

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter shows the conclusion of this research and the suggestions to other researchers, readers, and translators.

5.1 Conclusion

This chapter shows the conclusion of this research and suggestions based on the findings. This study focuses on humor translation in Mo Sidik performance on YouTube that analyze using the types of humor theory based on Raphael-West (1989), then Gottlieb's (1992) theory to analyze the subtitle strategies, and Nababane et al.'s (2012) to assess the acceptability level, the researcher concludes the following:

1. Based on the first research question, the researcher found 56 instances of humor in the data. Only two types of humor were identified: universal and cultural. Universal humor appeared most frequently, with 40 instances (71.43%), cultural humor appeared 13 times (23.21%), while linguistic humor appeared 3 times (5.36%). No examples of linguistic humor were found. Universal humor was the most common because it is generally seen as funny by a wide audience. Mo Sidik often used relatable situations, such as personal struggles and self-deprecating jokes, to connect with the audience. Cultural humor included references like "*ojek*" and Chinese cultural symbols, adding a local touch to the performance. Meanwhile, linguistic humor used imitated sounds to enhance the depiction of the situation and make the humor funny.
2. Based on the second research question, six of Gottlieb's ten subtitling strategies were found in the data. Transfer was the most used strategy with 18 instances (32.14%), followed by condensation with 12

(21.43%). Paraphrase and expansion were each used 9 times (16.07%), imitation appeared 7 times (12.50%), and decimation was used once (1.79%). Transfer was favored for preserving meaning and tone, while the others helped adapt the humor for clarity, cultural context, and timing. Overall, these strategies successfully conveyed the humor to the audience.

3. For the third research question, the result of questionnaire analysis in term of acceptability of humor translation in Mo Sidik's performance on YouTube as follows: 35 data points (62,50%) that acceptable in the TL, followed by less acceptable category with 21 occurrences (37,50%), and none (0%) of unacceptable data found. Most of the data are indicated as natural, acceptable, making the humor accessible to the target audience. While a few instances show minor issues like awkward phrasing or slight loss of meaning, they remain understandable. Notably, no data were classified as unacceptable, indicating an overall effective translation of humor.

In conclusion, universal and cultural were effectively preserved in the target language without any type shifting. In the universal humor category, which includes 43 data points, six different strategies were applied, with transfer being the most frequently used. These strategies impact on the level of acceptability in the target language; most translations were deemed acceptable, and none were categorized as unacceptable. These findings indicate that the translator successfully maintained the intended humor and context, ensuring clarity and cultural relevance for the target audience.

5.2 Suggestions

According to the findings, the researcher believes that this research can provide useful suggestions for:

5.2.1 Other Researchers

Humor media in Indonesia is increasingly developing, and there are many of them, every year many new comedians are born with their great works. The researcher suggests other researchers may be able to develop further research by analyzing humor translations from other sources, such as the latest movies or TV shows.

5.2.2 Readers

Readers are suggested to use this research to widen their knowledge of translating humor in Mo Sidik's performance on YouTube and understand how subtitle strategies affect the acceptability of the translation. The readers are also suggested to expand their cultural knowledge to understand humor from other cultures. For the readers who interested in humor translation, this research may also serve as a useful resource.

5.2.3 Translators

Translators are urged to focus on conveying the intended meaning, tone, and context of the SL rather than just translating text literally. Since humor frequently depends on language play and culture, translators must understand both the language and the culture well to make the humor work in the target language