

CHAPTER I

INTRODUCTION

In the first chapter, the researcher provides the background of the study, statement of the problem, objectives of the study, significance of the study, and the definition of key terms. In the background of the study, the researcher elaborates the phenomena and the issue of the topic. Then, statement of the problem presents the research questions. The objectives of the study show the aim of the study in relation to the statement of the problem. The significance of the study explains how the study benefits both theoretical and practical. The definition of key terms elaborates the key terms used in this study.

1.1 Background of the Study

The turnaround from the old times to the present times of fashion trends, and the fierce rivalry that exists in the clothing industry, manufacturers are being forced to think outside the box in order to provide consumers with more value. Especially in design adjustment, it is critical for the clothing industries to give a better impression to their consumers. The 1960s marked the beginning of a shift in the accepted norms of style. The design patterns were often innovative, reflecting the power that young people began to express worldwide. Traditionalist clothing began to transition into brighter colors and more eye-catching designs. Men were interested in purchasing more than just the standard colored suits. However, there were still some that were form-fitting and featured geometric patterns. During this time, women started

wearing mini skirts and dresses that went below the knee. On the other hand, nowadays, the design is more stylish, innovative, affordable, and easy to pull off for everyone. For example, in 2021, it brought to light outstanding social media-driven technology trends. It was aesthetically designed to lift the fashion trend from the depths of quarantine. Fashion design is constantly changing because it follows how people change. For some clothing industries, it creates a big competition, even the local ones.

The fashion industry has been steadily expanding over the year, and so has the local fashion industry in Indonesia. An increasing number of local brands are opening up shops throughout the city, including Indonesian local clothing branding. They offer competitive pricing, but there is no reason to doubt the quality of their products. Local clothing industries are also producing a greater diversity of clothing designs to compete with more oversized clothes manufacturing industries. Most of the local clothing industries invest more time and effort in the design of their outfits in order to achieve authenticity. Some of them offer a simple and comfy design for their customers, and some others offer unique and stylish streetwear designed for the youngsters. On the other hand, one of the local clothing industries, namely *CakCuk Surabaya*, tries to make liberal use of humor in their design, describing the humor that existed in Surabaya.

In Surabaya, on November 10th, 2005, *CakCuk Surabaya* was established with the goal of providing alternative souvenirs for the residents of Surabaya and

those visiting to Surabaya. *CakCuk Surabaya* is a family-owned business. Mahendra Wardhana and Dwita Roesmika, are the company's founders and owners. In addition to T-shirts with a very distinctive Suroboyoan design, *CakCuk Surabaya* offers a wide range of souvenir products and other things, such as purses, keychains, mugs, playing cards, and other items, all of which have a very strong Suroboyoan feel to them. The concept of *CakCuk Surabaya* is derived from the word "Jancuk" or "Cuk," which is a common practice among young people in Surabaya and is not considered taboo in the city. There are numerous themes or designs that are based on or refer to notable places or objects in Surabaya, as well as other Indonesian cities. These one-of-a-kind patterns are intended to give the idea that the souvenirs are from Surabaya, Indonesia.

CakCuk Surabaya utilizes verbal humor in some of their clothing which can be analyzed linguistically. With the writing on the t-shirt, the goal is to provide uniqueness while also drawing the attention of purchasers or readers to the shirts. The verbal humor in demonstrates how humor found in Surabaya's urban environment when presented in drawings or writing on the clothes. Even though the humor is in the written form which being applied in the designs, the daily language in Surabaya to create the humorous effect to the reader. Most of the time, humor is mostly created from the use of language. According to Duranti (1997), language is the outcome of culture. It implies that language is both a cultural practice and a way of thinking. A language's development frequently has an impact on the culture it is linked to.

Additionally, each culture's people and way of life have an impact on the language. Therefore, the humors which being applied in the designs represent the culture that existed in Surabaya

Humor is one way in which people can communicate with one another. Raskin (1985) makes a distinction between two types of communication: non-bona fide communication and bona fide communication modes. In communication, non-bona fide refers to a style of communication that provokes laughter from the audience as a reaction to what the speaker has said. On the other hand, bona fide communication is a method of exchanging information that is legitimate. Verbal humor is considered as non-bona fide communication since it has the intention to create a laughter for both speaker and hearer. In linguistics, verbal humor can be analyzed using Shade's theory.

Humor can be divided into four categories: figural, verbal, visual, and auditory (Shade, 1996). A style of humor in which the humor is provided through the use of drawings is known as figural humor, and it can be found in caricatures, comic books, and movies. Puns, puzzles, and parodies are examples of verbal humor that make use of language to generate a sense of levity. Visual humor, such as impersonation and clowning, is characterized by the use of visual clues to portray humor. Auditory humor is characterized by the use of auditory cues, such as sounds, noises, and impressions, to convey the sense of humor. Shade (1996) mentioned that verbal humor categorized into puns, riddles, jokes, satire, limericks, parody,

anecdotes, farce, irony, sarcasm, tall tales, and wit. The analysis of verbal humor can also be supported by the General Theory of verbal Humor by Attardo (1994).

Known as the General Theory of Verbal Humor, Attardo (1994) offered a linguistic theory of verbal humor that is still in use today (GTVH). Attardo (1994) asserted that his theory is capable of analyzing a wide range of amusing texts of all kinds. Developed by Attardo, the GTVH is a further development of Raskin's Semantic Script Theory of Humor (SSTH). SSTH is solely concerned with semantics, whereas GTVH is concerned with all branches of linguistics. In order for researchers to analyze verbal humor from a linguistic perspective, GTVH provides them with a tool.

The study of verbal humor has been conducted for the past few years. Silvia (2021) published a study titled *A Linguistic Analysis of Verbal Humor Found in the Transcription of Animated Tv Series Gravity Falls*. Her research focused on the analysis of verbal perceptions of humor discovered in the transcription of the animated television series Gravity Falls, which she found particularly amusing. When investigating the research item, she uncovered 29 linguistic humors, which were categorized into 9 of the 12 forms of linguistic humor. Then, Fitri and Hamzah (2019) also published a study titled *An Analysis of Verbal Humor in INI TALKSHOW*. When they looked at the Ini Talk Show, they discovered that the categories of verbal humor and the utilization of six knowledge resources from the General Theory of Verbal Humor were used to examine the humor creation. They revealed some distinctions

between the two talk shows in question. In terms of the many sorts of verbal humor, it has been discovered that the usage of verbal humor in discussion shows presented by men, such as Ini Talk show, has increased significantly.

Another study is published by Bara, Gusti, and Komang entitled *Verbal Humor Created by Non-Obsevanse of Cooperative Principle in Miranda* in 2021. They discovered that the findings differed from those of previous studies, which had mostly discovered and evaluated flouting and breaching maxims, among other things. According to the study's findings, there are four types of non-observance of cooperative principles out of five types of verbal humor found in the situational humor, which are flouting, violating, infringing, and opting out of a maxim. These are flouting, violating, infringing, and opting out a maxim. The only sort of non-observance that has not been discovered from 80 data points of hilarious statements is the suspension of a maxim.

The present study has similarity on the theory being used in the previous studies and taking humor as the topic of the research. Shade's framework of verbal humor and General Theory of Verbal Humor are used in this study. However, the previous studies are focused on analyzing humor which contain in an interview or a TV series. This study will focus on analyzing the verbal humor in the written form found in the clothing designs as the object of the study.

Finding out the many varieties of verbal humor is a difficult but intriguing task since it allows us to understand the differences between one type of verbal

humor and the other types. Furthermore, it is interesting to investigate verbal humor from a linguistic perspective in order to uncover the aspects of verbal humor. This study focuses on analyzing verbal humor used in *Cak Cuk Surabaya* Clothing Design using Shade's verbal humor theory as the main theory and supported by Attardo's General Theory of Verbal Humor. Its purpose is to observe the verbal humor discovered in the clothes design of *CakCuk Surabaya*.

1.2 Statement of the Problems

This researcher focuses on verbal humors which are found in *CakCuk Surabaya* clothing designs. They are as follows.

1. What types of verbal humors are found in the *CakCuk Surabaya* clothing designs?
2. How are the analyses of the verbal humor found in the *CakCuk Surabaya* clothing designs using the General Theory of Verbal Humor?

1.3 Objectives of the Study

There are two objectives in this study

1. To reveal what types of verbal humor which are found in the *CakCuk Surabaya* clothing designs
2. To analyze the verbal humor which are found in the *CakCuk Surabaya* clothing designs linguistically using the General Theory of Verbal Humor

1.4 Significance of the Study

Theoretically, the researcher expects that this research will be able to enrich the linguistics knowledge related to humor, which this study uses – Shade’s framework of verbal humor and General Theory of Verbal Humor. The researcher also hopes this study will contribute to a better understanding of the verbal humor, in particular Shade’s verbal humor in clothing design.

Practically, people might be interested in undertaking following research by researching different objects, and they could utilize it as an additional reference for the study of linguistics. Furthermore, the researcher hopes the finding of this study gives better understanding about humor created in clothing design.

1.5 Definition of Key Terms

1. Humor: Anything that is (or maybe) seen to be entertaining, amusing, or absurd in some way (Attardo, 1994)
2. Clothing Design: Clothing design is about creating new clothing by enhancing or adapting old designs in order to perform new purposes. (Li, Y. et al., 2006)
3. Verbal Humor: A type of humor that is created via the use of language. Verbal humor relies on the use of language rather than sound, picture, or other media. (Shade, 1996)