

CHAPTER II

REVIEW OF THE RELATED LITERATURE

The present chapter addresses the theoretical framework of the research. It serves as a theoretical viewpoint to guide the research. This chapter is composed of two subchapters. They are the Review of the Related Theories and the Review of two Previous Studies. In the Review of Related Theories, there are two theories. The first is the main theory and the second is the supporting theory. The former subchapter deals with the theories and methods of analyses to illustrate the expected findings of the research. The notion of humor is firstly illustrated in this section. Then, the latter subchapter, this research uses the previous research done by El-Fikri (2012) and Pranoto (2010).

2.1 Review of the Main Theories

In conducting this research, the research uses some theories; they are the theory of humor, the general theory of verbal humor and the last is the figurative expressions theories of some linguists. The theory of humor consists of the definition of humor, while the general theory of verbal humor discusses the Semantic Script-Based on Theory of Humor (SSTH) and the figurative expressions theory explains about the definition of stylistic devices used in that humor.

2.1.1 Humor

This section is devoted discuss the nature of verbal humor. This starts with the definition of humor and continues to touch upon the notion of verbal humor including kinds of verbal humor.

2.1.1.1 Definition

Humor, according to Gulas and Weinberger (2006) in unpublished thesis of Rochmawati (2011) is “a creative form of communication that plays a role in many types of discourse and day-to-day interactions”. Further, it explains that humor can surprise and amuse everyone. The hearer is led to new interpretation of existing concepts as in humor, unlikely connections are suggested to use. However, attempts at humor may fall or backfire since people fail to catch the comedic intention or due to their aversion for the type of explanation proposed.

Humor—in Wenzhen’s opinion in Rochmawati (2011), has been a topic that attracts the attention and interests of the researchers in various fields like Aristotle and Kant to Bergson, and then Freud, it will always be a topic as such (2005: 12). There is one thing which attracts them, it is kind of pointless question “What is humor exactly?”. That question is pointless because everyone basically, can produce humor, but what does and does not count as humor, or how humor operates is difficult to find when he or she tries to define it exactly.

Al (1985) in Wijana’s book (2003: 12) distinguishes humor in modern Javenese literatures into three types namely humor as a language code, humor as a literary code, and humor as a cultural code. Further, it is said that in literature, humor is a binding theme and the fact of the story. As a cultural and language code, humor is the result of the supported culture of the society itself that the identity as the humor only can be entirely defined by those people itself.

Moreover, Wijana states that in relationship as the language code, it is found three ways of creating humor, namely; deviation meanings, irregularities sounds, and the formulation of new words. Further he clarifies that deviation meanings may be caused by shifting components of meaning, polysemy, and homonymy (2003: 12).

For the sake of simplicity, Raskin (1985: 3) states that an individually occurrence of a funny stimulus will be called as the humor act. He further mentions three factors which contribute to the humor act. Those factors are human participants (speaker and hearer), stimulus, and the last is situation. In his book, he explains why many people laugh but some of them do not get the joke. It is due to experience. The life experience of an individual is an important factor. He further explicates that what made he laugh 20 years ago may fail now. It is likely that 20 years from now he will also laugh at some different things, if at all.

Finally, every humor act occurs within a certain culture which belongs to a certain society. Many researchers have commented on the fact that humor is shared by individuals belonging to a certain social group. Culture can also determine when someone is laughing. Sometimes people come across someone who laughs at something that is not necessarily laugh at other people. As recently, in one of television program, the hosts were attempting to create joke to the participants yet on the other hand, there is another participant who comes from other countries revealed the flat expression. Not only for different countries, sometimes it can happen for different areas too. They have their own understanding in interpreting that humor itself. It all depends on the culture and experience (background knowledge). So, in

this case, culture can influence the experience background of someone. The success of someone to catch the comedic is depended on background of the experience. The way how they catch the intended meaning also control someone to gain the humor itself. Indeed, by having one's culture, people can be shaped into second interpretation (Hickey, 1990: 16). Stand-up comedy is the example of verbal humor because the humor uttered orally. Thus, the next section will briefly explain about types of verbal humor.

2.1.1.2 Kinds of Verbal Humor

Varying types of verbal humor is in fact used in liberally by comedy writers to spice their work. They make some of the word plays making the hearers laugh. The following presents the types of verbal humor (Dugdale, 2006).

2.1.1.2.1 Pun

Pun is kind of wordplay. Wordplay represents one of the most common techniques of making jokes by using the different meanings of a word in an amusing or clever way. Wordplay can be performed in various forms, including punning, sarcasm, mocking, or banter (Schwarz, 2010: 123).

Pun is “a play on words, in which a word of multiple meanings or a word of similar sound but different meaning is used to create the joke” (Dugdale, 2006). Dugdale's view has similarity in Odle's view on “Poetry Glossary” (2012: 3) which states that pun is a play on words that have similar spellings and/or pronunciation but they contain different meanings. He explains that a pun may also revolve around a

single word that has multiple meanings. When discussing “Teaching English Using Puns”, Lems (2013: 27) classifies puns into four categories. They are:

2.1.1.2.1.1 Soundalike puns (homophones)

When the two or more different (written) forms have the same pronunciation, Yule in his book “Study of Language” describes it as homophones (1985: 96). In addition, Lem (2013: 27) defines soundalike puns or homophones as the words that sound is same, but have different spellings and meanings (e.g., hair/hare; to/too/two). Homophone is similarly to homonym. In soundalike puns, a phrase or sentence contains a word with the same sound but two meanings. It is because “phone” in the term of “homophone” refers to sound. Lems gives an example of a soundalike pun is the sign for a daycare provider that reads “Wee Care Day Care.” The words wee and we are homophones, which gives “Wee Care” two meanings. On the one hand, the phrase “we care” serves a statement of philosophy by the business to show that they are care about the children they take care of; at the same time, the spelling of wee creates the compound noun “Wee Care”, which means care of “little ones” or “children.” The meaning of compound noun, which can be paraphrased as “care of little ones,” adds an appealing dimension of the two meanings conveys a bit of charm and humor and thus makes a simple name a lot more memorable (Lems, 2013: 27). Tarigan in his book emphasizes that homonym will enrich the vocabulary of someone as he or she will find the meaning through dictionary (1985: 31).

So, when in the literary works—somebody finds one word which has the same sound or pronunciation, and even it has different form or spelling but has different meanings; it may be called as homophone (soundalike pun).

2.1.1.2.1.2 Lookalike puns (polysemous words)

Polysemous—at least in Lem’s view—words are spelled and pronounced the same and have related meanings (e.g., “ruler” as a measuring stick or a king; “mole” as a burrowing mammal or a spy). Polysemy, according to Ullman (1970: 168) in Wijana (2004: 142) is:

A moment reflection will show that, far from being a defect of language, polysemy is an essential condition of its efficiency. If it were not possible to attach several senses to one word, this would mean a crushing burden on our memory. We would have to pass separate terms of every conceivable subject we might wish to talk about. Polysemy is an invaluable factor of economy and flexibility in language...

In Alwasilah’s book (1993: 164) , polysemy is defined as a term which has more than one meaning or more precisely we can say one lexeme has several meanings. This relation is called as polysemy which means a lot of meaning. He gives an example of term “table”as a thing for having food on it and “table” as a list. Furthermore, polysemy—at least in Aminuddin’s view—basically related to homonym since homonym causes polysemy appeared and vice versa (2008: 123).

2.1.1.2.1.3 Close-sounding puns

A third kind of English pun comes from the confusion generated by similar sounding words. Word can create a close-sounding pun when one word is substituted for another that sounds like it, whether the substitution is for a single word or part of

a phrase. She gives an example of a close-sounding pun is ex-stink and extinct. They exactly have different meaning for certain situation and place (Lems, 2013: 28).

2.1.1.2.1.4 Texting puns (alphabetic, numeric, and simplified spelling)

Alphabetic, numeric, and simplified spelling can create texting puns. These are based on the increasingly common practice of using the sound and/or spelling of alphabet letters, numbers or symbols, or simplified spelling as a way to represent or “spell a word. Examples might be “cre8” for the word *create*, or “@mosphere” for *atmosphere*. When people see a texting pun, first they try to silently decode it, and if they can not figure it out, then they silently “sound it out” in our minds, imagine how it would sound, and then understand the joke (Lems, 2013: 28).

2.1.1.2.2 Innuendo/Double Entendres

“Innuendo/Double Entendres is an indirect, often derogatory hint. The speaker appears innocent and the innuendo is ‘discovered’ in mind of the listener. The most common of these are sexual innuendos” (Dugdale, 2006).

Example:

*Mae West’s: ‘Is that a gun in your pocket or are you just pleased to see me?’
The use of the word ‘it’ as in ‘Comedians do it standing up.’*

2.1.1.2.3 Malapropism

“Malapropism is either intentional or unintentional misuse of a word created by using one of a similar sound for another” (Dugdale, 2006).

Example:

*My sister has extra-century perception.
He was a man of great statue.*

2.1.1.2.4 Spoonerism

“Spoonerism is an intentional or unintentional transposition of sounds of two or more words” (Dugdale, 2006).

Examples:

‘nosey little cook’ instead of ‘cosy little nook’
‘our queer old Dean’ instead of ‘our dear old Queen’
‘I’m a damp stealer’ instead of ‘I’m a stamp dealer.’

2.1.1.2.5 Mixed Metaphor

“Mixed Metaphor is to mix common sayings to comic effect” (Dugdale, 2006).

Example:

‘With friends like these, who needs enemas?’

2.1.1.2.6 Joke

Something said or done to evoke amusement or laughter is called as joke. Dugdale, further says that mostly—in an amusing story—contains a punch line (2006). However, Wilson (1979) in Schwarz’s Dissertation (2010: 88) counters this with the definition of joke, the term “joke” as any stimulation that evokes amusement and that is experienced as being funny. Raditya Dika, an outstanding blogger and stand-up comedian of Indonesia, makes a related point with this in his blog; he explains that in studying-comedy, joke consists of two basic components. The first is setup. It is the explanation of the joke; part of the joke itself is not to be laughed at, but an exposition or introduction of the joke itself. Setup will lead to a punch line;

this is the funny part of a joke. However, the punch line provides a rather high-powered selection factor which distinguishes humor from non-humor (Fry in Schwarz, 1963: 19-20).

Those definitions put the emphasis on amusement but do not take into consideration laughter as a response to humor. However, the laughter is the important thing considered as it shows that the audience has understood the joke. Furthermore it provides a sort of feedback for the comedians and evaluates their performance of the joke. In Schwarz's point of view (2010: 88), a lack of laughter signifies that the audience did not understand the joke or did not appreciate it.

The joke teller can also make use of exaggerated intonations. Voice quality plays an important role in verbal humor. The performer must be able to imitate different voices, even different regional accents, in order to make his performance livelier. According to Rutter (1997: 234) in Schwarz's Dissertation, "the voice is used by the comedian to create a character which they play for the entirety of a narrative sequence."

There are four techniques in a joke (Schwarz, 2010: 105). They are paralanguage, ridicule, satire and power, solidarity and politeness. In her dissertation, she states that gestures are important in humor that depends heavily on performance and acting. Moreover, ridicule is feature of joke telling techniques that display impoliteness and aggressiveness. Comedians are used to overtly reject another person's or group's identity. Speakers often use ridicule to make fun of someone else or even to insult or attack someone verbally.

Example of joke which is taken from (Dugdale, 2006):

A mother mouse and a baby mouse were walking along, when all of a sudden, a cat attacked them. The mother mouse goes, "BARK!" and the cat runs away.

"See?" says the mother mouse to her baby. "Now do you see why it's important to learn a foreign language?"

2.1.1.2.7 Extended or Running Gag

"Extended or Running Gag is an amusing situation or line recurring throughout a story or performance" (Dugdale, 2006).

Example:

'The Goon Show', a famous British radio comedy show had the line 'He's fallen in the water' running through all its episodes.

2.1.1.2.8 Shaggy-dog story

"Shaggy-dog Story is a long rambling story filled with irrelevant detail and repeated phrases, which has an absurd anti-climatic punch line. It leads its listeners on in the expectation there will be an ending to make sense of all they've heard. Often there is not or there will be a really weak pun. Its pointlessness is the joke!" (Dugdale, 2006).

2.1.1.2.9 Parody

"Parody is used to copy or imitate for comic affect the style of something or someone else. By its nature parody exaggerates and mocks the original. It only works if the person or thing being copied is well known to the audience" (Dugdale, 2006).

Example:

*The variation on The Ten Commandments.
I've seen 'Ten Commandments' for Cooks, Children, Wives, Husbands,
Shopkeepers...*

2.1.1.2.10 Satire

Satire is used to expose silliness, foolishness or stupidity through ridicule. Satire is also used to attack something by the aim of alerting its audience and to make way for reform. The television comedies 'The Simpsons' and 'South Park' use satire (Dugdale, 2006)

Satire is mostly used to make fun of people superior to oneself. In Berger's view (1993:49) quoted by Schwarz (2010: 113), satirists attack specific individuals or institutions of happenings. Koestler further defines satire as verbal caricature which distorts characteristic features of an individual or society by exaggeration and simplification.

2.1.1.2.11 Irony

Dugdale, in her e-learning—defines irony as a using language to imply the opposite of their literal meaning or a situation where the outcome is the opposite from that intended or expected. Irony and sarcasm are often regarded as being synonymous. However sarcasm generally implies a stronger or more cutting remark and contains intent to ridicule unkindly (2006).

In literature study by Pickering and Hoepfer (1990: 93), they make a note that in order to reflect the puzzling, problematic nature of experience; such authors choose to approach their subjects indirectly, through the use of irony. Furthermore, they

emphasize that they use techniques to create within a work to separate and contrasting levels of experience and disparity of understanding between them.

Also still in the same book, Pickering and Hoepfer classify irony into three types that occur most frequently in literature. They are *verbal irony* (in which there is a contrast between what a speaker literally says and what he or she means); *irony of situation* (in which an event or situation turns out to be the reverse of what is expected or appropriate); and *dramatic irony* (in which the state of affairs known to the reader or the audience is the reverse of what its participants suppose it to be). Similarly in Odle's view (2012: 5), is that an incongruity between what is expected to happen and what actually happens. He also adds that verbal irony is in which there a discrepancy between what a speaker says is and what he or she understands to be true. However, situational irony, in which there is a discrepancy between what is expected to happen and what is actually happens. A structural irony seems like a dramatic irony in which some internal feature (such as an unreliable narrator) creates an incongruity.

Example of verbal irony:

'What pleasant weather!' –said while walking through a hailstorm.

Example of situational irony:

The plumber whose taps at home leak or the teacher's child who plays truant.

Example of sarcasm:

Mary is thoroughly delightful woman with a delightful figure, a delightful dress sense, a delightful brain an en equally delightful husband to match. So much delight is entirely overwhelming and I must decline her invitation to dinner.

Stull in his book “The Elements of Figurative Language” (2001: 22) compares irony like all the tropes. Trope is another name of figurative speech. Trope is well-known in Greece and figurative speech is in English. Further, tropes are the word, phrase or image used in new and different way in order to create an artistic effect which is an omnipresent part of human life. Moreover, he explains that irony is present when the word, the event, and the situation actually demonstrate the opposite of its apparent meaning. Thus, it can be concluded that irony is an utterance to say something that is not real or say something vice versa. When people want to mock somebody else softly, they are suggested to use irony; nevertheless, if they want to do it sharply, sarcasm is able to be used for that.

2.1.1.2.12 Understatement

“Understatement is deliberate minimizing whatever is being spoken about. The audience knows and that is what makes the humor” (Dugdale, 2006). Likewise in Little’s view (1996: 165), that explains understatement is the opposite of hyperbole which talks about exaggeration. Understatement is also a metaphor in which something is said to be less than it is.

Example:

George is well known for his small appetite. Dinner consists of a mere half dozen pies, followed by a quart of ice cream.

2.1.1.2.13 Overstatement

Overstatement is “deliberate maximizing of subject often with hyperbolic exaggeration” (Dugdale, 2006). Overstatement can also be called as hyperbole.

Examples:

She is the most beautiful woman in the entire universe.

I am so hungry I could eat a horse.

2.1.1.2.14 Statement of the Obvious

“Statement of the Obvious is a technique funny because it is so obvious or the expected form” (Dugdale, 2006).

Example:

Cars have wheels.

People have two feet, two arms...

The sun is in the sky.

2.1.1.2.15 Exclusive Humor

“Exclusive Humor is using humor specific to a particular group of people for example in a workplace, players of a sport or members of a race. Outsiders find it hard to understand because they do not share the experience base from which it is drawn. It is often its own vocabulary (jargon) as well” (Dugdale, 2006).

2.1.1.2.16 Absurdity

“Absurdity is humor obviously lacking in reason. It is foolish or ridiculous and often includes the use of nonsensical language. In absurdity, the preposterous, incongruous, fantastical and whimsical are right at home” (Dugdale, 2006).

Example:

The television shows, ‘Monty Python’s Flaying Circus’, and ‘The Simpsons.’

2.1.2 Incongruity Theory

Morreal (1987: 6) quoted by Schwarz (2010: 41) 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. According to Wilson in Schwarz (2010: 41) 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.

Mindness in Raskin (1984: 31) explains that in jokes, “we are led along one line of thought and then booted out of it”. Kant in Raskin (1984: 31) emphasized that laughter is an affection arising from sudden transformation of a strained expectation into nothing (1790: 177). Beattie quoted by Raskin (1985: 32) makes a related point with her incongruent components, laughter arises from the view of two or more inconsistent, unsuitable, or incongruous parts or circumstances, considered as united in complex objector assemblage, or as acquiring a sort of mutual relation from the peculiar manner in which the mind takes notice of them (1776: 602).

According to Morreal, Mindness, Kant and Beattie, one can conclude that incongruity is something that is out of place or does not fit well together and which is in a state of incompatibility or even conflict. Furthermore, incongruity theory brings somebody to the contradiction between first interpretations into second interpretations. Incongruity is also one of humor theories which play the major role in wordplay and pun. Theory which studies the oddity or uniformity between utterances said and the reality. It is also the incongruity between what is expected to happen and

what actually happened. There are so many ambiguous words in this theory. So, after the speaker brings the hearer to the straight interpretation, the speaker drops it off to the unsuitable one.

Jensen's idea on incongruity is humor-generating incongruity may be result of a mistake or a lapse of some kind, but in many cases it is carefully planned by the teller (i.e. the one who tells the joke) so as to mislead the tellee (i.e. the recipient of the joke). He adds that what happens when incongruity generates humor is basically that we expect encounter one meaning of the unit, but in stead one of the other meanings is activated. Thus, the teller misleads the tellee into expecting something, and then when the punchline, which is incongruous with the rest of the joke, is delivered, there is an element of surprise (2009: 4).

Since the incongruity theory is the theory which studies about contradiction, so there are some points which influence the incongruence happens in humor. One of them is ambiguity. The next point will discuss semantic ambiguity in detail.

2.1.2.1 Semantic Ambiguity

A word, a phrase or a sentence is ambiguous when it has more than one sense. A sentence is ambiguous if it has two (more) paraphrases which are not themselves paraphrases of each other (Soekemi, 2000: 60). Ross (1998: 7) in Schwarz's dissertation (2010: 123) also emphasizes the importance of double meaning of a word when he states that an ambiguity or double meaning, deliberately misleads the audience can be considered the most obvious feature of much humor.

Huford and Heaslet divide the semantic ambiguity into two kinds. They are lexical ambiguity and grammatical ambiguity.

2.1.2.1.1 Lexical Ambiguity

Lyon, I (1977: 38) in Pateda's book (2001: 205) said that every single word possibly has different meanings. Besides, any ambiguity resulting from the ambiguity of a word is a lexical ambiguity. Whereas lexical meaning is the kind of meaning that is described in a lexicon or dictionary (Francis, 1958: 227). Lexical ambiguity and polysemy are almost same. They have double meanings too but there is still difference between them. Chaer (2009: 104) distinguished ambiguity and polysemy. In polysemy, double meaning appears in one word but double meaning in ambiguity happens in larger grammatical unit like in the whole phrase or sentence.

For example: "We saw her duck". This sentence has two paraphrases, they are:

- a. We saw her lower head.
- b. We saw the duck belonging to her.

Soekemi claims that lexical ambiguity depends on polysemy (sense related) and homonymy (sense not related). A case of polysemy is one when a word has several very close related senses, which Ullman (1970) in Wijana (2004: 142) defines it as the same word having different dictionaries entries, for example:

Mouth: - of a river
 - of an animal

The two senses are clearly related by the concepts of an opening from the interior of some solid mass to the outside, and of a place of issue at the end of some long narrow channel.

2.1.2.1.2 Grammatical Ambiguity

Hurford and Heasley in Soekemi (2000: 61) state that a sentence is ambiguous when its word related to each other in different ways, even though none of the individual words are ambiguous it is structurally (or grammatically) ambiguous., for example: “The chicken is ready to eat.” None of the words in this sentence are ambiguous but it can be interpreted into two different ways:

- a. The chicken is ready to eat something.
- b. The chicken is ready to be eaten by someone.

Hurford and Heasley argue that structural ambiguity is basically a question of “what goes with what” in a sentence and this can be shown by diagram of various short. The diagram is presented with square brackets around the relevant parts of the sentence (or phrase) for example; ‘New book and dictionary’ can be written in two ways:

- New [comic] and [magazine] → The word ‘New’ modifies the whole phrase ‘book’ and ‘dictionary’
- [New comic] and [magazine] → The word ‘New’ only modifies ‘comic’

2.1.3 Stylistics

Stylistics in Ratna’s view is a study of style. Further, he explains that it is the special way how somebody reveals something with certain way, so that the intended

purpose can be achieved well (2009: 3). He also claims briefly that style is the way to express anything what people want. It has similarity in Plato and Aristotle's view (quoted by Ratna, 2009: 9) that is stated—style is the quality of expressions. Moreover, Yeibo, in his journal emphasizes the definition of style. Style—at least in Yeibo's point of view—basically variation in language use or the varying forms of linguistic performance by speakers and writers. Jeffries and McIntyre defines stylistics as the linguistic study of style in language which aims to account for how text project meaning and how the readers construct meaning also why readers responds to texts in the way that they do (2010). In brief, style is the way how to express anything, and basically, it appears in human life. So, stylistics is the science about style in general which includes all aspects of human life.

2.1.3.1 Stylistic Devices (Figurative Language)

Ratna's point of view about figurative language is certain word choice related to the purpose of the speaker or the writer (2009: 164). Furthermore, Schwarz (2012) defines figurative language as contribution to share knowledge because by producing figurative language, in which use direct and offensive language, it allows the joke tellers to express the real intention.

It has similar statement like in Wikimedia (2013) which states that figurative language is a distinction within some fields of language analysis. It further explains that figurative language refers to words, and groups of words, that exaggerate or alter the usual meanings of the component words. Based on those views above, one can

say that figurative language refers to words and groups of words that can be compared by the valid meaning which has the same position and quality.

2.1.3.1.1 Simile

Simile is one of figure of speech that is purposed to compare two referents from the likeness perceived (Chapman, 1973: 75). Then, simile is a comparison between two distinct things using the words *like*, *as*, *the same as* or *as though* (Ode, 2012: 3). Clark defines simile as a type of metaphor which compares two different things by using “like” or “as” in order to create a new meaning (2004: 64). Moreover, simile is basically a figurative expression to compare two things which are definitely different to be perceived as similar one (Tarigan, 1985: 118).

Example:

It is when a soldier is placed in the midst of action; he is expected to be as brave as a lion.

Another example: “What’s the matter with her? She’s like a cat on a hot tin roof this morning”

That sentence means to be nervous and unable to keep still or it is too busy.

2.1.3.1.2 Metaphor

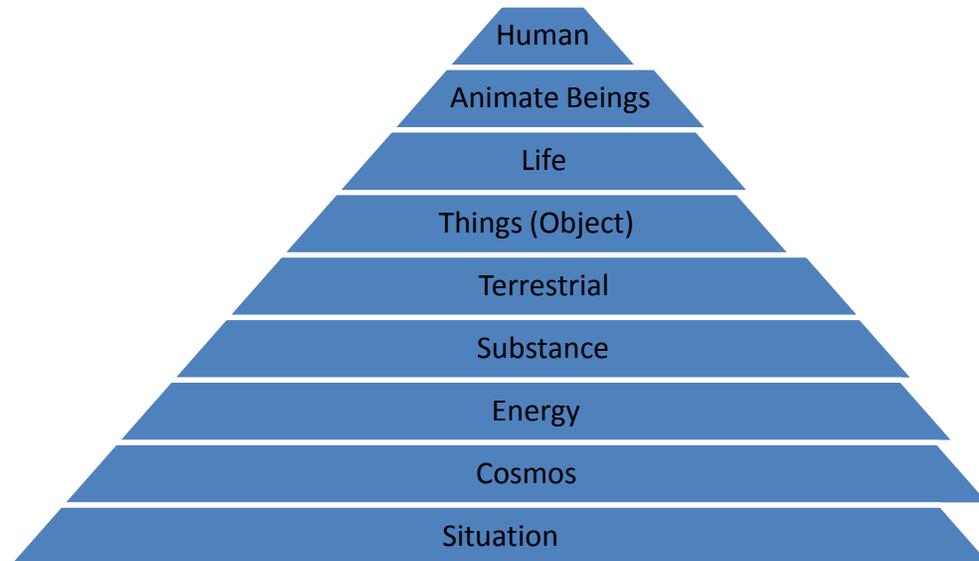
One of figurative languages is metaphor. Metaphor is one of comparison figurative language. It is used to compare one thing with another one (Ratna, 2009: 445). Also, metaphor which is stated by Clark (2004: 64) is a figure of speech that uses one thing to mean another by making a comparison between the two. In addition, Poerwadaminta (1976: 648) in Tarigan’s book (1985: 121) conveys that metaphor is

application of ill-meaning of words but it should describe something based on the similarity and the difference.

It is concluded that metaphor is one of figurative language to describe something by differentiating one and another in the same range of quality. Further, metaphor is usually done by comparing two different things and making the similar thing between two. Moreover, in metaphor, it is not found the terms “like, as, the same as” like in simile. That is the distinct difference between metaphor and simile.

Aristotle (as quoted by Wahab, 1999) defines metaphor as a linguistic expression that says things that are common for the public, specifically for the particular, or by analogy. Meanwhile Quantilian says in Wijana (2004: 150) that metaphor is a linguistic expression to say something to live for other living things, living to the dead, the dead to the living, or the dead to the dead one. In other words, the metaphor understands and experiences of similar things intended to be subject to another. Furthermore, Odle in Poetry Glosary, emphasizes that metaphor is an implicit comparison between two essentially unlike things. Furthermore, he comments that good metaphors help readers see old things in new and different ways.

Wahab in Wijana's book (2004: 151-152), classifies the perceptual space in creating metaphor by putting it as the first hierarchy like diagram below:



By not rejecting the possibility of using other categories, the data collected indicate the tendency of the cartoonists to use the categories of human and inanimate beings as symbol metaphors for their creations. It is also what the comedian does in his joke. The closer those perceptual categories to humans, those metaphors will be more easily understood. By this fact, the use of symbol and allegory with the category of human beings above seems to have the relation with ease resolution of humor. Humor which its unconformity easily appreciated by the audience is seen as more effective than humor which its unconformity elusive.

Example: "All the world is a stage, and all the men and women merely players, they have their exits and their entrances"

2.1.3.1.3 Personification

In Odle's view which is stated that personification is a figurative of speech that gives human or animate qualities to an inanimate object or to abstract idea (2012: 3). It is also stated by Ratna, in personification, inanimate object are considered to be alive (2009: 446). So, when somebody describes an object as a person, it is called as personification. Indeed, it can be concluded that personification is when people assign the qualities of a person to something that is not human or, in some cases, to something that is not even alive. However, there are many reasons for using personification. It can be used as a method of describing something so that others can understand. It can be used to emphasize a point. In addition, it is a commonly favored literary tool, and people may in fact use personification without even knowing it.

Example:

My bed groaned in pain because it had to bear the weight of my fat and excessively tired uncle. This probably was something that it wasn't prepared for.

2.1.3.1.4 Hyperbole

Hyperbole—at least in Ratna's view is a comparison figure of speech which is beyond the nature and the reality (2009: 445). It is related to Chapman's view that stated a hyperbole as a conscious overstatement which tells the theme by paradigmatic choices that would normally seem excessive or exaggerated in the context (1973: 78). Furthermore, "hyperbole is a figure of speech that uses deliberate, and often extreme, exaggeration to achieve an effect" (Odle, 2012: 2). He directly gives an example like "I'm so hungry I could eat a horse." It is hyperbole because no

matter how hungry one is, one could never eat an entire horse. While not the literal truth, this statement does effectively convey the idea of great hunger. On the other hand, exaggeration in hyperbole is clarified by Moeliono (1984: 3) in Tarigan's book (1985: 130) as exaggeration for the amount, size and the characteristic.

Cuddon (1977: 310) defines hyperbole as a figure of speech which contains an exaggeration for emphasis. As the example demonstrates, Cuddon in Schwarz (2010: 133) supports it by giving an explanation that hyperboles are not literally and are not necessarily funny as such, but are often used to increase the funniness expressed in a joke because they completely overstate the situation ridiculed.

Schwarz in her dissertation, dealt with many various linguists who claimed that incongruity is an essential condition for humor and laughter. Furthermore he stated that hyperbole also contains some sort of incongruity in that it expresses a discrepancy between the exaggerated statement and the reality it claims to describe. It parallels to Thompson's point of view which is stated that hyperbole is the argument that draws a conclusion strongly that the evidence actually supports (2009)

Example:

I lost my sense of humor in 127 B.C to be precise.

2.1.4 The General Theory of Verbal Humor

The general theory of verbal humor (GVTH) is a theory that was developed by Raskin and Attardo in 1991 and can be described as the follow-up to Raskin's semantic script-based theory of humor (SSTH) mentioned above. The GVTH is

focused on verbal humor and describes a joke as a construction of six knowledge resources which contain:

1. Script operation (SO), which we are already acquainted with from Raskin's SSTH.
2. The logical mechanism (LM), which embodies a local logic and deals with the way in which the two scripts in a joke are brought together. It is also the mechanism whereby the incongruity of the SO is playfully and/or partially explained away. LM corresponds to the resolution phase of the incongruity/resolution models.
3. The situation (SI), which describes the various persons playing a role in the joke, the objects, and the location of the joke. It is also the "props" of the joke, the textual materials evoked by the scripts of the joke that are not necessarily funny.
4. The target (TA), which describes the person or group of persons at whom the joke is aimed and who or which are ridiculed or attacked. It is what is known as the "but" of the joke.
5. The narrative strategy (NS), which identifies the style used to present the joke (e.g. a dialogue, a riddle, a narrative etc.) or in other words it is a genre of the joke.
6. The language (LA), which represents all the words and other linguistic units used in the text. It is the actual lexical syntactical phonological.

Example:

“Is the doctor at home?” the patient asked in his bronchial whisper. “No”, the doctor’s young and pretty wife whispered in reply. “Come right in.” (Raskin, 1985: 32)

Analyzing: the scripts emerge from this humor is “DOCTOR” and “LOVER” (SO). The GTVH would identify in the answer to the question a pun-like mechanism as the LM “No” and “Come right in”. The situation evoked can be a bachelor (patient) or the truly patient, someone who probably whispers because of a problem with his bronchi or lungs. It is showed by the second answer “No” but it is incompatible with the first one because the text can not be describing a patient looking for medical help and a lover to see his beloved in secret at the same time. The butt is for people who love cheating one another. The genre of the joke is question and answer. LA is syntactic construction, etc. This joke is incompatible as it represents the script opposition for Raskin. Schwarz emphasizes that it is valid for written joke texts not necessarily for joke performance as people find them in stand-up comedy. Because the theory completely depends on scripts based on written words, it neglects performance completely and does not deal with body language or intonation changes, which are essential features of stand-up comedy performances. Therefore, the analytical part of this research will not be put on the main focus on this theory.

2.2 Review of Supporting Theory

2.2.1 One Liner Joke

A one-liner joke is a joke that is delivered in a single line. Furthermore, a good one-line is said to be pithy. Comedian and actors use this comedic method as part of their act (Wikimedia, 2013). “One-liner jokes are very simple jokes” (Spook, 2002). However, he in BBC gives an example “A man walked into a bar and said ‘Ouch!’. Moreover, Miller in his paper states that one-line jokes consists of an enigmatic or mysterious proposition followed by an explanatory comment (2009: 20)

Soedjatmiko (1988 in Pranoto 2010) defines “one-liner joke as a single speech act. This type of joke might have two or three sentences as far as single speaker utters it uninterruptedly”. So, it is concluded that one-liner joke is a very simple joke which does not have set-up and punch line because it is delivered quickly.

2.2.2 Semantic Script-Switch Triggers

Raskin conveys in his book “Semantic Mechanisms of Humor” that many jokes contain an element which triggers the switch from the one script evoked by the text of the joke to the opposed script, the switch makes up the joke. This element called, called the semantic script-switch trigger or simply the trigger, usually belongs in simple jokes, to either of the two types: ambiguity or contradiction (1985: 114). The usual effect of ambiguity trigger is exactly: by introducing the second the script is casts a shadow on the first script and the part of the text which introduced it, and imposes a different interpretation on it, which is different from the most obvious one (Raskin, 1985).

On the other hand, the other major type of trigger, the contradiction triggers is of a slightly more complicated nature. He further elucidates that contradiction, while operating differently from ambiguity, creates exactly the same effect, namely a second interpretation retroactively imposed on the whole text preceding the trigger as well as on the text following it, if any. Sometimes the second interpretation has been surreptitiously prepared for, and this makes discovery of second script easier. In other cases, no preparation work has been done and then the switch occurs to the script which is the exact opposite of the firstly evoked script (Raskin, 1985:116).

Finally, those figurative expressions explained above, are likely figurative expressions in which just little used in analyzing stand-up comedy by Yakov Smirnoff. Whereas there are many theories stated above, only a few of them are used in this research. Indeed, the types of definitions in figurative expressions above can be references in research which is also on the same track in future.

2.3 Review of the Previous Studies

2.3.1 Research done by Barid Nazih El-Fikri (2012) entitled “*The Study of Verbal Humor Found in The Sermon of KH. Aad Ainurussalam*”

El-Fikri’s thesis entitled The Study of Verbal Humor Found in The Sermon of KH. Aad Ainurussalam. In doing his research El-Fikri uses qualitative approach to find out the linguistic aspects in that sermon manipulated. He also identifies the violating in implicative conversation. El-Fikri classifies the 25 jokes taken from The Sermon of KH. Aad Ainurussalam contains maxim and linguistic aspects. Based on

El-Fikri's analysis on the linguistic aspects and cooperative principle, the researcher intends to apply those aspects also to the linguistic aspect of her study.

The difference lies in the data and also in the analysis of the data. It is indeed true that both El-Fikri and the researcher analyzed the data by using the incongruity theory. However, El-Fikri's analyses of discourse analysis of cooperative principle based on incongruity and pragmatics theory, well the researcher itself takes the analysis for the pun, linguistic aspects (figurative language) used in stand up comedy.

2.3.2 Research done by Irenne Stephanie Pranoto (2010) entitled “Types of Semantic Mechanism of Humor Found in Hannah Montana Serial Drama”

This research is developed from Pranoto's research. Pranoto (2010) in her thesis titled “Types of Semantic Mechanism of Humor Found in Hannah Montana Serial Drama” stated that people can not separate their lifestyle from humor since humor has already become one of the most popular language varieties. She divided her study into two parts. The first part was a qualitative research of *Hannah Montana* serial drama, i.e., the semantic mechanism that create the element of funny and sociocultural information that served as indexical information to understand humor. Moreover, Pranoto specifically chose the two liners joke because it is easier and mostly in *Hannah Montana* serial drama there are a lot of jokes in the form of question and answer.

The second part, Pronoto focused on her findings in analyzing the manipulations of semantic ambiguity on conditional truth in short-text humor. She wanted to find out the frequency of each manipulation. The jokes within each group

will be numbered in a numerical order to help Pronot counting the frequency of each manipulation. In brief, her research is a descriptive quantitative approach since in this research; the researcher focuses on the product more than the process. In conducting this research, Pranoto chose descriptive quantitative approach mechanism because it is an attempt to find out the types of semantic mechanisms in the *Hannah Montana* serial drama.