%, followed by funny 33.3%, and quite funny only reached 11.1%. This perception is closely related to the respondent's cultural conception. Without a cultural conception, sometimes a humor is not funny. Humor is part of language, and at the same time language is a cultural coder, 2) In the categorization system, a number of data are not only in one slot but in several slots in the same category, for example, data 01 goes to *Repartee* and *Ridicule*, data 12 goes to *Irony* and *Sarcasm* and data 15 goes to *Misunderstanding* and *Sarcasm*. This shows that dialogue humor is dynamic and multi-dimensional. From this category then the ones that stand out are Irony, Misunderstanding, and Sarcasm. In another case, for example, data 2 is in two different subcategories, namely the language category and the identity category. Similarly, data 6 is in the sub-category logic category and identity category, and 3) of the 18 data units, a category dominated (obtained from only dominant data in one category) found language category 14 (56%) following logic category 8 (32%), and identity category 3 (12%). This figure is also possible because the humor in dialogues is in the realm of cultural discourse.

Finally, no matter how simple the dialogue humor is, it cannot be separated from the category of cultural discourse. A discourse in humor can be received differently from the point of view of different cultures. Thus, the topic with the study of Cultural Discourse in Indonesian Humor by presenting data in the form of Some Short Dialogues has shown a new perspective in humor research.

APPENDIX. INDONEIAN HUMOR AND THEIR TRANSLATION

Data			Dialogues
01	*Si Gadis*	:	*Anda akan menjadi penari yang baik kecuali untuk dua hal.*
	Si Lelaki		*Apa dua hal itu?*
	Si Gadis		*Kakimu.*
	Girl		You would be a good dancer except for two things.
	Boy		What are two things?
	Girl		Your feet.
02	*Guru*		*Andi!, mengapa karangan kamu dan punya Didin sama persis?*
			Pak, kami berdua melihat sapi yang sama dan menulis itu.
	Siswa		
	Teacher		Andi! Why the composition of your and Didin's exactly the same?
			Sir, we both saw the same cow and wrote that.
	Student		
03	*Guru*		*Hari ini, kita akan berbicara tentang tenses. Sekarang jika saya mengatakan "Saya cantik" itu tenses apa?*
	Siswa		*Jelas itu adalah bentuk lampau.*
	Teacher		Today, we're going to talk about the tenses. Now if I say "I am beautiful" which tenses is it?
	Student		Obviously it is the past tense.
04	*Guru*		*"Jawab soal matematika ini! Jika ayahmu berpenghasilan 500 seminggu dan memberikan setengahnya kepada ibumu?"*
	Siswa		*Siswa: "Serangan jantung"*
	Teacher		Answer this math problem: if your father earns 500 a week and gives half to your mother?"
	Student		"A heart attack"
05	*A*	:	*Pria sangat baik dan wanita sangat kejam!*
	B	:	*Bukti……?*
	A	:	*Kebanyakan wanita tidak suka membantu pria yang tidak dikenal. Tetapi Semua pria siap membantu wanita yang tak dikenalnya.*
	A	:	Men are very kind and women are very mean!
	B	:	Proof……?
	A	:	Most women don't like to help unknow men. But all men are ready to help unknown women.
06	*Istri*		*Apa yang kamu lakukan?*

	Suami		*Membunuh nyamuk.*
	Istri		*Berapa banyak yang kamu bunuh?*
	Suami		*Jumlah 5 .2 perempuan, 3 laki-laki.*
	Istri		*Bagaimana Anda tahu jenis kelamin mereka?*
	Suami		*2 dekat cermin dan 3 lainnya dekat meja bir*
	Wife		What are you doing?
	Husband		Killing mousquitoes.
	Wife		How many did you kill?
	Husband		Total 5, 2 females, 3 males.
	Wife		How do you know their gender?
	Husband		2 near mirror and 3 near beer
07	*Cowok*		*Menikah lah denganku…?*
	Cewek		*Apakah kamu punya rumah..?*
	Cowok		*Tidak*
	Cewek		*Punya mobil Bmw berapa?*
	Cowok		*Tidak*
	Cewek		*Berapa gaji kamu?*
	Cowok		*Tidak ada gaji. Tetapi..*
	Cewek		*Tidak tapi. Anda tidak punya apa-apa. Bagaimana aku bisa menikahimu? Tolong enyah kau!!*
	Cowok		*(berbicara sendiri) saya punya 1 Villa 3 property tanah 3 Ferrari dan 3 Sedan kenapa saya harus punya a BMW? Bagaimana saya bisa mendapatkan gaji ketika saya bos! dan gadis itu kehilangan kesempatan.*
	Boy		Marry me…?
	Girl		Do you have a house..?
	Boy		No
	Girl		How much have a BMW car?
	Boy		No
	Girl		How much is your salary?
	Boy		No salary. But..
	Girl		No but. You have nothing. How can I marry you? Leave Please!!
	Boy		(talking to himself) I have 1 Villa 3 property lands 3 Ferrari's and 3 Sedans, why would I need to have a BMW? How could I get a salary when I'm the boss!, and the girl lost her chance.
08	*Pasien*		*Bagaimana Anda tahu wortel baik untuk mata Anda?*
	Perawat		*Apakah anda pernah melihat kelinci memakai kacamata?*
	Patient		How do you know carrots are good for your eyes?
	Nurse		Have you ever seen a rabbit wearing glasses?
09	*Guru*		*Di balik setiap pria yang sukses ada seorang wanita, apa yang kita pelajari dari ini?*
	Siswa		*Jika demikian, kita harus berhenti membuang-buang waktu untuk studi dan berupaya mencari wanita.*
	Teacher		Behind every succesfull man there is a woman what do we learn from this?
	Student		If so, we should stop wasting time in studies and try to find woman.
10	*Ayah*		*Hei kenapa kamu tidak pergi belajar?*
	Putra		*Untuk apa?*
	Ayah		*Kamu akan mendapat nilai bagus*
	Putra		*Lalu?*
	Ayah		*kamu akan mendapatkan gaji yang bagus.*
	Putra		*Lalu?*
	Ayah		*Anda akan mendapatkan mobil baru ... rumah besar ...*
	Putra		*Lalu?*
	Ayah		*Kamu akan santai…*
	Putra		*Apa kamu tidak tahu, kalau itu sudah saya lakukan sekarang???*
	Father		Hey why don't you go and study?
	Son		for what?
	Father		you will get good marks
	son		then?
	Father		you will get good salary.
	Son		Then?
	Father		You will get new car… big house…
	Son		then?
	Father		you will relax…
	Son		What do you think I'm doing right now???
11	*Nia*		*Lihat pencuri telah memasuki dapur kami dan dia memakan kue yang saya buat.*
	Andi		*Siapa yang harus saya hubungi sekarang, polisi atau ambulans?*
	Nia		Look a thief has entered our kitchen and he is eating the cake I made.
	Andi		Whom should I call now, police or ambulance?
12	*Cowok*		*Hei, kamu terlihat sangat cantik*
	Cewek		*Aww. Terima kasih. Saya tidak tahu harus berkata apa.*
	Cowok		*Berbohong saja, seperti yang saya lakukan*
	Boy		Hey, you look so beautiful

	Girl		Aww. Thank you. I don't know what to say.
	Boy		Just lie something, like I did.
13	*Ayah*	*:*	*Saya memiliki empat orang putra*
			Pertama : Insyinyur Teknik
			Kedua : MBA
			Ketiga : Doktor
			Keempat : Pencopet
	Tetangga	*:*	*Kenapa kamu tidak usir saja ke luar rumah? memalukan*
	Ayah	*:*	*Tidak, karena dia lah satu-satunya yang berpenghasilan dalam rumah,*
		:	*yang lain pengangguran*
	Tetangga		*Ha ha ha*
	Father	:	I have four sons
			1st : Engineer
			2nd : MBA
			3rd : Ph.D
			4th : Thief
	Neighbour	:	Why don't you throw your 4th son out the house?
	Father	:	He is theonly one earning inthe house, rest are jobless
	Neighbour	:	Ha ha ha
14	*Guru*		*Dapatkah kamu melihat Tuhan?*
	Siswa		*TIDAK*
	Guru		*Bisakah kamu menyentuh Tuhan?*
	Siswa		*TIDAK*
	Guru		*Lalu ada TUHAN.*
	Siswa		*Bu, bisakah Anda melihat otak Anda?*
	Guru		*TIDAK*
	Siswa		*Bisakah kamu menyentuh Otakmu?*
	Guru		*TIDAK*
	Siswa		*Oke! Tidak ada komentar!*
	Teacher		Can you see GOD?
	Student		NO
	Teacher		Can you touch GOD?
	Student		NO
	Teacher		Then there is a GOD.
	Student		Ma'am can you see your brain?
	Teacher		NO
	Student		Can you touch your Brain?
	Teacher		NO
	Student		Okay! No Comments!
15	*Pria*	*:*	*Halo, saya di kamar 420, tolong segera kirim seseorang ke sini, saya sedang berdebat dengan istri saya dan dia mengatakan bahwa dia akan melompat keluar dari jendela*
	Wanita	*:*	*Maaf pak, tapi itu masalah pribadi.*
	Pria	*:*	*Dengarkan tolol! Jendela tidak bisa terbuka. Dan itu masalah pemeliharaan*
	Man	:	Hello, I'm in room 420, please send someone here immediately, I am having an argument with my wife and she is saying that she is going to jump out of the window
	Woman	:	I'm sorry sir, but that's a personal matter.
	Man	:	Listen you stupid! The window is not opening. And that's a maintenance problem
16	*Istri*		*Lihat cowok pemabuk itu.*
	Suami		*Siapa dia?*
	Istri		*10 tahun yang lalu. Dia melamarku dan aku menolaknya.*
	Suami		*Wah.. dia masih Merayakannya*
	Wife		Look at that drunk Guy.
	Husband		Who is he?
	Wife		10 years ago. He proposed me and I rejected him.
	Husband		Omg.. He is still Celebrating.
17	*Guru*		*Ali, jika kamu punya 5 dolar dan kamu meminta ke ibumu 5 dolar lagi, berapa dolar yang kamu punya?*
	Andi		*5 dolar Pak.*
	Guru		*Kamu tidak tahu menghitung ya?*
	Andi		*Tapi pak. Anda tidak tahu siapa ibu saya*
	Teacher		Ali, if you had 5 dollars and you asked your mother for another 5, how many dollars would you have?
	Andi		5 dollars Sir.
	Teacher		You don't know your arithmetic
	Andi		But sir. You don't know my mother
18	*Suami*		*Para ilmuwan telah menemukan bahwa pria mengatakan 10.000 kata sehari sementara wanita mengatakan sekitar 20.000 kata.*
	Istri		*Itu karena kami harus mengulangi semuanya dua kali untuk orang bodoh seperti Anda. (teriakan dari dapur)*
			Suami: Apa?
	Husband		Scientists have found that men say 10.000 words a day while women say

	Wife	about 20.000 words. It's because we have to repeat everything twice to you blockheads. (shouts from the kitchen) Husband: What!

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