



**THE FLOUTS OF GRICE'S MAXIMS
IN SPONGEBOB SQUAREPANTS**

A Thesis

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by

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PERNYATAAN KEASLIAN

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Semarang, 5 November 2018

Yang membuat pernyataan,



Destra Wibowo Kusumo

MOTTO AND DEDICATION

Mottos:

“I think; therefore I am.” (Rene Decartes)

“Extraordinary claims require extraordinary evidences.” (Carl Sagan)

Dedication:

To *Mas* Erwita Nurdiyanto,
the one who introduces me to linguistics

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Finally, I hope that this thesis is useful for the readers. However, I realize that this thesis is far from being perfect; thus, I greatly appreciate any comments, critics, ideas, and suggestions for the improvement of this thesis.

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Destra Wibowo Kusumo

ABSTRACT

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In order to make a conversation successful, participants have to follow such guideline. In pragmatics, this guideline is called as maxim. It is only a part of principle in communication called as cooperative principle, consisting of four maxims: quantity, quality, relation, and manner. However, in the natural communication, including in animated cartoon film, those maxims can be flouted in order to create implied meaning or implicature. This study aims to explain how the Grice's maxims are flouted in SpongeBob Squarepants and the relation between verbal and visual representations in SpongeBob SquarePants.

This study applied descriptive qualitative research with content analysis design. The main instrument used was the researcher himself with the help of data sheet as the secondary instrument. The objects of the study were the verbal dialogs and the visual appearances in SpongeBob SquarePants animated serial. The data then were analyzed in four steps of interactive analysis: data collection, data reduction, data presentation, and data conclusion. To test the data credibility, the researcher applied triangulation of theory. Meanwhile, to obtain the dependability the researcher gave the detail, in-depth explanations on the data.

The study found that all the four Grice's maxims, quantity, quality, relation, and manner are flouted in SpongeBob SquarePants cartoon serial. The maxim of quantity is flouted in two ways: too little and too much information. Next, the maxim of quantity is flouted in eight ways: false information, hyperbole, litotes, irony, sarcasm, euphemism, metaphor, and information with less evidence. Next, the maxim of relation is flouted through non-relevant information. Finally, the maxims of manner is flouted in three ways: ambiguous, obscure, and lengthy information. Moreover, in SpongeBob SquarePants serial the visual appearances support the verbal texts. The visual representations can provide the viewers the better and clearer understanding of the pragmatic context and the unsaid meaning or implicature to help the analysis of the flouts of maxims by their visible context or even determine the types or criteria of flouts of maxims.

The results of this study can pedagogically contribute to the English language studies. In the classroom discourse and materials development in general, the flouts of maxims (and implicature) can be indirectly included as a good example of the natural authentic usage of English. This, of course, can help develop students' pragmatic competence, as a part of communicative competences.

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CHAPTER I

INTRODUCTION

This first chapter presents the introduction to the research. It includes the background of the study, reasons for choosing the topic, research questions, purposes of the study, significance of the study, scope of the study, definition of key terms, and organization of the thesis. This chapter is the basis for the next chapter.

1.1 Background of the Study

Communication is an essential part in human behavior. Communication can occur verbally and non-verbally. In verbal communication, language is used as a primary means to transmit human beings' thoughts, ideas, and feelings. Even, the language may show one's character (Saleh, 2014). The principle, 'language as a means of communication', is mainly proposed by the functional linguistics in response to the transformational-generative linguistics' view, i.e. 'language as a rule-governed activity' (Wijana, 1996).

The functional linguistics mainly studies how language is used in communication. This school has much interest in pragmatics (Wijana, 1996). Scientifically, pragmatics is a branch of linguistics discussing the meanings in context. The implied meanings which are unsaid are the main objects of pragmatics. Pragmatics itself consists of several main subtopics. They are deixis, reference, presupposition, implicature, speech acts, and politeness (Yule, 1996; Griffiths. 2006).

Implicature is the subtopics of pragmatics discussing the meaning implied in the use of language. What is not said in the language is the object of the study. Together with the speech acts, implicature is said to be the central aspects of pragmatics (Allott, 2010). The implicature is related to the principles in conversation, namely cooperative and politeness principle (Yule, 1996).

Cooperative principle is the guideline in order to create successful communication. It consists of four basic maxims: quality, quantity, relation, and manner. Those four maxims, in practice, are not always fulfilled by the language users. If so it may lead to the communication breakdown. Or, they can be disobeyed by the speaker in order to create implied meaning or implicature for the listener (Cutting, 2002, p. 36). The flout of maxims is the way to do it.

Implicature and cooperative principle have been investigated in various studies. However, most studies tended to focus on the verbal communication. Nonetheless, if we refer back to the two types of communication, in fact, both verbal and non-verbal aspects of communication are very often inseparable (Knapp & Hall, 2009). Thus, we need a study on cooperative principle involving the visual elements in communication.

SpongeBob SquarePants is an animated comedy cartoon. This cartoon tells the life of a sponge boy and his friends under the sea water. Despite its fictitious nature, as literary product, film and animation may reflect the human beings' factual life (Swandayani & Wilujeng, 2010; Pratiwi, 2016). The characters behave like human beings. Indeed, they use the human language too. Thus, it can be

investigated through linguistics. For example, when watching *SpongeBob SquarePants*, we can find such a dialog as:

SpongeBob: **Any one of these Squidward's can be the real Squidward, Patrick!**

Squidward: Freedom! Woo-hoo!

SpongeBob: **Well, we know one thing: it sure isn't that guy!**

(SpongeBob SquarePants in the episode *Squidville*)

Pragmatically, those two bold utterances by SpongeBob flout maxims of quality: expression with lack of evidence and expression with false information. Of course, we can identify by looking at the context. But, the context is not really visible if we see only the verbal representation. As *SpongeBob* is an animated cartoon, we have to pay attention to the visual representation accompanying the dialog, too. Consequently, we would understand the context and then the maxim being flouted.

Based on those reasons, the objective of this study is to investigate the flouts of Grice's maxims performed by the characters in *SpongeBob SquarePants*. The pragmatic investigation is carried out in the verbal elements in the forms of dialogs. In addition, the study involves the visual elements in the forms of animated pictures.

1.2 Reasons for Choosing the Topic

The Grice's concept of cooperative maxims is chosen as the tools of the analysis. Despite its old age, for it emerged in 1970s, this classical theory still enables to explain the pragmatic phenomena in the conversation. It is proven by the latest study in 2010s still using Grice's modified cooperative principle. This principle is allowed to be applied in the social-humanistic research as long as the

theory is regarded to be able to explain the data. The flouts of maxims are specifically applied in this study since the object is the animated cartoon serial which dialogs represent factual dialog where many of implied meaning produced.

Next, SpongeBob SquarePants is chosen as it is one of the popular cartoons which have been aired and dubbed all over the globe including Indonesia. Moreover, SpongeBob SquarePants is a comedy cartoon which basically reflects the human behavior including the language. In other words, the language being is similar to that of human. From this reason, many aspects of the language including the cooperative maxims and their flouts must exist a lot.

Besides, as mentioned in previous part, if we look at other research on cooperative principle, few researchers are interested in involving non-verbal aspects. They are actually essential elements in communication in support of the verbal ones. Therefore, this study may fill the gap by also exploring the visual representations on pragmatic research in cooperative principle.

1.3 Research Questions

Based on the background of the study, the research problem is formulated below.

1. How is the maxim of quantity flouted in SpongeBob SquarePants?
2. How is the maxim of quality flouted in SpongeBob SquarePants?
3. How is the maxim of relation flouted in SpongeBob SquarePants?
4. How is the maxim of manner flouted in SpongeBob SquarePants?
5. How is the relation between verbal and visual representations in SpongeBob SquarePants?

1.4 Purposes of the Study

In line with the formulated research problem, the purposes of the study are:

1. to analyze the flouts of maxim of quantity in order to explain the ways of their realization in SpongeBob SquarePants;
2. to analyze the flouts of maxim of quality in order to explain the ways of their realization in SpongeBob SquarePants;
3. to analyze the flouts of maxim of relation in order to explain the ways of their realization in SpongeBob SquarePants;
4. to analyze the flouts of maxim of manner in order to explain the ways of their realization in SpongeBob SquarePants;
5. to analyze the relation between verbal and visual representations in order to explain their realization in SpongeBob SquarePants.

1.5 Significance of the Study

The study attempts to make a contribution on the three essential aspects, namely theoretical, practical, and pedagogical aspects.

The first research objective is that the study aims at explaining the flouts of quantity maxims in SpongeBob SquarePants. The results can theoretically contribute to the development of the cooperative principle theories in pragmatic study. Practically, they can be used as the reference for the future linguistic researchers who are willing to conduct similar study on flouts of quantity maxims. Pedagogically, the results can be used as the supporting teaching materials for the students of English Language Department.

The second research objective is that the study aims at explaining the flouts of quality maxims in SpongeBob SquarePants. The results can theoretically contribute to the development of the cooperative principle theories in pragmatic study. Practically, they can be used as the reference for the future linguistic researchers who are interested to do similar research on flouts of quality maxims. Pedagogically, the results can be used as the supporting teaching materials for the students of English Language Department.

The third research objective is that the study aims at explaining the flouts of relation maxims in SpongeBob SquarePants. The results can theoretically contribute to the development of the cooperative principle theories in pragmatic study. Practically, they can be used as the reference for the future linguistic researchers who are willing to conduct similar study on flouts of quantity maxims. Pedagogically, the results can be used as the supporting teaching materials in the linguistic courses for the students of English Language Department.

The fourth research objective is that the study aims at explaining the flouts of manner maxim in SpongeBob SquarePants. The results can theoretically contribute to the development of the cooperative principle theories in pragmatic study. Practically, they can be used as the reference for the future linguistic researchers who are willing to conduct similar study on flouts of manner maxim. Pedagogically, the results can be used as the supplementary teaching materials, especially in the linguistics courses, for the students of English Language Department.

The fifth research objective is that the study aims at explaining the relation between verbal and visual representations in SpongeBob SquarePants. Theoretically, the results of the study can contribute to the importance of multimodality in pragmatic study. Practically, the results can be used as the reference for the study of multimodal pragmatics. Pedagogically, the research results can enhance the lecturers and the students of English Language Department to involve the multimodality in the pragmatic course.

1.6 Scope of the Study

This study is limited on the flouts of maxims in SpongeBob SquarePants animated cartoon serial and focuses on the ways of the characters flouting the four Grice's maxims. The analysis on visual representations is conducted in support of the analysis on verbal representations.

1.7 Definition of Terms

There are several major terms which are used in this study. They are explained as follows.

1. Grice's maxims

Maxims are the parts of cooperative principle of communication proposed by H.P. Grice in 1975. They have to be fulfilled in order to make the communication successful. There are four maxims, namely quality, quantity, relation, and manner. Each maxim consists of super- and sub-maxims.

2. Flout

Flout is a type of non-observances of Grice's maxims in which the speaker attempts the hearer to look for a different meaning or to generate the implicature from the utterance.

3. SpongeBob SquarePants

SpongeBob SquarePants is an American animated comedy cartoon, created by Stephen Hillenburg in 1999 and aired by Nickelodeon, telling about the life of a sponge boy in an underwater area called Bikini Bottom.

1.8 Organization of the Thesis

The thesis is organized into five chapters: introduction, review of related literature, research methodology, findings and discussion, and conclusion. Each chapter is then divided into sub-chapters.

Chapter I is introduction. This chapter covers the introductory part providing the general insight of the study. This chapter includes several sub-chapters. First is (1.1) background of the study which contains the brief explanations on the communication, pragmatics, implicature and cooperative principle as well as their phenomena in the SpongeBob SquarePants; the importance to conduct multimodal pragmatic analysis on flouts of Grice's maxims is also discussed. Next is (1.2) reasons for choosing the topic, which covers the rationale why the Grice's maxims are used as the theoretical means, SpongeBob SquarePants as the objects of the study, and the involvement of visual representations on the pragmatic analysis. Then sub-chapter is (1.3) research questions which consists of the way of how the maxims of quality, quantity,

relation, and manner are flouted as well as the relation between verbal and visual representations. It is then followed (1.4) purposes of the study, covering the (1.5) significance of the study, (1.6) definition of terms contains the explanations of the key points of the research, i.e.: Grice's maxims, flouts, and SpongeBob SquarePants. The last sub-chapter is (1.7) organization of the thesis contains the general descriptions of each chapter.

Chapter II is review of related literature. It consists of three sub-chapters, namely review of preview studies, review of theoretical background, and theoretical framework. First is (2.1) review of previous studies which explains the referential research paper and journal articles which findings are used as the basis of this study. There are 66 relevant research articles to the present study in terms of the topic, i.e.: non-observance of maxims, implicature, flout of maxims, and multimodality. Second is (2.2) review of theoretical background that contains the referential theories from the various textbooks. This sub-chapter is composed of pragmatics, cooperative principle, flouts of maxims, multimodal pragmatics, SpongeBob SquarePants. Third is (2.3) theoretical framework that discusses the scheme of thoughts based the theoretical background used in the current study.

Chapter III is research methodology. It covers the guidelines of the ways the research done. This chapter consists of (3.1) research assumptions, that contains assumptions about the topic of the study; (3.2) research design, that discusses the qualitative approach used to investigate the pragmatic phenomena; (3.3) subject and object of the study, that deals with (3.4) research instruments, that describes the instruments to collect the data; (3.5) role of the researcher, that

explains the role of the researcher in data collection and analysis as collector, analyst, and interpreter of the data; (3.6) type of data, that explains the data used in the research, i.e.: verbal and visual data; (3.7) procedures of collecting data, that contains the steps of data collection; (3.8) procedures of analyzing data, that contains the steps of how the instruments are used to answer the research questions; (3.9) technique of reporting data, that explains how the data are reported scientifically; and (3.10) triangulation of the data, that explains how the data trustworthiness or validity was achieved in the research.

Chapter IV is findings and discussion. First sub-chapter is (4.1) findings explain the data of flouts of maxims performed by characters in SpongeBob SquarePants. It consists of four main parts, following the research objectives, namely (4.1.1) flouts of maxims of quantity, (4.1.2) flouts of maxims of quality, (4.1.3) flouts of maxims of relation, (4.1.4) flouts of maxims of manner, and (4.1.5) relation between verbal and visual representations. Next or second sub-chapter is (4.2) discussion explains the scientific relations of the data findings with the previous studies and theoretical background in chapter II.

Chapter V is conclusion. It consists of three sub-chapters. First is (5.1) conclusions that deal with the summary of the research results. Second sub-chapter is (5.2) pedagogical implementations of the research, specifically in teaching-learning area, in which the findings contribute to the English language education. Third is (5.3) is the suggestions, which contain the guidelines for the further similar research.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains three main parts: review of previous studies, review of theoretical background, and framework of present study. The review of previous studies covers some relevant studies as the background of this present study. The review of theoretical background contains several relevant theories as the scientific related literature of this present studies. The framework of the present study discusses the conceptual construct of this current research.

2.1 Review of Previous Studies

There are 66 previous studies related to the topic discussed in my present study. They all are classified into four sessions in terms of their own area: non-observance of maxims, implicature, flout of maxims, and multimodality.

First related studies are in the area of non-observance of maxims which were conducted by Tupan and Natalia (2008); Yuvike and Winiharti (2009); Herawati (2013); Andriyani (2015); Hanifah (2013); Xin (2015); Al-Khaswneh (2018); Sinaga (2013); Tajabadi, Dowlatabadi, and Mehri (2014); Tsojon and Jonah (2016); Liu (2012); Riyanti and Sofwan (2016); Pan (2012); Kheirabadi and Aghagolzadeh (2012); Sobhani and Saghebi (2014); Sarno and Rustono (2017); Rohmawati and Yuliasri (2017); Budiarta and Rajistha (2018); Tiani (2017); Sukarno (2015); Suganda (2007); Arini (2001); Krisnawati (2011); Setyawati (2015). Studies by Tupan and Natalia (2008); Yuvike and Winiharti (2009) simply described the non-observance of communicative maxims in a play.

The first study simply mentioned the four maxims being violated (or disobeyed) without any further classifications the types of non-observances. It is different from the second study which classified the findings into violation, flout, and opt out of the maxims. Other weakness is that the researchers do not provide the explanation of the reason of the occurrence of the non-observance. The weaknesses were improved by Setiarini (2015). In her study on the non-observance of Grice's maxims in the lyrical prose, it was revealed a reputable fact. The non-observance of quantity maxims may create the vulgarity and objectification on women. The non-observance of quality maxims may impact on the vulgarity and exploitation of women's suffering. Meanwhile, the non-observance of relation maxim may reveal the women's suffering. In other setting, Herawati (2013), in her exploration of the maxims in TV talk shows, found that the Indonesians may observe, deliberately exploit, or fail to observe but not exploit the maxims. Connected with the Indonesian cultural values, the third one may occur because of communicative politeness, high context culture and the needs of harmony in communication. Otherwise, Andriyani (2015) found in her study on the conversational between the Japanese tourists and staffs of a travel agent. The staffs tended to observe the quality maxims to respect to the Japanese culture which appreciates the logical thinking. Additionally, the staffs obey the manner maxims to make the Japanese tourists comfortable by receiving clear, brief, and unambiguous information. Another study on online communication was carried out by Hanifah (2013). She found that male users in Facebook opted out and flouted the maxims while female users infringed and flouted in order to

generate implicature or even to create a joke as solidarity. Xin (2015) and Al-Khaswneh (2018) examined the euphemism associated with the non-observance of four maxims. Both concluded that the speakers apply euphemism not to break the communication but to be cooperative by creating more polite situations by avoiding taboo words.

In different fields, politics, Sinaga (2013) found that the participants in the debate in political TV shows do not obey the four maxims. In the other setting, law, as presented by Tajabadi, Dowlatabadi, and Mehri (2014) who investigated the non-observance of maxims in the courtroom, it was discovered that the maxims should be abided in the legal situation which requires more rigid, over-explicit language. This is different from the results by Sinaga in political debate in which the participants require implicit and more flexible language to obtain the persuasiveness.

In advertisement, Tsojon and Jonah (2016) found that most advertisement billboards tend to violate the maxims. Even, in trying to observe a maxim they violate another. It was done with a purpose to arouse the interest of the public. This result is in line with Liu (2012) who found that the non-observance of maxims may lead to the stronger persuasive effect. A similar study in a similar field was conducted by Riyanti and Sofwan (2016) exploring the non-observance of maxims in the magazine advertisements. The interesting point is the involvement of speech acts to strengthen the analysis in which the perlocutionary effects also created persuasive effects on the advertisements. Still in the related field, journalism, Pan (2012) analyzed the vague language in English newspapers within

the framework of cooperative principle. It resulted that the vague language as a result of the failure of observance of maxims could not be avoided despite the fact that it could reduce the accuracy of the news. Instead it helps and strengthens the artistic effects of the news items which could be expressed directly. Closely related to this is that by Kheirabadi and Aghagolzadeh (2012) applying cooperative principle as analytical tool for news selectivity which is able to evaluate the degree of truth in the news.

In other field, psychiatry, Sobhani and Saghebi (2014) carried out a study on the failure of observance of cooperative principle done by the psychiatrist and his patients during psychological consultations. The result was that all the four maxims are violated (or disobeyed). It was revealed that the psychiatrist deliberately disobey the cooperative maxims to maintain the communication for the purpose of accurate diagnosis and appropriate treatment.

If the previous are based on the cooperative principle or maxims, the following apply the politeness principle or maxims. Sarno and Rustono (2017); Rohmawati and Yuliasri (2017); Budiarta and Rajistha (2018) explored the politeness in TV show using Leech's politeness principles. Of all those studies, the politeness maxims were violated. In the first study the non-observance of politeness was intentionally done for the implied meaning. Meanwhile, in the second and third study it was pointed out that the purpose of violations was for the comic effect. Nevertheless, in the third study the researcher suggested that the violations may be notoriously bad for the children as the viewers.

Other research by Tiani (2017) discussed the politeness principle applied in Hamka's novel implying that most of the sub-principles were obeyed by the main character to convey the politeness for the older people. This result was somewhat similar to Sukarno's (2015) that focused on the Javanese politeness in responding to compliments. Still applying Leech's politeness principle, Suganda (2007), explored the using face concept in *wayang golek* shows. He discovered that both the positive and negative faces were used not only to be polite and cooperative but also to create humor. In language pedagogy, Aridah (2001) discovered that the English politeness was very often difficult to learn by the Indonesian secondary students. It therefore lead to pragmatic failure, indicating the low pragmatic competence students should master as Krisnawati (2011) explored later, that particularly in terms of politeness principle, the principle of formality, infirmness, and solidarity was necessary to develop (Setyawati, 2015).

Second related studies are in the area of implicature which were conducted by Sanda, Sukyadi, and Sudarsono (2012); Nanda (2015); Fafwizah and Santoso (2017); Rahayu and Rustono (2017); Sabrina and Sofwan (2016); Rustono. et al (2016; 2017). In a television talkshow, Sanda, Sukyadi, and Sudarsono (2012) investigated the use of implicature using Gricean maxims by the presenter. It was discovered that the presenters tended to use generalized conversational implicature rather than the particularized. The implicature was used in order to make the conversation run smoothly. Nanda (2015) investigated the implicature in John Green's *The Fault in Our Stars*. She discovered two types of implicature: generalized and particularized conversational. Most were found in the dialogs and

less in narrations. The implicature was resulted mostly from the flouts of quality and manner maxim. Then, Fafwizah, and Santoso (2017) carried out a study on the television advertisement found three types of implicature related to its speech acts: representative, directive-representative, and expressive-representative. The sources of implicatures were the non-observances of cooperative and politeness principles. The type of implicature in terms of its speech acts is also discussed in Rahayu and Rustono's (2017). In their study on Javanese humorous discourse in the magazines, it was found that the implicature contains its different pragmatic force such as stating, reporting, showing, ordering, thanking, criticizing, complaining, promising, deciding, and forbidding. The results shows more specific speech acts rather than those of Fafwizah and Santoso (2017). However the purpose of implicature is also dissimilar since Rahayu and Rustono stated that the implicature is used in the magazines as humorous means.

In other field, namely language education, Sabrina and Sofwan (2016) compared the use of implicature by the male and female instructors of English in a language institution. The results were that the implicature is created as a result of flouts of four maxims and that the female instructor tended to implicate a meaning more frequently. Still in the same field, Rustono, et al (2016; 2017) investigated the implicature of the English education department students. Unlike the previous study, the focus was on the pragmatic comprehension on English implicature. The data were also different. It was a written data collected by using discourse completion test and pragmatic acceptability and judgment task; then analyzed quantitatively. It was revealed that the pragmatic comprehension of English

education program students had increased along with the period of study. Furthermore, Riyanti (2015) related the implicature used by the language teachers to its impact on the development of students' critical thinking. The study resulted that the utterances containing implicature in classroom discourse when used appropriately could ideologically influence students to stimulate the students to think critically.

Third related studies are in the area of flout of maxims which were conducted by Affifatusholihah and Setyawan (2016); Arifin and Suprayitno (2015); Schadeck, Beltrame, and Mirek's (2013); Zebua, Rukmini, and Saleh (2017); Shuwei (2014); Safitri and Faridi (2017); Retnowaty (2013); Budiyanto (2009); Alvaro (2011); Pan (2012); Hassan (2013); Rifa'i (2014); Tiani (2014), Khoirin (2015); Soemantri (2015); Sulistyono (2015); Harida, Hurustyanti, & Wulandari (2015); Saptaningsih and Sari (2015); Li (2016); Lestari and Indiatmoko (2016); Soedjarmo, Pangestu, and Wartinah (2016); Wangsomchok (2016); Kehinde (2016); Marchali (2012); Yuliasri (2014; 2015); Karini (2014); Hapsari, Nababan, & Djatmika (2015). First study by Affifatusholihah & Setyawan (2016) chiefly found out the flouts of maxims in Sherlock Holmes TV series. The main result was that all the four maxims were flouted by the characters. Similar studies with similar results appear on Arifin and Suprayitno's (2015) on Penguin Movies; Schadeck, Beltrame, and Mirek's (2013) on Comic Turma da Monica suggested that the maxims are flouted deliberately to create dramatic effects for the viewers and the readers. Zebua, Rukmini, and Saleh (2017); Shuwei (2014); Safitri and Faridi (2017) conducted studies on maxim

flouts in the television talk show. Both are comparative studies. The former compared female and male participants; the latter native and non-native English speakers. The three researches found all the four maxims are flouted. In Zebua, Rukmini, and Saleh's study (2017), the male participants tended to perform more flouts with exaggerated statement to convey their too strong opinion. However, dissimilar results were found, in Shuwei's (2014); Safitri and Faridi's study (2017), that there were no significant differences between native and non-native speakers when flouting Grice's maxims. This may confirm the previous similar study by Retnowaty (2013) that the non-native speakers had been aware of practicing a successful, effective, and efficient communication.

Next studies is concerned about the relation between Grice's maxim flouts and verbal humor which were discussed by Budiyanto (2009); Alvaro (2011); Pan (2012); Hassan (2013); Rifa'i (2014); Tiani (2014); Khoirin (2015); Septianingtyas (2015); Soemantri (2015); Sulistyono (2015); Harida, Hurustyanti, and Wulandari (2015); Saptaningsih and Sari (2015); Li (2016); Lestari and Indiatmoko (2016); Soedjarmo, Pangestu, and Wartinah (2016); Wangsomchok (2016); Kehinde (2016). Despite their differences in the objects of the study such as newspaper, magazine, advertisement, film, television, or online media, the results are relatively similar. The Grice's maxims were deliberately flouted by the characters or creators in order to produce humorous or comic effect which is in line with the incongruity theory. For example, Rochmawati (2017) found that such humor devices as irony or sarcasm, exaggeration, misunderstanding, satire, puns and wordplay were created from the failure of maxim observance. Thus, the

implicature is the key point of the incongruity between listeners' or viewers' expectation and the reality occurring in the shows. Added to merely explaining the production of humor, by cooperative principle, two researchers associated the flouts of maxims with the function of the humor in socio-political context as the resistance to the oppression (Hassan, 2013) and as the social control by judging, comparing, and revealing (Saptaningsih & Sari, 2015).

Next field is translation studies, that the flouts of maxims were proved to be fruitful as the analytical tool as discovered by Marchali (2012). This then was implemented by Yuliasri (2014; 2015) when analyzing the translation shift in English and Bahasa Indonesia version of Donald Duck. Those two studies found that there were a lot of shifts in the flouts of Grice's maxims from the original English version to the translated Indonesian version. It made the translated version less humorous than the original. Karini (2014) also analyzed the translation quality of a novel by means of flouts of maxims. It resulted that the translator was good enough at transferring the underlying messages in the target text. Meanwhile, Hapsari, Nababan, and Djatmika (2015) in their research discovered that the English-Indonesian translation of the answering speech acts in *Pride and Prejudice*, in terms of non-observance of maxims and implicature, was still less accurate and less acceptable.

Fourth related studies are in the area of multimodality which were conducted by Mujiyanto (2016); Saputra and Sutopo (2016); Ruiz-Madrid and Fortanet-Gómez (2016); Listiyorini (2017); Fajri (2016); Sanz (2013); Rivas-Carmona (2014); Kondowe, Ngwira, and Madula (2014); Lutfi and Younis

(2016). First, Mujiyanto (2016); Saputra and Sutopo (2016) investigated the relation between verbal and visual language in general communication. The first one explored the dependence level of verbal passages on visual images in the EFL textbooks. The second one simply explored the relation between the verbal and facial expressions of the characters in *The Croods 1*. It was found that the visual appearances supported the verbal languages. Next, Ruiz-Madrid and Fortanet-Gómez (2016); Listiyorini (2017) conducted the studies on multimodality, pragmatics, and humor. The first one investigated the spoken language in lecturing class; the second the online memes. Both concluded, despite their little attentions to the analysis of nonverbal language, the essential role of visual elements in clarifying the implied messages of humor. Fajri (2016) also conducted a multimodal study on flouts of maxims and implicature in printed advertisements. The maxim flouts supported by the nonverbal elements could make the adverts more effective and persuasive. Sanz (2013) explored the political advertisement by the Labour Party in the 1997, 2001 and 2005 British election campaigns using relevance theory combined with incongruity theory and multimodality. It was found that the way of viewers interpreting the billboards relies on their access to background beliefs and assumptions. The visual information strengthened the viewers on the pragmatic contexts presented. Similarly, Rivas-Carmona (2014) conducted a multimodal pragmatic study on the inequality of gender in cartoons using relevance theory. The results remain similar that there was a gender inequality presented by the cartoonists and that the nonverbal elements in the form of visual metaphor proved to be effective in

communicating the message by influencing the viewers' cognition. Kondowe, Ngwira, and Madula (2014) investigated the non-observance of cooperative maxims in verbal and nonverbal features of Malawi newspaper political cartoons. It was found that the cartoonists disobeyed the maxims by flouting, suspending, and opting out. Flouting maxim of manner using hedges was found to be the most used way. The cartoonists deliberately provide vague information to avoid appearing judgmental and prompt the readers to generate their personal understanding of the president's actions. Additionally, Lutfi and Younis (2016) carried out a study on selected magazine advertisements. Violation, flout, opt out, infringement, and suspension of maxims were found. The findings also suggested that the non-linguistic items provide the readers better understanding.

Of all those studies, Sanz' and Rivas-Carmona's research were saliently successful in presenting the combination of verbal and visual appearances as the essential source in making meaning pragmatically. It is different from the discussions of multimodality by Kondowe, Ngwira, and Madula (2014); Lutfi and Younis (2016) were not given the significant point. It seems that there is no clear analysis on the visual elements in those two studies. They only mentioned that the pictures help the analysis of failure of observance of maxims. Hence, there is no further explanation or even the theoretical basis on the multimodality.

2.2 Review of Theoretical Background

2.2.1 Pragmatics

A widely known notion of pragmatics is that it is a branch of linguistics dealing with meaning in use. As generally assumed, meaning is formally studied

in semantics. However, some aspects of meaning cannot be captured by semantics particularly meaning in use or meaning in context. It is due to the fact that ‘semantics deals with meaning without reference to the users and communicative functions of sentences’ (Aitchison, 2003, p.104). Pragmatics, therefore, is concerned with the way of speaker using language in context which cannot be predicted from purely linguistic knowledge, particularly semantics, which deals with the internal structure of the language (Griffiths, 2006, p.153).

Similarly, Kreidler (2002, p.18) explains the conceptual differences between semantics and pragmatics. Semantics deals with the speaker’s competence in producing meaningful utterance. Meanwhile, pragmatics concerns with the language user’s ability to interpret meanings from particular kind of speech situations (context). This explanation is in line with the concept proposed by Leech (1983, p.5-7). He uses verb ‘to mean’ in two different sentences to highlight the fundamental difference between semantics and pragmatics.

‘What does X mean?’

‘What did you mean by X?’

The first sentence ‘What does X means?’ deals with the meaning of the particular referent ‘X’, or sentence meaning. Thus, this is the area of semantics. Meanwhile, the second sentence ‘What did you mean by X?’ deals with the speaker’s intention, or speaker’s meaning. Thus, this is the area of pragmatics.

Later, Kreidler (2002) points out that boundary of semantics and pragmatics was somewhat overlapped. Such topics in semantics as presupposition, entailment, deixis, and nonliteral meaning are then also discussed in pragmatics

(e.g., Kreidler, 2002; Hurford, Heasley, & Smith, 2006). With reference to this, it can be inferred that such topics which were formerly discussed in semantics, as deixis, entailment, and presupposition, are later discussed in pragmatics although Birner (2013) argues that such a topic such conversational implicature can still be semantic-based if it is context-free.

From the definitions of pragmatics by those mentioned experts, several conclusions can be obtained. First is that the pragmatics deals with meaning in use or communicative function. Second is that the pragmatics views the language from its user point of view or the speaker's meaning, not only sentence meaning. Third is that the language in pragmatics relies on the context. Fourth is that the pragmatic analysis are implemented when the linguistics or semantic analysis are insufficient. For these reasons, the pragmatic deals with the extra-linguistic aspect which depends on the context itself.

The study of pragmatics then covers several subfields or domains, such as deixis, reference, presupposition, cooperative principle, implicature, speech acts, and politeness (Levinson, 1983; Yule, 1996; Griffiths, 2006).

2.2.1 Cooperative Principle

Cooperative principle is one of the domains of pragmatics. Grice (1975) states a philosophical claim that regardless its own situational and sociocultural background, every acceptable conversation is guided by basic principle of communication. That account is what Grice called 'cooperative principle'. Grice noted it as (1975; 1989) to 'make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of

the talk exchange in which you are engaged' (Senft, 2014, p.45). It means that a speaker is assumed to make his or her conversational contribution such as required. Furthermore, the meaning in the utterance should be interpreted correctly in order to achieve meaningful communication.

Philosophically echoing Immanuel Kant's concept (Senft, 2014, p.34) the Grice's cooperative principle is then elaborated in four sub-principles. Those sub-principles are called maxims, namely maxim of quantity, quality, relation or relevance, and manner. Those maxims again consist of super- and sub-maxims (Grice, 1975; 1989; Thomas, 1995; Yule, 1996; Cruse, 2006; Grundy, 2002; Birner, 2013; Senft, 2014).

Maxim of Quantity

1. Make your contribution as informative as is required (for the current purpose of the exchange).
2. Do not make your contribution more informative than is required.

Maxim of Quality

Supermaxim: Try to make your contribution one that is true.

1. Do not say what you believe to be false.
2. Do not say that for which you lack of adequate evidence.

Maxim of Relation

Be relevant. Maxim of

Manner Supermaxim: Be perspicuous.

1. Avoid obscurity of expression.
2. Avoid ambiguity.
3. Be brief (avoid unnecessary prolixity).
4. Be orderly.

(Grice, 1975, p.45-46; 1989, p. 26-27)

2.2.2.1. Maxim of Quantity

The first Grice's maxim is quantity. Birner paraphrases Grice's maxim of quantity as: 'Say enough, but don't say too much' (2012, p. 42). By obeying this maxim, thus, the speaker needs to make his or her contribution as informative as

is required, not too much and not too little (Griffith, 2006). The mutual expectation of the interaction is that quantitatively the speaker's contribution is just right for the interaction at hand. If it is more would be too much and if it is less would be too little for successful communication to take place.

2.2.2.2. Maxim of Quality

The second Grice's maxim is quality. Birner paraphrases Grice's maxim of quality as: 'Say only what you have reason to believe is true.' (2012, p. 42). In observing maxim of quality, as a result, the speakers should try to try to be truthful when communicating (Griffith, 2006). They have to make the contribution one that is true and do not say what they believe to be false and do not say that for which they lack adequate evidence. The mutual expectation of the interlocutors is that the speaker makes propositions or provides information that he or she believes to be true.

2.2.2.3. Maxim of Relation

The third Grice's maxim is relation or relevance. Birner paraphrases Grice's maxim of relation as: 'Say only what is relevant' (2012, p. 42). It means that the utterance which is delivered by the speaker should be relevant and the speakers say something that is relevant to what has been said before and the goal of conversation (Griffith, 2006). The mutual expectation of the interlocutors is that the speaker makes a contribution to the communicative exchange that is relevant to the topic and the situation of the exchange.

2.2.2.4. Maxim of Manner

The fourth Grice's maxim is manner. Birner paraphrases Grice's maxim of manner as: 'Be brief, clear, and unambiguous' (2012, p. 42). The utterance should be perspicuous and the speakers should avoid obscurity of the expression, avoid ambiguity, be brief (avoid unnecessary prolixity), and be orderly (Griffith, 2006). The mutual expectation of the interlocutors is that the speaker makes his or her contribution as clear and as comprehensible as possible and that while doing so. She or he takes all precautions ensure such clarity in terms of performance and delivery.

Those four Grice's maxims are not a positive law or religious dogma. They are only unwritten conventions for an acceptable communication among the society. In factual communication, consequently, the maxims are not always fulfilled by the language users. This pragmatic phenomenon was also predicted by Grice. He further identifies that the speaker may fail to observe the maxims by violating, infringing, opting out, clashing, and flouting or exploiting (1975; 1989, p.49).

The classification of Grice's maxim non-observance was then revisited, revised, and completed by himself and other scholars. Grice (1975; 1989) then added one category called infringing the maxim, and other scholars, e.g., Thomas (1995), Yule (1996), Grundy (2008); Cruse (2000; 2006), and Cutting (2002) adds suspending the maxim. The clash of maxims was later included into the flouting maxims. As a result, the lists of classification the non-observance of Grice's

maxims recently consist of five categories, namely flouting, violating, infringing, opting out, and suspending the maxims.

2.2.3. Flouts of Maxims

Flouting the maxim occurs because a speaker blatantly fails to observe a maxim not without intentions of deceiving or misleading. But it is because of his or her expectation to prompt the hearer to look for a different meaning or an addition to the one being expressed (Thomas, 1995). As a consequence, this exploitation or flout of maxim leads to the creation of implicature.

As noted by Mey (2001), flouting is a case of verbal communication when people make a blatant show of breaking one of the maxims in order to lead the addressee to look for a covert implied meaning. With regard to the four types of Grice's maxims, the maxim being exploited can be quantity, quality, relation, and manner.

2.2.3.1. Flouts of Quantity

The speaker who flouts maxim of quantity provides non-informative expression. It can be expression with too much information. A clear example of the flout of this sub-maxim is the implementation of tautology, as exemplified below on which the situation is in the middle of the lunch.

A : What do you think of the hamburger?

B : **A hamburger is a hamburger.**

(Adapted from Yule, 1996, p.35)

Semantically, the utterance expressed by B is meaningless or has no communicative value since it expresses something too informative. The hearer has

known what hamburger is. It is a tautology that the implied meaning of the utterance is that he does not want to give any replies on A's question.

Next kind of flouts of quantity maxim occurs when the speaker blatantly gives too little or too much information than the situation demands. An example of flouting of quantity maxim caused by too little information from the speaker is shown below.

A : How do I look?
B : **Your shoes are nice**

(Cutting, 2002, p.37)

Speaker B does not give complete answer. Speaker A asks to speaker B about the whole appearance. However, speaker B only comments on speaker A's shoes. Speaker B can imply that the rest of the part is terrible. In this case, speaker B flouts quantity maxim because of giving little information.

A next cause of flouts of quantity maxims is when the speaker provides too much information for the hearer, as exemplified in the following dialog.

Soprano : Did you notice how my voice filled the hall last night?
Contralto : Yes, dear. **In fact, I noticed several people leaving to make room for it.**

(Dong in Pan, 2012, p.23)

Contralto comment on Soprano's performance was more than it is required. 'Yes. Dear' is actually enough to replies on the Soprano. However, the additional information implies the Soprano's performance was not so brilliant that the audiences could not bear and then walk away.

2.2.3.2. Flouts of Quality

Speaker who exploits the maxim of quality may perform such kinds of figure of speech as exaggeration or hyperbole, metaphor, irony (Grice, 1975; 1989; Senft, 2014), banter, and sarcasm (Leech, 1983; Cutting, 2002). They are included in the ways of speaker flouting the maxims.

Cutting (2002, p.37) points out that speaker may flout quality maxim by exaggerating as in the hyperbole. An example of flouting of quality maxim is shown in the following dialog.

Lynn : Yes, **I'm starving too.**
 Martin : Hurry up girl
 Lynn : Oh dear, stop eating rubbish. You won't eat any dinner

(Martin in Cutting, 2002, p.37)

The example above flouts quality maxim. The utterances of 'I'm starving' are the speaker's way to express that she is very hungry. In spite of giving the right to the hearer, the speaker exaggerates the answer. Other example is an exaggeration such as 'I can eat a horse.'

Such other figure of speech, as metaphor, can also be used to flout maxims of quality. As exemplified by Cutting (2002, p.38), the meanings of some metaphors such as 'Love is disease but curable' and 'Religion ... is the opium of the people' are non-literal. The sentence and speaker's meaning are different. The hearer, therefore, needs to understand or infer what implied meaning or implicature is intended the speaker expresses (Searle, 1979, p.113).

The next example of flouts of quality maxims is the use of irony, sarcasm, and banter (Cutting, 2002, p.37). Irony means to express an opposite statement

implying a negative connotation. The example is when 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', he is being ironic and expecting her friends to know that she means the opposite. Searle includes irony and metaphor in same category since they both share non-literal meaning the hearer needs to infer (1979, p.113).

Sarcasm is a form of irony that is not so friendly, which is much stronger. It frequently uses vulgar language. This figure of speech is usually expressed to hurt the hearer verbally (Cutting, 2002, p.37). The example of sarcasm is 'This is a lovely undercooked egg you've given to me.' It is a flout of the first quality maxim 'do not say what you believe to be false' since in sarcasm like in irony the speaker expresses the utterance with the opposite meaning.

Banter is the pair of irony. If irony means expressive negative sentiment using positive statement, banter, in contrast, means expressing negative sentiment and implies a positive one (Leech in Cutting, 2002, p.37). The example is 'You're nasty, mean, and stingy. How can you only give me a kiss?' When it is performed by two lovers, it is intended to be an expression of a flirtatious comment that is in positive connotation (Cutting 2002, p.37).

2.2.3.3. Flouts of Relation

Speaker who flouts maxim of relation or relevance tends to give irrelevant answer in responding to the opponent speaker. Speaker flouts relation maxim in order to expect that hearer will be able to imagine what the utterances do not say, and make the connection between the utterances with the previous one (Cutting, 2002, p. 39). An example is presented in the following dialog.

Leila : Whoa! Has your boss gone crazy?
 Mary : Let's go get some coffee.

(Yule, 1996, p.63)

In the above dialog, Leila sees Mary's desk and notice lots of works there. Mary then replies with non-relevant information to immediately change the main topic. It is perhaps done to avoid his boss knowing it since he is still around them.

Other example of flouting of relevance or relation maxim is presented in the following dialog taken from Sherrin in Cutting (2002, p.39).

Heckler : We expected a better play
 Coward : **I expected a better manner**

Relation maxim requires the hearer to acknowledge what the speaker intends to say and to respond according to preceding statement. In this dialogue, however, Coward intentionally fails relation maxim by saying something that is irrelevant with the previous statement. Heckler talks about the expectation of watching better play. Coward responds irrelevantly by saying that he expects better manner instead. Coward implies that Heckler should have better attitude rather than criticizing the play.

Other example of flout of maxim of relation is taken from Yule (1996, p.43) as presented in the following short dialog.

Bert : Do you like ice cream?
 Ernie : **Is the Pope Catholic?**

In the example, Ernie expresses irrelevant information in a form of rhetorical question as a reply. In a normal conversation, he or she should answer the question with 'yes' or 'no'. This irrelevant expression flouts maxim of relation. It implies that there is no doubt that B likes the ice cream as there is no

doubt that the Pope is Catholic because the Pope himself is the supreme leader of Roman Catholic religion.

2.2.3.4. Flouts of Manner

Speaker who flouts maxim of manner appears to be obscure or ambiguous (Cutting, 2002, p.39). An example of flouting of manner maxim caused by obscurity is presented in the following dialog.

A : Let's get the kids something
 B : Okay, but I veto I-C-E-C-R-E-A-M-S.
 (Levinson, 1983, p.104)

Speaker B flouts manner maxim by being obscure. However, speaker B assumes that speaker A can infer what speaker B means. B flouts maxim of manner by intentionally spelling out the words ice cream. The purpose is of course to avoid mentioning those two words directly in front of their kids.

Another kind of flouts of maxim of manner is ambiguity, as exemplified in the following dialog.

A : I saw Mr. X having dinner with a woman yesterday.
 B : Really? Does his wife know about it?
 A : Of course she does. She was the woman he was having dinner with
 (Leech, 1983, p.91)

In the above dialog, A expresses an ambiguous utterance. He does not specifically mention whose woman Mr. X had dinner was. B, consequently, thinks that the woman was not Mr. X's wife. This kind of maxim flout is frequently applied as a humorous device (Ross, 1998).

Generally, people flout the maxim to convey additional, unsaid information. Hence, when speaker intentionally fails to follow the rules, the hearer can infer the hidden meaning or the implicature behind the literal meaning.

2.2.4 Context

Context is a very important factor in the study of pragmatics. Even it can be said that pragmatics does not exist without the context itself. Nunan states that “context refers to the situation giving rise to the discourse and within which the discourse is embedded.” (1993, p.7). From that statement, context is simply defined as the circumstance or situation around which influences the conversation. Thus, it is an essential factor in the interpretation of utterances and expressions.

Furthermore, Nunan (1993, p.8) categorizes the context into two types: linguistic and nonlinguistic context. The first one is related to the language surrounding the discourse, while the second one is associated with the other-than-language or experimental context within which the discourse takes place. The non-linguistic context includes:

- 1) the types of communicative events (e.g.: joke, story, lecture, sermon, conversation, and greeting);
- 2) the topic;
- 3) the purpose (function, e.g. stating, describing, thanking, and praising);
- 4) the setting (physical aspects, such as location and time, and psychological aspects: emotional situation);
- 5) the participants and the relationship within them; and
- 6) the background knowledge and the assumption of the participants.

Added to that, Cutting (2002, p.82-84) divides contexts into three main points namely situational, social and cultural context.

- 1) Situational context deals with the situational factors such as formality of the context influencing the conversation.
- 2) Social context deals with the social distance and the power relation influencing the conversation, e.g. differences of status, roles, age, gender, education, class, occupation, and ethnicity.
- 3) Cultural context deals with the cultural background knowledge influencing the conversation; differences in speakers' cultural background results in different context of conversation.

In summary, context can be defined as the surrounding factors including linguistic and non-linguistic factors (situational, social, and cultural) around the utterances which are expressed by the speaker.

2.2.5 Multimodal Pragmatics

Conception of multimodality in linguistics generally views that the language is represented not only through the verbal but nonverbal elements. The nonverbal elements lead to the nonverbal communication. Nonverbal communication is simply defined as 'any communication occurring between people by means other than spoken or written words' (Rowe & Levine, 2016, p.320). In nonverbal communication, Rowe & Levine (2016) then point out some important topics. An example is the movement of the body to tell the affection or emotional state of the person, which is called as affect display. All the entire body movement or kinetic behavior employed by the person can tell about the state of

emotions.



Figure 2.1. Affect display (from Rowe & Lavine, 2016, p. 232)

Nevertheless, as exemplified in the figure 2.1, the state of face or facial emotion is the most powerful sources to explain the affect display rather than other parts of the body. The happiness, fear, anger, surprise, sadness, and disgust shown by the facial expressions can be clearly seen in the following figure.



Figure 2.2. Facial expressions (from Rowe & Lavine, 2016, p. 232)

In pragmatics, multimodality has been discussed by Norris (2004). He focuses on the head and eye movement as a pragmatic means for deictic expression in multimodal interaction. In early study of cooperative principle,

Grice (1975) has already noted the implementation of maxims in multimodality by the illustration of the observance of the maxims in the nonverbal actions. He illustrates the cooperative principle as follows.

1. Quantity. If I you are assisting to mend a car, I expect your contribution to be neither more or less than is required. If, for example, at a particular stage I need four screws, I expect you to hand me, four rather than two or six.
 2. Quality. I expect your contributions to be genuine and not spurious. If I need sugar as an ingredient in the cake you are assisting me to make, I do not expect you to hand me salt; if I need a spoon, I do not expect a trick spoon made of rubber.
 3. Relation. I expect a partner's contribution to be appropriate to the immediate needs at each stage of the transaction. If I am mixing ingredients for a cake, I do not expect to be handed a good book, or even an oven cloth (though this might be an appropriate contribution at a later stage).
 4. Manner. I expect a partner to make it clear what contribution he is making and to execute his performance with reasonable dispatch.
- (Grice, 1989, p. 28)

This illustration suggests that the multimodal elements can be involved in the studies on cooperative principle. Later, the incorporation of nonverbal, particularly visual, elements in the cooperative principle is discussed thoroughly by Wharton (2009). Despite his doubt about the Grice's maxims in the multimodal communication, they still hold a belief that the nonverbal content may convey more definite pragmatic meaning to accompany the verbal texts (Wharton, 2009, p. 50). He further called this pragmatic phenomena which include nonverbal text as non-natural meaning. In pragmatic analysis this is very necessary in support of the analysis of natural meaning in multimodal communication.

Meanwhile, Dicerto (2018) in his book on multimodal pragmatics states that the multimodality and pragmatics was traditionally unrelated subjects. Nevertheless, in recent era the pragmatic analysis has been applied to multimodal

texts. In a multimodal text, each mode finds its most immediate context of reference in the other mode(s), and this influences the usage of each semiotic system (Dicerto, 2018, p. 43). The information can be retrieved from different sources which provides clearer context for pragmatics.

2.2.6 Humor

Humor is defined as ‘the tendency of particular cognitive experiences to provoke laughter and provide amusement’ (en.wikipedia.org). Similarly, *Oxford Advanced Learner’s Dictionary* defines humor as ‘the quality in something that makes it funny or amusing’ and ‘the ability to laugh at things that are amusing’ (Hornby, 2010, 761). In simple words, we can say that humor is something funny that makes us laugh and it can be used for entertainment purpose.

Theoretically, concepts in humor studies have been evolved in a number of disciplines of sciences, e.g., philosophy, psychology, cultural studies, communication studies, and linguistics. However, the basic theory of humor is proposed to account for the humor origins or the reason why humor is produced. These concept can be categorized into three main theories (Attardo, 1994; Critchley, 2002), namely superiority, release, and incongruity.

The first concept of humor is hostility or superiority theory. In modern era it was firstly proposed by Hobbes and was inspired by the classical works of Plato, Aristotle, and Quintillian (Critchley, 2002, p.2). This theory views laughter as expression of feelings of superiority over other people. This concept is frequently found in political humor. Ross (1998) exemplifies a case of humor. For

instance, people laugh at a man who walks down on a street, slips on a banana peel, and falls over.

The second concept of humor is release theory. It was firstly proposed by Spencer and later popularized by Freud (Critchley, 2002, p.3). In Freud's psychoanalytical concept, laughter is described as a form of sexual or aggressive release. The key point of this concept is the humor as the reflection of human's subconscious mind in the release of psychic energy. In short, this theory deals with the science of mind or psychology.

The third concept of humor is incongruity theory. It was firstly proposed by Hutcheson and was later elaborated by Kant, Schopenhauer, and Kierkegaard (Critchley, 2002, p.3). This theory states that humor is perceived the incongruity between what is expected and what actually occurs, and laughter is a response to the perception of incongruity. For example, to dress a man in woman's clothes highlights contrast that produces laughter (Ross 1998).

On the basis of those three mentioned theories, incongruity theory is the most fruitful one to explain the production of verbal humor. Humor occurs as a result of the incongruity between the expectation and the reality. Indeed, in linguistic concept, humor is created through the ambiguity of the levels of the language. The two meanings understood and interpreted differently is able to lead to the laughter. This ambiguity happens surprisingly for being unexpected but it may resolve the conflict.

2.2.7 Cooperative Principle and Humor

Following the incongruity theory, with respect to the study of language, humor is investigated not as property of context-less sentences. But, humor is in the form of utterances surrounded by the context. It is in line with Ross (1998, p.7) who states that “the context for humor is crucial for determining whether an individual finds something amusing or not”. For this reason, in the study of linguistics, humor is discussed not only in syntax and semantics but also in pragmatics, in which the context is the central point (Ferrari in Kehinde, 2006).

As noted by Li (2016), humor in pragmatics can be analyzed through some different domains. It can be investigated in both micro- and macro-pragmatics. In micro-pragmatics, humor is investigated under the discussion of reference, deixis, and presupposition. Then in macro-pragmatics, humor can be discussed in indirect speech acts, cooperative principle, implicature, and politeness.

By means of cooperative principle, Attardo (1994) suggests the deliberate violation, not flout, of cooperative principle as the linguistic basis of humor production. Strengthening Attardo’s concept, Pan (2012) exemplifies some of violations of Grice’s maxims – quantity, quality, relation, and manner - as the source of creation of verbal humor. However, as predicted by Thomas (1995), Pan incorrectly treat the all kinds of non-observance of Grice’s maxims as violation. In his article he should have actually used word ‘flout’ not violations in the explanation of violation of maxims quantity and quality. This is because humor needs the implicature that can only be resulted from flout, not violation, of maxims.

In contrast to Attardo and Pan, Ross (1998) specifically mentions that the verbal humor arise when both the producer and audience of humor simultaneously share the similar knowledge. The audience thus understands the comic effect created by the speaker. In her discussion of pragmatics and humor, she explicitly states that in cooperative principle humor is arise as a result of maxim flouts, not violation. It is in line with Rustono's idea that the flout or exploitation of cooperative maxims is intentionally done by the speaker or producer of humor to generate the unsaid meaning or implicature for the listener which leads to the verbal humor (Rustono, 2000, p.204).

To be more explicit, Ross (1998) illustrates a clear example of verbal humor from the flout of maxims as quoted from Leech's (1981).

A : I saw Mr X having dinner with a woman yesterday.
 B : Really? Does his wife know about it?
 A : Of course she does. She was the woman he was having dinner with

In the above example A expresses utterance without enough information by using general term woman which flouts maxim of quantity. This creates ambiguity in B's perception that the woman could be another woman, so that it flouts maxim of manner 'avoid ambiguity'.

From this point of view, it can be summarized that the flouts of cooperative principle created through the flout of Grice's maxims is suitable to explain the creation of verbal humor.

2.2.8 SpongeBob SquarePants

SpongeBob SquarePants is an American animated cartoon serial created by a notable animator, who is also a former marine biologist, Stephen

Hillenburg for Nickelodeon. The series officially premiered firstly on July 17, 1999 in Nickelodeon, an American cable network. Until 2018, this cartoon has already had 11 seasons and 243 episodes. It has been widely translated, dubbed, and aired outside the U.S. In Indonesia itself, SpongeBob SquarePants has been aired in at least two national private TV stations, namely Lativi and Global TV, since 2003 (Wikipedia Ensiklopedia Bebas, n.d.).

This animated cartoon series tells the life of SpongeBob SquarePants, a sponge character, in an undersea city called Bikini Bottom. Few notable characters in SpongeBob SquarePants are: 1) SpongeBob SquarePants, an energetic and optimistic sea sponge who lives in a sea pineapple and loves his job as a fry cook at the Krusty Krab; 2) Gary, SpongeBob snail pet who meows like a cat; 3) Patrick Star, a SpongeBob's neighbor and best friend, a dim-witted yet friendly pink starfish who lives under a rock; 4) Squidward Tentacles, SpongeBob's next-door neighbor and co-worker at the Krusty Krab, an arrogant and ill-tempered octopus who lives in an Easter Island moai and dislikes his neighbors; 4) Sandy Cheeks, a Spongebob's friend, a squirrel from Texas, a scientist and an expert in karate; 5) Mr. Eugene Krabs, a miserly crab obsessed with money, the owner of the Krusty Krab restaurant or SpongeBob's and Squidward's boss; 6) Sheldon Jr. Plankton, a Mr. Krab's enemy, a small green copepod who owns a low-rank fast-food restaurant called the Chum Bucket (Wikipedia the Free Encyclopedia, n.d.).

The SpongeBob SquarePants is generally a comedy cartoon. It is said to contain more visual rather than verbal humor on the ground that the creators are

also the animators (Stanley, 2009). Other notable reason is that the main creator, Stephen Hillenburg, was firstly inspired by silent comedy films such as Laurel and Hardy, Charlie Chaplin, and Buster Keaton (Shiddiq, 2015).

SpongeBob is a cartoon designed for children. However, few controversies have arisen because of the impoliteness and inappropriateness employed in the cartoon. As noted by New York Post, SpongeBob is said by some groups to promote homosexuality, sexist joke, and even both liberal and conservative hidden agenda (Miller, 2015). The homosexuality is objected to this cartoon because of the closeness friendship relation between two male characters, SpongeBob and Patrick.

Other accusation is that SpongeBob may promote the consumption of unhealthy food for children. It is reasonable since in the serial SpongeBob works as a cook in a fast food restaurant. But the most serious one is that this animated serial can lead the children to the difficulty in concentrating. As mentioned in Pediatrics Journal, the fast change of the scene in SpongeBob is said to weaken the executive function of 4 year old children (Shiddiq, 2017).

2.3 Conceptual Framework of the Present Study

In the study, the researcher conducts the pragmatic study on the language used in SpongeBob SquarePants, an animated cartoon serial. It reflects the human beings' life. Thus there must be a lot of conversations using the language that is manifested in the utterances the characters use. The pragmatic aspect to be used in the study of the utterances in SpongeBob SquarePants is cooperative principle. Following Grice (1975; 1989), cooperative principle consists of maxims, namely

quantity, quality, relevance, and manner. Those maxims can be flouted by the speaker (Grice, 1975; 1989; Thomas, 1995; Cruse, 2000; 2006; Cutting, 2008; Birner, 2013). The analysis of flouts of maxims also considers the multimodal pragmatics by Wharton (2009) and Dicerto (2018) since as the animated cartoon *SpongeBob SquarePants* must have linguistic representations that are accompanied by the non-linguistic ones.

The theoretical framework of the current study is summarized in the Figure 2.3.

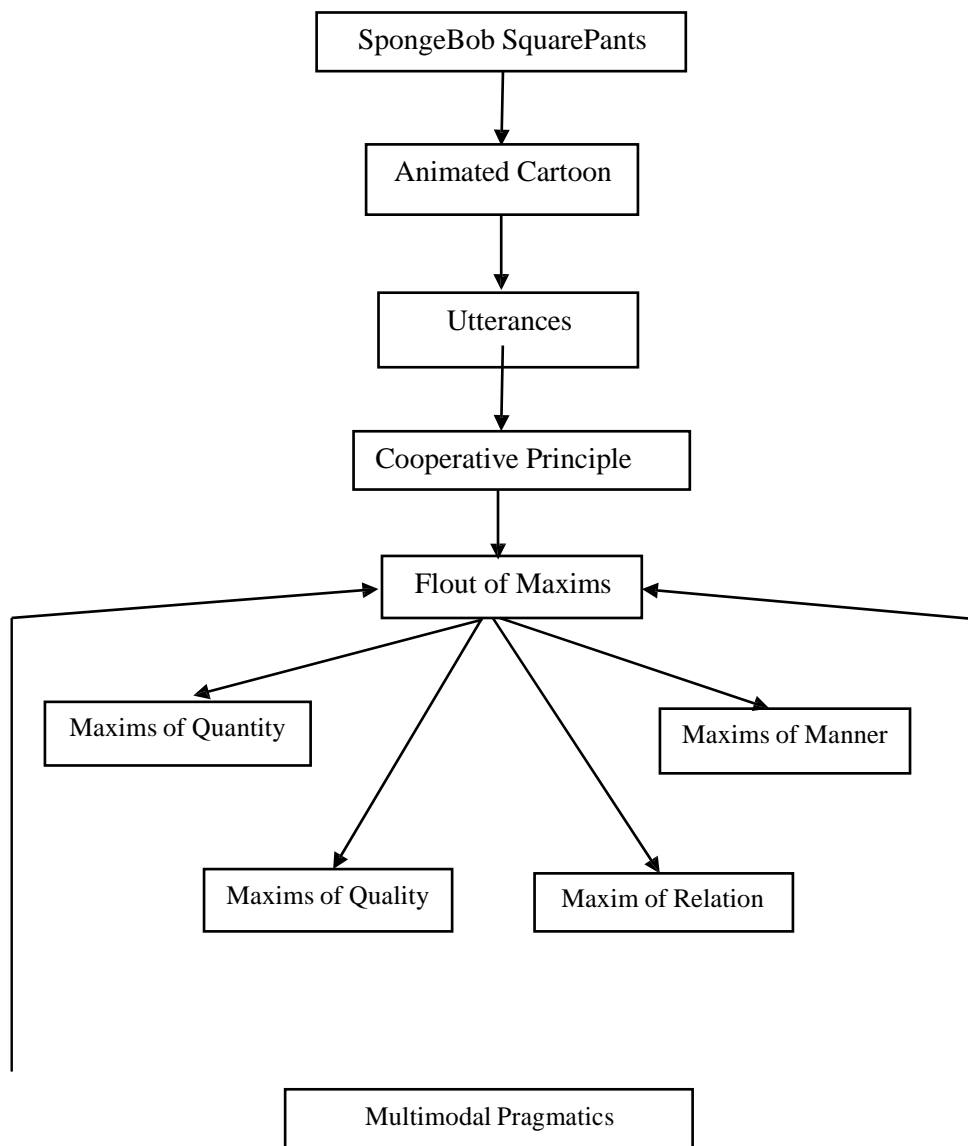


Figure 2.3. Theoretical framework of the current study

CHAPTER V

CONCLUSION

This fifth chapter presents the conclusions, implications, and suggestions based on the findings and discussion. The conclusions summarize all the answers of the research questions. The implications discuss the pedagogical significances of the research. The suggestions contain the guidance for the future researchers.

5.1 Conclusions

In accordance with the research questions as well as the findings and discussion in the prior chapters, there are five conclusions to be presented.

First, the flouts of maxim of quantity in SpongeBob SquarePants are done by the characters in two ways. They are too much information and too little information. These flouts are expressed by the characters to generate the implicature. The function is to hide the actual meaning of the utterance.

Second, maxim of quality is flouted by the characters in SpongeBob SquarePants through eight ways. They are false information, hyperbole, litotes, irony, sarcasm, euphemism, metaphor, and less evidence information. All these ways of maxim flouts are conducted mostly in order to convey the non-literal meanings in opposite to the literal ones. The factual meaning is hidden through the flout of maxim.

Third, the maxim of relation is flouted through the use of irrelevant information. By performing this flout, the characters express implied meaning in their utterances. The information which is not relevant to the previous ones is used

as distraction. That the characters suddenly want to change the subject of the discussion is used to avoid a particular topic. The actual meaning of the topic, accordingly, can be hidden.

Fourth, the flouts of maxim of manner are performed in third ways. The characters in *SpongeBob SquarePants* use non-brief, ambiguous, and obscure information to flout the maxim. Those types of flouts are performed to generate the implied meaning. Just like the flouts of maxim of relation, their purpose is to hide the actual information from the other participants of the conversation. One difference to note is that the ambiguity is deliberately created by the animator to generate the humor.

Fifth, in terms of relation between verbal and visual representations, in *SpongeBob SquarePants* serial the visual appearances support the verbal texts. The visual representations can provide the viewers the better and clearer understanding of the pragmatic context and the unsaid meaning or implicature. Moreover, the visual appearances or representations are precisely useful to help the analysis of the flouts of maxims by their visible context. The visual scenes can determine the types or criteria of flouts of maxims, despite the fact that several types of maxim flouts need no visual representations in their pragmatic analysis.

5.2 Pedagogical Implications

The results of this study may pedagogically contribute to the English language studies. In the classroom discourse and materials development in general, the flouts of maxims (and implicature) can be indirectly included as a

good example of the natural authentic usage of English. This can help to develop the students' pragmatic competence, as a part of communicative competence.

In teaching of linguistics and pragmatics for English language students in university levels, the results of this current research in the multimodality may increase the awareness of the role of non-verbal representation in the verbal text. That in nowadays era, the real use of language as reflected in the film, cartoon, magazine, newspaper, comic, television, and the internet, is more or less multimodal. Consequently, in pragmatic study, the verbal or linguistic analysis can be said to be so inadequate that the multimodal analysis is highly required to clarify the contexts. The results of this present study, hence, can be used as supplementary materials for the university-level students.

5.3 Suggestions

From the research findings and discussion, there are two main suggestions concerning the future related research. First point is that the involvement of multimodal elements in pragmatics research. It is essential that the future researcher should take into account on the non-verbal elements other than the verbal or linguistic ones. Not only visual (as has been used in this current research), but the kinesthetic and/ or auditory representations can also be used to support the verbal representations analysis in pragmatic studies.

Last but not least is associated with the main theory used in the research, Grice's cooperative principle. Despite its fruitfulness in explaining the principal pragmatic phenomena, this theory can be said to be quite old in pragmatic study. It has been criticized and then simplified by other experts in pragmatics. For

example, either Horn's Q and R principle (1984), or Sperber and Wilson's relevance theory (1986), can be implemented as an alternative tool of analysis. The later even includes the cognitive analysis of the users or the consumers of the language that is more suitable to cope with the non-verbal elements in language.

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