CHAPTER II

THEORETICAL BASES

This chapter presents some theories related with the topic of the resesrch, which is the verbal humor. In this part, the researcher divides the discussion of theories into three sub chapters. The first is tells about Discourse Analysis since it has become the primary theory that covers all theory used in this reseach. The second is about the General Theory of Verbal Humor proposed by Attardo Salvatore (1991). The third is about theory of maxim principle proposed by Paul Grice (1985). All theories about are used to assist the researcher in answering the statement of problem in this study.

2.1 Discourse Analysis

Brown and Yule (1983) said that Discourse Analysis is a primarily linguistic approach to the analysis of discourse. The object of Discourse Analysis is a discourse. The representation of discourse is a text. Discourse Analysis is analyzing written or spoken text in writing, conversation which contains sequence of sentences, propositions, speech, or turn-taking (Brown and Yule, 1983:5). The distinction of text had been studied by some researcher but this no means that the distinction between spoken discourse and written text universally accepted distinction. German writers use ‘text’ to refer to speech as well, while Hoey (1983) and Widdowsin use ‘discourse’ to refer to writing. Actually there is no clear distinction between written and spoken discourse (Coulthard; 1985:3). While¸ Fairclough (2004) said that texts differ in the discourses because they draw upon to represent particular aspects of the world,

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and they articulate different discourses together in various ways. Discourses can be differentiated in terms of semantic relations (synonymy, hyponymy, antonymy) between words – how they classify parts of the world – as well collocations, assumptions, and various grammatical features (Fairclough, 2004:133). The analysis of discourse is the analysis of language in use. It means that any kind of language we used in this world is included as a discourse. There is no clear distinction between spoken or written text because it is linked each other. *"The analysis of discourse is, necessarily, the analysis of language in use."* (Brown and Yule, 1983:1).

James Paul Gee (2011) said that *"Any speech data can be transcribed in more or less detailed ways"*. It means that a discourse analysis is made from the details of speech (gaze, gesture and action) or writing that are arguably deemed relevant in the context and that are relevant to the arguments the analysis is attempting to make. (Gee, 2011:117). Moreover, the dialogue and conversation that occurred in the movie can be included as a text. Then, the script is also included as discourse because it made from detail of speech but in form of writing.

Beyond the discourse itself, the discourse analysis is also study about the context within the text. Context is something 'beyond the sentence'. Since beginning of the 1970s, linguists have become increasingly aware of the importance of context in the interpretation of sentences (Brown and Yule, 1983:35).

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In analyzing text and context in the animated film, The researcher focuses on humor conversation. In this case, General Theory of Verbal Humor (GTVH) is used for the analyzing humor. Then the researcher also analyzing maxim violation in humor conversation using Grice's theory of maxim.

2.2 General Theory of Verbal Humor

The General Theory of Verbal Humor (GTVH) is revised version of The Script-based Semantic Theory of Humor (SSTH) which is done by Attardo and Raskin (1991). GTVH is a linguistic theory which includes in other areas of linguistics as well, including textual linguistic, the theory of narrativity and pragmatics inside. These broadenings are achieved by the introduction of six other Knowledge Resources (KR) that have to tap into when generating a joke. There are the script opposition (SO), logical mechanism (LM), The target (T), narrative strategy (NS), the language (LA) and the situation (SI) (Attardo: 2001:22).

In the General Theory of Verbal Humor, the script opposition (now called SO) is only one of six possible dimensions of a joke. The others are the target of the joke (TA), the logical mechanism by which the SO is resolved (LM), the situation in which the joke is set (SI), the language (LA), and the narrative strategy used to tell the joke (NS) (Raskin: 2008).

The language used to tell joke (LA) is variety. Linguistic field mixed up in this case. In any condition, for example stand-up comedian, the comedian surely prepared the script of joke telling. Thus, the language used of the

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comedian can be analyzed. For instance, a wordplay which chosen to make audiences laugh on his performance.

According to Salvatore Attardo (1991), there are three general theories of humor that can be found in contemporary academic literature; Superiority theory, Incongruity theory, and Relief theory. See the following table:

Table 1 : General Theories of Humor

Theory	Definition
Superiority	Someone laugh about misfortune of others, means that misfortune show the person's superiority on the background of shortcomings of other. For example, someone who bullies other through his/her fat body.
Incongruity	Emphasize on humor that rise on someone's feeling when faces odd situation or different at all from his/her expectation. For example a cartoon movie that in the beginning show a fisherman who fishing a lake seriously but in the end he splashes down on the lake.
Relief	Describes the relation between humor and someone's psychology. It means that humor influences the laughter's psychology. The result of relief theory is humor can reduce someone's tension psychologically such release of nervous energy and release of fears tension from inside of the body then revealed or expressed by humor.

Several communication media such movies, stand-up comedies, television programs show humor at present. According to incongruity theory

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humor arises from perception an incongruity between a set of expectation and what is actually perceived. Linguistic field involved into this theory. The comedian selected words using in his joke telling. Attardo Salvatore (2008) stated that "*The incongruity theories are essentialist (i.e., the attempt to pinpoint what makes humor funny), linguistics has tended to side (largely unwittingly)with this kind of theory"*(Raskin and Ruch, 2008:104).

Katrina E. Triezenber in Raskin's book *The Primer of Humor Research (2008)* stated that there are several literary terms that would seem to qualify a joke. Here are the following explanations of several common literary terms usually used in the discussion of humor:

2.2.1 Absurd

A side from the general meaning of illogical or impossible, absurd can specifically refer to the purposelessness of existence. This definition comes from the existentialist writings of Albert Camus (2008:531). For example, *"two elephants were flying – one to the north, and the red one to the west."*

2.2.2 Ambiguity

Ambiguity is the statement of having more than one possible meaning (2008:531). For example, "*a good life depends on a liver"* – liver may be an organ or simply a living person. "*She was on the phone"* – she was talking through the phone, or actually on top of the phone. 2

2.2.3 Antaclasis

Antaclasis or antanaclasis is a pun composed of two homographs or homophones, with different meanings. This means a phrase or word is

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repeatedly used (2008:531). For example in Shakespeare's Literary, Othello, "*put out the light, then put out the light"*. The first meaning is that Othello would extinguish the candle and in second reference its meaning is that he would end Desdemona's life (literarydevices.net).

2.2.4 Antiphrasis

Antiphrasis is the use of a word as its own antonym. A kind of irony that is a figurative speech in which a phrase or word is employed in a way that is opposite to its literal meaning in order to create an ironic or comic effect (2008:531). For example, *"yes, I killed him. I killed him for money-and a woman-and I didn't get the money and I didn't get the woman. Pretty, isn't it?"*(Double Indemnity by Billy Wilder and Raymond). The speaker made ironic statement by using opposite sense of the word *pretty*. He has committed murder, yet he describes his act as pretty (literarydevices.net).

2.2.5 Enthymeme

Enthymeme is an argument with an unstated premise. This unstated premise is often the grounds for a humorous conclusion to the argument. Mark Twain was a particular master of this usage (2008:532). In short, enthymeme is an argumentative statement in which the speaker omits one of the major or minor premises, does not clearly pronounce it, or keeps this premises implied. For example, *"where there is smoke, there is fire",* the hidden premise is the fire causes the smoke.

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2.2.6 Humorous triple

Humorous triple is a sequence of three statements, the last of which is in humorous opposition to the first two. Much of Woody Allen's dialogue consists of humorous triples (2008:532). For example, *"there's an old joke – um.. Two elderly women are at a Catskill mountain resort, and one of 'em says, "Boy, the food at this place is really terrible. 'the one says, 'Yeah, I know; and such small portions.' Well, that's essentially how I feel about life."* (Annie Hall: 1977). In other word, the speaker means that you just cannot please some ruddy people (literarydevices.net).

2.2.7 Hyperbole

Hyperbole is common speech which used by comedians. That is a figure of speech which involves an exaggeration of ideas for the sake of emphasis. In short, hyperbole is dramatic overstatement (2008:532). For example, when you meet a friend after long time, you say, *"ages have passed since I last saw you".* The word *ages*, exaggerates this statement to add emphasize to your wait. In real, you may not have met your friend for three or four hours a day.

2.2.8 Irony

Irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning. In short, using words to imply the opposite of their literal meaning or situation where the outcome is the opposite from expectation (2008:532). Simply words, it is a difference between the appearance and the reality. For example, when in response to a foolish idea, you say *"what a great idea"*. Other example in

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Shakespeare's Romeo and Juliet Act I Scene V, *"go ask his name; if he be married. My grave is like to be my wedding bed".* Juliet commands her nurse to find out who Romeo was. If he were married, then she is going to die on her wedding bed (literarydevices.net).

2.2.9 Malapropism

Malapropism is incorrect using of long word. It means the using of incorrect word in place of a similar sounding word that produces nonsensical and humorous expression. The word "malapropism" derived from "Mrs. Malaprop", a character in Sheridan's comedy "The Rivals", who has habit of replacing words with incorrect and absurd utterances producing a humorous effect (2008:532). For example, *"his capacity for hard liquor is incredulous"*. It is replacing the word *incredible* into *incredulous*.

2.2.10 Paraprosdokian

Paraprosdokian is a phrase or list with an amusingly out-of-place ending. It is type of wordplay which is final part of phrase or sentence is unexpected or surprised. (2008:533) For example, *"Trin Tragula-for that was his name-was a dreamer, a thinker, a speculative philosopher or, as his wife would have it, an idiot.."* (The Restaurant at the End of the Universe by Douglas Adams). The final part of phrase is a surprise to the readers and create comic effect. (literarydevices.net)

2.2.11 Pun

Pun is a play on word, in which a humorous effect is produced by using a word of multiple meaning or word of similar sound but different meaning. Pun

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is also called as paronomasia that is intentionally or accidentally used in jokes and witty remarks (2008:533). For example, in Oscar Wilde's Importance being Earnest Act III, *"I always told you, Gwendolen, my name was Ernest, didn't I? Well, it is Ernest after all. I mean it naturally is Ernest*". Here Jack discovers his father name which makes him truly earnest (literarydevices.net).

2.2.12 Repartee

Repartee is an expression which is rapid, witty dialogue, funny either explicitly through its content or implicitly because it contrasts so sharply with everyday speech. This implies on the power of answering quickly, pointedly, or wittily. (2008:533) For example, *"if I were married to you, I'd put poison in your Coffe". "If you were my wife, I'd drink it.".*

2.2.13 Sarcasm

Sarcasm is verbal expression of irony or satire, often with a particular vocal intonation. Sarcasm purposes to amuse and hurt someone or some section of society simultaneously. In sum, sarcasm often depends on the vocal tone (2008:533). For example, *"good fences make good neighbors"* (Mending walls by Robert Frost). This line point out in a sarcastic way to neighbors who have made a wall between them. However, the wall fall apart when winter, therefore the neighbors meet and mend the wall, hence they spend more time together in this way (literarydevices.net).

2.2.14 Spoonerism

Spoonerism is a phrase in which the first letters or syllables or two or more words have been switched, often creating a humorous effect. In other

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word, spoonerism is an either intentional or unintentional transposition of the sound of two or more words (2008:534). For example, *"go help me sod"*. This line means to so *"so help me God"*. *"mad bunny"* means to *"bad money"*.

2.3 The Cooperative Principle

People have several ways in delivering their ideas when they do communication. As Garfinkle (1967) observed, "*it is never possible to say what one means in 'so many words'* " (Coulthard, 1985:30). It means that speaker requires hearer to 'work' in order to derive the message from the words uttered. Indirectly, speaker has implicated something else in doing conversation. The Speaker provided information from which hearer can deduce extra information.

Exploring the phenomenon of conversational implicature, Grice (1975) suggested that both speaker and hearer are interconnected to each other. There are turn-talking and also implied meaning of the message uttered. In this term, Grice named as co-operative principle *"Conversationalists are oriented to and by an over-arching co-operative principle"* (1985:31).

Grice is setting out this principle in four major areas. There are relation, quality, quantity, and manner, which their significance spelled out by *maxims*. Maxim of relation is that the utterance should be relevant; Maxim of quality is that the speaker should not say something that he does not believe to be true or for which he lack adequate evidence; Maxim of quantity is that making contribution as informative as is required; do not make contribution more informative than is required; Finally, maxim of manner is that the utterance should be brief, orderly, avoid ambiguity and obscurity of expression.

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These maxims represent a descriptive statement of how conversational contribution. Conversational contributions are firstly, there will be occasions when speaker decides to violate a maxim quietly and unostentatiously, for instance, the speaker may lie, or does not give as much of the relevant information as he could, or he may offer utterances which are only later seen to be ambiguous. Secondly, and much more importantly, there will be occasions when speaker is seen to break a maxim either because he has been faced with a clash. This case spelled out by flouting maxim. For instance, the speaker deliberately fails to observe a maxim in order to create an implicature (1985:31).

Anneke and Helen (2008) in *The Multiple Violations of Conversational in Lying Done by the Characters in Some Episodes of Desperate Housewives* stated that violation is the condition where the speaker does not purposefully fulfill certain maxim. Usually the conversation between speaker and hearer can be unsuccessful if the speaker does violation maxim since they will misunderstand each other. Speaker who does violation maxim means does not allow the hearer to know the truth and only understand the surface meaning of speaker's utterances (Tupan and Natalia, 2008:63-64).

Darighgoftar & Ghaffari (2012) stated that Gricean Maxims are not always obeyed and their violation or floating bears more information than if they were obeyed. For instance, telling a joke, writing a book and making a movie are different situations in which conversation principle can be violated or flouted, to surprise people so they burst into laughter, to better develop the plot of the story, or to create a special effect (Sobhani and Saghebi, 2014:92).

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However, violation maxim is often occured in humor conversation. Indeed, the speakers violate maxim intentionally so that hearer laugh on their humor. Each humor conversation may contain the speaker's purpose. Sometimes people disobey some maxims in having conversation in order to achieve their purpose. Nanda (2014) in the *Violating Maxims of Main Characters in the Hangover movie's script* stated that violation maxim of quantity is giving too much or too less information than is required. For example in The Hangover movie's script:

PHIL *: can't you see the fun part in anything?*
STU ***: Yeah, we're stuck in traffic in a stolen police car…with a missing child in the back seat. Which part of this is fun?***

In the example, Stu violated the maxim of quantity. He talked to Phil much than his need. Phil is only asking about did he see the fun part of their situation but Stu has answered by giving much information that is not gave exactly information of Phil's need. It is showed that Stu added extra information in his utterances and did not give the point. It could make Phil confused on Stu's utterances (Nanda, 2014:162).

Violation maxim of quality is telling untrue information and hiding the truth. It happens because the speaker want to save their face embarrassed and make other people did not angry with him. An example is still taken from The Hangover movie's script:

MELISSA *: Is that a baby?*
STU ***: Why would there be a baby? We're at a winery. That's a goat.***

Stu has violated maxim of quality in this conversation because he lied to Melissa about the baby. In fact, he was in the car and the sound is baby's crying.

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His utterance is proved that he is telling untrue information about the baby to Melissa (Nanda, 2014:162).

Violation maxim of relation is giving inappropriate information to the topic of conversation or change the topic because the speaker or hearer may hide and avoid talking about something. An example is still taken from The Hangover movie's script:

STU *: Oh, my God. Oh, my God. You just nailed the baby.*
ALAN ***: Are my glasses okay?***

Alan has violated maxim of relation because he said irrelevant statement. He may be avoided responding Stu's statement because he does not care of the baby and prefer his attention of his glasses. Beside, this violation may create humor side among the conversation (Nanda, 2014:163).

Finally, violation maxim of manner is giving obscurity expression which is not easy to understand, prolixity, not in orderly or unclear information. It may happen because the speaker tried to trick the hearer(s) to keep secret or to create humor. An example is still taken from The Hangover movie's script:

PHIL *: Sir…. If I may, um… I'm assuming that squad car belongs to one of you.*
POLICE OFFICER *: yeah.*
PHIL ***: Look, I'm not a cop. I'm no hero. I'm school teacher. But if one of my kids went missing on a field trip…that would look really bad on me.***
POLICE OFFICER *: What are you getting at?*

By this conversation, Phil has violated maxim of manner by giving prolixity information. He did not give clear statement which makes the police officer hard to understand his utterance. From his utterance, he tried to trick the

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police officer in order to give him remission of their punishment because of stole in police car. Unfortunately the police officer did not understand and confuse on Phil's utterance. So, he has to explain it clearly (Nanda, 2014:164). Here is the clear-cut understanding about violation maxim:

Table 2: The Violation Maxim

Violation Maxim	Definition
Quality	• telling untrue information • hide the truth
Quantity	• give too much or too less information than is required
Relation	• give inappropriate information to the topic of conversation • change the topic
Manner	• obscurity • not easy to understand • prolixity • not in orderly • unclear information

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