CHAPTER 2

REVIEW OF RELATED LITERATURE

This chapter provides the previous studies and related literature which are used in this thesis. The related literatures which will be explained in this chapter are Humor Theories, General Theory of Verbal Humor, Gricean Maxim, and Function of the joke.

2.1 Previous Studies

The previous studies related to humor study have been done by some researchers. Ghafourisaleh & Modarresi (2013) conduct a research on the humor study. That research analyzes Persian joke to prove whether the GTVH approach from Attardo is applicable into other joke than English. The research is conducted by analyzing one hundred of Persian jokes taken from the websites. The result of the research shows that GTVH is appropriate for analyzing Persian jokes.

On another study of humor, Lamuño (2014) conducts the research from some scenes of the situation comedy "The Big Bang Theory". The theory also used GTVH as the approach for the data. The data of the research are from three chosen scenes of the sitcom. The episodes are chosen randomly. The main goal of the study is to analyze the humorous texts according to the GTVH and provide how the opposing script that makes the text funny could be given to the audiences. The result of this study is the hypothesis succeeded to analyze the linguistic humor of some texts from the sitcom and concluded that it is possible for the viewer to be the one adding the opposing script to some of the humorous dialogue.

This research, moreover, has different aims from those two previous studies. This study uses stand-up comedy performance which is only limited to the utterance of the performer without considering the gesture, tone, etc. Compare to the previous studies, this research is an attempt to analyze the GTVH and maxim violation as the linguistic parameter of the joke.

2.2 Humor Theories

The study of humor through linguistic lens has only recently been formalized into semantic theory, the study of humor, from philosophical standpoint at least, was a point of interest as long ago as ancient Greece when Plato mused about what sort of forces caused the effect known as humor. As is widely known, theories of humor are traditionally divided into three branches:

1) Incongruity Theories

2) Superiority Theories

3) Released Theories

This classification will be elaborated briefly on the following section

The humor theories are not the standpoint of the theory. There are some theories to help the analysis of humor. On 1985 Raskin propose a theory as the approach for the humor itself, which also become the basis of the next generation of humor approach, called as Semantic Script Theory of Humor. Moreover, Raskin made the revised and developed approach with Attardo in 1994 as known as General Theory of Verbal Humor. The theories from Raskin will be elaborated later on.

2.2.1 Incongruity Theories

The term incongruity theory refers to a group of philosophical account of humor that posits the perception of incongruity as the source of amusement. Though, the incongruity theory is not entirely flawless. This theory acts as the most prominent account of amusement in the recent discussion of humor theory. Incongruity theory works in two ways. First, it explains why people react laughter in very wide range. In other word, this theory explains why people acknowledge certain situations are funny. Second, it provides an explanation of what makes a situation itself is funny. This explanatory versatility is an attractive feature of incongruity theory (Straus, 2014:7). Straus also stated that the first way is the most important thing from the incongruity theory itself.

On the other hand, incongruity theory is not always working as the form of amusement. Morrel on Lamuño (2014) stated that incongruity theory is "an intellectual reaction to something that is unexpected, illogical, or inappropriate in some other way." (Lamuño, 2014:15). Moreover, the laughter cannot been produced by the incongruity, per se. Humor may be perceive as funny because of the individual finds funny. Due to vary of individual differences such as culture, beliefs, time, experience, etc. they cannot perceive the humor as funny, universally.

2.2.2 Superiority Theories

Superiority theory is the form of laughter in the different perspective of the incongruity theory. If the incongruity theory says that humor is the intellectual reaction to something that is unexpected, illogical, or inappropriate, superiority theory is the expression people's superiorities of others.

The superiority says the comical perceived as inferior and our laughter is an expression of the sudden realization of our superiority (Kulka, 2007:320). The laughter as the expression of the superiority is because of the sudden glory that coming from the conception of the superiority compared to the others. Hassaine (2014) argued that laughter is generated by humiliating and laughing at the misfortunes of others to reflect ones' superiority. It can be concluded that humor is to be pointed against some person, of group, typically on political, ethnic or gender ground (Krikmann, 2006:27).

2.2.2.1 Released Theories

Raskin (as cited in Jakoaho, 2012) report that the basic principle of this theory is the cause of the release of tension and anxiety. The use of is relatively common in certain communicative situation. For instance, humor used at the beginning of communicative event in order to defuse potentially anxious situation.

According to Marin-Aresse (2002) "humor and laughter are relief mechanism that occur to dispel the tension that is associated with hostility, anxiety, conflict, or sexuality." This theory is focused mainly on the recipient of the humor. The

release tension from the recipient of the joke as the expression from the recipient is the psychological effects humor allegedly brings bring about the recipient. Morreal on Lamuño (2014) taboos such as sex, and violence trigger humor when they are broken because, according to this theory, all the repression that they have caused on people is released and result is laughter.

2.3 Semantic Script Theory of Humor

Semantic Script Theory of Humor (later will be mentioned as SSTH) is the theory of humor approach which proposed by Raskin (1985). This approach becomes based of the most humor approach in linguistics. This theory reveals the structure of the joke-carrying text should satisfy following condition, as stated by Raskin on Abdalian (2005):

1) The text is compatible, fully or in part, with two different scripts

2) The two scripts with which text the text is compatible are opposite (…). The two scripts with which some text is compatible are said to overlap fully or in part in this text.

These two conditions are both necessary and sufficient to establish a text as containing a joke. The first condition means that the joke is described as consisting of an initial part which can be subject to two possible interpretations. Tor the listeners one of these two interpretation seems more to be obvious than the second one, which first passes completely unnoticed. In a quite sudden and surprising way, the last part of the joke brings this second possibility of interpretation closer to the listener's consciousness. The second condition reveals that contrast plays central role; Raskin stated that two scripts must be opposed. The brief explanation about script, overlap, and oppositeness will be conducted on the sections as follows.

2.3.1 Script

Raskin's theoretical mechanism for analyzing incongruity is the use of script. He has explain the script as an organized complex of information about some entity in a broadest sense. The sense of script could be an object (real or imagery),

an event, an action, a quality, etc. each script is a recognizable or typival narrative whose whole is implied by its beginning.

Most definition of script agree that it contains information which is prototypical of the entity being describe, such as well-established routine and common ways to do things and to go about activities. At the simplest level, a script is equivalent to the lexical meaning of a word.

Clearly, this issue is complex, but it does provide evidence for the falsifiability of the concept of script, and hence deserve particular attention. Essentially, one can never know that a given script is complete, since the next sentence one processes may include a new bit of information that was previously unavailable to one. It is simple to imagine a dynamic system which updates its knowledge banks whenever it encounters a bit of transformation it was not aware of (and which is consistent with its prior knowledge).

While this may seem to be problematic, since it is tantamount to claiming that script are open-ended, in fact it is evidence of the falsifiability of the concept. Basically, we can consider a script as a hypothesis on semantic content of a given lexeme which is disproved if a bit of information not included in the script surfaces.

2.3.2 Overlapping

During the process of combining scripts, the semantic theory will occasionally encounter stretches of text that are compatible with more than one "reading" i.e., would fit more than one script; for instance, imagine a text describing someone getting up, fixing breakfast, leaving the house, etc. These events could fit the script for "go to work" but also for "go on a fishing trip". Hence the stretch of text would be compatible with one or the other script. It should be noted that the overlap between two scripts may be partial or total. If the overlap is total, the text in its entirety is compatible with both scripts; if the overlap is partial, some part of the text, or some detail, will not be compatible with one or other script.

Raskin also introduce the "script-switch" trigger, i.e., the element of the text that causes passage from the first to the second script actualized in the text. Script switch trigger are a fairly straightforward mechanism that prompt the listener to consider the scripts other than the one he or she first had.

2.3.3 Oppositeness

The overlapping of two scripts is not necessarily a cause humor per se. ambiguous, metaphorical, figurative, allegorical, mythical, allusive and obscure text present overlapping scripts, but they are not necessarily (if at all) funny. This is because the second necessary and sufficient condition in the SSTH is not fulfilled in these non-humorous texts. The second condition of the SSTH calls for the script that overlaps in the text to be opposed in a technical sense, to which we presently turn.

Most nebulous is the particular type of script that are "opposed" to one another. Raskin (1985) initially describe this opposition by simply taking a main element from the first script and one form second script and describe that as an opposition. His framework consists of three types of real vs. not real opposition as in:

a)   Actual vs. not actual

b)   Expected vs. not expected

c)   Plausible (or possible) vs. implausible (or imposible)

The idea of a third level of abstraction in oppositions has merged (Di Maio 2000): essentially, each humorous text would instantiate a concrete opposition, besides the other side two levels, an intermediate one, such as SEX/NO SEX and a very abstract one, corresponig to the three Script Oppositeness's listed by Raskin.

If a text is compatible fully or in part with two scripts, and the two scripts happen to be opposed to each other, then, and only then, will the text classified as "funny" by SSTH. Ideally, the SSTH's prediction will match the speakers and the theory will be confirmed.

2.3.4   The Doctor's Wife Joke

Raskin has provided his theory with his one famous example to explain how SSTH work. The example is famous as Doctor's wife joke. To make better explanation, the researcher puts the joke as below:

> *"Is the doctor at home?" the patient asked in his bronchial whisper. "No," the doctor's young pretty wife whispered in reply. "Come right in"* (Raskin, 1985)

The first step of analysis of the joke is the script, whether the script overlaps or not. In this joke, the script overlaps because on the first utterance that the joke talks about is asking about the present of the doctor in home. On the other hand, the reply from the wife is known as the second script because it replies the question from the patient. On that logic, the joke has two script which overlaps into each other. Second logic to analyze SSTH is the oppositeness of two script. The oppositeness of the scripts is not merely on the explicit meaning of the joke, but more on implicit meaning. On the first script, the hearer assumes that the person who throws the question is a person who is ill and wants to be treated from the illness. However on the second script, the wife answers the question which is not as the hearer expects. The wife answers the patient that the doctor is not home so he can come right away. The second script is implicitly opposing the first script that the patient should be treated form the illness, while the second script portrays that the patient and the doctor's wife are lovers. Based on that excerpt, we can conclude how the SSTH works with the overlapping and oppositeness.

2.4   General Theory of Verbal Humor

General theory of Verbal humor (GTVH) is the revised and developed theory of Raskin's SSTH. This theory has more specific approach to the humor, specifically verbal humor. SSTH hypothesis reveals that the joke carrying text is when it has overlapping script oppositeness, GTVH has expanded the description of it. GTVH also originated from five level-model of Attardo (1989) which completed into six dimensions which also incorporates which the script oppositeness from SSTH as the most important of these dimensions called as Knowledge Resources (KRs)

(Raskin, Hempelmann, & Taylor, 2009). Knowledge resources have hierarchy to create a joke text.
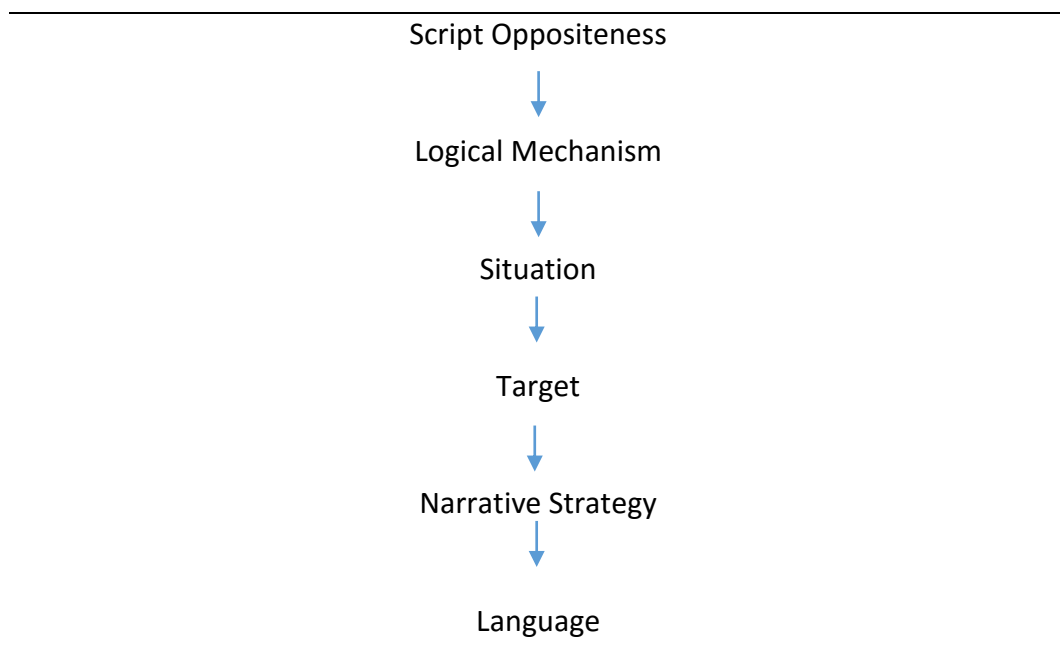
Script Oppositeness

↓

Logical Mechanism

↓

Situation

↓

Target

↓

Narrative Strategy

↓

Language

Figure 2.1 Hierarchical Organization of Knowledge Resources

This hierarchy of the joke presents itself as a mechanism capable of generating infinite number of jokes by combining the various values that each parameter can take. Various consideration of interdependence and/or independence among the knowledge resources have allowed the determination of the hierarchical organization. The KRs will be elaborated as the following section

2.4.1 Script Opposition (SO)

This KRs deals with the script oppositeness which resented on SSTH by Raskin. It should be noted that SO is the most abstract of all KRs. However, this is, still, the most important aspect of the KRs because the humor can be reflected because the oppositeness of the script. This script is, basically, relay on the main hypothesis from Raskin (1985) that joke should overlaps and/or opposites the other script partially or fully.

Excerpt:

How many pole does it take to screw a light bulb? Five. One to take his shoe of, get on the table, and screw in the light bulb and four to wave the air deodorant to kill his foot odor

(Raskin, 1992:90).

In this excerpt, the joke satisfies the main hypothesis from Raskin about joke. This joke has two scripts that overlap. The first script, the joke is questioning the number of pole needed to screw a light bulb. The second script, the joke is partially overlap because the second script is answering the first script.

2.4.2 Logical Mechanism (LM)

The idea is that the LM of a joke embodies the logic of that particular joke. Not every joke has to have its own specific 'alien' form of logic, so the LM is an optional parameter in the GTVH.

Role-reversals	Role exchanges	Potency mappings
Vacuous reversal	Juxtaposition	Chiasmus
Garden-path	Figure-ground reversal	Faulty reasoning
Almost situations	Analogy	Self-undermining
Inferring consequences	Reason From false premise	Missing link
Coincidence	Parallelism	Implicit parallel
Proportion	Ignoring the obvious	False analogy
Exaggeration	Field restriction	Cratylism
Meta-humor	Vicious circle	Referential ambiguity

Figure 2.2 List of known LMs

Most recently work on this KR has yielded a significant analysis of a corpus which results in a lists of some 20 different types of LMs. Finally, Attardo *et al*. have proposed a formal model of some LMs and claim that, for those LMs that can be modeled using the theory or partially ordered sets and theory of graphs, there is general mapping function which introduces spurious similarities between elements in the script involved.

Excerpt:

How many pole does it take to screw in a light bulb. Five. One to hold the light bulb and four to look for the right screwdriver.

In this excerpt, the joke teller uses the faulty reason as the logical mechanism to make the laughter. Faulty reason is using wrong statement to make a point. On the punch-line of the joke, the joke teller give the reason why need five poles to screw in a light bulb, but the reason is not good acceptable in the logic.

2.4.3 Situation (SI)

Basically, a joke must have some situation to be explain thus the joke can be transferred better into the audiences. Roughly, SI can refer to the place, the participants, and the background where the joke happens.

Excerpt:

"Can you write shorthand?"

"Yes, but it takes me longer"

(Attardo & Raskin, 2001:24)

In this excerpt, the joke presupposes is on the stenography. It takes the situation of the joke that the writing in shorter way, but the second script makes the situation about the matter of speed of writing.

2.4.4 Target (TA)

This is also known as the "butt" of the joke. Stated by Attardo that a joke is somehow has person or object that directed as the target. This is also, in some circumstances, the reason of the superiority theory is satisfied.

Excerpt:

How many Irishmen does it take to screw in a light bulb? Five. One to hold the light bulb and four to the table he's standing on.

(Raskin, 1992:90)

On this excerpt, the target of the joke is Irishmen. From the joke, the hearer would interpret the Irishmen as a stupid people because they even need four people to hold for one person screwing in the light bulb.

2.4.5   Narrative Strategy (NS)

The information in this KR accounts that any joke has to be cast in some form of narrative organization, either as a simple narrative, as dialogue, or combination of two ways. This KR also known as the genre of the joke.

It takes five poles to screw in a light bulb: one to hold the light bulb and four to turn the table he's standing on

(Raskin, 1992:90)*.*

On the excerpt above the joke is presented in a narrative way. This strategy is mostly used in the stand-up comedy performance.

2.4.6   Language (LA)

This KRs contains all the information necessary for the verbalization of a text. It is responsible for exact wording of the text and for the placement of the functional elements that constitute it. This KR gives the information for the verbalization of a text and determines how it should be said in order to be functional; for example a joke like

How many pole does it takes to screw the light bulb? Five, one to hold light bulb and four to turn the table

Can be paraphrased as

The number of Pollacks needed to screw in a light bulb? Five – one to hold the bulb and four to turn the table.

(Raskin, 1992:90)

In this KR, the exact wording of the punch line is extremely important because it is necessary for the linguistic element to be ambiguous and to connect the two opposed sense in the text.

The GTVH presents itself as a mechanism capable of generating an infinite number of joke combining the various values that each parameter can take. It should be noted that these values are not binary. The value of LM and SO seems

to be limited in number, while the possibilities for the SI and LA are much more numerous. Descriptively, to analyze joke by the GTVH consists of listing the values of six KRs (with the caveat that TA and LM may be empty). As we will see, this technique will be applied to punch lines, where it was originally developed, but also to any humorous instance within the text (jab line) (Attardo & Raskin, 2001).

2.5 Gricean Maxim

On the recent study of humor, Raskin stated that humor as the non-bona fide (NBF) communication which also the most cooperative communication (Raskin, 1992). When hard-pressed for real-life example of Grice's true bona-fide (BF) mode of communication, one realizes that BF is often lighten up by brief humorous diversions. Unlike BF mode of communication, humor is most committed to the truth of what it said. Jokes involve fictions, fantasies, hyperbole, etc. Nevertheless, humor is a very cooperative mode of communication, and it is used for productive and efficient discourse when both sides, the speaker and the hearer operate in the same mode.

Grice argued that the information given by the speaker should be mattered as the cooperative principle where the cooperation between the speaker and the hearer are mutual. This argument led to the cooperative principle which consisted four maxim proposed by Grice (1975). These maxim are maxim of quality, maxim of quantity, maxim of relation, and maxim of manner. Grice (as cited in Jafari, 2013) argues that people basically try to cooperate to convey their intention on construct meaningful conversation. In intention to make the clearer explanation of semantic maxim of Grice the following section would explain each maxim.

2.5.1 Maxim of Quantity

In this maxim the speaker supposed to speak as informative as required. The speaker should not giving too much information nor giving too little information.

Example:

A: Excuse me, where is the police station?

B: Actually, there are three police stations in our city, but the nearest police station is over there. (Pointing that direction which is opposite of the road)

C: It's over there, opposite of the road.

(Shuwei, 2014:17)

The example above violates the cooperative principle of maxim quantity. The violation of maxim quantity is because (B) answers the question with more information than (A) needs. This is not a good way to communicate with other when the answer has broader spectrum that not really need to be mentioned.

2.5.2 Maxim of quality

In this maxim the speaker is supposed to speak the truth and provide adequate evidence toward the information that given. This maxim tells that the speaker should not lie in any matter of information to make a good cooperation.

Example:

A: What will you do if you lose your wallet?
B: I will eat my shoes

(Shuwei, 2014:20)

The example above shows that the conversation violates cooperative principle of maxim quality. The violation happens because (B) is not giving true answer from (A)'s question.

2.5.3 Maxim of Relation

In this maxim the speaker's response should be relevant to the topic. The speaker's response should not immediately change the topic.

Example:

A: I am out of petrol
B: there is garage around the corner

(Shuwei, 2014:21)

The example above shows that the conversation has violating the cooperative principle of maxim relation. It happens because the what (B) says is not relevance with (A) says about running out of petrol.

2.5.4 Maxim of Manner

In this maxim the speaker should be straightforward. The speaker should avoid the ambiguity and be brief. If the speaker obeys this maxim in the cooperative communication, the speaker's response should be directly to what the speaker should response.

Example:

> *A birthday cake should have icing; use unbleached flour and sugar in the cake; bake it for one hour; preheat the oven to 325 degrees; and beat in three fresh egg*

(Shuwei, 2014:22)

In this example, the recipe for a cake is provided, but it is odd for the simple reason that Native-English frequently follow the chronological order of event in expressing something, such as in baking cake. Thus this example is violating maxim of manner.

Grice stated that by satisfying these maxim, the conversation between other will meet the cooperation, also known as the bona fide communication. Moreover, joking is a form of non-bona fide speech, a type of speech in which aspects as the cooperative principle are flouted (Abdalian, 2005:18). Whereas the a purpose of non-bona fide speech is to convey meaningful and useful knowledge, the humor act is not very concerned with the practical utility if the information it conveys, but rather focuses its attention on conveying information in a manner that will prompt a humor response.

2.6 Function of the Joke

The joke presented to the audiences is not merely as amusement and to make laughter, but sometimes it also has function. Comics have their own intention in delivering their joke. Marin-Arrese (2006) cited that "the role that input frames, blending processes and humorous blend may play in reinforcing or in challenging cultural models (…) in the process of ideological struggle where the various groups compete in the construction of social reality".

In some point, humor has a role as the ideological struggle of the speaker. Douglas (1968) argued the joke as a form of 'anti-rite' because the rite imposes order and harmony while the joke disorganizes. Great ritual creates unity in experience and asserts hierarchy and order. Meanwhile, joke has the opposite effect. They connect widely differing field, but the connection destroys hierarchy and order. They do not affirm the dominant values, but denigrate and devalue.

Furthermore, Jenkins (2015) says that stand-up comedy performance contribute to systems of progressive social change, and alternately where their material perhaps reifies dominant logics and disciplines on behalf of the status quo. In stand-up comedy performance, audiences directly and collectively grapple in a non-combative manner with norms and ideology through talk.