A Linguistic Analysis of Verbal Humor Found in the Transcription of Animated TV Series Gravity Falls

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Abstract

Humour is one of the channels used in communication to express a concept or an idea. It can also be used to entertain people, such as in a TV show. This research focuses on the investigation of verbal perceptions of humour found in the transcription of the animated TV series Gravity Falls. Its purpose is to figure out what kinds of verbal humour can be found in the transcription of the animated television series Gravity Falls, as well as how the verbal humour in its transcription linguistically examined using the General Theory of Verbal Humour (GTVH). This study examined an episode of "Gravity Falls season 2: Not What He Seems" using a descriptive qualitative technique. The investigation discovered 29 linguistic humours in the research object, which were classified into 9 of the 12 types. The six Knowledge Resources in the General Theory of Verbal Humour (GTVH) are used to analyze the verbal humours previously discovered linguistically: Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). To analyze the verbal humour, the analysis is done in a hierarchical order of the KRs.

Keywords: Linguistics, humour, verbal humour

INTRODUCTION

Humans communicate with one another for a variety of reasons. Raskin (1985) distinguishes between two types of communication: genuine communication and non-authentic communication, which does not involve the exchange of information and is characterized by humour. Humour, in general, refers to anything amusing (Jay, 2003:306).

However, just a few people are interested in doing a comedy study because it is believed that if humour is examined, it will become unfunny.

Humour is crucial in our lives because of its ambiguity. Ross (1998) emphasizes the value of comedy in everyday life. There are numerous sitcoms and variety shows on television. He also said that funny books are frequently among the best-selling titles. As Spanakaki (2007) claims that humour has been an important component of a wide spectrum of literary works as well as an inherent feature of human daily interaction.

On the other part, the author uses Salvatore Attardo's GTVH in his book Humorous Text: A Semantic and Pragmatic Analysis. Raskin's Semantic Script Theory of Humour is revised in this theory (SSTH). It was originally brought up in 1979. GTVH has a broader scope than SSTH since it includes all areas of linguistics instead of simply semantics. GTVH is a powerful linguistic hypothesis that allows people to study verbal humour from a linguistic position (Attardo, 2001: 22).

In linguistic position, it is fascinating to learn how people laugh purely because of the sentences in the transcription. Then, the researcher agrees to do the investigation. The researcher's purpose in this investigation is to examine the verbal comedy in the transcription of Gravity Falls Season 2 Episode 11: Not What He Seems. It is done by looking at the different types of verbal humor that have been recognized and then linguistically analyzing them using the General Theory of Verbal Humour (GTVH).

GTVH is a more comprehensive theory than SSTH since it incorporates all areas of linguistics rather than simply semantics. GTVH is a well-known linguistic theory that allows researchers to look into verbal humour from a linguistic standpoint (Attardo, 2001: 22). Furthermore, in GTVH, Knowledge Resources (KR) will be employed to analyze verbal comedy. These factors allow one comedy to be compared to another. Target (TA), Situation (SI), Language (LA), Script Opposition (SO), Logical Mechanism (LM), and Narrative Strategy are the five elements (NS).

Additionally, according to Shade (1996), there are various varieties of humour, but he separates them into four categories: verbal, figural, visual, and aural humours. "Verbal humour is humour that relies on the use of language to achieve the funny impact," writes Shade (1996:14). Verbal humour emphasizes incongruity through using language to introduce contradiction, understatement, exaggeration, surprise, or reversal. He then divided verbal humour into 12 different categories: pun, riddle, joke, satire, limerick, parody, anecdote, farce, irony, sarcasm, tall tales, and wit. These 12 categories are as the indicators of GTVH in the transcription.

In addition, the researcher cites various earlier studies in order to conclude this investigation. First is Agustina's (2011) study. She published the study in Reader's Digest Magazine titled Pragmatics Analysis in Humorous Text. The purpose of this research is to look at the background of the humorous discourse and how the humours are interpreted. The results then revealed that context is crucial in impacting the hilarious things within

humours, and that humours are perceived in the text through the speaker's influence of misunderstanding.

Second, Bowers (2004) conducted research called Wit, Humor, and Elizabethan Coping: Sir John Harington and The Metamorphosis of Ajax. This study examines one sort of verbal humour, wit, and the psychology of Harington's humor by combining biographical, critical, and therapeutic techniques. It places Harington in the context of his own literary and cultural culture. It also used Harington as a subject for the Coping Responses Inventory, a standardized clinical psychology diagnostic instrument.

Coming to the third study, Oring (2011) conducted study titled Parsing the Joke: The General Theory of Verbal Humor and Appropriate Incongruity. The goal of this research is to test the SSTH and GTVH theories. His research is connected to the writer's current research in various ways, though not overtly. It analyzes humor using the incongruity principle, which is similar to script opposition, one of the parameters (KRs) utilized to examine verbal humour in this study. In general, incongruity theory holds that comedy is humorous because it causes incongruity.

Fourth, Marino (1988) published a study titled Puns: the Good, the Bad, and the Beautiful. This research looked at a wide range of bad, middling, and even magnificent puns, which were previously regarded to be a matter of taste, but script-based semantics can help make key pun assessments. In addition, Fallianda (2018) published a work titled Analyzing Humor in Newspaper Comic Strips Using Verbal-Visual Analysis. The goal of this study was to investigate the concept of humour in newspaper comic strips by employing a variety of unintelligible multimodal rhetorical combinations. Furthermore, Fitri (2019), Febbry (2019), and Nurul (2015) conducted research to compare the types of linguistic humor identified in the study objects.

All of the previous studies focused on various forms of research objects, so this study decided to see if this idea could be applied to TV series analysis as well. The preceding paragraph covered all hypotheses relating to specific difficulties. The premise, kinds, the General Theory of Verbal Humour (GTVH), and the final theory are all utilized to explain situation humor in television shows.

The framework's hypotheses are used to guide the researcher through the challenges. The purpose of this review is to find verbal humour in the screenplay of Gravity Falls, which is ranked 4 out of 10 on screenrats as the finest TV series of all time. Using the definition of verbal humour, the researcher is able to collect the verbal humour present in the item. The scholar organizes the transcript using the notion of kinds of verbal humour after collecting all of the verbal humour in it. Meanwhile, the GTVH is used to address the second research question. This theory is especially important in the second study because it deals with the linguistic theory of verbal humour. By focusing on each KR in GTVH, the researcher can linguistically analyze the verbal humour.

METHOD

The examination in this study was based on library research. "Library research" is defined by Zeid (2004) as "research that uses library sources to obtain data." In this library study, the researcher utilized a descriptive qualitative method. The study collected data from sentences and words in the transcription of the animated TV show Gravity Falls, including verbal humours. The transcription of the animated TV show Gravity Falls served as the study's data source. On November 26th, 2020, these figures were gathered from the internet. The episode "Not What He Seems" was chosen by the writer.

Data collection is a means of collecting observations or measurements in a methodical way. The data was gathered following the documentation approach. The procedure was as follows: first, find and visit the Gravity Falls transcription website, then download the transcription from the website, note any verbal humour that appears on the transcription, and last, categorize the verbal humours found into 12 different categories.

The study used Miles and Huberman's data analysis approach to analyze the data. Analysis is defined by Miles and Huberman (1994:10) as three parallel activity currents. Data analysis is a process that should be well-understood for the sake of learning. It might be broken down into three parts. Data reduction is a method of selecting, focusing, standardizing, reducing, and/or changing data from written observational data, surveys, documents, and other analytical materials after it has been collected. A data display, according to Miles and Huberman, is an ordered, compact set of data that allows for conclusions to be drawn and action to be taken. The writer will use a table to demonstrate the classification of 12 categories in this study.

Finally, conclusions are available in the early stages of qualitative analysis when a researcher notices "patterns, interpretations, causal processes, and propositions," according to Miles and Huberman, but they are provisional and could be strengthened. The researcher will refer to Attardo's (2001) General Theory of Verbal Humour (GTVH) in this part.

RESULTS

This study's data consists of sentences and words that contain verbal humour. The transcription of Gravity Falls Season 2 Episode 11: Not What He Seem contains twenty-nine linguistic humours.The researchers gathered twenty-nine linguistic humours in the study's subject. There are twelve categories, but three of them are worthless: limerick, anecdote, and tall tale. The entire number of verbal humours found is shown in Figure 1.

Verbal Humour Found in Gravity Falls Season 2 Episode 11: Not What He Seems
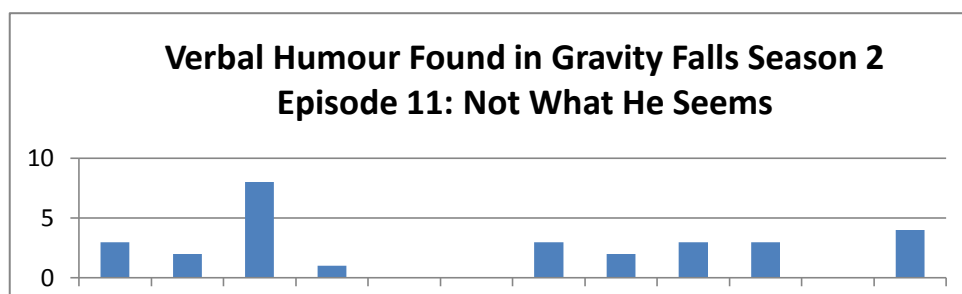
Figure 1. Total of verbalhumours Found

It focused on how the General Theory of Verbal Humour was applied to the analysis of verbal humours found in the transcription of the animated TV show Gravity Falls. A critique of the analysis is also included in this section. As a result, there are twenty-nine samples to examine. The script opposition is shown in the table below. primarily addressed how the General Theory of Verbal Humour was used to analyse verbal humours discovered in the transcription of the animated TV series Gravity Falls.

Table 1. Script Opposition in Gravity Falls

No	Script Opposition	Total
1.	Normal vs. Abnormal	5
2.	Small vs. Baby-sized	1
3.	Possible vs. Impossible	1
4.	Metaphor vs. Rock	1
5.	Bumpy ride vs. Vibration	1
6.	Allowance vs. Forbidden	1
7.	Spiritful vs. Spiritless	1
8.	Food vs. Feeling	1
9.	Game vs. Name	1
10.	Countdown vs. Song	1
11.	Actual vs. Non-Actual	6
12.	Expectation vs. Reality	4
13.	Strength vs. Weakness	1
14.	Good vs. Bad	1
15.	Praising vs. Insulting	1
16.	Old-fashion vs. Modernity	1
17.	Small thief vs. Evil villain	1
18.	Jackalope vs. Antellabit	1

From the Table 1, there were 18 kinds of Script Opposition (SO) found in Gravity Falls with the highest total was the actual vs. non-actual with total 6 out of 29.

Table 2. Logical Mechanism in Gravity Falls

No	Logical Mechanism	Total

1.	Twisting homonymy	5
2.	Fallacious reasoning	3
3.	False analogy	6
4.	Absurd neologism	1
5.	Absurd interpretation	2
6.	Insult/put down	9
7.	Word repetition	2

According to Table 2, there were seven different types of Logical Mechanisms (LM) in Gravity Falls, with the insult/put down having the highest amount (9 out of 29).

Table 3. Situation in Gravity Falls

No	Situation	Total
1.	Curious	2
2.	Misunderstanding	5
3.	Absurd	6
4.	Confusing	3
5.	Surprise	5
6.	Scary	2
7.	Concern	3
8.	Hoping	3

Table 3 shows that Gravity Falls contains eight different types of Situations (SI), with the ludicrous having the highest total 6 out of 29.

Table 4. Target in Gravity Falls

No	Target	Total
1.	None	15
2.	Personal	10
3.	Group	4

In Gravity Falls, there were three types of Target (TA) found in Table 4, with none having the greatest total 15 out of 29.

Table 5. Narrative Strategy in Gravity Falls

No	Narrative Strategy	Total
1.	Dialogue	9
2.	Monologue	9
3.	Conversation	9
4.	Riddle	1
5.	Simple narrative	1

According to Table 5, there are five main types of Narrative Strategy (NS) in Gravity Falls, with dialogue, monologue, and discussion accounting for the most (9 out of 29).

Table 6. Language in Gravity Falls

No	Language	Total
1.	Set up then punch line	29

From the Table 6, there was only one kind of Language (LA) found in Gravity Falls, it is set up first then followed by the punch line.

DISCUSSION

There are five main varieties of Narrative Strategy (NS) appear in Gravity Falls, according to Table 5, with conversation, monologue, and discussion accounting for the majority of them (9 out of 29).

Table 7. Pun Example

Transcript:		**Powers:** Stanford Pines, you stand accused of theft of government waste, conspiracy, and possession of illegal weapons. How do you plead to these charges? **Stan:** Uh*, guilti-cent!* I mean*, inno-guilty!*
KR	**SO**	Normal vs. abnormal
	LM	Twisting Homonymy
	SI	Powers asked Stan about his excuse to the charges.
	TA	Stan
	NS	Dialogue
	LA	*Set-up* **Powers:** How do you plead to these charges? *Punch line* **Stan:** Uh*, guilti-cent!* I mean*, inno-guilty!*

The pun, according to Table 7, pits normal "innocent and guilty" against anomalous "inno-guilty or guilti-cent," making them the joke's SO. In the process of combining the two words, twisting homonymy was used, resulting in unclear meaning. The setting (SI) in this case was Powers, who questioned Stan about his defense to the charges. As a result, Stan directed this humour towards himself. Furthermore, the pun was demonstrated through an NS dialogue in which Powers and Stan engaged in a question-and-answer exchange.

Table 8. Riddle Example

Transcript:		**Agent 1**: So is it a rock, or is it a face? **Agent 2**: *I think, it's... a metaphor*.
	SO	Metaphor vs. rock
	LM	False analogy
	SI	Two agents debated about a rock looks like a face.

KR	TA	Rock
	NS	Riddle
	LA	*Set-up* **Agent 1**: So is it a rock, or is it a face? *Punch line* **Agent 2**: ***I think, it's... a metaphor***.

The puzzle, according to Table 8, pitted rock against metaphor. In this riddle, the false analogy was employed since the comparison is used, and the similarity is completely nonsensical, which results in laughter. Furthermore, in this verbal humour, the scenario (SI) was two agents debating whether a rock appears like a face and the target humour was directed towards the rock. After then, this puzzle employed a dialogue in which both agents asked and answered questions.

Table 9. Joke example

Transcript:		**Stan:** Come on, come on. Should be just enough to finish the job. Whew. Can't be too careful with this stuff ... I've come this far. I'm not givin' up now! **Stan:** It'sgonna be a ***bumpy ride***, but it'll all be worth it.
KR	SO	Bumpy ride vs. vibration
	LM	Absurd neologism
	SI	Stan started his device and he said it will be a little bumpy
	TA	-
	NS	Monologue
	LA	*Set-up* **Stan:** Come on, come on. Should be just enough to finish the job. Whew. Can't be too careful with this stuff ... I've come this far. I'm not givin' up now! *Punch line* **Stan:** It'sgonna be a ***bumpy ride***, but it'll all be worth it.

The terms opposing this joke, according to Table 9, are bumpy trip with vibration. The ludicrous neologism was utilized in this joke because of the simple incongruity of interpreting an old phrase with an absurd meaning. Furthermore, the scenario (SI) in this linguistic humour was when Stan started his equipment and said it would be bumpy. Following that, a monologue was used in this joke. The objects frequently employ jokes to suggest amusing scenarios. According to Shade (1996), a joke is something that makes people laugh and contains numerous meanings, idioms, a sudden shift in viewpoint, and so on

Table 10. Satire Example

Transcript:		**Stan**: Ah. This is what Saturdays are for. ***Doing dumb things forever.***
KR	**SO**	Actual vs. Non-actual
	LM	Insult/Put Down Humour
	SI	Stan found the purpose of Saturday.
	TA	Saturday
	NS	Monologue
	LA	*Set up* **Stan:** Ah. This is what Saturdays are for. *Punch line* **Stan:** ***Doing dumb things forever.***

As demonstrated in Table 10, this satire pitted real vs. non-real. Because satire was created to attack something, insult humour became the satire's Logical Mechanism (LM). In addition, the scenario (SI) in this verbal humour occurred when Stan discovered Saturday's intent, where he felt it would continue to do foolish things indefinitely, hinting that Saturday was the subject of this comedy. The joke was then delivered through a monologue.

Table 11.Parody Example

Transcript:		**Powers:** Stanford Pines, you stand accused of theft of government waste, conspiracy, and possession of illegal weapons. How do you plead to these charges? **Stan:** *... Um, can I have my phone call?*
KR	**SO**	Actual vs. non-actual.
	LM	-
	SI	Stan answers Powers' question by imitating a TV show named 'who wants to be a millionaire?'
	TA	-
	NS	Dialogue
	LA	*Set up* **Powers:** Stanford Pines, you stand accused of theft of government waste, conspiracy, and possession of illegal weapons. How do you plead to these charges? *Punch line* **Stan:** *... Um, can I have my phone call?*

The parody demonstrates that the script opposition was actual vs. nonfactual in Table 11, where the actual one is from the TV series described earlier and is one of a hint, thus Stan replicated that scene in this comedy. Furthermore, the circumstance (SI) was that Stan

responded to Powers' inquiry by impersonating a television show called "Who Wants to Be a Millionaire?" The joke was then delivered through a dialogue and a question-and-answer format. Finally, the verbalization for this parody was built as given in Table 11

Table 12. Farce Example

Transcript:		**Mable:** There has to be some explanation. Maybe we're getting Ker-Prank'd! Justin Kerprank is gonna jump up from behind one of these plants ***any minute now! ...Any minute, Justin.***
KR	**SO**	Expectation vs. reality
	LM	Word repetition
	SI	Mable was expecting that she and Dipper were getting pranked by Kerprank'd.
	TA	-
	NS	Monologue
	LA	*Set up* **Mable:** There has to be some explanation. Maybe we're getting Ker-Prank'd! *Punch line* **Mable:** Justin Kerprank is gonna jump up from behind one of these plants ***any minute now! ...Any minute, Justin.***

In Table 12, the script conflict was likewise anticipation vs. reality, with Mable expecting that what was going on was just a joke, but it was truly true, and they weren't pranked. This joke used the word repetition for the Logical Mechanism, where the phrase 'any minute' was repeated again. Also, the circumstance (SI) in this linguistic humour was when Stan Mable and Dipper were expecting to get pranked by Kerprank'd. As a result, this joke was delivered through a monologue. Finally, the farce's verbalization was built as illustrated in the table, beginning with the set up and ending with the punch line.

Table 13.Irony Example

Transcript:		**Dipper:** The government guys? I thought you got eaten by zombies! **Trigger:** We survived. Barely. **Powers:** I used Trigger ***as a human shield. He cried like a baby.***
KR	**SO**	Strength vs. weakness
	LM	Insult/put down humour
	SI	Dipper thinks that the government has got eaten by zombies but they survived because of trigger which is cried like a baby
	TA	Trigger
	NS	Conversation
	LA	*Set up* **Dipper:** The government guys? I thought you got eaten by zombies! **Trigger:** We survived. Barely.

		Punch line **Powers:** I used Trigger *as a human shield. He cried like a baby.*

Table 13 depicts the screenplay contrast as strength vs. weakness, with the human shield normally being powerful, but Triggers crying like a baby when he became the human shield. The insult/putdown humour was utilized in the Logical Mechanism, and Powers targeted the humour at Trigger. The situation (SI) occurred when Dipper thought the government had been eaten by zombies, but they survived due of trigger, who wailed like a baby.

Table 14.Sarcasm Example

Transcript:		*Mable:*Okay, so I was just opening random doors - because I'm a creep - when I found something amazing! *Dipper: If it was worth waking up at seven AM for, that will be amazing*.
KR	**SO**	Praising vs. insulting
	LM	Insult/put down humour
	SI	Mable praises herself that the random doors was so amazing then Dipper claimed it's amazing if it's worth after messing with his sleep
	TA	Mable
	NS	Conversation
	LA	*Set up* *Mable:*Okay, so I was just opening random doors - because I'm a creep - when I found something amazing! *Punch line* *Dipper: If it was worth waking up at seven AM for, that will be amazing*.

The script antagonism in Table 14 was praising vs. insulting, in which Mable wanted acclaim for her invention directed at a random door, while Dipper showed that he insulted his sister by utilizing sarcasm. Thus, the logical mechanism for this comedy was insult/put down humour directed at Mable, and the circumstance (SI) was when Mable complimented herself for how fantastic the random doors were, and Dipper responded that it was amazing if it was worth it after messing with his sleep.

Table 15. Wit example

Transcript:		**Powers:** Don't play dumb with us, Pines. **Stan:***But I actually am dumb!*
	SO	Expectation vs. reality
	LM	Insult/put down humour

KR	**SI**	Stan was claimed to play dumb with Powers, but it's actually the truth.	
	TA	Stan	
	NS	Conversation	
	LA	*Set up* **Powers:** Don't play dumb with us, Pines. *Punch line* **Stan:** *But I actually am dumb!*	

The script conflict, according to Table 15, was expectation vs. reality, with the expectation coming from Powers that Stan was just playing dumb. Stan, on the other hand, maintained that he wasn't just playing dumb; he was actually dumb. Then there was the insult/put-down humour, which was directed towards Stan, and the situation (SI) occurred when Stan was accused of playing stupid with Powers, but this was not the case. this study. The transcriptions of Gravity Falls, it is determined, primarily convey an understanding of how words can signify multiple things. The limericks, anecdotes, and tall stories, on the other hand, were not included in the transcription.

The verbal humour in the Gravity Falls transcription was linguistically evaluated using Attardo's (1994) General Theory of Verbal Humour and six Knowledge Resources, based on the results of the GTVH toward the objects (KRs). They were organized in a hierarchical system, starting with the Script Opposition (SO) and ending with the Language (LA). Each KR would scrutinize every aspect of the verbal humours.

CONCLUSION

After examining the linguistics of verbal humour, which is based on the Knowledge Resources of the General Theory of Verbal Humours (GTVH) in a hierarchical order that began with Script Opposition (SO) and ended with Language (LA). The researcher determined that applying the theory to the linguistics of verbal humour discovered in the Gravity Falls transcription was successful.

The author encouraged readers to do further research on comedy, especially verbal humour, which is still a relatively new topic with few researchers working on it. As a result, it's a good idea to perform further research on verbal humour. This study looked at not only the transcription of situation comedy TV programmes, but also other works that contain verbal humour, such as radio, songs, movies, poetry, and comics.

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