

VERBAL JOCULAR MOCKERY IN SPIDER-MAN COMIC BOOKS

THESIS

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VERBAL JOCLAR MOCKERY IN SPIDER-MAN COMIC BOOKS

THESIS

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Verbal Jocular Mockery in Spider-Man Comic Books”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 18 September 2021



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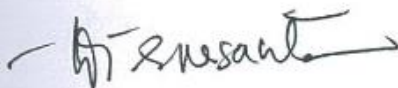
APPROVAL SHEET

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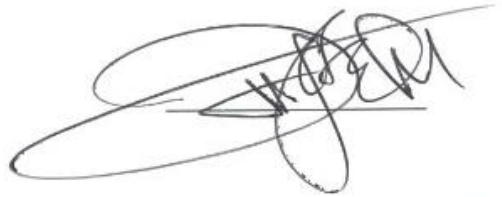
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MOTTO

To give up is to die, to stand up is to try.

To surrender what is crappy, to chase what is worthy.

(Gigih Bella Wicaksono)

DEDICATION

This thesis is dedicated to my parents Bambang Subroto, S.Pd., Siti Qomariah,
S.Pd., and my sister Vemi Bella Aira.

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The best and highest gratitude is delivered to Allah SWT for the unconditional mercy and blessing. He has guided me through the hard times and teaching me with unsurpassed knowledge and abilities. May *Salawat* and *Salam* always be upon our prophet Muhammad SAW, the most flawless person who exists.

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study in the city of Malang, I am certainly grateful to have met all these great people in my life.

Finally, I do realize that this thesis might lack in several ways. Hence, any critical correction and suggestion would be helpful for the better research in the future. Hopefully, this research brings significant benefit to other researchers and scholars who read it.

The researcher

Gigih Bella Wicaksono

ABSTRACT

Wicaksono, Gigih Bella (2021) *Verbal Jocular Mockery in Spider-Man Comic Books*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Drs. H. Djoko Susanto, M.Ed., Ph.D.

Keywords: *Teasing, Jocular Mockery, Spider-Man comic book*

This study examines the use of jocular mockery which occurs in two Marvel comic books; Spider-Man: Sweet Charity and Spider-Man/Deadpool. This study employs Michael Haugh's theory (2014) on jocular mockery which divided the design feature into four categories. These design features are exaggeration, incongruous imagery, formulaicity and topic-shift marker.

This study employs qualitative approach by using dialogues in both comic books to identify and explain the jocular mockery. The researcher reads the whole comic books within certain limits on the page while taking notes on the pages containing jocular mockery. Afterwards, the data collected will be sorted based on their design features and analyzed to reveal the function and the responses from the target of jocular mockery.

This study reveals 21 pages obtained from both comic books which contain jocular mockery. Three design features are found in the dialogues analyzed such as exaggeration, incongruous imagery and formulaicity with the absence of topic-shift marker. The study finds the functions of the usage of jocular mockery such as to emphasize while giving commands to people, to describe and show closeness to others and to defend the target himself, these results vary from each dialogue depending on the condition. This study also finds the target's responses towards jocular mockery in both comic books such as to defend and justify themselves, several cases show the target is countering, comparing and affirming the jocular mockery. The target's responses do not always present in the comic books.

ABSTRAK

Wicaksono, Gigih Bella (2021) *Jocular Mockery Verbal dalam Buku Komik Spider-Man*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Drs. H. Djoko Susanto, M.Ed., Ph.D.

Kata Kunci: *Ejekan, Jocular Mockery, Buku komik Spider-Man*

Penelitian ini mengkaji penggunaan jocular mockery yang terjadi di dua buku komik Marvel; *Spider-Man: Sweet Charity* dan *Spider-Man/Deadpool*. Penelitian ini menggunakan teori Michael Haugh (2014) tentang jocular mockery yang membagi fitur desain menjadi empat kategori. Fitur desain ini adalah berlebihan, citra yang tidak sesuai, fomulaisitas, dan penanda pergeseran topik.

Penelitian ini menggunakan pendekatan kualitatif dengan menggunakan dialog di kedua buku komik untuk mengidentifikasi dan menjelaskan ejekan lelucon. Peneliti membaca seluruh buku komik dalam batas-batas tertentu pada halaman sambil mencatat halaman-halaman yang mengandung jocular mockery. Setelah itu, data yang terkumpul akan disortir berdasarkan fitur desainnya dan dianalisis untuk mengungkap fungsi dan tanggapan dari target jocular mockery.

Penelitian ini mengungkapkan 21 halaman yang diperoleh dari kedua buku komik yang mengandung jocular mockery. Tiga fitur desain ditemukan dalam dialog yang dianalisis seperti berlebihan, citra yang tidak sesuai dan formulaitas dengan tidak adanya penanda pergeseran topik. Kajian ini menemukan fungsi penggunaan jocular mockery seperti untuk menekankan saat memberi perintah kepada orang, untuk menggambarkan dan menunjukkan kedekatan dengan orang lain dan untuk membela diri target, hasil ini bervariasi dari setiap dialog tergantung pada kondisi. Penelitian ini juga menemukan respon target terhadap jocular mockery di kedua buku komik seperti membela dan membenarkan diri, beberapa kasus menunjukkan target melawan, membandingkan dan menerima jocular mockery. Tanggapan target tidak selalu hadir dalam kedua buku komik.

مستخلص البحث

ويجاكسونو، جيجه بيل (2021) السخرية اللفظية في كتب الرجل العنكبوت الهزلية. بحث جامعي، قسم الآداب الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

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الكلمات المفتاحية: السخرية، ساخرة الدعاية، الكتاب الهزلي للرجل العنكبوت

تبحث هذه الدراسة في استخدام السخرية الدعاية التي تحدث في كتابين مصورين من Marvel ؛ الرجل العنكبوت: Sweet Charity و Deadpool / Spider-Man. تستخدم هذه الدراسة نظرية مايكل هوغ (2014) حول السخرية الدعاية التي قسمت ميزة التصميم إلى أربعة أقسام. ميزات التصميم هذه هي المبالغة، والصور غير المتوافقة، والتضخم، وعلامة تغيير الموضوع.

تستخدم هذه الدراسة المنهج النوعي باستخدام الحوارات في كلا الكتابين الهزليين لتعريف وشرح المزاح الاستهزائي. تقرأ الباحثة الكتب المصورة كاملة ضمن حدود معينة على الصفحة أثناء تدوين الملاحظات على الصفحات التي تحتوي على السخرية الدعاية. بعد ذلك، سيتم فرز البيانات التي تم جمعها بناءً على ميزات التصميم الخاصة بها وتحليلها للكشف عن الوظيفة والاستجابات من هدف السخرية الدعاية.

تكشف هذه الدراسة عن 21 صفحة تم الحصول عليها من كلا الكتابين الهزليين والتي تحتوي على السخرية الدعاية. تم العثور على ثلاث ميزات تصميم في الحوارات التي تم تحليل مثل هذه المبالغة والصور غير المتوافقة والصيغة مع غياب علامة تحول الموضوع. توصلت الدراسة إلى وظائف استخدام السخرية الدعاية للتأكيد أثناء إعطاء الأوامر للناس، لوصف وإظهار القرب من الآخرين والدفاع عن الهدف نفسه، تختلف هذه النتائج من كل حوار حسب الحالة. وجدت هذه الدراسة أيضًا ردود فعل الهدف تجاه السخرية الدعاية في كلا الكتابين الهزليين للدفاع عن أنفسهم وتبريرهم، تظهر عدة حالات أن الهدف يقوم بمقاومة ومقارنة وتأكيده السخرية الدعاية. ردود الهدف لا تظهر دائما في الكتب المصورة.

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CHAPTER I

INTRODUCTION

This chapter presents background of study, research problems, objectives of the study, significance of the study, scope and limitation, definition of key terms, research design, research instrument, data and data source, data collecting, and data analysis.

A. Background of the Study

Language is a tool used by human to converse in life. In general, human embeds a lot of discussion into their conversations such as exchanging information and joking at each other. Regardless of the human need to use language as a tool to obtain information, jokes and humor during talks is a case we often encounter. People enjoy humor in many forms and one of them is humor that circulates in the form of language. Humors and jokes come in many forms and are sometimes incorporated into everyday human conversations such direct address (Norrick & Bubl, 2009), subversive humor (Pullin, 2011) and teasing (Haugh, 2017). From the many kinds of jokes and humor during small talks and conversation, teasing is an interesting phenomenon that triggers this study.

Categorized under the umbrella called “mock impoliteness”, teasing is necessary to human’s conversation since it builds social relation, resolve conflicts and help them to pass the time in playful and imaginative ways (Keltner et al., 2001). Since being polite is unnecessary to speakers with close relationship,

applying impoliteness such teases is considered to promote intimacy between them (Culpeper, 1996). Despite the association with childhood, teasing is often found arising in wide range of different interactional setting in various languages and cultures (Haugh, 2017). Teasing used to be defined as an activities of kids mocking and taunting each other, sexual flirts or offering something to a dog just to fool him (Pawluk, 1989). The phenomenon itself is designed to get responses from the target such as amusement, annoyance, irritation, shame and even anger (Haugh, 2017).

In order to incorporate the concept of teasing into this study, this research will focus on teasing that is settled by mocking. Haugh (2010), defined a term “jocular mockery” to elaborate the activity of mocking and teasing in human conversation. Jocular mockery is divided into two branches which are non-verbal and verbal. The study will focus on the verbal form of teasing which contains four design features such exaggeration, incongruity, formulaicity and topic-shift markers (Haugh, 2017).

Teasing presents in close relationship and often find its way to exist in various form of communication. This phenomenon of taunting and teasing can be found in fictional work as well and one of them is comic book. Comic book is a motionless cinema which deliver story through the sequences of images and incorporate narration, dialogue and sound effect through texts (Potsch & Williams, 2012). Comic books have been circulating around the community and has a decent influence on the entertainment industry. Comic book has grown rapidly from just being a trend to become a genre in film adaptation (Burke, 2015). This study concerns to discuss the teasing phenomenon that occurs in popular American comic

book, *Spider-Man: Sweet Charity* (Robertson, Zimmerman, & Ramos, 2002) and *Spider-Man/Deadpool* (Kelly, McGuinness, Morales, & Keith, 2016). The reason behind this particular choice is that teasing—which has always been present in direct and face-to-face conversations (Haugh, 2010, 2014)—is also present in printed works such comic books. Spider-Man has been known as one of Marvel's mainstay comic characters who is frequently teasing his enemy and colleague alongside the story. Paired with J. Jonah Jameson and Deadpool which are having the similar characteristic, both comic books seem promising as material for this certain study. This research deliberately uses comics rather than movies. Comic books describe events by employing static images and the majority use balloon text as a medium of conversation. On the other hand, movie focuses more on the aesthetics of shooting videos with conversations that are made to resemble conversations in the real world.

Teasing in the form of fictional work may contain different content since it is unnatural and deliberately made to entertain readers. The teases in this particular comic book offers many interesting forms due to its entertainment design and the purpose to deliver story.

Several study on this area has been conducted by some researcher such Yang and Ren (2020), Haugh and Bousfield (2012), Adetunji (2013), Maíz-Arévalo (2015) and Sinkeviciute (2017). The studies mentioned have been exploring teasing and jocular mockery in various aspect and ways. For example studies on jocular mockery on cross-cultural aspect has been done by Haugh and Bousfield (2012). This research explores the interactions of Australian and British English speaker,

focusing on the practices of teasing and banter among male-only conversation. Another cross-cultural study has been conducted by Sinkeviciute (2017), exploring the teasing and its responses of Australian and British speaker in Big Brother series TV show. The last study related to cross-cultural area is conducted by Maíz-Arévalo (2015), this study is unique because it explores the teasing and jocular mockery in Spanish and English facebook community. This study is different with previously mentioned research since it does not explore face-to-face interaction but rather communication through facebook.

Another study is conducted by Adetunji (2013), the research is exploring on the Nigerian football fans trigger and react to teases. The study tends to explore the three judgmental values of teasing expressions such positive, negative and neutral. The last study is conducted by Yang and Ren (2020), this study explores the teasing and jocular mockery in Chinese TV show titled “The Smiling Proud Wanderer” or “Xiao'ao Jianghu” in Chinese. The research focuses on classifying the jocular mockery based on the strategies used in the TV show.

From all the studies mentioned above, it seems like teasing has become the social phenomenon that cannot be separated with human interaction. Nevertheless, from all of the studies mention above, there is still no research that discuss and explore the teasing and jocular mockery in the form of comic book. This makes recent research is different from previous studies, current study is interested to explore the teasing and jocular mockery performed by comic book characters with no real human interaction.

B. Research Problems

Based on the background above, this study formulates three research questions that need to be answered:

1. What are the design features of verbal jocular mockery found in both comic books?
2. What are the functions of the teasing in both comic books?
3. How the targets of teasing respond toward the teasing phenomenon in both comic books?

C. Objectives of the Study

Through the formulation of the research questions above, this study aims:

1. To find the design features of verbal jocular mockery found in the comic books.
2. To find the functions of the teasing in the comic books.
3. To reveal the target responses towards jocular mockery in the comic books.

D. Significances of the Study

According to the objectives mentioned above, this study is expected to fulfill on two aspects: theoretical and practical. Theoretically, this study is expected to support the reader to obtain better understanding on teasing and jocular mockery. The usage of comic book will hopefully extend the area of this particular topic due to the lack of interest in this object of research. Comics can be beneficial to practice

language since students do not have to read or write long text to access the main idea (Kohnke, 2019). Practically, this study aims to help student, lecturer and the reader to be aware on how impactful jocular mockery in conversation. Teasing could be an important aspect in small talks due to its nature to create bonds and to maintain relationship.

E. Scope and Limitation

In this study, the researcher focuses on the conversation performed by characters in the Spider-Man: Sweet Charity comic book. The study will concentrate on analyzing verbal jocular mockery in the form of teases using Haugh's (2017) classification of jocular mockery. The data collected will only come from two comic books, one of which is one-shot comic and the other is taken from the series with limited number of volumes.

F. Definition of the Key Terms

1. Comics

Comics is a sequence of pictures containing characters with text in a ballooned verbiage representing their utterances (Harvey, 2014). Comics deliver narratives in the form of art and using it as the main part of interest.

2. Marvel Comics

Marvel Comics is a brand from Marvel Entertainment, LLC. Currently producing comic book franchises such Iron Man, Spider-Man, X-Men, The Avengers, Fantastic Four, etc.

3. Spider-Man: Sweet Charity

Spider-Man: Sweet Charity is a one-shot comic book published by Marvel Comics in 2002. This book tells the story of superheroes collecting donations by conducting an auction for anyone who wants to spend time with their favorite super hero.

4. Spider-Man/Deadpool

Spider-Man/Deadpool is a series of comic books published by Marvel Comics in 2016-2019 with 51 total of volumes. This series tells the story of two iconic Marvel superheroes which are Spider-Man and Deadpool teaming up in the name of justice.

5. Target

The target is the interlocutor who is being taunted or teased by the speaker.

G. Previous Studies

Studies on jocular mockery has been conducted by several researchers, several studies are related to human relationships both directly and indirectly. The first study titled “*Jocular mockery in the context of a localized playful frame:*

Unpacking humour in a Chinese reality TV show” by Na Yang and Wei Ren (2020). This paper used Chinese reality TV show called “The Smiling Proud Wanderer” (‘Xiao'ao Jianghu’) as the objects of the study and transcribes the conversation. The study focused on the classification of jocular mockery strategies such jocular depreciation, jocular criticism, jocular directive and jocular praise. This study employs qualitative approach to process the data. The result of the study is the Chinese prefer to use the face-threatening strategies (jocular depreciation, jocular directives, criticism) rather than face-saving strategies (jocular praise). This is because the Chinese wanted to mitigate the denigrating force of the jocular mocker of the show.

The next study on this field is titled “*Mock impoliteness, jocular mockery and jocular abuse in Australian and British English*” by Haugh and Bousfield (2012). This study focuses on the jocular practices and cross-cultural aspects of Australian and British English. The study recorded male to male conversation amongst both Australian and British speakers. The data is taken from two to five speakers in share house, university grounds or in public spaces. The conversation is transcribed and then analyzed with qualitative approach. The result of this study is it shows the same shared ethos that places value on “not taking yourself too seriously”.

The next study is titled “*Jocular mockery in computer-mediated communication: A contrastive study of a Spanish and English Facebook community*” by Maíz-Arévalo (2015). This paper focuses on the jocular mockery that is found in the facebook community of Spanish and English speaker. Jocular

mockery in computer-mediated communication such facebook can be triggered by picture, video, comment, or combination of them. The study uses qualitative method to analyze the data of two facebook communities. This study resulting on how people reacted to new possession and personal achievement which can trigger jocular mockery when misinterpreted as bragging. The jocular mockery in both facebook community also show that it has no differences in term of the type of verbal jocular mockery which need quantitative research for further study. The respond of two community show that they are accepting the jocular mockery even if they are offended by it.

The other study of this area is titled “*A discursive construction of teasing in football fandom: The context of the South-Western Nigerian viewing center*” by Adetunji (2013). The aim of this study is to analyze the teasing phenomenon in Nigerian EPL (English Premier League) football fandom from pragmatic perspective. The study tends to explore the three judgmental values of teasing expressions such positive, neutral and negative. The study employs qualitative approach and transcription method to process and analyze the data. The data were collected during August-May (2009-2010) EPL season in two different places, Ibadan and Oyo viewing center. The results of the study are fans often use teasing when their team is winning or in an advantageous position. The second finding is the position of the teaser is not fixed or can be changed to be the target any time during the match.

The last previous study on teasing and jocular mockery is titled “*What makes teasing impolite in Australian and British English? "step[ping] over those*

lines [...] you shouldn't be crossing''' written by Sinkeviciute (2017). The paper aims to discover the cultural aspects on teasing and jocular interactions of British and Australian speakers. The data come from two reality game shows called Big Brother UK and Big Brother Australia, the paper employs qualitative approach and transcription method in order to process the data. The results of this study are British participants are more likely to find comments criticizing their personality insulting. On the other hand, the Australian participants take offence more often to problems such social harmony in the house during the show.

Previous studies that have been presented above show many similarities as to how the studies concerned to analyze how real life or face-to-face social interaction. Most of the studies are focusing on how human interaction in daily life might trigger or respond to teasing and jocular mockery. One study on computer-mediated communication specifically facebook by Maíz-Arévalo (2015) being one that the study does not focused on face-to-face interaction but rather on social media conversation. With this in mind, study of teasing and jocular mockery has not been done in the area of comic books. Present study will explore the teasing and jocular mockery phenomenon found in comic books, observing on how fictional characters trigger teases and how they are going to respond towards it.

H. Research Methodology

This chapter elaborates the method employed to analyze the data collected in this study. It consists of the research design, research instrument, data collection and data analysis.

1. Research Design

This study will apply descriptive qualitative approach to process the data from the utterances. This study aims to describe the types and function as well as to reveal the response of the teases performed by the characters in the comic. The data will be collected by reading the comic book and examining each balloon text that represents teasing phenomenon from each page. The conversations which contain teasing will then be collected and analyzed to show its type of design feature of verbal jocular mockery, its function based on the context and then will be examined to reveal the response of the target. The data collected will exist mainly in the form of texts and will not contain major numerical analysis, it will be analyzed with qualitative approach due to mentioned condition (Bogdan & Bilken, 1992; Creswell, 2014).

2. Research Instrument

The instruments of this study are a personal computer to read the comic digitally and the researcher himself since it is the key instrument in this particular study (Creswell, 2014). Researcher acting as the individual which actively collecting, analyzing and discussing the data. To examine the utterances that have been obtained, writing notes is essential because the source used is in the form of conversation in comic book.

3. Data Collection

To collect the data, this study employs the following steps: First, the utterances containing teases produced by the main and sides characters from the comic are noted from each page of the book. The process of taking notes is used to simplify the analysis of the utterances. Afterwards, reading the collected utterances to get the deeper understanding on the collected data. Finally, processing the data to produce answers for the research questions.

4. Data Analysis

To analyze the data, the researcher employs the following steps: First, the data from the transcribed utterances are identified, classified and then sorted based on the category of each type of the verbal jocular mockery. Second, the sorted data are described and discussed to find the function in the conversation. Third, the utterances will be examined to reveal how the target respond to the jocular mockery.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the theory of jocular mockery as well as several design features of verbal jocular mockery which are presented by Haugh (2017). Each design feature will be provided with a case as its example, the examples mostly appear as transcriptions which are then simplified to clarify the point. The previous studies are intended to present the comparison between this research and the previous works. In this chapter of the thesis, the researcher will explain the framework of the analysis which will help the researcher to answer the research problems.

A. Humor in Pragmatics

Pragmatic is an area that discuss about the language understanding in order to use it in everyday communication (Grundy, 2008). The discussion of conversation in the area of pragmatics has long surfaced with interesting topic. In doing conversation with relatives or close friends, there are some properties in language that often appeared such appropriateness and indirect meaning (Grundy, 2008).

Humor is related to Grice's theory on cooperative principles and argue that every conversation must obey the rule (Grice, 1991). Humor establishes itself as an unreliable source of information. Nevertheless, several speakers might extract information from this jocular conversation because they think that humorous conversation does not violate cooperative principles (Attardo, 2008).

Humor as a systemic pragmatic (Guidi, 2017) has been ignored due to its focus in former research on joke (Brône, 2008). Several studies began to touch these areas such language fundamental on humor, relationship-based joking and method in delivering humor (Attardo, 2008; Norrick & Bubl, 2009; Radcliffe-Brown, 1940).

B. Jocular Mockery

Michael Haugh (2010) denoted that jocular mockery and teasing has a strong relation. The highlight of the discussion of this study is the first type of the teasing which is the jocular mockery. Jocular mockery is related to communication activities that are mainly focusing on “*not to take too seriously*” (Goddard, 2009).

According to Haugh (2017), jocular mockery contains two types of design features namely non-verbal and verbal jocular mockery. Non-verbal jocular mockery consists of three features such laughter, phonetic practices and facial cues. The verbal design is consisting of four features and can be elaborated as such:

1. Exaggeration

In his paper (2014), Haugh elaborated two indicators of exaggeration in jocular mockery such extreme case formulation and overstatement. Extreme case formulation can be categorized as a type of hyperbole but it can be differentiated in the way of the production, respond and how it is understood, it is then claimed as a sub-category of hyperbole (Norrick, 2004; Whitehead, 2015). According to Edward (2000), ECF uses

expression such *nothing, anybody, every, no, none, all, total, absolute, always* and *never* in daily life. Edwards demonstrated these expressions such “the worst storm *ever*” and “You almost *never* write”. Normal conversation employs comparison with God as well and is claimed to be frequently appears as, the expression are such *godlike, divine, like God almighty* and *godly* (Norrick, 2004).

ECF expression case in conversation is provided in Edwards (2000) as such:

W: We registered with the problem and then by the time it came up, the appointment came up we were sort o' sayin och it's all right we won't bother this time y' know?

C: Right, so

*W: We literally know **nothing** about(hh), y' know*

*C: y- you know **nothing** about Relate.*

Edwards elaborates that the ECF expression here indicates that W is proposing that she and her husband proceed as is they do not know anything.

Norrick (2004) elaborate overstatement as the other type of exaggeration to convey expression which amplify or attenuate a statement, this expression is not meant to be taken literally. Overstatement occurs at any occasion a speaker makes a higher or lower claim on some scale than

warranted. Norrick offered examples when a person only has ten or twenty books while in reality he stated “**about five thousand books**”.

Haugh and Bousfield (2012) provided the case of exaggeration in jocular mockery frame as such:

T: and then he as just like- spent most of the time like irting with these chicks. while he's meant to be working

*T: **poor work ethic**, that's what that is.*

A: horrible

T: hh

A: should find out where he lives and threaten his life

A: there's one thing I forgot to bring =

T: =find out where he lives and threaten his life. hehahaha I'm sorry, .hh I only just caught up to what you were saying.

Haugh and Bousfield explained this act as a negative assessment as a respond of the mentioned behavior, which can be assumed that this expression is a form of exaggeration.

2. Incongruity

The next feature is incongruity which contains two indicators such allusions and presuppositions (Haugh, 2014). Allusion on the surface can be defined as an indirect reference but it does not end up that simple. It

requires an association to a certain culture and conversational implicature to point out that allusion is different to a normal reference, the function is to create incongruous imagery (Antaki, 1998; Coombs, 1984; Irwin, 2001).

Haugh (2014) provides a case for allusion below:

L: it's- it's soymilk isn't it.

J: my soymilk coffee's got the runs.

L: HA HA HA [ha ha ha

J: [he he he

J: he it's got those little flecks of tomato it's leftover

L: carrot.

J: HHH HA HA HA

L: he he he

J: hhh. oh giardia of the coffee. some giardia with you coffee.

hhh.

Haugh explains that the speaker is elaborating the mockery for the coffee tastes weird. The mentioning of the flecks of tomato, carrot and infection of giardia here creates the incongruous or wrong imagery of the coffee.

Meanwhile, presupposition is an act in conversation which defined as to take the truth for granted and to assume the same process happened to the others (Stalnaker, 1972).

Haugh (2014) provided the case for jocular conversation with presupposed line as such:

H: you might know her.

S: oh

H: she was saying that she that has a- a mental illness and she took last semester off.

*S: **it's not me.***

H: no no [it's a] n (hh) ot y (h) ou

S: [I'd be in trouble]

In this case, Haugh explained that the bolded response as a truism which it is not her who has the illness, she is presupposing that people could possibly think she is the one with the mental illness.

3. Formulaicity

Formulaicity is a complex process on how human store and prefabricated memories of lexicon in brain, this will include conversational speech formulas, proverbs, pause fillers, idiom, counting, swearing, etc. (Conklin & Schmitt, 2012; Perkins & Wray, 2000;

Rammell, Van Lancker Sidtis, & Pisoni, 2017). The examples of formulaic expression in jocular mockery is the existence of idiom and swearing in conversation, these expressions can function as the chance for the conversation to move on to less serious theme (Antaki, 1998; Haugh, 2017; Maíz-Arévalo, 2015).

Maíz-Arévalo (2015) provided a case for formulaic expression in translated facebook conversation as such:

*U2: **Blimey!** Where are you finding these deep lyrics? Hope you're good. You never let me know!*

Maíz-Arévalo explained the existence of formulaic expression “blimey” here can signal jocular mockery, corresponds with Haugh and Bousfield’s (2012) statement.

4. Topic-Shift Marker

Topic-shift marker in Haugh (2017) is elaborated with two examples which are “no” prefacing and “anyway” prefacing. Lee-Goldman (2011) unpacked the “no” marker as topic shift, misunderstanding-management and conversational turn negotiation. In jocular mockery, these markers (with its usage as the negation tool) are commonly used in conversations to turn a topic that seems less serious into a more serious one (Drew, 1987; Schegloff, 2001).

Haugh (2010) provides a case of this marker as a tool for turning a conversation into a more serious one:

E: What are you doing your PhD on?

K: Umm Cyber communities.

E: Wh[aa]

K: [Actu] ally Yeah

E: Whaa

*K: Which is an excuse just to stare at a computer screen all day
but you know*

E: Ummm that's bad for your health

*K: Yeah hah hah hah. No I'm just looking at umm actually it
started off somewhat different but it turned out to be Indian
Newsgroup on the net...*

Haugh then elaborated that at first E was admiring K's research which is followed by the self-deprecatory utterance, where K is dropping down E's admiration by saying that her research is not as great as it sounds and just being an excuse to sit in front of computer to surf the internet. In the end, K is shifting the conversation back to serious frame by using the marker "no".

CHAPTER III

FINDING AND DISCUSSION

This chapter enlightens the finding of this study and is meant to answer the research questions mentioned above. The chapter explains the design features of jocular mockery found in the Spider-Man: Sweet Charity and Spider-Man/Deadpool comic book by the employment of the theory described by Michael Haugh (2014, 2017) to help in data analysis process. The data were obtained from conversations found in the comic book.

A. Finding

The data taken in this study comes from several characters who do jocular mockery throughout the story in this comic book. The total page containing the jocular mockery is 21 pages out of a total of 246 pages. The dialogues given below will be highlighted in bold for each jocular mockery and their responses. Dialogue in the form of italics indicates the character's thoughts.

1. Spider-Man: Sweet Charity (One-shot)

Datum 1

Page 3

Parker	: But it will never be the same. The world really has changed.
Jameson	: Parker, you are seriously the most depressing little cretin in this building , you know that?
Parker	: I've heard rumblings to that effect...
Jameson	: Quiet! Aren't you curious why I let a low-level shutterbug like you into a top-level staff meeting?

Parker : Actually I was kind of --
Jameson : Quiet! Who's talking to you?
Parker : Uhhhhhhh... you?
Jameson : **Quiet! One more smart comment and you are fired! Got it?**
Parker : Yup.

Context:

This conversation happened one day where the Daily Bugle (a newspaper company) want to organize a charity event to help people. The executives are invited to a meeting to contribute ideas on the celebrities and superheroes who will be appointed to attend the charity event.

Data Analysis:

Based on the dialogue above, Jameson is mocking Peter Parker's comment on the world condition. The jocular mockery sequence begins with Jameson mentioning on how depressing Peter Parker's condition by using expression such 'most depressing', the expression is clearly an exaggeration. This was done by Jameson to explain how low Peter Parker thought about the event to be held. Jameson as an arrogant person will not hesitate to humiliate his subordinates. In short, the utterance serves as a mockery for Peter Parker to immediately silent and listen to him. Peter Parker jokingly responds to Jameson's mockery about the rumors circulating around the building since Peter's personality is famously known for his jokes.

The next sequence of jocular mockery is when Jameson is telling Parker to silent which then followed by Parker using formulaic expression. Haugh and

Bousfield (2012) elaborated that formulaic expression as a sign to mark a jocular mockery. This expression is used by Peter Parker to address his confusion in answering Jameson's question, it also serves as a tool to move from serious discussion to less serious discussion. He then uses pause filling before actually giving an answer. Jameson reacted to this jocular mockery by continuing his order to keep Peter quiet.

Datum 2

Page 5

Brant	: Jennifer Tilly, Thor, Sam Simon, The Vision, Mia Farrow, Doc Sampson, Mary McCormick, The Falcon, Stuttering John, Luke Cage, Nick Cage, Gary Del'Ebante, Artie Lang, Iceman, Cyclops and the rest of the --
Jameson	: No X-Men! Overexposed.
Jameson	: Now, Parker, here's where you fit into a meeting you have no business being a part of. I want you to deliver Spider-Man so we can auction him off with the other celebrities.
Parker	: Spider-Man? What...? Why? Am I missing something? Don't you despise him?
Jameson	: Yeah, you're missing something: brains! He'll sell tickets. We're trying to raise money to help people, what I feel doesn't count.
Jameson	: Now you want to waste more of my time or you want to go enlist that wallcrawling vandal for us?
Robbie	: People probably would pony up big to win a weekend with Spider-Man, Pete.
Parker	: <i>Don't help him, Robbie.</i>
Jameson	: I don't need help here, Robbie. Folks'll pay through the eyeballs for weekends with any spoiled actor or musclebound gloryhound.

Context:

This dialogue happened after Jameson's secretary, namely Betty Brant providing him lists of candidates of celebrities and superhero that may become their guests. Jameson then orders Parker to see Spider-Man and ask him to join the event.

Data Analysis:

The jocular mockery in this page is triggered when Peter Parker is shocked by Jameson's decision to include Spider-Man. After Jameson explains Parker's role in the important meeting, he orders Parker to invite Spider-Man to the event. Parker indicates a confused reaction and followed by Jameson's mockery. His utterance on the absence of brains in Parker's head is indicating an exaggeration. The purpose of this mockery is to exaggeratedly convey Peter's lack of understanding and to emphasis that he has less experience than Jameson. In this case, the target does not have any response to the jocular mockery. Nevertheless, Peter Parker reveals his frustration by keeping his words in his mind, pretending he is telling Robbie to not to help Jameson's idea.

Datum 3

Page 6

Parker : Well, I'm not sure I can even get hold of him... how about if I auctioned off some prints of my best photos -- with the negatives?

Robbie : *He'll never go for that.*

Parker : *He'll never go for this.*

Jameson : You really think I'd go for that?

Peter : I'm just saying maybe he'll just cause trouble. And with all those great guests already, do you really need him?

Jameson : Do I "need him"? Well, gosh, Parker, I'm not sure. People's "needs" are a funny thing.

Jameson : I mean, for instance, **I'm not sure I "need" to keep an irresponsible, disloyal, always-late, milquetoast, little photographer on the payroll and yet so far, I do.** "Needs" are peculiar things aren't they, Kid? What do you "need"?

Brant : *Overkill.*

Robbie : *Shameless overkill.*

Jameson : *I know this is overkill but I love getting the kid's goat.*

Parker : I'll see if I can turn him up

Parker : **By the way, that last part was overkill.**

Jameson : Yeah, I know. Now scram. Miss Brant, who else we got?

Context:

This dialogue happened when Jameson tries to persuade Parker that he would meet Spider-Man, asking him to attend the charity event. Initially, Parker suggested donating photos of Spider-Man because he knew he would not want to be at the event. In the end Jameson successfully and jocularly persuade him to meet Spider-Man which is Parker himself.

Data Analysis:

In this page, Peter is trying to persuade Jameson to not to include Spider-Man in the charity. Peter elaborates that Spider-Man is not really suitable to stand with a lot of big artists and superheroes and will just cause havoc. Here, Jameson explain why does he keep Peter to work in his office by stating his negative sides jokingly. This can be considered as an exaggeration because it overstates Peter Parker's working conditions. This utterance serves as pressure to make Peter move, Jameson deliberately mocks him by mentioning all of Parker's shortcomings so that he feels he is on the edge. Parker responds to this jocular mockery by stating that Jameson's words are overkill or too much to just to make him persuade Spider-Man.

Datum 4

Page 8

Torch : No one's saying you're not a giant, personality-free snooze, Dude.

Spider-Man : Ouch.

Torch : But everybody's doing it. I'm sure you'll get bid on at least as much as bob Saget. Ha!

Thing : Hey' clam up about Saget! He's actually a hoot in the clubs. His stand-up act is way different that that crap show he does on the WB. He get's really dirty and is hilarious.

Spider-Man : That's true. I saw him on Leno and he was very funny.

Thing : Totally underrated.

Spider-Man : Preachin' to the choir, My man.

Torch : Are we really talking about this? Look, I got a date. I just wanted to make sure you were going and bust your chops for a minute. **You guys can sit up here all night comparing your favorite comedians but my advice is, get lives!**

Torch : Flame on! (flying away)

Spider-Man :**Two words for your partner there: anger management.**

Thing : **Yeah, he's crazy as an outhouse rat but I love 'im.**

Context:

This dialogue happened when Spider-Man is met by two superheroes which are The Thing and Human Torch. Originally, Human Torch just wanted to make sure that Spider-Man was there and joined the charity event until he mentioned the name of a famous comedian.

Data Analysis:

The jocular mockery found in this page is triggered when Human Torch is mentioning Bob Saget, a stand-up comedian which he thinks is not good. The Thing then interrupt by defending the comedian's name and stating that he is underrated, followed by Spider-Man agreeing to his statement.

Human Torch answers with a date as an excuse and bid farewell by giving an advice jokingly. This act can be considered as exaggeration as it is implying that he thinks Spider-Man and The Thing are too obsessed with the comedian. This was done by Human Torch to counter The Thing and Spider-Man who had rejected their arguments about the comedian, this also serves as a way to contain the Human Torch's embarrassment caused by The Thing and

Spider-Man's defense. Spider-Man reacted to this jocular mockery by stating that Human Torch needs an anger management while The Thing is giving another sequence of mockery.

The Thing describes Human Torch as an outhouse rat which can alter his real depiction. Therefore, he is involving allusion which can altered Human Torch's real imagery and considered as incongruity. The reason for the statement is to describe the manner of the Human Torch while it is actually opposing The Thing's feeling. Unfortunately, there is no single response for this jocular mockery.

Datum 5

Page 14

Leno : Well, Folks, we're coming down to the last few superstars and heroes, so let's be generous, okay?

The Thing : **Hey, Jay, there's a pelican on the phone. Says he wants his chin back!**

Leno : Oh great. **A guy that looks like a walking fireplace, whose name is "The Thing", is making fun of how I look.**

Leno : I didn't save these last two stars 'cause they're the best, but because we all know they despise each other and I was hoping if I left 'em up here long enough they'd fight or something, very civilized tonight, Boys... J. Jonah Jameson and Spider-Man! Now you can bid on them separately or together and the prize is a weekend camping trip in the Poconos with either -- or both. Who's gonna start?

Crowd 1 : One thousand for the trip with Mr. Jameson!

Crowd 2 : Two!

Crowd 3 : Three!
Crowd 4 : Four!

Context:

This dialogue happens right in the end of the event before Jay Leno introduces Spider-Man and J. Jonah Jameson to the public. Explaining that everyone can bid to spend their time with Spider-Man or Jameson separately or both as a unity.

Data Analysis:

The jocular mockery found in this page can be seen when The Thing start to comment on the physical appearance of Jay Leno. He implied Leno as a pelican as he stated that the bird is waiting on the phone, wanting its chin back. Comparing Leno's physical characteristics with a pelican clearly indicates an allusion and automatically creates incongruous imagery about him. This was done by The Thing solely to make fun of Jay Leno and perhaps to enliven the event. The target's response towards this jocular mockery is giving another sequence of mockery by doing the same act.

Leno mocks The Thing by mentioning his physical appearance resembles that of a fireplace. This act is an incongruity and serves the similar function with the previous sequence with the addition in retaliation for The Thing's mockery. Nevertheless, this sequence has no response from the target and Leno continues the event.

Datum 6

Page 17

Jameson : What to wear?
Jameson : Boy, the things I do for charity, damn that Kravinov kid. Never liked him -- or his old man.
Robbie : Well, it's really just a couple days. You'll be back Sunday night. Might make for a good story. Hey, feel like doing some writing?
Jameson : You know, that's not a bad idea. I haven't had a byline in a long time. Too long! **I'll turn this into an interview with that wall-crawling weasel and finally show the world what a little no-good he really is.** And the bug will never know it. Oh, this is good, Robbie... very good.
Robbie : I didn't mean do a hatchet job on him, Jonah.
Jameson : I'm still the best damn newshound this country's ever seen. "Camping with a menace." That has a ring. Looks like my Pulitzer is gonna have company. Now where's my Swiss Army knife?
Robbie : Why is every boss freaking nuts...?

Context:

This dialogue takes place when Jameson is talking to Robbie about his camping preparations with Spider-Man. This time, Jameson got a suggestion from Robbie to do some things such write a story about his experience during the camping with Spider-Man. In the end, Jameson liked Robbie's idea and immediately got everything ready.

Data Analysis:

The jocular mockery in this page can be seen when Jameson is pleased with Robbie's offer to write a story about Spider-Man while camping with him. Jameson describe Spider-Man as a wall-crawling weasel which creates an incongruous imagery about the superhero. This is done by Jameson to express his dislike for Spider-Man and to lower his self-esteem. This mockery has no direct response from Spider-Man as the original target. The response comes from Robbie providing a comment about Jameson's plans and mentions that he does not mean to attack Spider-Man.

Datum 7

Page 19

Spider-Man : -- You're an ignorant, loudmouthed, opinionated, blowharded fool! Anybody who says different hasn't met your bitter, sorry butt!

Jameson : Why? Because I don't like criminal vigilantes? Talk about ignorant.

Spider-Man : **I'm no criminal!**

Jameson : **That's what Nixon said! I busted him and I'll busted you!**

Spider-Man : How?! Where?! Name a crime!

Spider-Man : -- And wait, you busted Nixon? I thought that was Woodward and Bernstein?

Jameson : **The difference between what you think and what you know is too expansive for me to discuss without laughing in your big, red, webbed face.**

Jameson : You're a vigilante. Everything you do is a crime.

Spider-Man : **So I don't do any good, is that what you're saying?**

Jameson : Yes, that's what I'm saying. Plus, look at yourself for godssakes.

Jameson : **You look like a damn freak in those crazy pajamas. Why can't you wear normal clothes? Act like a man!**

Spider-Man : "Act like a man?!" hey, **I've been involved in universe-saving adventures. What have you ever done that's so great?** Besides that Nixon thing... which I'm gonna check out, cuz you probably made that up.

Context:

This dialogue takes place at a time when Spider-Man and Jameson have started camping together thanks to the auction won by Kravinov. The two of them mocked each other and threw accusations at each other while walking towards the resting place.

Data Analysis:

The first jocular mockery sequence is when Spider-Man responds to Jameson statement on his hate on criminal vigilantes. Spider-Man then answer this statement with defense for himself, declaring that he is not a criminal. This act indicates a presupposition by thinking Jameson is referencing him as the criminal vigilantes. Spider-Man's purpose in using presupposition is to explain his position in society as well as to defend himself from Jameson's mockery. Jameson responds to this by comparing Spider-Man's words with other figures whom he considered to be criminal vigilantes.

The next sequence of jocular mockery can be found when Spider-Man doubts Jameson's statement about the arrest of Nixon. Jameson then reply to

this with exaggeration by declaring that Spider-Man's knowledge is too little. This is done by Jameson to show that Spider-Man looks so low in front of him by mentioning his flaws. Spider-Man responds to this by asking if all the things he's been going through so far have not turned out well according to Jameson.

Jameson replies with affirmation and another sequence of jocular mockery about the physical appearance of Spider-Man. In this session, Jameson is depicting him as a freak with crazy pajamas and questioning him about wearing normal clothes followed by an order to act like a man. This act indicates incongruity and can alter Spider-Man's real appearance. This is done by Jameson to humiliate Spider-Man and using it as evidence of his argument about Spider-Man's criminality and to mock his weird costume. Spider-Man responds to this by mentioning what he has done such as saving the universe and questions about Jameson's achievement.

Datum 8

Page 25

Jameson : We'll make camp here.
Spider-Man : Why here? Who made you camp captain? It'll be cold by the water and there'll be more bugs.
Jameson : **Good god, Man. Listen to yourself, you're dressed like a bug.**
Spider-Man : **Thor carries a hammer, it doesn't make him a carpenter.**
Jameson : You don't wanna camp here, fine. Keep going. I'll have a much better time without listening to you whine.

Spider-Man : I don't whine. I state. Stating isn't whining.
You, My friend, you whine. You are the king of whine. You could open a vineyard with all your whining. These tents seem a little over-complicated.

Jameson : **Only if you're an idiot. I thought you were going to camp somewhere else.**

Spider-Man : I was... but I'll stay here just to annoy you.

Jameson : The one thing you're adept at. Walk tall.

Spider-Man : Crank.

Jameson : Nitwit

Jameson : I'll bet you're some hit with ladies.

Spider-Man : What's that supposed to mean?

Context:

The dialogue above happened when Jameson and Spider-Man finally reaches their destination to make a camp for the night. In this page, Spider-Man does not agree on Jameson's selection of the place for them to camp and conveys several complaints.

Data Analysis:

The first jocular mockery sequence triggered after Spider-Man submit his complaint about the selection of the place to camp. Spider-Man delivered his disapproval of Jameson's choice and questions about Jameson leading the group. Spider-Man ends his complains by stating about the possibility of bugs in the area chosen. Jameson answer the complains by mocking Spider-Man which appeared like a bug himself, this act considered as incongruity which then altered Spider-Man real appearance. This is said by Jameson in response to Spider-Man's complains who worries about insects while dressed like one.

Spider-Man responds to this jocular mockery by comparing himself to other superheroes who carry hammers yet no one calls him a carpenter.

The second sequence is triggered when Jameson mentions that Spider-Man is whining. Spider-Man, in response to this, deny Jameson's statement and instead turn the mock to him. Spider-Man mock Jameson as the king of whine and is able to open a vineyard with all of his whining. This act shows an exaggeration as Spider-Man addressing Jameson as the king of whine, meaning Jameson is whining more than anyone. This is done by Spider-Man to defend himself and to counter Jameson who he feels is whining severely. Jameson does not respond to the mocking directly but rather mentioning Spider-Man's incapability to build the tent by taunting him as an idiot.

Datum 9

Page 28

Spider-Man : You know, I just got it. You're jealous. You're
burning up with jealousy.

Jameson : Yeah, I'm jealous of circus clowns too. Dream
on, Buddy.

Spider-Man : Here you are, this hard-working, hack
newsman trying to make some kinda difference,
and one day a guy who seems to be able to
perform marvels in a bright costume comes
along and grabs all the glory and you can't bear
it. The world needs heroes, J.J.

Jameson : You're no hero. **None of you costumed freaks are heroes.** Cops are heroes, firemen are heroes. You and your kind are gloryhounds.

Spider-Man : **No one denies what cops do. Or firefighter. Or emergency room doctors. Or a mom that protects her family. But I was given special gifts and with them comes special responsibilities. Is it wrong that I do my bit in a way that I think is best for me?**

Jameson : You think I'm jealous of you? Don't flatter yourself.

Context:

The following conversation was discovered while Spider-Man and Jameson were relaxing at the campground. The two of them exchange ideas about the existence of superheroes. Jameson gave some of his thoughts on superheroes along with Spider-Man in front of a bonfire.

Data Analysis:

The jocular mockery can be found when Jameson when Jameson mentions his opinion that all superheroes are not really superheroes. Jameson counters Spider-Man's argument by stating that superheroes are just a group of people looking for attention. This part is considered as an exaggeration by showing an ECF marker as it signals jocular mockery (Haugh, 2014), claiming that all of the superheroes are fake. This was said by Jameson to counter his argument which Spider-Man assumes that Jameson could not accept the reality. Spider-Man responds to this jocular mockery by confirming Jameson's assertion about the heroic nature of doctors and firefighters, followed by a defense that he is gifted with advantages to help people.

Datum 10

Page 29

Spider-Man : Okay, okay. Sheesh. What a grouch. Hey, that smells kinda good...

Jameson : It is good.

Spider-Man : So how about a little taste over here?

Jameson : Not likely.

Spider-Man : Come on, Man! I gotta eat.

Jameson : Too bad all those “special gifts” of yours don’t include cooking or tact, isn’t it?

Spider-Man : **Ya know...**

Jameson : **Oh, you wanna mix it up, huh? Okay, wiseguy. You see me running?** (Clenching fist, inviting Spider-Man to fight him)

Spider-Man : Baaaahahaha! Well, that’s as funny as it gets. That might be worth losing dinner for.

Jameson : I fought Golden Gloves.

Spider-Man : Oooooooo, stop, Jonah. You’re too scary.

Context:

This dialogue happened after Jameson explained about his life and his journey as a newspaperman right after the previous datum. On this page, Spider-Man tries to persuade Jameson to give himself some food because Jameson is cooking sausages and has caught Spider-Man's attention. However, Jameson refused to share his food and made fun of Spider-Man until Jameson almost started a fight.

Data Analysis:

The Jocular mockery that can be found on this page is pretty minimal. This is triggered by Spider-Man who is interested in Jameson's cooking and tries to ask for some food. Jameson then mocks Spider-Man by stating that his

special gifts does not include cooking or tact. This time, Spider-Man almost replies to give an excuse by conveying a pause fillers ‘ya know’, correlates with Haugh and Bousfield’s (2012) statement about formulaic expression. This is stated by Spider-Man as a way to give Jameson an excuse that he is not able to cook. Jameson cut Spider-Man's words before he could give an excuse, mentioning that he felt Spider-Man wanted to give an excuse as a justification.

Datum 11

Page 49

Scorpion : Where the hell are ya?
Spider-Man : Hi.
Scorpion : Get down here and fight!
Spider-Man : Well I would, but I’m scared.
Scorpion : **You should be.**
Spider-Man : **Not of you. Of them.**
Scorpion : Wha --?
Spider-Man : Lemme know how that works out for ya,
Scorp.

Context:

This dialogue happened when Spider-Man meets Scorpion, one of the enemies he had throughout his career in the series. Scorpion seeks revenge on Jameson but Spider-Man comes to his rescue. In this page, Spider-Man tries to defeat Scorpion by hiding in a small cave filled with bears, trapping Scorpion to be beaten by them.

Data Analysis:

The Jocular mockery that can be found on this page is when Spider-Man hides in a small cave to lure Scorpion. Spider-Man then hangs on the ceiling and calls Scorpion. Scorpion who saw Spider-Man hanging on the ceiling of the cave then ordered Spider-Man to come down. However, he refused on to come down because he is scared. Scorpion then replies that indeed Spider-Man should afraid him, presupposing that the one Spider-Man afraid of is actually Scorpion himself. Spider-Man responds to this by pointing out what he really meant was scary which is the bears that are occupying the cave.

Datum 12

Page 53

Jameson	: Scott, what'd you end up doing?
Scott	: I hadda golf with The Thing, who cheats, and The Vision, who has a voice that could freeze meat.
Simon	: You think that's bad? I had to go to magic mountain with Iron Man who weighs down thr rides so much you're just crawling. Impossible to have fun with.
Jameson	: Who the hell are you anyway?
Kravinov	: This is Sam Simon. Co-created the Simpson. He can buy and sell everyone at this table and he boxes.
Jameson	: Heh, heh... ohhhhhkay then. Nice to meet you... Mr. Simon, Sir.
Jennifer	: I had a great time. I went to dinner with Bruce Springsteen, Hawkeye, Kevin Spacey and Captain America. They're all really sweet.
D'Angelo	: That does sound good.

Simon : **Jennifer always has fun. She's just lucky that way.**
D'Angelo : How do you know?
Simon : I was married to her. I have fun too.
Jennifer : **Yeah, Sam gets it done.**

Context:

This conversation happened in a party after the charity and the camping is done. In this event, Jameson met several actors, actresses and public figures. Some of them are Beverly D'Angelo, Jennifer Tilly and Sam Simon. They tell each other about their experiences of spending time with their chosen superhero and celebrities.

Data Analysis:

The jocular mockery in this page can be found after Jennifer elaborated her experience with the celebrities and superheroes. After her explanation, Simon stated that Jennifer can always have fun and she's always lucky like that. This section indicates an exaggeration as the presence of ECF marker 'always'. This is expressed by Simon as a form of praise to Jennifer and shows the closeness of the two of them. She does not directly respond to this jocular mockery and rather comments on their marriage back then by stating her affirmation.

2. Spider-Man/Deadpool (Issue 1 - Issue 9)

Datum 1

Issue 01 - Page 16

- Deadpool : **It's awesome! Makes Wolverine look like a hemophiliac.** I mean, this arm is almost grown back and it was bamfed like-- Wait. Why do you suddenly care?
- Spider-Man : **Because unlike you, I'm not a killer, "Avenger." I want to keep it that way!**
- Deadpool : This is not a good way to start a business relationship!
- Deadpool : I'm gonna get you that morality app, you webbed son of a--

Context:

This dialogue takes place when Spider-Man and Deadpool are working together to defeat a super villain named Hydro-Man who is trying to destroy the city with the power of water. Spider-Man then asks Deadpool about his healing powers that he will use his to send grenades into Hydro-Man's body.

Data Analysis:

Here, Deadpool describes his healing powers and compares them to Wolverine's healing powers. Deadpool jokingly describe his powerful healing factor which could make Wolverine bleeds like a hemophiliac person. This act is considered as an exaggeration towards Wolverine's power which in Marvel comics is depicted as an amazing power to heal every wound. This was done by Deadpool to brag and illustrate how incredible his recovery power is. Unfortunately, there is no reaction towards this jocular mockery by Wolverine

due to his absence in that moment. Spider-Man in the other hand, give a comment to Deadpool's question by mentioning his motive in using Deadpool's body to launch a handful of grenades into Hydro-Man's body.

Datum 2

Issue 02 - Page 06

Deadpool : Because sometimes the people who hire people to kill people are bad people unfamiliar with the truth. And... I don't want to make a mistake on this one. I can't.

Deadpool : We have a mutual acquaintance-slash-super-hero-slash-pretty cool guy who could help... except I don't want him to know what I'm thinking. He's sort of like a role model and--

Shiklah : Darling. The solution is simple...

Shiklah : ... Confirm the "evidence" for yourself. If Parker is innocent, turn your fury to your employer. If he's not, bury him.

Deadpool : **You sure make murder sound like baking brownies--** ... I just noticed that you're touching parts of me that like being touched.

Shiklah : **Peter Parker may be a dead man. You are not.**

Context:

The dialogue above occurs when Deadpool is talking to his girlfriend named Shiklah (a succubus) about his doubts on Peter Parker's assassination plan. Shiklah then gave advice to Deadpool to determine for himself whether Peter Parker was a bad person or not.

Data Analysis:

Jocular Mockery in this case was triggered when Shiklah gave Deadpool advice to determine with his own eyes whether Peter Parker was really evil or not. When Parker is proven innocent, then Deadpool can turn to target the person who hired him to kill Parker. To this Deadpool wittily responded that Shiklah talking about this assassination job was as easy as baking a cake. This is considered as an exaggeration due to Deadpool's ability and power to easily kill somebody. This is stated by Deadpool in order to underline that this job may not be that simple. Shiklah did not respond to this jocular mockery directly but rather emphasizing Deadpool's safety is far more important than Peter Parker's.

Datum 3

Issue 03 - Page 13

Spider-Man : You knew!

Deadpool : I knew that the Mercado family farm was having some trouble... I did not know it was Styx and Stone-- Oh, I get it!!! Styx and Stone! That's not funny.

Spider-Man : We're fighting for drug dealers!

Deadpool : Really--? Geez, Dude, open your eyes...

Spider-Man : Move-- Aaarrgh!!!

Deadpool : **You stole my pirate yell! Mother %*&#%\$!**

Context:

The dialogue above occurs when Spider-Man comes to Deadpool's aid to prove that Deadpool has changed. Spider-Man and Deadpool battle criminals in an area that's under attack from supervillains. However, Spider-Man finds out that the people they are protecting are actually a group of drug makers.

Data Analysis:

The jocular mockery in this conversation can be found when Deadpool and Spider-Man are battling villains until the enemy attacks with a number of sharp objects. Spider-Man managed to dodge with a little mumble and Deadpool ended up stabbed at his feet while commenting on Spider-Man's grunts. Deadpool yells at Spider-Man by inserting a curse. In comics, swearing often gets censored by replacing the letters with symbols. This jocular mockery is considered as formulaic expression and Deadpool probably used this expression to change the direction of the conversation to be a little less serious. This mockery has no response from Spider-Man.

Datum 4**Issue 4 - Page 15**

Thor : What shall we do to amend this offense, Lady Succubus?
Deadpool : Safeword! Safeword! Webs! Help a brother out!
Spider-Man : Wade, just... hush... It's hard to think with all of the pheromones and ozone and -- **God, Jenny, even when you sweat you smell like cotton candy--**

Deadpool : Webs!!!

Context:

The conversation above can be found when Deadpool and Spider-Man go to a nightclub to meet the girls. In short, Deadpool pits Spider-Man with a Succubus named Jenny. On the other hand, Deapool brought Thor who is Jenny's arch-enemy.

Data Analysis:

The jocular mockery in this page can be found when Spider-Man falling to Jenny even when he saw her in her true form. Spider-Man here jokingly say that Jenny's body odor smells like cotton candy even when she is covered in sweat. This act is considered as incongruous imagery since sweat does not really smell like cotton candy. This utterance is done by Spider-Man to praise Jenny and possibly to attract her attention. Unfortunately, Jenny does not provide any comments or reaction to this jocular mockery.

Datum 5

Issue 08 - Page 13

Patient Zero : I'll say. I bet you're brimming with questions-

-

Spider-Man : No. I'm not.

Deadpool : Uh... Really? 'cause I'm pretty \$#&*^ lost and would like some answers--

Spider-Man : When Parker was "out of commission," Patient Zero took his place... ... And this guy stole every piece of data we had on genetic

splicing. Apparently your “employer” isn’t as think as he smart he is, Wade. Needed a level up. Mysterio was just a pawn, distracting us while he staged the “evidence” that roped you into killing Parker-- twice.

Context:

This conversation can be found when Spider-Man and Deadpool finally team up to defeat Patient Zero. He is the one who hired Deadpool to kill Peter Parker. They then manage to find Patient Zero and attempt to defeat him. Before they fight him, Deadpool and Spider-Man have a small talk about the Peter Parker assassination plan.

Data Analysis:

The jocular mockery in this page is triggered by Patient Zero who asked them which they are confused or not about his evil plan. Spider-Man admitted that he already knew the plan, followed by Deadpool who jokingly swear that he did not understand anything. This act can be considered as formulaicity and serves as a means to solicit explanation from Spider-Man. Spider-Man reacted to this jocular mockery by giving detailed explanation about the Patient Zero’s plan on killing Peter Parker.

Datum 6

Issue 8 - Page 18 & Page 19

Deadpool : Too many words! Translate! Bomb?
Spider-Man : No--glass magnet.
Deadpool : That's stupid.
Spider-Man : Stupid enough to work.
Deadpool : I will not let you die!!! Be my bottom and live!
Spider-Man : Wade--
Deadpool : **Just do it! I don't know how much protection my immaculate Canadian body can provide. But just use it, damn it!**
Deadpool : Screw you glass house-- Aieeeeeee!
Spider-Man : **Heh. How's that Canadian bacon feeling about now?**

Context:

This dialogue can be found when Spider-Man and Deadpool are trying to defeat Patient Zero. However, Patient Zero has made a trap in the form of a machine that can pull glass from the surrounding area. Deadpool tries to protect Spider-Man by using his own body as a shield.

Data Analysis:

The jocular mockery in this section can be found when Deadpool jokingly told Spider-Man to stay down and take cover behind his body. Deadpool then jokingly describe his own Canadian body as perfect and flawless. This act is considered as an exaggeration and used to brag of his own body. Spider-Man provided comments on Deadpool's bottom after he stopped the magnet with his webbing, this does not directly address to react the jocular mockery.

Datum 7

Issue 9 - Page 06

Deadpool : But if this crime spree doesn't work out, one of you should consider a job as a stripper--

White Rabbit: **That's sexist--!**

Deadpool : **Wasn't talking to you, Bunny. Eat something other than a salad. Catch, Handsome!** (throwing grenade to Gibbon)

Gibbon : You think me handsome-- Aaargh!

Context:

The dialogue above occurs when Spider-Man and Deadpool are fighting a group of criminals who have the name Hateful Hexad. The members of this group are quite easy to deal with because they only consist of less dangerous criminals.

Data Analysis:

The jocular mockery in this section is triggered when Deadpool commented on the criminals about their career. Deadpool mentioned that they should try to become a striptease performer if the crime failed. White Rabbit the reply on how sexist Deadpool's opinion is which implies that White Rabbit think he is talking to her. This act is considered as presupposition which is depicted by the Rabbit's answer on Deadpool's comment. This was done by White Rabbit to counter Deadpool's comments and to defend herself even though Deadpool intentionally made a joke about this. Deadpool responded to this by showing who he was talking to and turned out to be one of the other villains named Gibbon.

Datum 8

Issue 9 - Page 12

Ox : You aren't taking us seriously! This is war!
This is a new age! I was up all night proofing
our manifesto--

Spider-Man : **The grown ups are talking. Specifically...**

Spider-Man : ...I've been thinking about your face,
speaking of change, and troubles in the nuptial
bed.

Deadpool : We are not having troubles--!

Spider-Man : I have a theory that might help.

Deadpool : I'm listening.

Spider-Man : It's never made sense to me that you have a
healing factor that basically makes you
invulnerable-- --but you've always been, uh--

Deadpool : Dermatologically challenged?

Spider-Man : **You are a wordsmith.**

Deadpool : **A stunning linguist. Got to cut you off for
just a tick--**

Context:

This conversation can be found when Spider-Man and Deadpool managed to overcome and incapacitate a criminal group called Hateful Hexad. Spider-Man shoots his web to cover Ox's mouth and has a little chat with Deadpool about his facial changes.

Data Analysis:

The jocular mockery sequence started when Ox is explaining about their ideology on changing the world. Spider-Man did not seem too interested in his explanation and covered Ox's mouth with a net while saying that an adult was talking here. This clearly shows an incongruous imagery with Spider-Man assuming that Ox is a child providing too many speeches. This was done by

him merely to silent Ox and stop his nonsense. Ox did not respond to this jocular mockery due to his incapability to speak.

The next jocular mockery happened when Spider-Man tried to comment on Deadpool's facial changes (Deadpool has always been depicted with broken and bad face due to an experiment back then). When Spider-Man attempted to describe the condition of Deadpool's face, Deadpool cut him in the middle and said he always had a dermatological challenge. Spider-Man commented on this utterance by describing Deadpool as a wordsmith which then indicates an exaggeration. This is said by Spider-Man as an expression of surprise by Deadpool's skill with words. Deadpool reacted to this by calling himself as a stunning linguist.

Datum 9

Issue 9 - Page 13

Spider-Man : It's just a theory, **but maybe, having a face like salami sauteed in elephant snot wasn't some cruel twist of fate...** ... but psychology.

Spider-Man : You haven't exactly proud of yourself for a while, and now, thanks to a positive role model, a mostly solid marriage and being struck by a truckload of common decency, you feel better about yourself--

Deadpool : **Thanks, Oprah Spinfrey.**

Spider-Man : Do you have a better theory?

Deadpool : Yeah, "I woke up like this." Meanwhile, let's pivot back to your behavior--

Context:

This conversation is a continuation of the previous datum when Spider-Man and Deadpool had completely incapacitate the Hateful Hexad. In the end, Spider-Man continued to deliver his theory on Deadpool's facial changes.

Data Analysis:

The jocular mockery in this page can be found when Spider-Man tried to explain Deadpool's facial condition before the changes. Spider-Man described Deadpool's face in an exaggerated way and then provided elaboration on his psychological condition has improved his physical appearance. This was done just as a joke and to emphasize how ugly Deadpool's face is. Deadpool reacted to this jocular mockery by saying thanks and associate him to Oprah Winfrey for giving such speech.

B. Discussion

This research was made possible due to the expertise of Marvel comic artists who are able to accurately depict the expressions, behaviors, and feelings of each character. Without the relevant expertise, researchers will find it difficult to capture the intent and essence of each comic panel in both books.

This study focuses on the verbal jocular mockery especially on the design features, function of the teasing and the response from the target. From two different titles with 246 total pages including the cover, only 21 pages that contain jocular mockery. This study found that not all design feature is present in the comic book.

There are 13 utterances which contain exaggeration, 11 utterances for incongruity, 4 utterances for formulaicity and 0 utterances for topic-shift marker.

Based on the elaboration above, exaggeration appears in both titles with 46.4%, incongruity with 39.3%, formulaicity with 14.3% and 0% for topic-shift marker. It seems that the characters in both comic books frequently added exaggeration and incongruous imagery in their dialogue. This is possible because the characters who talk during the story may do not like each other. Both Jameson and Spider-Man (or Peter Parker) for example, frequently exaggerate and provide incongruous imagery to describe each other. The case provided in datum 5 shows how Leno and The Thing mock each other which then creates incongruous imagery for both of them. In the case of Spider-Man/Deadpool, Spider-Man initially dislike Deadpool and tried to avoid him.

The exaggerations found in both comic books are mostly used to taunt the target and demean the opponent. Sometimes it is used to suppress the target so that he will carry out the commands given as shown in datum 3 of Spider-Man: Sweet Charity. One form of exaggeration contained in datum 4 of the first book is used by the Human Torch to contain his embarrassment at statements denied by The Thing and Spider-Man. In some cases, exaggeration is used to express jokes due to the comedic nature of comic books such Spider-Man/Deadpool.

The incongruity found throughout this research is mostly useful as a form of expressing a character's dislike of the target. This is as shown in datum 8 from Spider-Man: Sweet Charity where Jameson mentioned Spider-Man who is similar

to an insect. Of course, this shows the appearance that does not match the real appearance of Spider-Man. However, Jameson still mentions this as a form of mockery towards Spider-Man.

Formulaicity is rarely found in this study. This may be due to the limitations imposed by the creator. Swearing, which is one of the formulaic expressions, cannot be applied freely in comic books considering the age ratings of the reader. This study only found four formulaic expressions, several appear in the form of pause filler and the rest appears as swearing due to the characterization of a character.

Topic-shift marker does not exist in both comic books. This study speculates the absence of this certain feature in both comic books is caused by the dialogues that appear in comic book must be made as effective as possible due to the limitation of the page. Therefore, every dialogue must be meaningful and related to the story which then prohibits the existence of small and ineffective talks. This is different from conversation in the real life which provides freedom to the person who is talking. Both comic books tend to limit the dialogue given to the characters so the conversations that appear are effective and enjoyable to read.

Afterwards, this study finds the function behind the usage of the jocular mockery in both comic books as well. This study interprets the function of the utterance mainly based on the purpose in the conversation. Several utterances serve as emphasis to command people, describe others and show closeness, to defend themselves and most often appears as a mocking or humiliation towards the target.

This possibly happen because comics are a medium of entertainment and the conversations found by this research are just fiction, crafted to entertain the reader.

Subsequently, this study also finds the responds of the target of jocular mockery. This study finds various responds and each of them corresponds to the context and situation within the dialogue. In these comic books, there are several defensive responses, these responses are intended to defend and justify themselves against the jocular mockery as shown in datum 9 from Spider-Man: Sweet Charity. There, Spider-Man defends himself from Jameson's remarks as one of the superheroes who happens to have a special gift that he uses to help others. In addition, we also find responses in the form of countering, comparing and affirming the jocular mockery. The example of this case is on datum 9 from Spider-Man/Deadpool when Deadpool expressed gratitude towards Spider-Man's utterances.

Michael Haugh (2010) in his research on conversations containing jocular mockery describes that the number of types of jocular mockery such as exaggeration, incongruous imagery, formulaicity and topic-shift markers have a similar frequency of occurrence. This is also found in his research involving Anglo-Australian speakers (2014). The types of jocular mockery found in the conversational examples in his research are presented evenly. The contrast found in both Haugh studies above is that there is no tendency for speakers to limit certain types of jocular mockery as found in the Spider-Man comic book that has been

studied. This is probably because direct conversation provides unlimited coverage, especially the speakers are free to express what they want.

The findings in this study have several similarities and differences with the previous studies mentioned in the first chapter. Starting with the research conducted by Na Yang and Wei Ren (2020). This study found that almost all types of jocular mockery were present in the conversation in the television program being studied yet the topic-shift marker type was not found which indicated the findings in the television program were similar to the research in comic books. This is different from the research conducted by Haugh and Bousfield (2012) who found that types such as topic-shift markers and formulaic expressions were absent in their study. Research conducted by Maíz-Arévalo (2015) yielded several differences which described the results in the form of the presence of exaggeration, topic-shift marker and formulaic expression types but no types such as incongruous imagery. Meanwhile, Adetunji's research on football fans (2013) found that the type of exaggeration dominated most of the utterances he studied. Other types such as formulaic expressions, incongruous imagery and topic-shift markers are very rare to find.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter provides the result of this study as the conclusion based on the findings and the discussions. Current section elaborates the previous chapter which are the answers to the problem formulations of this study. In addition, the suggestion section is given to the next researcher in order to have further improvements in this field of study.

A. Conclusion

According to the result of the findings and discussion in the previous chapter, this study reveals that many design features have been found in Spider-Man: Sweet Charity and Spider-Man/Deadpool comic books. From the 21 analyzed pages, there are three design features that appear in the dialogues. There are several functions and responds towards the jocular mockery that appear in various form and intention.

The design features that this study found are exaggeration, incongruity and formulaicity. The exaggeration found in this study is in the form of mocking and sometime serves as a coercion to order the target. Exaggeration in this comic book can also function as a humiliation to oppose its target. Meanwhile, incongruity in this comic book serves as a mock, mainly to describe the wrong depiction of others. Nevertheless, incongruity (especially in the form of presupposition) sometime appears to defend themselves depending on the situation. Formulaicity rarely appear as it need certain expression such pause filler or swearing. The final design

feature is topic-shift marker which does not appear in the comic book. Presumably, the absence of this certain design feature is due to the comic book limitation.

This study also found several functions and responds of the jocular mockery along the story of the comic book. The functions of the jocular mockery in this comic book mainly appear as emphasis to command people, describe others and show closeness, to provide defense and simply just to mock or humiliate the target. The target's responds of jocular mockery in this comic book appears in various form and it depends on the topic and situation of the dialogue. Mainly the responds appear to counter or to affirm the mockery.

B. Suggestion

The main focus of this study is to find or to explore the verbal jocular mockery in a fictional work, in this case, it is a comic book which offer rich and structured dialogue. The discussion in this field has yet to enlarge, several data might have lacked of elaboration and need further unpacking. Therefore, this study only explores jocular mockery in verbal form and limited to unnatural condition of conversation.

After conducting this study, we suggest the future research to enlarge the discussion of jocular mockery. It may be in distinct object such motion pictures and drama which contain real human to human interaction. With movies or drama, the future study may be able to discuss not only the verbal but the non-verbal jocular mockery as well. Cross-cultural jocular mockery in works of fiction is

recommended as well because future studies may find differences in more than one works such as Eastern vs. Western comic book, movies or drama.

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CURRICULUM VITAE



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APPENDIX

Design features of the jocular mockery in Spider-Man: Sweet Charity:

No.	Utterances	Analysis			Speaker	Page
		Design features of Jocular Mockery				
		Exagg	Incong	Formulaic		
1.	Parker, you are seriously the most depressing little cretin in this building, you know that?	✓			J. Jonah Jameson	3
2.	Uhhhhhhh... you?			✓	Peter Parker	3
3.	Yeah, you're missing something: brains!	✓			J. Jonah Jameson	5
4.	I'm not sure I "need" to keep an irresponsible, disloyal, always-late, milquetoast, little photographer on the payroll and yet so far, I do.	✓			J. Jonah Jameson	6
5.	You guys can sit up here all night comparing your favorite comedians but my advice is, get lives!	✓			Human Torch	8
6.	Yeah, he's crazy as an outhouse rat but I love 'im.		✓		The Thing	8
7.	Hey, Jay, there's a pelican on the		✓		The Thing	14

	phone. Says he wants his chin back!					
8.	A guy that looks like a walking fireplace, whose name is “The Thing”, is making fun of how I look.		✓		Jay Leno	14
9.	I’ll turn this into an interview with that wall-crawling weasel and finally show the world what a little no-good he really is.		✓		J. Jonah Jameson	17
10.	I’m no criminal!		✓		Spider-Man	19
11.	The difference between what you think and what you know is too expansive for me to discuss without laughing in your big, red, webbed face.	✓			J. Jonah Jameson	19
12.	You look like a damn freak in those crazy pajamas. Why can’t you wear normal clothes? Act like a man!		✓		J. Jonah Jameson	19
13.	Good god, Man. Listen to yourself, you’re dressed like a bug.		✓		J. Jonah Jameson	25

14.	You, My friend, you whine. You are the king of whine. You could open a vineyard with all your whining.	✓			Spider-Man	25
15.	You're no hero. None of you costumed freaks are heroes.	✓			J. Jonah Jameson	28
16.	Ya know...			✓	Spider-Man	29
17.	You should be.		✓		Scorpion	49
18.	Jennifer always has fun. She's just lucky that way.	✓			Sam Simon	53

Design features of the jocular mockery in Spider-Man/Deadpool:

No.	Utterances	Analysis			Speaker	Page
		Design features of Jocular Mockery				
		Exagg	Incong	Formulaic		
1.	It's awesome! Makes Wolverine look like a hemophiliac.	✓			Deadpool	Issue 1 - Page 16
2.	You sure make murder sound like baking brownies--	✓			Deadpool	Issue 2 - Page 6
3.	You stole my pirate yell! Mother %*&#%\$!			✓	Deadpool	Issue 3 - Page 13

4.	God, Jenny, even when you sweat you smell like cotton candy--		✓		Spider-Man	Issue 4 - Page 15
5.	Uh... Really? 'cause I'm pretty \$#&*^ lost and would like some answers--			✓	Deadpool	Issue 8 - Page 13
6.	Just do it! I don't know how much protection my immaculate Canadian body can provide. But just use it, damn it!	✓			Deadpool	Issue 9 - Page 18 & 19
7.	That's sexist--!		✓		White Rabbit	Issue 9 - Page 6
8.	The grown ups are talking. Specifically...		✓		Spider-Man	Issue 9 - Page 12
9.	You are a wordsmith.	✓			J. Jonah Jameson	Issue 9 - Page 12
10.	but maybe, having a face like salami sauteed in elephant snot wasn't some cruel twist of fate	✓			Spider-Man	Issue 9 - Page 13