

A PRAGMATIC ANALYSIS OF HUMOR IN *MODERN FAMILY*

SEASON 4

A Thesis

**Presented as a Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



By :

Septi Dyah Anggraini

08211141008

ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM

ENGLISH EDUCATION DEPARTMENT

FACULTY OF LANGUAGES AND ARTS

YOGYAKARTA STATE UNIVERSITY

2014

APPROVAL SHEET

A PRAGMATIC ANALYSIS OF HUMOR IN *MODERN FAMILY*

SEASON 4

A THESIS

By:

Septi Dyah Anggraini

08211141008

Approved on April 4th, 2014

By

First Consultant,



Dr. Margana, M.Hum., M.A.

NIP. 19680407 199412 1 001

Second Consultant,



Titik Sudartinah, S.S., M.A.

NIP. 19800911 200312 2 001

RATIFICATION SHEET

**A PRAGMATIC ANALYSIS OF HUMOR IN *MODERN FAMILY*
SEASON 4**

A THESIS

By:

Septi Dyah Anggraini

08211141008

Accepted by the Board of Thesis Examiners of the Faculty of Languages and Arts, State University of Yogyakarta on 24 April 2014 and declared to have fulfilled the requirements for the attainment of a *Sarjana Sastra* degree in English Language and Literature.

Board of Examiners:

Chairperson	: Nandy Intan Kurnia, M.Hum
Secretary	: Titik Sudartinah, S.S., M. A.
First Examiner	: Drs. Suhaini M. Saleh, M. A.
Second Examiner	: Dr. Margana, M. Hum, M. A.

Yogyakarta, 24 April 2014

Faculty of Languages and Arts

Yogyakarta State University

Dean,



Prof. Dr. Zamzani, M. Pd.

NIP. 19550505 198011 1 001

SURAT PERNYATAAN

Yang bertandatangan di bawah ini, saya:

Nama : Septi Dyah Anggraini
NIM : 08211141008
Program Studi : Bahasa dan Sastra Inggris
Fakultas : Bahasa dan Seni
Judul : *A PRAGMATIC ANALYSIS OF HUMOR IN MODERN
FAMILY SEASON 4*

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri dan sepanjang pengetahuan saya, karya ilmiah ini tidak berisi materi yang dipublikasikan/ditulis oleh orang lain atau telah digunakan sebagai persyaratan pada penyelesaian studi akhir di perguruan tinggi lain kecuali pada bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti bahwa pernyataan ini tidak benar, hal itu sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 4 April 2014

Penulis,



Septi Dyah Anggraini

08211141008

MOTTOS

“Seorang terpelajar harus sudah berbuat adil sejak dalam pikiran apalagi dalam perbuatan.”

— Pramoedya Ananta Toer

“Whoever fights monsters should see to it that in the process he does not become a monster. And if you gaze long enough into an abyss, the abyss will gaze back into you.”

— Friedrich Nietzsche

“Wisdom's a gift but you'd trade it for youth. Age is honor - but it's still not the truth.”

— Vampire Weekend, *Step*

DEDICATION

I dedicate this thesis to:

my mom

ACKNOWLEDGEMENTS

All praise be to God, the Creator of the world, who gives me all mercy and blessing to finish this thesis. This thesis could not have been written without the help of many people. I am truly indebted and thankful to Dr. Margana, M.Hum.,M.A., my first consultant, and Titik Sudartinah, S.S., M.A., my second consultant, for all the things I have learned from them and for their continuous help and support in all stages of this thesis. I would also like to thank them for their patient and understanding when I wrote this thesis.

I would like to deliver my sincere gratitude to my warm and caring family. Most importantly, I would like to express my gratitude to my mother for giving me a complete reasonable and responsible freedom to choose my own path to live and for never pushing me to live according to her way.

I am obliged to many of my friends who support me through my good five years in college, Acha, Mutia, Ochy, Doni, Sheva, Wafiq, Yogi, Shinta, Ima, and Haira, for countless crazy naughty days, sleepless nights, laugh and joy. Moreover, I would also thank all my Linguistics friends, especially Vuty, Wani, Sentai, Vanda, and Bams, for all the discussions about thesis that always ended up with nothing but gossiping and having fun. I thank them for accompanying me through my halfway of life; at the dividing line of my youth and my future.

I would like to thank Eci, Hani, Reandy, Mifta, Achid, Renita, and Oland, for goofing around and dawdling away the time. I also would like to thank my fellow Tumblr friends, especially those who flood my dashboard with pictures, videos, quotes, and gifs of Alex Turner and Ezra Koenig, for producing the 24/7 endless entertainment which somehow is capable to wash away my problem and boredom.

I owe sincere and earnest thankfulness to my very best friend, Eddward S Kennedy, for encouraging me to read more, introducing me to the essence of writing, sharing ideas, and giving me the opportunity to see the world from a whole different point of view.

I am truly and deeply indebted to so many people that there is no way to acknowledge them all. I offer my sincerest apologies to anyone who has been with me along the way and whose names I have failed to mention. From the bottom of my heart, I extend my deepest gratitude to all.

Yogyakarta, April 4th, 2014

Septi Dyah Anggraini

TABLE OF CONTENT

TITLE PAGE	i
APPROVAL SHEET	ii
RATIFICATION	iii
<i>SURAT PERNYATAAN</i>	iv
MOTTOS	v
DEDICATION	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	ix
LIST OF FIGURES AND TABLES	xi
LIST OF ABBREVIATIONS	xiii
ABSTRACT	xiv
CHAPTER I INTRODUCTION.....	1
A. Background of the Study	1
B. Focus of the Research	6
C. Formulation of the Problems	10
D. The Objectives of the Research	10
E. Research Significance	11
CHAPTER II LITERATURE REVIEW & CONCEPTUAL FRAMEWORK	13
A. Theoretical Background	13
1. Pragmatics	13
2. Pragmatic Aspects of Humor	14
a. Cooperative Principle	15
1) Maxim of Quantity	16
2) Maxim of Quality	16

3) Maxim of Relation	16
4) Maxim of Manner	16
b. Maxim Flouting	19
a. Maxim of Quantity Flouting	20
b. Maxim of Quality Flouting	20
c. Maxim of Relation Flouting	21
d. Maxim of Manner Flouting	21
3. Humor	22
a. Forms of Humor	23
a. Jokes	25
b. Spontaneous Conversational Humor	26
c. Unintentional Humor	33
b. Functions of Humor	34
a. Social Management	35
b. Decommittment	36
c. Mediation	37
d. Defuntionalization	38
4. <i>Modern Family Season 4</i>	39
B. Previous Research Findings	43
C. Conceptual Framework	45
CHAPTER III RESEARCH METHOD	48
A. Type of Study	48
B. Data Preparation	49
C. Method of Data Analysis	53
D. Triangulation	54
CHAPTER IV FINDINGS AND DISCUSSION	56
A. Findings	56

B. Discussion	61
1. Maxim Flouting Employed by the Characters in <i>Modern Family Season 4</i>	61
a. Maxim of Quantity Flouting.....	61
b. Maxim of Quality Flouting	63
c. Maxim of Relation Flouting	65
d. Maxim of Manner Flouting	67
2. Forms of Humor Created by Maxim Flouting in <i>Modern Family Season 4</i>	68
a. Forms of Humor Created by Maxim of Quantity Flouting..	68
b. Forms of Humor Created by Maxim of Quality Flouting...	76
c. Forms of Humor Created by Maxim of Relation Flouting..	79
d. Forms of Humor Created by Maxim of Manner Flouting...	83
3. Functions of Humor Created by Maxim flouting in <i>Modern Family Season 4</i>	85
a. Social Management	85
b. Decommittment	88
c. Mediation	89
d. Defuntionalization	92
CHAPTER V CONCLUSIONS AND SUGGESTIONS	94
A. CONCLUSIONS	94
B. SUGGESTIONS	96
REFERENCES	98
APPENDICES	102
<i>SURAT PERNYATAAN TRIANGULASI</i>	123

LIST OF FIGURE AND TABLES

Figure 1. Analytical Construct 44

Table 1. The Form of Data Sheet 54

Table 2. Findings of Maxim Flouting, Forms and Functions of Humor
in *Modern Family Season 4*..... 61

LIST OF ABBREVIATIONS

S	:	Season
E	:	Episode
Sc	:	Scene
l	:	Number of Datum
MQt	:	Maxim of Quantity
MQl	:	Maxim of Quality
MR	:	Maxim of Relation
MM	:	Maxim of Manner
Jo	:	Jokes
SCH	:	Spontaneous Conversation Humor
I	:	Irony
St	:	Satire
Sr	:	Sarcasm
OU	:	Overstatement and understatement
SD	:	Self-deprecation
T	:	Teasing
RR	:	Replies to rhetorical question
CR	:	Clever replies to serious statements
DE	:	Double entendres
TF	:	Transformations of frozen expressions
P	:	Puns
UH	:	Unintentional Humor
SM	:	Social Management
Dec	:	Decommitment
Me	:	Mediation
De	:	Defunctionalization

**A PRAGMATIC ANALYSIS OF HUMOR IN *MODERN FAMILY*
SEASON 4**

Septi Dyah Anggraini

0821141008

ABSTRACT

The objectives of the research are (1) to analyze the maxims that are flouted by the characters to create humor in *Modern Family Season 4*; (2) to describe and explain the forms of humor created by maxim flouting in *Modern Family Season 4*; and (3) to explain the functions of humor created by maxim flouting in *Modern Family Season 4*.

This research employed the descriptive qualitative method. The data were in the form of utterances. They were words, clauses, phrases, and sentences. The contexts of the data were dialogues. The source of the data was an American sitcom entitled *Modern Family Season 4*. The data were collected by watching the sitcom, reading and checking the script, selecting the data, and recording them into the data sheet. Some steps in analyzing the data were: identifying the raw data, classifying each datum into the categorization, analyzing each datum, interpreting each datum based on its contexts, reporting the findings, and drawing the conclusion. Finally, the data findings were triangulated by two linguistics students who were keen on pragmatics.

The research reveals three findings. The first is that all the four types of maxim flouting are employed by the characters to create humor in *Modern Family Season 4*. They are flouting of maxim of quantity, maxim of quality, maxim of relation, and maxim of manner. Maxim of quality flouting is mostly employed by the characters to create humor since there are several ways to flout the maxim. Humor created by maxim flouting employed by the characters in *Modern Family Season 4* is represented in the forms of jokes and spontaneous conversational humor. Unintentional humor does not occur in the data. The reason why this one does not occur is because it is not a humor that can easily be found in everyday conversation. In terms of spontaneous conversational humor, ten forms are employed by the characters. They are irony, satire, sarcasm, overstatement, self-deprecation, teasing, replies to rhetorical question, clever replies to serious statements, and transformations of frozen expressions. Finally, all the functions of humor are found in the sitcom, i.e. social management, decommitment, mediation, and defunctionalization.

Key words: maxim flouting, humor, *Modern Family Season 4*

CHAPTER I

INTRODUCTION

A. Background of the Study

Humor plays an important role in everyday life. Usually, humor is worth doing when the situation in which people are speaking is frozen and rigid. A good laugh makes any conversation so much better. It is a tool that can be used to enhance informal communication and relationship among the users. Understanding humor in the current situations is extremely required since it could be used to release tiresome, fatigue, and stress. By using humor, it is possible for a speaker to say the truth elegantly and softly, without disturbing someone's feeling. The main aspect of humor is to amuse people and to provoke laughter, which should be the primary aim of every humorous situation. It has many social functions, but mostly it is instrumental to lighten some situation, to amuse people or to evoke a good mood. The primary functions of humor in conversation are effects that the speaker may achieve directly by using humorous segments or texts in his or her discourse (Attardo, 1994: 322).

People can laugh about anything, but not with everyone. Humor is a very subjective concept, and what might be funny for some, might be considered outrageous for others. It makes humor problematic. Humor is a phenomenon which is influenced by culture. Every society or every culture has its own types of humor that are somehow particular and differ in many aspects. Humor helps

people to understand the customs and attitudes of the society. The judgment of whether a joke is funny or not depends on many factors, including age, culture, personal experience, level of education, and geographical location. Therefore, humor is something which is not transferrable from one country to another. What somebody from one area may find hilarious may not be amusing at all to somebody from another country. Whether or not someone gets a joke is determined by their interpretation, filtered by the cultural context. Felsch (2004: 3) said that humor often varies by locality and is not easily transferred from one culture to another. The reason is that humor often relies on a context, and someone not understanding the context will usually not understand the humor.

One of the most famous types of humor is American humor, which is well-known all over the world, even though people from other countries might have trouble getting it. Particularly in America, humor is used as the medium of communication. American humor is different from British one. They speak the same language, but the American and the British do not share the same values when it comes to humor. The American sense of humor is generally more slapstick than that in Britain because there are cultural differences between the two nations. American humor is more obvious and straight forward. British jokes, on the other hand, tend to be more subtle with a dark or sarcastic undertone. Marwick (1996: 134) says that British people have used humor to somehow

protest against or refer to social or political attitudes. It makes politics and society become popular themes for amusement among British people.

According to Martin (2007: 25), humor that occurs in everyday social interactions can be divided into three broad categories: jokes, spontaneous conversational humor, and accidental or unintentional humor. Jokes are prepackaged humorous anecdotes that people memorize and pass on to one another. Spontaneous conversational humor is a humor which is created intentionally by individuals during the course of a social interaction, and can be either verbal or nonverbal. Accidental or unintentional humor can be divided into accidental physical humor and accidental linguistic humor. Accidental physical humor includes minor mishaps, pratfalls and slapstick. Accidental linguistic humor arises from misspellings, mispronunciations, and errors in logic.

Humor has been studied quite extensively over the years with linguistic approaches. It is possible to name several different approaches on the field, e.g. semiotic approach, sociolinguistic approach, stylistic approach and pragmatic approach. In pragmatic field, humor is seen as a violation of Grice's Cooperative Principle.

Knowing that humor is problematic due to its subjective perception that people may perceive it as either funny or unfunny, it is important to have a deeper analysis of humor creation by using the theory of Cooperative Principle, that humorous expressions are created through maxim flouting of Cooperative

Principle. Humor differs from other modes of communication that involve violations of the Cooperative Principle like lying. Amusement is largely approved of socially and that significant amounts of humor are incorporated in everyday conversations, exchanges, etc. Therefore, humor is not seen as a bad model of communication like lying, but rather as a part of daily communication.

Humor differs from a common discourse. The common discourse is formed by a good process of communication. On the other hand, Raskin (1985: 16) states that humor may usually be formed by non-bonafide process of communication. Humor is a violation of principles of communication suggested by pragmatic principles, both textually and interpersonally. Moreover, in order to make a successful conversation, speakers should obey the four cooperative maxims. Grice in Crystal (2003: 49) says that there are four maxims of Cooperative Principle. They are maxim of quality, maxim of quantity, maxim of relation, and maxim of manner. Violating politeness principles in a conversation could also create humorous utterances. Attardo (1994: 14) says that noticeably high percentage of humorous conversations is established with the violation of one or more of Grice's maxims of Cooperative Principle. That is, speakers may violate the maxims of Cooperative Principle on purpose in the process of conversation in order to arouse the hearers' laughter.

During the course of a typical day, people encounter many different forms of humor communicated by different means and for different purposes. Martin

(2007: 10) states that some of humor comes to people via the mass media. Radio hosts frequently crack jokes and make witty comments; television provides constant diet of humor in the form of sitcoms, blooper shows, stand-up comedy, political satire, and humorous advertisements; and people also encounter humor in newspaper comic strips and cartoons, comedy movies, and humorous books. Humor is also often used in speeches, sermons, and lectures by politicians, religious leaders, motivational speakers, and teachers. Humor and the media are such intertwined phenomena that it may be hard to tackle one without resorting to the other. From cartoons and comic strips, through Internet gags and humorous adverts, to sitcoms and funny remarks in editorials and opinion articles, the media do thrive in linguistic manifestations of humor.

The phenomena of humor as the result of flouting of maxims can be found in television situation comedy that provides many humorous scenes. Situation comedy or sitcom is usually a narrative-based comedy series containing short, 25-30 minutes long episodes with regular characters and setting. Humor phenomena are presented in an American television situation comedy entitled *Modern Family*. *Modern Family* is an American sitcom which tells about three related families, Jay Pritchett, his daughter Claire Dunphy, and his son Mitchell Pritchett. Jay Pritchett is married to a much younger beautiful sexy Colombian woman, Gloria. Gloria has a kid from her previous marriage, Manny. He is only thirteen years old, but he acts really mature. The next family is Claire and Phil Dunphy,

who have three children of their own, Haley, Alex, and Luke. The final family is a gay couple, Mitchell Pritchett and Cameron Tucker, and they adopted a Vietnamese daughter named Lily. The plotline follows each of the families throughout the trials and difficulties of raising and being a family.

Modern Family is produced and written by Christopher Lloyd and Steven Levitan. This sitcom is brought to the audience in a humorous mockumentary style in a clever way that has gained this show much success among critics and television audiences.

In this study, the researcher analyzed *Modern Family Season 4*. It is because season 4 is the season which was airing when the researcher conducted the study. Moreover, this season has been nominated for a variety of different awards. It has already received AFI Awards, awarding the best of television, one for each of its first four seasons, Writers Guild of America Award, Director's Guild Award, Screen Actor's Guild Award, and Primetime Emmy Award. The most outstanding award that *Modern Family Season 4* has received is the winner of 2013 Golden Globe Award for Best Television Series.

B. Focus of the Research

Humor is often generated by employing many improper or uncommon language aspects and it is mostly achieved by breaking the standard rules of languages. Analyzing humor can be done by using some linguistic approaches, i.e. semantics, pragmatics, and sociolinguistics.

In this research, the researcher analyzes humor using pragmatic approach. Pragmatics is one of some approaches of both spoken and written language description. This approach studies language in relation to the contextual background features. It studies the context, text, and function (Cutting, 2002:2). In the area of pragmatics, linguists are interested in the way humor is communicated in everyday conversation and the functions of humorous communications, such as joke-telling, teasing, and irony, in interpersonal interactions (Norrick in Martin, 2007:89).

Humor in daily life is not a hard thing to find. It happens in people's everyday conversation. Humor can also be studied through mass media, such as newspaper, movie, or sitcom. Situation comedy or sitcom can be an example of how humor are used in conversations. There are many great humor television series out there. *Modern Family* is one of American sitcom that can portray how humor plays an important role in people's daily life.

Pragmatically, when people make some humorous utterances, they usually violate Grice's Cooperative Principle. It becomes the first problem that the researcher found in this object. The researcher found that the characters in *Modern Family Season 4* sometime flouted maxims to create humorous utterances. It is detected that the characters in *Modern Family Season 4* flout maxims of Cooperative Principle to create humor in a high frequency.

The second is the problem related to the forms of humor. The researcher found that there are some forms of humor employed by the characters in *Modern Family Season 4*. The forms of humor that do exist in a society will be different from other societies. It depends on the culture, historical background, and also geographical area. In this sitcom, the researcher found many different forms of humor that can represent the characteristics of American humor.

The third is the problem related to the functions of humor in *Modern Family Season 4*. Humor affects the communicative interaction of the speakers, or in other words it has social goals. The use of humor by a speaker affects the perception of his or her overall communicative image by the other participants. The function of humor is also necessary to be studied to make a better understanding in humor.

Related to the flouting of maxims that are employed by the characters, the researcher employs Grice (1989:26) who states that there is a set of assumptions guiding the conduct of conversation, and these assumptions may be formulated as guidelines for efficient and effective use of language. The guidelines, according to Grice, are four basic maxims of conversation which together express a general Cooperative Principle. Cooperative Principle itself consists of four maxims; they are maxim of quantity, maxim of quality, maxim of relation, and maxim of manner. Sometimes people are invited to violate the maxims to express the feeling or the protest of a certain condition. This makes an amusement because

the violation can create humorous utterances. Flouting of maxims is often done by speakers for some reasons, for instance to follow the practices of being polite and also to create a humorous situation in a conversation.

According to Martin in his book *The Psychology of Humor: An Integrative Approach* (2007: 25), there are three forms of humor that happen in people's everyday conversation. The first is jokes that are prepackaged humorous anecdotes that people memorize and pass on to one another. The second is spontaneous conversational humor consisting of eleven types, i.e irony, satire, sarcasm, overstatement and understatement, self-depreciation, teasing, replies to rhetorical questions, clever replies to serious statement, double entendres, transformations of frozen expressions, and puns. The last one is unintentional humor that consists of two types, i.e accidental physical humor and accidental linguistic humor. Accidental physical humor includes minor mishaps and pratfalls such as the person slipping on a banana peel or spilling a drink on one's shirt. Accidental linguistic humor arises from misspellings, mispronunciations, and errors in logic. Since this study deals with pragmatic approach that can only be used to analyze verbal humor, the researcher does not analyze the accidental physical humor. Moreover, the researcher only analyzes the forms of humor that are created by maxim flouting.

Finally, in conducting research on the functions of humor created by maxim flouting in *Modern Family Season 4*, the researcher uses Attardo's theory in his

book *Linguistic Theories Humor* (1994: 320-329). According to him, the social goals of humor on the communicative process can be grouped into four classes: social management, decommitment, mediation, and defunctionalization (Attardo, 1994: 332).

This study focuses on maxim flouting employed by the characters in *Modern Family Season 4* reflecting the forms of humor and the functions of humor considering the wide range of problems and to make a deeper understanding. In Martin's (2007) theory, there is the sub-category of accidental humor, slapstick, which is not categorized as verbal humor. The researcher does not analyze slapstick because it is not verbal humor, so it could not be analyzed using a pragmatic approach.

C. The Formulation of the Problems

1. What maxims are flouted by the characters to create humor in *Modern Family Season 4*?
2. What are the forms of humor created by maxim flouting in *Modern Family Season 4*?
3. What are the functions of humor created by maxim flouting in *Modern Family Season 4*?

D. The objectives of the research are:

1. to analyze the maxims that are flouted by the characters to create humor in *Modern Family Season 4*,

2. to describe and explain the forms of humor created by maxim flouting in *Modern Family Season 4*, and
3. to explain the functions of humor created by maxim flouting in *Modern Family Season 4*.

E. Research Significance

Regarding the background and the objectives, this research is hopefully able to bring significance.

1. Theoretical significance

The research findings are expected to enrich the finding of humor under pragmatic study. Humor is an important topic that can be analyzed using linguistic approach. The researcher hopes that this research can be used to understand humor under the study of pragmatic or other linguistic studies.

2. Practical significance

a. Readers of this study

This research can directly give more information about how maxim flouting can be a means to make various forms of humor. It is useful for people who are interested in humor, especially humor that is brought in movie or sitcom. For people who love watching humor movies and tv series, it can help them to understand humor from other countries that are problematic because sometimes the humor is not transferable. For those who are interested in making sitcom or humor movies, this research gives some

information on the techniques that are used by great sitcom producers to make successful humorous utterances, so that they also can make outstanding humor movies or tv series.

b. Students of English Department

Especially for those who major in linguistics, it can give additional knowledge in pragmatics especially which is related to Cooperative Principle. Linguistics students can use this research as a reference to make another humor research with a pragmatic approach or other linguistic approaches, such as sociolinguistics, semiotics, and stylistics.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

A. Theoretical Background

1. Pragmatics

Pragmatics is the branch of linguistics which studies how utterances communicate meaning in context (Trask, 1994: 226). There are two types of meaning in a linguistic expression. The first type of meaning is intrinsic to a linguistic expression containing it, and it cannot be separated from that expression. The study of this kind of meaning is the domain of semantics. The second kind of meaning is one which is not intrinsic to the linguistic expression carrying it, but which rather results from the interaction of the linguistic expression with the context in which it is used. The study of this kind of meaning is the domain of pragmatics (Trask, 1994: 227).

Moreover, Yule (1996: 3) explains that pragmatics is the study of how listeners can make inferences about what is said in order to arrive at an interpretation of speakers' intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. Through pragmatics, people can talk about other people's intended meanings, their assumptions, their purposes or goals, and the kinds of actions that they are performing when they speak. It is more concerned with the conversational strategies used by the speakers how to produce utterance types, and the external linguistic elements. That is how language is used to communicate. In

other words, Yule's definition maintains that pragmatics is the study of the speaker's contextual meaning, how people can communicate more than it is said and the study of the expression of connected discourse.

The scope of pragmatics is very broad. Green (1989: 3) gives the broadest interpretation of pragmatics. He says that pragmatics is the study of understanding intentional human actions. It involves the interpretation of acts assumed to be undertaken in order to accomplish some purpose. The central notion in pragmatics includes belief, intention, plan and act. Furthermore, Osisanwo (2003: 57) explains that the scope of pragmatics include how messages are being communicated, the participants involved in the message, the knowledge of the world which they share, the deductions to be made from the text on the basis of the context, the implications of what is said or left unsaid, and the impact of the non-verbal aspect of interaction on meaning.

2. Pragmatic Aspects of Humor

Wijana (1995: 8) explains that humor can be analyzed through linguistics; this is because humor involves incongruity and conflict. Aspects of incongruity and conflict are explained in linguistics through the norms of pragmatics both textual and interpersonal. Textually, the incongruity is done by violating Cooperative Principle, whereas the interpersonal incongruity is done by violating Politeness Principle.

Several linguists have been trying to make a general pragmatic explanation on humor with reference to Grice's theory concerning Cooperative Principle and conversational implicature. Raskin and Attardo

(1991:35) claim that humor, on the one hand, involves some degrees of violation of the Cooperative Principle, but, on the other hand, humor is also a cooperative act because it can convey information. Raskin (1985:87) suggests that joke-telling mode of communication is still governed by the Cooperative Principle because he believed that humor carries communicative functions.

a. Cooperative Principle

Pragmatics is primarily concerned with what people do with discourse rather than with the linguistic or cognitive processes involved in it. One of the most important concepts in pragmatics is Cooperative Principle. Grice (1989: 24) suggests that communication is a process that requires interlocutors to be cooperative with each other, and he formalized the Cooperative Principle that guides speakers to make their contributions appropriate to the conversation. Grice believes that there is a set of assumptions guiding the conduct of conversation, and these assumptions may be formulated as guidelines for efficient and effective use of language. The guidelines, according to Grice, are four basic maxims of conversation which together express a general Cooperative Principle. The principle is: making contribution as is required, at the stage at which it occurs, by the accepted purpose or directions of the talk exchange in which people are engaged (Grice, 1989:26). Cutting (2002: 34-35) explains the four maxims of Cooperative Principle as follows:

1) Maxim of Quantity

The speakers should be as informative as they required, that they should give neither too little information nor too much. Furthermore, Cutting

(2002: 35) says that people who give too little information risk their hearer to be unable to identify what they are talking about because they are not explicit enough; those who give more information than the hearer needs risk boredom.

2) Maxim of Quality

The speakers are expected to be sincere, to say something that they believe corresponds to reality. They assumed not to say anything that they believe to be false or anything for which they lack evidence. Some speakers like to draw their hearer's attention to the fact that they are only saying what they believe to be true, and that they lack adequate evidence.

3) Maxim of Relation

The speakers are assumed to be saying something that is relevant to what has been said before.

4) Maxim of Manner

People should be perspicuous, brief and orderly, and avoid obscurity and ambiguity.

In daily communication people are supposed to observe the maxims to obtain the right information, but it is interesting and important to note that conversation participants would not like to observe these maxims strictly all the time. It is believed that there are mainly four forms of non-observance: flouting, violating, infringing and opting out. When the speaker deliberately or indeliberately adapts at least one way to break any of these maxims, his or her language becomes indirect and sometimes humorous.

Those maxims specified the rules that speakers have to follow in order to make conversation go on effectively. Whenever one or more of these maxims is violated, the necessity of reconstructing the meaning of the utterance arises in order to save the utterance from merely being a faulty conversational contribution. For example, self-evidently true or obviously false statements must be uttered for some purposes rather than for simply conveying their stated meanings. Several rhetorical strategies have been considered to flout Grice's maxims, i.e. metaphor, overstatements (exaggeration), understatement (euphemism), and sarcasm, which are regarded as examples of violating the maxim of quality or quantity (Black, 2006: 24).

While the rules for each of these maxims vary, some at least of the maxims should be obeyed. Black (2006: 24) says that maxim of manner is very much a matter of convention in such situations, but the maxims of quantity, quality and relation are supposed to be obeyed by cooperative speakers. Black (2006: 24-25) adds that the maxims are not always obeyed, and the failure to do so can take in a number of forms.

1) Opting out

It means making clear that one is aware of the maxim, but is prevented for some reasons from obeying it. Politicians and reporters obeying an embargo on the publication of news are in this situation.

2) Violating a maxim

Violating a maxim is often done with the intention to mislead. This is often a quiet act, also known as lying.

3) A clash

It arises when one cannot be fully co-operative. For instance, to fulfill one maxim might require one to break another, in a situation where one is not certain of the accuracy of some information, and hence uncertain whether to say something which may be helpful, but where one's evidence is inadequate. One may therefore hedge one's contribution. Phrases such as *I understand that*, or *it seems to me* may indicate this.

4) Flouting

This is the most interesting way of breaking a maxim. One makes clear to the hearer that one is aware of the Cooperative Principle and the maxims, so that the audience is led to consider why the principle or a maxim was broken. The assumption, in other words, is not that communication has broken down, but that the speaker has chosen an indirect way of achieving it. It may be that something in the situation prevents a direct answer to a question; considerations of politeness may inhibit the speaker. This is one of the most crucial aspects of Grice's theory for the interpretation of literary texts. People assume that flouts generate implicatures, and it is up to the reader to pick up appropriate ones. Thus, the maxim of manner is flouted when the speaker uses a metaphor or irony, but the speaker assumes that it has communicative

effects. The same maxim is involved when a non-chronological order is selected for telling a story.

b. Maxim flouting

People do not always follow the four maxims as they communicate. The speaker of a conversation is free to choose whether they will follow the Cooperative Principle or not. Black (2006: 24) says that there is a time when people do not employ the Cooperative Principles in doing their communication with their own purposes or reasons. If speakers give a non-cooperative response in their communication, they have two choices whether to violate or to flout the maxims. Flouting is different from violating the maxims. According to Finch (2000: 160), violating maxim involves some elements of communication failure, whereas flouting is readily understood rather than real violation. Violating maxim is unintentionally done by the speakers, whereas flouting maxim is done by the speakers on purpose to make the hearers understand the meaning behind the flouted maxims.

In other words, maxim flouting happens when the speakers appear not to follow the maxims but expect the hearers to appreciate the meaning implied. All the four maxims of Cooperative Principle may also be flouted.

Thus, there will be a reason behind the maxim flouting which is done by the speaker of a conversation and the speaker himself or herself has already had a belief in their mind that the hearer will understand the implicature of his or her flouting. Cutting (2002: 37-39) explains the maxim flouting as follow:

1) Maxim of Quantity Flouting

The speaker who flouts the maxim of quality seems to give too little information or too much information. For example:

A : Well, how do I look?
 B : **Your shoes are nice.**

(Cutting, 2002: 37)

B does not say that the sweatshirt and jeans do not look nice, but he knows that *A* will understand that implication because *A* asks about his whole appearance and only gets told about part of it.

2) Maxim of Quality Flouting

The speakers flout maxim of quality in several ways. First, the speakers may quite simply say something that obviously does not represent what they think. Second, they may flout the maxim by exaggerating as in the hyperbole “*I could eat a horse*”. Third, a speaker can also flout the maxim of quality by using a metaphor as in “*Don’t be such a wet blanket, we just want to have fun*” to express his or her annoyance because there is another person who is trying to reduce other people’s enjoyment.

The last two ways of flouting the maxim of quality are irony and banter. Irony means expressing an opposite statement and implies a negative one as if a student comes down to breakfast one morning and says “*If only you knew how much I love being woken up at 4 am by a fire alarm*”, she is being ironic and expecting her friends to know that she means the opposite. Sarcasm is a form of irony that is not so friendly; in fact it is usually intended to hurt, as in “*This is a lovely undercooked egg you’ve given to me here, as*

usual. Yum!” or *“Why do not you leave all your dirty clothes on the lounge floor, love, and then you only need wash them when someone breaks a leg trying to get to the sofa?”*. On the contrary, banter means expressing negative sentiment and implies a positive one as in *“You’re nasty, mean, and stingy. How can you only give me a kiss?”* It is intended to be an expression of a flirtatious comment.

3) Maxim of Relation Flouting

The speakers flout maxims of relation when they expect that the hearers will be able to imagine what the speakers do not say and to make the connection between the speakers’ utterance and the preceding ones. If a speaker flouts the maxim of relation, it means that he or she gives irrelevant information. Example:

- A : So what do you think of Mark?
 B : **His flatmate’s a wonderful cook.**

(Cutting, 2002: 39)

B does not say that she was not very impressed with Mark, but by not mentioning him in the reply and apparently saying something irrelevant, she implies it.

4) Maxim of Manner Flouting

It occurs when a speaker gives ambiguous response. It means that there is more than one meaning in the conversation. Cutting (2002: 39) says those who flout the maxim of manner, appearing to be obscure, are often trying to exclude a third party, as in:

- A : Where are you off to?
 B : **I was thinking of going out to get some of that funny white stuff for somebody.**
 A : OK, but don't be long, diner's nearly ready.
 (Cutting, 2002: 39)

B speaks in an ambiguous way, saying “*that funny white stuff*” and “*somebody*”, because he is avoiding saying “*ice cream*” and “*Michelle*”, so that his little daughter does not become excited and ask for the ice cream before her meal. Sometimes, writers also play with words to heighten the ambiguity, in order to make a point.

3. Humor

The creation of humor is an impulse shared by all human beings. Humor is a phenomenon which is influenced by culture. Humor produced by one culture is different from that produced by another. It is because those cultures differ in their histories, values and geography (Walker, 1998: 2). Humor, like all forms of communication, requires context to find it amusing. The audience must have certain knowledge, understanding, and values.

American humor is different from another countries; even British that has the same language. The differences are due to several factors, especially culture. According to Walker (1998: 4), America, from its earliest years, has been largely a nation of immigrants, which brings former residents of many countries together. This circumstance gave rise to humor dealing with ethnic groups, highlighting customs, accents, and other characteristics which served to distinguish one group of settlers from another.

It is nonetheless true that many of America's prominent writers have found the various techniques of humor quite genial to their purpose. Mark Twain's novel *The Adventures of Huckleberry Finn*, for example, achieves much of its effect through Twain's use of many major techniques of American humor, including slapstick, satire, mistaken identity, wordplay, and exaggeration. Those techniques of humor are being most of humor that Americans use (Walker, 1998: 6).

The purposive and embattled state of American humor comes into focus as soon as it attends to conflicts between the attempt to amuse and resistance to it, between ridicule and resentment, satire and outrage (Lewis, 2006: 3). Certain American comedies have gained huge success in television. They are enjoyed not only by Americans, but also by people from all over the world. In America, one of the huge success forms of humor is presented in television sitcoms.

a. Forms of Humor

During the course of a typical day, people encounter many different forms of humor communicated by different means and for different purposes. Martin (2007: 10) states that some of humor comes via the mass media. Radio hosts frequently crack jokes and make witty comments; television provides with a constant diet of humor in the form of sitcoms, blooper shows, stand-up comedy, political satire, and humorous advertisements; and people encounter it also in newspaper comic strips and cartoons, comedy movies, and humorous

books. Humor is also often used in speeches, sermons, and lectures by politicians, religious leaders, motivational speakers, and teachers.

However, most of the humor and laughter that happen in daily lives arise spontaneously in the course of people normal relations with other people (R. A. Martin and Kuiper in Martin, 2007: 11). This sort of interpersonal humor occurs in nearly every type of informal and formal interaction, including conversations between lovers, close friends, fellow students, coworkers, business associates, store clerks and customers, doctors and patients, teachers and students, and even complete strangers standing in line at a bank.

Martin (2007: 11) explains that individuals vary in the degree to which they produce humor in their daily interactions with others. Most of people enjoy the positive emotion of mirth so much that they highly value those individuals who are especially good at making other people laugh. These are the people that often described as having a good sense of humor, and they tend to be particularly sought out as friends and romantic partners. Some people develop such a talent at eliciting mirth in others and making them laugh that they become professional humor producers, entering the ranks of humorous authors, cartoonists, stand-up comedians, comedy writers, and actors. The billions of dollars spent on various forms of comedy each year further attest to the high value placed on the emotional pleasure associated with humor.

Furthermore, Martin (2007:11) divides humor that occurs in everyday social interactions into three broad categories: (1) jokes, which are prepackaged humorous anecdotes that people memorize and pass on to one another; (2) spontaneous conversational humor, which is created intentionally by individuals during the course of a social interaction, and can be either verbal or nonverbal; and (3) accidental or unintentional humor.

1) Jokes

Martin (2007:12) explains that during the course of normal conversations, some people like to amuse others by telling jokes, which are short, amusing stories ending in a punch line. These are sometimes also referred to as canned jokes to distinguish them from the sorts of informal jesting and witty quips to which the words joke and joking can also refer. Moreover, Attardo (1994: 295) defines a canned joke as a joke which has been used before the time of utterance in a form similar to that used by the speaker, such as those which are found in books, collections of jokes, etc. Its text does not depend on contextual factors and is quite interchangeable with respect to context. Here is an example of a joke of this sort:

A man goes to a psychiatrist who gives him a battery of tests. Then he announces his findings.

Doctor : I'm sorry to have 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, 2007:11)

The joke consists of a setup and a punch line. The setup, which includes all but the last sentence, creates in the listener a particular set of expectations about how the situation should be interpreted. The punch line suddenly shifts the meaning in an unexpected and playful way, thus creating the perception of non serious incongruity that is necessary for humor to occur. In this particular joke, the punch line plays on the meaning of the phrase second opinion, shifting the frame of reference from that of a serious, professional doctor-patient relationship to a nonsensical one in which one person is insulting another. The story is clearly playful and non serious, conveying that the whole thing is meant to be taken as fun. There is also an aggressive element in this joke.

In everyday conversation, joke-telling is usually prefaced by verbal or nonverbal cues like in “*Did you hear the one about...*” or conforms to certain stock formats like “*A man went into a bar . . .*” that indicate to the audience that the story is meant to be humorous and that the listeners are expected to laugh. Although joke-tellers typically try to draw links between the jokes they tell and the ongoing topic of conversation, a joke is a context-free and self contained unit of humor that carries within itself all the information needed for it to be understood and enjoyed. It can therefore be told in many different conversational contexts (Long and Graesser in Martin, 2007: 12).

2) Spontaneous Conversational Humor

Martin (2007: 12) states that canned jokes represent only a small proportion of the humor that people experience in everyday social

interactions. Spontaneous conversational humor is more context-dependent than joke-telling, and is therefore often not as funny when recounted afterwards. He explains that in such conversational humor, nonverbal cues indicating a humorous intent, such as a twinkle in the eye or a particular tone of voice, are often more ambiguous than in joke-telling, so that the listener is often not entirely sure if the speaker is jesting or being serious.

Spontaneous conversational humor takes in many different forms, and many different words exist to describe them, e.g., jest, witticism, quip, wisecrack, and gag. Long and Graesser in Martin (2007: 13) identify the following 11 categories of spontaneous humor, which were distinguished from one another on the basis of their intentions or uses of humor.

a) Irony

Irony is a factual or embellished statement in which the opposite of what is stated is really meant (Rybacki, 1991: 314). A speaker expresses a statement in which the literal meaning is opposite to the intended meaning. The circumstance of irony can come in the form of a situation, action, or statement. For example:

Mrs. De Marco	: You're no different from the mob!
FBI agent	: Oh, there's a big difference, Mrs. De Marco. The mob is run by murdering, thieving, lying, cheating psychopaths. We work for the President of the United States of America.

(Jonathan Demme's *Married to the Mob*)

The irony of this statement was apparent to many members of the audience, but the FBI agent character uttered it sincerely, with no sarcastic

intention. The playwright saw both the message and the metamessage; so did the elect among the audience; the characters in the play itself, however, did not. That is, irony, unlike sarcasm, may be both unintentional and unconscious.

b) Satire

Satire is aggressive humor that pokes fun at social institutions or social policy. It emphasizes on the beliefs held by the culture and presents them for criticism. This criticism provides social commentary and questions current cultural traditions (Rybacki, 1991: 320). Examples of satire include humor that highlights race relations, sexual discrimination and non-specific examples of pop culture. Satire creates humor by constructing social commentary. For example:

Mitchell : Kept a level head and called the police.
 Luke : Pfft. **Police. Aren't they too busy winning the war on drugs?**

(Modern Family, S2E05)

In the dialogue above, Mitchell says that he wants to call a police. Luke answers it with *“Police. Aren't they too busy winning the war on drugs.”* instead of answering it with *yes* or *no*. It is a political satire to criticize that the police are too busy minding other problems so that sometimes they do not seem to care dealing with ordinary people's problems.

c) Sarcasm

There is an extremely close connection between sarcasm and irony, and literary theorists in particular often treat sarcasm as simply the crudest and

least interesting form of irony (Muecke in Hayman, 1998: 20). Hayman explains in his book *Talk Is Cheap: Sarcasm, Alienation, and the Evolution of Language* that situations may be ironic, but only people can be sarcastic. He adds that people may be unintentionally ironic, but sarcasm requires intention. What is essential to sarcasm is that it is overt irony intentionally used by the speaker as a form of verbal aggression (Hayman, 1998: 20). For example:

Seibert : Dr. Cooper, the physics department chair tells me you're refusing to take your vacation.

Sheldon : I don't need a vacation.

Seibert : You're obligated to take one. And I'd also like you to now the most-often received suggestion in my suggestion box you installed without asking me is can Dr. Cooper take a vacation? Okay, settled, then. I'll see you all on Monday, except for you.

Sheldon : But if I don't come into work, what am I supposed to do with myself?

Seibert : Read, rest, travel. **I hear Afghanistan is nice this time of year.**

(The Big Bang Theory, S5E16)

Seibert wants Sheldon to take a vacation but Sheldon refuses it. When Sheldon asks him what he should do on a vacation, Seibert answers it with sarcasm by saying that Afghanistan is nice this time of year. His utterance is the complete opposite of the reality. He does not mean seriously what he says. It is categorized as sarcasm because Seibert does it intentionally to mock Sheldon.

d) Overstatement and Understatement

Overstatement is also known as hyperbole. Hyperbole is to say more than what is necessary. It can be used by a speaker to flout the maxim of quality (Cutting, 2002: 38). For example:

Greg : Your miracle product, your miracle detergent,
that was supposed to get the stain out, just ate
my shirt away, and I now want the money
back for my **five hundred dollar silk-shirt**.
Sandra : Five hundred dollars? (laughing)
Greg : Okay, a hundred and fifty.
Sandra : Okay. (laughing)

(Norrick, 1993 : 91)

In this example, Greg completely exaggerates the price of his shirt and Sandra reacts to this overstatement by repeating it and laughing to express her disbelief and surprise. Greg immediately interprets Sandra's laughter as an objection to his former overstatement and admits that he was exaggerating when he responds with “*Okay*” and corrects his previous statement by drastically lowering the price.

Understatement is also called euphemism. Euphemism means speaking with good words or in a pleasant manner. If someone has to say the news of death in a family, he would like to say “*pass away*” rather than “*dead*”. The speaker does observe the Cooperative Principle indirectly to realize his/her illocutionary effects. Thus, euphemism is one of the strategies of making humor by flouting of maxims of Cooperative Principle. For example:

Luca have taken ten exams in school and passed them all with a score of 100%.

Lyra : How did you do on your test?

Luca : **I did OK.**

This is understatement, because Luca did not say that he did the test perfectly; he only said “*I did OK*”. This is called modesty; it happens when someone does not talk about their good abilities and achievements.

e) Self-deprecation

It is a humorous remark targeting oneself as the object of humor. This may be done to demonstrate modesty, to put the listener at ease, or to ingratiate oneself with the listener. Examples of self-deprecation include highlighting the flaws on one's body, speaking of past failures, and acknowledging one's mistakes, such as "*I'm in shape. Round is a shape, right?*"

f) Teasing

It is a humorous remark directed at the listener's personal appearance, habit, and characteristics. Unlike sarcasm, the intention is not to seriously insult or offend (Long and Graesser in Martin, 2007: 13). For example, saying "*Is that your face? I thought it was a Halloween mask.*" and "*Where were you when the brains were passed out, Turkey, under the rug?*" are considered as teasing.

g) Replies to rhetorical questions

Rhetorical questions are not asked with the expectation of a reply. Giving an answer to one violates a conversational expectation and surprises the person who posed the question. This can therefore be perceived as funny, and the intention is usually to simply entertain a conversational partner. For example:

- A : Can you close the door?
 B : **I think you need to get up and move around more often.**

A's question is a rhetorical question that does not need an answer. B should directly close the door without making any answer to the question, but B chooses to answer the question implying that B is also lazy to close the door.

h) Clever replies to serious statements

This means clever, incongruous, or nonsensical replies to a statement or question that was meant to be serious. The statement is deliberately misconstrued so that the speaker replies to a meaning other than the intended one. For example:

A : Did you go to the party last night?
 B : Oh yeah! I went there with Bert and Ernie.
 A : You went to the party with Bert and Ernie without me?
 B : **Bert and Ernie have a new car!**

B says something that was totally irrelevant to the context at that moment. By using this strategy, B intends to divert A's attention from the previous speech context.

i) Double entendres

It is a statement or word that is deliberately misperceived or misconstrued so as to evoke a dual meaning. Double entendres, when used intentionally, can be fun and entertaining because the idea is to get a laugh both from people in the know and from people who do not get the second meaning.

A : How do you make **a cat drink**?
 B : Easy, put it in the liquidiser.

(Ross, 1998: 10)

In the example above, “a cat drink” can have two meanings; drink for a cat and make the cat to drink.

j) Transformations of frozen expression

Transformations of frozen expression happens when the speaker transforming well-known words, clichés, or proverbs into novel statements, i.e., complaint of a bald man: “*Hair today, gone tomorrow.*”

k) Pun

A pun is humorous use of a word that evokes a second meaning. It is usually based on a homophone, a word with a different meaning that sounds the same. For example:

Claire : Is there anything else you need for your procedure?
 Phil : Um, I think I'm supposed to have ice cream.
 Claire : Hmm. Actually, I don't.
 Phil : I'm sorry. Is it a vasecto-you, or a **vasecto-me?**
 (Modern Family, S04E03)

In the dialogue above, Claire asks Phil whether all the procedures for Phil’s vasectomy later that day are already complete. Phil wants to have ice cream before doing the operation, but Claire refuses it. Then Phil gives pun by making word with s different meaning that sounds the same as vasectomy, i.e. “*vasecto-me*”.

3) Unintentional Humor

Martin (2007: 14) says that there are two types of unintentional or accidental humor; accidental physical humor and accidental linguistic humor. Accidental physical humor includes minor mishaps and pratfalls such as the

person slipping on a banana peel or spilling a drink on one's shirt. These sorts of events are funny when they occur in a surprising and incongruous manner and when the person experiencing them is not seriously hurt or embarrassed. This type of humor also forms the basis of slapstick and screwball comedy.

Accidental linguistic humor arises from misspellings, mispronunciations, errors in logic, and the kinds of speaker confusions called Freudian slips, malapropisms, and spoonerisms. This type of unintentional humor occurs, for example, in newspaper headlines in which an ambiguity creates a humorous alternative meaning, e.g., "*Prostitutes appeal to pope*", "*Dr. Ruth talks about sex with newspaper editors*", "*Red tape holds up bridge*". Spoonerisms are a speech error in which the initial sounds of two or more words are transposed, creating an unintended and humorous new meaning, e.g., a man said to have proposed a toast to Queen Victoria by saying "*Three cheers for our queer old dean*" (Martin, 2007: 14).

b. Functions of Humor

Humor not only has entertainment function, but also has many social functions. The primary functions of humor in conversation are the effects that the speaker may achieve directly by using humorous segments or texts in his/her discourse (Attardo, 1994: 322). According to Attardo in his book *Linguistic Theories of Humor* (1994: 323-329), the functions of humor on the communicative process can be grouped into four classes.

1) Social Management

The social management function of humor covers all the cases in which humor is used as a tool to facilitate in-group interaction and strengthen in-group bonding or out-group rejection. Instances of social management are:

a) Social control

The speaker uses humor as a social corrective, he or she uses it to embarrass or intimidate the members of the group.

b) Social norms conveyance

The speaker uses humor to attract attention on taboos, unacceptable behavior, etc. Nilsen in Attardo (1994: 323) notes that white, middle-class, suburban women aim wit or sarcasm at each other to control sexual behavior.

c) Ingratiation

The speaker tries to search attention and encourage liking. It shows how mutual laughter shows and builds consensus.

d) Discourse management

Humor can be used for initiation, termination, passing, exchange of control, topic shift, and checking.

e) Common ground establishment

A speaker can use the hearer's reaction to humor to establish his/her attention, understanding, and degree of involvement.

f) Cleverness

Humor requires extra processing, so producing and understanding it connote cleverness. In general, humor has positive connotations in society.

g) Social play

The humor generated through such play may function to strengthen social bonds and foster group cohesiveness (Long and Graesser in Attardo, 1994: 324). Humor is a means of managing communality and intimacy for women, or as aggression and domination for men (Kotthoff in Attardo, 1994: 324).

h) Repair

Unpleasant situations may be defused by humorous comments, connoting positive attitude, in-group bonding, and levity.

2) Decommittment

Kane et al (in Attardo 1994: 325) define decommitment as denying any harmful intention for an action and for the speaker to declare that he/she did not have any intention of maintaining or carrying out or treating seriously an action that had been initially started.

The basis of the decommitment function is that humorous communication is retractable, i.e., the speaker may back off from his/her utterance without loss of face (Brown and Levinson in Attardo, 1994: 325). Decommittment tactics include probing and salvaging, i.e., the speaker may probe the hearer reactions by showing the signs of non-seriousness or the speaker may salvage a situation that is becoming socially unpleasant by decommitting him/herself (Attardo, 1994: 326).

a) Probing

Probing is a function of humor in which a speaker could get information by making a humorous utterance. It is an attempt to discover information that other people do not want you to know, by asking questions carefully and not directly. Humor is used to convey implicit serious contents. It is as a tool for negotiating issues that might be too threatening to be handled overtly. On the other hand, humor can be used to carry a very explicit message of agreement or dissent towards an individual or a group overtly in the case of aggressive humor (Attardo, 1994: 326).

b) Salvaging

Salvaging is a function of humor in which the speaker wants to make a bad situation better. Kane et al. (in Attardo 1994: 326) explain salvaging as a situation in which someone about to experience an unpleasant social situation may attempt to save the situation by indicating that the proposed or past action was not serious, but was instead meant as a joke. This not only puts the burden of initiating an unpleasant social exchange on the audience, but gives the speaker an excuse, for example by saying "*I did not mean it seriously*".

3) Mediation

Humor is used either to introduce or to carry out potentially embarrassing or aggressive interactions. In short, humor is seen as a mediating device, while teasing is seen as a device for criticizing a person without an overt attack. It is because they are not being fastened to the maxim of quality, so that the speaker can deny the responsibility for what he/she is saying. If the

speaker's assertions are found to be socially unacceptable, he/she has the option of denying their truthfulness by claiming that the assertions belonged to the humorous. Therefore, the speaker does not have to face the consequences of his/her assertions since joking is an accepted mode of communication. In other words, the speaker may claim that he/she was only kidding (Mulkey in Attardo, 1994: 327).

Mulkey stresses the fact that humorous discourse carries less responsibility for the speaker, in the sense that its eventual serious content can always be denied. Joking is used to test behavior which is potentially socially unacceptable and to deal with emotionally charged issues.

4) Defunctionalization

Humor, especially nonsense humor or puns, can in some cases be seen as a defunctionalization of language (Guiraud in Attardo, 1994: 328). Defunctionalized language is language that is not used for transmission of information, but for playful purposes. This theory comes from Freud's remark which says that humorous use of language is close to children's pleasure in playing with words.

Moreover, Guiraud in Attardo (1994: 329) explains if humor is seen as play with language, it has the effect of shifting the focus from language as a means of communication to language as a ritual and ultimately to language as an art. The fact that linguistic humor will be governed by the rules of the humorous game, rather than by those of language, is consistent with the metalinguistic status of puns and of humor in general. The speakers are aware

of the fun possibilities of language and of the metalinguistic freedom from its rules that humor allows; they may choose to take advantage of these possibilities for entertainment purposes.

4. *Modern Family Season 4*

There is a great variety of comedy on TV and it reaches a large audience, so it is potentially very influential. Television has a range of types of scripted humor. One of the most popular genres of television is the situational comedy, also known as a sitcom. According to John Corner and his *Popular Television in Britain*, the beginning of the 1960s was the era of television comedy and its forms. The progress was unstoppable and the possibilities for humorous genre were huge with the arrival of TV. Although TV offered a whole range of various sketches, situational comedy series were most popular (Corner, 1991: 75).

Sitcoms have a series of weekly shows based around an initial idea of a situation and characters with the potential for humor. These characters remain essentially the same, rather than develop as they would in comedy drama. The plots are situated most often in the humble surrounding at home or at work, but it is not a precondition. The action is full of funny dialogues and misunderstandings. It is called a situational comedy and that is because the characters continue in treating the same problem in every episode of the sitcom. What is important is that in sitcoms the characters usually remain the same. There are no new people, who would play an important role in the episodes. The humor in a sitcom comes from playing around with the comic

possibilities of those particular character types interacting with each other in that situation, and may not involve lines or gags which are funny in isolation (Ross, 1998: 89).

The type of situation perceived as funny in a sitcom will reflect preoccupations of that culture. Although British comedy has a high reputation and used to claim a higher degree of subtlety and irony, some of the most popular recent sitcoms are from the USA, for example *Roseanne* and *Friends* (Ross, 1998: 89). Nowadays, there are a lot of American situational comedies that can be enjoyed, such as *Two and a Half Men*, *How I Met Your Mother*, *The Big Bang Theory*, and *Modern Family*.

Modern Family is an American sitcom that first aired on 23 September, 2009 on the ABC network. Producers and writers, Christopher Lloyd and Steven Levitan, are the masterminds behind this program. This sitcom is presented in mockumentary style. Mockumentary style is a type of television show in which fictional events are presented in documentary style to create parody. The fictional characters in the show frequently talk directly into the camera.

Modern Family tells about three interconnected families; Jay Pritchett, his daughter Claire Dunphy, and son Mitchell Pritchett. Jay and his younger Colombian wife, Gloria, have one child named Fulgencio. Gloria also has a teenage son from his previous marriage, Manny. Claire and Phil Dunphy have three children of their own, Haley, Alex, and Luke. The final family includes Mitchell, his partner Cameron Tucker and their adopted Vietnamese daughter,

Lily. The plotline follows the formulaic structure of sitcoms as it follows each of the families throughout the trials and difficulties of raising and being a family. The day-to-day interactions revolve around the struggles that gay parents, Mitchell and Cameron face in their community and their family, Claire keeping reign on both her children and her dim-witted husband, Phil, and finally, Jay's new marriage to his much younger wife and her super mature teenage son, Manny.

Modern Family received positive feedback from its premiere. It has been nominated for a variety of different awards. For all the nominations, this sitcom has already received 4 AFI Awards, awarding the best of television, one for each of its first four seasons, 5 Writers Guild of America Award, 2 Director's Guild Award, 2 Screen Actor's Guild Award, and 16 Primetime Emmy Award. The most outstanding award that *Modern Family* has received is the winner of 2013 Golden Globe Award for Best Television Series. *Modern Family* also received positive reviews for its mockumentary film style and its ability to promote a sense of realness. From the dysfunctional family vacations to disastrous family portraits, *Modern Family* attempts to bring real family situations to the television set.

Modern Family Season 4 began airing on September 26, 2012 to May 22, 2013. This season has 24 episodes through all the season. The characters remain the same; the only thing that is different is that in this season Gloria is pregnant. The researchers chose four episodes of *Modern Family Season 4*

which are *Bringing up Baby*, *Yard Sale*, *Diamond in the Rough*, and *Party Crasher*.

Bringing up Baby tells about how Phil takes Jay on a very unconventional fishing trip with his buddies, and Gloria struggles with how to break the pregnancy news to him. Meanwhile, Dylan moves into the Dunphy household temporarily, and Mitchell and Cam decide to look into adopting a cat as they continue to cope with their failed attempt to adopt another child.

In *Yard Sale* episode, Jay and Gloria hold a yard sale to help Manny and Luke with their school's charity fundraiser, and the entire family pitches in: Phil feels pressured to both sell and buy something, Mitch and Cam help Claire to tell Alex that Alex's new boyfriend is presumably gay, and Manny finds an old trunk that hides a secret Gloria wants to see remain a secret.

In *Diamond in the Rough* episode, Manny and Luke's little league team unexpectedly makes it into a playoff game, so Claire and Cam scramble to find a location and decide to do a makeover on a rundown field. Inspired, Claire and Cam want to try their hand at flipping a house while they're at it, and Phil and Mitchell fight over who will be the bad guy to tell them no. Meanwhile, Gloria tries a bonding technique by using a microphone to sing to the baby in utero, which definitely incites a reaction from Jay.

Party Crasher episode tells about how Jay and Gloria go to great lengths to throw Manny an extra special surprise party for his 14th birthday and there are plenty of surprises to go around. Meanwhile, Phil and Claire

deal with a new much older guy that Haley has started hanging out with, and Cam becomes jealous of the special bond Lily seems to have with Mitch.

B. Previous Research Findings

Many researchers have done many studies on humor with pragmatic approach. The researcher of this study used these previous researchers as the references in undertaking this study.

The first researcher is Intan Pradita (2010) who conducted a research entitled *A Pragmatic Analysis of American Humor in Spongebob Squarepants TV Series as a Reflection of American Social Issue*. She analyzed the types of maxim flouting, the strategy in maxim flouting and American social issue reflected through maxim flouting. The first finding shows that all the characters employed the flouted maxims of Cooperative Principle to create humorous utterances. The most prominent flouted maxim of Cooperative Principle is the flouted maxim of quality with percentages 74.7 %. Then, it is followed by flouted maxim of relation (15.3%), the flouted maxim of quantity (8.7%), and the flouted maxim of manner (1.8%). The second finding shows that the most prominent flouted maxim of quality works through telling untruth, metaphor, hyperbole, sarcasm, and irony to create a humorous expression. The third finding shows that the realization of flouting maxim of Cooperative Principle can reflect the American social issue. The most prominent issue is capitalism which implies that the degree of competitiveness in America is high. Nepotism becomes the least prominent issue which means that the degree of individualism is high in America.

The second researcher is Emi Nursanti (2010) who conducted a research entitled *A Sociopragmatic Analysis of Sexist Humor on the Internet as a Reflection of Women's Traditional Stereotypes*. She analyzed men's linguistic features, the flouting maxim of Cooperative Principle and its conversational implicatures, and revealed women's traditional stereotypes portrayed in sexist humor on the Internet viewed from men's perspectives. The result of her research shows that there are 52 data related to men's linguistic features, maxim flouting, and women's traditional stereotypes. The first finding shows that men used linguistic features in sexist humor to make them seen more dominant than women. The second finding related to maxim flouting shows that there are 26 data (50%) of flouting of maxim of quality. Then, it is followed by the flouted maxim of relation (29.4%), flouted maxim of quantity (17.3%), and the flouting of maxim of manner (7.7%). The third finding shows that the content of women's traditional stereotypes in the sexist humor on the internet reflects men's perspectives that men always want to be dominant because the idea that women are only capable in doing things related to domestic sphere is still maintained in sexist humor.

This research is different from those previous studies. It observes not only the employment of maxim flouting to create a humorous utterance, but also the forms of humor created by maxim flouting and its functions. Moreover, the data of the research were gained from the utterances of the characters in American sitcom *Modern Family*.

C. Conceptual Framework

A sense of humor is considered as a lubricant for interpersonal communication. Humor is something that cannot be separated from people's communication. It makes humor become an important topic in linguistics study. Analyzing humor can be done by using some linguistic approaches, i.e. semantics, pragmatics, and sociolinguistics. Pragmatically, humor theories are created with the influence of Grice's cooperative principle. In daily communication people are supposed to observe the maxims to obtain the right information, but it is interesting and important to note that conversation participants would not like to observe these maxims strictly all the time. The speaker can break any of these maxims in order to make humorous utterances. There are a lot of examples which reflect the fact appearing in our daily life, for example through television sitcom. *Modern Family* is one of the greatest American sitcom this time. This phenomenon of humor is portrayed very well in this sitcom.

This research specifically illustrates how the humor is created when the flouting of maxims of Cooperative Principle takes place. In this part the humor created by flouting the maxim of quantity, quality, relation and manner is going to be analyzed respectively and in detail. The researcher uses Grice's Cooperative Principle theory to figure out the maxim flouting.

Humor that does exist in a society will be different from other societies. It depends on the culture, historical background, and also geographical area. There are many forms of humor that can be found in a

sitcom, usually it presents the real kinds of humor that exists in their society. The researcher employs Martin's theory of forms of humor in his book *The Psychology of Humor*. According to Martin (2007: 25), there are three forms of humor that happen in people's everyday conversation. The first is jokes that are prepackaged humorous anecdotes that people memorize and pass on to one another. The second is spontaneous conversational humor that consists of eleven types, i.e irony, satire, sarcasm, overstatement and understatement, self-depreciation, teasing, replies to rhetorical questions, clever replies to serious statement, double entendres, transformations of frozen expressions, and puns. The last one is unintentional humor that consists of two types, i.e accidental physical humor and accidental linguistic humor.

Humor affects the communicative interaction of the speakers, or in other words it has social goals. The researcher employs Attardo's theory in his book *Linguistic Theories Humor*. Attardo (1994: 320-329) grouped the social goals of humor on the communicative process into four classes; social management, decommitment, mediation, and defunctionalization. The diagram of the formulation of the research is presented in Figure 1.

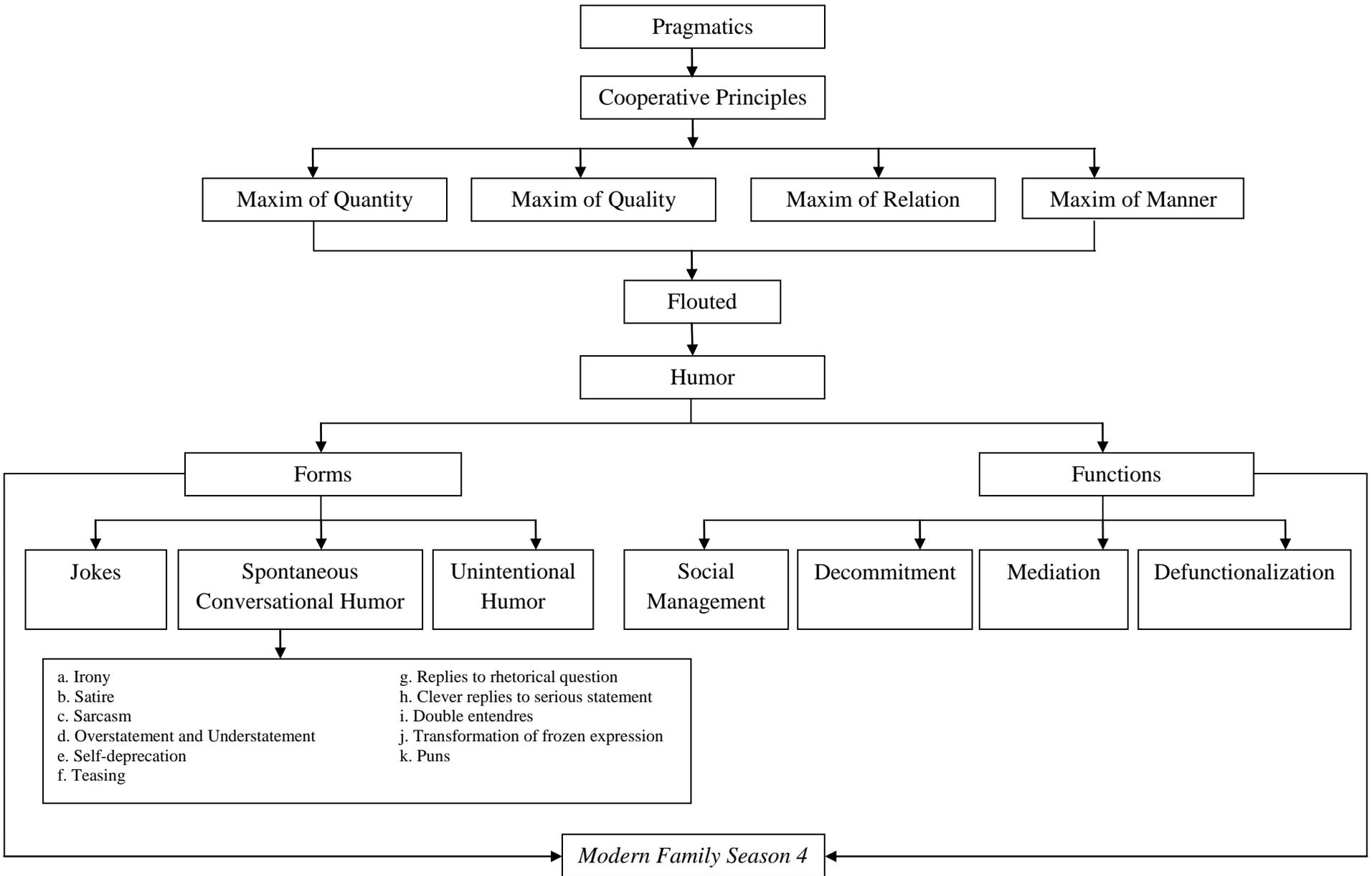


Figure 1. Analytical Construct

CHAPTER III

RESEARCH METHOD

The research had three objectives to discuss, namely to analyze the maxims that are flouted by the characters to create humor, to describe and explain the forms of humor created by maxim flouting, and to explain the functions of humor created by maxim flouting in *Modern Family Season 4*. To reveal the goals, an appropriate method was applied. In this chapter, the researcher focused on the research method. The researcher divided this chapter into four parts of discussion: type of the research – describing the approach of conducting this study; data preparation – including object of the research, data and source of data, research instrument, and techniques of data collection; data analysis – showing how the data are analyzed; and data trustworthiness – describing how the validity of the data findings is checked.

A. Type of Study

This study was categorized as descriptive qualitative research since it emphasized on the phenomenon of the use of language in its context by interpreting the data. According to Wiersma (1995:12), descriptive qualitative research is defined as research that describes phenomenon in the form of words instead of numbers or measures. Bogdan and Biklen (1982:28) state that in the qualitative research, the data are collected in the form of words or pictures rather

than numbers and the researcher should analyze them with all their richness as closely as possible to the form in which they are recorded or transcribed.

Holloway (1997: 1) states that qualitative research is a form of social inquiry that focuses on the way people interpret and make sense of their experiences and the world in which they live. It aims to understand the social reality of individuals, groups, and cultures. In this research, the objectives of analysis were the forms and function of humor created by maxim flouting of Cooperative Principle in an American sitcom *Modern Family Season 4*.

B. Data Preparation

The data preparation consisted of three parts. The first is explaining the object of the research, data and source of data. The second is deciding the research instrument. The third is explaining the techniques of data collection.

1. Object of the Research, Data and Source of Data

According to Lofland and Lofland in Moleong (2001:112), the main data of qualitative research are language and action. Therefore, the main data of this study were in the forms of utterances taken from *Modern Family Season 4*. Bakhtin (1986: 91) explains that utterance is a link in the chain of speech communication of a particular subject. The boundaries of the utterance are determined by a change of speech subject. Utterances are not indifferent to one another, and are not self-sufficient; they are aware of and mutually reflect one

another. Every utterance must be regarded as primarily a response to preceding utterances of the given subject.

The primary source of data in this research was a sitcom entitled *Modern Family Season*. The secondary source of data was the script of American sitcom *Modern Family* retrieved from <http://www.hypnoweb.net>. There were only four preferable series from season four to be analyzed as well as the samples because they were enough to represent the flouting of maxims of Cooperative Principle to create humor, its forms and its function. The four series were taken from *Modern Family Season 4*, they are *Bringing up Baby*, *Yard Sale*, *Diamond in the Rough*, and *Party Crasher*. The researcher choose those episodes based on the story where all the three families are in the scene together so that the humor will be more vary.

2. Research Instruments

Since the particular characteristic of content analysis is the placing of the researcher as the main instrument of the research, this study used the researcher as the main instrument. According to Lincoln and Guba (1985:207) the characteristic of qualitative research is using the researcher or with help of people or instrument of research. The researcher plans the study, collects the data, identifies and analyzes them in the study. The secondary instruments were the helping instruments for the researcher to analyze the data, such as dictionary and data sheets. The data sheets in the form of tables were used as a guide of

3. Techniques of Data Collection

In collecting the data, the researcher applied *simak* and *catat* (read and write) technique or attentive observation (Sudaryanto, 1993: 133-135). This technique is aimed at recording relevant data which were suitable with the research questions in the research objectives. These techniques were appropriate to be applied since the data of the research were in the forms of utterances. Sudaryanto (1993, 133) states that *simak* method is done by saying careful attention to the use of language. Thus, when observing humor, the researcher listened to all utterances spoken by the characters. The taking notes techniques began when the transcription was written down in the form of notes by listening and paying much attention to the language use. In applying this technique, the researcher observed the television sitcom by focusing on the employment of flouting of maxims of Cooperative Principle to create humor, the forms of humor, and the functions of humor. In collecting the data, the researcher did the following steps:

- 1) watching the TV sitcom as the primary source of the data from;
- 2) retrieving the script as the secondary source of the data from
<http://www.hypnoweb.net>;
- 3) checking the suitability between the TV sitcom and the script to make it easier to analyze;

- 4) watching and re-watching the TV sitcom to find the relevant data;
- 5) identifying the scenes in the TV sitcom with a support of the script which are in accordance with the objectives of this study; and
- 6) recording the data which are in accordance with the objectives of this study into data sheet.

C. The Method of Data Analysis

Wimmer and Dominick (2010: 119) state that data analysis in qualitative studies is done early in the collection process and continues throughout the project. This means that in this type of research, when the researchers conduct the data collection, they actually have started conducting the data analysis as well. In this research, the researcher employed the content analysis of spoken words in the TV sitcom and written text of the TV sitcom script to find the forms and functions of humor created by the characters by flouting the maxims of Cooperative Principle. The following presents the steps of the data analysis of this study.

1. The researcher identified the errors in the data collection to gain appropriate data.
2. The researcher classified the flouting of maxims of Cooperative Principle employed by the characters to create humor.

3. The researcher analyzed the forms and functions of humor which appear through the flouting of maxims of Cooperative Principle employed by the characters.
4. The researcher drew conclusions for the research questions.

D. Triangulation

In this research, the triangulation was used to test the validity of the research data. Triangulation utilizes something outside the data to verify the data itself or to compare them (Moleong, 2001: 128). Denzin in Guba and Lincoln (1981: 107) states that triangulation forces the observer to combine multiple data sources, research method, and theoretical schemes in the inspection and analysis of behavior specimens. Furthermore, Denzin in Patton (1980: 108) identifies four basic types of triangulation as follows.

1. Data triangulation – the use of a variety of data source in study.
2. Investigator triangulation – the use of several different researchers or evaluators.
3. Theory triangulation – the use of multiple perspectives to interpret a single set of data.
4. Methodological triangulation – the use of multiple methods to study a single problem or program.

To gain the credibility, the researcher analyzed the data in a deep observation. The researcher was convinced that the data collected were suitable to

the objectives of this study by applying triangulation technique. The researcher used by sources and researchers technique in this study. The sources, such as books, papers, articles, and some others related to the flouting of maxims of Cooperative Principle and humor were used in this study. The researcher also triangulated the data by asking the consultants and also some colleagues of English Language and Literature majoring linguistics as peer reviewers to confirm the data collected.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter contains two sections: findings and discussion. In the first section, the researcher provides the tables of research findings from all data found about the maxim flouting, the forms of humor, and the functions of humor employed by the characters in *Modern Family Season 4*. Further explanation is presented in the discussion section which also provides some examples for each found phenomenon in the findings.

A. Findings

Humor creation in *Modern Family Season 4* is based on the characters' utterance. The sense of fun is found in some language phenomena that are created by the characters through their utterances. Particularly, in dealing with that language phenomenon as a part of humor creation, pragmatic approach is needed. It is because pragmatics provides the theory of Cooperative Principle, which is proposed by Grice.

The researcher found that to create forms and functions of humor, the characters in *Modern Family Season 4* employed all types of maxim flouting. The occurrence of maxim flouting to create forms and functions of humor is presented in Table 2.

**Table 2. Findings of Maxim Flouting, Forms and Functions of Humor in
Modern Family Season 4 sitcom**

No.	Types of Maxim Flouting	Forms of Humor			Functions of Humor		
		Types	Frequency	Percentage	Types	Frequency	Percentage
1.	MQt	Jo	4	8	SM	7	14
		SCH			Me	3	6
		St	1	2			
		T	3	6			
		RR	1	2			
		TF	1	2			
				10	20		10
2.	MQl	SCH			SM	13	26
		I	1	2	Dec	1	2
		Sr	6	12	Me	6	12
		OU	13	26			
				20	40		20
3.	MR	SCH			SM	16	32
		St	1	2	Dec	1	2
		SD	1	2			
		T	4	8			
		CR	11	22			
				17	34		17
4.	MM	SCH			Me	1	2
		CR	1	2	De	2	4
		P	2	4			
				3	6		3
TOTAL			50	100		50	100

Note:

MQt	: Maxim of Quantity	SD	: Self-deprecation
MQl	: Maxim of Quality	T	: Teasing
MR	: Maxim of Relation	RR	: Replies to rhetorical question
MM	: Maxim of Manner	CR	: Clever replies to serious statements
Jo	: Jokes	TF	: Transformations of frozen expressions
SCH	: Spontaneous Conversation Humor	P	: Puns
I	: Irony	SM	: Social Management
St	: Satire	Dec	: Decommittment
Sr	: Sarcasm	Me	: Mediation
OU	: Overstatement and understatement	De	: Defunctionalization

Table 2 shows that the types of maxim flouting in terms of maxim of quantity flouting, maxim of quality flouting, maxim of relation flouting, and maxim of manner flouting are employed by the characters in *Modern Family Season 4* to create humor. There are only two forms of humor that are created by maxim flouting, i.e. joke and spontaneous conversational humor. There are 10 types of spontaneous conversational humor found in the sitcom. They are irony, satire, sarcasm, overstatement, self-deprecation, teasing, replies to rhetorical question, clever replies to serious statements, and transformations of frozen expressions. The only type of spontaneous conversational humor that is not found is double entendre. Meanwhile, unintentional humor is also not found in the sitcom. In terms of function, all the four types of functions of humor are found in the sitcom.

From the four types of maxim flouting, the most prominent one is the employment of maxim of quality flouting. It occurs 20 times out of the total of 50 data. In other words, out of the total 100%, its percentage is 37.21%. The characters employ maxim of quality flouting to create forms and functions of humor. In terms of forms of humor, the characters flout maxim of quality to create spontaneous conversational humor. There are three types of spontaneous conversational humor that are created by maxim of quality flouting, i.e. irony, sarcasm, and overstatement. Overstatement becomes the most prominent

phenomenon of humor created by maxim of quality flouting which occurs 13 times or 26%. The second rank is sarcasm which occurs 6 times or 12%. After that, irony places on the last rank which only occurs once or 2%. In terms of function of humor, the characters create three functions of humor using maxim of quality flouting, i.e. social management, decommitment, and mediation. Social management becomes the most often to occur since it occurs 13 times or 26%. Following this phenomenon, mediation comes as the second rank which occurs 6 times or 12%. In the last rank, there is decommitment which only occurs once or 2%.

The second prominent maxim flouting is maxim of relation flouting. It occurs 17 times out of 50 data with the percentage of 34% out of 100%. The characters use maxim of relation to create spontaneous conversational humor. The types of spontaneous conversational humor that they create are satire, self-deprecation, teasing, and clever replies to serious statement. The most often appearing phenomenon is clever replies to serious statements which occurs 11 times or 22%. The next rank is teasing which occurs 4 times or 8%. In the last rank, there are satire and self-deprecation which both occur only once or 2%. In terms of function, there are two types of function created by maxim of relation flouting. They are social management which occurs 16 times or 32% and decommitment which occurs once or 2%.

Following maxim of relation flouting, there is maxim of quantity flouting. It occurs 10 times with the percentage of 20%. The characters flout maxim of quantity to create two forms of humor: joke and spontaneous conversational humor. Joke becomes the second rank which occurs 4 times or 8%. Meanwhile, there are four types of spontaneous conversational humor that are created by maxim of quantity flouting, i.e. satire, teasing, replies to rhetorical question, and transformation of frozen expression. Teasing is the most prominent which occurs 3 times or 6%. On the other hand, satire, teasing, and reply to serious statement all happen once.

Finally, in the last rank, there is maxim of manner flouting which occurs twice or 6%. It is because saying something in an unordered way is not effective to create humor for the viewers will easily get confused about the point of the speaker's utterances. The characters employ maxim of manner flouting to create pun and reply to serious statement which belong to spontaneous conversational humor. Thus, humor is often created by maxim flouting and it can be done through many ways. They both happen once. In terms of function of humor, the characters create defunctionalization which occur twice and mediation which only occur once.

B. Discussion

1. Maxim Flouting Employed by the Characters in *Modern Family Season 4*

The findings show that the characters in *Modern Family Season 4* employed all the types of maxim flouting to create humor. The explanation of the discussion in this section is divided into four parts: maxim of quantity flouting, maxim of quality flouting, maxim of relation flouting, and maxim of manner flouting.

a. Maxim of Quantity Flouting

The speaker who flouts maxim of quality seems to give either too little information or too much information. The example of maxim of quantity flouting is shown in the conversation between Claire and Cam about Cam's ex girlfriend below.

- (4: 01) CAM : You know, Alex, you and Michael remind me so much of me and my first girlfriend Annabelle Pickett.
 CLA : Huh? You had a girlfriend?
 CAM : Yeah. Cutest girl in Sunday school, too. **So one year, I asked her to go to the church bazaar lip sync contest with me, and we did our version of "Endless Love"... which was ironic because two weeks later, I fell head over heels for a young square-jawed rodeo ticket taker named Woody Ray. Oh, no. Of course, she was devastated, just destroyed her. And then she spray-painted something unrepeatable on my daddy's barn and never spoke to me again.**

(S4/E06/Sc14)

In the above example, the phenomenon of maxim of quantity flouting is shown in the bold words. The context of situation was when the whole family made a garage sale in Jay's driveway; Alex brought her boyfriend, Michael, there. Claire thought that Michael was gay because he was so flamboyant. Claire wanted to tell Alex in order to prevent her from getting a broken heart, but Claire did not have a gut to tell her. Claire decided to tell Cameron and Mitchell about it. She wanted them to tell Alex if Michael was gay. Cam and Mitchell are gay, so Claire considered that they had to know more about this stuff. Claire thought that Alex would likely believe it if the news came from her gay uncles.

The conversation above happened when Alex told Claire, Mitchell, and Cam about her cute bracelet that was made by Michael. Cam tried to tell Alex that Michael was gay. He also added that gay dude can also date a girl because he ever dated a girl when he was young. Claire was not sure about it, so she asked if he told the truth. Cam answered it with a really long explanation about his ex girlfriend and how they broke up. Cam flouted maxim of quantity since he gave Claire too much information. He should answer Claire's question by simply saying "yes" or "no", but he answered it with a joke about his story with his ex girlfriend. The next Datum is another example of maxim of quantity flouting.

- (4: 02) JAY : All right, what's with all the jokes?
 MAN : It's insult comedy. I've been watching old Dean Martin roasts online. **Like this guy knows from the Internet. The other morning, I saw him looking for the crank on the front of his car.**

(S4/E01/Sc3)

Jay celebrated his 65th birthday. When he got up in the morning, he greeted Manny and Gloria in the kitchen. Manny who just learnt some trick of humor tried to practice it to Jay by teasing him with humorous remark. Jay asked Manny what was with the jokes that Manny pulled on him. Manny said that he watched Dean Martin's comedy online. He did not stop there, but he added his answer with a teasing to Jay by saying that Jay did not know anything about internet while pointing at Jay. It makes Manny flouted maxim of quantity since he gave too much information to Jay.

b. Maxim of Quality Flouting

Maxim of quality can be flouted in several ways. First, the speakers may quite simply say something that obviously does not represent what they think. Second, they may flout the maxim by exaggerating. Third, a speaker can also flout the maxim of quality by using a metaphor. The last two ways of flouting the maxim of quality are irony and banter. Irony means expressing an opposite statement and implies a negative one. Sarcasm is a form of irony that is not so friendly; in fact it is usually intended to hurt someone else. On the contrary, banter means expressing negative sentiment and implies a positive one. Datum (4: 06) is an example of maxim of quality flouting using hyperbole and metaphor.

(4:03) PHI : How do you sleep at night?
 MIT : Soundly, knowing you'll do the right thing. **So how**

about it, Phil? You gonna stop this train? 'Cause these brakes are out. Oh. And I suggest you lose this number.

(S4/E10/Sc11)

The dialogue above happened when Phil and Mitchell were on the phone trying to force each other to stop pretending in front of Claire and Cam. Earlier that day, Cam and Claire visited a home that will be sold by the owner. They thought that it would be great if they could flip the house. Both of them wanted to get busy because they were unemployed. They wanted to show other people that they could accomplish something. They told the idea to Mitchell and Phil, but Mitchell and Phil did not think that it was a good idea for them to flip a house. Mitchell and Phil did not want to be the one who told Cam and Claire that they did not agree with the idea. They blamed each other to take the fall.

The setting of the dialogue above was in the living room when Mitchell pats a cat head like a scene from a Godfather movie. Phil asked Mitchell how did he sleep at night knowing the fact that he pretended to be on board with Claire and Cam's idea. Mitchell exaggerated his answer with "Soundly, knowing you'll do the right thing. So how about it, Phil? You gonna stop this train? 'Cause these brakes are out. Oh. And I suggest you lose this number." In his utterance, there was also a metaphor that he says to Phil "You gonna stop this train? 'Cause these brakes are out." His metaphor meant that Phil should call off the game that he played because if he did not, Mitchell will be out of line. Hyperbole and

metaphor are two ways to flout maxim of quality. The next Datum is another example of maxim of quality flouting.

- (4:04) MIT : Wait, where are you going?
 ALE : It's not the olden days any more, you guys. I can just ask him.
 MIT : Hope you're happy.
 CAM : I'm not. **That "olden days" comment was like a punch to the gut. She may as well have spray-painted it on my daddy's barn.**

(S4/E06/Sc14)

The dialogue of Datum (4: 04) happened when Cam and Mitchell tell Alex that they thought his boyfriend was gay. Alex was upset because she did not believe them. She said that she was going to ask Michael directly because it was not the olden days when gay dudes did not want to reveal to other people that they were gay. Mitchell asked Cam if Cam was happy with what Cam did. Cam exaggerated his answer by saying that Alex could spray-painted her comment about the olden days on his daddy's barn. It made him flouted maxim of quality since he exaggerated his answer.

c. Maxim of Relation Flouting

The speakers flout maxims of relation when they expect that the hearers will be able to imagine what the speakers do not say and to make the connection between the speakers' utterance and the preceding ones. If a speaker flouts the maxim of relation, it means that he/she gives irrelevant information. The example of maxim of relation flouting can be seen in Datum (4: 05).

- (4:05) CLA : You can have a motorcycle if you want.
 PHI : Ah, ha, ha. Can I also have an affair with my super hot receptionist?
 CLA : What super hot receptionist?
 PHI : **Do not change the subject! Now what would everybody like for lunch?**

(S4/E06/Sc6)

In the Datum above, the phenomenon of maxim of relation flouting is shown in the bold words. The situation of the dialogue was when Jay took his motorcycle from the garage to the drive way. Phil thought that Jay wanted to sell it. He thought that it was a shame because the motorcycle was still in a good condition. Jay never thought that Phil was a type of guy who liked motorcycle. Phil was afraid of riding motorcycle, but instead of admitting it, he denied it by saying that he would love to have a motorcycle if Claire let him have one. Yet, it turned out that Claire did not mind if Phil wanted to have a motorcycle.

Phil was afraid if Claire and Jay ask him to ride the motorcycle, so he tried to change the subject into whether he could have an affair with his receptionist or not. Claire responded Phil's question seriously. Phil, once again, tried to change the subject by accusing Claire that she was the one who changed the subject. After accusing Claire, he changed the subject of conversation by asking what everybody likes for lunch. Phil flouted maxim of relation since he gave irrelevant info to Claire. He tried to change the subject by accusing Claire to be the one who changed the subject and asking what everybody wants for lunch. Another example of maxim of relation flouting is shown in the Datum (4: 06).

- (4:06) MAN : Jay, do you know a good 1-hour dry cleaner? And I don't mean the "Must be in by 10:00, only on weekdays, you need a coupon" kind. I mean a hard 1-hour.
- JAY : **This conversation feels like a hard one hour.**

(S4/E10/Sc13)

Datum (4: 06) shows that Jay answered Manny's question with irrelevant utterance. Manny was a 13 year old boy who acted like he was already an adult. He worried a lot about every single small detail. The dialogue above happened when Manny asked Jay if Jay knew one hour dry cleaner because Manny thought that his football uniform was dirty. Jay who knew that Manny's uniform was fine did not give Manny an answer. In this utterance, Jay flouted maxim of relation since he answered it with irrelevant utterance from the preceding one. He should answer Manny's question with the name of the dry cleaner.

d. Maxim of Manner Flouting

It occurs when a speaker gives an ambiguous response. It means that there is more than one meaning in the conversation. A speaker who flouts the maxim of manner, appearing to be obscure, is often trying to exclude a third party. The example of maxim of manner flouting is shown below.

- (4: 07) CAM : It's a French Canadian delicacy called poutine.
- JAY : Mm. Well, it looks like vomit, so **I'm not pou-ting it in my mouth.**

(S4/E01/Sc15)

In Datum (4: 07), Jay played the word putting with the word *poutine* which is a food name. This situation happened when Cam wanted Jay to try his new experiment of French Canadian food. It turned out that Jay did not like it at all. Jay flouted maxim of manner since he made ambiguous words that have two meanings. Jay made a pun by saying “pou-ting” which sounded like “putting” and “poutine”. Poutine was the name of the food that Jay did not like.

2. Forms of Humor Created by Maxim Flouting in *Modern Family Season 4*

From the data findings, the researcher found that the characters employed maxim flouting to create humor. The explanation of the discussion in this section is divided into four parts: forms of humor created by maxim of quantity flouting, maxim of quality flouting, maxim of relation flouting, and maxim of manner flouting.

a. Forms of Humor Created by Maxim of Quantity Flouting

The characters in *Modern Family Season 4* used maxim of quantity flouting to produce forms of humor, i.e. joke and spontaneous conversational humor. The spontaneous conversational humor that they created by employing maxim of quantity flouting are satire, teasing, replies to rhetorical question, and transformations of frozen expressions.

1) Joke

A joke consists of a setup and a punch line. The setup creates in the listener a particular set of expectations about how the situation should be interpreted. The punch line suddenly shifts the meaning in an unexpected and playful way, thus creating the perception of non serious incongruity that is necessary for humor to occur.

In everyday conversation, joke-telling is usually prefaced by verbal or nonverbal cues like in “Did you hear the one about...” or conforms to certain stock formats like “A man went into a bar . . .” that indicate to the audience that the story is meant to be humorous and that the listeners are expected to laugh. The following Datum is an example of joke in everyday conversation.

- (4: 08) MIT : Give it a rest. She's 14, all right? No matter who that boy is, he's not gonna last.
 CLA : Mm, you're right.
 CAM : Well, at least with a gay kid, you know she's gonna get a great flower arrangement. **Should've seen the one I made Annabelle. Arranged it myself. It was gorgeous. Till she pulled it apart and spelled "homo" on my porch.**

(S4/E06/Sc14)

The situation of Datum (4: 08) was after Alex tells Claire, Mitchell, and Cam that they were wrong because her boyfriend, Michael, was not gay. Claire was surprised because of it. Mitchell and Cam tried to comfort them if it was okay for Alex to have a relationship with Michael. Cam flouted maxim of

quantity since he gave too much information to Claire by elaborating his answer with his story about him and his ex girlfriend.

Cam's utterance is categorized as joke because there are a setup and a punch line. The setup is "Well, at least with a gay kid, you know she's gonna get a great flower arrangement. Should've seen the one I made Annabelle. Arranged it myself. It was gorgeous." It created Claire and Mitchell's expectations about how the situation should be interpreted. The punch line, which is "Till she pulled it apart and spelled "homo" on my porch." suddenly shifts the meaning in an unexpected and playful way, thus creating the perception of non serious incongruity that is necessary for humor to occur.

Another example of joke is shown in the next Datum.

- (4: 09) CLA : So what do you think? Can we turn this into a baseball field?
- CAM : Oh, yeah. No problem. **You know, back on the farm, I once turned an acre of corn into a snowflake-shaped maze. It'd still be there if our neighbor Billy Bob Sheinberg hadn't seen it from his crop duster and said it looked like a swastika.** So how good's Luke's team anyway?

(S4/E10/Sc2/39)

In this episode, Luke and Manny's baseball team tied for the final spot in the playoffs, but since nobody was expecting it, all the fields were booked. Cam and Claire could not find a field, so they decided to build one. They wanted to turn a wasted field into a baseball field for the rehearsal of Luke's baseball team. They took a visit to the field for the first time and wondered whether they can do

the project or not. Claire asked Cam about it, and he answered it in an optimistic way. Cam should answer Claire's question by simply saying "yes" or "no", but he added it with a joke about his project back when he was in Missouri. It made him flouts maxim of quantity.

Cam's utterance is categorized as joke because there are a setup and a punch line. The setup is "Oh, yeah. No problem. You know, back on the farm, I once turned an acre of corn into a snowflake-shaped maze." Whereas, the punch line is "It'd still be there if our neighbor Billy Bob Sheinberg hadn't seen it from his crop duster and said it looked like a swastika."

2) Spontaneous Conversational Humor

From the findings, the researcher found that the characters created forms of humor by maxim of quantity flouting. The spontaneous conversational humor that they created by employing maxim of quantity flouting are satire, teasing, replies to rhetorical question, and transformations of frozen expressions.

a) Satire

Satire is aggressive humor that pokes fun at social institutions or social policy. It emphasizes on the beliefs held by the culture and presents them for criticism. This criticism provides social commentary and questions current cultural traditions. Examples of satire include humor that highlights race relations, sexual discrimination and non-specific examples of pop culture. Satire

creates humor by constructing social commentary. The following Datum is an example of satire.

(4: 10) LUK : Well then how about a donation?
 MIT : 20 bucks?
 LUK : A hundred.
 MIT : \$20?
 LUK : Sure. **What's it to you if some kid gets sick
 bathing in poo river, Africa?**

(S4/E06/Sc3)

In the Datum (4: 10), Luke flouted maxim of quantity since he gave too much information to Mitchell. He should end his utterance after he says “sure”, but he also added his answer with satire. The setting of the dialogue was in a garage sale that the family builds in Jay’s driveway. Cam was successfully losing his weight, so he wanted to donate his old jeans. Mitchell, on the other hand, wanted to keep the jeans so that they do not have to buy new jeans again if Cam puts the weight back on.

The dialogue in Datum (4: 10) happened when Mitchell wanted to hide the jeans in the back of the car, but Luke saw him. And then Luke said that the jeans were for charity, so Mitchell should not keep the jeans. Mitchell did not want to get rid the jeans, so Luke wanted Mitchell to give a donation. Mitchell bargained the price and Luke answered it with satirical responds. His satire was aggressive humor that pokes fun at people behavior which implied that Mitchell would not care about kids in Africa who are in misery.

b) Teasing

Teasing is a humorous remark directed at the listener's personal appearance, habit, and characteristics. Unlike sarcasm, the intention is not to seriously insult or offend.

- (4: 10) JAY : All right, what's with all the jokes?
 MAN : It's insult comedy. I've been watching old Dean Martin roasts online. **Like this guy knows from the Internet. The other morning, I saw him looking for the crank on the front of his car.**

(S4/E01/Sc3)

Manny who just learnt some trick of humor tried to practice it to Jay by teasing him with humorous remark. Jay asked Manny what was with the jokes that Manny pulled on him. Manny said that he watched Dean Martin's comedy online. He did not stop there, but he added his answer with a teasing to Jay by saying that Jay did not know anything about internet while pointing at Jay. It made Manny flout maxim of quantity since he gave too much information. His maxim flouting of quantity made a humorous remark directed at Jay's known as teasing. He made it to embarrass Jay because he did not know anything about technology. Another example of teasing created by maxim of quantity flouting is shown in the data (4: 11).

- (4: 11) MAN : How did Jay take it?
 GLO : I haven't been able to tell him yet.
 MAN : He might not be too thrilled.
 GLO : Do you think? I was starting to wonder the same thing. He doesn't deal well with change.

MAN : I know. He still checks the front step for the evening
 GLO : paper.
 Don't worry, mom. I'm sure he'll adapt. **Although, he**
 MAN : **still does call the remote the "Clicker."**

(S4/E01/Sc8)

The context of situation in Datum (4: 11) was when Gloria tells Manny that she was pregnant. Manny did not know how to react, but he came around. He started to worry about Jay because Jay did not deal well with changing. Manny answered Gloria's utterance by making sure that Jay would adapt with the change. He also added a humorous remark directed by Jay. It made him flout maxim of quantity since he gave too much information. His maxim flouting of quantity made him created teasing pointing to Jay because Jay still called remote as clicker.

c) Replies to rhetorical question

Rhetorical questions are not asked with the expectation of a reply. Giving an answer to one violates a conversational expectation and surprises the person who posed the question. This can therefore be perceived as funny, and the intention is usually to simply entertain the conversational partner

(4:12) CAM : Mitchell, do you know what I've realized?
 MIT : **That some thoughts are better left unexpressed?**

(S4/E10/Sc10)

The dialogue in Datum (4: 12) happened when Cam wanted Mitchell to reconsider Mitchell decision about the flipping house. Cam's question to Mitchell

here was a rhetorical question, but Mitchell answers it. Mitchell supposed to give no answer to this kind of question.

d) Transformations of frozen expressions

Transformations of frozen expressions happen when the speaker transforms well-known words, clichés, or proverbs into novel statements. The example of transformation of frozen expression is shown in the Datum (4: 13).

(4: 13) LUK : Perfect! You think you can do that every time?
 MAN : What, get hit on purpose?
 LUK : If you wanna get on base and be a hero. **Some men are born into greatness. Others have it chucked at their face.**

(S4/E10/Sc5)

In Datum (4: 13), Luke flouted maxim of quantity because he gave too much information to Manny when Manny asked why he should get hit on purpose. Manny who was bad at baseball could not hit any balls that Luke had thrown to him. He ended up getting hit on his hand. On baseball, it could be a chance for them to win. Manny did not like the idea of it, but Luke kept insisting that Manny had to get hit on purpose if he wanted to win. In Datum (4: 13), Luke made a spontaneous conversational humor by making a transformation of frozen expression. It happened when Luke transformed a well-known proverb from Shakespeare - *Some men are born great, some achieve greatness, and some have*

greatness thrust upon them. - into novel statements - Some men are born into greatness. Others have it chucked at their face.

b. Forms of Humor Created by Maxim of Quality Flouting

From the findings, the researcher found that the characters only created spontaneous conversational humor by maxim of quality flouting. The forms of spontaneous conversational humor that they created are irony, sarcasm, and overstatement.

1) Irony

Irony is a factual or embellished statement in which the opposite of what is stated is really meant. A speaker expresses a statement in which the literal meaning is the opposite of the intended meaning. The circumstance of irony can come in the form of a situation, action, or statement.

(4: 14) CAM : You might need a belt.
 PHI : **Oh, I doubt it. I bet we wear the same size.**
 CAM : Do not do that.

(S4/E06/Sc19)

In Datum (4: 14) Phil flouted maxim of quantity since he answered Cam's question with irony. The context of situation in the dialogue above was when Phil got back from driving Jay's motorcycle; he lost one part of his trousers because he had to cut it when he had an accident. Mitchell and Cam said to Phil that it was his lucky day because Cam just lost his weight and he wanted to throw his trousers. Cam said if he might need a belt because the trousers were in big sizes.

Phil wanted to comfort Cam by saying that they wore the same size of trousers. The fact was they did not. Phil flouted maxim of quality because he responded to Cam's utterance with an irony, which was saying something that is completely the opposite from the real fact.

2) Sarcasm

There is an extremely close connection between sarcasm and irony. Situations may be ironic, but only people can be sarcastic. People may be unintentionally ironic, but sarcasm requires intention. What is essential to sarcasm is that it is overt irony intentionally used by the speaker as a form of verbal aggression. The next Datum is an example of sarcasm.

- (4: 15) HAL : Well, since I can't move in with him anymore, he can't afford his apartment. So I was wondering if it would be okay if he could stay with us for a couple weeks?
- CLA : **Sure. Oh, you know what? Why don't you guys take our room?**
(S4/E01/Sc11)

Haley was just graduated from high school. She wanted to move in with his boyfriend, Dylan, but he could not afford an apartment. The dialogue in Datum (4: 15) happened when Haley asked Claire if Dylan could stay with them in their house. Claire responded to Haley's utterance with a sarcasm. Claire's utterance means the opposite of what she said. She did not want Dylan to move in with them in their house. Datum (4: 16) below is another example of sarcasm.

(4: 16) GLO : Okay, Manny is going to be here soon, so let's go over the plan. When we hear him coming, we turn off the light. Then when he comes in and turns it on, we all scream "surprise!"

ALE : **You got a pen? I wanna write this down.**

(S4/E12/Sc14)

The entire family wanted to throw a surprise birthday party for Manny. They were in the living room waiting for Manny to come back home. The dialogue in Datum (4: 16) happened when Gloria tells the family that Manny was going to be home soon. She told them to turn off the light and then when Manny came in they should turn it on and scream "surprise!". It was a common thing that everybody already knew about surprise party. Alex flouted maxim of quality since she made a sarcastic utterance. She said that she wanted to write Gloria's direction down. She did not mean that. She used sarcasm to embarrass Gloria because everybody already knew the concept of surprise party without Gloria telling them.

3) Overstatement

Overstatement is also known as hyperbole. Hyperbole is to say more than what is necessary.

(4: 17) GLO : Manny, please come out.
 MAN : **Unless you're here to cut a food slot on my door, you can leave now.**

(S4/E12/Sc15)

The surprise party for Manny was failed because it turned out that Manny brought back a girl to the home. Manny did not know that everybody was already in the living room waiting for him to come. Manny wanted to kiss the girl that he brought home, but the girl wanted to turn on the light first. When she turned out the light, Manny and the girl found out that the whole family and friends were there watching them. Manny got so embarrassed and ran to his room. He did not want to come out.

The dialogue in Datum (4: 17) happened when Gloria tried to persuade Manny to come out. Manny flouted maxim of quality since he exaggerated his utterance. He said that if Gloria was not in front of his bedroom door to cut a food slot on his door, then she could leave. He exaggerated his answer because he thought that he would never come out from his room again.

c. Forms of Humor Created by Maxim of Relation Flouting

From the findings, the researcher found that the characters only created spontaneous conversational humor by maxim of relation flouting. The forms of spontaneous conversational humor that they created are satire, self-deprecation, teasing, and clever replies to serious statements.

1) Satire

Satire is aggressive humor that pokes fun at social institutions or social policy. It emphasizes on the beliefs held by the culture and presents them for criticism. This criticism provides social commentary and questions current

cultural traditions. Examples of satire include humor that highlights race relations, sexual discrimination and non-specific examples of pop culture. Satire creates humor by constructing social commentary. The following Datum is an example of satire as a result of maxim of relation flouting.

(4: 19) GLO : Oh, my God, Jay! Look how beautiful!
 JAY : **Look at this. But the bookstore is empty.
 That's why China's kicking our ass.**

(S4/E12/Sc8)

The dialogue above happened when Gloria and Jay try to get a cake for Manny's birthday at a bakery. When they just arrived at the store, Gloria saw a cute baby. Gloria said to Jay about how beautiful the baby she saw in the store. Jay flouted maxim of relation since he makes an utterance that was irrelevant to the preceding utterance. He did not respond to Gloria's admiration to the baby. He said a completely different response. He criticized that the book store was empty and the bakery was full of people. He made a satire that no wonder China defeat America because American did not like to go to a book store.

2) Self-deprecation

Self-deprecation is a humorous remark targeting oneself as the object of humor. This may be done to demonstrate modesty, to put the listener at ease, or to ingratiate oneself with the listener. Examples of self-deprecation include highlighting the flaws on one's body, speaking of past failures, and acknowledging one's mistakes.

- (4: 20) MIT : Well, hello, Phil. To what do I owe this pleasure?
 PHI : **Cut the crap. You wanna play chicken?
 Chicken's my middle name.**
 (S4/E10/Sc11)

In Datum (4: 20), Phil flouted maxim of relation because he did not give Mitchell answer for Mitchell's question. The situation in the Datum above was when Phil called Mitchell to discuss the problem that they had with Cam and Claire about house flipping. He wanted to force Mitchell to tell Cam the truth that they did not agree with the house flipping idea.

In the dialogue above, Phil made a humorous remark targeting himself as the object of humor by saying "chicken is his middle name". Chicken is usually used by people to mock someone who acts as a loser. But, Phil used it to make humorous remark to himself. That is why his utterance is considered to be self-deprecation.

3) Teasing

Teasing is a humorous remark directed at the listener's personal appearance, habit, and characteristics. Unlike sarcasm, the intention is not to seriously insult or offend.

- (4: 21) JAY : Good morning!
 MAN : **There's the birthday boy! 65 candles on one
 cake. This is a big day for you... and for the
 astronauts who can see it from space.**
 (S4/E01/Sc1)

Manny flouted maxim of relation because he gave irrelevant answer to Jay. Jay greeted him with “Good morning”, and Manny should greet him back. However, he answered it with an utterance that was irrelevant to Jay’s greeting. Manny’s utterance was considered as teasing since he used humorous remark directed at Jay’s birthday. Jay celebrated his 65th birthday, so there were 65 candles on a cake. Manny made humorous remark by saying that even the astronauts could see the cake from space because there were too many candles in the cake.

4) Clever replies to serious statements

This means clever, incongruous, or nonsensical replies to a statement or question that was meant to be serious. The statement is deliberately misconstrued so that the speaker replies to a meaning other than the intended one. The following Datum is an example of clever reply to serious statements created by maxim of relation flouting.

(4: 22) MAN : Jay, do you know a good 1-hour dry cleaner? And I don't mean the "Must be in by 10:00, only on weekdays, you need a coupon" kind. I mean a hard 1-hour.

JAY : **This conversation feels like a hard one hour.**

(S4/E10/Sc13)

Manny is a 13 year old boy who acted like he was already an adult. He worried a lot about every single detail. The dialogue above happened when

Manny asked Jay if Jay knew one hour dry cleaner because Manny thought that his football uniform was dirty. Jay who knew that Manny's uniform was fine did not give Manny an answer. Jay flouted maxim of relation since he does not give an answer to Manny's question. He made clever reply to serious statement to end the conversation because Manny's uniform was spotless.

d. Forms of Humor Created by Maxim of Manner Flouting

From the findings, the researcher found that the characters only created spontaneous conversational humor by maxim of manner flouting. The forms of spontaneous conversational humor that they created are clever replies to serious statements and pun.

1) Clever replies to serious statements

This means clever, incongruous, or nonsensical replies to a statement or question that was meant to be serious. The statement is deliberately misconstrued so that the speaker replies to a meaning other than the intended one. The following Datum is an example of clever reply to serious statements.

(4: 23) CAM : So how good's Luke's team anyway?
 CLA : **Well, you may have seen them on youtube under "Boy stuck in batting helmet" or "Pitcher beans self." But a few of them went through puberty early this year, so...**

(S4/E10/Sc2)

In this episode, Luke and Manny's baseball team tied for the final spot in the playoffs, but since nobody was expecting it, all the fields were booked. Cam

and Claire could not find a field, so they decided to build one. The dialogue above happened when they observed the field. Cam asked Claire how good Luke's team was. The team was not good at all, but Claire did not respond it with direct answer. She answered it with "Well, you may have seen them on You Tube under "Boy stuck in batting helmet" or "Pitcher beans self." But a few of them went through puberty early this year, so... " It implied that Luke team was not a good team. Claire flouted maxim of manner since she answered Cam's question with an ambiguous respond. She did not answer directly, but implied it in a difference utterance. She could just say that Luke's team was not good at all. The form of humor in this utterance is clever reply to serious statement that belongs into spontaneous conversational humor.

2) Pun

A pun is humorous use of a word that evokes a second meaning. It is usually based on a homophone, a word with a different meaning that sounds the same.

(4: 24) CAM : It's a French Canadian delicacy called poutine.
 JAY : Mm. Well, it looks like vomit, so **I'm not pou-ting it in my mouth.**

(S4/E01/Sc15)

In Datum (4: 23), Jay played the word putting with the word *poutine* which was a food name. This situation happened when Cam wants Jay to try his new experiment of French Canadian food. It turned out Jay did not like it at all.

Jay flouted maxim of manner since he made ambiguous words that have two meanings. Jay made a pun by saying “pou-ting” which sounded like “putting” and “poutine”. *Poutine* was the name of the food that Jay did not like. In spontaneous conversational humor, this kind of humor is categorized as pun.

3. Functions of Humor Created by Maxim Flouting in *Modern Family*

Season 4

Humor not only has an entertainment function, but also has many social functions. The primary functions of humor in conversation are the effects that the speaker may achieve directly by using humorous segments or texts in his or her discourse. The following section discusses the functions of humor created by maxim flouting in *Modern Family Season 4*.

1) Social Management

The social management function of humor covers all the cases in which humor is used as a tool to facilitate in-group interaction and strengthen in-group bonding or out-group rejection. There are eight sub categories in social management i.e. social control, social norms conveyance, ingratiation, discourse management, common ground establishment, cleverness, social play, and repair.

The researcher found that the functions of humor are created by the characters through maxim flouting. The following discussion will discuss social management created by maxim of quantity flouting, maxim of quality flouting,

and maxim of relation flouting. Datum (4: 24) is the example of social management created by maxim of quantity flouting.

- (4: 25) CLA : He's old. She's young. It's gross.
 PHI : Honey, nothing's happening. Young people seek out older mentors all the time. **When I was 17, I was really close with my friend Stacy's mom. Mrs. Robinson was a former cheerleader, so she knew just how to massage my legs after practice. She had her own homemade bengay that didn't burn no matter where she rubbed it on me. If I had the chance to go over there, I never missed an opportunity.**

(S4/E12/Sc11)

In Datum (4: 24), Phil used humor as a social management since he used humor as a tool to facilitate in-group interaction. He shared his funny story when he was teenager to Claire to strengthen social bonds and foster group cohesiveness between him and Claire. In social management, this kind of function of humor is categorized as social play. The next Datum is an example of social management created by maxim of quality flouting.

- (4: 26) PHI : I deserve that. I was an idiot for doubting you. Please, honey, forgive me.
 CLA : **How could I not, when you give me this bouquet of crumpled flowers?**

(S4/E10/Sc22)

The situation of the dialogue above was when Phil wanted to apologize to Claire since he doubted her flipping house idea. He gave Claire bouquet of flowers. The bouquet was already ruined because Mitchell grabbed some flowers

earlier. This dialogue happened when Phil apologized to Claire and gave the bouquet.

In this utterance, Claire flouted maxim of quality since she gave a sarcastic response to Phil. She did not mean what she said. She did not forgive Phil. She made sarcasm to embarrass Phil who apologized and gave a bouquet of crumpled flowers. This is why the function is categorized as social management. Embarrassing somebody's behavior by using humor belongs to social control function which is one of the sub categorizes in social management function of humor. The following Datum is an example of social management function of humor created by maxim of relation flouting.

(4: 27) HAL : I have such a bad headache!
 CLA : That's the prom I remember. Were you drinking?
 HAL : **Mom, do we really have to do this? You ask if I was drinking, I say "No," and we both know that that's not true. I mean, aren't we past this point in our relationship?**

(S4/E01/Sc7)

The setting of the dialogue above was in the kitchen. It was in the morning after Haley and Alex had prom night. Haley came to the kitchen with a super hangover look. Haley was a beautiful, fashionable, and popular girl. She lied a lot to Claire when Claire asking her questions. Claire asked Haley if she was drinking at the prom night. Haley who did not want her mom making a big deal out of it answered it with something irrelevant. She made a clever reply to

serious statement since she did not want Claire to know that she was drinking at prom. She wanted Claire to take the problem easy. Haley used humor for topic shifting which belong to social management function of humor since she did not want to answer Claire's question.

2) Decommittment

Decommittment happens when a speaker denies any harmful intention for an action and for the speaker to declare that he or she did not have any intention of maintaining or carrying out or treating seriously an action that had been initially started.

The basis of the decommitment function is that humorous communication is retractable, i.e., the speaker may back off from his or her utterance without loss of face. Decommittment tactics include probing and salvaging. Probing is a function of humor in which a speaker could get information by making a humorous utterance. Whereas, salvaging is a function of humor in which the speaker wants to make a bad situation better. The following data is an example of humor that has function as decommitment.

From the findings, it can be seen that the characters used maxim flouting to create decommitment. They employed maxim of quality and maxim of relation flouting to create decommitment.

- (4: 28) PHI : How do you sleep at night?
 MIT : Soundly, knowing you'll do the right thing. **So how about it, Phil? You gonna stop this train? 'Cause these brakes are out. Oh. And I suggest you lose this number.**

(S4/E10/Sc11)

The dialogue above happened when Phil and Mitchell were on the phone trying to force each other to stop pretending in front of Claire and Cam. Mitchell made an overstatement humor which belonged into spontaneous conversational humor. Mitchell used overstatement humor as a probing since Mitchell wanted to get information by making a humorous utterance. Probing is one the decommitment tactic. It is a function of humor where the speaker makes an attempt to discover information that other people do not want to know, by asking questions carefully and not directly. Mitchell's humor above is used to convey implicit serious contents. He used it as a tool for negotiating issues that might be too threatening to be handled overtly.

3) Mediation

Humor is used either to introduce or carry out potentially embarrassing or aggressive interactions. In short, humor is seen as a mediating device. It is used to test behavior which is potentially socially unacceptable and to deal with emotionally charged issues.

- (4: 29) JAY : Ay, no, no, no. No fighting in front of the baby. We just made a deal.
- GLO : Yeah, but that's not fair because I am always in front of the baby!
- JAY : **Gloria, you're as close to perfect as woman gets. Nothing wrong with one tiny, little flaw. Yours is when you start to sing, it sounds like something got stuck in the vacuum cleaner.**

(S4/E10/Sc14)

The context of situation in the dialogue above occurred when Jay felt annoyed by Gloria's voice when she was singing through microphone for their unborn baby. Jay who realized that Gloria's voice was so bad finally had a gut to tell Gloria about how terrible she was as a singer. He told her after Manny told them about how bad it was to the unborn baby if they kept fighting in front of the baby. He took this chance to tell Gloria about the fact, so he would not hear Gloria mad at him. Jay flouted maxim of quality since he made a hyperbole statement by saying that Gloria's voice sounds like something got stuck in the vacuum cleaner. He used humor to criticize her voice. It made him creating spontaneous conversational humor that has mediation function. It was because Jay carried out potentially embarrassing or aggressive interactions to Gloria in order to make her stop singing.

- (4: 30) GLO : Manny, please come out.
- MAN : **Unless you're here to cut a food slot on my door, you can leave now.**

(S4/E12/Sc15)

The dialogue above occurred after the surprise party for Manny was failed because it turned out that Manny brought back a girl home. Manny did not know that everybody was already in the living room waiting for him to come. Manny wanted to kiss the girl that he brought home, but the girl wanted to turn on the light first. When she turned out the light, Manny and the girl found out that the whole family and friends were there watching them. Manny got so embarrassed and ran to his room. He did not want to come out.

The dialogue in Datum (4: 30) happened when Gloria tries to persuade Manny to come out. Manny flouted maxim of quality since he exaggerated his utterance. He said that if Gloria was not in front of his bedroom door to cut a food slot on his door, then she could leave. He exaggerated his answer because he thought that he would not come out from his room.

Manny made a humor as mediation since he used humor to carry out potentially aggressive interactions to Gloria. He wanted Gloria to leave him alone in his room because he was too embarrassed to come out. The following Datum is the example of the use of humor as mediation created by maxim of manner flouting.

- (4: 30) CAM : So how good's Luke's team anyway?
 CLA : **Well, you may have seen them on youtube under "Boy stuck in batting helmet" or "Pitcher beans self." But a few of them went through puberty early this year, so...**

In this episode, Luke and Manny's baseball team tied for the final spot in the playoffs, but since nobody was expecting it, all the fields were booked. Cam and Claire could not find a field, so they decided to build one. The dialogue above happened when they observed the field. Cam asked Claire how good Luke's team was. The team was not good at all, but Claire did not respond it with direct answer. She implied that Luke team was not a good team. Claire flouted maxim of maxims since she answered Cam's question with an ambiguous response. She did not answer it directly, but implied it in a difference utterance.

The form of humor in this utterance is clever reply to serious statement that belongs to spontaneous conversational humor. The function of this humor is mediation since Claire brought an embarrassment topic without an explicit meaning. She did not want to answer directly to Cam's question because she was embarrassed by it.

4) Defunctionalization

Defunctionalized language is language that is not used for transmission of information, but for playful purposes. Humor, especially nonsense humor or puns, can in some cases be seen as a defunctionalization of language

(4: 31) CLA : Phil!
 PHI : There's no Phil here! These jeans just slipped on
 me so perfectly, my name must be **pantsarella**.
 Boom!

(S4/E12/Sc7)

In the Datum (4: 31), Phil flouted maxim of quality since he said something that he believed to be untrue. He said that his name must be “pantarella” not Phil. Pantarella is the name of comfortable pants without zipper that usually wear by people when they relax at home or by pregnant woman.

The context of situation in the dialogue above was when Haley’s boyfriend, Kenny, came to Dunphy’s home. He worked at a jeans company and brought Phil pants. Claire did not like Kenny because he was too old for being Haley’s boyfriend. Claire tried to tell Phil. She shouted Phil name when Phil just came out from bathroom after trying his new pants from Kenny. He created a pun by saying “pantarella”.

Phil’s pun is categorized as defunctionalization since Phil used language for playful purpose. He was aware of the fun possibilities of language and of the metalinguistic freedom from its rules that humor allows; he chose to take advantage of these possibilities for entertainment purposes.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. CONCLUSIONS

Based on the findings and discussion in the previous chapter, the researcher draws the conclusions as presented in the following.

1. All maxim flouting are employed by the characters in *Modern Family Season 4* to create humor, i.e. flouting maxim of quantity, maxim of quality, maxim of relation, and maxim of manner.

The first most-often appearing phenomenon is maxim of quality flouting. It is because there are several ways to flout maxim of quality. The ways to flout maxim of quality are also found as the types of humor, such as irony, sarcasm, and overstatement. On the other hand, maxim of manner flouting has the lowest rank. It can be implied that saying something in an unordered way is not effective to create humor for the viewers will easily get confused about the point of the speaker's utterances. Meanwhile, saying something ambiguously risks the viewers to misinterpret the humor or make them confused to get the humorous sense. Thus, humor is often created by maxim flouting and it can be done through many ways.

2. There are only two forms of humor that are created by maxim flouting, i.e. joke and spontaneous conversational humor. There are 10 types of spontaneous

conversational humor found in the sitcom. They are irony, satire, sarcasm, overstatement, self-deprecation, teasing, replies to rhetorical question, clever replies to serious statements, and transformations of frozen expressions. The only type of spontaneous conversational humor that is not found is double entendre. Meanwhile, unintentional humor is also not found in the sitcom.

Spontaneous conversational humor becomes the first rank because it is considered to be the common humor that people use in a daily basis. *Modern Family Season 4* is a sitcom about three connected families who always interact with each other. It makes them using humor spontaneously to each other in everyday conversation.

On the other hand, unintentional humor is not found in *Modern Family Season 4* because unintentional humor is raised from speakers' misspellings, mispronunciations, errors in logic, and Freudian slips. The speakers create humor unintentionally so it has no function. Unintentional humor is not the kind of humor which can easily be found in everyday conversation because it requires no intention.

3. Based on humor created by maxim flouting employed the characters in *Modern Family Season 4*, the researcher found all of four functions of humor. Social management gets the highest rank because the humor in *Modern Family Season 4* is used by the characters to facilitate family interaction and strengthen family bonding. On the other hand, decommitment is in the last

rank since the setting of *Modern Family Season 4* is in a caring family so they rarely use humor as a tool to hurt each other. It is because they rarely use humor as a cruel tool so they hardly deny any harmful intention for an action or utterance that they say to other members of the family.

B. SUGGESTIONS

Considering the conclusions drawn above, the researcher proposes some suggestions as follows:

1. To future researchers

The researcher did not do in-depth analysis on the social management function of humor because there are too many categorizations in it. Therefore, future researchers can perhaps conduct an in-depth research on social management function of humor. Moreover, this study only analyzed humor created by maxim flouting in *Modern Family Season 4*, and hence the researcher would suggest that other researchers in the future may use different types of sitcoms with various topics to see whether all the findings in question are conclusive or not.

2. To English Literature students

The students who take a concentration in linguistics should have recognized that humor can be analyzed using many linguistic approaches, such as sociolinguistics, semiotics, and stylistics. The researcher suggests that more researches on humor are conducted using linguistic approach.

REFERENCES

A. Printed Sources

- Attardo, S. 1994. *Linguistic Theories of Humor*. New York: Mouton de Gruyter.
- Berger, A. A. 1993. *An Anatomy of Humor*. New Jersey: Translation Publisher.
- Black, E. 2006. *Pragmatics Stylistics*. Edinburgh: Edinburgh University Press Ltd.
- Bogdan, R.C. and S.K. Biklen. 1982. *Qualitative Research for Education: An Introduction to Theory and Methods*. Boston: Allyn and Bacon.
- Corner, J. 1991. *Popular Television in Britain: Studies in Cultural History*. London: British Film Institute.
- Cutting, J. 2002. *Pragmatics and Discourse: A Resource Book for Students*. London: Routledge.
- Crystal, D. 2003. *The Cambridge Encyclopedia of the English Language*. Cambridge: Cambridge University Press.
- Finch, G. 1998. *How to Study Linguistics*. London: Macmillan Press Ltd.
- _____. 2000. *Linguistic Terms and Concepts*. London: Macmillan Press Ltd.
- Green, G.M. 1989. *Pragmatics and Natural Language Understanding*. New Jersey: Lawrence Erlbaum Associates.
- Grice, H.P. 1989. *Studies in the Way of Words*. Massachusetts: Harvard University Press.
- Haiman, J. 1998. *Talk Is Cheap: Sarcasm, Alienation, and the Evolution of Language*. New York: Oxford University Press.
- Holloway, I. 1997. *Basic Concepts of Qualitative Research*. Oxford: Blackwell Science.
- Leech, G. 1983. *Principles of Pragmatics*. London: Longman.

- Lewis, P. 2006. *Cracking Up: American Humor in a Time of Conflict*. Chicago: The University of Chicago Press.
- Levinson, S.C. 1983. *Pragmatics*. Cambridge: Cambridge University Press.
- Lincoln, Y. S., & E. G. Guba,. 1985. *Naturalistic Inquiry*. Beverly Hills, CA: Sage.
- Martin, R.A. 2007. *The Psychology of Humor: An Integrative Approach*. Burlington, MA: Elsevier Academic Press.
- Marwick, A. 1996. *British Society Since 1945*. London: Penguin.
- Moleong, L.Y. 2001. *Metode Penelitian Kualitatif*. Bandung: PT Penerbit Remaja Rosdakarya.
- Norrick, N.R and D. Chairo. 2009. *Humor in Interaction*. Philadelphia and Amsterdam: John Benjamins B.V.
- Norrick, N.R. 1993. *Conversational Joking: Humor in Everyday Talk*. Bloomington, IN: Indiana University Press.
- Nursanti, E. 2010. *A Sociopragmatic Analysis of Sexist Humor on the Internet as a Reflection of Women's Traditional Stereotypes*. Unpublished Undergraduate Thesis. Yogyakarta: Yogyakarta State University.
- Osisanwo, W. 2003. *Introduction to Discourse Analysis and Pragmatics*. Lagos: Femolous - Fetop Publishers.
- Patton, M. Q. 1980. *Qualitative Evaluation Methods*. Beverly Hills, CA: Sage.
- Pradita, I. 2010. *A Pragmatic Analysis of American Humor in Spongebob Squarepants TV Series as a Reflection of American Social Issue*. Unpublished Undergraduate Thesis. Yogyakarta: Yogyakarta State University.
- Raskin, V. 1985. *Semantic Mechanism of Humor*. Dordrecht & Boston & Lancaster: D. Reidel Publishing Company.
- Raskin V., and Attardo, S. 1991. *Script Theory Revised: Joke Similarity and Joke Representation Model*. International Journal of Humor Research, pg. 333-365.
- Ross, A. 1998. *The Language of Humour*. London: Routledge.

- Rybacki, K.C., and Rybacki, J.D 1991. *Communication Critism: Approaches and Genre*. Belmont, CA: Wadsworth Pub. Co.
- Sudaryanto. 1993. *Metode dan Aneka Tehnik Analisis Bahasa (Pengantar Penelitian Wahana Kebudayaan secara Linguistik)*. Yogyakarta: Duta Wacana University Press.
- Trask, R.L. 1994. *Language Change*. London: Routledge.
- Walker, N.A. 1998. *What's So Funny?: Humor in American Culture*. Wilmington, DE: Scholarly Resources Inc.
- Wiersma, W. 1995. *Research Method in Education*. Massachusetts: Harvard University Press.
- Wimmer, R., and Dominick, J. 2010. *Mass Media Research: An Introduction*. Stamford, CT: Cengage Learning.
- Wijana, I.D.P. 1995. *Wacana Kartun Dalam Bahasa Indonesia. Disertasi Doktor*. Yogyakarta: Program Pasca Sarjana, Universitas Gadjah Mada.
- Yule, G. 1996. *Pragmatics*. Oxford: Oxford University Press.

B. Electronic Sources

- Attardo, S. 1997. "The Semantic Foundations of Cognitive Theories of Humor", *Humor: International Journal of Humor Research*, 10-4, 395-420. Retrieved on 7 January 2013 <http://dx.doi.org/10.1515/humr.1997.10.4.395>
- Bakhtin. 1986. "Bakhtin's Theory of the Utterances", Retrieved on 9 June 2013. <http://pubpages.unh.edu/~jds/Bakhtin%20utterance.htm>
- Felsch, C. 2004. "Black Humour in British Advertisement", Retrieved on 7 January 2013. <http://www.grin.com/en/e-book/29900/black-humour-in-british-advertisement>
- ABC. 2009. "Modern Family", Retrieved on 29 June 2013. <http://abc.go.com/shows/modern-family/about-the-show>

Hypnoweb. 2012. "Script: Modern Family", Retrieved on 29 June 2013.
<http://modern-family.hypnoweb.net/episodes/saison-4/406---yard-sale/script-vo-406.192.1225/>

APPENDICES

Appendix. Findings of Maxim Flouting, Forms and Functions of Humor in *Modern Family Season 4* sitcom

Code

S	:	Season		
E	:	Episode		
Sc	:	Scene		
l	:	Number of Datum		
MQt	:	Maxim of Quantity	RR	: Replies to rhetorical question
MQl	:	Maxim of Quality	CR	: Clever replies to serious statements
MR	:	Maxim of Relation	DE	: Double entendres
MM	:	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
Sr	:	Sarcasm	Me	: Mediation
OU	:	Overstatement and understatement	De	: Defunctionalization
SD	:	Self-deprecation		
T	:	Teasing		

Characters

JAY	:	Jay Pritchett	MIT	:	Mitchell Pritchett
GLO	:	Gloria Pritchett	CAM	:	Cameron Tucker
MAN	:	Manny Delgado	PHI	:	Phil Dunphy
CLA	:	Claire Dunphy	HAL	:	Haley Dunphy
ALE	:	Alex Dunphy	LUK	:	Luke Dunphy

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Ratih Santi Mianawati

NIM : 08211141027

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Septi Dyah Anggraini

NIM : 08211141008

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A PRAGMATIC ANALYSIS OF HUMOR IN *MODERN FAMILY*
SEASON 4

Demikian surat ini saya buat. Semoga dapat digunakan sebagaimana mestinya.

Yogyakarta, 4 April 2014



Ratih Santi Mianawati

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya:

Nama : Muhamad Basir

NIM : 08211141028

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa telah melakukan triangulasi data pada karya tulis ilmiah (skripsi) dari mahasiswa:

Nama : Septi Dyah Anggraini

NIM : 08211141008

Program Studi : Bahasa dan Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : A PRAGMATIC ANALYSIS OF HUMOR IN *MODERN FAMILY*
SEASON 4

Demikian surat ini saya buat. Semoga dapat digunakan sebagaimana mestinya.

Yogyakarta, 4 April 2014

Muhamad Basir