

**ANALYSIS OF HUMOR IN *PUSS IN BOOTS: THE LAST
WISH***

THESIS



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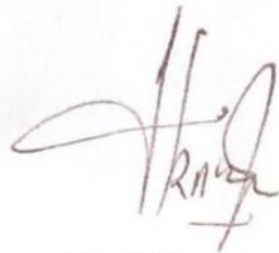
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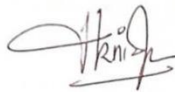
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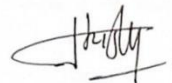
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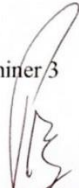
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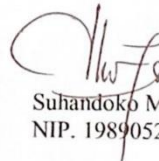
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ABSTRACT

Hayati,V. (2023). *Analysis of Humor in Puss in Boots: The Last Wish*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisors: (I) Murni Fidiyanti, M.A, (II) Tristy Kartika Fi'aunillah, M.A.

This study aims to identify humor contained in the comedy cartoon film *Puss in Boots: The Last Wish*, which was released in 2022. Several questions are answered in this study, (1) what are the maxims flouted by the characters to create humor in the film *Puss in Boots: The Last Wish*? (2) what are the forms of humor created by maxim flouting in the film *Puss in Boots: The Last Wish*? (3) What are the functions of humor result from the flouting of maxims in the film *Puss in Boots: The Last Wish*.

The researcher used a descriptive qualitative approach to answer these questions. This approach involves the use of Cutting's (2002) theory of maxims flouting, Martin's (2007) forms of humor, and Attardo's (1994) functions of humor to analyze the data. The data was taken from the transcription of the film *Puss in Boots: The Last Wish*, which has been carefully observed to obtain the necessary data.

The results of this study show that there are four types of maxim floutings, namely flouting of the maxims of quantity, quality, relation, and manner of speaking. In addition, there are two forms of humor, namely jokes and spontaneous conversational humor, which include irony, satire, sarcasm, overstatement, self-deprecation, ridicule, replies to rhetorical questions, and witty replies to serious statements. Furthermore, there are four functions of humor, namely social management, decommitment, mediation, and defunctionalization. This study also found that the flouting of quality maxims is a dominant in forming humor, with the social management function being the most frequently used in spontaneous conversational humor.

Keywords: pragmatics, flouting maxim, humor, *Puss in Boots*,

ABSTRAK

Hayati,V. (2023). *Analisis Humor dalam Film Puss in Boots: The Last Wish*. Program Studi Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: (I) Murni Fidiyanti, M.A, (II) Tristy Kartika Fi'aunillah, M.A.

Penelitian ini bertujuan untuk mengidentifikasi humor yang terdapat dalam film kartun komedi *Puss in Boots: The Last Wish* yang dirilis pada tahun 2022. Terdapat beberapa pertanyaan yang dijawab dalam penelitian ini, antara lain: (1) Maksim apa yang dilanggar oleh karakter untuk menciptakan humor dalam film *Puss in Boots: The Last Wish*. (2) Apa bentuk-bentuk humor yang dihasilkan dari pelanggaran maksim dalam film *Puss in Boots: The Last Wish*. (3) Apa fungsi-fungsi humor yang dihasilkan dari pelanggaran maksim dalam film *Puss in Boots: The Last Wish*.

Peneliti menggunakan pendekatan deskriptif dengan metode kualitatif dalam menjawab pertanyaan-pertanyaan tersebut. Pendekatan ini melibatkan penggunaan teori pelanggaran maksim dari Cutting (2002), bentuk-bentuk humor dari Martin (2007), dan fungsi humor dari Attardo (1994) untuk menganalisis data. Data yang digunakan diambil dari transkripsi film *Puss in Boots: The Last Wish* yang telah diamati secara teliti guna mendapatkan data yang diperlukan.

Hasil penelitian ini menunjukkan bahwa terdapat empat jenis pelanggaran maksim, yaitu pelanggaran maksim kuantitas, kualitas, hubungan, dan cara berbicara. Selain itu, terdapat dua bentuk humor, yaitu jokes dan spontaneous conversational humor, yang meliputi ironi, satir, sarkasme, pernyataan yang berlebihan, penghinaan diri sendiri, ejekan, balasan terhadap pertanyaan retorik, dan balasan cerdas terhadap pernyataan serius. Selanjutnya, terdapat empat fungsi humor, yaitu manajemen sosial, dekomitmen, mediasi, dan defungsionalisasi. Penelitian ini juga menemukan bahwa pelanggaran maksim kualitas merupakan yang paling dominan dalam membentuk humor, dengan fungsi manajemen sosial menjadi yang paling sering digunakan dalam bentuk humor spontan percakapan.

Kata kunci: pragmatik, pelanggaran maksim, humor, *Puss in Boots*,

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CHAPTER I

INTRODUCTION

This chapter aims to explain the background to the selection of this research topic. Main focus of this section is on five points, which include the background of the research, statement of study, significance of the research, scope and limitations of the research, and the last is the definition of key terms.

1.1 Background of the Study

Humor is the most accessible form of entertainment to fix a bad mood, especially in this modern era, people are easily frustrated. Humor is one way to escape stress, boredom, and even difficulties. Humor is created to entertain, make people laugh, and have fun. It can even be an educational value that gives listeners knowledge and expands their thinking (Tiani, 2017, p. 43).

Leist and Muller (2012, p. 551) stated that humor is well-being. Humor helps raise or improve the mood to be better than before. Sometimes humor is also needed when we are in a tense situation, so inserting humor in the middle of this situation will be very useful because the situation or circumstances will melt. Humor is often found in everyday life, namely in everyday human conversation. However, nowadays, there are a lot of humor media, such as stand-up comedy, comics, funny videos, comedy films, and even cartoons.

Everyone can laugh at whatever they find funny, but everyone's level of humor is different. What most people think is funny might not be funny or even

offensive for a particular group. Anggraini (2014, p. 2) said that the statement on whether humor is funny is seen from several factors, such as age, culture, experience, and even geographical fatigue of each individual. The level of humor can be humor, depending on the personality of the listener. The form and context of humor is influenced by personal experience and knowledge. Therefore, it is possible that some people need help to understand the meaning of the humor conveyed, one of which uses linguistic aspects of pragmatics.

Pragmatics is a branch of linguistics that studies contextual meaning. Pragmatics helps straighten out language that could be more precise and accurate. Unfortunately, human communication is usually expressed indirectly, which could be more problematic for listeners to grasp. This kind of communication is risky for the speaker because the intended meaning does not reach the listener, either because the listener does not understand or even ignores it. Therefore (Wray and Bloomer, 2006, p.61) said that pragmatics deals with hidden messages, which means that humor is included in these pragmatics scopes. Humor can be formed from the flouting maxim done by the speaker. Flouting the principle of cooperation can create humor situations because of the idea or perception that is awkward between what is expected and the reality in the conversation.

In the field of of pragmatics, humor is viewed as a flouting of Grice's cooperative principle. Raskin (1985, p. 16) says that humor is usually formed from an unnatural communication process. Humor is a flouting of the principles of communication suggested by pragmatics principles, both textually and interpersonally. Therefore, a conversation is considered successful if the speaker

adheres to the four cooperative maxims. Grice (1975, p.45) divided the general principle into several parts to be accepted. These principles are categorized as the maxim of quantity, maxim of quality, maxim of relation, and maxim of manner. Each maxim has rules to convey what it means to the listener successfully.

According to Attardo (1994, p 14), the higher percentage of conversations that are considered funny is more flouting of Grice's cooperative principles. In this case, the speaker deliberately violates the maxims of the cooperative principle in the process of speaking to make the listener laugh. That is, humor often involves the deliberate flouting of language rules that are normally followed in everyday conversation. Therefore, someone who throws humor must present an implied meaning so that the listener can understand the joke or humor given. While Martin (2007, p. 25) states that there are three broad categories that underlie the formation of humor that occurs in daily social interactions, the three categories are jokes, spontaneous humor, and spontaneous humor, conversational humor, and unintentional or unintentional humor.

In everyday life, humor can be found in various forms and delivered in various ways with different purposes. Martin (2007, p. 10) states that various forms of humor are expressed through mass media. On the radio, hosts often present jokes and funny comments. Television presents humor in various forms such as sitcoms, blooper shows, one-liners, political satire, and intriguing advertisements. Moreover, humor can be discovered within newspaper comic strips, cartoons, comedy films, and humor literature. The utilization of humor is also prevalent in speeches, sermons, and lectures delivered by politicians,

religious figures, motivational speakers, and educators. Humor and mass media are deeply interconnected and challenging to disentangle. From cartoons and comic strips, internet jokes and funny advertisements, to sitcoms and humor comments in editorials and opinion articles, mass media continues to evolve in bringing out humor with different language manifestations.

Comedy films are stories that are presented excitingly using a broad theme. The wide scope of this comedy film can be used as a form of satire and even criticism of social phenomena that exist in people's lives through humor. Rochmawati (2017, p. 150) says that humor is an important means to achieve certain goals. Meanwhile, Attardo (1994, p. 322) says that the main function of humor is the effect that the speaker can achieve directly with humor passages or texts in his discourse. This means that humor does not only have one purpose but depending on what the speaker wants. Likewise, comedy films do not always use humor used by comedy films only for the purpose of making the audience laugh.

Many researchers have researched humor using pragmatics studies, such as Grice's theory of flouting cooperation maxim (Hanidar, 2015) and (Retnosari and Nawakwulan, 2022). Violation cooperation maxim (Kayed, 2019 and Alsanawi, 2021 and Puri and baskara, 2019), humor research can also be carried out to investigate humor in various media, such as in comedy films (Puspita, 2017) and school jokes (Soedjarmo et al., 2016)

Previous research uses flouting maxim theory, which makes researcher interested in researching using almost the same theory. Research by Hanidar (2015) and Retnosari and Nawakwulan (2022) focuses on humor formation

through flouting maxims. Although they both used the flouting maxim theory to find humor, each study showed different results due to the different focus on the type of humor they studied after the humor was formed from the flouting maxim itself. For example, Hanidar (2015) analyzed the flouting of the maxims of the cooperation principle in 5 episodes of Sitcom Seinfeld. Data analysis shows that flouting of the quality maxim is the most frequently used strategy, then flouting of the method maxim, followed by flouting of the quantity maxim and finally, flouting of the relation maxim. Meanwhile, Retnosari and Nawakwulan (2022) analyzed the cooperative principle in stand-up comedy films show that comedians use flouting maxim in every aspect to create humor in the film. Flouting quality maxims using in the stand-up comedy film are overstatement, metaphor, hyperbole, dramatization, irony, and sarcasm are the most prominent techniques in creating humor. Meanwhile, the flouting of the maxims of manners are lower because they can confuse or misinterpret the audience's humor.

Furthermore, several researchers have also researched humor using pragmatics studies with the theory of violation of maxim Kayed (2019), Alsanawi, 2021, and Puri and Baskara, 2019. For example Kayed (2019) the focus of this study is how Grice's maxim violation are used in creating humor in jokes. In addition, this study also highlights the implied meanings of the violation maxims in the jokes and the factors that influence the way people interpret the jokes. Meanwhile, Alsanawi's (2021) study entitled "A Pragmatics Analysis of Humor in American TV Talk Shows" focuses on the concept of positive (non-aggressive) and negative (aggressive) humor to narrow the research topic. This study aims to

analyze the violation of maxims in creating humor, explain the pragmatics structure of humor transcripts, and explain the function of humor produced through the violation of maxims by speakers in television talk shows. Meanwhile, Puri and Baskara (2019) analyzed humor in a cartoon comic titled "Be Like Bro" using the theory of maxim violation. The results of this analysis showed that violations of the principle of cooperation can create humor situations, where 5 out of 6 data used succeeded in forming humor from maxim violations with inappropriate meanings in conversation and releasing feelings.

Flouting maxims and violation maxims have different meanings. Cutting (2002, p. 37) defines flouting maxims as speakers who do not follow the rules of cooperative maxims but hope that the listener catches the implied meaning. While the violation maxim, according to Cutting (2002, p. 40) defined as when the speaker violates the maxims and knows that the listener will not know the true meaning. In short, the flouting maxim refers to the intention to violate the maxim in the hope that the listener understands what is being said. In contrast, the violation maxim refers to the intention to violate the maxim to mislead the listener, meaning that the speaker deliberately gives unclear information to the listener.

Previously, humor research had been conducted on several subjects, such as films (Puspita, 2017) and school jokes (Soedjarmo et al., 2016). The study conducted by Puspita (2017) researched humor in a comedy film entitled Accepted, and she highlighted the main character in flouted maxim. The result of this research is that humor is created by the main character, mostly by flouting the

maxim of quality through hyperbole, irony, and sarcasm. Soedjarmo et al. (2016) article entitled "Humor in School Jokes," this study analyzed humor in jokes related to school life in online media using a pragmatics point of view. The researcher collected data from websites and selected 30 jokes about school life to analyze using the theory of reference and maxims. The results show that school jokes makers often violate maxims and references in creating successful jokes. The maxims of quantity, quality, relation, and manner are often flouted to make a funny answer, which is often not directly related to the object intended by the speaker. It is means indicates that joke makers sometimes follow the rules of cooperation principles to create effective humor.

Based on previous studies that have been conducted on humor before, in which humor cannot only be analyzed using one theory, the researcher wants to analyze humor using a pragmatics study that focuses on the flouting maxim that created forms of humor with the theory of Martin (2007) as well as analyze the function of humor that has been formed using Attardo's theory (1994). This research uses data from the latest film, *Puss in Boots: The Last Wish* (2022). Researcher analyzed all clauses and sentences spoken by all characters.

Puss in Boots: The Last Wish is a United States computer-animated film released in 2022, produced by Dream Works Animation, and distributed by Universal Pictures. The film is a sequel to the spin-off *Puss in Boots* (2011) and the sixth film of the Shrek Franchise. The writer of this film is Januel Mercado, directed by Joel Crawford. *Puss in Boots: The Last Wish* tells the story of a cat who loves adventure, where the adventure of the adventure makes the cat realize

that he has died eight times, so now he has one last life. Because this requires the cat to find mythical last wish while keeping the one remaining life, he has. The last wish keeps his one remaining life with the desire and hopes to restore his nine lives.

This study examined instances of characters in the film *Puss in Boots: The Last Wish* (2022) deliberately conversational maxims. The purpose was to showcase different forms of humor by Martin's theory, flouting employing cutting's theory and analyzing the function of humor based on Attardo's theory. The research aimed to comprehensively understand these aspects by addressing various issues and employing the study of pragmatics.

1.2 Problems of the Study

The research questions are formulated with consideration of the research background to examine flouting maxim to form humor performed by the characters in the film *Puss the Bootss: The Last Wish* as follows:

1. What are the maxims flouted by the character to create humor in *Puss the Bootss: The Last Wish*?
2. What are the forms of humor created by flouting maxim in *Puss the Bootss: The Last Wish*?
3. What are the functions of humor created by flouting maxim in *Puss the Bootss: The Last Wish film*?

1.3 The objectives of the study

1. To find out the flouted maxims by the characters to create humor in *Puss in Boots: The Last Wish*
2. To find and explain the forms of humor created by flouting maxim in the *Puss in Boots: The Last Wish*
3. To describe the functions of humor created by flouting maxim in the *Puss in Boots: The Last Wish*

1.4 Significance of the Study

Regarding the background and objectives, this research is expected to provide benefits and add insight through a review of humor, especially in linguistics, using pragmatics studies. Humor is one of the exciting and essential topics that can not only be analyzed in pragmatics but is also expected to help understand the humor in other linguistic studies. This study also contributes further information about how flouting maxim can be a bridge to make humor. This research is helpful for anyone who likes humor and wants to learn in depth. Especially for people who like humor in a film or series or even stand-up comedy, this research will help humor lovers to understand how comedy film makers or series and even stand-up comedians create successful humor.

1.5 Scope and Limitation

In carrying out this research, several limitations must be considered. This limitation is made to limit the discussion of the study to stay on topic. So researcher only on the types of analysis of flouting maxim found in the dialogues

taken from the conversations of all the characters in the film, the form of humor that results from the flouting of maxims found previously and focuses on humor's function caused by the film's flouting of maxims.

1.6 Definition of Key Terms

a. Humor

Humor is something that tends to make people laugh, humor uses to create and evoke a sense of fun for the listener.

b. Flouting maxim

Intentional flout of maxims that have an implied meaning to create humor, display wit, or enhance the rhetorical effect.

c. Pragmatics

A branch of linguistics that studies contextual meaning, it studies speech by interpreting the speaker's situation.

d. Film

A film or film is a moving image with an audio-visual nature containing the storyline and film is a literary work of modern art and culture that has used value for entertainment and the audience's education.

e. *Puss in Boots: The Last Wish*

Puss in Boots: The Last Wish (2022) is an animated film from the United States directed by Joel Crawford and produced by Mark Swift.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter focuses on explaining several theories related to finding data in this study.

2.1 Pragmatics

Pragmatics is a branch of linguistics, especially the study of conceptual meaning. Birner (2013, p.5) said that pragmatics has a close relation with discourse analysis. This is because pragmatics focuses on the use of language in context and discourse includes it or is used as data. However, Yule (1996, p.3) defined pragmatics as a related study of meaning in communication between listeners and speakers. This says that pragmatics learns about the similarity of meaning between the speaker and the listener, so that the communication that exists between the two is good and connected.

Levinson (1983, p.5) defines pragmatics as the scientific discipline concerned with the practical use of language. It explores the connection between language and context, forming the foundation for understanding language by making inferences that establish the relation between the spoken words and the shared assumptions or prior discourse. In addition, Leech (1983, p.36) stated that pragmatics is a good solver, both from the point of view of the speaker and from the point of view of the listener. This assumes that pragmatics is useful as a middle ground so that the speaker and listener have the same meaning or conclusion. Pragmatics can also solve problems between speaker and listener, especially the problem of point of view.

2.2 Cooperative Principles

Cooperative principles are an essential concept in pragmatics. Cooperative principles aim to help humans communicate well with each other. Two or more people undoubtedly carry out communication. At the same time (Mey, 2001, p.71) says that cooperative principle is communication that requires other people to work together, namely speakers and listeners. That is, they can appropriately respond to the on going conversation. With this, the cooperative principle guides the communication actors so that the communication runs smoothly and there is no misunderstanding between the speaker and listener.

Furthermore, the use of these principles can ensure understanding. There are four fundamental maxims in general conversation. The principle put forward by Grice (1975) in his book entitled *Logic and Conversation* mentions four basic principles: the maxim of quantity, the maxim of quality, the maxim of relation, and the maxim of manner. There are two ways for speakers to apply these maxims: observance of maxims and non-observance of maxims.

1. **Observance of Maxims**

In observance of maxims, speakers considered understanding the maxims by paying attention to the maxim. That way, he managed to provide the information needed under the maxims. Cutting (2002, p. 34-35) reviews the following four maxims of the principle of cooperation in his book.

a. **Maxim of Quantity**

The maxim of quality obliges the utterance to provide informative information when carrying out a conversation. The declaration should be

manageable in providing information to the listener, so the speaker must know the data the listener needs. Such as the analogy given by maxim (1975, p.47) is that if someone helps me fix the table, I expect that person to make the appropriate contribution (no less and no more than needed). For example, at some stage I need 6 nails, I hope that person will provide it.

b. Maxim of Quality

The maxim of quality contrasts with the maxim of quantity. Maxim of quality emphasizes sincerity and honesty. In this maxim, communication is expected to provide correct participation; for that, it is not allowed to say something that is believed to be wrong and needs more evidence. In essence, the maxim of quality is centered on honesty and truth. Like the analogy made by Grice (1975, p.47), if someone needs chili powder, that person does not expect to be given paprika powder.

c. Maxim of Relation

In the maxim of relation, speakers must be relevant in speaking something. The speaker must say something pertinent to previous utterances in the conversation. The speaker must answer the question correctly in the question and answer section. They have to give answers related to questions. Maxim relation requires utterances to speak relevantly. The speaker must provide information that is appropriate or related to the topic previously said. The analogy given by Grice (1975, p.47) is that if a person is repairing a car, he does not expect to be given a book.

d. Maxim of Manner

Maxims of manner is maxim that required speakers to speak clearly, concisely and contain. That means the speakers must avoid ambiguous, abstract, and unclear narratives. Such as Grice's analogy (1975, p.47) is to expect a partner to clarify their contribution and carry out his performance with proper delivery.

2. Non-Observance of Maxims

Black (2006, p. 24-25) says that the maxim is not always obeying, and failure to do so can take many forms. Black also said there are four ways to non-observing the maxim. Following:

a) Opting out

Opting out means that someone is aware of the maxims but, due to some reason, cannot comply with them. Sometimes, Opting out occurs in public life, for example, reporters and politicians violating maxims to protect the code of ethics.

b) Violating

Noertjahjo et al. (2017, p. 198) states that violation of maxims can mislead listeners, which means that someone who violates maxims gives irrelevant, ambiguous, and insincere information. The act of violating maxims is categorized as lying.

c) Infringing

Infringing is sometimes called a clash, where the speaker cannot be fully cooperative when he or she feels uncertain about the information provided. In this case, the speaker wants to contribute information that may be useful but wants to show uncertainty. Therefore, the speaker may use phrases such as "in my opinion"

or "as I understand it" to indicate that there is an infringement of the maxim, and the information provided may not be entirely accurate; this can help fulfil one maxim while infringing another.

d) Flouting

Breaking maxims does not always happen because of broken communication, but maybe because the speaker uses indirect ways to achieve them, for example, because there are reasons that prevent a direct answer to a question or maybe because of politeness considerations that hinder the speaker.

2.3 Flouting Maxim

Flouting is one of the most exciting ways to break the maxim. In flouting maxim, the speaker uses or chooses indirect words to fail to reach the maxim to prevent direct statements. The use of the flouting maxim has an implied meaning from the flouting of the maxim made because it still has a fundamental principle that knows. Cutting (2002, p.37-39) states in his book Pragmatic and discourse that there are four types of flouting maxim.

2.3.1 Flouting Maxim of Quantity

Speakers flouting the maxim of quantity are speakers who do not provide as informative a message as needed or are too overly informative.

Example:

A: "Well, how do I look?"

B: "Your shoes are nice"

(Cutting, 2002, p.37)

In the conversation above, B only said that the shoes used by A were good, but A would still understand the implications of what B said. Even though A asked about his appearance, B answered only part. Therefore, the example above is a flouting maxim of quantity.

2.3.2 Flouting Maxim of Quality

Flouting maxim of quality is when the speaker provides insincere or false information. Speakers who violate the maxim of quality exaggerate their speech, such as using metaphor, irony, and hyperbole to flout maxims.

Example:

A: "It is cold in Surabaya during the day, isn't it, sir?"

B: "Surabaya's weather is like hell, Riz".

The conversation above shows that statement A is wrong, but B does not immediately say that B is wrong. On the contrary, B responds by using a metaphor to signal that statement A is wrong.

2.3.3 Flouting Maxim of Relation

Flouting of the relation maxim occurs when the speaker hopes that the listener can imagine what he or she did not say and makes a distance between the obedient speech and the previous speech. If the speaker gives information or messages deviating from the previously discussed topic, there is a flout maxim.

Example:

A: "This bookstore is antique, right?"

B: "The tree is big"

The conversation above shows that B's answer to the question given by A is irrelevant. B did not provide information or answers about the antique shop that A said. Instead, he answered with answers that had nothing to do with A's question.

2.3.4 Flouting Maxim of Manner

The flouting of the manner maxim occurs when the speaker gives a response or information that is ambiguous, unclear, or abstract. Because ambiguity often makes people feel confused about the information.

Example:

A: "Where do you want to go on vacation?"

B: "in a beautiful place"

B answers question A ambiguously. B uses "beautiful place" to describe a place he will visit because there are many beautiful places worldwide, so the answers are very abstract.

2.4 Humor

Humor is the preferred communication by most people. Humor is used in communication in everyday life, whether intentionally or unintentionally. Humor is considered a flouting of the maxim because by flouting the maxim, humor can be created. Hoicka (2014, p. 220) said humor involves creating meaningless or ambiguous literal meanings that can be interpreted as funny. Humor is synonymous with something funny and happy. Rahmanadji (2007, p. 213) says that humans have had the instinct to seek pleasure, entertainment, and excitement

since they were babies. Most who are related to humor say that the purpose of humor is just for fun. The function of humor is not only about that.

2.4.1 The Form of Humor

Martin (2007, p.9) says that humor is an emotional response to joy in a social environment, evoked by primary perceptions that are out of tune and expressed through smiles and laughter. Humor is communicated in different forms and ways with different purposes.

Martin (2007, p.10) states that humor manifests in three different ways during social interactions: jokes, spontaneous conversational humor, and unintentional or accidental humor.

2.4.1.1 Jokes

Martin (2007, p. 12) explains that jokes occur when someone likes to entertain others by telling jokes during a normal conversation or a funny short story with a joke ending. These jokes are also commonly called canned jokes as a differentiator from informal and witty jokes. In comparison, Attardo (1994, p. 295) defines canned jokes as jokes that have been used before the speech in a form similar to previous speech, as found in books, collections of jokes, and others. The text does not depend on contextual factors and is contextual.

Example: A man visits a psychiatrist who administers a series of tests. Afterwards, the doctor proceeds to communicate the findings of the diagnosis.

Doctor: “I am sorry to tell you that you are hopelessly insane”.

Client: “Hell, I want a second opinion”.

Doctor: “Okay, you're ugly too”

(Long and Graesser in Martin, 2007, p.11)

In the given example, the humor relies on the setup and punchline structure. The rules governing the joke apply to all the sentences except for the final one, where the speaker intentionally leads the listener to develop specific expectations about how the situation should be understood. The punchline emerges when the doctor abruptly and pleasantly alters the meaning, creating a perception of a lighthearted incongruity, thus giving rise to humor.

Other elements of jokes found in everyday conversation are usually preceded by verbal or nonverbal signals, such as "Did you hear the one about..." or conform to certain stock styles, such as "A man went into a bar... Although joke-tellers typically attempt to connect their jokes to the ongoing topic of conversation, a joke is a context-free and self-contained unit of humor that contains all of the information required for it to be understood and enjoyed. As a result, it can be told in various conversational contexts.

2.4.1.2 Spontaneous Conversational Humor

Martin (2007, p.13) says that canned humor represents only a tiny proportion of humor in everyday interactions. Spontaneous conversational humor depends on context rather than telling jokes because they are often not funny when told after the context is known. Martin explains that in conversational humor like this, nonverbal cues are needed to convey the meaning of humor, such as a twinkle in the eye or a specific tone of voice. Spontaneous humor is often more ambiguous than jokes, so often, the listener is unsure whether the speaker is joking or serious.

Spontaneous conversational humor takes many forms, and many different words exist to describe them, for example, joke, witticism and quip Long and Graesser in Martin (2007, p.13).

The following 11 categories of spontaneous humor are distinguished: each other based on the intention or use of humor.

- a. **Irony:** the speaker expresses the literal meaning of the opposite (example: "beautiful day" when the weather was stormy").
- b. **Satire:** aggressive humor that mocks social institutions or social policies.
- c. **Sarcasm:** humor that targets the individual (example: At a fashionable dinner, a dignified lady rebuked Winston Churchill: "Sir, you are drunk." "Yes," replied Churchill, "and you are ugly. But tomorrow I shall be sober, and you shall still be ugly").
- d. **Overstatement and understatement:** changing the meaning of something else or repeating a word from someone with a different emphasis.
- e. **Self-deprecation:** self-deprecating or targeting oneself as an object of humor.
- f. **Teasing:** humor comments directed at the listener's appearance or personal weakness. In contrast to sarcasm, which means to insult or offend.
- g. **Replies to rhetorical questions:** the existence of a rhetorical question (a question that does not expect an answer), answering the question is considered to violate the expectations of the conversation and surprise the questioner. So this is considered funny, and the goal is usually to entertain the interlocutor.

- h. Clever replies to serious statements:** intelligent, inappropriate, or unreasonable answers to a question or statement meant to be serious.
- i. Double entendres:** a statement or word that is intentionally misinterpreted so that it gives rise to a double meaning, often of a sexual nature.
- j. Transformations of frozen expressions:** transform famous sayings, cliches, or proverbs into new statements.
- k. Puns:** funny words that give rise to a second meaning, usually based on homophones.

2.4.1.3 Accidental or Unintentional Humor

Martin (2007, p.14) describes two categories of unintentional or accidental humor: accidental physical humor and accidental linguistic humor. Accidental physical humor encompasses minor mishaps and comedic falls, such as slipping on a banana peel or spilling a drink on someone's shirt. These occurrences elicit laughter when they happen unexpectedly and inappropriately without causing serious harm or embarrassment to the individuals involved. This type of humor forms the basis of slapstick and screwball comedy.

Unintentional linguistic humor, on the other hand, arises from errors in spelling, pronunciation, logical reasoning, and speaker confusion. It includes instances of Freudian slips, malapropisms, and spoonerisms. This form of unintentional humor can be found, for instance, in newspaper headlines where ambiguous wording creates alternative humor interpretations, like "Sluts are attractive to whales" or "Dr. Ruth talks about sex with a newspaper editor" (Martin, 2007, p. 14).

2.4.2 Functions of Humor

Humor's most common purpose is to entertain or make people laugh, but it turns out that humor also has a social function. According to Attardo (1994, p.322), the main purpose of humor in a conversation is the immediate effect or impression that the speaker intends to create through the use of humor elements, texts, or discourses. The following are four functions of humor proposed by Attardo (1994, pp.323-329).

2.4.2.1 Social Management

Humor functions as social management as a tool that strengthens bonds within the group and rejection outside the group. This function is used to handle tense or awkward situations. Here are eight examples of social management:

1. **Social control:** humor used by speakers for social correction, such as humiliating, intimidating, and cornering group members.
2. **Conveying social norms:** humor used to attract attention is taboos, disagreeing with behavior, and others.
3. **Ingratiation:** humor used by speakers to seek attention and encourage them to like, which exhibits laughter and builds consensus.
4. **Discourse Management:** helpful humor for initiation, stopping, passing, control exchange, topic friction, and checking.
5. **Establish common ground:** speakers who use listener reactions or position themselves as listeners of humor to build attention, understanding, and engagement levels.

6. **Cleverness:** humor has a process of acceptance or digestion, so someone who understands humor has the connotation of being competent in society.
7. **Social plays:** humor is a glue for social bonds and inflames group cohesiveness.
8. **Repair:** humor used in situations that are not good. It can be spontaneous, cheerful humor, group bonding, and carelessness.

2.4.2.2 Decommitment

Kane et al. (in Attardo 1994, p.325) say that decommitment is considered an act of retracting certain (potentially damaging) humor remarks that the speaker has uttered to avoid some offense. Meanwhile, according to Attardo (1994, p.26), decommitment takes two forms: probing and salvaging.

- a. **Probing:** the speaker conducts an investigation using humor to obtain information about a particular person or event. Speakers ask implied questions with humor to convey seriousness in obtaining hidden information.
- b. **Salvaging:** humor used by speakers to relieve or lighten the burden of a bad situation.

2.3.2.3 Mediation

Humor serves as a mediating tool or humor used to introduce or potentially implement an aggressive embarrassing interaction. Meanwhile, teasing is seen as a critical tool. Because maxims do not bind it, speakers can deny (defend themselves) the (aggressive) utterances that they have said. If the ridicule is not socially accepted, the speaker has to deny the truth (aggressive speech) by

claiming the speech he said was just a joke so that the consequences of his statement fall. Humor is a form of communication accepted by society (Mulkay in Attardo, 1994, p.327). It emphasizes that humor has minimal responsibility, and any form of seriousness can be rejected.

2.4.2.3 Defunctionalization

Defunctionalization is humor that aims to please during a conversation or is used for fun. This is because defunctionalization often uses "unreasonable" humor, aka using puns. According to Guiraud in Attardo (1994, p.329), perceiving humor as a language game changes our perspective from language being solely a means of communication to language becoming a ritual and, ultimately, an art form. The idea that humor in language follows the rules of the game rather than the conventional rules of language aligns with the metalinguistic nature of wordplay and humor overall. Speakers recognize the pleasure that language can bring and the metalinguistic freedom it offers for humor. As a result, they can deliberately harness this potential for entertainment purposes.

2.5 *Puss in Boots: The Last Wish*

Puss in Boots: The Last Wish, a computer-animated cartoon with an adventure theme, is an American production by Dream Works that came out in 2022. It had its first showing at Lincoln Center in New York City on December 13, 2022. Critics praised the film for its animation, thematic elements, voice performances, humor, and depiction of death. *The Last Wish* tells the story of an orange cat named Puss. Puss, the orange cat, is very adventurous. Puss looks like

a musketeer or a superhero. Puss is skilled at playing the sword and has super physical strength. Puss has nine lives but has used 8 of them in previous adventure quests. So now he has one last life. Puss and his friends must find the mythical last wish while preserving the one life he has left, the last wish while keeping the one life he has left.



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CHAPTER III

RESEARCH METHOD

This chapter describes the design of methods for collecting and analyzing data in this study. The research methods include research design, research data, research instruments, data collection, and data analysis.

3.1 Research Design

As stated by Creswell (2009, p. 3), a research design encompasses a comprehensive plan and methodology for conducting research, which includes decisions ranging from fundamental assumptions to specific approaches for data collection and analysis. The research design helped the researcher collect data as a reference in collecting, analyzing, and presenting the data. Therefore, the researcher has chosen this approach to analyze and describe the data. The researcher analyzed the data by using descriptive qualitative methods in this study. Descriptive analysis means analyzing data that describes the research based on facts from the film. This research deals with research procedures that produce descriptive data in the form of sentences expressed in simple sentences (Santoso, 2018, p. 5).

3.2 Data Collection

This section describes the data collection methods used in this research. This section included details about research data, data sources, and research subjects, as well as research instruments and data collection techniques.

3.2.1 Research Data

The research data was taken from clauses, sentences, or utterances spoken by all characters in the film *Puss in Boots: The Last Wish* that contain flouted maxims that create humor. The researcher focused on every dialogue spoken by all characters. The characters in *Puss in Boots: The Last Wish* included Puss, Kitty Softpaws, Perrito, and others.

3.2.2 Data Source

The primary data source for this research was the film *Puss in Boots: The Last Wish*, which the researcher watched on Netflix. In addition, the researcher also obtained the transcript of the film from <https://www.subtitlist.com/subtitle-download/puss-in-Boots-the-last-wish-2022-english-yify-468881>. The researcher tried to extract data from the film consisting of clauses and sentences that convey examples of the flouted maxims that create humor and its functions from the dialogue of all the characters featured in the 102 minutes film.

3.2.3 Instrument

The primary instrument employed for data collection in this research was the researcher herself. According to Stewart (2010, p. 292), the researcher plays a central and crucial role in both gathering and interpreting the data. The researcher is involved in all research processes to observe, analyze, and interpret data. The researcher collected data by watching the film *Puss in Boots: The Last Wish*, which has a duration of 102 minutes researcher to be the main instrument for this

research. However, this research was conducted using personal devices such as a phone, laptop, and office software.

3.2.4 Data Collection Technique

Data collection was essential to research, and various techniques can be considered appropriate. In this study, the techniques used were watching the film, carefully reading, and highlighting the data. This study focused on collected data regarding humor and the functions produced by all the characters in the film. In summary, the following are the steps taken in data collection:

- a. The researcher watched the film on Netflix to get the data of flouting maxim.
- b. The researcher downloaded film of *Puss in Boots: The Last Wish* transcripts on <https://www.subtitlist.com/subtitle-download/puss-in-Bootss-the-last-wish-2022-english-yify-468881> and copy the transcripts in a word processing software named Microsoft Word.
- c. The researcher watched the film and synchronized the dialog in the film with the transcript from the film *Puss in Boots: The Last Wish*.
- d. The researcher underlined the clauses, and sentences that contained flouted maxims that create humor spoken by all characters.

3.3 Data Analysis Technique

The process of data analysis involved several steps, including identifying the data, classifying it, describing the classified data, and drawing a conclusion.

3.3.1 Data Identification

The researcher identified selected data that indicated or contained flouted maxim that created humor and its function. In this process, the researcher analyzed all the characters' conversations in *Puss in Boots: The Last Wish*. During the data analysis process, it focuses on the flouted maxims, the types of humor and its functions by highlighting the utterances or speech of all characters. Yellow for flouting maxim of quantity, blue for flouting maxim of quality, turquoise for flouting maxim of relation, and red for flouting maxim of manner maxim

3.3.2 Data Classifying

After the researcher identified the flouted maxim that created humor, the researcher coded the data that had been classified in the second data analysis step to facilitate further analysis. The codes are for data contained types and functions for types of humor in the *Puss in Boots: The Last Wish* transcripts. Therefore, the codes consist of a combination of letters. A table containing the codes used for the collected data is presented below.

Table 1 The Form of Data Sheet

No	Data	Flouting Maxim					Types of Humor											Function of Humor				Explanation				
		Qt	Ql	Rl	Mn	Jo	SCH											UH	SM	Dec	Me		De			
						I	St	Sc	OU	Sd	T	Rr	Cr	DE	Tf	P										
1.	People: "Puss in Boots! Puss in Boots! Puss in Boots! Puss in Boots! Puss in																									People cheered Puss to enter the stage, and when the stage curtain was opened Puss

<p>Boots!"</p> <p>Puss:"Welcome to my fiesta! Make yourselves at home, yeah. Come on, eat. Drink up".</p>		<p>said "Make yourselves at home, yeah" which is a Flouted of maxim quality because it says things that are not true because the place Puss uses to make a party is a governor's house, not his. Puss forms irony humor because it says a meaning that is not true. Puss uses humor with the aim of bonding social ties to the people at the party.</p>
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Notes:

Qt	: Flouting maxim of quantity	OU	: Overstatement and understatement
Ql	: Flouting maxim of quality	De	: Double entendres
Rl	: Flouting maxim of relation	Tf	: Transformations
Mn	: Flouting maxim of manner	Tf	: Transformations of frozen expressions
Jo	: Jokes	P	: Puns
SCH	: Spontaneous conversation humor	UH	: Unintentional humor
I	: Irony	SM	: Social management
St	: Satire	Dec	: Decommitment
Sc	: Sarcasm	De	: Defunctionalization

3.3.3 Data Description

After obtained the results of data analysis, the researcher described the data that has been categorized to answer the research problems described in the first research question, which relates to what the flouted maxim that uses to created humor, the types of humor are found in the film and the function of humor as shown by all characters in the film *Puss in Boots: The Last Wish*.

3.3.4 The Conclusion of the Result

The last step was the overall research step, after analyzing, describing, and explaining all the data in this research. The researcher presented the research results, included flouted maxim that created the forms and functions of humor.



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CHAPTER IV

FINDING AND DISCUSSION

This section presents the findings and discussion of this study. In the research results section, the researcher demonstrates using tables and explains the flouting maxim and the form of humor used by all the character of *Puss in Boots: The Last Wish* and their context. Then, the research results are discussed by connecting them with the results of previous studies.

4.1 Findings

This section presents the out comes of the study conducted, which aimed to address three research questions. The first question explores the flouting of maxims, while the second question investigates the various forms of humor performed by the characters in the film *Puss in Boots: The Last Wish*. Lastly, the third research question examines the functions of humor that have been previously identified and their intended purposes. The analysis of the data utilizes Cutting's theory on flouting maxims (2002), Martin's theory on humor forms (2007), and Attardo's theory on humor functions (1994). The following section presents the fourth finding regarding the flouting of maxims, the forms of humor, and their functions in the film *Puss in Boots: The Last Wish*.

4.1.1 Flouting Maxim Employed by the Characters of *Puss in Boots: The Last Wish*

Cutting (2002) suggests four types of flouting maxim to produce humor. In the film *Puss in Boots*, all the characters in it use all of these flouting maxims. In

this study researcher found 53 data included in the four types of flouting maxims. The discussion in this section is divided into four parts: flouted maxim of quantity, flouted maxim of quality, flouted maxim of relation, and flouted maxim of manner.

4.1.1.1 Flouting Maxim of Quantity

Speakers who flouted the maxim of quantity provide more or more necessary information. The data of flouting the maxim of quantity is shown in the conversation between Puss and the Governor about Puss's question to the Governor below.

Datum 1

Puss: Welcome! Mi casa es su casa.

Governor: No, su casa es mi casa. Arrest these filthy peasants and bring me the head of Puss in Boots!

Puss: Hey! This is a party! Where is the music?

Puss: "Puss in Boots has never been touched by a blade. **But you?**"

Governor: "Skin that cat!"

In the conversation above, Puss violate the maxim quantity of the question "But you?" which was addressed to the Governor. Although Puss question was too short, the Governor still understood the implication of what Puss was asking. Puss should have given a more complete question so that the Governor or other people who hear can understand Puss's intention to insult the Governor. Therefore, the bolded words are a phenomenon of flouted maxim of quantity because Puss gave too little information from the question addressed to the Governor. The context of the situation is that Puss is throwing a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to capture and behead Puss.

Unfortunately, the Governor's soldiers failed to behead Puss. The next data is another data that flouted the maxim of quantity.

Datum 2

Puss: "Uh, where am I?"

Doctor: **"Not to worry. You're in good hands. My hands! I am the village doctor. I am also a village barber, veterinarian, dentist, and witchfinder. Furthermore, you need a wash, a blowout, and trim around the hindquarters. Uh...That is my professional barber's opinion. However, putting on m doctor's hat, we must run a few tests."**

In the data above, this violates the maxim of quantity because the Doctor gives too much information to Puss for Puss' question. Whereas the Doctor only needs to answer with the answer "I am a doctor" without the need to answer with information that is too complete and unnecessary, Puss still understood the implications of Doctor's answer. Therefore the words in bold are the phenomenon of flouted of the maxim of quantity. The context of the situation was when Puss woke up from being unconscious because of the monster bells that fell on her after fighting with the monsters. Puss woke up in a place that Puss did not know, so when he woke up, Puss asked where he was at this time, and the man in front of him answered with a very detailed answer about who he was, with details ranging from a barber to a doctor, instead of answering himself only as a "doctor." The next data is also flouting maxim of quantity.

Datum 3

Puss: "Well, you don't look like a cat."

Perrito: "Okay, okay, okay. Full disclosure: I'm not a cat. I'm a dog."

Perrito: **"I live under the porch. It can get a little lonely down there. It's mostly controlled by the rats and the centipedes, but I have my own little corner."**

In the data above, this violates the maxim of quantity because Perrito gives too much information to Puss about himself. Perrito should answer that he is not a cat according to the statement said by Puss without further information that Puss does not need, Puss still understood the implications of Perrito's answer. Therefore, the bolded words are the phenomenon of flouted maxim of quantity. The context of the situation is when Puss and all the cats owned by Mama Luna are eating, and Perrito is trying to talk to Puss. However, Puss was very reluctant to respond to Perrito's babble. The next data is also flouting maxim of quantity.

Datum 4

Kitty: "What's your name?"

Perrito: **"Oh, I've been called all kinds of things. Dog, Bad Dog, Stupid Dog. Hey You! You There! Get Out! Leave It! Drop It! Big Rat, Small Pig, Rat Face, Butt Nugget, for Brains. You know, that sort of thing. But I've never had a name that really stuck, you know? That belonged to me." pathetic, buttered baker's boy. Little Jack's dead! I'm Big Jack Horner."**

The data above violates the maxim of quantity because Perrito needs to provide more necessary information from Kitty's question. Even though Perrito answered with the answer, "My name is Perrito," according to Kitty's question and needs, even so, Kitty still understood the implications of Perrito's answer. Therefore, the words in bold flouted the maxim of quantity. The context of the situation is when Puss, Kitty, and Perrito are running away from Jack Horner's men using a horse-drawn carriage. Because Kitty and Perrito do not know him, Kitty asks Perrito's name.

4.1.1.2 Flouting Maxim of Quality

There are multiple effective ways to flout the quality maxim. First, speakers can express something that contradicts their actual thoughts. Second, they can do so by overstatement. Third, the use of metaphors can also defy the quality maxim. The final two methods involve irony and mockery. Irony occurs when someone makes a statement that contradicts their true intentions and conveys a negative meaning. On the other hand, banter involves expressing a negative sentiment that implies a positive sentiment. This is a data of the maxim of quality using hyperbole and metaphor.

Datum 5

People: "Puss in Boots! Puss in Boots! Puss in Boots! Puss in Boots! Puss in Boots!"

Puss: **"Welcome to my fiesta! Make yourselves at home, yeah. Come on, eat up. Drink up"**

The above conversation violates the maxim of quality because Puss says incorrect information. Puss said, "Welcome to my fiesta! Make yourselves at home, yeah. Come on, eat up. Drink up!" to everyone, that, in fact, the place he uses and invites everyone to the party is not his home. Puss uses metaphors to signal that his statement is wrong. Therefore this is seen as a flouted maxim of the quality phenomenon. The context was that people were cheering for Puss to come on stage, everyone was shouting "Puss in Boots" repeatedly until Puss appeared in front of them, and when the stage curtains opened, Puss said, "Make yourself at home okay." Puss invited everyone who was there to enjoy the party, which was happily held without any embarrassment. Puss invites them to have fun at a party using the Governor's house. The next data is also flouting maxim of quality.

Datum 6

Governor: My clothes. My wig. My portrait!

Puss: “Hey, Governor. Uh, one second.”

Governor: “**The outlaw, Puss in Boots.**”

The conversation above violates the maxim of quality because the Governor makes a partially right statement. Governor said that Puss is "the outlaw" in front of many people who are fans of Puss. The Governor uses hyperbole to indicate that his statement is not completely wrong because Puss is a hero to community leaders. However, he calls him a criminal for using his house as a party without permission. Therefore, this is a flouted of the maxim of quality phenomena. The context is that Puss had a party with the people of Del Mar and performed at the Governor's house, and the party caused the Governor's belongings to be damaged so that the Governor was angry to see Puss. The next data is also flouting maxim of quality.

Datum 7

Puss: Welcome! Mi casa es su casa.

Governor: No, su casa es mi casa. Arrest these filthy peasants and bring me the head of Puss in Boots!

Puss: Hey! This is a party! Where is the music?

Puss: “**Puss in Boots has never been touched by a blade.** But you?”

Governor: “Skin that cat!”

The conversation above violates the maxim of quality because Puss' statement is a lie or untrue statement. Puss said that a sword had never touched Puss, even though Puss had even died before. Impossible for Puss not to be touched by a sword. Puss uses a metaphor to show that his statement is not true. Therefore, this is a flouted of the maxim of quality phenomena. The context of the situation is that Puss is throwing a party at the Governor's residence. Knowing this, the

Governor was angry and ordered his soldiers to capture and behead Puss.

Unfortunately, the Governor's soldiers failed to behead Puss. The next data is also flouting maxim of quality.

Datum 8

Governor: "Skin that cat!

Puss: Governor, lighten up. Uh-oh."

Puss: "**Silly guards, dogpiles don't work on cats.**"

The conversation above violates the maxim of quality because Puss's statement is the wrong statement. Puss says that the Governor's guards are "Silly guards, dogpiles do not work on cats," even though the silly guards Puss thinks they are a bunch of humans, not a bunch of dogs. Puss uses a metaphor to show that his statement is not true. Therefore, this is a flouted of the maxim of quality phenomena. The context of the situation is that Puss is having a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to arrest and behead Puss. Unfortunately, the Governor's soldiers failed to behead Puss. Even the guards from the Governor did not touch Puss at all.

4.1.1.3 Flouting Maxim of Relation

Relation maxims are flouted by speakers when they expect listeners to be able to imagine what is not directly expressed by the speaker and make a connection between the speaker's statement and the previous statement. Speakers who flouted the maxim of relation provide irrelevant or unrelated information. The following datum shows the flouting maxim of relation.

Datum 9

The boy: "Papa, he stepped on my face!"

Father of boy: “And we will never wash it again.”

The conversation above is considered to have violated the maxim of relation because the father of the boy answered his son's complaint with an answer that was not relevant or irrelevant with the answer "And we will never wash it again," to his son who had been stepped on by Puss, which he meant as a feeling proud because it has been stepped on or touched by Puss who is an idol. Therefore this is seen as a phenomenon of flouting the maxim of quality. The context is Puss walking down the stairs and between people, and at that moment, she steps on a boy's face. The boy told his father with a smile that Puss stepped on his face, but his father replied with an irrelevant response. The next data is also flouting maxim of relation.

Datum 10

Baby: “Puss in Boots! I found him! Puss in Boots, dead and buried”.

Goldi: “Dead? No, no, no, he can't be”.

Baby: “Yep. The nose never lies”

Papa: “Well, that's that, then. **What say we go and hibernate, huh?”**

Goldi: No”.

The conversation shows that Papa violated the relation maxim because Papa said something irrelevant to Goldi and Baby's conversation. Papa asked them to hibernate because Papa was either bored or fed up looking for Puss in Boots. Papa did not provide any information or answers regarding Puss's problem, which flouted the maxim of relation. The dialogue occurs when Baby leaves Mama Luna's house because there are many cats in her house. When leaving the house, Baby suddenly screams and says Puss in Boots is dead because Baby found a mound of earth with P alias Puss's initials. The call made Mama, Papa, and Goldi huddle around the mound of dirt. Goldi denies that Puss cannot die. In the middle

of the argument between Goldi and Baby, Papa interrupts their conversation by saying something unrelated to Baby and Goldi's fight. The data below is another data that flouted maxim the relation.

Datum 11

Puss: "I got better?"
 Goldi: "Ugh. Just give us the map".
 Papa: "**And throw in a dozen pies**".
 Goldi: "Eh"?"

The conversation shows that Papa violated the relationship maxim because there is no relevance between the map being discussed by everyone and the cake, which Papa said. Papa provided no information or answers regarding the Peta issue that everyone was fighting over. However, Papa instead deviated from the topic by asking Jack Horner to throw a cake at him, which was seen as a phenomenon of flouted of the maxim of relation. The context is that everyone is at Jack Horner's house and talking and fighting over the wishing star map. Puss holds the map, and Goldi asks for the map first. The bear family also helps him to ask for a map. The next data is also flouting maxim of relation.

Datum 12

Jack Horner: "Would you like a treat?"
Kitty: "**Nice granny bag, Little Jack.**"

The above conversation is considered to have violated the maxim of relation because Kitty responded to Jack Horner's question that offered treatment to Perrito with an irrelevant statement. Instead, Kitty responds to the question with a "Nice granny bag, Little Jack," which has nothing to do with Jack's question. Therefore this is seen as a phenomenon of flouting the maxim of relation. The

context is that Jack arrives from the direction of the bushes with his followers with Perrito in his arms as his hostage, knowing that Perrito has been caught by Kitty and Puss, trying to buy time to save Perrito.

4.1.1.4 Flouting Maxim of Manner

This occurs when the speaker delivers a response open to interpretation, resulting in multiple potential meanings within the conversation. Speakers who flout this maxim in ways that seem unclear are often trying to avoid involving a third party. This is the data of flouting maxim of manner.

Datum 13

Puss: “Pray for mercy from...Puss in Boots!”

Puss: **“Hey, you want to see something cool?”**

Puss: Gracias, Del Mar. You have been great! Get home safely. Good night.

The conversation shows that Puss violates the maxim of manner because Puss gives an ambiguous or unclear question to Monster. The question, "You want to see something cool?" Puss uses "something cool" for his question: There are many cool things or things in this world. Therefore this is a flouted maxim of manner. This dialogue occurs when Puss is fighting with Monsters; Puss and Monsters attack each other until Puss rings a big bell while asking a question that confuses the Monster: "Do you want to see something cool?" The Monster until the bear bell hits the Monster hard and knocks the Monster down right away. The next data is flouting maxim of manner.

Datum 14

Jack Horner: “Aha! It is a bear season”.

Baby: **“Oi, I'm gonna bust you up, plum thumb, and then I'll wear your clothes”.**

Jack Horner: "That was weird".

The conversation above shows that Baby's maxim of behavior was violated because Baby said something ambiguous to Jack. Baby suddenly says, "Oi, I am gonna bust you up, plum thumb, and then I will wear your clothes" in front of Jack Horner. Baby's statement is very abstract, impressive and suddenly confusing because it needs more clarity. Therefore, it is the flouted the maxim of manner. The dialogue occurs when everyone is on the wishing star, where anyone holding the map while casting a spell coming out of the map will have their wish granted. When everyone fought over the map and attacked each other, the map was held by Mama, but Jack was about to attack her to snatch the map from her hands. Then Baby came and said something incoherent and confused Jack with the ambiguity of his words. The next data is also flouting maxim of manner

Datum 15

Jack Horner: "Ah, magic snacks."

Puss: "Holy frijoles."

Jack Horner: "**I was worried for a second I would come out naked, but my clothes grew, too. Cool. Thank you.**"

The conversation above shows Jack Horner violation the maxim of manner by saying something ambiguous to Jack. Jack suddenly said, "I was worried for a while that I would be naked, but my shirt grew. Cool. Thank you", in front of everyone in the wishing star. Jack's sudden statement may have confused everyone who heard it, but everyone understood the implication of Jack's words. Therefore, this is a violation of the maxim of manner. This dialogue occurs when Puss is arguing with Wolf. When Puss, Perrito and Kitty were talking, Jack, who was previously put in his magic bag because his body was shrinking, suddenly

came out of the bag with considerable body size because he ate the magic snack in the bag.

4.1.2 Forms of Humor Created by Flouting Maxim in *Puss in Boots: The Last Wish*

From the data analysis, the researcher found that the characters in this study use maxim flouted to create a humor effect. The explanation contained in this section is divided into four parts, namely the various forms of humor arising from the flouting of the maxim of quantity, flouting of the maxim of quality, flouting of the maxim of relation, and flouting of the maxim of manner.

4.1.2.1 Forms of Humor Created by Flouting Maxim of Quantity

The spontaneous conversational humor that the characters create using the flouted maxims of quantity is jokes and spontaneous conversational humor with satire, self-deprecation, and cleverness, replies to serious Statements.

a. Jokes

A joke comprises two elements: the setup and the punch line. The setup establishes certain expectations in the listener regarding how the situation should be interpreted. Subsequently, the punch line disrupts those expectations suddenly and playfully, creating an unexpected shift in meaning. This shift generates a sense of lighthearted incongruity, essential for perceiving humor. The following are data of jokes formed from flouting the maxim of quantity.

Datum 3

Puss: "Well, you don't look like a cat."

Perrito: "Okay, okay, okay. Full disclosure: I'm not a cat. I'm a dog."

Perrito: **“I live under the porch. It can get a little lonely down there. It's mostly controlled by the rats and the centipedes, but I have my own little corner.”**

In the data above, Perrito flouted the maxim of quality by showing a form of joke humor because Perrito told a funny statement about why he lives at Mama Luna's house. The context of the situation in the data is when Puss and all of Mama Luna's cats are eating, and Perrito tries to talk to Puss. However, Puss is very reluctant to respond to Perrito's babble.

b. Spontaneous Conversational Humor

Spontaneous conversational humor found in flouting the maxim of quantity involves satire, self-deprecation, and cleverness. replies to serious statements.

a. Self-deprecation

Self-deprecation is a humor way to comment on oneself as a target of humor. The purpose can vary from showing humility to making others feel comfortable to seeking sympathy from the listener. Some of self-deprecation include describing physical flaws, recounting past failures, or admitting to past mistakes. Here is the data of self-deprecation formed from flouting the maxim of quantity.

Datum 4

Kitty: “What's your name?”

Perrito:” **Oh, I've been called all kinds of things. Dog, Bad Dog, Stupid Dog. Hey You! You There! Get Out! Leave It! Drop It! Big Rat, Small Pig, Rat Face, Butt Nugget, for Brains. You know, that sort of thing. But I've never had a name that really stuck, you know? That belonged to me.”**
pathetic, buttered baker's boy. Little Jack's dead! I'm Big Jack Horner.”

The conversation above shows the flouted maxim of quality that forms the self-deprecating humor of Perrito, who makes his past an object of humor. The context of the situation is when Puss, Kitty, and Perrito escape from Jack Horner's

men by using a horse-drawn carriage. Because Kitty and Perrito do not know him, Kitty asks Perrito's name.

b. Cleverness Replies Serious Statement

It means giving a clever, irrelevant, or nonsensical response to a supposedly serious statement or question. The statement is deliberately misunderstood so that the speaker answers with a different meaning than intended. These data are clever responses to serious statements made by someone who flouted the relation. These data are clever responses to cleverness replies serious statement made by someone who flouted the quality.

Datum 2

Puss: "Uh, where am I?"

Doctor: **"Not to worry. You're in good hands. My hands! I am the village doctor. I am also a village barber, veterinarian, dentist, and witchfinder. Furthermore, you need a wash, a blowout, and trim around the hindquarters. Uh...That is my professional barber's opinion. However, putting on m doctor's hat, we must run a few tests."**

In the data above, the flouted maxim of quantity that forms the humor of cleverness replies to a serious statement from the Doctor on Puss' question. The Doctor gives too much information and details about himself, who has many skills to Puss to answer Puss' question. The context of the situation that occurred was when Puss woke up from being knocked unconscious due to the monster bells that fell on him after fighting with monsters. Puss woke up in a place that Puss did not know, so when he woke up, Puss asked where he was at the moment, and the man in front of him answered with a very detailed answer about who he was, with

details ranging from a barber to a doctor, instead of answering himself only as a "doctor".

c. Teasing

Teasing is making light comments about the listener's physical appearance, habits, or personal traits. Unlike sarcasm, its purpose is not to offend or insult or hurt feelings seriously. The following is the data of teasing from the flouted maxim of quantity.

Datum 1

Puss: Welcome! Mi casa es su casa.

Governor: No, su casa es mi casa. Arrest these filthy peasants and bring me the head of Puss in Boots!

Puss: Hey! This is a party! Where is the music?

Puss: "Puss in Boots has never been touched by a blade. **But you?**"

Governor: "Skin that cat!"

In the data above, the violation of the maxim of quantity that forms humor comes from Puss's mockery of the Governor's appearance, which Puss considers weak. The context of the situation is that Puss is holding a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to capture and behead Puss. Unfortunately, the Governor's soldiers failed to behead Puss.

4.1.2.2 Forms of Humor Created by Flouting Maxim of Quality

The spontaneous conversational humor that the characters create using the flouted maxims of quality is irony, sarcasm, overstatement, and understatement.

a. Irony

Irony occurs when an individual utters a statement that contradicts its intended meaning. It can be a factual statement or a statement presented with the opposite of the actual reality. This is the data of irony flouting the maxim of quality.

Datum 5

People: "Puss in Boots! Puss in Boots! Puss in Boots! Puss in Boots! Puss in Boots!"

Puss: **"Welcome to my fiesta! Make yourselves at home, yeah. Come on, eat up. Drink up"**

This data above flouted the maxim of quality that forms irony humor because Puss uses metaphors to make Puss's statements. The context is that people are cheering for Puss to come on stage, everyone shouts "Puss in Boots" repeatedly until Puss appears in front of them, and when the stage curtain opens, Puss says, "Make yourself at home." Puss invited everyone who was there to enjoy the party, which was held with joy and no shame. Puss invited them to have fun at a party using the Governor's house.

Datum 7

Puss: Welcome! Mi casa es su casa.

Governor: No, su casa es mi casa. Arrest these filthy peasants and bring me the head of Puss in Boots!

Puss: Hey! This is a party! Where is the music?

Puss: **"Puss in Boots has never been touched by a blade. But you?"**

Governor: "Skin that cat!"

The above conversation shows the flouting of the maxim of quality that forms humour irony from Puss to the Governor by praising himself that Puss said a sword could not touch him. Puss uses metaphors to show a form of humor through irony. The context of the situation is that Puss is having a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to

arrest and behead Puss. Unfortunately, the Governor's soldiers failed to behead Puss.

This data above is flouted as the maxim of quality that forms irony humor because Puss uses metaphors to make a statement about the guard from the Governor, which he thinks is ridiculous. The context of the situation is that Puss is throwing a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to capture and behead Puss. Unfortunately, the Governor's soldiers failed to behead Puss. Even the Governor's bodyguards did not touch Puss at all.

b. Sarcasm

Sarcasm and irony have a close relation. One can experience ironic situations, but only one can be sarcastic. Irony can happen unintentionally, but Sarcasm requires intention. What is most important in Sarcasm is that it is a form of overt irony intentionally used by the speaker as a form of verbal aggression.

Datum 6

Governor: My clothes. My wig. My portrait!

Puss: "Hey, Governor. Uh, one second."

Governor: "The outlaw, Puss in Boots."

The conversation above shows flouted maxim of quality that is a form of humor of sarcasm by the Governor because he attacks Puss individually with the word "the outlaw". This dialogue occurs when Puss performs a show that causes the Governor's belongings to be damaged. The Governor said Puss was a criminal, whereas Puss was not a criminal. Puss was a Hero and an idol for the community.

After all, Puss had used the Governor's residence to party and damaged his belongings.

Datum 8

Governor: "Skin that cat!

Puss: Governor, lighten up. Uh-oh."

Puss: "**Silly guards, dogpiles don't work on cats.**"

This data is a flouted of the maxim of quality that forms sarcasm humor because Puss targets the bodyguards he thinks are silly, weak and stupid for not being able to catch him. Puss uses metaphors to show sarcasm; therefore, this is a sarcastic phenomenon due to the flouted maxim of quality. The context of the situation is that Puss is throwing a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to capture and behead Puss. Unfortunately, the Governor's soldiers failed to behead Puss. Even the guards from the Governor did not touch Puss at all.

4.1.2.3 Forms of Humor Created by Flouting Maxim of Relation

The spontaneous conversational humor the characters create using the flouted relation maxims are jokes, satire, and cleverness replies to serious statements.

a. Jokes

A joke comprises two elements: the setup and the punch line. The setup establishes certain expectations in the listener regarding how the situation should be interpreted. Subsequently, the punch line disrupts those expectations suddenly and playfully, creating an unexpected shift in meaning. This shift generates a sense of lighthearted incongruity, essential for perceiving humor. Here are data of jokes.

Datum 10

Baby: "Puss in Boots! I found him! Puss in Boots, dead and buried".
 Goldi: "Dead? No, no, no, he can't be".
 Baby: "Yep. The nose never lies"
 Papa: "Well, that's that, then. **What say we go and hibernate, huh?"**
 Goldi: No".

The conversation shows the flouted relation maxims that form Papa's humor joke due to the setting and punch line he creates. Papa forms certain expectations in the listener regarding how the situation should be interpreted, and his punch line disrupts these expectations suddenly and humorly, creating an unexpected shift in meaning. The dialogue occurs when Baby leaves Mama Luna's house because there are many cats in her house. When leaving the house, Baby suddenly screams and says Puss in Boots is dead because Baby found a mound of earth with P alias Puss's initials. The call made Mama, Papa, and Goldi huddle around the mound of dirt. Goldi denies that Puss cannot die. In the middle of the argument between Goldi and Baby, Papa interrupts their conversation by saying something unrelated to Baby and Goldi's fight. The data below is another data that flouted the relation maxim.

Datum 11

Puss: "I got better?"
 Goldi: "Ugh. Just give us the map".
 Papa: "**And throw in a dozen pies**".
 Goldi: "Eh"?"

The conversation shows a flouted of the maxim of relationship, which forms Papa's funny joke because of the punch line he made amidst the commotion of everyone in Jack Horner's house fighting over the map. These funny lines that interrupt expectations suddenly form humour jokes, creating unexpected topic

shifts. The context is that everyone in Jack Horner's house is talking and fighting over the wishing star map. Puss holds the map, and Goldi asks for it first. The bear family also helps him ask for a map.

b. Spontaneous Conversational Humor

Spontaneous conversational humor found in flouting the maxim of relation involves satire and cleverness in Replies to serious statements.

a) Satire

Satire includes humor characterized by their boldness in mocking social institutions, policies, and social issues. It aims to criticize prevailing cultural beliefs by presenting them in a way that invites attention. Societal norms and traditions are questioned through satirical commentary, highlighting topics such as race, sexual discrimination, or stereotypes prevalent in popular culture. By using social commentary, satire produces humor that stimulates contemplation and reflection on the state of society

Datum 12

Jack Horner: “Would you like a treat?”

Kitty: “Nice granny bag, Little Jack.”

The conversation shows that the flouted maxim of relation, which forms a sarcasm humor from Kitty to Jack because Kitty marks Jack Horner's bag. The context is Jack coming from the direction of the bushes with his followers carrying Perrito as a hostage, knowing that Perrito has been caught by Kitty and Puss, trying to buy time to save Perrito.

b) **Overstatement**

Hyperbole is another term for overstatement. Hyperbole occurs when someone says more than is necessary. This is the data of overstatement formed from flouting the maxim of relation.

Datum 9

The boy: “Papa, he stepped on my face!”

Father of boy: “**And we will never wash it again.**”

The conversation shows a flouted relationship maxim that forms an overstatement from the father to the son's complaint answering his son's complaint with the answer, which he meant as a sense of pride for having been stepped on or touched by Puss, an idol. Therefore, this is seen as a violation of the maxim of quality. The context is that Puss was walking down the stairs and was among people, and at that moment, he stepped on a boy's face. The boy told his father with a smile that Puss stepped on his face, but his father replied with an irrelevant response.

4.1.2.4 Forms of Humor Created by Flouting Maxim of Manner

The spontaneous conversational humor the characters create using manner flouting are jokes, satire, teasing, and replies to theoretical questions.

a. Jokes

A joke comprises two elements: the setup and the punch line. The setup establishes certain expectations in the listener regarding how the situation should be interpreted. Subsequently, the punch line disrupts those expectations suddenly and playfully, creating an unexpected shift in meaning. This shift generates a

sense of lighthearted incongruity, essential for perceiving humor. Here are data of jokes.

Datum 15

Jack Horner: "Ah, magic snacks."

Puss: "Holy frijoles."

Jack Horner: "**I was worried for a second I would come out naked, but my clothes grew, too. Cool. Thank you.**"

The conversation shows a flout of the maxim of manners, which forms a funny joke on Baby because of the sudden sentence that seems funny he made in the middle of a hectic situation so that it seems funny that he made in the middle of the commotion of everyone at Jack Horner's house fighting over the map. This hilarious line that disturbed expectations suddenly formed into a humor joke, creating an unexpected change of topic. This dialogue occurs when Puss is arguing with Wolf. When Puss, Perrito and Kitty were talking, Jack, who was previously put in his magic bag because his body was shrinking, suddenly came out of the bag with considerable body size because he ate the magic snack in the bag.

b. Spontaneous Conversational Humor

Spontaneous conversational humor found in flouting the maxim of relation involves satire, teasing, and replies to theoretical questions.

a) Satire

Satire includes humor characterized by their boldness in mocking social institutions, policies, and social issues. It aims to criticize prevailing cultural beliefs by presenting them in a way that invites attention. Societal norms and traditions are questioned through satirical commentary, highlighting topics such as

race, sexual discrimination, or stereotypes prevalent in popular culture. By using social commentary, satire produces humor that stimulates contemplation and reflection on the state of society. Here is the data of satire formed from flouting the maxim of manner.

Datum 14

Jack Horner: "Aha! It is a bear season".

Baby: "**Oi, I'm gonna bust you up, plum thumb, and then I'll wear your clothes**".

Jack Horner: "That was weird".

The conversation above shows that Baby's maxim of behavior was violated because Baby said something ambiguous to Jack. Baby suddenly says, "Oi, I am gonna bust you up, plum thumb, and then I will wear your clothes" in front of Jack Horner. Baby's statement is very abstract, impressive and suddenly confusing because it needs more clarity. Therefore, it is the flouted the maxim of manner. The dialogue occurs when everyone is on the wishing star, where anyone holding the map while casting a spell coming out of the map will have their wish granted. When everyone fought over the map and attacked each other, the map was held by Mama, but Jack was about to attack her to snatch the map from her hands. Then Baby came and said something incoherent and confused Jack with the ambiguity of his words.

b) Replies to Theoretical Question

Theoretical inquiries are posed without anticipating a direct response or answer. Responding to a rhetorical question defies conventional expectations during a conversation and catches the questioner off guard. This unexpected reaction can be perceived as humor to entertain the individual engaging in the

conversation. Here is the data of replies to a theoretical question from the flouted maxim of manner

Datum 13

Puss: “Pray for mercy from...Puss in Boots!”

Puss: “**Hey, you want to see something cool?**”

Puss: “Gracias, Del Mar. You have been great! Get home safely. Good night.”

The above dialogue shows a theoretical question because Puss does not expect an answer from the Monster. The above conversation occurs when Puss is fighting with a monster, and Puss asks the Monster a question which is an ambiguous question.

4.1.3 Functions of Humor Created by Flouting Maxim in *Puss in Boots: The Last Wish*

Humor serves as a source of entertainment and fulfills various social functions. In conversation, humor plays an important role in achieving certain effects for the speaker through humor segments or texts. The next section explores the humor functions that arise from the deliberate flouting of conversational maxims in the film *Puss in Boots: The Last Wish*.

4.1.3.1 Social Management

The social management function of humor covers a wide range of situations where humor facilitates interaction within a particular group, strengthens bonds within the group, or rejects individuals outside the group. Within the social management function are eight subcategories: social control, social norms

conveyance, ingratiation, discourse management, common ground establishment, cleverness, social play, and repair.

a. Social Control

The humor used by speakers for social correction is when they use jokes to demean, intimidate, and isolate group members. This is the data of social control.

Datum 8

Governor: "Skin that cat!
 Puss: Governor, lighten up. Uh-oh."
 Puss: "**Silly guards, dogpiles don't work on cats.**"

The conversation performs a social control humor function as Puss uses it to humiliate the Governor's guards. The context of the situation is that Puss is having a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to arrest and behead Puss. Unfortunately, the Governor's soldiers failed to behead Puss. Even the guards from the Governor did not touch Puss at all.

Datum 13

Puss: "Pray for mercy from...Puss in Boots!"
 Puss: "**Hey, you want to see something cool?**"
 Puss: Gracias, Del Mar. You have been great! Get home safely. Good night.

The conversation shows the humor function of social control because Puss uses it as a form of intimidation given to Monsters. This dialogue occurs while Puss is fighting a Monster; Puss and Monster attack each other until Puss rings a big bell asking a question that confuses Monster: "Do you want to see something cool?" Monster until the bear bell hit the Monster hard and immediately knocked the Monster down.

Datum 14

Jack Horner: “Aha! It is a bear season”.

Baby: “**Oi, I'm gonna bust you up, plum thumb, and then I'll wear your clothes**”.

Jack Horner: “That was weird”.

The conversation shows the humor function of social control because Baby uses it as intimidation against Jack Horner, which is very annoying for Baby. The dialogue occurs when everyone is on the wishing star, where anyone holding the map while casting a spell coming out of the map will have their wish granted. When everyone fought over the map and attacked each other, the map was held by Mama, but Jack was about to attack her to snatch the map from her hands. Then Baby came and said something incoherent and confused Jack with the ambiguity of his words.

b. Social Norms Conveyance

Humor used to attract attention involves using things considered taboo or behaviors that are not generally accepted, among other things. This is the data of social norms conveyance

Datum 6

Governor: My clothes. My wig. My portrait!

Puss: “Hey, Governor. Uh, one second.”

Governor: “**The outlaw, Puss in Boots.**”

The conversation shows the humor function of conveying social norms that the Governor does for Puss' behaviour because Puss has damaged his house; therefore, "the outlaw, Puss in Boots," shown to Puss is a form of disapproval or taboo from the Governor. The context is that Puss had a party with the people of

Del Mar and performed at the Governor's house, and the party caused the Governor's belongings to be damaged so that the Governor was angry to see Puss.

c. Discourse Management

Humor has benefits in starting, ending, operating, exchanging control, over coming topic friction, and checking situations. This is the data of discourse management.

Datum 7

Puss: Welcome! Mi casa es su casa.
 Governor: No, su casa es mi casa. Arrest these filthy peasants and bring me the head of Puss in Boots!
 Puss: Hey! This is a party! Where is the music?
 Puss: **“Puss in Boots has never been touched by a blade. But you?”**
 Governor: “Skin that cat!”

The conversation shows the humor function of discourse management that Puss does to the governor to start a debate or dispute between the two. The context of the situation is that Puss is throwing a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to capture and behead Puss. Unfortunately, the Governor's soldiers failed to behead Puss. The data below is another data of discourse management.

Datum 10

Baby: “Puss in Boots! I found him! Puss in Boots, dead and buried”.
 Goldi: “Dead? No, no, no, he can't be”.
 Baby: “Yep. The nose never lies”
 Papa: “Well, that's that, then. **What say we go and hibernate, huh?”**
 Goldi: No”.

The conversation shows the humor function of discourse management that Papa does to shift the topic from discussing maps to pie. The dialogue occurs when Baby leaves Mama Luna's house because there are many cats in her house.

When leaving the house, Baby suddenly screams and says Puss in Boots is dead because Baby found a mound of earth with P alias Puss's initials. The call made Mama, Papa, and Goldi huddle around the mound of dirt. Goldi denies that Puss cannot die. In the middle of the argument between Goldi and Baby, Papa interrupts their conversation by saying something unrelated to Baby and Goldi's fight. The data below is another data of discourse management.

Datum 12

Jack Horner: “Would you like a treat?”

Kitty: “Nice granny bag, Little Jack.”

The conversation shows the humor function of the discourse management that Kitty does to shift the topic so Jack Horner will not hurt Perrito. The context is that Jack arrives from the direction of the bushes with his followers with Perrito in his arms as his hostage, knowing that Perrito has been caught by Kitty and Puss, trying to buy time to save Perrito.

d. Cleverness

Humor involves a process of acceptance or understanding, so individuals who understand humor are connoted as competent people in society. The following is the data of cleverness from social management.

Datum 1

Puss: Welcome! Mi casa es su casa.

Governor: No, su casa es mi casa. Arrest these filthy peasants and bring me the head of Puss in Boots!

Puss: Hey! This is a party! Where is the music?

Puss: “Puss in Boots has never been touched by a blade. **But you?**”

Governor: “Skin that cat!”

The conversation shows the function of cleverness humor because the humor created by Puss requires a process of digestion and acceptance for the listener.. The context of the situation is that Puss is throwing a party at the Governor's residence. Knowing this, the Governor was angry and ordered his soldiers to capture and behead Puss. Unfortunately, the Governor's soldiers failed to behead Puss. The next data is another data of cleverness.

Datum 2

Puss: "Uh, where am I?"

Doctor: **"Not to worry. You're in good hands. My hands! I am the village doctor. I am also a village barber, veterinarian, dentist, and witchfinder. Furthermore, you need a wash, a blowout, and trim around the hindquarters. Uh...That is my professional barber's opinion. However, putting on m doctor's hat, we must run a few tests."**

The conversation demonstrates the witty humor function of the Doctor's words as they require both digestion and acceptance for the listener. The context of the situation was when Puss woke up from being unconscious because of the monster bells that fell on her after fighting with the monsters. Puss woke up in a place that Puss did not know, so when he woke up, Puss asked where he was at this time, and the man in front of him answered with a very detailed answer about who he was, with details ranging from a barber to a doctor, instead of answering himself only as a "doctor." The next data is also flouting maxim of quantity.

e. Social Play

Humor acts as an element that strengthens social relations and creates a sense of solidarity within the group. Here is the data of social play from social management.

Datum 3

Puss: "Well, you don't look like a cat."

Perrito: "Okay, okay, okay. Full disclosure: I'm not a cat. I'm a dog."

Perrito: **"I live under the porch. It can get a little lonely down there. It's mostly controlled by the rats and the centipedes, but I have my own little corner."**

The data above shows the function of humor in social play because Perrito uses humor to form a close bond between himself and Puss. The context of the situation in the data is when Puss and all of Mama Luna's cats are eating, and Perrito tries to talk to Puss. However, Puss is very reluctant to respond to Perrito's babble.

Datum 4

Kitty: "What's your name?"

Perrito: **"Oh, I've been called all kinds of things. Dog, Bad Dog, Stupid Dog. Hey You! You There! Get Out! Leave It! Drop It! Big Rat, Small Pig, Rat Face, Butt Nugget, for Brains. You know, that sort of thing. But I've never had a name that really stuck, you know? That belonged to me." pathetic, buttered baker's boy. Little Jack's dead! I'm Big Jack Horner."**

The data above shows the function of humor in social play because Perrito uses humor to form a close bond between himself and Kitty. The context of the situation is when Puss, Kitty, and Perrito are running away from Jack Horner's men using a horse-drawn carriage. Because Kitty and Perrito do not know him, Kitty asks Perrito's name.

Datum 5

People: "Puss in Boots! Puss in Boots! Puss in Boots! Puss in Boots! Puss in Boots!"

Puss: **"Welcome to my fiesta! Make yourselves at home, yeah. Come on, eat up. Drink up"**

The data above shows the function of humor in social play because Puss uses humor to form a close bond between Puss and all the people in the party. The context was that people were cheering for Puss to come on stage, everyone was shouting "Puss in Boots" repeatedly until Puss appeared in front of them, and when the stage curtains opened, Puss said, "Make yourself at home okay." Puss invited everyone who was there to enjoy the party, which was happily held without any embarrassment. Puss invites them to have fun at a party using the Governor's house. The next data is also flouting maxim of quality.

f. **Repair**

Humor used in less-than-ideal situations includes spontaneous humor, cheerful humor, humor that strengthens group ties, and humor that contains carelessness. This is the data of repair by social management. The following is the data of repair from social management.

Datum 11

Puss: "I got better?"

Goldi: "Ugh. Just give us the map".

Papa: "**And throw in a dozen pies**".

Goldi: "Eh"?

The conversation shows the humor function of papa's repair for throwing humor in a bad situation and Papa packs it up cheerfully. The context is that everyone is at Jack Horner's house and talking and fighting over the wishing star map. Puss holds the map, and Goldi asks for the map first. The bear family also helps him to ask for a map.

4.1.3.2 Decommitment

Decommitment occurs when a speaker denies the existence of malicious intent behind an action and states that they do not intend to maintain, carry out, or treat the action that was originally started seriously. The decommitment function of humor is based on its ability to be retracted, meaning that the speaker can withdraw or backtrack from their statement without losing face. Tactics used for decommitment include probing and rescuing. Probing involves using humor to gather information while salvaging is when the speaker uses humor to improve a difficult situation. The given data serves as a data of humor functioning as decommitment. Here the data of probing and salvaging from decommitment.

a. Probing

The speaker uses humor as a probing tool to obtain information about a person or event. Using humor, the speaker poses implied questions seriously to uncover hidden information. This is the data of probing by decommitment.

Datum 16

Doctor: “Then how about the latest in modern medical technology?”

Doctor: “Leeches! To draw out the evil humors. Suit yourself. More for me.”

Puss: “Uh, listen, Doctor. Thanks for everything, you know, but I am feeling great. Strong, like a bull! You know? **Now, do you know a good place to get some gazpacho?**”

The conversation above shows probing by decommitment because of Puss's question that seeks information. The Doctor is worried about Puss's health, so he throws many questions to make sure Puss is okay, but Puss answers the doctor's questions with answers that do not fit and deviate.

b. Salvaging

The speaker uses humor to reduce or relieve tension in a bad situation. Using humor, the speaker attempts to reduce the burden or difficulty present in the situation. This is the data of salvaging by decommitment function.

Datum 17

Kitty: "No fair. Why does he get the good one?"

Perrito: "**Wander the Fields of Quick and Easy and arrive at the star. Oh, wow! That sounds wonderful. Oh, but no. This is your quest. I don't want to impose.**"

Kitty and Puss: "You hold the map."

The dialogue above shows the salvaging of decommitment as Perrito expresses his unwillingness to impose on Kitty and shift the focus away from her involvement. The above conversation occurs when Puss and Kitty are confused as they try to decipher the map's route. They alternately press their respective images onto the map with their paws, hoping to reveal the safest path. However, to their dismay, both attempts create an unsettling and creepy route. As frustration began to mount, Perrito, the canine companion, decided to try it. When he pressed his image on the map, an amazing thing happened—the route that appeared was very favourable. Kitty could not help but feel that it was unfair. She hoped Perrito would respond to her concerns, but instead, Perrito continued to analyze the route while ignoring her questions. Suddenly, Perrito changed course, stating that this quest was not for Kitty. He deviated from the previous discussion and introduced a new narrative, leaving Kitty bewildered and slightly confused.

4.1.3.3 Mediation

Humor is used to introduce or deal with potentially awkward or aggressive interactions. In some words, humor is a mediating tool to test socially unacceptable behaviours and deal with emotionally charged issues. This is a data below is a mediation.

Datum 18

Kitty: "What happened to your sword?"

Puss: "**Got rid of it, you know. Made things too easy. I needed a challenge.**"

Puss's answer was seen as mediation because Puss answered that he needed a challenge, so he did not need a sword anymore so it would not be too easy for him to defeat his enemy so that Kitty wouldn't ask again about the sword that Puss left behind when Puss fought Wolf. The conversation occurs when puss and kitty were fighting over maps on a horse-drawn carriage driven by perrito until they almost fought when kitty started to take out her weapon, puss also took out a weapon, but Puss took out a wooden stick instead of the sword Puss usually used. Therefore Kitty asked where Puss's sword was. The data below is also the fuction of humor for mediation.

Datum 19

Puss: "Kitty, I've been thinking."

Kitty: "Ugh, thinking about what?"

Puss: "**My beautiful beard. It is very distinguished, yes, but it does deprive the world a good look at, uh, the face. So, if it will make you happy, I could be convinced to...**"

Kitty: "I've gotten used to it."

This includes Puss' use of mediation to enforce the humiliating interaction between herself and Kitty so that Kitty will do what she wants: cut off her beard.

The context is that Puss has been watching Kitty and Perrito's activities. Puss speaks dishonestly to seduce Kitty into cutting her beard; she says that her beard is beautiful and she is very proud of it and offers Kitty to cut it to make Kitty happy when she would love to remove it from her face.

4.1.3.4 Defunctionalization

Non-functional language refers to language not intended to convey information but to joke around. In certain cases, humor, especially in the form of nonsense or puns, can be considered a form of non-functional language. Here is the data of the function of humor from defunctionalisation.

Datum 9

The boy: "Papa, he stepped on my face!"
Father of boy: "And we will never wash it again."

This dialogue shows the function of humor as defunctionalization because the father of son Del Mar's response is to say something that plays word games.

Therefore, it is considered humor for fun. The context is Puss walking down the stairs and between people, and at that moment, she steps on a boy's face. The boy told his father with a smile that Puss stepped on his face, but his father replied with an irrelevant response.

Datum 15

Jack Horner: "Ah, magic snacks."
 Puss: "Holy frijoles."
 Jack Horner: "**I was worried for a second I would come out naked, but my clothes grew, too. Cool. Thank you.**"

This dialogue shows the function of humour as defunctionalization because Jack Horner's utterances use language as wordplay. This dialogue occurs when

Puss is arguing with Wolf. When Puss, Perrito and Kitty were talking, Jack, who was previously put in his magic bag because his body was shrinking, suddenly came out of the bag with considerable body size because he ate the magic snack in the bag.

4.2 Discussions

In this section, the researcher describes the discussion based on the research results above. From the four maxims proposed by Grice (1998), the researcher focus on the flouting of maxims that form humor used by all characters in the film *Puss in Boots*. In this study, researcher focused on all the characters in the film, namely Puss, Kitty, Perrito, Goldi, Mama, Papa, Baby, Jack Horner, Wolf, Locust, the man with blond hair and the man with black hair.

The creation of humor elements in the film *Puss in Boots: The Last Wish* is based on the dialogue of all the characters in it. Humor sensibility and fun is found in various linguistic occurrences produced by the characters through their speech. In particular, in creating humor elements through language phenomena, Pragmatics approach is very important. This is because pragmatics proposes the theory of the principle of cooperation proposed by Grice. The researcher discovered that to create humor in the desired form and function, all the characters in the film *Puss in Boots: The Last Wish* use various types of flouting of the principle of cooperation.

The findings above show that all types of flouting maxims, namely quantity, quality, relation, and manner, are used by all characters in *Puss in Boots* to create humor. Two types of humor forms are created, namely jokes and eight

forms of spontaneous conversational humor. They are irony, satire, sarcasm, overstatement, self-deprecation, teasing, replies to rhetorical questions, and cleverness replies to serious statements. Three types of spontaneous conversational humor are not found in *Puss in Boots: The Last Wish*, double entendres, frozen expression transformation, and puns. One type of humor form, unintentional humor, is not found in *Puss in Boots: The Last Wish*. Of the four types of maxims flouted, the flouted of the maxim of quality is the most common type of maxim found.

A total of 25 data were obtained from spontaneous conversational humor. In terms of humor form, the characters flout the principle of quality to produce spontaneous conversational humor. Irony ranked first in humor created by flouting the maxim of quality. The irony is found twelfth times, followed by Sarcasm which is found eight times, and the last is overstatement five times. The flouted maxims of quality also show all the functions of humor, namely social management, decommitment, mediation, and defunctionalization. Social management is the most frequently appearing six teen times, followed by defunctionalization five times, mediation three times, and last is decommitment, which only appears two times.

The second most flouted maxim is the maxim of relation. This maxim appears 21 times out of 53 data. The characters use the maxim of relation to create spontaneous jokes and conversational humor. The most widely used jokes and satire in spontaneous conversational humor are spontaneous conversational humor in the form of clever replies to serious statements of as much as four data and

spontaneous conversational humor in the form of smart answers to serious statements of as much as three data and overstatement only one data. There are three functions of humor used in relation maxims: social management, decommitment, mediation, and defunctionalization. Social management is found the most, namely eight times, followed by decommitment twice, and the last is mediation and defunctionalization which only appears once.

After the flouting maxim of relation, there is the flouting maxim of quantity found 12 times, in the form of two jokes and three types of spontaneous conversational humor. Spontaneous conversational humor was found the most: clever replies to serious statements, which was four times, then satire and self-deprecation, which were both found three times. In the maxim of quantity, there were only three most prominent functions, namely social management nine times, then mediation which appeared twice, and decommitment, which only appeared once.

Finally, the flouting maxims of manner are the least found, 4 times of 53 data, with one each of jokes and spontaneous conversation humor from satire, teasing, and Replies to rhetorical questions, which are only one times of each form. Two functions are found: social management three times, and decommitment, which appears once.

The results of this study are almost in line with those found by Retnosari and Nawakulan (2020) found the most flouting maxim of quality, the least flouting maxim of manner and the most humor function of social management. The difference is that Retnosari and Nakulan used research data in the form of stand-

up comedy in the Ellen Degeneres film: *Relatable*. The difference is that Retnosari and Nawakulan (2020) use Techniques of Humor from (Berger, 1997), while this study uses the form of humor theory from Martin (2007). Furthermore, Hanidar's (2015) research is the difference in the results obtained, where this study found the most flouting of maxims of quality while the least flouting of manner. Besides that, Hanidar (2015) did not analyze the function of humor formed from the flouting of these maxims.

In conclusion, the researcher can answer all questions from the first question, namely what kind of flouted maxims, what form of humor and what function of humor is created by all the characters. This research on humor can be analyzed through the pragmatics approach of Grice's flouting maxim. Besides that, humor also has different functions depending on the situation and the purpose desired by the speaker.



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CHAPTER V

CONCLUSION AND SUGGESTION

In this section, the researcher presents conclusions and suggestions. The conclusions provide a summary of the entire research study, while the suggestions provide suggestions for future researchers.

5.1 Conclusion

Drawing upon the findings and discussion presented in the preceding section, one can infer that every character in the film *Puss in Boots: The Last Wish* employs various strategies, such as flouting maxims related to quantity, quality, relation, and manner, to generate humor. Two forms of humor are produced, namely jokes and spontaneous conversational humor. Floutings of the quality maxim are the most common in creating humor, with the irony being the dominant strategy. Floutings of relation maxims were also significant, with jokes and satire being the most widely used types of spontaneous conversational humor. Floutings of quantity maxims also occur in creating spontaneous conversational humor.

In addition, it was found that spontaneous conversational humor in the form of double entendres, transformation of frozen expression, and pun did not exist in *Puss in Boots: The Last Wish*. Unintentional humor was also not detected. In the context of humor functions, all four types of humor function well, including social management, decommitment, mediation, and defunctionalization.

Overall, this study provides further understanding of flouting maxim in creating humor in the film *Puss in Boots: The Last Wish*. Floutings of quality and

relation maxims are the most common, with irony and jokes being the dominant strategies in creating humor. The findings can provide valuable insights into understanding the mechanics of humor in a film context and the use of specific rhetorical strategies to achieve the desired humor effect.

5.2 Suggestion

The researcher can expand their understanding of humor, examine the function of humor such as social aspects, the form of humor in the form of symbolic meaning in humor, and the use of linguistic forms related to this research. Therefore, the suggestion for future researchers is to explore and deepen the analysis of humor by adopting multidisciplinary approaches in other linguistic fields besides pragmatic, such as sociolinguistic, semiotics, and stylistics in analyzing humor. Future research on humor is suggested to use a holistic linguistic approach as a reference to reveal the complexity of humor comprehensively.

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