

**VIOLATING AND FLOUTING MAXIM TO CREATE  
HUMOR IN *YES DAY* MOVIE**

**THESIS**



**UIN SUNAN AMPEL  
S U R A B A Y A**

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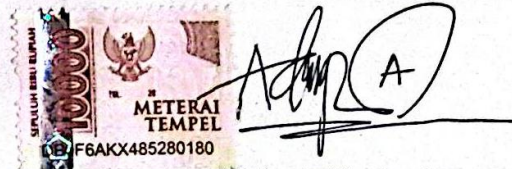
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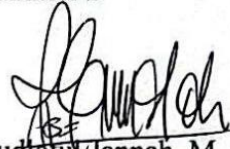
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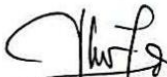
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## ABSTRACT

Islami, A. A. P. P. I. A. 2023. *Violating and Flouting Maxim to Create Humor in Yes Day Movie*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Endratno Pilih Swasono, M.Pd., (II) Raudlotul Jannah, M. App. Ling.

The study is aimed at analyze the application of violating and flouting maxim (the maxim of quantity, the maxim of quality, the maxim of relation, and the maxim of manner) done by characters to create humor. It also aims to investigating humor style (affiliative humor, self-enhancing humor, aggressive humor, and self-defeating humor) used by the characters in the Yes Day movie. There are three problems to be solved in this study, namely: (1) how are the violating maxims done by the characters to create humor in Yes Day movie, (2) how are the flouting maxims done by the characters to create humor in Yes Day movie, (3) what styles of humor are employed by the characters in Yes Day movie based on the violating and flouting the maxim they do.

This study uses qualitative approach in relation to the use of clear and systematic description about the phenomena being studied. Descriptive study in textual analysis was applied in this study to analyze conversation of the characters through the script of Yes Day movie. The data were collected by first transcribing the Yes Day movie. The transcription was then analyzed by identifying the types of humor style by applying suitable codes in the appropriate text. The analysis was continued by identifying the application of violating and flouting maxim on those humor.

This study reveals that all violating and flouting the maxim are applied in the movie also all of the humor style too. In the relationship between humor and maxim, the author finds that humor occurs because the characters in the movie violate and flout the maxim. The results of this study showed that the characters flouted all maxims and violated three maxims, some even violated and flouted more than one maxim. They violating the maxim with the aim that the listeners will not know its true meaning. Whereas when flouting the maxim, the characters deliberately lie with the aim that the listener will understand the meaning of what they say. The most prominent style of humor is affiliative humor, where characters say things, they find funny as well as make jokes about everyday life. The second style of humor that is often used is aggressive humor. The characters use this humor when sarcastic, mocking, or satirizing others. Self-enhancing humor is humor that is not widely used by characters. Usually, they use this humor style because they cover up their shortcomings or weaknesses with confidence, so they make it funny. The least found style of humor is self-defeating humor. This style of humor is rarely used because the characters do not make many jokes by showing their insecurity.

**Keywords:** cooperative principle, violating maxim, flouting maxim, humor style.

## ABSTRAK

Islami, A. A. P. P. I. A. 2023. *Pelanggaran Maksim untuk Membuat Humor di Film Yes Day*. Program Studi Sastra Inggris, Fakultas Adab and Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: (I) Endratno Pilih Swasono, M.Pd., (II) Raudlotul Jannah, M. App. Ling.

Penelitian ini bertujuan untuk menganalisis penggunaan pelanggaran maksim (maksim kuantitas, maksim kualitas, maksim relevansi, dan maksim cara) untuk membuat humor di film *Yes Day*. Penelitian ini juga bertujuan untuk meneliti gaya humor (humor afiliatif, humor *self-enhancing*, humor agresif, dan humor *self-defeating*) yang ada di film *Yes Day*. di dalam humor yang disampaikan oleh karakter dalam film tersebut. Karena itulah dalam studi ini penulis akan menjawab rumusan masalah dalam penelitian ini yaitu (1) bagaimanakah pelanggaran maksim (*violating maxim*) yang digunakan oleh karakter untuk menciptakan humor di film *Yes Day* (2) bagaimanakah pelanggaran maksim (*flouting maxim*) yang digunakan oleh karakter untuk menciptakan humor di film *Yes Day*, (3) gaya humor apa yang digunakan oleh karakter dalam film *Yes Day* berdasarkan pelanggaran maksim yang mereka lakukan.

Penelitian ini menggunakan pendekatan kualitatif untuk mendapat deskripsi yang jelas dan sistematis tentang fenomena yang sedang dipelajari. Studi deskriptif dalam analisis tekstual diterapkan dalam penelitian ini untuk menganalisis percakapan karakter dalam naskah film *Yes Day*. Data dikumpulkan dengan mentranskripsi percakapan dalam film. Transkripsi kemudian dianalisis dengan mengidentifikasi jenis gaya humor dengan menerapkan kode yang tepat dalam teks yang sesuai. Analisis dilanjutkan dengan mengidentifikasi pelanggaran maxim apakah yang dilakukan oleh karakter dalam membuat humor tersebut.

Hasil studi menunjukkan bahwa semua pelanggaran maksim dan semua gaya humor dan telah diaplikasikan dalam film ini. Dalam hubungan antara gaya humor dan pelanggaran maksim, penulis menemukan bahwa humor terjadi karena karakter dalam film tersebut melakukan pelanggaran maxim. Hasil penelitian ini menunjukkan bahwa para karakter melanggar semua maksim, bahkan ada juga yang melanggar lebih dari satu maksim. Mereka sengaja melanggar maksim, *violating*, dengan tujuan bahwa para pendengar tidak akan mengetahui arti sebenarnya. Sedangkan Ketika melanggar maksim, *flouting*, karakter sengaja berkata tidak sesuai ekspektasi dengan tujuan pendengar akan mengerti maksud terseirat dari yang mereka katakan. Gaya humor yang paling menonjol adalah affiliative, di mana para karakter mengatakan hal-hal yang dianggap lucu serta membuat lelucon dengan tentang kehidupan sehari-hari. Gaya humor kedua yang sering digunakan adalah agresif. Para karakter menggunakan humor ini saat sedang sarkas, mengejek, ataupun menyindir orang lain. *Self-enhancing* humor adalah humor yang tidak banyak digunakan oleh karakter. Biasanya, mereka menggunakan humor tersebut karena menutupi kekurangan atau kelemahan yang mereka punya dengan percaya diri, sehingga mereka membuatnya menjadi lucu. Gaya humor yang paling sedikit ditemukan adalah *self-defeating*. Gaya humor ini jarang digunakan karena karakter tidak banyak membuat lelucon dengan menunjukkan rasa tidak percaya dirinya.

**Kata Kunci:** prinsip kerja sama, pelanggaran maksim, gaya humor.

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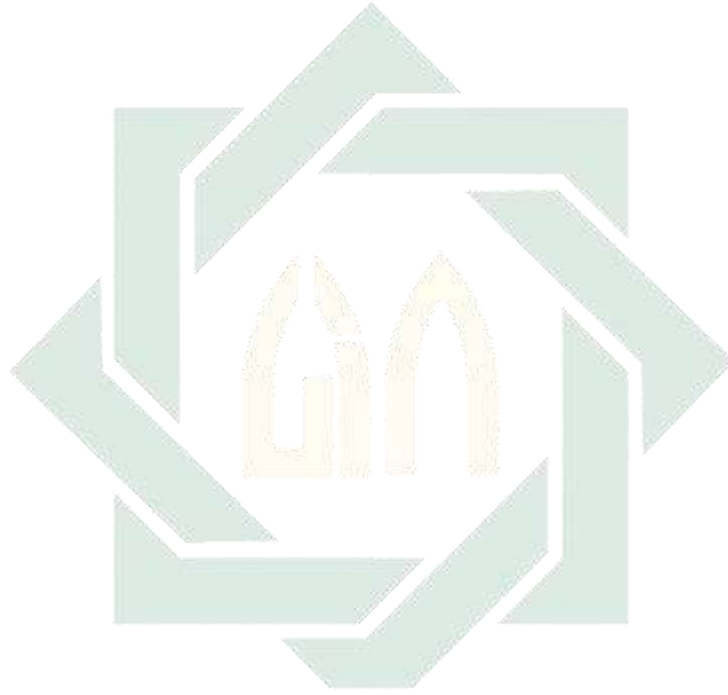






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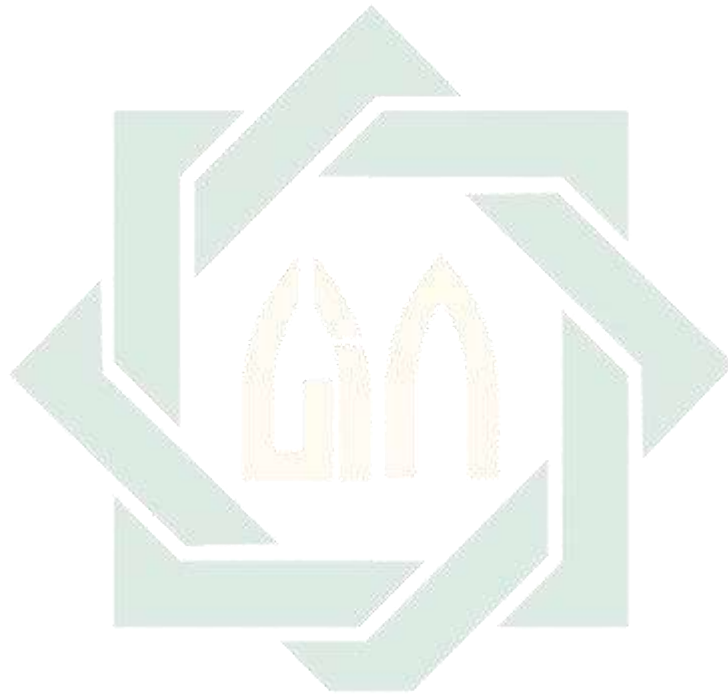
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# CHAPTER I

## INTRODUCTION

This chapter explains the study's background, problems, objectives, significance, scope and limitations, and the definition of key terms. Therefore, this chapter describes why the researcher was interested in doing this research.

### 1.1 Background of the Study

Humor is often found in everyday life, especially when interacting with others. Humor is the propensity to experience or communicate what is amusing and funny, always accompanied by an emotional response and vocal-behavioural expressions, such as laughing and smiling (Martin & Ford, 2018). People usually incorporate humor into conversations to increase their interest or help others relax. A good laugh makes any conversation so much better. It is a tool that can be used to improve informal communication and relationships between speakers, and also because humor can relieve tensions that people face (Fawaida, 2018). Thus, humor plays an essential function in daily life.

The importance of humor can appear to have the capacity to alleviate pain, boost immune function, enhance positive emotions, moderate tension, dissociate from distress, and enhance interpersonal processes (Gelkopf, 2011). The primary goal of humor is to amuse and induce laughter. It should be the fundamental objective of any fun event. It serves a variety of social tasks but is most often used to lighten up a situation, entertain others, or elicit a good mood. The fundamental purpose of humor in conversation is to generate specific effects through the speaker's use of hilarious segments in his or her discourse (Attardo, 1994, p.322).

Humor is a widespread phenomenon with cultural undertones. Various cultures have various interpretations of particular humorous objects. For instance, Westerners and Easterners have fundamentally different perspectives on humor. Westerners view humor as a desirable characteristic of the ideal self, associate it with positivism, and emphasize its significance in daily life. In contrast, Easterners have negative attitudes toward humor. Specifically, the apprehension–disdain complex induces ambivalent attitudes toward humor among Chinese people. Even though the Chinese occasionally recognize the importance of humor in everyday life, they do not perceive themselves to be humorous. Humor is a skill that only specialists possess and is undesirable in the ideal Chinese personality (Jiang et al., 2019). That diversity is what makes humor important and interesting to discuss.

Apart from that, the attachment between humor and intelligence also makes humor interesting to discuss. Recent research indicates that cognitive abilities are essential for humor production or the spontaneous generation of clever ideas. Models of humor (Attardo, 1994; Raskin, 1985) imply that intelligence should play an essential function in the variability of humor ability. First, verbal humor relies on language-expressed, crystallized knowledge of the world. Witty material utilizes word nuances such as quirky synonyms, word phonology, and polysemy (Aarons, 2012).

Second, creating humor requires accessing and manipulating conceptual material that is distant or incompatible, to jokes that set up and contrast competing situation models, and to rich and elaborate metaphors. Even basic jokes require

accessing, maintaining, and integrating incompatible scripts, frames, or mental workspaces, according to theories of humor (Attardo, 1994; Goatly, 2012)

Martin (2003) notes that four distinct sorts of humor can be used in communication. There are four types of humor: affiliative humor, self-enhancing humor, aggressive humor, and self-defeating humor. Affiliative humor is used to establish a positive relationship with the recipient. Self-enhancing humor stems from the speaker's negativity (insecurity, inadequacy, or anything awful that happens), but the speaker maintains a positive attitude. The speaker approaches negativity from a new, more amusing perspective. They can laugh at themselves or the ridiculousness of a circumstance. Aggressive humor can be interpreted as threatening or unpleasant if it contains sarcasm or scorn. Self-defeating humor can cause the speaker to act "clownish" to fascinate an audience. Depending on the function, the speaker may speak excessively, be irrelevant, or spew lies. This circumstance results in the speaker becoming uncooperative because the speaker disobeys the guide's directive to be cooperative. Linguistics, particularly the pragmatic branch, explains how to compel individuals to cooperate. It is referred to as the cooperative principle.

Grice (1975) established the cooperation concept as the first linguist. He asserts that to achieve effective communication, the speaker must be pertinent, clear or unambiguous, instructive when necessary, and truthful. When a speaker becomes relevant, it indicates that the speaker adheres to the relevance maxim. When a speaker communicates plainly or without ambiguity, it indicates that the speaker adheres to the maxim of manner. When a speaker becomes as informational as required, it indicates that the speaker adheres to the quantity

maxim. When a speaker speaks the truth, he or she adheres to the maxim of quality.

The speaker only sometimes adheres to the maxim when expressing humor. At times, the speaker deviates from the maxims. Maxim contains the specific rules the speaker must follow for a prosperous discourse. Grice (1975) observes that interlocutors do not adhere to conversational maxims in some instances of conversational engagement. They deliberately breach maxims in order to convey additional or implicit meaning. Violating any maxim results in conversational implicatures, and the listener must deduce the additional implicit meaning. Apart from the implicatures that may be formed, violating a maxim might result in funny results in spoken conversation (Taberski, 1998). Another reason for breaching this principle is to infuse the produced spoken conversation with a sense of humor.

Today, entertainment is an integral part of daily living. People require amusement to unwind after a hard day of routines and stresses. Humor makes audiences laugh because they find it amusing when others say or do something foolish. It can provide a variety of life reflections in which reality can be reproduced and altered to increase satisfaction (Fawaida, 2018). Entertainment in recent days can be found in many forms and media. One media of them is streaming video applications. Streaming applications are now widely available on almost all devices, such as smartphones, laptops, and even televisions. This streaming application is popular because of the easy access to watching various kinds of movies. One of the streaming applications is *Netflix*. This application presents various movies and series. In addition, various genres are displayed in



this application, ranging from horror, drama, thriller, mystery, sci-fi, and even comedy.

Comedy movies are closely related to humor and laughter, making people laugh. One of the fresh comedy movies on Netflix is *Yes Day*. *Yes Day* is an American family comedy movie released on Netflix on March 12, 2021, directed by Miguel Arteta and based on Amy Krouse Rosenthal and Tom Lichtenheld's children's book of the same name. The screenplay and screen narrative were written by Justin Malen. It stars Jennifer Garner, Édgar Ramírez, and Jenna Ortega.

This movie shows Allison's life changed after being blessed with three children. Her happy life, with lots of "Yes!" everywhere, had to change with "No!" at almost any time. This behaviour made an annoying impression on her children, whether Katie, Nando or Ellie. The nickname dictator was carried by Allison just like that. Until one day, their family, Allison and Carlos, felt they had to improve their relationship with their children. They agreed to do *Yes Day*. With the ground rules that have been agreed upon, for one day there is no "No!" from parents because everything has to be "Yes!".

In addition to the preceding explanation, the researcher analyzed the usage of comedy in the movie *Yes Day* since it includes comedy as one of its genres and features characters that apply Grice's maxim to produce humor. The researcher chose this movie because this movie shows that family movie and drama genres can blend well with the comedy genre in one movie. This movie is calming because it tells a story of a family and their efforts to overcome their problems.

This film has a great deal of moral lessons that can be learned, but it is also humorous.

Several previous studies of humor have been conducted in a variety of domains, such as situational comedies (Anggraini, 2014; Amianna & Putranti, 2017; Fawaida, 2018), comedians (Nofitriana, et al. 2014; Puspasari & Ariyanti, 2019), TV series (Dornerus, 2005; Sakti, 2015), talk shows (Zebua, Rukmini & Saleh, 2017; Azizah, 2020), and movies (Palupi, 2006; Pradita, 2010; Izzah, 2016; Puspita, 2017; Ibrahim, Arifin & Setyowati, 2018). Based on previous research, the researcher has determined that maxims are associated with humor. Azizah (2020) pointed out that sometimes, people utilize humor to establish engaging interactions in communication. Humor could sometimes cause a speaker to flout a maxim. Anggraini (2014) also stated that it is essential to conduct a more in-depth investigation of the formation of comedy utilizing the theory of the Cooperative Principle, which states that funny expressions are formed through the flouting of Cooperative Principal maxims.

Humor could sometimes cause a speaker to flout a maxim. Puspita (2017) found that to make amusing utterances, the notable characters in the film *Accepted* disregard all four types of maxims: the maxim of quantity, the maxim of quality, the maxim of style, and the maxim of relation. Currently, disregarding quality maxims is the most common approach to generating humor. Besides that, Fawaida (2018) observed that each amusing statement made by the character she analyzed deviates from at least one of Grice's maxims. She noted that linguistic comedy violates these maxims in order to be humorous.

The use of humor in comedians has been researched by Nofitriana, et al. (2014) and Puspasari and Ariyanti (2019). In their research, the writers analyzed joke techniques and the application of the flouting maxim. Ciptaningdiah (2014) picked Raditya Dika's utterances containing Flouting Maxims and then classified the data based on the flouting maxims. Puspasari and Ariyanti (2019) evaluate an Indonesian comedian and an American comic's flouting of maxims, their joke techniques, and why they flout certain maxims and utilize specific joke techniques. However, several previously cited research indicates that flouting and breaking maxims are frequently used interchangeably.

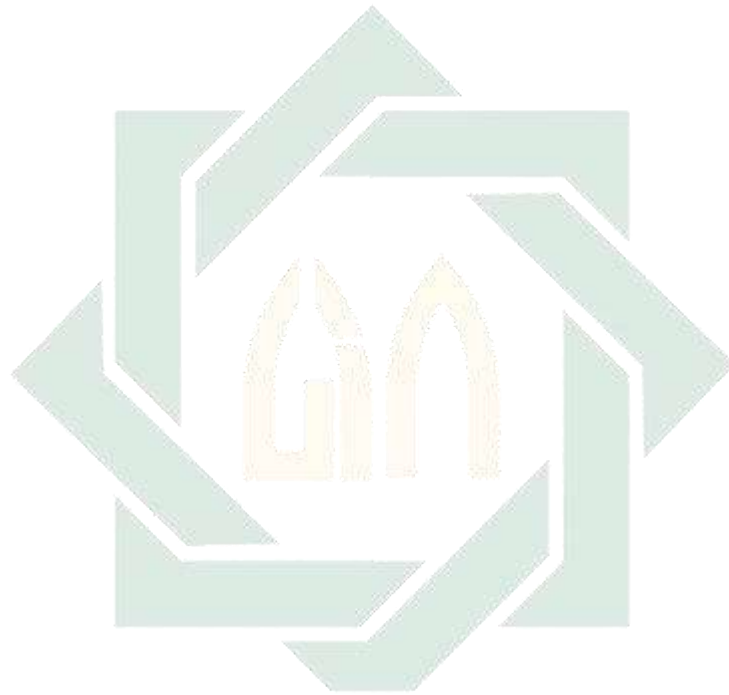
On the other hand, the above research is distinct from the present study. This research seeks to identify the humor styles in every line of dialogue from the comedy movie *Yes Day* that contain humor. In addition, these utterances are heavily impacted by the situational and cultural contexts in the movie. Therefore, the researcher pragmatically employs Grice's maxims theory to explain the humorous aspect.

The researcher is interested in evaluating humor and Grice's Maxim in the movie *Yes Day* since there are numerous utterances in the movie that are pertinent to the topic of the study. As the movie is a comedy, the researcher discovered a variety of humorous statements that can elicit laughter from the audience. However, not all forms of comedy share the same qualities as the humor styles employed. This study evaluates only those individuals who share the same qualities as the theory of humor styles and will be integrated with Grice's theory of maxims.





*Flouting maxim* is when the speaker intentionally does not provide information as expected with a specific purpose.



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## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this chapter, related theories of this research are presented to assist the background of the study and clarify key terms in the chapter discussed before.

#### **2.1 Pragmatic Aspect of Humor**

Pragmatics plays a critical part in the creation of humor. It is because context and intention are required to understand the humor. The significance of the reference is determined by whether or not the speaker and interlocutor share the same referent. Humor is viewed pragmatically as a violation of Grice's Cooperative Principle. It means that the speaker is purposefully unconnected to the intended object. Some forms of communication that violate the CP, such as lies, are socially unacceptable. Nonetheless, humor is distinct. Even though a speaker typically violates the CP when creating humor, it is socially acceptable because the purpose is to amuse. Thus, it cannot be said that a speaker is uncooperative simply because he or she tells jokes or attempts to be humorous (Attardo, 2001)

#### **2.2 Cooperative Principle**

In order to avoid misunderstandings and misinterpretations, Grice (1975) put forward a theory suggesting speakers and listeners work together in conversation. This theory is known as the cooperative principle. The theory states that the cooperative principle is a kind of indirect agreement between speakers and their partners to work together in communication. Cooperative conversation occurs when the interlocutors contribute their conversation, as needed where it



























### 2.3.4 Self-Defeating Humor

Self-defeating humor is a style of humor characterized by the use of humor that is potentially self-defeating in order to gain approval from others or within a group. Self-defeating humor aims to please others by being the center of the joke. This style of humor is sometimes seen as a form of rejection where humor is used as a defense mechanism to hide negative feelings about oneself (Martin, 2003, p. 54).

Based on the explanation above, it can be concluded that self-defeating humor is humor that is used to belittle oneself, tries to amuse others by doing or saying funny things about oneself, and laughing with others when ridiculed or belittled. For example, the context is when the speaker in the garden that has chair in there with her friend. She has fat body.

"I'm obese, and I think I can break this chair when I sit in it, even if I only touch it."

It is called self-defeating humor because the speaker jokes about herself. She uses her weakness which is her fat body, to entertain her friend.

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## CHAPTER III

### RESEARCH METHODS

The third chapter of this research describes the method utilized by the researcher for data collection and analyzing the data. Included in this are research design, data collection, and data analysis.

#### **3.1 Research Design**

This research used a qualitative approach. This research requires a method that focuses on in-depth observation to understand the meaning of the dialogue by the characters in the *Yes Day* movie. Qualitative research is always descriptive, as data is gathered through words or images rather than statistics (Bogdan, 1992). Qualitative research is a technique that guides the process of comprehending, analyzing, and constructing theories. The descriptive qualitative method is used to collect and analyze data from the characters' utterances in *Yes Day* movies, which consist of humor. It also describes how the violating and flouting maxim by the characters in *Yes Day* movie generates humorous discourse.

#### **3.2 Data Collection**

This section contains research data, data sources, instruments, and techniques for data collection.

##### **3.2.1 Research Data**

This research data consists of words, phrases, or sentences from the characters spoken in the *Yes Day* movie, that are included in the humor. The researcher analyzed humor of the characters spoken to determine their humor



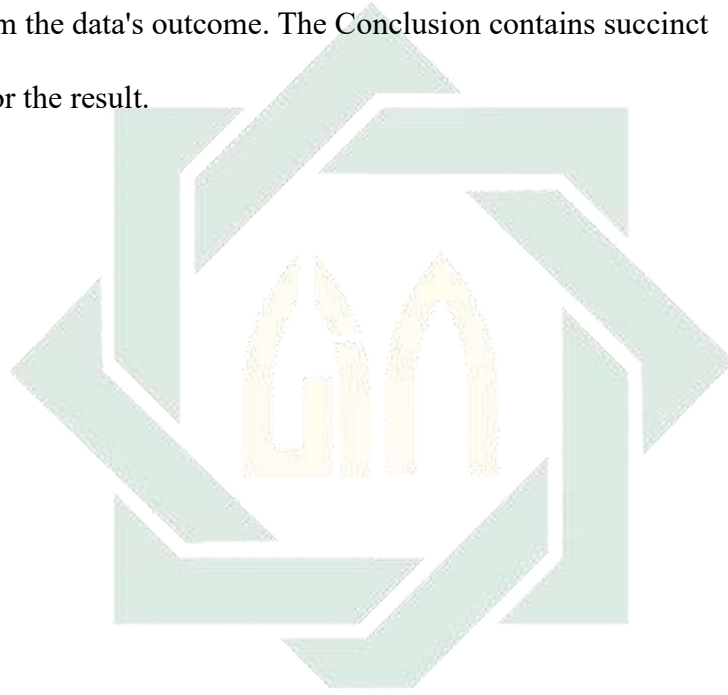




<u>You can finally be with your people.</u>																				
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### **b. Drawing Conclusion**

The final phase in data analysis was to conclude. The researcher deduced a conclusion from the data's outcome. The Conclusion contains succinct explanations for the result.



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## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This chapter focuses on the research findings and the discussion. This chapter describes the humor style employed by the characters in the *Yes Day* movie. It is also providing the violating and flouting maxim they employed to deliver the humor.

#### 4.1 Findings

This part is intended to show the findings of the data analysis. This part addresses two main issues. The first issues relate to the characters' use of violating and flouting maxims when conveying humor. The second issues are the humor style employed by the characters in the *Yes Day* movie by Martin's theory of humor style.

##### 4.1.1 Violating Maxim

A speaker is determined as violating the maxim when they intentionally disobey the maxim principle because the speaker implies that the hearer is unable to infer the implied meaning of what is said. The characters in *Yes Day* Movie violating all of the maxims, which is maxim of quantity, quality, relation, and manner. The character also violates more than one maxim.

##### 4.1.1.1 Violating the Maxim of Quantity

When a speaker provides more or less information than is required, the speaker has violated the quantity of maxim.

##### Data 1

























































His words became funny which then made him humorous. His disbelief towards his weaknesses turns into self-defeating humor.

## 4.2 Discussions

The discussion that follows will describe some findings from the initial data analysis. It is organized according to the problem statement of the research, which serves as a guide for the analysis of Grice's maxims and the humor styles used. It indicates that the following data analysis result addresses the research's problem statements.

In spoken discourse, the violation of a maxim can produce humorous effects. The maxim that the *Yes Day* movie's characters violated all of the maxim, which is quantity, quality, relation, and manner. For violating the maxim of quantity, they share too much information that does not need in the context. According to Al-Zubeiry, H. (2020), the maxim of quality is primarily concerned with conveying the truth. Its submaxims encourage speakers not to say things they believe are false or lack sufficient evidence. Although not many, the characters in *Yes Day* movie do the violation maxim of quality. They deliberately lie to cover up what happened. As Al-Zubeiry, H. (2020) stated that Grice's maxim of manner requires interlocutors to be transparent when conversing. They should avoid obscurity of expression and ambiguity and make concise, well-organized contributions to the conversation. The characters sometimes deliberately say ambiguously so that their speech is confused in the hope that the other person does not understand the meaning of what he is talking about. Meanwhile, they do not violate the maxim of quantity and violating maxim of relation.

The maxim that the characters in the *Yes Day* movie most frequently flouted are the flouting maxim of quality. They repeatedly lied about something, leaving them without sufficient evidence to make a humorous argument. It is consistent with the findings of Soedjarmo et al. (2016), who examined the use of references to make the joke work. Regarding the flouting maxim of quality, the researcher discovered how the speaker's untruthfulness could create humor because the interlocutors did not anticipate the utterance.

The next flouting maxim the characters most frequently used is flouting the maxim of relation. They attempted to tell something pertinent and as informative as necessary. Following Soedjarmo et al. (2016), the researcher discovered that the characters conveyed humor when the speaker's statement was unrelated to the topic's specific object. Nonetheless, the interlocutors could still comprehend the speaker's implicit meaning.

In implicit meaning, there includes presuppositions and implicature. Presuppositions are based on shared knowledge between the writer and the reader (Hassan, 2011). The speakers and the interlocutors in the movie knew this shared knowledge. Hassan (2011) declared that implicature is built on deliberately flouting one or more cooperative maxims. The *Yes Day* movie's characters implied meanings beyond what they said.

The character's use of flouting the maxim of quantity and manner is the least. The researcher discovered that when the characters flouted the maxim of quantity, they spoke more or less than necessary, which made the situation humorous. The characters uttered something ambiguous or obscure in flouting the

maxim of manner. Even though it is ambiguous, the interlocutors understood the implied meaning the presenters conveyed, making it humorous.

The majority of the characters in the *Yes Day* movie use Affiliative humor as their primary humor style. They told jokes that anyone could find funny, jokes about daily life, and jokes to relieve tension. The second most frequently used is aggressive humor. The characters in this movie use aggressive humor to satirize their family members, like when Nando satirizes his sister who wants to go to fleekfest by saying that his sister will go to freakfest because it suits his strange brother. Characters also use aggressive humour to mock their speech jokes, such as when her children tease Allison for her ugly voice.

The next humor style that the characters use is self-enhancing humor. They use this humor mostly as a form of confidence in their weaknesses. They make their weaknesses funny and entertaining. Self-defeating humor is also used several times by the characters. When Allison was not confident and blamed her husband because she was always considered evil by her son while her husband was not.

Regarding the study by Rosenbusch H. et al. (2022) that analyzed the significance of jokes and audience characteristics in evoking amusement, the researcher notes that audience characteristics played a significant role in the humor the characters delivered. Because the characters and the joke shared the same referent for what the jokes were about, the interlocutors could grasp the humor. If the content of the jokes matched the audience's preferences, the interlocutors would respond positively to the humor the speakers delivered.

Regarding the relationship between humor, violating and flouting maxims, the researcher notes that the humor delivered by the characters in the *Yes Day*

movie was produced by violating and flouting maxims. When the characters lied, such as when Carlos says he likes nature and talks to nature to cover the fact that he was calling someone, he says something ambiguous in an attempt to violate and flout the maxim of manner, flouting the maxim of relation in that of the unrelated topic that the speaker delivered in the movie, these made the situation in the movie humorous.

Close to previous studies, the researcher asserts that the characters' humor was produced by violating and flouting the maxims. As a result, there is a connection between humor and violating and flouting the maxim. Violating and flouting maxims produced the humor the characters delivered. In this study, the researcher identified four types of humor employed by *Yes Day*'s characters. They are affiliative humor, self-enhancing humor, aggressive humor, and self-defeating humor.



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## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

After analyzing and interpreting the data, this chapter provides the researcher's conclusion and suggestions. The conclusion is based on the research problem, while the suggestions are directed at future researchers interested in conducting additional studies in the same field.

#### 5.1 Conclusions

Regarding the study by Rosenbusch H. et al. (2022), the researcher notes that audience characteristics played a significant role in the humor the characters delivered. Because the characters and the joke shared the same referent for what the jokes were about, the interlocutors could grasp the humor.

In the *Yes Day* movie, the researcher found that the characters violated the maxim of quantity, quality, relation, and manner. They mostly used to violate the maxim of quality. They deliberately lie to cover up what happened. For violating the maxim of quantity, they share too much information that does not need in the context. They also used the maxim of manner because sometimes they deliberately say ambiguously so that their speech is confused in the hope that the other person does not understand what he is talking about.

Besides violating the maxim, the characters mainly flouted the maxim. The characters flouted quantity, quality, relation, and manner maxims. Most commonly, the flouting maxim of quality. It is because they lied. Because the interlocutors did not anticipate that the speakers would make such a statement, the speakers intentionally told humorous falsehoods. The second most frequently used

is the flouting maxim of relation. They often suddenly link conversations from others with words that are out of the context of the conversation. It is what makes the conversation funny.

Flouting the maxim of quantity and manner is not much used by the characters in the *Yes Day* movie. It is because they often say something obscure or ambiguous. It indicates that they attempted to extend possible, communicate something unambiguous and as informative as necessary. Although the speakers flouted the maxim, the interlocutors could still understand the implicit meaning the speakers wanted to deliver because both the speakers and the interlocutors had shared knowledge.

The styles of humor identified in this comedy movie prove that humor styles can not only be applied in the humor as those in situational comedy or stand-up comedy. As discussed in the analysis, the researcher discovered that the dialogue in this movie that contains humor could be categorized into multiple types of humor because they share characteristics with those styles of humor. In addition, the analysis of Grice's maxims demonstrates that each type of humor contains violating and flouting of the maxims. However, not all maxims are consistently violated. The researcher did not find a violation of the maxim of relation in the characters' utterances. Nevertheless, for the maxim flouting, every maxim is flouted. Then, based on the outcome of the analysis of the preceding discussion, the researcher can derive the conclusion as the solution to the study's problems.

The Affiliative humor style is the most prevalent form of humor employed by the characters in the *Yes Day* movie. In order to create affiliative humor, they



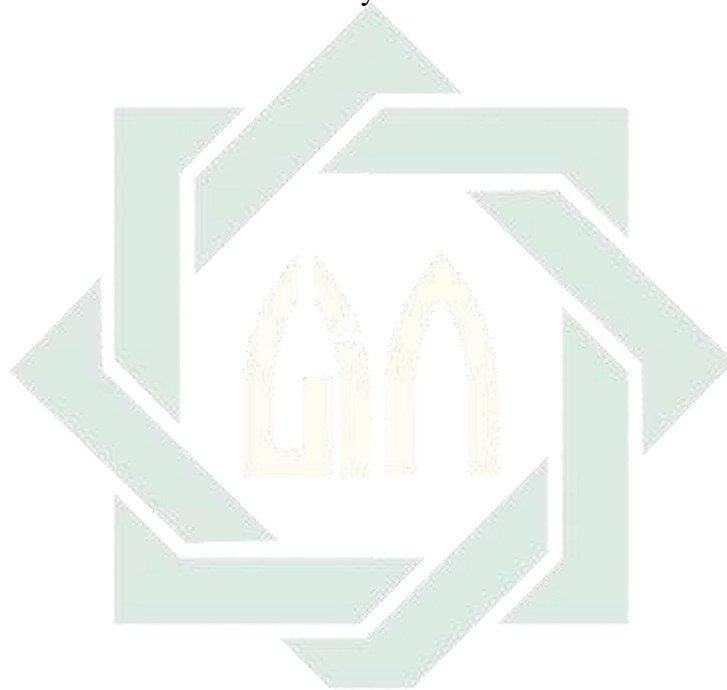
told stories that anyone could find funny. They also made jokes about commonplace topics. It is very important in family relationships. Besides being able to relieve tension, it can also strengthen their relationship. Aggressive humor is the second most often used by the characters in *Yes Day* movie. They used sarcasm, teasing, and derision to produce aggressive humor. They mostly made jokes about the other family member to tease them. They also made jokes to satirize their family member. Self-enhancing humor is the third humor that the characters use. They used humor to cover up the shortcomings that existed in them. They made the flaws funny and entertained others. Self-defeating humor is the humor style that is rarely used by the characters. It is because they rarely poured their distrust of themselves into others.

Since few studies have specifically examined humor style and violating and flouting maxim, it is important to consider the results of this study. Nonetheless, this research has limitations. This movie is only 1 hour and 29 minutes long and is not part of a series. Therefore, there are only 72 data in this research. In addition, the researcher did not analyze violating the maxim of quantity and violating the maxim of relation because they were not present in the data.

## 5.2 Suggestions

The humor styles do not always feature only in a comedy movie, magazine, or newspaper. They can also be found in stand-up comedy, everyday conversation, and speeches. Moreover, the humor is not only a violation and flout of the cooperative principle and its maxims. Other theories of pragmatics, such as the Politeness Principle in communication, the Irony Principle, hyperbole, litotes, and the contradiction between speech acts, can also be used to analyze humor.

Students who are interested in studying humor and its style, as well as its analysis from a pragmatic perspective, can therefore conduct research in these areas. This researcher anticipates that this research will aid students and lecturers in their efforts to learn and develop the language communication principles associated with Grice's maxims and Martin's humor style.



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