



**AN ANALYSIS OF HUMOUR IN FIVE EPISODES OF  
SPONGEBOB IN SEASON ONE**

a final project

submitted as a partial fulfillment of the requirements

for the degree of *Sarjana Pendidikan*

in English

UNNES by  
Grace Anggraeni  
UNIVERSITAS NEGERI SEMARANG  
2201411125

**ENGLISH DEPARTEMENT**

**FACULTY OF LANGUAGES AND ARTS**



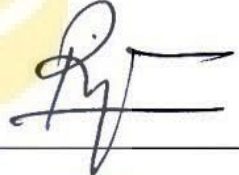
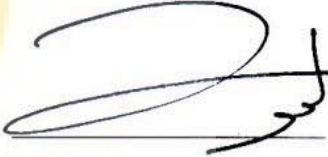
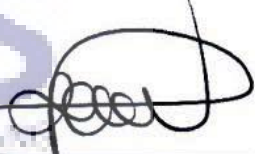
**SEMARANG STATE UNIVERSITY**

**2015**

## APPROVAL

This final project was approved by the Board of Examination of English Department of the Faculty of Languages and Arts of Semarang State University on June 15, 2015.

Board of Examination:

1. Chair person,  
Dr. Abdurrachman Faridi, M.Pd  
NIP. 195301121990021001 
2. Secretary,  
Rohani, S.Pd., M.A  
NIP. 197903122003121002 
3. First Examiner,  
Mohamad Ikhwan Rosyidi, S.S., M.A  
NIP. 198012062009121001 
4. Second Advisor as Second Examiner,  
Arif Suryo Priyatmojo, S.Pd., M.Pd.  
NIP 198306102010121002 
5. First Advisor as Third Examiner,  
Drs. Ahmad Sofwan, Ph.D.  
NIP. 196204271989011001 

Approved by  
The Dean of Faculty of Languages and Arts



Prof. Dr. Agus Nuryatin, M. Hum.

NIP. 196008031989011001

## PERNYATAAN

Dengan ini saya:

Nama : Grace Anggraeni

NIM : 2201411125

Prodi/Jurusan : Pendidikan Bahasa Inggris/Bahasa dan Sastra Inggris

Fakultas Bahasa dan Seni Universitas Negeri Semarang

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**SEASON ONE**

Saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri yang saya hasilkan melalui penelitian, pembimbingan, diskusi, dan pemaparan atau ujian. Semua kutipan baik langsung maupun tidak langsung, baik yang diperoleh melalui sumber kepustakaan, elektronik, maupun sumber lainnya telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dilakukan dalam penulisan karya ilmiah. Dengan demikian walaupun tim penguji dan pembimbing penulisan final project ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Demikian, harap pernyataan ini dapat digunakan seperlunya.

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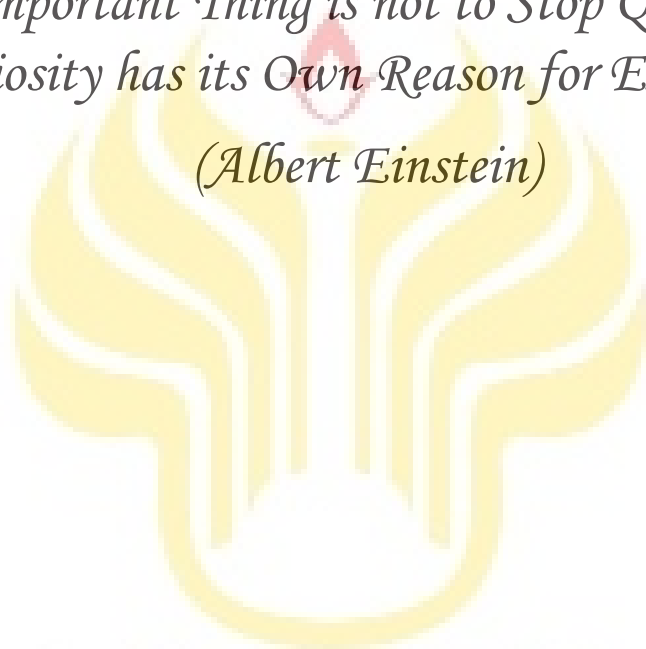


Grace Anggraeni

NIP. 2201411125

*“The Important Thing is not to Stop Questioning.  
Curiosity has its Own Reason for Existing.”*

*(Albert Einstein)*



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To:

My beloved Dad and Mom, Heru S and Karsini,

My little brother, Septian Herdianto

My little sister, Clara Silviana

## ACKNOWLEDGEMENTS

First of all, I would like to express my highest gratitude to God, for the blessing, health and inspiration during working on this final project. I cannot accomplished this study by myself. God will always help human who need at the right time with His own ways.


For the advisors, Drs. Ahmad Sofwan, Ph.D. and Arif Suryo Priyatmojo, S.Pd., M.Pd., the deepest gratitude is not enough for their patience in providing guidance, advices, and also helpful corrections. Many thanks for scarifying their valuable time for the writer.

Special thank I deliver to the Chairperson, the Secretary, and all the members of the Board of Examiners. My special honor and thank goes to all lecturers of the English Department of Semarang State University for their valuable lectures, guidance, and experience they have shared during the years of my study.

The deepest gratitude goes to my beloved father, Heru Suprayitno and mothers, Karsini. Also formy brother Septian Herdianto and my sister Clara Silviana. Thanks for your pray, love and support for me.

Finally, I wish this study will give benefit to all. I also realize that this study is still far from perfect. Therefore, I am very glad to have correction for mistakes from the readers.

Semarang, 1 Mei 2015



Grace Anggraeni

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## ABSTRACT

Anggraeni, Grace. 2015. *An Analysis of Humour in Five Episodes of SpongeBob Season One*. A Final Project. English Department. Languages and Arts Faculty. Semarang State University. First Advisor: Drs. Ahmad Sofwan, Ph.D. And Second Advisor: Arif Suryo Priyatmojo, S.Pd., M.Pd.

**Keywords:** Humour, Types and Techniques of Humour

This final project is about an analysis of humour in five episodes of SpongeBob season one. Humour is part of language and language deals with words, meaning and culture. Humour deals with those three. The problems of this study are what types of humour found in the five episodes of SpongeBob season one, what techniques of humour appear in the five episodes of SpongeBob season one, and how those dialogues included in certain types and techniques of humour. The five episodes in this study are Help Wanted, Tea at the Treedome, Bubblestand, Ripped Pants and SB-129. There are three objectives of this study. First, to describe the types of humour used in in five episodes of SpongeBob season one. Second, to describe the techniques of humour used in five episodes of SpongeBob season one. Third, to explain how those dialogues are included in certain types and techniques of humour. The procedures I use in collecting the data are watching the videos, do transcription of the five episodes, and identifying the humour in the dialogues. The procedures I use in analysing the data are classifying, tabulating, and interpreting. In the result of the study, there are three types of humour and twenty techniques of humour in the five episodes of SpongeBob. The type of humour which appear more than the other types is joke and the technique of humour which appear more than the other techniques is absurdity. It is possible if one part consists more than one types and techniques of humour. However in most cases, one type and technique are more dominant than the others. The method to determine that one dialogue applies certain type and technique of humour is by comparing the dialogue with the description of types and techniques of humour. If that dialogue has the characteristic which is the same with the description of one type and technique, it means that dialogue belongs to that type and technique of humour. I suggest that the directors of humour shows can pick the techniques of humour which are suitable for the target audience. Since humour analysis is an interesting analysis, I suggest for further research about humour.

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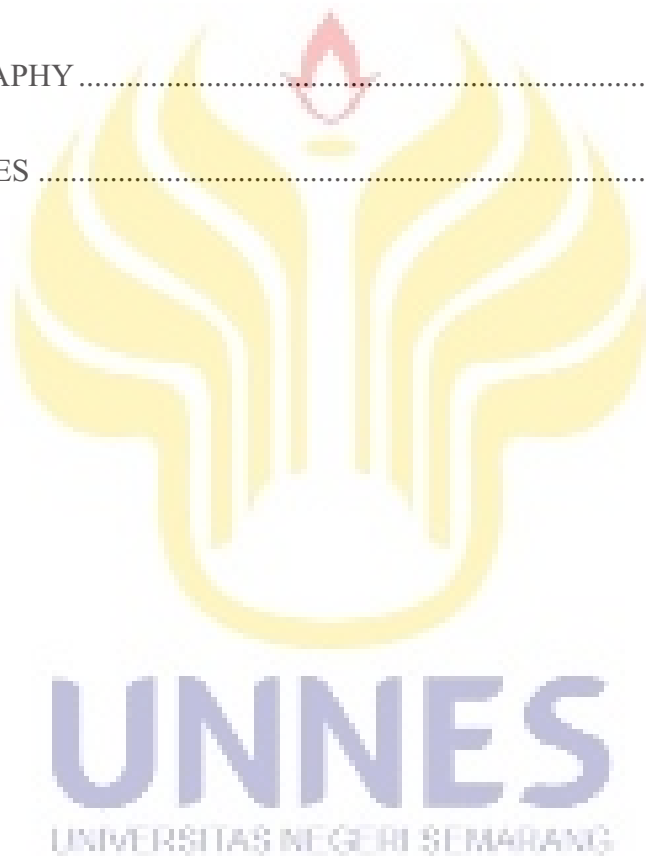
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# CHAPTER I

## INTRODUCTION

This chapter consists of general background of the study, reasons for choosing the topic, statement of the problem, objectives of the study, significance of the study and outline of the report.

### 1.1. General Background of the Study

This study focuses on the humour in SpongeBob. There is an assumption in the society about humour reviewed in Attardo (1994: 10), “what is funny makes you laugh and what makes you laugh is funny”. However, the definition of humour is not as simple as the only reason of laughter. People experience laughter not only because of something humorous but also tragic moments. For example, the attitude of Korean people in facing tragic moments is by laughing as we can see in their drama and reality show. When they are treated badly, they will laugh as a symbol of anger and sadness. Eventhough, humour is not the only reason of laughter, Tyteca (1974: 15) cited in Attardo (1994: 12) says that "Humour elicits sometimes laughter, sometimes a smile". In the Olbrechts statement above, we can say that humour is one of the reasons of laughter.

There are just a few books and journals about humour that give a straight definition of humour. Attardo (1994: 3) suggests that “it is impossible to give a definition that will be completely unambiguous”. However, Savkanicova (2013:

8) makes a conclusion that “humour is a certain quality or potential of somebody or something to be funny and amusing”. This definition has the same understanding with the Olbrechts’s statement that humour is one of the reasons of laughter.

Reholova (2010: 11) suggests that “humour is a part of language”. Since humour is a part of language, and language deals with words, meaning and culture, humour also deals with these three. Snellinx (2009: 269) reviews that “Pun is a confusion between similar words in a humorous and serious context. A pun may also exploit confusion between two meanings of the same word.” Words can express meaning, the choosing of words and tone can build up a confusion to determine if the words are in a humorous or serious context. The meaning in humour has correlation with expectations and surprise. One of the basic aspects of humour is differences between the audience logical perceptions and expectation with what happen in the punchline as the surprise considered funny. The perceptions and expectations of the audience are the result of culture of the society. A culture in one place may have some similarities but also some differences with the other culture based on the audience culture that affects the audience logical perceptions and expectation. One scenario can be a humour for one place but also become heatedly angry for other place with other culture. The culture between eldest people, grown up people, teenagers, and children are also different. Each age has their own way or their own mindset about what is funny, when, where, and how people can say something in a humour way, and also what kind of humour can be said. This rules also applied with the differences of girls

and boys humour. Sometimes boys humour are considered as rude action for girls and girls humour are nonsense for boys. In the bigger point of view, one country has different style of humour with other countries humour. Indonesian style of humour is mocking style. There are always a victim of humour in Indonesian humour. Other comedians simply mock at the victim of humour. Korean style of humour is kind of similar with Indonesian humour, they mock at the victim of the humour but they set up various situation of humour with new idea for every episodes so they do not focus on mocking at the victim of the humour. The humour in Japan also brings up the mocking style humour in extreme way. They are torturing the victim of the humour with physically punishments such as slapping cheek, kicking butt, and many more.

Humour is one of the biggest successful shows in audio-visual industry. A lot of researches have analysed humour, and this study also deals with humour analysis in audio-visual industry. The show entitled SpongeBob which was firstly aired on May 1, 1999, is a successful show which brings laughter to the audience. The reason I choose SpongeBob as the object of the analysis is because SpongeBob is a very popular humour show, everyone knows this humour show. Everyone at least ever watch this show once in their life. After I have done the analysis and my final project placed in the English Department library, I hope people will be interested in reading my final project which brings up the humour as the unusual topic and a popular cartoon as the object of the study. As I experience myself, I do not interested in reading a common topic and object of study which I never watch or read.



There are six main characters in SpongeBob who make the show becomes more interesting and funny. The characters in SpongeBob are in the concept of anthropomorphism. The meaning of anthropomorphism is objects or animals with human features. There are more humour types and techniques used in SpongeBob that will be discussed. Humour is the representative of our life because what happen in our life can be described in the types and techniques of humour. As I mention earlier, humour is not all about funny things that can elicit laughter but also absurdity, misunderstanding, irony, exaggeration, embarrassment, and many more. As we look back at what happened to us several years ago, we usually laugh even for bad things. We smile or laugh at what happened or our reactions for the things happened to us when we still with our childish manner. We can also find the types and the techniques of humour in the society. As the example are misunderstanding and embarrassment because of bad sight. Indonesia people like to greet each other, if one person has a bad sight and do not greet his friends because he cannot see clearly their faces, his friends may think that he is an arrogant person. Indonesian people simply think one person is arrogant if that person does not greet the others without knowing the reason. The example for embarrassment is the the greeting and bad sight case again, one person can falsely recognize the others. He mistakenly calls out one person as another person. The next technique of humour are absurdity and exaggeration, as we know Jakarta is the capital city of Indonesia and many people want to have a good life there. In Jakarta, people use Indonesia language and many people still using indonesian language when they come back to their own village. They say that they only using

Indonesian language from now on and people simply think this are absurd and exaggerating. We can understand that thought because it is nonsense for one person easily forget their own language because of several months living in Jakarta. At the same time, people think this person reacting in exaggerated way because that person pretending to be a Jakarta's people. As the irony, some Indonesian people habit can be the example of this technique of humour. Irony means saying one thing but meaning other thing. When they have a guess in their house, they are kindly offering many things to the guess but when the guess accept the offering, the owner of the house mock at the guess. The owner of the house usually say to others that the guess is shameless. These are the flashlight of the types and techniques of humour with our daily habit as the representative of humour.

Nowadays there are several humour shows appearing in the audio visual media especially in Indonesia, there are also a number of humour contests ever aired or still airing these days. We can categorized the humour for adult humour and children humour. The genre of adult humour that become popular this past four years is stand-up comedy. Until recently, stand-up comedy in Indonesia brings up about the daily Indonesian activity such as teenager relationship, actresses and actors issues, girls habit, boys habit, and a habit of one group or ethnic group. I also find a stand-up humour contestant which brings up political issues. As I mention earlier stand-up comedy is adult humour, the comedians usually talk about things which inappropriate for children and things which complicated for children. Even the humour are inappropriate and sometimes complicated, adult

people will understand the humour. It is different when adult people watch children humour shows such as the humour in SpongeBob which is simple and uncomplicated, but adult people sometimes do not understand the humour or what makes their children laugh at the humour show. Children humour shows always bring up about the funny things could happen in children life in the friendship, brotherhood, and learning in school. Children only spend their time playing and having fun even in the school, it is the reason why children humour shows always show the humour when the characters are in their playing time without serious issues as the problem. Adult people do serious things in their daily life such as working and they are responsible with their or more people lives. They only have few times in a year for having fun, most of them have a mindset that playing all the time is nonsense and wasting time. In my opinion, this is the reason why adult people mostly think that children humour shows are nonsense and there are no funny things there.

## **1.2. Reasons for Choosing the Topic**

This study works on humour analysis of a television show. Television is a medium that becomes more popular by days. This audio-visual medium provides news, knowledge and entertainment. This study will work on with entertainment in television. The popular entertainment nowadays always has humour in the show.

Billig (2005: 4) states that, “Today humour is a significant force within mass culture. The entertainment industry invests billions of dollars to try to make us

laugh again and again, night after night.” The statement of Billig gives a description how important humour in audio-visual media is. Nowadays, humour is one of important parts that cannot be separated from television. Humour is surely an interesting issue to be analysed.

One of the popular humour shows in television is SpongeBob. This show was released in 1999, and it has become popular until these days. In fact, this show is played in an Indonesia television channel every day. Even the audience have watched the episodes many times, they keep watching it.

In this study, I analyse the humour in SpongeBob based on the types and techniques of humour that occur in five episodes of SpongeBob season one. The types and techniques of humour can also describe our life. Humour is not all about funny things, it is also about absurdity, misunderstanding, irony, exaggeration, embarrassment, and many more. However, after some times we can think what happened to us several years ago as funny things. Humour is an interesting subject to analyse and SpongeBob is a popular show that contains humour. I choose a unique topic and popular show so people will be interested in reading my analysis. That is why I would like to have a deeper understanding the humour in SpongeBob.

### **1.3. Statement of the Problems**

There are three problems as the foundation of this study. The problems that I want to solve are as follows:

1. What types of humour are found in five episodes of SpongeBob season one?

2. What techniques of humour are found in five episodes of SpongeBob season one?
3. How those dialogues are included in certain types and techniques of humour?

#### **1.4. Objectives of the Study**

There are three objectives of this study. First, to describe the types of humour used in in five episodes of SpongeBob season one. Second, to describe the techniques of humour used in five episodes of SpongeBob season one. Third, to explain how those dialogues are included in certain types and techniques of humour.

#### **1.5. Significance of the Study**

This study is expected to give some benefits as follows:

1. Theoretical Significance

Not many people are aware that there are theories and techniques of humour.

This research will give more understanding to the language learners about humour analysis used in five episodes in SpongeBob season one.

2. Practical Significance

This study is also done to inform the audience about the theories and techniques of humour used in five episodes in SpongeBob season one. The director created the humour in SpongeBob by considering theories and techniques of humour.

3. Further Research Development

It is pretty difficult to find some resources for this analysis. It is because not many people choose humour as their analysis. By conducting this study, I will facilitate those who want to carry out similar or further research about humour analysis.

### **1.6. Outline of the Report**

This study is divided into five chapters. The first chapter discusses the introduction that consists of the background of the study, the reasons for choosing the topic, the research problem, the objectives of the study, the significance of the study, and the outline of the study.

The second chapter deals with the review of the related literature which consists of the previous studies, the theoretical background of the study, and the framework of the present study.

The third chapter is the methods of investigation. This chapter consists of research design, object of the study, type of data, roles of the researcher, method of collecting data, and method of analysing data.

The fourth chapter presents the results of the study. This chapter discusses the general description, the detail results including data analysis, and the discussion based on the research findings.

The last chapter presented in this study is the fifth chapter. It deals with the conclusion related to the topic of the study.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

In this chapter, I would like to present some theories underlying the topic of this study. It deals with review of the previous study, review of related literature and framework of the present study.

#### 2.1 Review of the Previous Study

Over the decades, the study about humour has been (being) conducted many times. People often find humour as an interesting phenomenon related to psychological state of human being. Therefore, this study will be closely related to some previous researches, as the basis of the analysis about humour in this analysis.

In a study conducted by Litovkina (2012), it was found that in *Gender and Sexuality*, written by Gyorgyi Gero and Peter Barta, show that humour is an important source of social and cultural information. The objective of this study is to give explanations about the relationship between humour and Hungarian culture. This study use qualitative research with the data mainly achieved from secondary resources. In humour, we can know how people think in a specific area and time. Sometimes, people cannot say their ideas freely but through humour they can express their mind. Something that usually happens is that the audience laugh at a joke because it speaks openly of some issues that not everybody can say it freely in their daily life.

One of the conventional humour theories is relief theory, as being reviewed in a humour research conducted by Mulder and Nijholt (2002). In this analysis Mulder and Nijholt survey current humour research with the aim to identify useful theories that can be applied in the human-computer interaction context. This research use descriptive qualitative research. They use the JAPE-1 program (Joke Analysis and Production Program) is based on the model of generating punning riddles. The program will receive a request like: “tell me a riddle”. There is another simple joke-generating program called LIBJOG (Light Bulb Joke Generator). The first version uses an entry for a commonly stereotyped group and combines this entry with a template for a light bulb joke. The other software application as the data in the research called Mnemonic Sentence Generator. The goal is to combine two opposite scripts in one sentence, using a ‘positive’ verb in the first clause and a ‘negative’ verb in the second clause.

In the computer-human interaction, the programs sometimes produce taboo humours. As the result, people will produce “psychic energy” as an aid for suppressing feelings in taboo areas, like sex or death. When this energy is released we experience laughter because the taboo thoughts are being entertained. Mulder also review on Minsky’s theory on humour, this theory claims that our brain creates so-called “censors” as a barrier that prevent us from thinking “naughty” or “forbidden” thoughts. When people are able to elude these barriers, we experience a sudden release of “psychic energy” and this energy is discharged in the form of laughter. This theory explains why we laugh about childish jokes with double meanings and why we laugh about sexual and aggressive jokes in general.



In another study conducted by Sehmbly (2013), it was claimed that humour depends on surprise. As one of the superiority theory that reformulated by Charles Gruner, humour requires an element of surprise. The objective of this study is to examine that humour also functions on a less grand level, by being an effective caricature of human behaviour. This research use descriptive qualitative research. The object of this study is a literature work entitled Three Men in a Boat. Many of the humour of Jerome's original stems from a special caricature and comical work. The humour arises from character and the witty arises from the narrative voice.

In the studies presented above, we can say that humour can come from anything. It can be offensive for some people but it is funny for the others. Humour also a representative of the culture and mind set of people.

A study conducted by Katayama (2009), this objective of this study is to show the similarities and the differences of stand-up comedy in America and in Japan. This research use descriptive qualitative research. The similarity is both of them are presenting a comedian for American and two comedians in Japan that have to entertain the audience with jokes in a stage. The differences are in Japanese stand-up comedy, the comedians have their own pattern of building the humour. They make people laugh by using a certain dialect, a certain manner that sometimes is an inappropriate manner on a show, and playing with the level of formalities between the older people to the younger in communication rules in Japan. The stand-up comedy in Japan is showing their culture by following it or breaks the rules. As Katayama (2009) argue that "a humorous remark in one

culture is not necessarily humorous in another culture; moreover, it might be considered as inappropriate or even offensive.”

The study that analyse humour in the popular American sitcom ‘Sex and the City’, this paper aims to analyse the kind(s) of humour that make the series so popular with a large, international audience conducted by Snellinx (2009). This research use descriptive qualitative research. In order to be successful in analysing the show, Snellinx distinguish the types of verbal humour as puns or wordplay, metaphors, alliteration and assonance, and allusion. The puns or wordplay type is confusion between similar words in a humorous or serious context and may also confusion between two meanings of the same word. The metaphors type is unrelated subjects that are directly compared. The alliteration type is repetition of consonants or vowels to create specific (also humorous) effects. The allusion type is using well-known sayings, idioms, quotations and catchphrases. Snellinx also distinguish the situational humour as satire or parody and slapstick.

The previous analysis, the experts analyse humour in the adult stage of humour, but in this analysis I analyse the humour in children stage. The humour in adult stage is complicated and sometimes it brings serious issues. On the other hand, the humour in children stage is simple and sometimes has simple moral value there.

## **2.2 Review of the Related Literature**

This subchapter reveals several theories related to literature about humour analysis.

### *2.2.1 The Definition of Humour*

Humour is a universal phenomenon that occurs in our daily life. There is a misunderstanding about the definition of humour. Many people believe that humour is the only reason for laughter. It is true that humour is one of the reasons of laughter, but laughter can also occur even when there is no humour. As we can watch in Korean drama and reality show that Korean people laugh in facing tragic moment.

There are just a few books and journals about humour that give a straight definition of humour. Attardo (1994: 3) suggests that it is impossible to give a definition that will be completely unambiguous. However, Savkanicova (2013: 8) makes a conclusion that “humour is a certain quality or potential of somebody or something to be funny and amusing”. This definition has the same understanding with the Olbrechts’s statement that humour is one of the reasons of laughter. “Humour elicits sometimes laughter, sometimes a smile.” (Tyteca 1974: 15) cited in (Attardo 1994: 12)

Crawford (1994: 57) cited in (Sen 2012: 1) defines humour as any communication that generates a ‘positive cognitive or affective response from listeners.’ Humour attracts the attention of the audience. After the audience pay their attention with the humour, the audience will understand about the meaning and give respond toward the humour. The understanding about the meaning of humour in one person and the others might be difference and also similar depends

on their culture. The response of the audience can be in the form of confusion, surprised, and also laughter.

Romero and Cruthirds (2006: 59) cited in (Sen 2012: 1), define humour as ‘amusing communications that produce positive emotions and cognitions in the individual, group, or organization.’ Most of humours are in the form of communication or dialogues that is funny. This amusing communications produce positive emotions. Positive emotions are in the form of happiness and laughter. The cognition means the audience become aware of what really happens in their society. The example of this can be found in stand-up comedy, the comedian reveals things that usually happen in the society. After watch a stand-up comedy, the audience become aware of things that really happen in the society.

### **2.2.2 Types of Humour**

These types of humour that presented in this study are created by Cath Keane (2006).

#### **2.2.2.1 Idiom**

The first type is idiom; idiom means a form of expression peculiar to a language, especially one that has significance other than its literal one. Abbas (2009) define idiom as “fixed phrases which contain a number of words carrying a meaning that cannot be predicted and understood from the total sum of the meaning of the individual words.” Every language has some phrases or sentences that cannot be understood literally. Even if we know the meaning of all the words in a phrase and understand the grammar completely, the meaning of the phrase may still be

confusing. In idiom, the real meaning is not what it appears to be on the surface. Abbas also reviewed several types of idioms from Spears (1991). There are two types of idioms that will be used in this study, they are:

1. Slang

Slangs refer to the terms that are recognized as casual or playful. Idioms are yesterday's slang, and slang is tomorrow's idioms which have through use and over time become acceptable to be used in the informal language. Slang is idiomatic, because we cannot guess its total meaning from its separate parts or words.

2. Partial Idioms

Partial idioms are a type of idioms which appear when the meaning of one of the words has its usual meaning, while the other has a meaning that is peculiar or unusual to the particular sequence; for example the idiom "red hair" refers to hair, but not the red one in strict. We have another partial idiom like; "make your bed" which means "rearrange your bed". This idiom can be used as a comic expression by comedians when is said in a play, the reaction will be bringing a set of carpenter's tools in order to produce a funny situation.

Idiom can be considered as funny because the phrase in idiom has the real meaning and the literal meaning. Idiom has the same idea as Clark's theory in layered meaning. When a person gives an instruction using idiom, the other person who gets the instruction has to do the instruction as the meaning of the real ones. If he or she does the instruction based on the literal meaning, that action will consider as funny.

#### 2.2.2.2 Irony

Irony means a figure of speech or literary device in which the literal meaning is the opposite of that intended. As in idiom which deals with layered meaning, irony also deals with layered meaning. Attardo (2001) reviewed that the contrast or the incongruity is at the root of irony and humour. When a person is using irony in his or her conversation, it will become funny because of the double meaning of the phrase and it is correlated with the expression of the comedian.

#### 2.2.2.3 Joke

Joke is something said or done to excite laughter or amusement; a playful mischievous trick or remark. Polimeni and Reiss (2006) suggest that humour is the humankind's most complex cognitive attribute and joke can utilize language skills, theory-of-mind, symbolism, abstract thinking, and social perception which trigger laughter.

#### 2.2.2.4 Parody

Parody is humorous or satirical imitation of a serious piece of literature or writing; to imitate in such a way as to ridicule. The person who is doing parody is imitating a words or situations that are actually serious. They make the serious words or situation become something funny. Jewell (2012) claimed that the humour in parody comes from exaggerating imitation from the original.

#### 2.2.2.5 Pun

Pun is the humorous use of a word in such a manner as to bring out different meanings or applications, or of words alike in sound but different in meaning; a play on words. For example:

Patient of laryngitis : (whispering) “Is the doctor here?”

Doctor’s wife : No, he will be home tomorrow. Come in.

At first, the audience think that the patient needs a help from the doctor since his throat is sick, that is the reason why he is whispering. However, the real reason why the patient is whispering is to prevent the doctor listen their conversation because he is the boyfriend of the doctor’s wife.

In pun, the comedian plays with the meaning of the words. There will be two or more meanings in a script. Pun will become funny when the audience find out the other or the real meaning of the script. Dr Abdelkadir (2009) said in his thesis that nowadays a lot of people use pun in order to create humour and the audience enjoys puns more for the effort in analysing the intended meaning rather than enjoy the obvious meaning in humour.

#### 2.2.2.6 Riddle

Riddle is a puzzling question, problem, or matter. For example, David was out for a walk when it started to rain. He did not have an umbrella and he wasn't wearing a hat. His clothes were soaked, yet not a single hair on his head got wet. How could this happen? This is an example of puzzling question that makes the

audience confuse. Riddle becomes funny when the audience notices that the answer is very simple and the audience does not need to think deeply based on the logical thinking.

There have been several researches on riddles. Binsted (1996: 12) reviews on the riddle theory from a research of Pepicello and Green (1984). Pepicello and Green work on an issue related to the riddle in humour, that is ambiguity.

Pepicello and Green view that humour is closely related to ambiguity. The ambiguity can be in the form of the language used or the situation. They claim that humour depends on that ambiguity being 'unsolvable' by the audience, at least until the punchline resolves it in some unexpected way. There are three kinds of ambiguity:

1. Phonological

Phonological means the same word which has more than one meaning. The ambiguity present when the audience confuse with which meaning is being intended. For example, the sentence "John lives near the bank" is phonologically ambiguous, since the noun "bank" can refer to either a building where money is stored, or the shore of a river.

2. Morphological

Morphological means two words or more words that have the same phonetic so the way to pronounce them is the same. For example, the sentences "The book is read" and "The book is red", are morphologically ambiguous, since "read" is only phonetically identical with "red" in its past participle form.



### 3. Syntactic

The syntactic ambiguous is grammatically ambiguous. The sentence “John looked over the car” is syntactically ambiguous.

There are three levels of low-level ambiguities reviewed in a Binsted (1996: 38):

#### 1. Spelling Ambiguity

This is where one phonological form is used by two (or more) written forms and senses. For example, the phoneme sequence [s,ia,r,ia,l] could be written either as “cereal” or as “serial”. The ambiguity is because there are several possible phonemes to text mappings. This joke uses spelling ambiguity:

What do you get when you cross a rabbit with a lawn sprinkler? Hare spray.  
Young (1993) cited in Binsted (1996).

#### 2. Pronunciation Ambiguity

Pronunciation ambiguity is the opposite of the spelling ambiguity. This is when one written form is used by two (or more) phonological forms and senses. For example, the written form “wind” corresponds to the phonological forms [w,ih,n,d] (n. moving air) and [w,ay,n,d] (v. twist).

For example:

What do you call a blizzard forecast on April 1st? A wind-up.

#### 3. Word Sense Ambiguity

Word sense ambiguity occurs when one phonological form and one written form correspond to two or more senses. When the word is spoken or read, the listener/reader cannot tell which sense of the word is meant. For example, “bank”

is word sense ambiguous, in that it has two senses: the side of a river, and a financial institution.

#### 2.2.2.7 Spoonerism

Spoonerism is a slip of the tongue whereby initial or other sounds of words are transposed. For example, 'My dunny fog is maned Nitsy' is a spoonerism for 'My funny dog is named Mitsy'.

### 2.2.3 Techniques of Humour

Buijzen (2004) reviewed humour techniques adopted from Berger (1976, 1993).

#### 2.2.3.1 Absurdity

Absurdity means something nonsense and against all logical rules. In our daily life, we have to think logically in dealing with something. On the other hand, in humour people sometimes deals with something that break the logical rules. An example in Mulder and Njholt (2002):

“A gentleman entered a pastry-cook's shop and ordered a cake; but he soon brought it back and asked for a glass of liqueur instead. He drank it and began to leave without having paid. The proprietor detained him. ‘You've not paid for the liqueur.’ ‘But I gave you the cake in exchange for it.’ ‘You didn't pay for that either.’ ‘But I hadn't eaten it’.”

The result of the joke above is we find ourselves puzzled, next troubled; after that we experience laughter and find the logical absurdity humorous.

#### 2.2.3.2 Anthropomorphism

Anthropomorphism means objects or animals with human features. This study is analysing the humour in SpongeBob. The concept of SpongeBob also applies anthropomorphism technique. As we can see there, the characters in SpongeBob are actually animals and plants that have human features. The characters there have ability to talk, walk, and the ability to think.

#### 2.2.3.3 Bombast

Bombast is talking in a high-flown and grandiloquent. High-flown means talking arrogantly. Grandiloquent means talking something too complex and luxurious. In the serious case, people hate this kind of attitude. On the other hand, in the humour case, this kind of attitude will be funny. In SpongeBob, there are moments when Squidward talks how good he is in playing musical instruments; in fact he has no ability in playing instruments.

#### 2.2.3.4 Chase

Chase is a pursuit or chase of someone or something. In SpongeBob, there is funny scene when SpongeBob and Sandy are being chased by a giant worm. The reason of chasing is because Sandy and SpongeBob are disturbing the worm's sleeping time. In most cases, the reason of chasing is a simple and silly thing. It becomes funny because the reason of chasing is not an important reason for the chasers to chase, but the chasers chase with all strength. Chase can be define as follow in a hurry after someone or something and try to get something. Stokoe and Edwards (2008) claims that a funny interrogation is because a "silly" question is asked and answered.

#### 2.2.3.5 Clownish Behaviour

Clownish behaviour means making vigorous arm and leg movements or demonstrating exaggerated irregular physical behaviour. In SpongeBob, there are many scene that the characters making silly and exaggerated behaviour.

#### 2.2.3.6 Clumsiness

Clumsiness means lacking dexterity or grace. This technique is correlated with superiority theory. In superiority theory, the audience laugh because they feel more superior to the butt of the humour. The butt of the humour acts silly and clumsy. In SpongeBob, there is an episode when SpongeBob lost his identity card and he does everything to get his card back. He really does everything such as eat Gary's food and falling several times. Finally he gets his card back, and his card is stick at the back of his cloth all over this times.

#### 2.2.3.7 Coincidence

Coincidence means a coincidental and unexpected occurrence. This technique deals with the surprise and the punchline. In SpongeBob there is a scene when SpongeBob and Patrick invite Squidward to play 'jelly fishing' together. Squidward refuses them but SpongeBob and Patrick keep asking him if he wants to play 'jelly fishing' together. Squidward wants to avoid them and he hides in the freezer in The Krusty Krab. Squidward stays in the freezer and when he wakes up, it's in the future. He tries to use time machine to go back but the time machine brings him to the past time. Finally, after trying several times he can go back to his time and meet SpongeBob and Patrick. The two neighbours are asking him if

he wants to join the 'jelly fishing' and Squidward ask them who the person who creates this game is. SpongeBob and Patrick answer, "It's you Squidward".

#### 2.2.3.8 Conceptual Surprise

Conceptual surprise means misleading the audience by means of a sudden unexpected change of concept. SpongeBob has conceptual surprise that occurs and become funny. SpongeBob always fail in his driving test. One day he gets an idea how to succeed the test. The trick is SpongeBob puts an antenna in his head and cover it with a hat while Patrick tells him how drive. When he is near with the finish line, the teacher tells him a joke that the trick he plays to success is putting an antenna in his head, cover it with a hat and someone tells him how to drive. SpongeBob is panicking and he crashes a tower. At first, the audience feels that the ending is simple and predictable. However, suddenly there is a change of concept that unpredictable and make it funny.

#### 2.2.3.9 Disappointment

Disappointment means a situation that leads to (minor) disappointment. In SpongeBob the disappointment is usually happens for Squidward, for example when SpongeBob's house is broken and he has to move to his parents' house. Squidward really happy for it, but a magic tree produces a new house for SpongeBob. Squidward feels so disappointment, because he thinks he will be free from a neighbour that is a burdensome but it is just a dream for him. The audience simply laugh because the evil cannot win against the right.

#### 2.2.3.10 Eccentricity

Eccentricity means someone who deviates from the norms, an odd character. As we know almost all of the characters in SpongeBob have odd character.

#### 2.2.3.11 Embarrassment

Embarrassment means an awkward situation in which someone gets a sense of discomfort, uneasiness, or shame. In SpongeBob, there is a famous scene when SpongeBob's pant is ripped. SpongeBob feels alone but when his pant is ripped, people will pay attention to him and laugh. SpongeBob do not want to be alone so he rips his pants purposely. At the end his pants is completely ripped and the people around him embarrass him.

#### 2.2.3.12 Exaggeration

Exaggeration is making an exaggeration or overstatement; reacting in an exaggerated way; exaggerating the qualities of a person or product. All the characters in SpongeBob are almost doing things in exaggerating ways.

#### Grotesque Appearance

Grotesque appearance means someone who has a bizarre or monstrous appearance with striking features. In SpongeBob there is a scene when SpongeBob and Patrick meet a monster that loves Krabby Patty. He swallows a lot of Krabby Patty in his mouth.

#### 2.2.3.13 Ignorance

Ignorance means someone acts or behaves in foolish, naive, gullible, or childish manner. SpongeBob and Patrick are two main characters who are kind of person who is foolish, naive, gullible, and childish.

#### 2.2.3.14 Imitation

Imitation is mimicking or copying someone's appearance or movements in order to make fun of that person, while keeping one's own identity at the same time. In SpongeBob, there are several scenes when the characters there want to copying Flying Dutchman appearance. Flying Dutchman is a popular gosh in the Bikini Bottom. Citizens of the Bikini Bottom are copying Flying Dutchman appearance in the Halloween party.

#### 2.2.3.15 Impersonation

Impersonation means taking on the identity of another person, intentionally or unintentionally. This type can be seen in the scene when Plankton replaces Mr Krabs position and put Mr Krabs becomes Plankton. Plankton thinks he will be happy when he becomes Mr Krabs but he is wrong.

#### 2.2.3.16 Irony

Irony means saying one thing and meaning something else or exactly the opposite of what you're saying. When talking about opposite, the audience will remember the episode entitled Opposite Day. The meaning of the opposite day is people say thing opposite of what is intended. Love means hate and hate means love. At the end of the episode, Squidward says "let me show you guys how much I...HATE YOU!" Based on the opposite day, the meaning of the phrase 'I hate you' is 'I love you'. The meaning of 'I love you' is irony because he says it angrily. When a person is using irony in his or her conversation, it will become funny because of the double meaning of the phrase and it is correlated with the expression of the comedian.

#### 2.2.3.17 Irreverent Behaviour

Irreverent behaviour means lacking proper respect for authority or the prevailing standards. Almost all of the characters in SpongeBob have a good manner to other people. The only antagonist character in SpongeBob is Plankton. He always treat the others badly, even he do not give any respect to the older people.

#### 2.2.3.18 Malicious Pleasure

Malicious pleasure means taking pleasure in other people's misfortune; victim humour. One of the characters in SpongeBob that will have malicious pleasure is Squidward. He likes when SpongeBob is in misfortune situation, for example when SpongeBob lost his house.

#### 2.2.3.19 Misunderstanding

Misunderstanding means misinterpreting a situation. Misunderstanding ever happens in SpongeBob when Sandy and SpongeBob want to go to moon, but Patrick and SpongeBob use Sandy's rocket to go to the moon and catch aliens. Unexpectedly, the rocket does not reach the moon but landed again in Bikini Bottom. Patrick and SpongeBob think that the aliens create an illusion to deceive them, so the both of them go catch everyone they meet. It becomes funny because the audience understand the meaning but the character misunderstands it and keeps on misunderstanding and they realise it by the end of the story.

#### 2.2.3.20 Outwitting

Outwitting is outsmarting someone or the establishment by retort, response, or comeback. Outsmarting means deceive the other to get the goals. One of the character that usually doing this is Plankton and the one who is the target of



Plankton is SpongeBob. For example, when Plankton fools SpongeBob, Plankton says he wants to be SpongeBob's friend, but the real reason is to the secret recipe of Krabby Patty. It becomes funny because the naive character trusts the antagonist character, but at the end of the story the evil character still cannot get the goals. The audience understand the evil plan because it is so obvious but the naive character cannot see the evil plan.

#### 2.2.3.21 Parody

Parody means imitating a style or a genre of literature or other media. The example of parody in SpongeBob is in the Pearl's birthday. Pearl wishes his father invites a popular band to her party. However, since her dad is a stingy person, Mr Krabs commands Squidward to sing for the replacement of the band. Squidward and his band sing a popular song from the popular band and look funny and terrible. The person who is doing parody is imitating a words or situations that are actually serious. They make the serious words or situation become something funny.

#### 2.2.3.22 Peculiar Face

Peculiar face means making a funny face, grimace. Almost all of the characters in SpongeBob are making funny face when reacting to a situation. One of the funny face is when SpongeBob and Patrick are join a group that worship magic shells. In worshipping the magic shells, SpongeBob and Patrick make a funny face.

#### 2.2.3.23 Peculiar Music

Peculiar music means funny, unusual music. One of the funny music in SpongeBob is when SpongeBob and Patrick try to teach Squidward how to catch jellyfish. SpongeBob and Patrick try to catch a jellyfish with a funny music background. After successfully catch a jellyfish, Squidward is chased by a giant jellyfish. The giant jellyfish come with a music background that makes the jellyfish looks scarier.

#### 2.2.3.24 Peculiar Sound

Peculiar sound means funny sound, unexpected sound, as in cartoons. The example of peculiar sound in SpongeBob is when SpongeBob has a cooking battle with the king of the sea, Neptune. The king makes loud and cool sounds while he is cooking, but SpongeBob makes several funny sounds when he is cooking such as squeak sound when he put two breads in the table.

#### 2.2.3.25 Peculiar Voice

Peculiar voice means funny, unusual voice. One of the funny and unusual voices in SpongeBob is when SpongeBob is stuck in the other place, the people who live there speaks in a funny way. The citizens way of speaking are speaking then pause and put their tongue out and continue their speaking then pause and put their tongue out and continue their speaking, it happens continuously. While the people there put their tongue out, they make a funny voice.

#### 2.2.3.26 Pun

Pun means playing with the meaning of words. In pun, the comedian plays with the meaning of the words. There will be two or more meanings in a script. Pun

will become funny when the audience find out the other or the real meaning of the script.

#### 2.2.3.27 Repartee

Repartee means verbal banter. Verbal banter means mocking verbally. The target of verbal banter is the butt of a joke. An offensive humour always has a target of mocking. Repartee becomes funny because sometimes the butt of the joke has no power to escape from others mocking and sometimes he or she is deserves the mocking.

#### 2.2.3.28 Repetition

Repetition is a replay of the same situation. It becomes funny when a person keep asking the same question again and again even the other has answer the question with the same answer. Agnes (2012) suggests that repetition is funny in itself. In SpongeBob there is a funny scene about repetition. SpongeBob lost his identity card and he replays of what he has done in the morning in order to find his identity card. He repeats and when something is not the same as what happens in the morning, SpongeBob will start the repetition from the start. The reason why SpongeBob has to repeat from the start is because Patrick forgets to greet him as what Patrick always do in the morning.

#### 2.2.3.29 Ridicule

Ridicule means making a fool of someone, verbally or nonverbally. It becomes funny when everyone agrees with the statement as long as it is not hurting anyone. Gruner (1978 cited in Janes 2011) has argued that “ridicule is the basic component of all humorous material”.Ridicule is one form of disparagement

humour, a broader category that has been defined as humorous material in which one party is victimized, belittled, humiliated, or suffers some misfortune or act of aggression (Zillmann, 1983 cited in Janes 2011).

#### 2.2.3.30 Rigidity

Rigidity means someone who thinks along straight lines, who is conservative and inflexible. The example of conservative and inflexible in SpongeBob is Squidward. The way he thinks is conservative and inflexible. That is the reason why Squidward hates SpongeBob and Patrick, because SpongeBob and Patrick are like to have fun.

#### 2.2.3.31 Sarcasm

Sarcasm means biting remark made with a hostile tone; sarcasm is always a verbal put-down. Sarcasm is a playful humour. Tepperman (2006) claims that sarcasm becomes humour depends on the interpretation of the audience and intention of the speaker. Sometimes sarcasm deals with double meaning theory.

#### 2.2.3.32 Satire

Satire means making a fool of or poking fun at well-known things, situations, or public figures. In the episode entitled of Tea at Treedome, SpongeBob and Patrick are stuck in Sandy's house without water. As we know that sea creatures cannot live without water, so both of them are dried without water.

#### 2.2.3.33 Scale

Scale means very large or small sizes of objects that surpass people's logical expectations. In SpongeBob there are creatures that the size is very large such as

the giant jellyfish that chase Squidward, giant worm who chase Sandy and SpongeBob, and monster who live in a valley.

#### 2.2.3.34 Sexual Allusion

Sexual allusion means making a reference to sexual or naughty matters. There are the present of sexual allusion technique used in SpongeBob. For example, when SpongeBob's naked body is stuck in the front doors of Krusty Krab while there are several customers who see that moment and laugh at SpongeBob.

#### 2.2.3.35 Slapstick

Slapstick means Physical pie-in-the-face humour often involving degradation of someone's status. In SpongeBob the slapstick technique occurs frequently, for example when Squidward's body are covered with glue and chicken's fur.

#### 2.2.3.36 Speed

Speed means talking or moving in very fast or slow motion. There is a scene when Mr Krab is being old and he walks slowly. He walks so slow that a snail is faster than him.

#### 2.2.3.37 Stereotype

Stereotype means stereotyped or generalized way of depicting members of a certain nation, gender, or other group. There is a scene in SpongeBob when Squidward wants to move to a place where there are only squids that can live there. All of the squids there have the same houses, hobbies, and activities.

#### 2.2.3.38 Transformation

Transformation means someone or something takes on another form or undergoes a metamorphosis; before/after. The transformation is happen to Sandy while she is hibernating. Her body becomes fat and her fur is long.

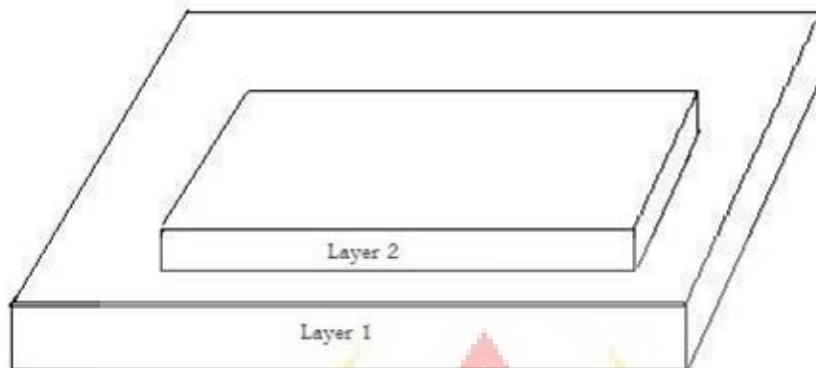
#### 2.2.3.39 Visual Surprise

Visual surprise means a sudden unexpected visual/physical change. The visual surprise in SpongeBob is happen to Squidward and SpongeBob. It is because they try a machine made by Sandy and the result is they're body become unite and the form of their body is a visual surprise for the audience. At the end of the story, the machine makes more people bodies unite and become one.

### 2.2.4 *Theories in Humour*

#### 2.2.4.1 Clark's Theory of Layered Meaning

Clark's theory of layered meanings has been used for different phenomena, including humour. "Layers are like theatre stages built one on top of the other" (Clark 1996:16 cited in Tabacaru 2012:12). This theory views that there are more than one layers in a script. The inner part of the layers is added in the case of humour. The successful humour depends upon an apparent clash between what is said and what is intended (Sadock 1993:42-43 cited in Tabacaru 2012:13). The statement above suggests that the more differences between the meaning of the outer layer and the inner layer(s), the more funny it will be. There is a figure to give more understanding of Clark's theory. Layer 1 is the intended meaning and layer 2 is what is said.



**Figure 2.1.**Clark's Layering Model

#### 2.2.4.2 Mental Spaces Theory

Fauconnier's (1984 cited in Tabacaru 2012:13) notes that human is able to create links between different meanings. Not only create link, human can also mapping between normative and non-normative scenarios. The human mind has to create and access different mental spaces. For example:

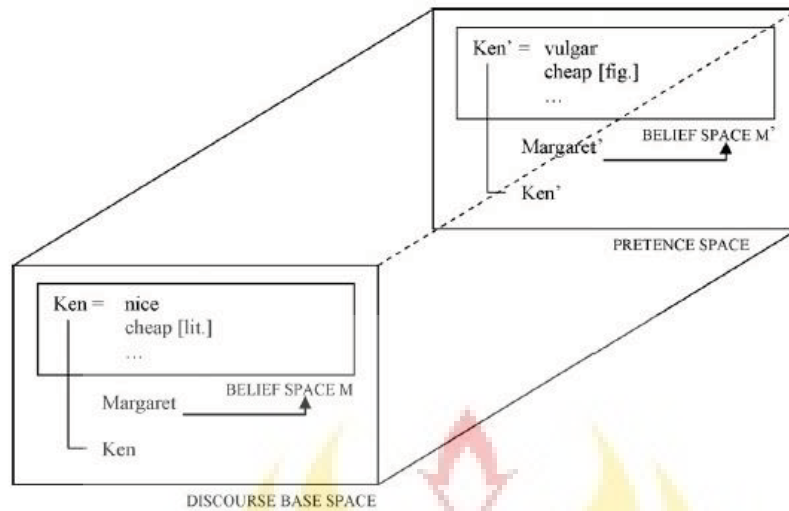
Ken mentions that he is not an expensive tutor, that he is *cheap*

Ken : ... and I'm cheap, ...

Margaret : I've always felt that about you

Ken : Oh, shut up (laughs)

There are two meanings from the conversation above. The first meaning is Ken is a cheap tutor; the second meaning is Ken is a cheap person. The first meaning is in normative scenario However; the second meaning is in non-normative scenario because the meaning of cheap is a low class person.



**Figure 2.2.** Layered Mental Space Configuration

#### 2.2.4.3 Minsky's Theory

Mulder and Nijholt (2002: 5) review on Minsky theory in their study of humour. Minsky claims that our brain creates so-called “censors” in order to create barriers that prevent us from thinking “naughty” or “forbidden” thoughts. When people are able to across the barriers, people will experience laughter. This theory could explain the reason why we laugh about childish jokes with double meanings and the reason why people laugh about sexual and aggressive jokes in general.

#### 2.2.4.4 Violation Theory

Violation theory reviewed by Mulder and Nijholt (2002: 5), suggests that a certain situation is humorous when it seems that the situation is normal, but at the same time it seems like something is wrong. It deals with the audience perception and expectation that is not the same as the script.



#### 2.2.4.5 The General Theory of Verbal Humour

The general theory of verbal humour reviewed by Mulder and Nijholt (2002: 12). The Knowledge Resources of this theory are:

##### 1. Language

It is a set linguistic component chosen to form the actual text of the joke. Verbal humour has a close relationship with language. It deals with the choosing of words and dialect used in the show. The comedian plays as much as possible with the languages in the show to create funny statements.

##### 2. Narrative strategy

In the narrative strategy, the joke has to be in some form of narrative organisation. Narrative means style in talking. The comedian should choose the right style to use in verbal humour. The comedian will likely to choose a ridicule style to make the scene become funny.

##### 3. Target

Target is the butt of a joke. Non-aggressive jokes do not have a target. Target is the victims of the joke. The butt of the joke sacrifices himself or herself to be mocked and bullied in order to make the show become funny. In most cases, the butt of the joke plays the role as a ridicules person that doing silly things and the other comedian mock and bully the butt of the joke.

##### 4. Situation

It is the situation of the joke. Situation means all of things around, it can be place, activities, object, and participants. Situations can also use as the target of the humour. A comedian can talk about a situation that is not normal and bring it to the joke.

##### 5. Logical Mechanism

The logical mechanism represents the mechanism used to bring two different scripts together in one. Logical mechanism deals with layers theory by Clark. There are more than one scripts in a scene, it needs logical thinking how to bring the two scripts together in one and somehow are related one another.

#### 2.2.4.6 Surprise Disambiguation Theory

The surprise disambiguation theory reviewed by Mulder and Nijholt (2002: 13). Surprise is one important factor to make up humour. These are several factors of the Surprise Disambiguation:

##### 1. Obviousness

In humour there might be more than one meaning as proposed by Clark's layers theory. The understanding of meaning has a close relationship with interpretation of the audience. The outer meaning should have obvious interpretation and the inner meaning should be hidden for a while. The obvious of the set-up is more likely to be noticed than the less obvious or 'hidden' interpretation. When the audience can understand the hidden interpretation, the audience will feel the hidden interpretation funny.

##### 2. Conflict

Conflict means the meaning of the punchline does not make sense with the more obvious interpretation of the set-up. As reviewed before in the mental spaces theory that the more far the difference between one and the other meaning, the funnier it will be.

##### 3. Compatibility

The meaning of the punchline does make sense with the 'hidden' interpretation of the set-up. The audience ways of thinking in understanding the layers meaning and punchline understands the outer layer and then understand the hidden meaning that has a lot of differences with the outer layer. At the end the show comes with the punchline that has the relation with the meaning of the inner layer or the intended meaning.

##### 4. Comparison

There is a contrasting relationship, or even a clash between the two interpretations. The two interpretations should have a lot of differences and easy to be compared. The comparison between the two interpretations becomes funny.

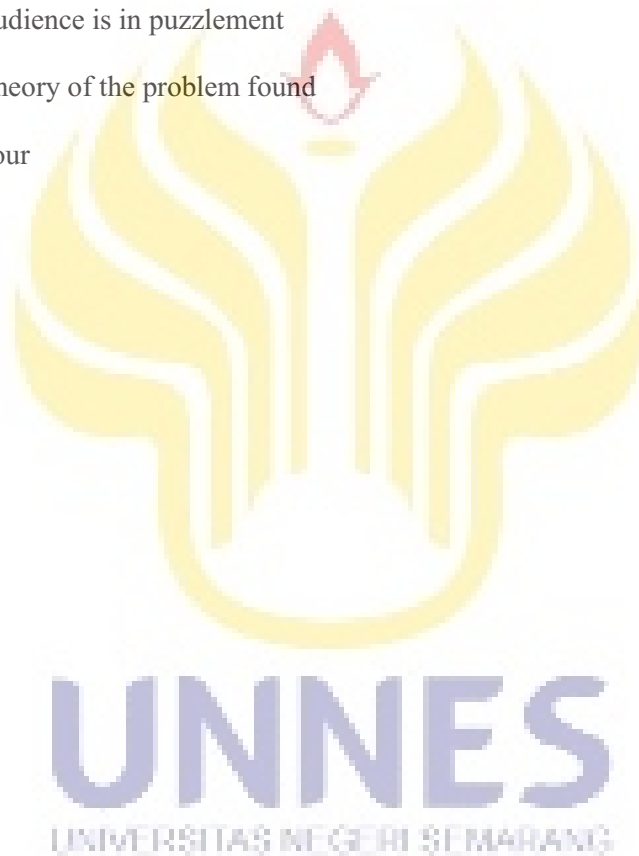
##### 5. Inappropriateness

The 'hidden' interpretation of the set-up is inappropriate. It can lead to the following effects: Absurdity (the flouting of everyday logic) or Taboo (the flouting of socially acceptable matters).

Another factor that is discussed in the context of Surprise Disambiguation joke is the violation of expectations. It talks about the difference between the interpretation of the obvious set-up and the punchline.

It could be summarised as follows:

1. A text is read
2. The audience makes predictions
3. Input of conflict with predictions
4. a. If it is not the ending then the audience is in puzzlement  
b. If it is the ending then the audience will try to solve the problem and the audience is in puzzlement
5. The theory of the problem found
6. Humour



### 2.2.5 Structure of Jokes

Rutter (1997: 87) creates a structure of jokes with the assumption that joke as the stimulus and laughter as the response. The structure of jokes will be presented in a simple diagram.

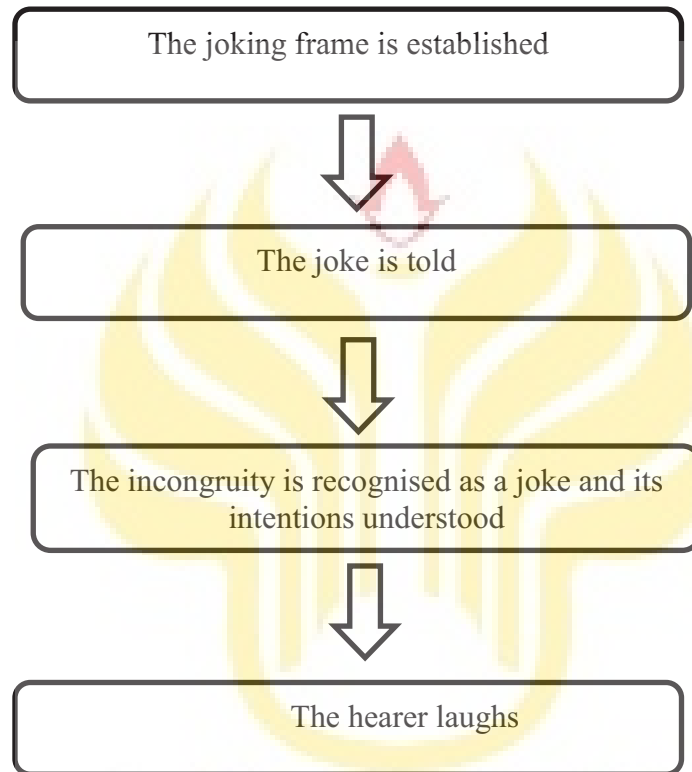


Figure 2.3. Assumed Structure of Joking

### 2.3 Framework of the Present Study

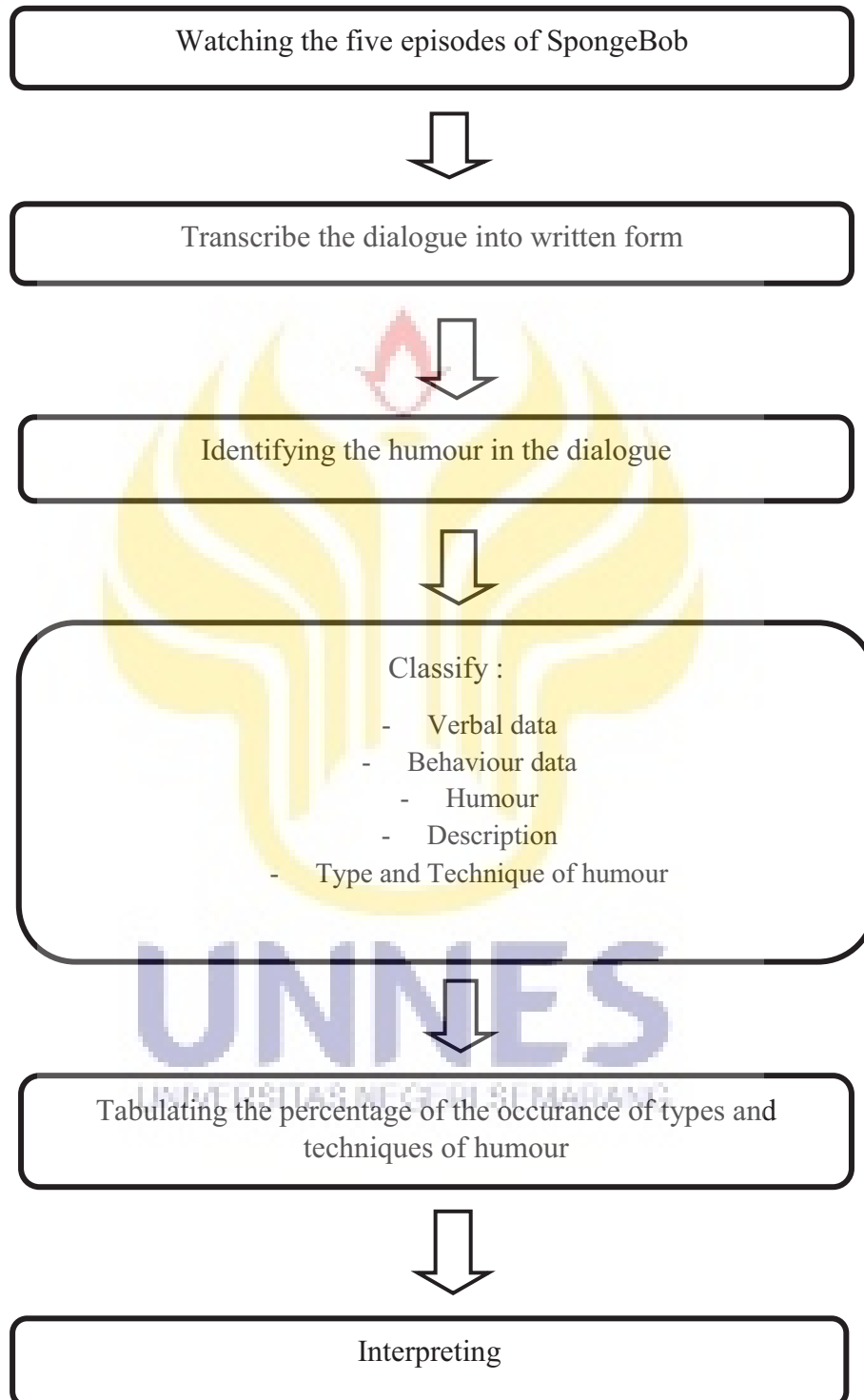


Figure 2.4. Framework diagram

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

In this chapter, I come to some conclusions of what has been discussed in the previous chapters. Furthermore, some suggestions are provided with the hope that they will be useful for English learners who want to conduct similar research and for the development of researches on the same topic.

#### 5.1 Conclusions

Based on the analysis, I come to three conclusions. Those three conclusions are as follows:

##### *5.1.1 The Types of Humour Appear in The Five Episodes of SpongeBob*

There are only three types of humour appear in the five episodes of SpongeBob. Those three types are irony, joke, and pun.

##### *5.1.2 The Techniques of Humour Appear in The Five Episodes of SpongeBob*

There are twenty techniques of humour appear in the five episodes of SpongeBob. The twenty techniques appear in five episodes SpongeBob season one are absurdity, anthropomorphism, bombast, chase, clownish behaviour, coincidence, conceptual surprise, disappointment, embarrassment, exaggeration, ignorance, imitation, irony, malicious pleasure, misunderstanding, outwitting, pun, repetition, rigidity and satire.

### ***5.1.3 The Determination of One Part is Using Certain Type and Technique of Humour***

It is possible for one part consists more than one types and techniques of humour. However in most cases, one type and technique are more dominant than the others. The method to determine that one dialogue applies certain type and technique of humour is by comparing the dialogue with the description of types and techniques of humour. If that dialogue has the characteristic which is the same with the description of one type and technique, it means that dialogue belongs to that type and technique of humour.

## **5.2 Suggestions**

After concluding the analysis, I would like to propose some suggestions related to the research conducted. I suggest that the directors of humour shows can pick the techniques which are suitable for the target audience. If the show is targeting on children and teenager, it is best not to use inappropriate techniques of humour. Irreverent behaviour and sexual allusion are inappropriate techniques for shows which the target audience are children and teenagers. While using absurdity, clownish behaviour and clumsiness all the time will be boring for adult audience. The director of humour shows should use the right techniques of humour for the target audience.

I also would like to propose a suggestion for further research. For English students, this kind of research is suitable to apply for, because it can gain student's ability in analysing humour as the part of language.

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