

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents the review of some theories about reading, reading purpose, kinds of reading, definition of humor, theories of humor, the function of humor, narrative text, generic structure of narrative text, rules of narrative text, and previous study which is related to the topic of humor stories.

A. Reading

Reading is an active information seeking process in which readers relate information in the text to what they already know. When we sit down to read, our knowledge of the language allows us to identify the basic forms and meaning of printed words and sentences. At the same time, our knowledge of the world in general and of the subject matter in particular allows to comprehend these words and sentences by comparing them to knowledge stored in our brains (Pamela, 2004: 89).

Basically, reading experts divide purposes of reading into two:

1. Instrumental

A large amount of reading takes place because it will help us to achieve some clear aim. For example, we read a road sign or instruction on a ticket machine because we want to know how to operate it. In other words we read because we have some kind of utilitarian or instrumental purpose.

2. Pleasurable

Another kind of reading takes place largely for pleasure. Such as read a magazine or poetry. Familiar sensations : you are at the wheel of your car, waiting at traffic light, you take a book out of the bag, rip off the transparent wrapping, and start reading the first line. For this purpose, the reader maybe completely unconscious of how he/she is reading and of what happening around him/her.

B. Kinds of Reading

1. Reading Aloud

A student's performance when reading aloud is not reliable indicator of that student's reading ability. A student who is perfectly capable of understanding a given text when reading it silently may stumble when asked to combine comprehension with word recognition and speaking ability in the way that reading aloud requires (Donald, 2011: 134).

In addition, reading aloud is a task that students will rarely, if ever, need to do outside of the classroom. As a method of assessment, therefore, it is not authentic: it does not test a student's ability to use reading to accomplish a purpose or goal. However, reading aloud can help a teacher assess whether a student is "seeing" word endings and other grammatical features when reading. To use reading aloud for this purpose, adopt the "read and look up" approach: Ask the student to read a sentence silently one or more times, until comfortable with the content, then look up and tell you what it says. This procedure allows the student to process the text, and lets you

see the results of that processing and know what elements, if any, the student is missing.

2. Reading Comprehension

Reading is an activity with a purpose. A person may read in order to gain information or verify existing knowledge, or in order to critique a writer's ideas or writing style. A person may also read for enjoyment, or to enhance knowledge of the language being read. The purpose for reading guide the reader's selection of texts (Chambers, 2000: 90).

The purpose for reading also determines the appropriate approach to reading comprehension. A person who needs to know whether he/she can afford to eat at a particular restaurant needs to comprehend the pricing information provided on the menu, but does not need to recognize the name of every appetizer list. A person reading poetry for enjoyment needs to recognize the words the poet uses and the ways they are put together, but does not need to identify main idea and supporting details.

C. Definition of Humor

It is very important for either the teacher or student to know about these kinds of text because it can help them to understand about the purpose of text. Mark and Anderson divide text into two types, literary and factual. These two categories cover the other types of text in which each text has common structure. It means that these two categories are general. Mark and Anderson also state that literary texts include narrative, poetic and dramatic (Mark, 2008: 78). These three kinds of text have function to entertain or elicit an emotional response. Meanwhile, factual texts include

recount, response, explanation, discussion, information report, exposition and procedure. But, in general there are 12 kinds of genre text that should be learned by students. They are, procedure text, recount, narrative, descriptive, news item, report, analytical exposition, spoof, hortatory exposition, explanation, discussion, and review text.

Humor is what causes amusement, mirth, a spontaneous smile and laughter and humor, it seems is a distinctly human phenomenon “because to laugh is proper to man”. According to Romero and Cruthirds defined humor as amusing communications that create a positive cognitive and emotional reaction in a person or a group (Gilliland, 2005: 761). As humor has internal and communicational facets, can said that humor as a communicative process that includes incongruence and evokes a variety of emotions, either in the “producer” of humor, in the “receiver” of humor, or in both (Darling, 2000: 237-253).

D. Theories of Humor Stories

According to Mark Twain in his book *“How to Tell a Story and Other Essays”*. He said that there are several kinds of stories, but only one difficult kind its the humorous stories. The humorous story is depends for its effect upon the manner of the telling. It’s may be spun out to great length, and may wander around as much as it please, and arrive nowhere in particular.

The humorous story is strictly a work of art, high and delicate art. The art of telling a humorous story is understand by word of mouth, its told gravely. The teller does his/her best to conceal the fact that he/she even dimly suspects that there is

anything funny about it. Very often, of course, the rambling and disjointed humorous story finished with a nub, point, snapper, or whatever people like to call it. Then the listener must be alert, for in many cases the teller will divert attention from nub by dropping it in a carefully casual and indifferent way, with the pretence that he/she does not know it is a nub.

E. The Function of Humor

The main functions of humor, both personal and social, have been summarized by Ziv (1984) as follows (Cornet, 2012: 123):

1. Airing social taboos: humor provides a safety valve for the expression of taboo thought. These are natural needs and tendencies that have to be socially regulated, but total suppression is unrealistic. So humor is an arena for controlled release of impulses that are potentially threatening to civilized society.
2. Social criticism: satire is a form of humor in which social and political institutions and individuals in the public eye are ridiculed and humanized. This may be simply a means of realizing tension, and hence supportive of the status quo, or it may lead to change in the system.
3. Consolidation of group membership: the social function of humor is seen in its development. The smile is the earliest positive communication from infant to parent, appearing about two weeks after birth and meaning, primarily, 'I feel good'. But it also has a component of recognition, first to human faces and voices in general. Humor may also be a way of bringing group members back into line with the norms of the group.

4. Defense againsts fear and anxiety : by laughing at things which frighten us we bring the under control and render them less menacing.
5. Intellectual play: as noted, humor may also be primarily cognitive. Intellectual humor gives us momentary freedom from the tyranny of logical thought. It allows us to escape the bounds of reality and indulge our capacity for originality and creative.

F. Type and Form of Humorous

Humor comes in many flavors, any of which may appeal to one person but not to another, and which may be enjoyed in alternation or in combination. Here are names and descriptions of the varieties of comic expression:

1. Anecdotal: Named after the word anecdote (which stems from the Greek term meaning “unpublished”); refers to comic personal stories that may be true or partly true but embellished.
2. Blue: Also called off-color, or risqué (from the French word for “to risk”); relies on impropriety or indecency for comic effect. (The name probably derives from the eighteenth-century use of the word blue to refer to morally strict standards — hence the phrase “blue laws” to refer to ordinances restricting certain behavior on the Sabbath). A related type is broad humor, which refers to unrestrained, unsubtle humor often marked by coarse jokes and sexual situations.
3. Burlesque: Ridicules by imitating with caricature, or exaggerated characterization. The association with striptease is that in a bygone era, mocking skits and ecdysiastic displays were often on the same playbills in certain venues.

4. Dark/Gallows/Morbid: Grim or depressing humor dealing with misfortune and/or death and with a pessimistic outlook.
5. Deadpan/Dry: Delivered with an impassive, expressionless, matter-of-fact presentation.
6. Droll: From the Dutch word meaning “imp”; utilizes capricious or eccentric humor.
7. Epigrammatic: Humor consisting of a witty saying such as “Too many people run out of ideas long before they run out of words.” (Not all epigrams are humorous, however.) Two masters of epigrammatic humor are Benjamin Franklin (as the author of Poor Richard’s Almanack) and Oscar Wilde.
8. Farcical: Comedy based on improbable coincidences and with satirical elements, punctuated at times with overwrought, frantic action. (It, like screwball comedy — see below — shares many elements with a comedy of errors.) Movies and plays featuring the Marx Brothers are epitomes of farce. The adjective also refers to incidents or proceedings that seem too ridiculous to be true.
9. High/highbrow: Humor pertaining to cultured, sophisticated themes.
10. Hyperbolic: Comic presentation marked by extravagant exaggeration and outsized characterization.
11. Ironic: Humor involving incongruity and discordance with norms, in which the intended meaning is opposite, or nearly opposite, to the literal meaning. (Not all irony is humorous, however.)

12. Juvenile/sophomoric: Humor involving childish themes such as pranks, name-calling, and other immature behavior.
13. Mordant: Caustic or biting humor (the word stems from a Latin word meaning “to bite”). Not to be confused with morbid humor (see above).
14. Parodic: Comic imitation often intended to ridicule an author, an artistic endeavor, or a genre.
15. Satirical: Humor that mocks human weaknesses or aspects of society.
16. Screwball: Akin to farce in that it deals with unlikely situations and responses to those situations; distinguished, like farcical humor, by exaggerated characterizations and episodes of fast-paced action.
17. Self-deprecating: Humor in which performers target themselves and their foibles or misfortunes for comic effect. Stand-up comedian Rodney Dangerfield was a practitioner of self-deprecating humor.
18. Situational: Humor arising out of quotidian situations; it is the basis of sitcoms, or situation comedies. Situational comedies employ elements of farce, screwball, slapstick, and other types of humor.
19. Slapstick: Comedy in which mock violence and simulated bodily harm are staged for comic effect; also called physical comedy. The name derives from a prop consisting of a stick with an attached piece of wood that slapped loudly against it when one comedian struck another with it, enhancing the effect. The Three Stooges were renowned for their slapstick comedy.

20. Stand-up: A form of comedy delivery in which a comic entertains an audience with jokes and humorous stories. A stand-up comedian may employ one or more of the types of humor described here.

G. Narrative Text

A narrative is a story. A narrative text is a writing that tells about a story. We use narrative writing when we tell a friend about something interesting that happened to you at work or in school, when you tell someone a joke, or if you write about the events of the day in the privacy of a diary or journal (Darling, 2000: 237-253).

In the form of activities that were tied together to become an event that happened in a certain time.

1. Generic Structures of Narrative Text

Derewianka states that the steps for constructing a narrative are (Gee, 2008: 15-39):

a. Orientation

In which the writer tells the audience about who the character in the story are, where the story is taking place, and when the action is happen. (Can be a paragraph, a picture or opening chapter)

b. Complication

The story is pushed along by a series of events, during which we usually expect some sort of complication or problem to arise. It just would not be so interesting if something unexpected did not happen. This complication will involve the main character(s) and often serves to (temporally) toward them, for reaching

their goal. Narrative mirror the complications we face in life and tend to reassure us that they are resolveable.

c. Resolution

In a satisfying narrative, a resolution of the complication is brought about. The complication may be resolved for better or for worse, but it is rarely left completely unresolved (although this is of course possible in certainly types of narrative, which leave us wondering how is the end?).

Based on the statement above, the writer concludes that the generic structures of narrative are:

- a. Firstly, is an orientation. The readers are introduced to the main characters and possibly some minor characters. Some indication is generally given of where the action and when an action happened.
- b. Secondly, is complication. This is where the writer tells how the problem arises, sometimes something unexpected events will happen.
- c. Thirdly, is resolution. It is an optional closure of event. The complication may be resolved for better or for worse, but it is rarely left completely unresolved. The writer can conclude that resolution is the end of a story.
- d. Furthermore, the generic structure of narrative text can be shortened as; orientation, complication, and resolution.

2. Rules of a Narrative Text

Derewianka also states several common grammatical patterns of a recount, they are; specific, often individual participants with defined identities (Gee, 2008: 90). Major participants are human, or sometimes animals with human characteristics; use of action verbs to refer to events; use of past tense to locate events in relation to speaker's or writer's time; use of conjunctions and time connectives to sequence of events; use of adverbs and adverbial of phrases to indicate place and time; use of adjectives to describe nouns.

From the statements above the writer can conclude that the rules of a recount text consist of; focus on individual participants, use of nouns and pronouns to identify people, animals and things involved; focus on a temporal of sequence pictures; use of action verbs (material processes) to refer to events; use of past tense to locate events in relation to writer's or speaker's time; use adverbs or adverbial of phrases to indicate place and time; and the use of material or action clauses.

H. Previous Study

To get the valid reference that related to this study, the writer in this study use some study references who has conducted by researcher before. The first study was done by Jovita Magdalena (Magdalena, 2010). It is *Using Humorous Stories as Supplementary Materials in the Teaching of Reading Comprehension*. In her studies, Jovita is interested with Calcemurcia's opinion about introducing variety into learning activities that can motivate the student's to learn and make the class less routine and

more enjoyable. So, she used Humorous stories as supplementary materials in teaching reading comprehension in SMA. In the teaching of reading comprehension using humorous stories, Jovita applies three phases of reading instructional activities namely, pre reading, whilst reading, and post reading. Before teaching, she does some preparations such as finding suitable and interesting humorous story. The students can make use of some good points in Western culture that may be valuable for their lives. Besides, in story telling activity, the students can practice their speaking and become more self-confident in expressing themselves in front of others. The students also learn how to work in groups and solve the problems given by the teacher together with their friends. It is useful for their social lives. By giving humorous stories as supplementary reading materials, teacher motivates the students to read, improves their reading speed, increases their vocabulary, and broaden their knowledge.

The second study was done by Hana Dessy Pratiwi It is *The Effectiveness of Humor Stories to Improve Student's Reading Comprehension at Second Grade of Junior High School Muhammadiyah 01 Malang*. Hana tried to use humor stories in teaching reading process, because humor stories made the students fun and enjoyable in teaching reading process (Pratiwi, 2016). In her research quasi experimental design which was conducted in pre test and post test. It was to investigate whether or not humor stories could improve students reading score. There are as the population and for the observation, the sample are only 60 students consist of two classes. There are class A as a control class and class C as an experimental class. The instrument of her

research was a reading test, consist of 10 essays tests. Hana used essay test because the students can comprehend the material while post test was intended to know the students reading comprehension. The result is the control class score 37.00 it is higher than in experimental class is 58.00. The result of data analysis gave evidence to reject the null hypothesis (H_0) and support the alternative hypothesis (H_a). It means that there is an influene on student's score.

Those previous studies used same instrument in reading comprehension. Jovita Magdalena used Humorous Stories as Supplementary Materials in Teaching Reading in which the writer applies it in Senior High School and Hana Dessy Pratiwi used Humor Stories to Improve Student's Reading Comprehension in which the writer applies it in Junior High School. Meanwhile, this study also using Humor Stories to facilitate student's reading on narrative text because the writer wants to describe the effectiveness of using humor stories on narrative text to student's reading achievements. However, those relevant studies show a strong relation to this study because the instruments used are same.