CHAPTER V
CONCLUSION AND SUGGESTIONS

This chapter summarises and concludes the research into several paragraphs. Then, based on the conclusion of the research, a suggestion is proposed to the help future researcher that wish to research humor and/or film.

5.1 Conclusion

The purpose of this research is to analyze how the humor in *Monty Python and The Holy Grail* operates and what the humor signifies. The research drew on Vandaele's Humor Mechanism (2002) and the film form proposed by Bordwell, Thompson, and Smith (2017) as its theoretical and methodological framework.

The study found that the humor operates based on contexts, which referred to Vandaele's Humor Mechanism (2002) comprising of (De-) normalization, solution, evaluation, and conditioning. Furthermore, it is found that (De-) normalization is the most frequently found context in the film, appearing fifteen times. The reason for the abundance of (De-) normalization is because the context is embedded in both the narrative aspects of the film, such as the absurdity of a killer rabbit, or the appearance of police at the end of the film, and in the cinematic aspects of the film, such as in the editing technique usage or in the humor that is shown through the use of *mise-en-scene*. Other types of humor contexts also appeared, with evaluation context being the least discovered as it only has four sequences associated with the context.

Furthermore, this study discovers the link between the narrative aspect of a film and its cinematic aspects in the terms of humor. The link is that the cinematic aspect helps to enrich the humor that is found in the narrative aspects of the film, which, in turn, help the overall value of the humor in this film. The looped edit of Sir Lancelot approaching the swamp castle in Sequence 16 and the use of *mise-en-scene* elements to indicate that the police are chasing King Arthur are some examples of how a cinematic aspect of a film helps enrich the humor in a film narrative aspect.

In conclusion, Monty Python has shown us a recipe for a great comedy film, by utilizing humor not only in the narrative aspect but also in the cinematic aspect of the film. Their recipe for humor has helped them reach the status as a renowned comedy group in the world, especially in the western world (Calhoun et al., 2020). Furthermore, by analyzing the cinematic aspects of a comedy film, it helps us to understand more about how a comedy film can entertain us, as the cinematic aspect of a film can give us more context regarding the humor that exists in the narrative aspects of the film. This, in turn, can provide us a better understanding of the study of humor in general.

5.2 Suggestions

There are several suggestions for future research that intends to use humor, film, and Monty Python as their data sources for the research. Regarding Monty Python-related research, this research suggests looking for other works made by Monty Python, such as *Monty Python's Flying Circus* (1969-1974) or *Monty Python Life of Brian* (1979). *Monty Python's Flying Circus* is a four seasons TV series created by Monty Python which features various comedic sketches that can be described as Pythonesque. The TV series has 45 episodes, so it is recommended to narrow the scope of the research into several episodes or specific recurring characters in the film. Besides *Monty Python's Flying Circus, Monty Python Life of Brian* is also a good Monty Python film to analyze, as it has a more socially charged theme in its humor. *Monty Python Life of Brian* itself tells a story about Brian Cohen, a normal boy who was born on the same day –and next door— to his neighbor, Jesus. The humor in this film is mainly revolved on making fun of people who blindly follow a doctrine, whether is a political or religious doctrine, which is quite a relevant and sensitive topics, even to this day.

For film-related subjects, especially within the scope of humor research, it is suggested that future research involves other filmmakers who direct, write, and act on their films themselves, such as Taika Waititi, Mel Brooks, or Ben Stiller. The reason for seeking this type of filmmaker is that there seems to be a pattern that connects this kind of filmmaker to the genre of comedic films, which is also indicated in this research. Furthermore, one might analyze a film that has a more

serious tone, such as Sam Mendes' *1917* (2019) to see how cinematic and narrative aspects of a film evoke different ranges of emotions.

Finally, regarding future research related to humor, it is suggested that the research combine the theory of humor with other theories, such as the theory of power, for example. The reason for combining these two theories is that, according to Vandaele (2002), incongruity and superiority are interwoven. Thus, by adding a more robust theory about power, future research can strengthen the connection between incongruity and superiority.