

**ANALYZING THE LANGUAGE OF HUMOUR IN “LITTLE MOSQUE
ON THE PRAIRIE” TV SERIES**

THESIS



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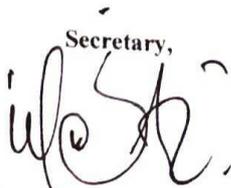
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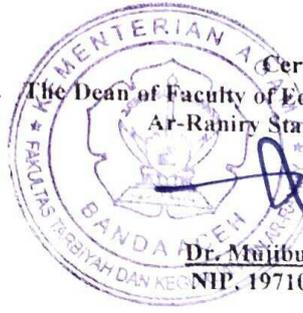

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Menyatakan bahwa sesungguhnya skripsi yang berjudul: Analyzing the language of humour in Little Mosque on The Prairie TV series adalah benar-benar Karya Asli Saya, kecuali lampiran yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, sepenuhnya menjadi tanggung jawab saya.

Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

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Saya yang membuat pernyataan

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ABSTRACT

This study is analyzing the language of humour in *Little Mosque on The Prairie TV series*. The aim of this study is to identify the mechanisms of humour and the types of humour in Little Mosque on the Prairie TV series. The qualitative research approach was implemented for identifying, clasificating and understanding the material of analysis regarding the use of the the theory and the type of humour in Little Mosque on The Prairie TV series. The overall results demonstrated that incongruity theory is the most widely used theory which consist of (54%), superiority (40%) and release theory (6%) . Based on the analysis of the research that the percentage of Insult and Irony is about (37)%, next self-deprecation consist of (18%) while the used of wordplay is only (8%) it makes wordplay is the least type is used.

Keywords: language of humour, Little Mosque on The Prairie

CHAPTER I

INTRODUCTION

1.1 Background of Study

Language is a vital element in communicating or as the most important communication tool. Many elements are used in language, one of the important elements is humour. Humour aims to make listeners and readers laugh, but in producing a humour in the language is not easy. Delivery of humour in the language using some linguistic aspects such as the use of figurative language, ambiguity, metaphor, idiom, formal similarity and linguistic features. Listeners who view the speech patterns of another as unusual or different may laugh at them. Grammatical errors or differences can be the focus of humorous expression (Veatch,1999).

Humour is a universal phenomenon that is exhibited by most cultures. What constitutes humour, under what conditions it is considered acceptable, what are the responses to an instance of attempted humour, and other related questions can shed light on cultural and social beliefs and practices. Humour primarily consists of jokes (spoken or written words) and actions which elicit laughter or generate mirth (these actions can be described in words) (Critchley, 2002; Ritchie, 2004). Humour simply can be defined as something that makes a person laugh or smile (Ross, 2005). Humour and laughter have been described as culturally universal (Oring, 2003). Like other aspects of language, humour is a way in which people show their

participation to a group. If someone signals their intention to say something humorous, the listeners are immediately ready to laugh. People often laugh when given this sort of cue, regardless of whether they even get the joke. Research has shown that when people are alone they rarely laugh, even though the same example of humour makes them do so in a room full of people (Ross, 2005). According to Schwarz (2010), humour represents a central aspect of everyday conversations and all humans participate in humorous speech and behaviour, one of humorous speech is stand-up comedy.

The examples in the activities have been drawn from television. There is a great variety of comedy on TV and it reaches a large audience, so it is potentially very influential. Television has a range of types of scripted humour, which can be summarised briefly to provide a guide for classifying and selecting examples for your own analysis. This research intends to analyze the language of humour in *Little Mosque on the Prairie* TV series.

This study is designed to analyze the language humour in *little mosque on the prairie* TV series. The researcher would like to do the analysis by defining the mechanisms of humour theories (incongruity, superiority, and release theory) and the types of humour, using some of the categories: insult,

wordplay, self-deprecation, and irony. Regarding to the writer research on analyzing language of humour in little mosque on the prairie TV series, several studies were examined by some experts in the same field. The research finding of theirs can be elaborated briefly to give foundation and support for this research.

The first study is entitled "*Linguistic Aspects of Verbal Humour in Stand-up Comedy* " Conducted in 2010 by Jeannine Schwarz, from Saarland University in Germany. The problems in the study is analyzing the linguistic approach to humour, but also contribute to the field of discourse analysis, especially when handling features such as repetition, discourse markers, dysfluency, intonation, and so on. This dissertation uses linguistic aspects, humour theories, figurative language, linguistic features and joke techniques in analysis the data from stand-up comedy performance. The dissertation argues that The creation of humour is seen as a combination of various linguistic features of joke telling such as wordplay and punning, hyperbole, repetitions, timing, and paralinguistic choices.

The second study written by Marta Dynel in 2013 entitled "*Humorous phenomena in dramatic discourse* ", from University of Lodz, Poland. The primary focus of this paper is to tease out a number of universal communicative phenomena which carry humour appreciated by the recipient of a drama series, based on data culled from a famous medical drama series, "House". it was argued that conversational humour is widespread in dramatic discourse, and it is widespread, albeit not as frequent, also in real-life

conversations, which it tries to imitate. Conversational humour was divided into numerous subtypes along two criteria: stylistic figures (e.g. metaphor, irony, paradox, punning, or allusions) and pragmatic categories (e.g. teasing, banter, or disparagement humour/putdowns).

Nowadays, humour has become a widely accepted field of study there is, for example, an international journal of humour research. The evolution of popular culture as a subject of study has been relatively similar, but it is focus on analysis humour in spoken dialogue the object of study for this research was simple choose : *Analyzing the language of humour in Little Mosque on The Prairie TV series.*

1.2 Research Question

Based on background of study above, the research question can be stated formulation below:

1. What are mechanisms of humour theories in the material used in Little Mosque on the Prairie TV series?
2. What are types of humour in Little Mosque on the Prairie TV series?

1.3 The Aim of Study

The aim of this study are as follows:

1. To identify what are mechanisms of humour theories in the material used in Little Mosque on the Prairie TV series.

2. To identify what are types of humour in Little Mosque on the Prairie TV series.

1.4 Significant of Study

1. For educational purposes

The primary goal of this research is to provide a summary of the extant research on humour which is suitable for education, with an emphasis on identifying and explaining the inconsistencies in research findings and offering new directions for future studies in this area. First, functions, and main theories of humour are reviewed. Next, the paper explains types of humorous instructional communication. Third, the empirical findings of both the source and receiver perspectives are reviewed. Finally, this paper concludes with advice for educators and suggests potential future research directions for scholars, also to support subjects related to linguistics, discourse analysis as well as cross culture understanding.

2. For English teachers

The results of this study are to give brief explanation of analyzing language through humour related to the English Teaching.

3. For Learners

The results of this study are to give brief explanation of analyzing language through humour related to the learning processes.

4. For other researchers

Thought for other researchers who wish to conduct similar topic of research, this research can be showed as a reference for the next researchers which are related to the topic of this research.

1.5 Terminology

To provide a better understanding of the study, the operational definition of the following term are employed:

1.5.1 Language of Humour

Humour is something that makes a person laugh or smile. Like all straight forward definitions, exceptions can be found. It's possible to claim that something is humorous, even though no one laughed at the time and it can often happen that people laugh, but someone can claim, 'That's not funny' (Ross, 2005). Smiling and laughter can also be a sign of fear or embarrassment. Despite these objections, the response is an important factor in counting something as humour. Examining the language can then help to explain why people laugh. "responding to humour is part of human behavior, ability or competence, other parts of which comprise such important social and psychological manifestations of homo sapiens as language, morality, logic, faith, etc. Just as all of those, humour may be described as partly natural and partly acquired" (Raskin 1985: 2). The purpose and end result of humour, much like that of language, is the externalization of human thought and conceptualization. This externalization carries multiple meanings, partly as an outlet to express

certain emotions, partly as a social device, This research the researcher focus on language of humour analysis especially on material text subtitle for understanding mechanisms of the language used to produce the humour by using humour theories, also to know several types of humour are using in spoken.

1.5.2 Little Mosque on The Prairie

The series began airing its first season on CBC Television on January 9, 2007, in Canada. Created by Zarqa Nawaz, Little Mosque on the Prairie follows the Muslim population of the fictional rural prairie town of Mercy, Saskatchewan. a small town in the Canadian prairies. A small but devout community of Muslims has settled there, headed by community leader Yasir Hamoudi, a local building contractor. He is married to Sarah, a Caucasian ex-Christian who has converted to Islam for her husband. Their adult daughter, Rayyan, is a feminist Muslim doctor. The religious leader of the Muslim community - the Imam - is Amaar Rashid, a young, Canadian-born ex-lawyer from Toronto, who came to Mercy to replace Baber Siddiqui, who was deemed too extreme by many in the Mercy Muslim community. On April 2, 2012, the series finale to Little Mosque on the Prairie was aired on the CBC.

CHAPTER II

LITERATURE RIVIEW

This chapter discusses the definition of humour theories (incongruity, hostility, release theory) and the types of humour which are relevant to this research.

2.1 Defining Humour

Very few researchers take care to define what they mean by humour, or specify the basis on which they selected their examples. Aspects and repercussions of humour and the functions it can play are readily ascribed and discussed. and entire theories are sometimes constructed, without a defnition in sight.

Those researchers that do define their terms or make explicit the criteria by which they select examples adopt varying approaches and emphases. Comparison of definitions highlights contradictions and inconsistencies in this area. The issue is further complicated by terminological overlap and confusion.

2.1.1 Introduction

Humour is the focus of scholarly studies conducted from philosophical, psychological, sociological, anthropological and linguistic perspectives. While researchers working within the first four fields may regard humour as one (albeit multifarious) phenomenon, linguists analysing

its semantic, cognitive, sociolinguistic or pragmatic mechanisms must necessarily narrow down the scope of their investigation to its particular manifestations, which are many.

Verbal humour which is of interest to linguists and is thus addressed here stands vis-a-vis non-verbal humour emerging from, for instance, pictures or body language (cf. Norrick 2004a). Verbal humour is understood as that produced by means of language or text (cf. Raskin 1985; Attardo and Raskin 1991; Chiaro 1992; Attardo 1994; Alexander 1997; Norrick 1986, 2004).

The underlying aim of the article is to help the readers appreciate the multifarious characteristics of conversational humour and familiarise themselves with a number of categories recurring in linguistic literature on the topic. This article presents a list of verbal humour types/categories known in linguistics rather than their clear-cut taxonomy. The latter would be a quixotic attempt on two grounds. First, the categories tend to, at least in a few cases, overlap and merge, which is why particular instances of humour can be subsumed under more than one label, depending on what criteria are taken into account. Secondly, the list proposed is, theoretically, subject to expansion, given that second-order sub-types of humour abound, while researchers never cease to propose new terms for the phenomena they observe.

Definitions tend to focus on either speaker intention or audience interpretation. Berger (1976) defines humour as "a specific type of communication that establishes an incongruent relationship or meaning and is presented in a way that causes laughter." The fact that Berger includes laughter as part of his definition reflects the fact that he holds the audience's interpretation to be important in the definition of an event.

Winick (1976) concentrates on speaker intention. His definition of a joke is any type of communication that has a witty or funny intent that is known in advance by the teller.

Unsuccessful attempts at humour would be included in Winick's definition, but not in Berger's. Definitions focussing on audience response are much easier to apply than those which attempt to establish speaker intention. A researcher can never tell from recorded data alone the exact nature of a speaker's intention. It is easier to monitor the audience's reaction, and particularly easy if you maintain, as does Berger, that the incident must be met with laughter. This is, of course, complicated by the fact that laughter can indicate many things of which positive response to humour is only one (Poyatos 1993).

2.1.2 jokes

The (canned) joke is commonly considered the prototypical form of verbal humour, produced orally in conversations or published in collections. Even if the concept is by no means unfamiliar to lay language users, who

intuitively grasp its meaning, it does pose definitional problems. Most frequently, this humour category is defined in terms of its constituent parts. According to the widely acknowledged definition, a joke comprises a build-up and a punch (Hockett 1972/1977). Similarly, Sherzer (1985:216) defines a joke as ‘a discourse unit consisting of two parts, the set up and the punch line’. The set-up is normally built of a narrative or/and a dialogue (Attardo and Chabanne 1992), while the punchline (see, e.g. Attardo 1994, 2001) is the final portion of the text, which engenders surprise and leads to incongruity with the set-up (Suls 1972). There are a number of ways in which this incongruity emerges and is resolved (cf. Ritchie 2004 Dynel 2009). In the example below, the punchline reveals information that sheds new light on the situation presented in the set-up.

A man is eating a stew at a restaurant. Suddenly he feels something sharp in his mouth. The object turns out to be an earring. The man instantly starts rebuking the waiter, who says, ‘I’m terribly sorry but you can’t imagine how happy the chef will be to get it back. It’s over three weeks since she lost it’.

There are also a few subtypes of jokes different from the canonical canned joke that are often treated as distinct categories, i.e. shaggy-dog stories (lengthy stories without punchlines) (Chiaro 1992), riddles (questions followed by unpredictable and silly answers) (Chiaro 1992; Dienhart 1999) or one-liners (one-line jokes with punchlines reduced to a few words) (Chiaro 1992; Norrick 1993).

2.1.3 Comedy

Comedy is professional entertainment consisting of jokes and satirical sketches, intended to make an audience laugh (Samuel Bickers 2013). A movie, play, or broadcast program intended to make an audience laugh. Aristotle's book *About the Poetic Art* (usually called the *Poetics*) contained a discussion of comedy as well as that on tragedy. Unfortunately, the second part, that devoted to comedy, has been lost. There remain only a few references to it. Since the definition of tragedy was central to the first part, we may assume that a definition of comedy likewise would be central to the second part

Before beginning our investigation, let us set three limits to it. First, the word comedy is to be taken in its strict sense of a likeness of the laughable in words. Sometimes the word comedy is used in a broad or loose sense for any likeness whose plot goes from misery to happiness or that ends happily. Thus, in the famous First Folio Edition of Shakespeare's plays published in 1623, the plays are divided into Comedies, Histories and Tragedies, but here comedy is taken in the broad or loose sense. Plays such as *The Winter's Tale* or *Measure for Measure*, which are included under the Comedies, are by no means imitations of the laughable, even though they end happily. In this paper, we shall limit ourselves to comedy in the strict sense a likeness of the laughable in words. Such a treatment seems to have

been Aristotle's aim in the lost second part of the Poetics as is clear from his remarks on comedy at the beginning of chapter five of that work.

The extremely successful genre of Comedy uses laughter to gain a lot of interest by audiences worldwide, the main emphasis being put on making the audience laugh these films are designed to entertain the audience through amusement. Comedies often work with exaggerating characteristics of real life for humorous effect. Films in this certain style often have a happy ending making the audience leave feeling happy and joyful. Comedy is one of the oldest genres in film, some of the very first silent movies were comedies, as slapstick comedy often relies on visual depictions, without requiring sound.

2.1.3.1 Type of Comedy

- Slapstick (The Three Stooges is an excellent example of this kind of comedy) relies predominately on visual depictions of events, and therefore does not require sound. Accordingly, the subgenre was ideal for silent movies.
- In a fish out of water comedy film, the main character or character finds himself in an unusual environment, which drives most of the humour. Situations can be swapping gender roles, as in Tootsie (1982); an age changing role, as in Big (1988); a freedom-loving individual fitting into a structured environment, as in Police Academy (1984); a rural backwoodsman in the big city, as in "Crocodile"

Dundee, and so forth. The Coen Brothers are known for using this technique in all of their films, though not always to comic effect. Some films including people fitting the "fish-out-of-water" bill include *The Big Lebowski* and *A Serious Man*.

- A parody or spoof film is a comedy that satirizes other film genres or classic films. Such films employ sarcasm, stereotyping, mockery of scenes from other films, and the obviousness of meaning in a character's actions. Examples of this form include *Blazing Saddles*(1974), *Airplane!* (1980), *Young Frankenstein* (1974) and *Scary Movie*(2000).
- The anarchic comedy film, as its name suggests, is a random or stream-of-consciousness type of humour which often lampoons a form of authority.[3] The genre dates from the silent era, and the most famous examples of this type of film would be those produced by Monty Python. Others include *Duck Soup* (1933) and *National Lampoon's Animal House* .
- The black comedy film deals with normally taboo subjects, including, death, murder, sexual relations, suicide and war, in a satirical manner. Examples include *Arsenic and Old Lace* (1944), *Monsieur Verdoux*(1947), *Kind Hearts and Coronets* (1949), *The Ladykillers* (1955), *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*(1964), *The Loved One* (1965), *MASH* (1970), *Monty Python's The Meaning of Life* (1983), *Brazil* (1985), *The War*

of the Roses (1989), Heathers (1989), Your Friends & Neighbors (1998), Keeping Mum (2005), and Burn After Reading (2008).

- Gross out films are a relatively recent development, and rely heavily on vulgar, sexual or "toilet" humour. Examples include Porky's (1982), Dumb and Dumber (1994), There's Something About Mary (1998), and American Pie (1999).
- The romantic comedy film subgenre typically involves the development of a relationship between a man and a woman. The stereotyped plot line follows the "boy-gets-girl", "boy-loses-girl", "boy gets girl back again" sequence. Naturally there are innumerable variants to this plot, and much of the generally light-hearted comedy lies in the social interactions and sexual tensions between the pair. Examples of this style of film include It's a Wonderful World (1939), The Shop Around the Corner (1940), Sabrina (1954), Annie Hall (1977), When Harry Met Sally... (1989), Pretty Woman (1990), and Four Weddings and a Funeral (1994).

2.2 Humour Theories

Research on the structure of humorous discourse began in classical philosophy and still represents an essential research area for contemporary linguists. Many theories of humour have been advanced by famous philosophers such as Plato, Aristotle, Hobbes, Schopenhauer, and Kant. All their theories dealt with the question of why people laugh at certain

situations, whereas they do not show any reactions in others. They tried to explain the various mental processes that allow us to experience humour. Plato and Aristotle began to deal with the essence of humour about 2000 years ago and laid the foundations for today's modern theories of humour as represented by influential linguists such as Goldstein and McGhee (1972), Chapman and Foot (1977), Raskin (1985), and Apte (1985). In general, the principal theories of humour can be classified into three main groups:

- Incongruity theories (Raskin 1985:31-36)
- Hostility theories (Raskin 1985:36-38)
- Release theories (Raskin 1985:38-40).

There are three traditional theories of humour: the superiority theory, the incongruity theory, and the relief theory. However, as some have pointed out, the theories aren't true rivals because they're not theories of the same thing (Zamir 2014, Shaw 2010, Smuts 2006, Levinson 1998). As Jerrold Levinson observes, superiority and relief theories "seem more concerned with concomitants or mechanisms of the humorous reaction than with its conceptual core. Thus these competitors of incongruity theory are currently seen as even less able to provide an adequate answer to the basic question" (Levinson 1998, 564). The incongruity theory purports to define the formal object of comic amusement, which it locates in certain kinds of incongruity. The superiority theory is concerned with the affective response that often accompanies comic amusement, which it maintains is an enjoyable feeling of superiority to the object of amusement.

2.2.1 Incongruity Theory

Morreall (1987:6) considers the incongruity theory to be "the most popular current philosophical theory of humor" and states further that it "holds that the formal object of amusement is 'the incongruous'." Many influential researchers share his view and see incongruity as the essential element in eliciting humor. According to Martin (in Ruch 1998:25), incongruity theories "focus on the cognitive elements of humor." Wilson (1979:9) explains the term incongruity thus: "the general proposition is that the components of a joke, or humorous incident, are in mutual clash, conflict or contradiction". Humour results in this case from the fact that there is a difference between what the recipient of the joke expects to happen and what actually happens. This means that humour is created by incongruity evoked by two conflicting meanings.

Koestler (1969:35) states within the framework of his bisociation theory that humor involves "the perceiving of a situation or idea, L, in two self-consistent but habitually incompatible frames of references, M1 and M2 [...]." He expresses with the term "bisociation" the idea that two normally incompatible objects or references are perceived in concepts which are actually remote from each other. Humor therefore results from "the collision of incompatible matrices" (1969:92), from "the sudden bisociation of an idea or event with two habitually incompatible matrices (1969:51). According to him, humor and subsequent laughter result mainly from aggressiveness or anxiety.

The researcher consider McGhee's definition to be the most precise and detailed definition. He states that

The notions of congruity and incongruity refer to the relationship between components of an object, event, idea, social expectation, and so forth. When the arrangement of the constituent elements of an event is incompatible with the normal or expected pattern, the event is perceived as incongruous. (1979:6/7)

Before coming to a further humor theory, The researcher want to stress that some researchers such as Shultz (1972, 1976), Suls (1972, 1977), and Nerhardt (1977), have begun debates as to whether incongruity is a sufficient condition for humor or whether its resolution also plays an important part in it. They have pointed out the fact that some incongruous elements can fit together so that the recipient can make sense of the punch line with regard to the information given in the joke. In this case, they use the incongruity expressed in the punch line to resolve it and make it congruous. Therefore, incongruity represents only a first stage which must be followed by the resolution of this incongruity in order to elicit humor on the recipients' part. Suls states (1972:82 in Goldstein and McGhee 1972):

In the first stage, the perceiver finds his expectations about the text disconfirmed by the ending of the joke or, in the case of a cartoon, his expectations about the picture disconfirmed by the caption. In other words, the recipient encounters an incongruity – the punch line. In the second stage, the perceiver engages in a form of problem solving to find a cognitive rule which makes the punch line follow from the main part of the joke and reconciles the incongruous parts.

We can conclude that the incongruity-resolution model stresses that the recipient has a certain expectation that is not fulfilled by the following

punch line. It is obvious that a good joke tries to put the recipients on the wrong track in order to surprise them through the revelation of the punch line. After having realized this incongruity, the recipient tries to resolve it in order to be able to make sense of the punch line with help of the information it contained. Shultz (in Chapman and Foot 1976:13) emphasizes that the "mechanism of resolution is apparently necessary to distinguish humor from nonsense." Whereas incongruity in nonsense cannot be resolved, humor can be characterized as resolvable incongruity. Pepicello (1983:73) clarifies this by stating that the resolution "is assumed to reduce the arousal produced by the initial perception of incongruity, and such decreases in arousal are seen as pleasurable". When the recipients are unable to resolve the incongruity, we can state that they do not understand the joke.

2.2.2 Superiority Theory

Hostility theories, also known as disparagement theories (Suls 1977), derision theories (MacHovec 1988), superiority theories (Morreall 1987), or disappointment theories and the theories of frustrated expectation (Allen 1998:10), go back to Plato's and Aristotle's early work and refer to the negative and the aggressive side of humor, which is mainly used to disparage and humiliate specific opponents. Both philosophers emphasized in their work that laughter is a means of power and superiority when it is directed against the faults of other people and it thus expresses their inferiority. Plato considered amusement to be "a kind of malice toward

[powerless] people" (in Morreall 1987:10), and Morreall (1987:3) emphasizes that "laughter is always directed at someone as a kind of scorn." In Allen (1987:10), we can find Aristotle's attitude to the source of humor when he defines it as "enjoyment of the misfortune of others due to a momentary feeling of superiority or gratified vanity that we ourselves are not in the predicament observed."

Hobbes shares that conviction and asserts that "the passion of laughter is nothing else but sudden glory arising from some sudden conception of some eminency in ourselves, by comparison with the infirmity of others, or with our own formerly: for men laugh at the follies of themselves past, when they come suddenly to remembrance [...]" (in Morreall 1987:20, 129, in Eastman 1922:33). Considering that Hobbes was a political philosopher, we can come to the conclusion that for him, humor served as a means of expressing power and control in social domains such as politics as well. Even nowadays, we use humor in the same sense when we think of it as a regular means of expressing power and superiority over those we dislike.

In his work *Human Nature*, Hobbes (1650/1999:54) also stresses the fact that laughter stems from the feeling of superiority of the person who is laughing at some object. He even distinguishes between two sorts of laughter:

Men laugh often (especially such as are greedy of applause from every thing they do well) at their own actions performed never so little beyond their own expectation; as also at their own jests [...]

Also men laugh at the infirmities of others, by comparison of which their own abilities are set off and illustrated. Also men laugh at jests, the wit whereof always consisteth in the elegant discovering and conveying to our minds some absurdity or another.

Hobbes's theory of humor not only takes superiority into consideration but also suddenness, which serves to create a surprise effect and seems to become a further necessary condition for humor.

Bergson (1911/1956) can be considered one of the most influential proponents of the hostility theory. For Bergson, the ridiculous is "something mechanical encrusted on the living" (in Morreall 1987:117). According to him, "the purpose of laughter is to remove that encrustation through humiliation, and thus promote free, well-adapted behavior" (in Morreall 1987:117). He defines laughter as a social corrective and points out that it is people's mechanical behavior that we laugh at rather than at the individuals themselves when he states that we laugh at their "mechanical inelasticity" (Morreall 1987: 117, 121, 125, Bergson 1911:5,9). This means that when someone automatically or mechanically behaves in a manner that is incongruous with a social norm, they become the target of the joke and elicit laughter among the others. This laughter results from the feeling of superiority felt by the recipients.

Suls (1977:41) clarifies in his work that disparagement theories "mean those theories of humour based on the observation that we laugh at other

people's infirmities, particularly those of our enemies." He further states that the incongruity-resolution model, mentioned in the section above, can account for disparagement humor in those cases where the incongruous punch line involves a surprising misfortune. It is of interest to note that a major finding of his research was that the recipients who are part of the disparaged group will be less likely to resolve the punch line and make sense of it, whereas those who feel hostile and superior to the disparaged group will be able to make sense of the surprising punch line.

The researcher want to conclude this section by mentioning Gruner (1978), who also stressed in *Understanding Laughter* that laughter serves as a means of expressing superiority over the inferior persons and therefore "substitutes a verbal attack for physical violence" (MacHovec 1988:31). In general, we can state that humor increases when the butt of the joke is someone or a group of persons we do not like or towards whom we even feel hatred.

2.2.3 Release Theories

As their name suggests, release theories posit that humor is used to release tensions or to make one feel liberated when talking about taboo topics such as sex. The most influential proponent of this humor theory is Sigmund Freud, which is the reason why the researcher will focus on his work in this section. Freud was the first to work on real humorous texts; he started to identify the various joke techniques in terms of "sounds, syllables,

repetition, and variation" (Norrick 2003:1334) and formulated the psychoanalytic theory of humor. Like Spencer, Freud considers laughter to be "an outlet for psychic or nervous energy" (Morreall 1987:111). For him, humor represents a means of defense that enables people to experience pure pleasure. In his early book *Jokes and Their Relation to the Unconscious* (1905/1960), Freud distinguishes three situations in which laughter might be revealed: jokes or wit, the comic situation, and the humorous situation. All three situations contain a build-up of psychic energy which fuels the release of emotion. According to him, "this superfluous energy is what is discharged in the muscular movements of laughter" (Morreall 1987:111). In the comic situation, the amusement arises because of the economy in the expenditure of thought. There is always some disappointment or deceived expectation involved in comic situations. In wit, the pleasure results from economy in the expenditure of inhibition, whereas in humor, it is due to the economy in the expenditure of feeling. Situations which would cause a sort of suffering are given less significance from a humorous standpoint (cf. Keith-Spiegel (1972:12/13, 30).

In his research, Freud analyzed various jokes with help of reduction mechanisms and came up with twenty different categories, and detailed the humorous techniques they employ. In Freud's view, the main criteria and characteristics of joking include the relation to the content of our thoughts, the characteristic of playful judgment, the coupling of dissimilar things, contrasting ideas, sense in nonsense, the succession of bewilderment and

enlightenment, the exposure of what is hidden, and the brevity of wit. As one of the major structural techniques of jokes, Freud mentions condensation, in which the actual thought is condensed by introducing a composite word which cannot be understood in itself but in the context it occurs. Freud uses the term "technique" to refer to the way the joke is constructed. He even classifies subcategories of condensation, such as the dividing up of words, the multiple use of the same material as a whole, in parts, in a different order, or with slight modification. He cites all these mechanisms as examples of economy. He also mentions displacement, in which "emphasis is displaced from the relevant to the irrelevant" (Wilson 1979:17), which means that emphasis shifts to a completely different meaning of the word. Moreover, he puts forward faulty reasoning, absurdity, unification, representation by the opposite and the indirect representation or reference to the similar.

Following his discussion of humor techniques, Freud introduces two forms of joking: "innocent" and "tendentious" jokes. Tendentious jokes describe events that would normally leave the audience shocked or terrified. For Freud these jokes have two functions; either they serve to express hostility and aggressiveness or obscenity and exposure. He argues that in a tendentious joke, there is an underlying, unconscious thought which is responsible for the joke's release of repressed feelings. Pleasure results in this case from the hidden aggression and hostility we feel towards certain persons who hold perhaps a more powerful position than we ourselves.

Freud defines the tendentious joke as a joke that displaces aggression, and he presents three different categories of tendentious jokes: "exposing or obscene jokes, aggressive (hostile) jokes [and] cynical (critical, blasphemous) jokes (1905/1960:137). Hostile jokes can be used to attack other people and therefore express aggression, defense and dominance. Obscene jokes express exposure because they are mainly of a sexual nature. They serve to overcome inhibition and at the same time, to satisfy shameful thoughts or ideas that people normally repress because their content is generally considered unacceptable. Freud explains these facts when he states that tendentious jokes serve to overcome "the obstacle to the aggressiveness" (1905/1960:124) and that

The prevention of invective or of insulting rejoinders by external circumstances is such a common case that tendentious jokes are especially favoured in order to make aggressiveness or criticism possible against persons in exalted positions who claim to exercise authority. The joke then represents a rebellion against that authority, a liberation from its pressure. (1905/1960:125)

This sort of "liberation" and the economy of psychical expenditure, which means a saving of energy, are responsible for the ensuing laughter. Innocent jokes, known as "innocent humour, or nonsense" (Wilson 1979:159), refer to amusement at bizarre happenings, illogicalities and absurdity. Amusement is caused only by the incongruity predominant in these nonsense jokes. In this case, it is the technique rather than the aggression which amuses the audience and causes laughter. Freud states it thus:

On the basis of suitable specimens of innocent jokes, in which there was no fear of our judgement being disturbed by their content or purpose, we were driven to conclude that the techniques of jokes are themselves sources of pleasure. (1905/1960:146)

Whereas tendentious jokes display aggression, innocent jokes never threaten their listeners but rather elicit enjoyment of their content. Freud assumes that "this enjoyment is no doubt correctly to be attributed to economy in psychical expenditure" (1905/1960:147).

In conclusion, the researcher want to emphasize that Freud's theory often represents a synthesis of release, hostility, and incongruity theories and can therefore be considered to be more comprehensive than any other models which mainly focus on one of the theories explained.

Finally, the release theory focuses on the expression of comic amusement in laughter, which it considers a welcome release of pent up tension and energy. We might say that the incongruity theory focuses on the cognitive aspects, superiority the emotive, and relief the physical of comic amusement. So, just as my heart quickens (physical) and I am fearful (emotive) when I judge (cognitive) a car is about to hit me, it's likely that the experience of comic amusement often includes some or all of these aspects. Perhaps a disjunctive account, according to which humour aims to satisfy one or more human interest, as Tzachi Zamir suggests, offers the

most comprehensive way of capturing the nature and value of comic amusement (Zamir 2014).

2.3 Types of Humour

In this part the researcher will discuss the analysis of a number of aspects of my data. The researcher develop a taxonomy for investigating types of humour (Jennifer Hay 1995), and will discuss the results of analysing my data using this framework in chapter 4, research finding and discussion. Humour is further categorised according to its freshness. In the following paragraph the researcher will present some expert's findings on the theories pertaining to the types of humor.

2.3.1 Insult

An insult is a remark that puts someone down, or ascribes a negative characteristic to them. There are two distinct types of humour which come under this heading. One is jocular abuse, in which the speaker jokingly insults a member of the audience. The other is when someone absent is insulted. The insult here is likely to be genuine, and the humour stems from the unexpectedness of the statement, which in most circumstances would be unacceptable.

Speakers often use ridicule to make fun of someone else or even to insult or attack someone verbally. The ensuing laughter on the recipients' part stresses their agreement and therefore strengthens the intention of

excluding a certain group. Berger (1993:48) defines ridicule as "a form of direct verbal attack against a person, thing, or idea." He further continues by asserting that

it is designed to cause contemptuous laughter and humiliation [...] [and] takes a number of forms: deriding, which involves attacking someone with a scornful tone; mocking, which is to imitate another's appearance or actions; and taunting, which is to remind someone of some annoying fact.

2.3.2 Wordplay

Wordplay is any humorous statement in which the humour derives from the meanings, sounds or ambiguities of words. The most typical instance would be a pun. This may involve a speaker deliberately punning, or a hearer identifying an ambiguity in the speaker's speech and exploiting it for humorous effect.

Wordplay and punning represent two techniques of verbal humor that have attracted the interest of many researchers over the several decades (cf. Freud (1905/1960), Eastman (1922), Koestler (1969), Asimov (1971), Nilsen (1978, 2000), Brandreth (1982), Nash (1985), Norrick (1993, 2003), Alexander (1997), Gruner (1997), Ross (1998)). Wordplay and punning are two techniques Seinfeld repeatedly makes use of. Freud asserted that the double meaning in these techniques stems from the literal and the metaphorical meanings of a word and represents "one of the most fertile sources for the technique of jokes" (1905/1960:39). The two meanings

mainly serve to heighten the ridiculous effect of the situation and therefore earn the audience's appreciation in the form of laughter and applause.

2.3.3 Self-Deprecation

Self deprecation is an insult directed at oneself, it refers to the joke tellers only deriding themselves and wanting their audience to laugh at their own expense. Freud (1905/1960) addressed shared ridicule when he argued that Jewish people tend to enjoy telling anti-Semitic jokes and therefore disparage their own ethnic group. Self-ridicule is the term used when the jokers only deride themselves. For the purposes of my analysis, the researcher has decided to speak of self-deprecation rather than self-ridicule. To me the verb "ridicule" carries a very negative connotation and actually is not intended to be funny. But the use of self-deprecation creates humour by presenting the comedian's own shortcomings with which he wants to amuse the audience. But when the speakers start using themselves as the butt of the joke, the research would prefer speaking of self-deprecating humour because they only pursue the aim of exaggerating personal characteristics or experiences in order to make themselves look funny rather than criticizing themselves or placing themselves at a disadvantage.

2.3.4 Irony

This category includes examples of both irony and sarcasm. Definitions of irony are generally based on one of two criteria: saying the

opposite of what you mean, or saying something different from what you mean (Haverkate 1990:77). There are problems with both these definitions (Roy 1998 as cited in Tannen 1984), and as Tannen (1984:131) points out "to arrive at a satisfying definition of irony would require a major study in itself." The definition the researcher has used is a flexible compromise between the two positions. If the speaker does not mean their words to be taken literally, and in saying them, is implying the opposite, or something with a markedly different meaning, then it is classed as irony. Knowledge of the speakers and the context will be important in identifying irony. When listening to speakers the researcher does not know, it is necessary to rely on the surrounding context, paralinguistic clues, and the reaction of the audience, Some examples of insults will also be irony, but they will not be placed in this category. This category is intended solely for verbal irony, and will not include ironic situations. A description of an ironic situation would be classed as an anecdote.

CHAPTER III

RESEARCH METHODOLOGY

This chapter discusses about the research design, the source of data, data collecting technique, and data analysis.

3.1 Research Design

3.1.1 Approach

The approach which is used in this study is qualitative approach. Patton and Cochran (2002) stated that qualitative approach is characterized by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words rather than numbers as data for analysis. Qualitative approach refers to meanings, concepts, definitions, characteristics, metaphors, symbols and description of things (Berg, 2007). Newman (2012) also gives his view on qualitative approach. He said that qualitative approach looks at interpretation or the creation of meaning in specific settings. Given that qualitative research is characterized by a heavy dependence on data that are wordbased (interviews, observer notes, documents, manuscripts, etc.), this Update posits that humour analysis has potential as an investigative qualitative research tool.

3.1.2 Method

The researcher believe that textual study is an appropriate type of study that is used in conducting this research. Textual studies is a method that

researchers use to describe and interpret the characteristics of a recorded or visual message (Botan and Kreps 1999).

According to McKee (2003), “ Textual analysis is a way for researchers to gather information about how other human beings make senses of world. It is a methodology – a data gathering process – for those researchers who want to understand the ways in which members of various cultures and subcultures make sense of who they are, and of how they fit into the world in which they live”. The purpose is to describe the content, structure and functions of the messages contained in texts. It is also used to identify, enumerate and analyze spellings of specific messages and message characteristics embedded in texts. In this study, textual study refers to textual analysis.

In this analytical study, the researcher used discourse analysis to analyze the material/texts because it is a form of textual analysis which focuses on the the dialogue that produces a humour and used english subtitles. Here, the content or material that will be analyzed is Little mosque on the prairie TV series the fourth season.

3.2 Material of Analysis

The material of analysis for this research is the Little mosque on the prairie TV series . The location is in Mercy Saskatchewan, a small town in the Canadian prairies. A small but devout community of Muslims has settled there, headed by community leader Yasir Hamoudi, a local building

contractor. He is married to Sarah, a Caucasian ex-Christian who has converted to Islam for her husband. Their adult daughter, Rayyan, is a feminist Muslim doctor. The religious leader of the Muslim community - the Imam - is Amaar Rashid, a young, Canadian-born ex-lawyer from Toronto, who came to Mercy to replace Baber Siddiqui, who was deemed too extreme by many in the Mercy Muslim community. The researcher would analyze the humour in the Little mosque on the prairie serial movie by using textual analysis approach.

3.3 Data Collecting Procedure

In collecting data, The researcher used analysis of document as the method because it is appropriate for the qualitative research especially textual analysis. Thus, the document towards the TV series is done by watching a whole of five episodes and also transcribing the text analysis to identify the type of humour (Insult, wordplay, self deprecation and irony) and the mechanism of humour theories (incongruity, superiority and release theories).

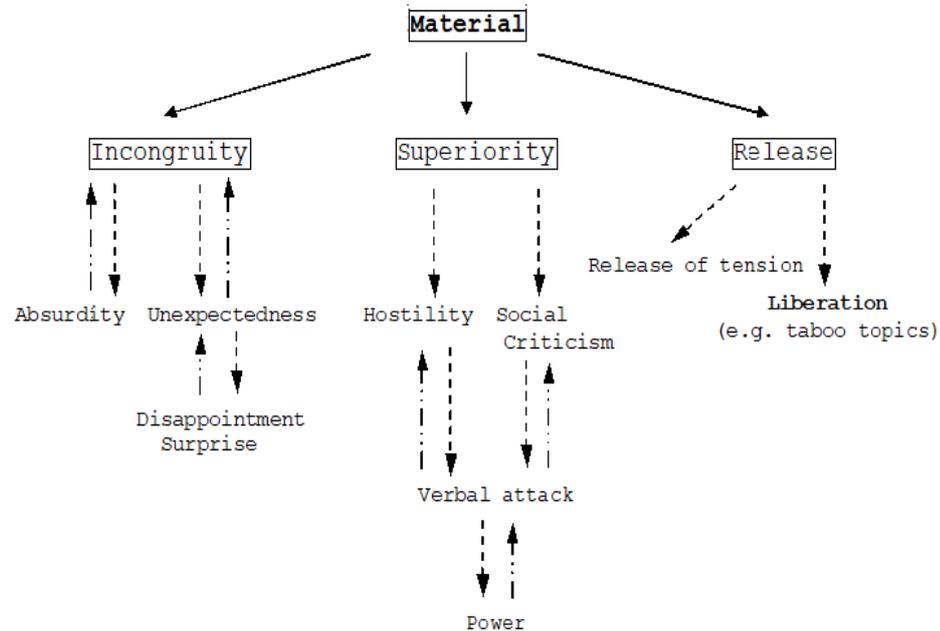


Figure 1. The Mechanisms of Humour Theories (Jeannine Schwarz 2010)

The above diagram is a detailed analysis of what the researcher analyzed in little mosque on the prairie TV series's material. It starts with the assumption that the material consists of a combination of criteria taken from the incongruity, superiority and the release theories.

In analyzing the language of humour used in the little mosque on the prairie, to do the analysis the researcher must run some steps, and those steps are:

1. Watching the movie.

In a study based on humour analysis on a television series, the first stage is the researchers should watch the TV series to identify whether there is an element of humour written on the research questions contained in the TV series to establish a general understanding of the meaning.

2. Transcribing.

Researcher need to take the data from the spoken text to written form for analysis. Typically this is handled through deidentifying transcribing the data, and is considered the first step in analysis. The researcher needs to transcribe the dialogue context containing the element of humour in little mosque on the prairie TV series.

3. Analysis the transcript.

Researcher need to analyze the data after transcribing, To find some data related to research questions for analyzing. This step is determine each dialogue containing the element of humour. In this activity, the researcher established the meaning of each humour in context. The researcher continued to take some other steps in finishing the analysis. The step is categorizing the humour expressions into its types. Humour which are being focused on analysis the types of humour (wordplay and ambiguity, taboo-breaking, attacking a target, allusion and intertextuality, nonsense or the absurd) and mechanisms of humour theories

(incongruity, hostility, release). The classification is based on the theory of humour.

4. Encoding/decoding the transcript.

This is the last step in analyzing data, the researcher need to evidence-based interpretations require preparing transcripts so they will be ready to code. Before moving directing to analysis (or coding), it is important to recognize the task of handling the qualitative research data during and after the analysis. In this step is analyzing each of the humour expression which has been categorized based on its type. The data are analyzed by explaining and describing the contextual meaning found in each humour expression and tabulated the whole data analysis in to the table in the appendix. In doing these activities, the researcher used Merriam-Webster and Oxford Dictionary as a supporting instrument where the explanation of some words related to this study explained.

CHAPTER IV

RESEARCH FINDING

This chapter elaborates the research finding and discussion. The research findings and the classification of the data are served in text conversations which are then followed by the discussion.

4.1 Research Finding

After analyzing the Little Mosque on The Prairie TV series the fourth season in episode 1-5 published in October, 2010 that contains humour, the researcher categorize the data into the predetermined types of humour and humour theory. The data of each category is elaborated as follows:

4.1.1 Humour Theories

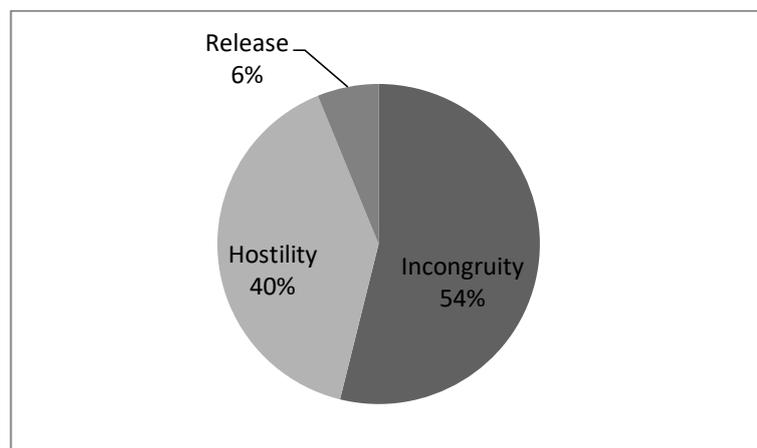


Figure 2. The Percentage of the humour theories in Little Mosque on The Prairie TV Series

The use of humour theory in little mosque on the prairie the fourth season episode 1 to 5. The theory of humour is used in this research including incongruity, superiority and release theory. In this season of the series, the percentage of incongruity theory is 54% which is the most dominant theory that used in this series, since the first episode until the last. The Incongruity theory not only used in humour based language pronunciation but also on situation-based humour. About the superiority theory, which is 40%, is mostly displayed in form of insult type. The least theory that used in little most on the prairie TV series the fourth season is release theory 55.7%, become the least used form because the release theory shows which is more about the life of the Muslim community as a minority living among the majority of the Christian community.

4.1.1.1 Incongruity Theory

Excerpt 1:

205.	Amaar:	Mmm!
206.	Yasir:	Mmm.
207.	Amaar:	Mrs. Wispinski,
208.		These treats are delicious.
209.		(laugh)
210.	Mrs. Wispinski:	Well, I'll tell you
211.		what my secret is:
212.		Lots of lard!
213.		Rendered right here in
214.		Mercy's own pork plant!

The theory that was used was incongruity theory because it need of understanding that the joke produced based on both Yasir and Amaar where they are a Muslim, and the Muslim was forbidden to use let alone eat everything that was related to pigs. In this situation they accidentally ate a very delicious cake which used a secret recipe of lard in line (115) where something unexpected happened.

Excerpt 2:

989. Reverend Thorne: Mmm. It's kind of you to serve
us Rayyan,
990. though I'd feel better
991. if you'd let me help out in
the kitchen.
992. Rayyan? Well, aren't you a liberated
man.
993. Reverend Thorne: *I think you'll find*
994. we Anglicans are *very*
progressive.
995. Sarah? Oh! (hiding)
996. Reverend Thorne: You know, we have female
ministers,
997. even bishops!
998. Rayyan: Hmm. Sounds wonderful.
999. Reverend Thorne: You know, this may sound
crazy,
1000. but have you ever thought of a
change?
1001. Rayyan: What kind of change?
1002. Amaar: Reverend. That is totally
inappropriate.
1003. Reverend Thorne: Have you ever thought of...
1004. **buttering your popcorn?**
1005. Amaar: I mean...
1006. think of the calories!
1007. [Forced laughter]
1008. Rayyan: I don't know. I guess
1009. I always just thought
1010. popcorn was fine without it.
1011. Reverend Thorne: **Yes, but what if popcorn**
1012. **wasn't fine without it?**
1013. **What if popcorn only thinks**
1014. **it's fine without it?**

1015. **What if popcorn doesn't know**
 1016. **what popcorn's missing?**
 1017. Amaar: *Although, what if*
 popcorn
 1018. **doesn't want to be buttered?**
 1019. **What if popcorn's tired**
 1020. **of being buttered up?**
 1021. **What if popcorn's happy being**
 popcorn?
 1022. Rayyan? Amaar, relax.
 1023. **It's just popcorn.**

Reverend Thorne indirectly aimed to try to convert Rayyan and relate the conversation to matters of religion, but Amaar tried to defend her indirectly too. In line (1004) Reverend Thorne changed the topic of conversation by directing it to popcorn because what he wanted to ask to Rayyan was judged inappropriate by amaar because of religious matters was no legal to ask. In line (1011) to (1021) on the conversations on the Reverent Thorne and Amaar columns they use sarcastic which assumes the popcorn is Rayyan, that assumptions created a humour based on incongruity theory. Conversation about popcorn stems from Reverend Thorne who had wanted to discuss something religious, because it is considered inappropriate they assume it with popcorn. The situation was categorized as incongruity theory based on absurdity of a popcorn where it was an inanimate object and can not do anything like a human, but the popcorn in that situation was assumed as Rayyan.

4.1.1.2 Superiority Theory

Excerpt 3:

11. Mrs. Wispinski: Hello, Amaar.
 12. Amaar: Oh, Mrs. Wispinski.
 13. Mrs. Wispinski: I just wanted to thank you
 again
 14. for your spiritual help.
 15. I was so worried when my
 Alvin
 16. stopped attending church.
 17. Amaar: Have patience,
 18. Mrs. Wispinski.
 19. At the end of the day,
 20. what's important is not
 whether
 21. he goes to church.
 22. What's important is his soul.
 23. He's a good man.
 24. Mrs. Wispinski: Oh, well...
 25. you should hear him eat.
 26. **It sounds like a wood
 chipper.**
 27. (laughter)
 28. Anyway, thank you.

Mrs. Wispinski started the conversation by thanking Aamar for the spiritual help he gave to one of her friend, Alvin, because he had already stopped visiting the church. However the joke starts on line (26) when Mrs. Wispinski says negative things about Alvin in his eating's voice to Amaar, It sounds like a wood chipper In line (26), it showed the theory of Superiority of Mrs. Wispinski on her verbal attack to Alvin.

Excerpt 4:

633. Mrs. Hobbs And then Reverend Thorne told me
 634. that integrity is our moral
 compass

635. along the path to God.
 636. Mrs. Daniels Oh! That man is like Gandhi!
 637. - **But not so skinny.**
 638. Mrs. Hobbs - Mm-hmm.
 639. Amaar That's my quote!
 640. He did it again!
 641. **Fool me once, shame on you.**
 642. **Fool me twice, shame on me!**
 643. Nate **Didn't Thorne fool you three times?**
 644. That means it's shame on him again.
 645. You know what? From now on,
 646. the gloves are off.
 647. No more Mr. Nice Imam!

The word "skinny" can be classified as a verbal attack because Gandhi was skinny but Reverend thorne was not so skinny, it was addressed to Mahantma Gandhi and that includes the theory of superiority, also "didn't Thorne fool you three times?" in line (643) was indirect an allusion but in line (642) "fool me once, shame on you fool me twice, shame on me!" Amaar insulted himself for what Reverend Thorne had done to him. Based on situation that happened it was classified as superiority theory.

4.1.1.2 Release Theory

Excerpt 5:

265. Yousef: My name is Yousef.
 266. Yasir: Are you here for
 267. the interview?
 268. Yousef: Yes.
 269. Baber: Do you think
 270. he's Muslim?
 271. Yasir: It's not legal to ask.
 272. Baber: Um, salaam alaikum.
 273. Yousef: Walaikum asalaam.
 274. Baber: **Jackpot!**

Religion was one of the taboo things to ask, the situation that occurred in because a new applicant named Yousef came to apply for a job on Yasir. Baber whispers to Yasir about the applicant's religion, but Yasir said in line (151) that "it's not legal to ask", because it was taboo topic also western people, they never questioned about other people religion. Baber tried with another way to ask the appiccant's religion by using the greetings of the Muslims in line (152). The humour found in release of tension about asking religion when Baber said "jackpot" in line (154) because respons from Yousef in answering greeting.

Excerpt 6:

768.	Fatima:	Why is this man crying?
769.		He is a baby!
770.	Rayyan:	His dog just died!
771.	Fatima:	Back home I had many animals die.
772.		Goats, chickens.
773.		I never cried.
774.	Rayyan:	They were pets?
776.	Fatima:	No. They were delicious.

Fatima commented on a man who crying like a baby but Rayyan said in line (17) that "His dog just died!".Fatima said that in her home there ware many animals die like goats and chickens. Fatima knew the situation but she just wanted to create a humorous situation to release the tension in line (522), The situation proved that the resulting humour is based on the release theory.

4.1.2 Types of Humour

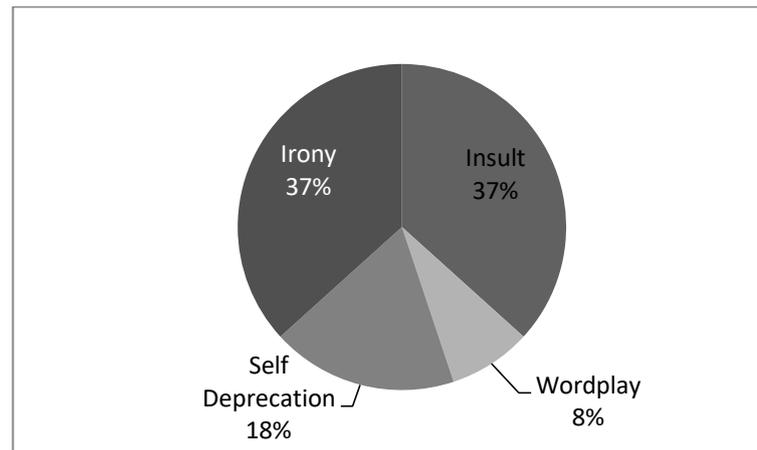


Figure 3. The Percentage of the types of humour in Little Mosque on The Prairie TV Series

the use types of humour in little mosque on the prairie has different frequency of each proof. The types of humour proof are Insult, wordplay, self deprecation and irony. Insult and irony are the most dominant proof, in little most on the prairie TV series the fourth season episode 1 to 5 that published on october 2010. The percentage of Insult and Irony in this season of TV series about 37%. Next, wordplay has the least percentage of use in this Season, it is only 8%. It makes wordplay to be rarely type that can be found in this season of little mosque on the prairie TV series. Then, the last and third most used type proof in the series is self deprecation. The percentage of self deprecation in little mosque on the prairie TV series the fourth season episode 1 to 5 is 18%.

4.1.2.1 Insult

Excerpt 7:

547. Reverend Thorne:	Ah! There's the improv imam!
548.	How'd it go? Did you kill 'em?
549. Baber Siddiqui:	Oh, he certainly tried to.
550.	He almost confused us to death.
551. Amaar:	It wasn't that bad.
552. Baber Siddiqui:	It was dull, rambling,
553.	and the ending made no sense.
554.	It was like watching a Canadian film.

Reverend Thorne came to see Amaar right after their sermons, and wanted to know how was the sermon from a mosque imam going on. At the beginning of the conversation Reverend Thorne immediately questioned his sermon with verbal attack by using sarcastic line (548), immediately Baber Siddique also delivered an allusion about Amaar's sermon, in line (407-409). The sentence which expressed by both Reverend Thorne and Baber Siddique was an insult expression based that belong to type of humour in category an insults.

Excerpt 8:

667. Rayyan:	I feel so betrayed.
668. Amaar:	I know what you mean.
669. Rayyan:	It's like the last refuge
670.	you had on earth
671.	has been torn away from you
672.	by the people you trusted the most.
673. Rayyan:	I was accused of
674.	stealing my own sermon.
675. Rayyan:	Wow. Poor you.

676. - **Are you living in your truck?**
 677. Amaar: - What? No.
 678. Rayyan: Then there's no comparison.
 679. You can always write another sermon.
 680. Amaar: If I wrote another sermon,
 681. Thorne would just steal it anyway.
 682. (fingers snapping)
 683. Rayyan,
 684. Thank you.
 685. **You are a genius when you're homeless.**

Amaar recounts the outpouring of his heart to the problem that happened to him where people assumed that he stole the sermons of Thorne's reverend, but it was precisely the reverend thorne who stole his sermons. In line (495) "Are you living in your truck?" Rayyan responds to Amaar's outpouring with jokes, because Rayyan also was having bad luck where he had to stay temporarily in his truck because the house his father gave as a wedding gift was taken back because he did not get married. Furthermore Amaar also delivered a joke after obtaining a brilliant idea from Rayyan and the words were in the form of indirect Insult in line (504) " You are a genius when you're homeless".

4.1.2.2 Wordplay

Excerpt 9:

316. Yasir: It's not like her
 317. to fall in love
 318. With the first man
 319. to come along,
 320. But it is like her
 321. to get mad at me

322. For doing
 323. "stupid things"
 324. And then get back at me
 325. by pretending.
 326. I know what's going on
 between
 327. you and Rayyan, Yousef.
 328. Yousef: - Yes?
 329. Yasir: - And she thinks she's so
 clever.
 330. Yousef: Yes.
 331. Yasir: It's time that
 332. **the "clev-er"**
 333. **becomes the**
 334. **"clev...ee."**
 335. Will you help me,
 336. Yousef?
 337. Yousef: - Yes.
 338. Yasir: - Of course.
 339. Can you convince her
 340. That you really, really
 241. want to get married?
 342. Yousef: Yes.
 343. Yasir: Okay, so whatever
 344. I do, whatever,
 345. - You just say yes.
 346. Yousef: - Yes.

Yasir thought that what his daughter had done was not like her ownself, and what his daughter did was a lie because of his stupid act. In line (211) to (214) yasir declared a sentence "It's time that the "clev-er" becomes the "clev ... ee.". The words used was an ambiguity, the type used was a wordplay where it needed of understanding because the word clevee was not contained in the dictionary, but the word clever and clevee had the same meaning like the word employer and employee which means contradicted each other.

Excerpt 10:

686. Mr.Tupper: Hey, Amaar.
 687. Muslim in a church.
 688. What are you doing here?
 689. Amaar: I could ask you the same
 thing.
 690. Mr.Tupper: Are you kidding?
 691. Chicks, my friendly.
 692. **I'm not here for the hymns...**
 693. **I'm here for the "hers".**
 694. Amaar: It's church.

The conversation took place in the church, it begun when Aamar met Mr. Tupper "Hey Aamar muslim in the church" in line (505-506), Mr. tupper asked questions because Aamar was a Muslim and the same question was also raised by him by Amaar because Mr. Tupper was an atheist. the Statement submitted by Mr. Tupper "I'm not here for the hymns, I'm here for the "hers" in line (511-512), because the congregation who were present to the church were all old women. Humour was tucked into the words using wordplay which showed how the speaker played a word to produce a humorous situation.

4.1.2.3 Self-Deprecation

Excerpt 11:

431. Amaar : (putting up poster)
 432. Baber Siddiqui: (looked at the poster)
 433. "Mercy mosque
 434. invites you
 435. to the Mercy
 436. interfaith mixer."
 437. **That is dull,**
 438. **joyless, uninspired.**

439. **Now, that's what I call
Muslim.**

The point of humour generated in the words of Barber Siddiqui, who came to see the poster that was posted by Amaar. In line (437) "That is dull, joyless, uninspired". these words was containing a ridicule, but in the next words in line (439) there was a punchline, where it was meant that the humour in these words had exploded, it because Baber Siddiqui spoke a word whereby the word was concerned to himself "Now, that's what I call Muslim", when the saying was spoken, that ridicule was affixed to him who was also a Muslim. Based on the researcher's analysis, the humour situation was categorized as self-deprecation.

Excerpt 12:

440. Rayyan: Look, Yousef.
441. I'd be thrilled
442. to marry you,
443. But you have to know,
444. **I'm damaged goods.**
445. Yasir: **She's damaged**
446. **beyond repair.**
447. Rayyan: The last man
448. I was engaged to
449. Left me in the middle
450. of our wedding.
451. Yasir: I'm surprised he
452. didn't bail earlier.
453. Rayyan: **I was distant,**
454. **judgemental.**
455. I always had to have
456. my own way.
457. Yasir: And would you really want me
458. as a father-in-law?
459. **I'm a terrible man.**
460. Rayyan: **He's more terrible**
461. **than you can imagine.**

462. If you want
 463. to back out,
 464. We won't hold it
 465. against you.
 466. You want to back out,
 467. don't you?
 468. Sarah: (whisper to Yousef from
 behind) "no"
 469. Yousef: **No.**
 470. You want to
 471. get married?
 472. Sarah: (whisper to Yousef from
 behind) "yes"
 473. Yousef: **Yes.**
 474. **Oh, yes.**
 475. Yasir: Oh, no.

Rayyan and Yasir described their own behavior that they had bad things on them to Yousef so he did not accept them both. The words they showed the technique of self deprecation to throw themselves in front of Yousef in line (323),(332-333) and (338). At the same time the self deprecation statement was supported by ridicule expression that was done by speakers each other to reinforce their negative statements in line (324-325) and (339-340). In line (349) and (353) humour situation was focused on Yousef because he just said yes and no based on what Sarah whispered to him it was because he could not speak english. Humour shared ridicule occurs when the speakers attacked to themselves.

4.1.2.4 Irony

Excerpt 13:

648. Amaar: I'm nice.
 649. I'm reasonable.
 650. It's the way I'm built.
 651. But what good does it do me?
 652. Fatima: **Don't you wish your mother**
 653. **was here, Amaar?**
 654. Amaar: What? Why?
 655. Fatima: **Because she would love**
 656. **you enough to care.**
 Aamar: (annoyed)
 657. Rayyan: *<i>Salaam alaikum,*
 658. *Fatima.</i>*
 659. Fatima: *<i>Walaikum asalaam.</i>*
 660. What are you doing here?
 661. Rayyan: **This is my dining room now.**
 662. **The rest of my home is**
 663. **parked right outside.**
 664. Fatima: **Don't you wish your mother**
 665. **was here, Rayyan?**
 Rayyan: (confused)
 666. Amaar: It's a trap.

Fatima delivered a sentence ,which responded to Aamar's complaints to the problems faced about his sermon. Fatima used sarcastic expression to response to Aamar's words in line (471) but Amaar did not understand that was an irony so she clarified her statement by using sarcastic expression as well in line (474) then Amaar got annoyed because he understood. In line (476) Rayyan came then delivering her complains of the problem that she faced and Fatima responded with the same sarcastic expression.

Excerpt 14:

850. Rayyan: Oh.
851. Amaar, sorry.
852. You wanted that.
853. Amaar: No, no! You take it.
854. That was my second choice.
855. I was actually thinking of getting...
856. Rayyan: **"My Pal Jesus 3, Picnic of the Lord"?**
857. Amaar: Sure.
858. I haven't really seen 2
859. so I'd be seeing them out of order so...
860. forget it.
861. Um, how's the new house?
862. Rayyah: Oh, it's cute.
863. You should drop by.
864. Amaar: Great!
865. Some time when your parents
866. are there, of course,
867. 'cause otherwise...
868. Reverend Thorne: (coming from behind the bookshelf)
869. You'd need a chaperone,
870. if I know my Muslim!
871. Right?
872. Rayyan: Right.
873. Amaar never mentioned that
874. you knew so much about Islam.
875. Reverend Thorne: He didn't?
876. Isn't that odd.
877. Rayyan: Actually, I'm surprised.
878. He hasn't mentioned
879. much about you at all.
880. Amaar: What can I say?
881. **Gossip is un-Islamic.**
882. Reverend Thorne: Well, chaperoning sounds like fun.
883. I'd be happy to do it.
884. Amaar: **Don't put yourself out.**
885. Please.
886. Reverend Thorne: No, no!
887. It's my pleasure.
888. I've never been inside
889. Rayyan: Oh, we call them caves.
890. Reverend Thorne: Oh-ho, excellent.
891. You know, I feel it's
892. time for me to start

893. reaching out to my Muslim neighbours.

894. Amaar: **Ignore that feeling.**

895. Reverend Thorne: So, uh, yes!

896. I'll see you both tonight!

897. Rayyan: - Great!

898. Reverend Thorne: - Great!

899. Rayyan: - Wh...

900. - That is so nice.

901. You know, he didn't have to do that.

902. Amaar: **He certainly did not.**

The humour produced in the conversation was almost entirely in the form of irony. The situation began when Reverend Thorne began to accept that the mosque was inside the church, it made it even easier to be a missionary. Reverend Thorne has had particular success with the ladies he tried to talk one-on-one with some Muslim mademoiselles but Amaar said that he could not do that not alone it's not proper without a chaperone, because a Muslim was forbidden to be alone with someone who not his or her mahram. In line (864) "great! some time when your parents are there, of course," Amaar would like to visit Rayyan's house when her parents were there but suddenly Reverend Thorne appeared from behind a shelf and says "You'd need a chaperone" in line (869). The humour on line (884), (894) and (902) was an irony where Amaar knew what really happened and what Reverend Thorne intends to accompany Amaar to visit Rayyan's house, whose purpose was to convert Rayyan. The intent of Amaar's word on line (881) "Gossip is un-Islamic" that in Islam the gossip was forbidden and act of sin.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

In little mosque on the prairie TV series the fourth season episode 1 to 5 published in october, 2010 I found words and phrases containing humour. I tabulated and classified the data into the theory based on Victor Raskin theory that is divided into three main theory namely incongruity, hostility and release theory. From the tabulation, I found that incongruity theory is the most widely used theory which consist of 54%, superiority 40% and release theory 6%. The data shows that the theory of humour which is mostly used in little mosque on the prairie TV series the fourth season episode 1 to 5 published in october 2010 is incongruity theory. Those findings have answered my first research question.

The analysis of the types of humour expressions generates some findings. The identified types of humour show that the types of humour are contained in lITTLE mosque on the prairie TV series the fourth season published in october, 2017 are insult, wordplay, self deprecation and irony. The data shows that the type of humour which is mostly used in little mosque on the prairie TV series the fourth season episode 1 to 5 published in october 2010 is insult and irony type. Those findings have answered my second research question.

5.2 Suggestion

After analyzing and comprehending the whole story that stresses on the title “analyzing the language of humour in “little mosque on the prairie” tv series”. The writer would like to give suggestions to the reader.

In this study, the writer uses Victor Raskin theory to analyze the theory of humour. The writer hopes that the further researcher will conduct an analysis on the humour that are related to education. The writer hopes that this study could be as a source to the further analysis.

For the reader, little mosque on the prairie is a good TV series, which is considered as a material containing a humour and culture it can give the additional lesson about life. It hoped that the readers have more curiosity in understanding perform art and humour through the TV series. Practically, it has significance for the readers to understand the humour context.

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SURAT KEPUTUSAN DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY
Nomor : B-5962/UN.08/FTK/KP.07.6/07/2017
TENTANG
PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA FAKULTAS TARBİYAH DAN KEGURUAN
UIN AR-RANIRY

DEKAN FAKULTAS TARBİYAH DAN KEGURUAN UIN AR-RANIRY

- Menimbang** :
- a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan,
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 3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
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 10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
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- Memperhatikan** :
- Keputusan Sidang Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 13 Juni 2017

MEMUTUSKAN

Menetapkan
PERTAMA

Menunjuk Saudara:

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Sebagai Pembimbing Pertama
Sebagai Pembimbing Kedua

Untuk membimbing Skripsi

Nama : **M. Putra Fajarna**

NIM : **231324169**

Program Studi : **Pendidikan Bahasa Inggris**

Judul Skripsi : **Analyzing The Language of Humour in "Little Mosque on The Prairie" TV Series**

KEDUA

Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Tahun 2017;

KETIGA

Surat keputusan ini berlaku sampai akhir semester Ganjil Tahun Akademik 2017/2018

KEEMPAT

Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

Ditetapkan di: **Banda Aceh**
Pada Tanggal: **18 Juli 2017**
An. Rektor
Dekan.



Muhiburrahman
Muhiburrahman

Tembusan

1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak Tarbiyah dan Keguruan;
3. Pembimbing yang bersangkutan untuk dimaklumi dan dilaksanakan;
4. Mahasiswa yang bersangkutan;

Transcripts

1. Thorne: Oh, dear God.
2. This is Mercy Anglican?
3. Amaar: Sure is.
4. Thorne: Delightful!
5. Uh, how far is it to town?
6. Amaar: This is town.
7. Thorne: Delightful.
8. Amaar: **Welcome to downtown Mercy!**
(Incongruity/ Irony)
9. Thorne: Delightful!
10. This is downtown Mercy.
11. Mrs. Wispinski: Hello, Amaar.
12. Amaar: Oh, Mrs. Wispinski.
13. Mrs. Wispinski: I just wanted to thank you again
14. for your spiritual help.
15. I was so worried when my Alvin
16. stopped attending church.
17. Amaar: Have patience,
18. Mrs. Wispinski.
19. At the end of the day,
20. what's important is not whether
21. he goes to church.
22. What's important is his soul.
23. He's a good man.
24. Mrs. Wispinski: Oh, well...
25. **you should hear him eat.**
26. **It sounds like a wood**
chipper. (Superiority/ Insult)
27. (laughter)
28. Anyway, thank you.
29. Thorne: Uh, did you just
30. talk that woman
31. out of bringing her
32. husband to church?
33. Amaar: Oh, well, no, that's
34. not what it's like.
35. The Reverend Magee
36. asked me to
37. look in on his flock
38. when he left.
39. Thorne: Oh, so you're
40. a parishioner?
41. Amaar: Uh, no,
42. I'm an imam.
43. That's like

44. a Muslim priest.
45. Thorne: **So, you're a Muslim**
46. **convincing Christians**
47. **not to go to church? (Superiority/
Insult)**
48. Amaar: Well, it sounds bad when
49. you put it like that.
50. (laughing)
51. Thorne: Sure does! (chuckle)
52. Amaar: No, no, no.
53. Our mosque is
54. in the church
55. So...
56. Thorne: **A mosque in a church?**
57. **It's outrageous! (Incongruity/ Irony)**

58. Amaar: Well, Reverend Magee believed in
59. finding the common good
60. between all faiths.
61. And that's why he...
62. Thorne: He couldn't take it
63. and he snapped.
64. Can't say I blame him.
65. I mean, look at this place,
66. it's the end of hope!
67. No, no, no. It's not even
68. the end of hope. It's...
69. It's in the Greater
70. "End of hope" Area
71. with bus service
72. to the end of hope.
73. Amaar: I thought you said
74. you found it delightful.
75. Thorne: I was being polite.
76. Amaar: All right, if you
77. don't like our town,
78. Please feel free
79. to move on.
80. Thorne: (laugh)
81. I wish!
82. Uh, here,
83. take my bags.
84. Uh... I'm
85. William Thorne,
86. I'm the new priest.
87. (chuckle)
88. Amaar: delightful.

89. Baber: Salaam alaikum, Amaar.
90. Amaar: Walaikum asalaam,
91. Baber.
92. Thorne: **Ha-ha, I'll need subtitles.**

(Superiority/ Insult)

93. Amaar: Excuse me.
94. Baber Siddiqui,
95. This is the new reverend,
96. William Thorne.
97. Baber: I would like to say
98. You are welcome in
99. our humble mosque,
100. but that would be a lie. Huh.
101. Reverend Thorne: **Oh! He speaks English. (Superiority/
Insult)**
102. How nice.

103. Yasir: Hello, my little darlings.
104. Amaar: And the rest of
105. the Hamoudi family,
106. Sarah and Rayyan.
107. Thorne: Ahh!
108. Rayyan: Oh, I'm sorry,
109. I don't...
110. Amaar: Uh, in Islam,
111. Men and women
112. don't touch
113. Unless they're married.
114. Reverend Thorne: Ah.
115. Sarah: Oh-oh, but...
116. I touch all kinds of men.
117. (chuckle)
118. I used to be Anglican
119. but I converted
120. when I married Yasir.
121. Reverend Thorne: **Our loss. (Incongruity/ Self-
Deprecation)**
122. Oh...

123. Rayyan: This is yours.
124. Reverend Thorne: - Is it your birthday?
125. - No.
126. Rayyan: I'm returning
127. wedding gifts.
128. Reverend Thorne: **Oh. Is that a Muslim thing?
(Superiority/ Insult)**
129. Rayyan: - No...
130. - Rayyan: *No, it's a...*
131. Runaway groom thing.
132. Amaar was marrying us,
133. but my fiancé bolted
134. in the midst of our vows.
135. Yasir: (nervous laughter)
136. Okay...
137. Rayyan: What? He may as well
138. hear it from me.

139. It's all the gossips talk about
140. down at Fatima's.
141. Sarah: Okay, it was very
142. nice to meet you
143. But we have to get going.
144. We have gifts to return!
145. Rayyan: Bye!

146. Sarah: - Aw.
147. Rayyan: - I can't believe I was worried
148. About what people
149. would say.
150. Fatima: So, you're off the couch
151. And out of your
152. wedding dress.
153. Rayyan: Uh, well, I'm sorry
154. That it took me so long
155. to return your gift.
156. Fatima: So am I.
157. I missed the return date
158. for the bread maker.
159. You owe me \$55.99
160. plus shipping.

161. Sarrah: Oh look, the wrapping's loose!
162. Rayyan: Mom!
163. Sarah: No, no, look, it's really, really
loose.
164. Rayyan: Mom, don't!
165. Sarah: Oh, it's not my fault!
166. **It's bad man-wrapping! (Superiority/
Self-Deprecation)**

167. Amaar: He didn't use it.
168. He said he liked to be
169. among his parishioners.
170. Reverend Thorne: Yes, all three of them.
171. (chuckle)
172. Um, Amir...
173. Amaar: Uh... Amaar.
174. Reverend Thorne: Right...
175. Right, right, right.
176. **Sorry, I'm bad with those funny,
177. foreign names. (Superiority/ Insult)**

178. Reverend Thorne: And that was my...
179. Yasir: My first sermon there.
180. Oh, look at those people!
181. They obviously adored you.
182. Reverend Thorne: - Yes.

183. Yasir: - Yes.
184. Reverend Thorne: Anyway, uh,
185. no Amaar?
186. Yasir: No Amaar,
187. Reverend Thorne: no Amaar.
188. Yasir: He's out, um,
189. uh, somewhere.
190. - Could be a while.
191. Reverend Thorne: - Yeah, well,
192. If you do see him,
193. he knows where I live.
194. Yasir: - Right.
195. Reverend Thorne: - All right.
196. Amaar: Whew.
197. I feel like such a liar.
198. Yasir: No, no.
199. **I'm the liar.**
200. **You're the coward. (Superiority/ Insult)**
201. Amaar: This is wrong.
202. I've got to tell him the truth.
203. Yasir: No! You cannot
204. tell him the truth!

205. Amaar: Mmm!
206. Yasir: Mmm.
207. Amaar: Mrs. Wispinski,
208. These treats are delicious.
209. (laugh)
210. Mrs. Wispinski: Well, I'll tell you
211. what my secret is:
212. **Lots of lard! (Incongruity/ Irony)**
213. Rendered right here in
214. Mercy's own pork plant!

215. Amaar: - Getting settled?
216. Reverend Thorne: - Yes.
217. It feels like
218. home already.
219. Not my home
220. of course.
221. Amaar: Oh, look.
222. You...
223. Accidentally
224. Covered my
225. "Mosque Mixer" poster
226. **With your "Jesus is**
227. **watching you" poster. (Incongruity)**
228. Reverend Thorne: Oh, which
229. reminds me.
230. Please don't put anything
231. on the church bulletin board
232. That isn't

233. church business.
 234. Amaar: But we always post our
 235. mosque announcements here.
 236. Reverend Thorne: **Maybe that's why**
 237. **my congregation is small.**
(Superiority/ Self-Deprecation)

238. Reverend Thorne: Amaar, Amaar.
 239. Are you familiar
 240. with the story
 241. of "The wedding feast at Cana"?
 242. Amaar: Yes, where Jesus
 243. converted water into wine.
 244. Reverend Thorne: Very good, yes.
 245. Who was standing
 246. beside him?
 247. Amaar: Nobody?
 248. Reverend Thorne: Exactly.
 249. Jesus was
 250. assembling a flock.
 251. He needed a clear message
 252. with no distractions.
 253. - You understand?
 254. Amaar: - Well, I...
 255. Reverend Thorne: Good, then
 256. you understand
 257. Why I can't co-host
 258. this event with you?
 259. Amaar: Yes, but Jesus
 260. hosted other events:
 261. The last supper.
 262. Who was beside
 263. him there?
 264. Reverend Thorne: **Judas. (Incongruity/ Irony)**

265. Yousef: My name is Yousef.
 266. Yasir: Are you here for
 267. the interview?
 268. Yousef: Yes.
 269. Baber: Do you think
 270. he's Muslim?
 271. Yasir: It's not legal to ask.
 272. Baber: Um, salaam alaikum.
 273. Yousef: Walaikum asalaam.
 274. Baber: **Jackpot! (release)**

275. Reverend Thorne: I'm Reverend Thorne
 276. from Mercy Anglican.
 277. I'd like to make
 278. a withdrawal
 279. from the church account.

280. C.S: Certainly,
281. Reverend Thorne. Reverend Thorne.
282. This is your
283. current balance.
284. Reverend Thorne: Oh.
285. That's more
286. than I hoped.
287. With 2500, I could throw
288. a spectacular event,
289. Which I would love
290. to see you at.
291. C.S: No. This is the
292. decimal point.
293. Reverend Thorne: **Oh, oh, \$25? (Incongruity/ Irony)**
294. No, no, no.
295. That must be some
296. sort of mistake.
297. C.S: No.

298. Rayyan: So, dad,
299. This new employee
300. of yours.
301. Yasir: Yousef?
302. Yes.
303. Are you hitting
304. it off?
305. Rayyan: **You know, it takes**
306. **a very special father**
307. **To bring home**
308. **a man for his daughter**
309. **Just days after she finds out**
310. **the man who dumped her**
311. **is engaged to**
312. **another woman. (Incongruity/ Irony)**
313. A very special father.
314. Yasir: And that father
315. is me.

316. Yasir: It's not like her
317. to fall in love
318. With the first man
319. to come along,
320. But it is like her
321. to get mad at me
322. For doing
323. "stupid things"
324. And then get back at me
325. by pretending.
326. I know what's going on between
327. you and Rayyan, Yousef.
328. Yousef: - Yes?
329. Yasir: - And she thinks she's so clever.

330. Yousef: Yes.
 331. Yasir: It's time that
 332. **the "clever"**
 333. **becomes the**
 334. **"clever...ee." (Incongruity/ Wordplay)**
 335. Will you help me,
 336. Yousef?
 337. Yousef: - Yes.
 338. Yasir: - Of course.
 339. Can you convince her
 340. That you really, really
 341. want to get married?
 342. Yousef: Yes.
 343. Yasir: Okay, so whatever
 344. I do, whatever,
 345. - You just say yes.
 346. Yousef: - Yes.

347. Rayyan: Ta-da.
 348. One for you,
 349. one for you.
 350. Sarah: - *Hey!*
 351. Rayyan: - And one...
 352. And one for you.
 353. I'll go get
 354. another glass.
 355. Sarah: Non-alcoholic bubbly,
 356. what a treat.
 357. What are we celebrating?
 358. Yousef: My name is Yousef.
 359. Yasir: Our daughter's
 360. getting married.
 361. (Spewing water)
 362. Yasir: Cheers.

363. Sarah: Engaged?
 364. Our daughter's
 365. engaged again, already?
 366. Are you crazy?
 367. What are you
 368. thinking?
 369. Yasir: It's all about her
 370. happiness, darling.
 371. It's all going
 372. to be fine.
 373. Yousef: (go to another side)
 374. Rayyan: Look at him squirm.
 375. Yousef: Yes.
 376. Rayyan: Who are you calling?
 377. Yousef: My brother.
 378. Rayyan: Oh.
 379. Yousef: He coming.

380. Rayyan: To the wedding?
381. Okay, whoa,
382. stop, Yousef.
383. You know
384. this is a ruse?
385. Yousef: Yes.
386. What is ruse?
387. Rayyan: You know this is
388. a joke, right?
389. Yousef: No.
390. Rayyan: Uh-oh.

391. Sarah: Oh, Yousef,
392. Are you really going
393. to go through with this,
394. Marrying somebody
395. you barely know?
396. Yousef: Yes.
397. Sarah: Tell me why.
398. Yousef: No.
399. Sarah: Oh, please.
400. Yousef: No.
401. Sarah: Oh, come on.
402. Yousef: Yes.
403. Sarah: Oh, thank god.
404. Yousef: No.
405. Sarah: Why are you
406. torturing me?
407. (tried to tauch him)
408. Yousef: No hit.
409. I call my brother.
410. Sarah: What?
411. Yousef: He speak English.
412. Sarah: Oh, you don't
413. speak English.
414. Oh, I think I know
415. What's going on
416. around here.

417. Sarah: Dad, a little word?
418. It's Yousef.
419. He's serious.
420. Yasir: Yeah, we're all
421. serious, darling.
422. This wedding
423. must happen.
424. Sarah: No, he's serious.
425. Yasir: You mean,
426. you're not?
427. Sarah: - Are you?
428. Yasir: - Well, are you?
429. Sarah: - I know what you're up to.

430. Yasir: - I know what you're up to.

431. Amaar : (putting up poster)
432. Baber Siddiqui: (looked at the poster)
433. "Mercy mosque
434. invites you
435. to the Mercy
436. interfaith mixer."
437. **That is dull,**
438. **joyless, uninspired.**
439. **Now, that's what I call Muslim.**
(Superiority/ Self-Deprecation)

440. Rayyan: Look, Yousef.
441. I'd be thrilled
442. to marry you,
443. But you have to know,
444. **I'm damaged goods. (Superiority/
Self-Deprecation)**

445. Yasir: **She's damaged**
446. **beyond repair. (Superiority/ Insult)**

447. Rayyan: The last man
448. I was engaged to
449. Left me in the middle
450. of our wedding.
451. Yasir: I'm surprised he
452. didn't bail earlier.
453. Rayyan: **I was distant,**
454. **judgemental. (Superiority/ Self-
Deprecation)**

455. I always had to have
456. my own way.
457. Yasir: And would you really want me
458. as a father-in-law?
459. **I'm a terrible man. (Superiority/
Self-Deprecation)**

460. Rayyan: **He's more terrible**
461. **than you can imagine. (Superiority/
Insult)**

462. If you want
463. to back out,
464. We won't hold it
465. against you.
466. You want to back out,
467. don't you?

468. Sarah: (whisper to Yousef from behind) "no"
469. Yousef: No.
470. You want to
471. get married?

472. Sarah: (whisper to Yousef from behind) "yes"
473. Yousef: Yes.
474. **Oh, yes.**

475. Yasir: **Oh, no. (Incongruity)**

476. Rayyan: You seem like
477. a very nice man,
478. And I feel like
479. **a horrible person. (Superiority/
Self-Deprecation)**

480. Sarrah: You toyed with
481. his feelings.
482. Yasir: **Shame on you. (Superiority/ Insult)**
483. Sarah: **And on you. (Superiority/ Insult)**
484. You started this whole thing
485. with your meddling.
486. Yasir: Wait a second.
487. There's a fine line
488. Between meddling and...
489. **Shame on me. (Superiority/ Self-
Deprecation)**

490. Rayyan: Can you ever
491. forgive me?
492. Yasir: And me?
493. Sarah: To think this whole thing
494. started bec...
495. Why did this
496. whole thing start?
497. Yasir: I was trying
498. to hire a foreman.
499. Sarah: Oh, I see.
500. Interesting.
501. So does he
502. get the job?
503. Yasir: - Yes.
504. Yousef: - Yes.

505. Baber Siddiqui: Sister Sarah,
506. I have found the perfect suitor
507. for Rayyan.
508. He's 60 with
509. six children.
510. There will be no pressure
511. to reproduce.
512. Sarah: Sorry, Baber,
513. not interested.
514. Baber Siddiqui: You dare speak like that
515. in front of him?
516. If his hearing
517. was any better,
518. You would hurt
519. his feelings.
520. Sarah: Rayyan will find somebody
521. when she's ready, or... or not.
522. It's up to her.

523. Baber Siddiqui: <i>Astaghfirullah.</i>
524. It is people like you
525. who make women believe
526. They do not need
527. a man to be happy.

528. Reverend Thorne: Great! Charity! Give, give, give!
529. Let's see...
530. "Because only in giving
531. do we receive the blessing of Allan."
532. Amaar: Allah.
533. Reverend Thorne: - Oh, that's an "h".
534. - "h".
535. Right, right.
536. Amaar: Yes.
537. Reverend Thorne: "Only in letting go
538. "do we find something to hold on to.
539. "only in lifting up others
540. do we raise ourselves up."
541. Ehh...
542. Amaar: You don't like it.
543. Reverend Thorne: Yeah, well, hey,
544. You know this farmer crowd
545. better than I do.
546. Maybe they need the nap time.

547. Reverend Thorne: Ah! There's the improv imam!
548. How'd it go? Did you kill 'em?
549. Baber Siddiqui: Oh, he certainly tried to.
550. He almost confused us to death.
551. Amaar: It wasn't that bad.
552. Baber Siddiqui: It was dull, rambling,
553. and the ending made no sense.
554. It was like watching a Canadian film.

555. Mrs.Hobbs: Reverend, you are always so
brilliant.
556. What a sermon!
557. Reverend Thorne: It's all thanks to a
558. power greater than myself.
559. Mrs.Hobbs: "Only in giving
560. - do we receive God's blessing."
561. - yeah.
562. I'm going to tell everyone
563. how inspired you are!
564. Reverend Thorne: Oh, don't just tell them,
565. Bring them next Sunday! Yes.
566. There's more than enough
567. inspiration for everyone.
568. Oh, and sometimes, cake.
569. Mrs.Hobbs: Oh!

570. (chuckling)
571. (chuckling)
572. Amaar: You delivered my sermon on charity?
573. Reverend Thorne: <i>I delivered a sermon on
charity.</i>
574. Amaar: That's a coincidence.
575. Reverend Thorne: Well, what some call coincidence,
576. others call divine will.
577. Amaar: What some call divine will,
578. Others call my sermon!
579. And I had to wing up a new one
580. thanks to your advice.
581. Reverend Thorne: I am so sorry.
582. I guess I overestimated your
abilities.
583. Whoopsie. You know, feel free
584. to take my charity sermon
585. and make it your own, okay?
586. Reverend Thorne: Heh. Hi.
587. Amaar: Make it my own?
588. It <i>is</i> my own!

589. Amaar: Amaar: <i>So, through charity,</i>
590. though we empty our pockets,
591. We fill our hearts.
592. Trans...
593. Baber Siddiqui: "Translating good thoughts
594. into good deeds."
595. We know, we know.
596. You have taken Thorne's words
597. and claimed them as your own.
598. Amaar: Is this some sort of joke?
599. Baber Siddiqui: This is no joke.
600. This is a coincidence wrapped in a
lie
601. wrapped in the Mercy "Chronicle".
602. Amaar: Nate printed it in the paper.
603. Baber Siddiqui: Apparently some holy men
604. take pride in their work.
605. Amaar: This is my sermon!
606. Thorne stole it from me!
607. Baber Siddiqui: **First you steal, now you gossip.**
(Incongruity/ Irony)
608. Amaar: - I'll kill him.
609. - Huh?
610. Baber Siddiqui: **Now murder?**
611. <i>Astaghfillurallah!</i>
(Incongruity)

612. Amaar: Since when
613. have you started printing
614. sermons in your paper?

615. Nate: **Since the Mercy midgets'**
616. **baseball season ended. (Incongruity)**
617. Amaar: And now you print my sermon
618. under Thorne's name.
619. Nate: Thorne stole your sermon?
620. Amaar: After he tricked me into
621. improvising a bad sermon.
622. Nate: **- You must be mad. (Superiority/
Insult)**
623. Amaar: - I am.
624. Nate: Mad enough to March over there
625. and cause a really big public scene?
626. Amaar: Slow news day?
627. Nate: What do you think?
628. I'm buying an owl.
629. Amaar: You know what?
630. Just forget about it.
631. It's not a big deal and...
632. At least it's over.

633. Mrs. Hobbs And then Reverend Thorne told me
634. that integrity is our moral compass
635. along the path to God.
636. Mrs. Daniels Oh! That man is like Gandhi!
637. **- But not so skinny. (Superiority/
Insult)**
638. Mrs. Hobbs - Mm-hmm.
639. Amaar That's my quote!
640. He did it again!
641. **Fool me once, shame on you.**
642. **Fool me twice, shame on me!**
(Superiority/ Self-Deprecation)
643. Nate **Didn't Thorne fool you three times?**
(Superiority/ Insult)
644. That means it's shame on him again.
645. You know what? From now on,
646. the gloves are off.
647. No more Mr. Nice Imam!

648. Amaar: I'm nice.
649. I'm reasonable.
650. It's the way I'm built.
651. But what good does it do me?
652. Fatima: Don't you wish your mother
653. was here, Amaar?
654. Amaar: What? Why?
655. Fatima: **Because she would love**
656. **you enough to care. (Incongruity/
Irony)**
657. Rayyan: *<i>Salaam alaikum,*
658. *Fatima.</i>*
659. Fatima: *<i>Walaikum asalaam.</i>*

660. What are you doing here?
661. Rayyan: This is my dining room now.
662. The rest of my home is
663. parked right outside.
664. Fatima: **Don't you wish your mother**
665. **was here, Rayyan? (Incongruity/
Irony)**
666. Amaar: **It's a trap. (Release)**

667. Rayyan: I feel so betrayed.
668. Amaar: I know what you mean.
669. Rayyan: It's like the last refuge
670. you had on earth
671. has been torn away from you
672. by the people you trusted the most.
673. Rayyan: I was accused of
674. stealing my own sermon.
675. Rayyan: Wow. Poor you.
676. **- Are you living in your truck?
(Superiority/ Insult)**

677. Amaar: - What? No.
678. Rayyan: Then there's no comparison.
679. You can always write another sermon.
680. Amaar: If I wrote another sermon,
681. Thorne would just steal it anyway.
682. (fingers snapping)
683. Rayyan,
684. Thank you.
685. **You are a genius when you're
homeless. (Superiority/ Insult)**

686. Mr.Tupper: Hey, Amaar.
687. Muslim in a church.
688. What are you doing here?
689. Amaar: I could ask you the same thing.
690. Mr.Tupper: Are you kidding?
691. Chicks, my friendly.
692. **I'm not here for the hymns...**
693. **I'm here for the "hers".
(Incongruity/ Wordplay)**

694. Amaar: It's church.

695. Reverend Thorne: Need a plant?
696. I've got so many.
697. Seems every time I convert someone,
698. I get another!
699. This time I got a Ficus.
700. Amaar: I think that's a fern.
701. Reverend Thorne: No, no. Jim...
702. Ficus.
703. Yes, he may have been baptized

704. United,
 705. but when he goes,
 706. the funeral's on us.
 707. It's all part of my four point
 708. parish growth plan.
 709. Convert the outsiders,
 710. charm the faithful,
 711. guilt-trip the fallen,
 712. and bingo!
 713. Never forget bingo.
 714. [Forced laugh]
 715. conversion in Islam
 716. is about finding God.
 We're not out to rack up a high
 score.
 717. Reverend Thorne: Well, just as well.
 718. Because you're losing.
 719. **In fact, I'm starting to think**
 720. **that a mosque in a church**
 721. **is a good thing!**
 722. **Yes. I can be a missionary**
 723. **without all the travel.**
 724. **I've got an all-you-can-greet buffet**
 725. **right here in my own building.**
(Incongruity)
 726. Amaar: I guess that's why I'm here.
 727. I'm the spiritual sneeze guard.
 728. Reverend Thorne: Bless you.
 729. You know, I've had particular
 success
 730. with the ladies.
 731. I can't wait to talk one-on-one
 732. with some Muslim mademoiselles.
 733. Amaar: - But you can't.
 734. Reverend Thorne: - Hm?
 735. Amaar: Not alone.
 736. It's not proper without a chaperone.
 737. Reverend Thorne: A chaperone?
 738. **You're kidding!**
 739. **You're not kidding! (Release)**
 740. That's hilarious.
 741. Wait, let me check my watch.
 742. **Nope, still the 21st century.**
(Incongruity)
 743. A chaperone?
 744. Amaar: It's not that ridiculous.
 745. Reverend Thorne: **It's ridiculous enough.**
(Superiority/ Insult)
 746. Oh, I look forward to speaking to
 them
 747. uh, with a chaperone of course!
 748. They should be easy to win over
 749. with my futuristic tales

750. of fire and the wheel!

751. Rayyan: Oh, Fatima, assalaam alaikum.
752. Fatima: Walaikum assalaam.
753. Rayyan: What an unexpected surprise!
754. Fatima: Not for me.
755. I knew I was coming.
756. Rayyan: You said "drop by anytime".
757. You know that's just
758. an expression, right?
759. Fatima: So, are you going to invite me in?
760. Rayyan: Right. Yes, of course.
761. Come on in!
762. I was just going to watch a movie.
763. - Popcorn?
764. Fatima: - **What garbage! (Superiority/ Insult)**
765. You need a real snack.
766. Try this.
767. Rayyan: Mmm, crispy fava beans!

768. Man on TV: [Crying]
769. Fatima: Why is this man crying?
770. He is a baby!
771. Rayyan: His dog just died!
772. Fatima: Back home I had many animals die.
773. Goats, chickens.
774. I never cried.
775. Rayyan: They were pets?
776. Fatima: **No. They were delicious. (Release)**

777. Amaar: What's going on?
778. Baber siddiqui: He was trying to convert me.
779. Me!
780. Amaar: What?
781. Is this true?
782. Reverend Thorne: You can't blame a guy for trying.
783. Baber siddiqui: Oh, I blame a guy.
784. I blame you.
785. Amaar: You're mad at me because
786. he tried to convert you?
787. Baber siddiqui: That's his job as
788. a heathen damnation salesman.
789. Your job is to stop him.
790. Amaar: But, it's not like you were tempted.
791. Baber siddiqui: Not everyone is as devout as I.
792. Amaar: What are you saying?
793. Baber siddiqui: **That man is a wolf in wolf's clothing. (Incongruity/ Insult)**
794. Amaar: You mean sheep's clothing.
795. Baber siddiqui: Why would a wolf wear

796. a sheep's clothing, huh?
797. **He'd look ridiculous. (Superiority/ Insult)**

798. Amaar: You know,
799. you're right to be insulted.
800. Baber siddiqui: Really? I was right?
801. You actually thought I was right?
802. Amaar: **In fact, how dare he**
803. **attack any of my sheep?**
(Superiority/ Insult)
804. Don't worry.
805. **Your shepherd is on the job.**
(Superiority/ Insult)

806. Yasir: - Okay. Ah!
807. - I have it. Are you ready?
808. Sarah: Oh! Yes, fine.
809. We're going to sneak in,
810. replace it with the new one
811. and sneak out before anyone's the
wiser.

812. Yasir: I was just going to knock on
813. the door and present it to her.
814. Sarah: - Really?
815. Yasir: - Yeah.
816. Sarah: And how would that conversation go?
817. "Hey, Rayyan, funny story.
818. We noticed something
819. when we were peeking through
820. your window from the bushes!"
821. Yasir: And then I'd lose my
822. precious, precious key.
823. [Gasps]
824. Sarah: **Watch out, Gollum. (Superiority/**
Insult)

825. Fred: <i>I'm telling ya,
826. there are prowlers in our midst.</i>
827. It's time to fight back.
828. The people of Mercy should take
829. the law into their own hands.
830. Fatima: **Fred. You don't often have good**
ideas. (Incongruity/ Irony)

831. Fred: But?
832. Fatima: Oh, how I wish there was a but.
833. Fred: Yeah. I didn't get a real
834. good look at 'em, you know,
835. but the guy was swarthy
836. with an athletic build;
837. she was lean and tall.
838. Wait a minute!
839. Yasir! Sarah!

840. Yasir and Sarah: What?
 841. Fred: Do you guys know anybody
 842. who looks like that?
 843. Sarah: - No.
 844. Yasir: - No. No-no.
 845. Sarah: Are you sure you saw anybody?
 846. Maybe it was just a bad dream!
 847. Yasir: Yeah! That's what it was.
 848. - A dream.
 849. Sarah: - Yeah.

850. Rayyan: Oh.
 851. Amaar, sorry.
 852. You wanted that.
 853. Amaar: No, no! You take it.
 854. That was my second choice.
 855. I was actually thinking of
 getting...

856. Rayyan: **"My Pal Jesus 3, Picnic of the
 Lord"? (Incongruity)**

857. Amaar: Sure.
 858. I haven't really seen 2
 859. so I'd be seeing them out of order
 so...

860. forget it.
 861. Um, how's the new house?
 862. Rayyah: Oh, it's cute.
 863. You should drop by.
 864. Amaar: Great!
 865. Some time when your parents
 866. are there, of course,
 867. 'cause otherwise...

868. Reverend Thorne: (coming from behind the bookshelf)
 869. You'd need a chaperone,
 870. if I know my Muslim!
 871. Right?

872. Rayyan: Right.
 873. Amaar never mentioned that
 874. you knew so much about Islam.

875. Reverend Thorne: He didn't?
 876. Isn't that odd.
 877. Rayyan: Actually, I'm surprised.
 878. He hasn't mentioned
 879. much about you at all.

880. Amaar: What can I say?
 881. **Gossip is un-Islamic. (Incongruity/
 Irony)**

882. Reverend Thorne: Well, chaperoning sounds like fun.
 883. I'd be happy to do it.
 884. Amaar: **Don't put yourself out.
 (Incongruity/ Irony)**

885. Please.
 886. Reverend Thorne: No, no!

887. It's my pleasure.
 888. I've never been inside
 889. Rayyan: Oh, we call them caves.
 890. Reverend Thorne: Oh-ho, excellent.
 891. You know, I feel it's
 892. time for me to start
 893. reaching out to my Muslim
 neighbours.
 894. Amaar: **Ignore that feeling. (Incongruity/
 Irony)**
 895. Reverend Thorne: So, uh, yes!
 896. I'll see you both tonight!
 897. Rayyan: - Great!
 898. Reverend Thorne: - Great!
 899. Rayyan: - Wh...
 900. - That is so nice.
 901. You know, he didn't have to do that.
 902. Amaar: **He certainly did not. (Incongruity/
 Irony)**

903. Fred: My fellow prairie dogs,
 904. I stand before you today,
 905. not only as your fearless leader...
 906. Joe: **Who died and made you leader?
 (Incongruity)**
 907. Fred: Jeff did.
 908. Joe: Oh, yeah.
 909. Good ol' Jeff.
 910. I miss him.
 911. Jimmy: Yeah, me too.
 912. Fred: Try to stay on topic, people.
 913. Now, this town is under siege
 914. by thugs, ruffians
 915. and garbage can rattlers.
 916. The police won't even take me
 seriously.
 917. Now they refer to me as...
 918. and I quote, "Fred, again".
 919. Joe - Those bastards!
 920. Fred: - *Yeah.*
 921. But Mercy needs a vigilante group.
 922. You know, like...
 923. The Guardian Angels.
 924. Thomas: **That's copyrighted. (Superiority/
 Insult)**
 925. Fred: Fine, then...
 926. The Mercy Mob!
 927. Jimmy: Uh, guys.
 928. I'm happy to hang,
 929. but I don't think I can do
 930. any of the mob junk.
 931. Fred: For Pete's sake, Jimmy. Why not?
 932. Jimmy: It's Audrey and me.

933. **We're Quakers. (Incongruity)**
934. I'm pretty sure there's a "no mob" rule.

935. Joe: Well, could you unofficially
936. hang out with us
937. while we did "mobby" things?
938. Jimmy: No problem.
939. Fred: Good.
940. [Laughing]
941. Now let's get out there and
942. protect those houses of Mercy, huh?
943. Thomas Like my house?
944. Fred: No...
945. like *my* house.
946. Fred: Mercy Mob!
947. All: All: *Mercy Mob!*

948. Yasir: Okay, let's hurry before she gets home.

949. Sarah: You're awfully good at
950. opening locked windows.
951. Yasir: Well, I ought to be.
952. I'm a contractor.
953. We often forget our keys.
954. Sarah: I wish you'd remembered this key,

955. Rayyan: Who wants popcorn?
956. Reverend Thorne: What's a movie without popcorn?
957. Rayyan: Now there's a man after my own heart!

958. Amaar: I know what you're trying to do.
959. Reverend Thorne: Amaar, come on.
960. I'm just here to watch a movie.
961. Of course, if religion
962. happens to come up,
963. what can I do?
964. Amaar: Okay. You're trying to get to me...
965. but it's not going to work.
966. Reverend Thorne: Good to know.
967. Rayyan: *Does anyone want some cookies?*

968. Reverend Thorne: Oh, I believe I would.
969. **What do you believe, Rayyan?**
(Incongruity)

970. Yasir: Fred.
971. Fred: Yasir?
972. Yasir: Uh...
973. I was here.
974. Just, um...
975. you know, um...

976. Fred: Save it, Hamoudi.
 977. I know what you're up to.
 978. Yasir: You do?
 979. Fred: You heard about the prowler
 980. and wanted to protect your daughter.
 981. Yasir: Busted.
 982. Fred: Well, come on over, pal.
 983. You can be part of the Mercy Mob!
 984. Yasir: Yeah! I ca... um...
 985. So, are you all part of this mob?
 986. Jimmy: All except me.
 987. Joe: **He's "of" the mob,**
 988. **he's not "in" the mob. (Incongruity/
 Wordplay)**

989. Reverend Thorne: Mmm. It's kind of you to serve us
 Rayyan,
 990. though I'd feel better
 991. if you'd let me help out in the
 kitchen.
 992. Rayyan? Well, aren't you a liberated man.
 993. Reverend Thorne: Rev. Thorne: *I think you'll
 find*
 994. we Anglicans are *very*
 progressive.
 995. Sarah? Oh! (hiding)
 996. Reverend Thorne: You know, we have female ministers,
 997. even bishops!
 998. Rayyan: Hmm. Sounds wonderful.
 999. Reverend Thorne: You know, this may sound crazy,
 1000. but have you ever thought of a
 change?
 1001. Rayyan: What kind of change?
 1002. Amaar: Reverend. That is totally
 inappropriate.
 1003. Reverend Thorne: Have you ever thought of...
 1004. **buttering your popcorn?**
(Incongruity/ Irony)
 1005. Amaar: I mean...
 1006. think of the calories!
 1007. [Forced laughter]
 1008. Rayyan: I don't know. I guess
 1009. I always just thought
 1010. popcorn was fine without it.
 1011. Reverend Thorne: **Yes, but what if popcorn
 wasn't fine without it?**
 1012. **What if popcorn only thinks
 it's fine without it?**
 1013. **What if popcorn doesn't know
 what popcorn's missing?**
 1014. **(Incongruity/ Irony)**
 1015. *Although, what if popcorn*
 1016. *doesn't want to be buttered?*
 1017. Amaar:
 1018.

1019. **What if popcorn's tired**
1020. **of being buttered up?**
1021. **What if popcorn's happy being**
popcorn? (Incongruity/ Irony)

1022. Rayyan? Amaar, relax.
1023. **It's just popcorn. (Incongruity/**
Irony)

1024. Reverend Thorne: Ah, chaperoning!
1025. Good times, hm?
1026. Rayyan: I put the kettle on.
1027. We can all have tea.
1028. Reverend Thorne: Ah...
1029. tea, yes.
1030. Have you ever been to an
1031. old-fashioned Anglican high tea?
1032. Amaar: Have you ever been to a kebab roast?
1033. Rayyan What?
1034. Reverend Thorne: High tea, you know?
1035. It's cakes and scones.
1036. Cream and jam.
1037. Oh, and the sweetest thing of all...
1038. community.
1039. Rayyan: You know, I am so glad you came
over.
1040. When I hear you talk about your
church,
1041. I see your faith in a whole new
light.
1042. Reverend Thorne: You know, it's as if
1043. I'm discovering it anew
1044. as I share it with you.
1045. Amaar: Not that she's interested.
1046. Rayyan: I am very interested.
1047. You clearly have so much
1048. passion for your church.
1049. Reverend Thorne: Yes, we love to give people
1050. a sense of inclusion.
1051. We have so much to offer.
1052. (giving a letter)
1053. Amaar: Well, why don't you offer it
1054. to someone who actually wants it?
1055. Reverend Thorne: Well, you never know what
1056. people want until you ask.
1057. Amaar: My point is you shouldn't be asking!
1058. Rayyan: Amaar, what are you doing?
1059. Amaar: I want this man to stop
1060. trying to convert you!

1061 Fred: So... how are everyone's
1062 favourite enemies of the state, hm?
1063 Amaar: Uh, not great.

1064 The mosque is...
 1065 Fred: Beh, beh, beh, beh, beh, beh, beh.
 1066 Nobody care.
 1067 Just making conversation.
 1068 Now, skip ahead to the part
 1069 where you ask me how I'm doing.
 1070 Rayyan: **Can we skip to the part**
 1071 **where you say goodbye? (Incongruity/
 Irony)**
 1072 Fred: I'm Jim Dandy, thank you very much.
 1073 Because after a year of planning,
 1074 the biggest radio giveaway
 1075 in Mercy history
 1076 is finally here.
 1077 A brand new car.
 1078 Rayyan: Wow!
 1079 What kind?
 1080 Fred: Who can say?
 1081 Amaar: Still, a contest is a good idea.
 1082 Maybe we could have a contest
 1083 at the mosque to raise money.
 1084 Fathima: Good idea.
 1085 Amaar: I know!
 1086 A 30-hour famine!
 1087 Fathima: **Bad idea. (Superiority/ Insult)**

1088. Rayyan: So we're off the hook?
 1089. Amaar: Well, we're off one hook,
 1090. but there is another,
 1091. sharper hook that digs deeper
 right...
 1092. [Gasps]
 1093. Rayyan: You didn't get any pledges!
 1094. Amaar: That's the hook.
 1095. I put the sign-up sheet
 1096. right by the register!
 1097. Not one signature.
 1098. I even left a pencil with a string
 on it.
 1099. Rayyan: **So the pencil couldn't get away?**
(Incongruity)
 1100. [Church bells tolling]
 1101. Amaar: Wait a minute.
 1102. If the people won't come to the
 pencil,
 1103. the pencil will have to go to the
 people.
 1104. **All I need is some scissors.**
(Incongruity)

1105. Amaar: Uh, I'm glad you're here.
 1106. You have no idea how

1107. annoying that thing is!
1108. Candy delivery man: Tell me about it.
1109. That noise.
1110. It can drive you crazy.
1111. [Food item clattering]
1112. Ka-chunk.
1113. Ka-chunk.
1114. Ka-chunk.
1115. - Ka-chunk...
1116. Rayyan: - Okay. Yes.
1117. Well, we're just glad
1118. you're taking it away.
1119. Candy delivery man: Oh, I ain't taking it.
1120. I'm here because you ordered more
candy.
1121. Somebody here loves
1122. their Dunk-A-Chunk bars.
1123. Joe: Yeah, that'd be me.
1124. They're amazing.
1125. Rayyan: I'm sure they're not that good.
1126. Joe: Are you kidding?
1127. **They're like a nougat angel,**
1128. **sleeping in a chocolate water bed.**
1129. **But with nuts. (Incongruity)**
1130. Faisal: [Stomach growling]
1131. Amaar: Okay. But he promised me
1132. he was going to get you to move it.
1133. Candy delivery man: Oh, right.

AUTOBIOGRAPHY

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This is all about my autobiography, May it is useable to whom it may concern.

Banda Aceh, January 22, 2018

The Researcher

(M. Putra Fajarna)