

A THESIS

VERBAL HUMOR ANALYSIS OF *SOUL* MOVIE

Presented as a partial fulfillment of the requirements
for Bachelor Degree of Education (S1) in English Language Education
Faculty of Teacher Training and Education
Muhammadiyah University of Mataram



By:

ANNA ISNAINI KHAIRUNNISA

118120002

**ENGLISH LANGUAGE EDUCATION
FACULTY OF TEACHER TRAINING AND EDUCATION
MUHAMMADIYAH UNIVERSITY OF MATARAM
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2024**

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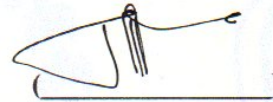
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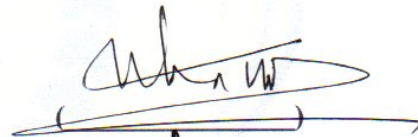
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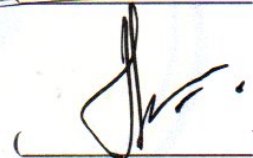
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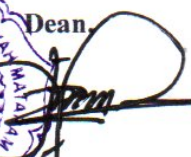


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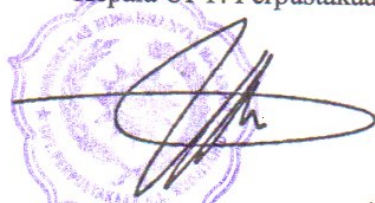
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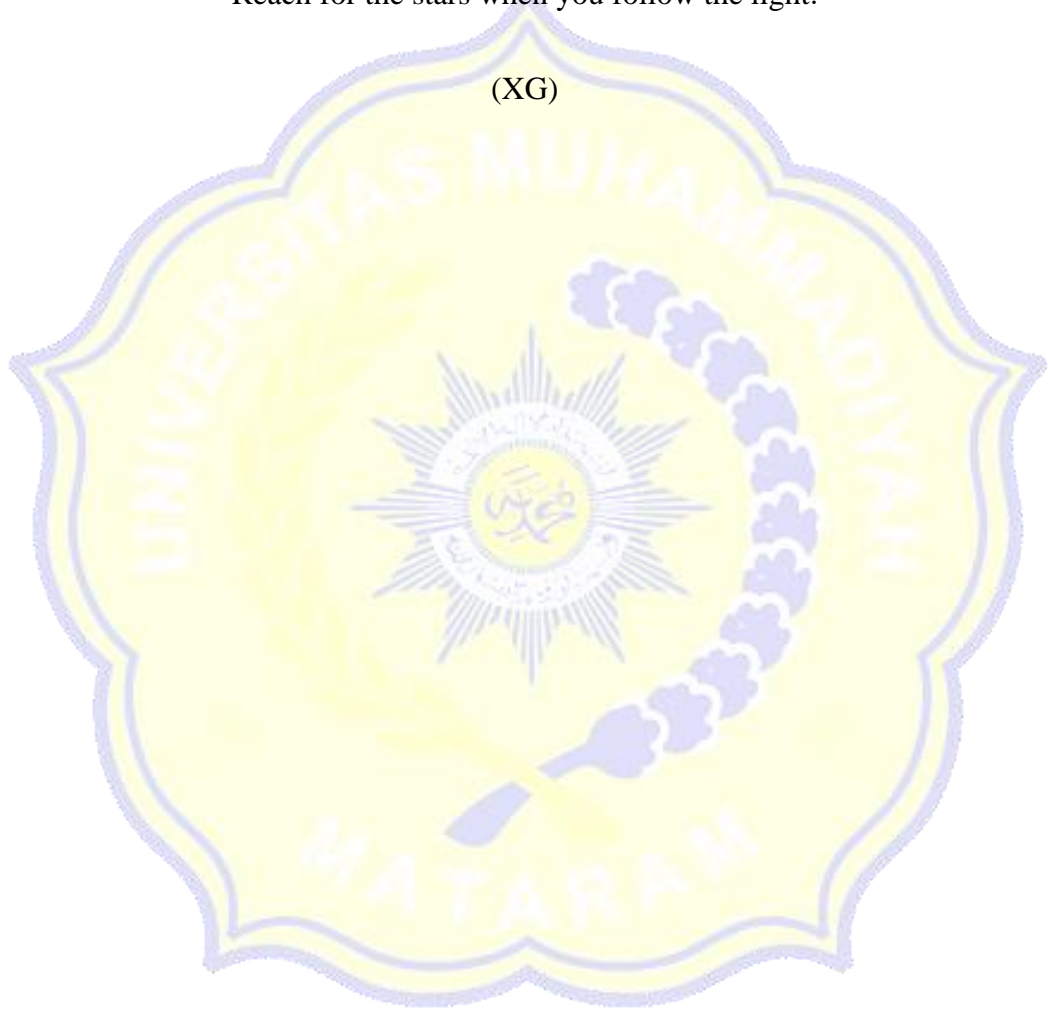


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“Reach for the stars when you follow the light.”

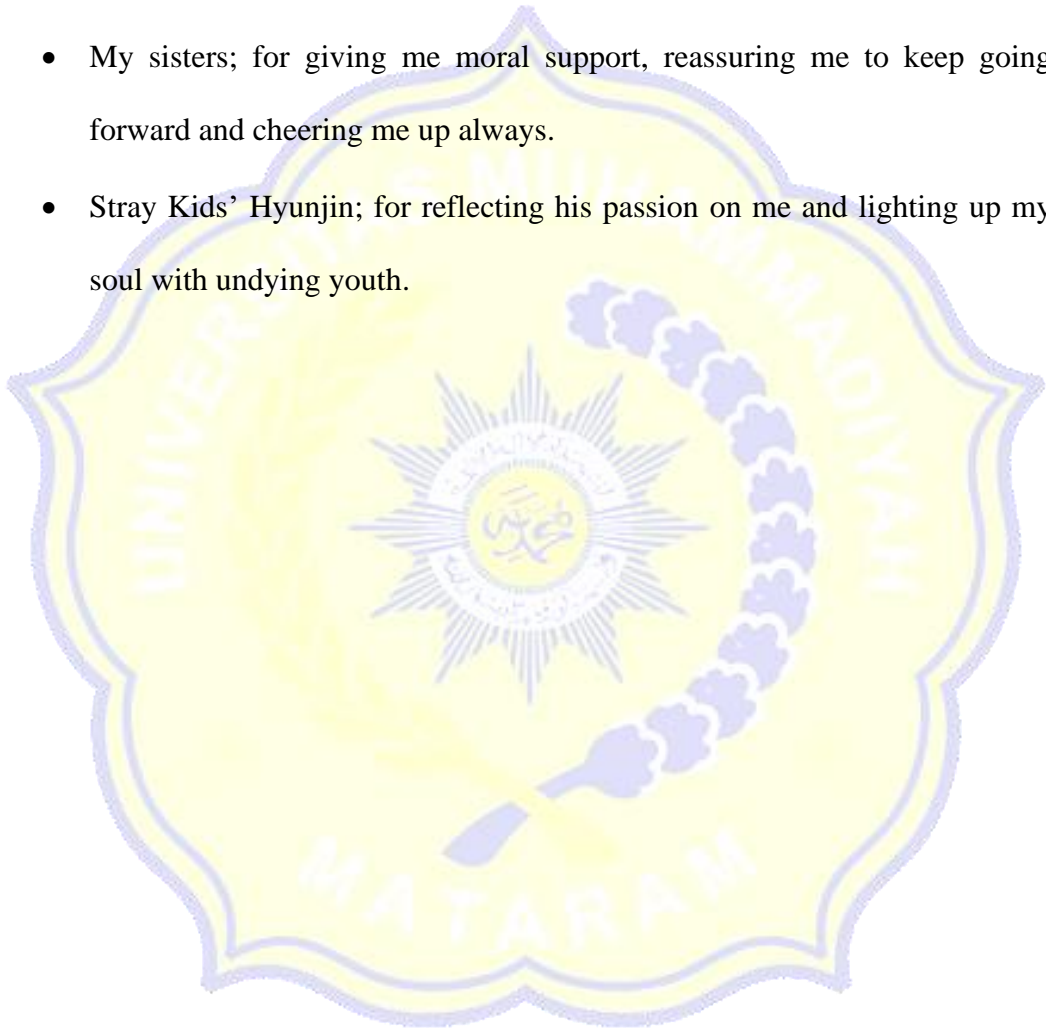
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DEDICATION

I dedicate this thesis to:

- My mom and dad; for selflessly supporting me, endlessly pushing me to be a better person and untiringly showering me with priceless adoration.
- My sisters; for giving me moral support, reassuring me to keep going forward and cheering me up always.
- Stray Kids' Hyunjin; for reflecting his passion on me and lighting up my soul with undying youth.



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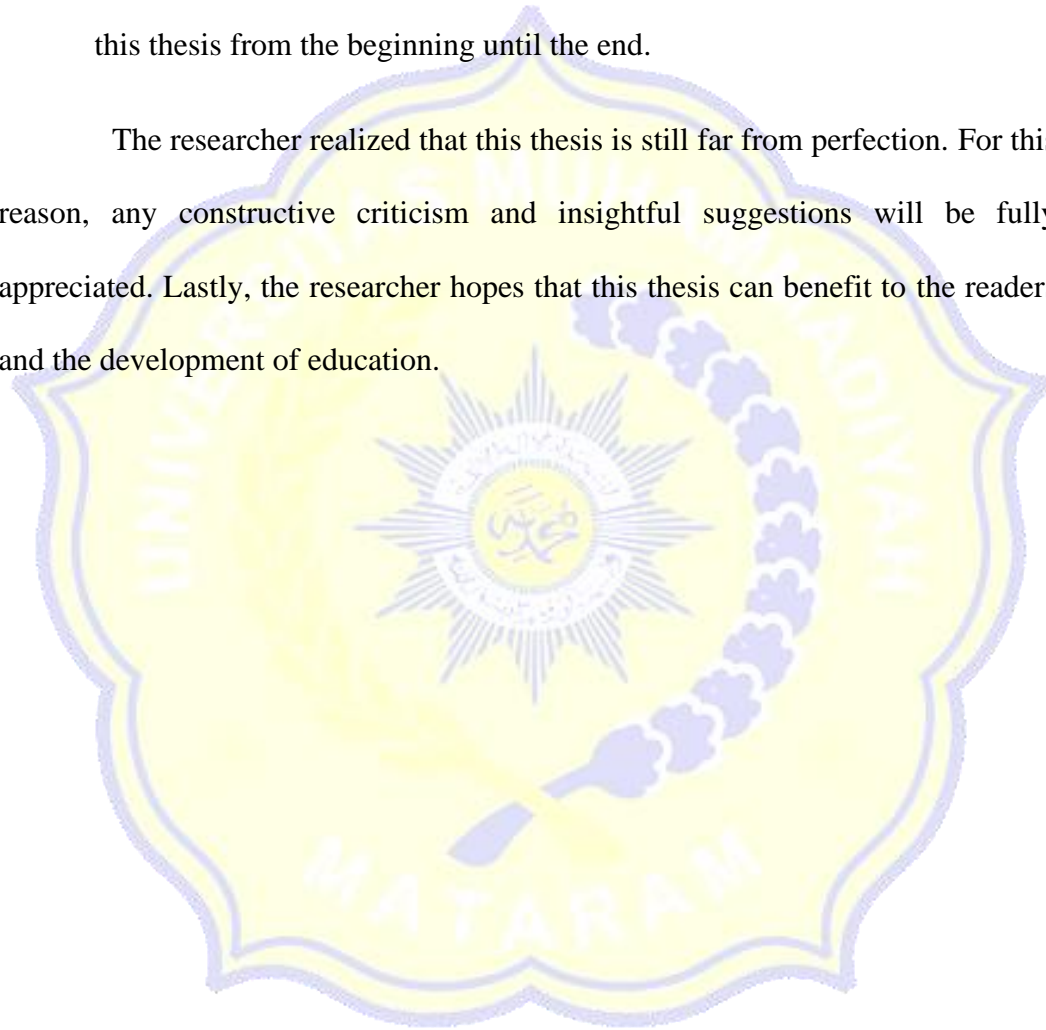
Praises be to Allah SWT, the Almighty, the Compassion and the most Merciful so that this thesis entitled “Verbal Humor Analysis of *Soul* Movie” can be completed. This thesis was written as one of the requirements in completing studies (S1) of the English Language Education Program, Faculty of Teacher Training and Education, Muhammadiyah University of Mataram.

The researcher realized that many people supported and assisted in the accomplishment of this thesis. Therefore, the researcher would like to thank:

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The researcher realized that this thesis is still far from perfection. For this reason, any constructive criticism and insightful suggestions will be fully appreciated. Lastly, the researcher hopes that this thesis can benefit to the readers and the development of education.



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ABSTRAK

Penelitian ini bertujuan untuk menganalisis jenis maksim yang dilanggar untuk menciptakan humor verbal, untuk menentukan bentuk-bentuk humor verbal, dan untuk menjelaskan fungsi humor yang terdapat di dalam film *Soul*. Analisis dilakukan dengan menggunakan metode deskriptif-kualitatif. Penelitian ini menggunakan instrumen manusia (peneliti) dan instrumen dokumen (transkrip film) untuk melakukan penelitian. Data diambil dari 13 ucapan karakter dalam film *Soul*. Hasil penelitian ini menunjukkan bahwa (1) semua jenis maksim (kuantitas, kualitas, hubungan, dan cara) dilanggar untuk menciptakan humor; (2) bentuk-bentuk humor verbal yang ditemukan adalah *exaggeration*, *sarcasm*, *facetiousness*, *pun*, *ridicule*, *repartee*, dan *satire*; dan (3) fungsi humor yang ditemukan adalah *social management* dan *defunctionalization*.

Kata kunci: *humor verbal, film.*

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ABSTRACT

This research is aimed to analyze the types of maxim that are flouted to create the verbal humor, to determine the forms of verbal humor and to explain the functions of humor found in *Soul* movie. The analysis is done by using descriptive-qualitative method. This study used human instrument (the researcher) and document instrument (movie transcription) to conduct the research. The data were taken from the 13 utterances of the characters in *Soul* movie. The results reveal that (1) all types of maxim (quantity, quality, relation and manner) are flouted in order to create humor; (2) the forms of verbal humor found are exaggeration, sarcasm, facetiousness, pun, ridicule, repartee and satire; and (3) the functions of humor found are social management and defunctionalization.

Keywords: *verbal humor, movie.*

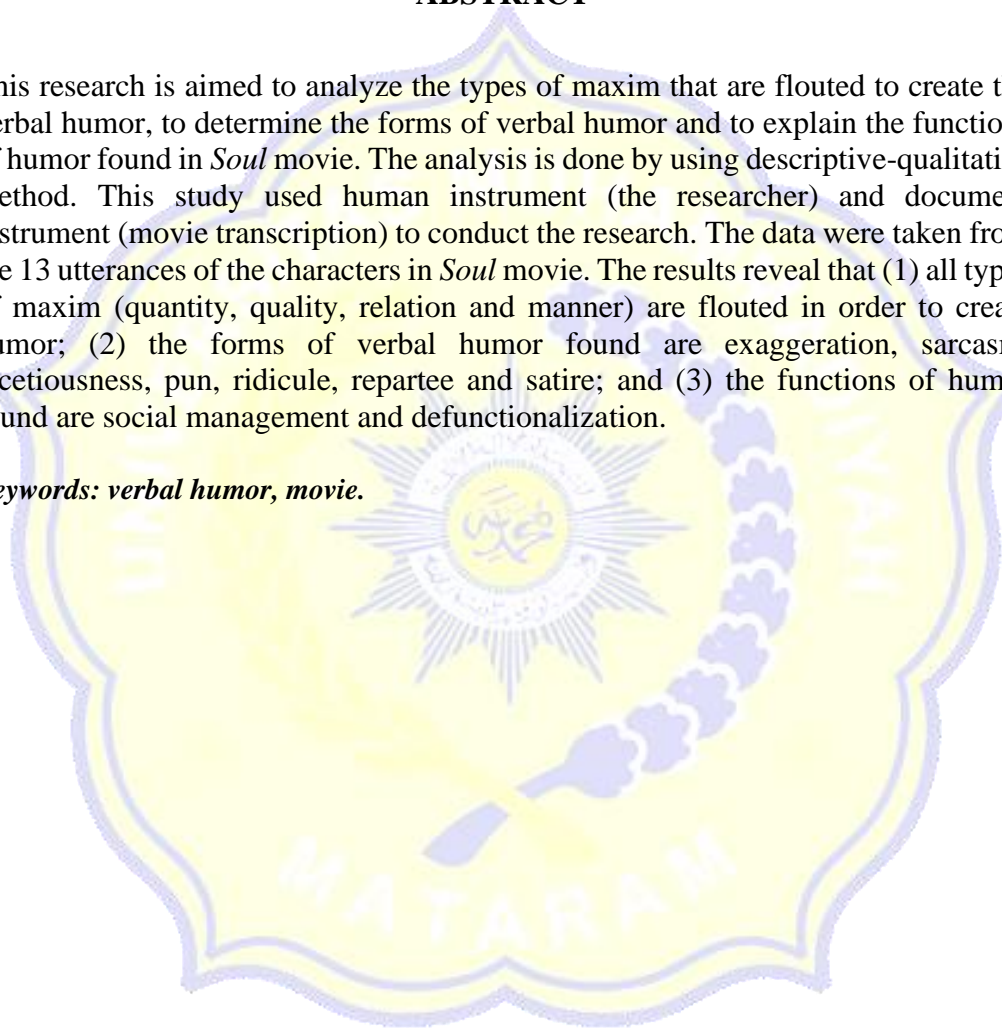


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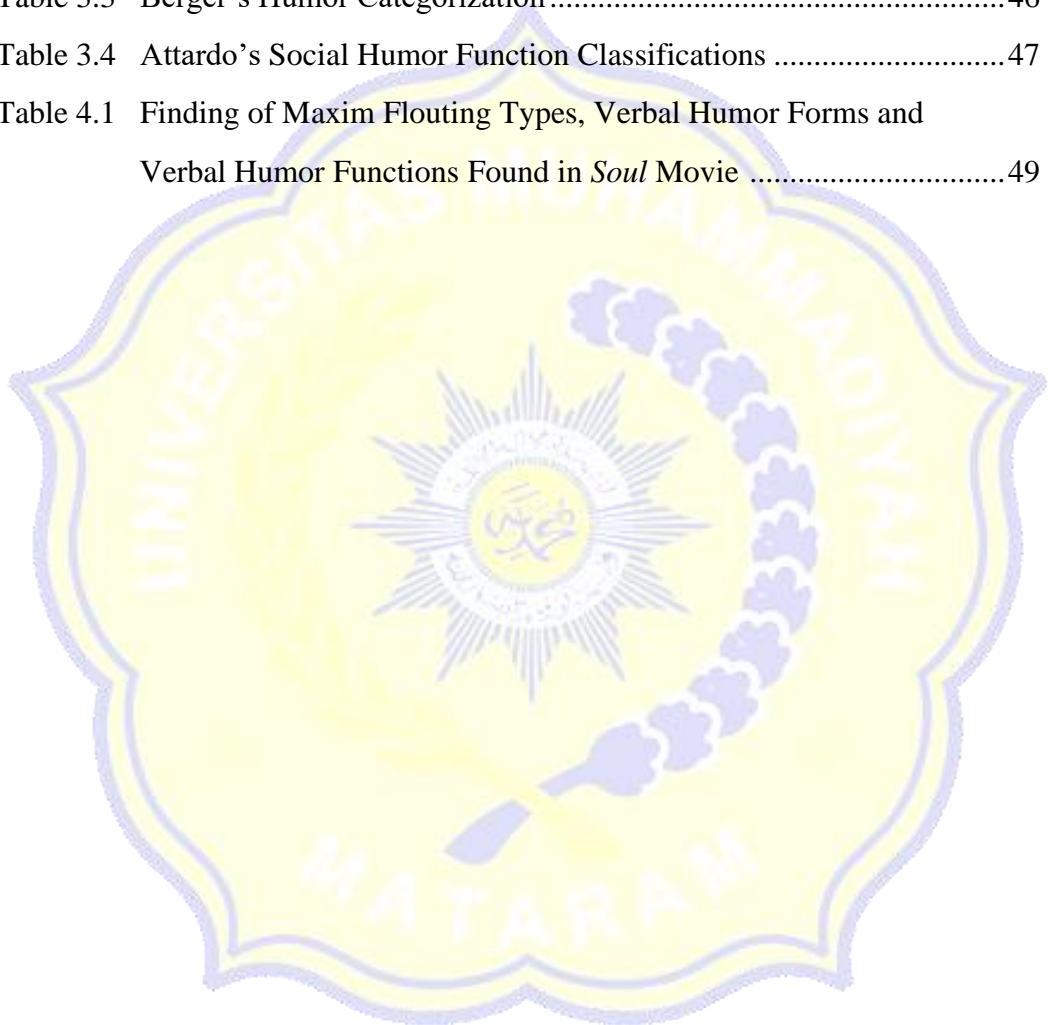
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- Appendix C. Complete List of Verbal Humor



CHAPTER I

INTRODUCTION

1.1 Background of the Study

Every aspect of human life contains some form of language. Language is a set of symbols used by individuals to communicate; in which these symbols can be written, spoken or signed with the hands (Kreidler, 2002: 19). Language serves as a communication tool (Hörmann, 1986: 137). People use language to share ideas, information, concepts and feelings so they can interact or communicate (Rabiah, 2018: 4). Without language, it is not possible to create an effective communication.

Communication refers to a social process in which people use symbols to interpret, construct and collaboratively generate meaning in their surroundings (West and Turner, 2021: 3). Communication is an important part in a society since it allows people to form positive relationships with one another by assisting the progress of information sharing process. Communication also plays an important role in improving humans lives by allowing them to understand each other. For the purpose of being able to make social connections and to avoid miscommunication, pragmatics is vital because it aids individuals in being able to comprehend and use language properly in a certain setting.

Pragmatics refers to the study of meaning in which a person draws from specific types of speech situations in order to understand what the speaker's utterances based on previous statements, then to make an interpretation (Kreidler, 2002: 18-19). According to Mey (2001: 12), pragmatics is essential if people seek

a larger, deeper and usually more logical explanation of human language behavior. Pragmatics is necessary in order to understand how the usage of language is effective in a certain setting. It is commonly known that pragmatics is defined as meaning in use or meaning in context (Thomas, 2013: 1-2).

Context is described as the knowledges of social and psychological circumstance that language user operates and takes into consideration at any given time (Levinson, 1991: 23). Context is an important part of communication that should be considered when analyzing the meaning of words because context gives the intended message of the speaker clarity and meaning. Meaning is defined as the notion of communication which aimed to transfer information between human beings (Cruse, 2000: 5). Meaning is described as what individuals take away from a message (West and Turner 2021: 5). Meaning is the most apparent feature of language, which aids communication by conveying what people meant when they say something. Meaning and context are reliant, which means that meaning cannot be transmitted without context and context cannot be acknowledged without meaning (Nouraldeen, 2015: 13).

A set of pragmatic norms called as Cooperative Principle is proposed by Grice. Maxims (or conversation rules) which based on the Cooperative Principle claimed that speakers should make clear and straightforward statements within the context of the present conversation in order to create an effective communication (Grice, 1995: 28). Four particular maxims within the Cooperative Principle which are quantity maxim, quality maxim, relation maxim and manner maxim define how speakers should compose statements (Grice, 1995: 26-27). In communication,

speakers may purposefully flout or violate these maxims during conversation in order to make humor (Attardo, 2017: 372). However, with the assumption of speakers being cooperative, speakers may flout any of the conversational maxims in an effort to convey meaning using figurative language (Gibbs, 1994: 82). Figurative language is easily comprehended and does not go against cooperative communication norms (Gibbs, 1994: 85). People can communicate more creatively and enjoyably in social situations while also navigating them more skillfully if they use Cooperative Principle to integrate humor.

Humor is defined as any situation or thing that makes people laugh, feel amused, or find funny (Attardo, 1994: 4). Humor has one essential function in interpersonal communication as it can define boundaries and build solidarity (Dyner, 2011: 11). Humor can also be seen to have been successful in assisting an individual adjusting to a new environment and in assisting all parties in recognizing and embracing generational differences in a light hearted way (Dyner, 2011: 272). Humor is often employed in the field of entertainment. It has appeared in a variety of literary works and movies.

According to Spanakaki (2007: n/p), movie is becoming more popular as a means of offering entertainment to the general public. Movie is practically referred to motion pictures (Barsam and Monahan, 2016: 3). There are several genres of movie that have been surfaced such as action, musical, western, horror, hard-boiled detective, film noir, science fiction and comedy (Pramaggiore and Wallis, 2008: 373-391). Movies convey ideas and information. Movies also provide people satisfying perspectives and emotion (Bordwell, Thompson and Smith: 2017:

2). Movies can operate as a diversion from real societal issues and aid in the forgetting of the more unsettling parts of the outside world (Bordwell, Thompson and Smith, 2017: 336).

Similar studies related to verbal humor analysis and movie have been done before. The first study is conducted by Herawati (2015) under the title *A Pragmatic Analysis of Humor Expressed by Aladeen in The Dictator Movie*. It is found that (1) all of the four maxims of Grice's cooperative principle were flouted by Aladeen to create humor in *The Dictator* movie, (2) two types of humor such as jokes and spontaneous conversational humor; are used in in the movie and (3) two functions of humor are found in the movie which are social management and defunctionalization. The second study is done by Chalsum (2019) under the title *A Pragmatic Analysis of Humor in Movie Script The Post Grad*. The results of the study are (1) all of the four maxims of Grice's Cooperative Principle were flouted by the characters in *The Post Grad* movie, (2) the characters in the movie tends to hide the truth and to create humor by giving more or less contribution, say a lie, lacking adequate evidence, irrelevance, obscure, ambiguity, prolixity and not orderly and (3) the characters break the maxims when they use the utterances in the form of rhetorical; such as tautology, metaphor, exaggeration, rhetorical question and irony.

Based on the explanation above, the researcher is interested in investigating a study under the title of "Verbal Humor Analysis of *Soul* Movie".

1.2 Problems of the Study

According to the background of the study, it can be identified that the problems in this study about verbal humor analysis in *Soul* movie are as follows:

1. What maxims from Grice's Cooperative Principle are flouted in order to create the verbal humor found in *Soul* movie?
2. What are the forms of verbal humor found in *Soul* movie according to Berger's categorization of verbal humor?
3. What are the functions of humor found in *Soul* movie according to Attardo's humor function classifications?

1.3 Objectives of the Study

Related to the background and identification of the study above, objectives of this study are as follows:

1. To analyze how the types of maxim from Grice's Cooperative Principle are flouted in order to create the verbal humor in *Soul* movie.
2. To determine the forms of verbal humor found in *Soul* movie using Berger's categorization of verbal humor.
3. To explain the functions of humor according to Attardo's humor function classifications in *Soul* movie.

1.4 Significances of the Study

From this study, the result is expected to provide significances which are elaborated as follows:

a. To teachers

Teachers can use this study as a reference to create a humorous atmosphere in class so that the students feel more motivated in the learning process.

b. To students

Students who are interested in the study of verbal humor can use this research as a reference.

c. To future researchers

Future researchers that want to conduct similar study about verbal humor can use this study as a reference.

1.5 Scope of the Study

Based on the identification of the study above, researcher limits the problem to analyze how the types of maxim flouting from Grice's Cooperative Principle create the verbal humor in *Soul* movie, to determine the forms of verbal humor found in *Soul* movie using Berger's categorization of verbal humor and to determine the function of humor according to Attardo's humor function classifications in *Soul* movie.

1.6 Definition of Key Terms

It is necessary to specify distinct words related to the research in order to avoid confusion to the readers. This study used key terms which are as follow:

1. Verbal Humor

Verbal humor is defined as a type of humor which told orally and can be found in books, scripts, magazines, internet sites and etc (Sover, 2018: 1).

2. Movie

Movie refers to motion pictures which is known as a product produced and promoted by a huge commercial studio, with the finished result runs around two hours that is first shown in cinemas and with time will be published on Blu-ray and DVD, streaming, download, or pay-per-view and finally broadcast on television (Barsam and Monahan, 2016: 3).

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Previous Studies

Previous studies are needed as a reference which function to avoid repeating the same research. Some of the studies that are related to the topics about verbal humor are elaborated shortly in this section.

The first study is done by Herawati (2015) which entitled *A Pragmatic Analysis of Humor Expressed by Aladeen in The Dictator Movie*. The research used a pragmatic approach of Grice's Cooperative Principle to analyze the flouted maxims which created humor, to elaborate the humor types and to explain the functions of humor uttered by Aladeen through maxim flouting in *The Dictator* movie. Based on the results of research, it is discovered that all of the four maxims such as maxim of quality, maxim of quantity, maxim of relation and maxim of manner; were flouted by Aladeen to create humor in *The Dictator* movie. Maxim of quality is the most frequent maxim that is flouted by Aladeen to create humor. It is also found that out of the three humor types proposed by Martin, only jokes and spontaneous conversational humor are used in the movie. The most common kind of humor is spontaneous conversational humor. Then, only two functions of humor are found in the movie which are social management and defunctionalization. The most prominent function of humor is social management. The similarity with the study is that Herawati analyzed the creation of humor with maxim floutings from the non-observances of Grice's Cooperative Principle. Meanwhile, the difference

lies in the objectives of Herawati's research, that is to explain (1) the humor types using Martin's categorization of humor which are consisted of three broad categories: jokes, spontaneous conversational humor and accidental humor and (2) the humor functions found in *The Dictator* movie.

The second study is done by Chalsum (2019) which entitled *A Pragmatic Analysis of Humor in Movie Script The Post Grad*. The research utilized Grice's Cooperative Principle to explain the kinds and the ways of maxims that are flouted by the character to create humor in the *Post Grad* movie. Based on the results of this study, all of the maxims of Grice's Cooperative Principle were flouted in the movie. The maxims that are flouted are maxim of quality, maxim of quantity, maxim of relevance and maxim of manner with the total of 29 utterances by the characters in the movie. It is also found that the characters in the movie tends to hide the truth and to create humor by giving more or less contribution, say a lie, lacking adequate evidence, irrelevance, obscure, ambiguity, prolixity and not orderly. The characters break the maxims when they use the utterances in the form of rhetorical; such as tautology, metaphor, exaggeration, rhetorical question and irony. This study is similar in that Chalsum examined the creation of humor using maxim floutings from the non-observances of Grice's Cooperative Principle. However, the difference is that Chalsum used rhetorical devices to categorize the kinds of humor that are found in the *Post Grad* movie.

Based on explanation above, it can be concluded that this study differs from the two previous studies because the researcher used Berger's humor categorization to determine the verbal humor types that are found in *Soul* movie.

This study is similar from the two previous study because the researcher only focused on elaborating the use of maxim flouting from Grice's Cooperative Principle to analyze the creation of verbal humors and explaining the functions of humor using Attardo's humor function classifications.

2.2 Literature Review

2.2.1 Language

Language refers to a natural item, an element of the human intellect that is physically represented in the brain and is part of the species' biological capabilities (Chomsky, 2002: 1). Kreidler (2002: 20) stated that a language is a sophisticated system of signs or symbols that all members of a community use.

In practically every event in a human's life, language enables for swift and effective expression, as well as a well-developed way of encoding and transferring complex and simple thoughts. In reality, these concepts of encoding and transferring are crucial because they relate to two major aspects of language: the symbolic function and the interactive function (Evans and Green, 2006:6). The symbolic function and the interactive function are elaborated briefly as follow:

a. The symbolic function of language

Langacker (in Evans and Green, 2006: 6) stated that the ability to articulate thoughts and ideas is one of the most important functions of language. So, language accomplishes this through the use of symbols. Symbols are 'bits of language' which can be defined as follow:

- Meaningful subparts of words (e.g. *Dis-* as in *distaste*)
- Whole words (e.g. *cat, run, tomorrow*)
- ‘Strings’ of words (e.g. *He couldn’t write a pop jingle let alone a whole musical*).

b. The interactive function of language

Fillmore (in Evans and Green, 2006: 9-11) claimed that language has an interactive role in human social interactions on a daily basis. Others in the human community must be able to recognize and access form-meaning pairs. It is not enough for language to simply pair forms and meanings. Humans, after all, use language to convey their thoughts, or to communicate. This entails the speaker transmitting information and the listener deciphering and interpreting it. The messages or language humans choose to communicate might serve a variety of interactive and societal purposes such as:

- To make things happen or to modify the way the world works.
- To convey people's sentiments and views about the world.
- To affect others in the world and to make others feel through the selection of words. That is, language may convey information about emotional response (how people feel).
- To generate a specific context by creating scenes or frames of experience, indexing and even constructing a

specific context. To put it another way, language can elicit frames that summon rich knowledge systems, which can be used to elicit and fill in gaps in prior information.

2.2.2 Communication

Communication is described as something that connect things. The connections are established between individuals or between groups of individuals. When speaking face-to-face, the connection can sometimes be felt right away. It can also occasionally be "postponed," as when businesses use billboards to reach out to consumers. However, connections are still being created, mostly through what are called forms of media (Dimbleby and Burton, 1998: 5-6).

According to Dimbleby and Burton (1998: 7-8), communication is categorized into four types which are:

- Intrapersonal communication: communication with oneself.
- Interpersonal communication: communication between individuals.
- Group communication: communication among and between groups of individuals.
- Mass communication: communication received by or used by a large population.

Dimbleby and Burton (1998: 8) also stated that regardless of the method of communication employed, communication can be used in a variety of ways. Examples of such uses include:

- Informing people. For instance: a fact sheet or a teletext.
- Elaborating something. For instance: a report of an experiment or a manual.
- Persuading people. For instance: a charity poster or a radio program trailer.
- Amusing people. For instance: a film or delivering jokes.
- Warning people. For instance: a warning shout or a safety sign of a road.
- Describing something. For instance: telling someone about a holiday or a TV documentary.

2.2.3 Pragmatics

The term “pragmatics” originated from a Greek word “pragmatikós”, indicating a distinct and unambiguous link between human goals (Niu, 2023: 57). Pragmatics is also frequently used to refer to the Greek word “prāgma” with the meaning of action, utility or guidance (Niu, 2023: 59). Cutting (2009: 3) stated that pragmatics is a study of language use which discussed about the unwritten conventions of communication that speakers follow in order to collaborate and be accepted by society. Baker (2011: 235) described pragmatics as the study of language in usage. Instead of the meaning generated by the linguistic system, the focus of the study is on how people interact with meaning and how they perceive and manipulate it.

Pragmatics is the study of meaning in which a person draws from specific types of speech situations in order to understand what the speaker's utterances refer

to based on previous statements, then to make an interpretation (Kreidler, 2002: 19). If individuals seek a larger, deeper and more plausible description of human language behavior, pragmatics is required (Mey, 2001: 12). The study of pragmatics examines how language and context interact, which is fundamental to any explanation of language comprehension (Levinson, 1991: 21).

2.2.4 Context

In its broadest sense, context is a dynamic notion that is defined as the constantly changing surroundings. Context enables the speakers in the communication process to interact and in which the linguistics statements of their interaction become understandable. The importance of context lies in its aim of determining ambiguity in spoken and written language (Mey, 2001: 39). Jucker et al. (2013: 4) also stated that the ambiguity of a word is clarified by its context.

According to Cutting (2002: 3), there are three types of context which are as follow:

- The background knowledge context: what people know about one another and the world.
- The situational context: what speakers know about what they can see around them.
- The co-textual context: what people know about what they have been saying.

2.2.5 Meaning

Meaning refers to the notion of communication. As the paradigm of communicative situation, meaning has the aim to transfer information between human beings (Cruse, 2000: 5). Communication is also defined as an interaction between individuals that at least one of the parties perceives as a message (Turow, 2019: 7).

There are three components of meaning according to Cruse (2000: 6), namely:

- Speaker's meaning: the intended message of the speaker
- Hearer's meaning: the inferred message of the listener
- Sign meaning: the total of the signals' features that make it (a) better than other signals at conveying the speaker's intended message and (b) better at conveying some messages than others.

Because messages cannot be conveyed directly (at least not dependably) in their original form, they must be converted into a form that can be transmitted which is called a signal. The meanings of signs in a well-established signaling system like language are not under the authority of the speakers but belongs to the speech community that have predetermined meanings. It is definite that the signs employed on any given occasion may be *ad hoc* or conventional, and if *ad hoc*, they may be planned or spontaneous (Cruse, 2000: 5-6).

2.2.6 Cooperative Principle

Grice proposed an underlying principle that determines how an ideal conversation should be. The principle is known as the Cooperative Principle. Cooperative Principle is described by Grice (1995: 26) as the contribution of a speaker to a conversation as much as is necessary given the agreed-upon goal or direction of the discussion he/she is participating in at the moment. Zhou (2009: 42) stated that Cooperative Principle demonstrates how human communication is guided by general principles that ensure effective communication and serve as a foundation for the production of any conversational inference.

2.2.6.1 Maxim Observance

Grice (1995: 26) stated that Cooperative Principle is based on the four maxims which are quantity, quality, relation and manner. According to Grice, these maxims should serve as the requirements of all human communication. Maxims of Cooperative Principle explained as follows:

1. Quantity Maxim

Quantity is described by Grice (1995: 26) as a category that refers to the amount of information that must be presented and it includes the following maxims:

- (1) Provide as much information as is requested (for the purposes of the current exchange).
- (2) Do not go into more detail than is necessary in your contribution.

The maxim of quantity stated that speakers should be as informative as is necessary, providing neither too little nor too much information. Speakers who provide little information will give risk to their listeners of not being able to understand what they are saying because they are not specific enough, whereas those who provide more information than the listener requires risk making them feel bored (Cutting, 2002: 34-35).

2. Quality Maxim

Grice (1995: 27) claimed that the category of quality falls a supermaxim of "Try to make your contribution one that is true" and outlines to two more distinct maxims such as:

- (1) Do not mention anything that you know to be untrue.
- (2) Do not make claims for which you do not have sufficient evidence.

Maxim of quality described that speakers are supposed to be truthful and say something that they feel relates to reality. Speakers are expected to refrain from saying anything they consider to be untrue or for which they lack evidence (Cutting, 2002: 35).

3. Relation Maxim

Grice (1995: 27) assigned a single maxim in the area of relation which is "Be relevant." Though the maxim is brief, it conceals a slew of issues, including questions about the various types and foci of relevance that exist, how these evolve throughout the course of a

conversation, how to account for the fact that conversation topics legitimately change and so on.

Maxim of relation claimed that speakers are presumed to be speaking something that is relevant to what has been stated previously (Cutting, 2002: 35).

4. Manner Maxim

Relating to the manner, Grice (1995: 27) stated a supermaxim of "Be perspicuous" among other diverse maxims, namely:

- (1) Avoid vague phrase.
- (2) Avoid ambiguity.
- (3) Avoid tediously wordy expression (be terse).
- (4) Maintain a sense of order.

Maxim of manner said that people should avoid obscurity and ambiguity, and also should be brief and orderly in making a conversation (Cutting, 2002: 35).

2.2.6.2 Maxim Non-observance

Nonetheless, there are many situations in which people are unable to observe to the maxims of the Cooperative Principle when speaking. Grice stated that flouting, violating, infringing and opting-out are the failure of observing a maxim (Thomas, 2013: 64). However, saying exactly what's on one's mind is not usually socially acceptable in many cultures, unless one knows the other person really well. Thus, any of the maxims may be flouted by the speakers (Cutting, 2002: 36). If speakers wish to demonstrate positive politeness, they can also violate the

cooperative maxims (Cutting, 2002: 48). In an effort to convey a meaning through figurative language, speakers are free to flout any of the conversational maxims with the assumption of speakers being cooperative. When a speaker intends to convey a meaning different from its literal meaning, listeners can infer the meaning by following a series of ways (Gibbs, 1994: 82). The non-observances of maxims are elaborated as follow:

1. Maxim Flouting

Maxim flouting occurs when someone intentionally uses something like to a figure of speech to make an implicature during a dialogue (Grice, 1995: 33). Thomas (2013: 65) also stated that a flouting of maxim occurs when a speaker intentionally leaves out a maxim from their speech in order to produce an implicature (Thomas, 2013: 65). Consider the following example taken from Thomas (2013: 69):

A : *How are we getting there?*

B : *Well we're getting there in Dave's car.*

In the example above, B plainly provides less information than A requires, implying that, while she and her friends have arranged for a lift, A will not be accompanying them.

2. Maxim Violation

When a speaker violates the quantity maxim, they do not provide enough information to the listener to understand what is being

said because they do not want the listener to have the entire picture. The speaker is not insinuating anything; they are simply being “stingy” with the truth (Cutting, 2002: 40).

Example of maxim violation taken from Cutting (2002: 40) is a conversation of the Pink Panther character asking a hotel receptionist about a little dog beside the desk in the Peter Sellers film:

A : Does your dog bite?

B : No.

A : [Bends down to stroke it and gets bitten] Ow! You said your dog doesn't bite!

B : That isn't my dog.

In the scenario above, the receptionist was well aware that he was referring to the dog in front of her rather than her own dog at home, but she purposefully withheld information which only known by herself.

3. Maxim Infringement

Maxim infringement happens when a speaker's control of the language is impaired for a variety of reasons (a foreign learner or a young kid), when the speaker's performance being perplexed in such way (nervousness, excitement or inebriation), when the speaker has cognitive disability, or commonly when the speaker's incapable of uttering something coherently, etc. Maxim infringement is not

indicating anything other than what the words say, or is being purposely deceptive (Thomas, 2013: 74).

On British television, for example, there was a commercial about a lady waiting for her boyfriend Wain to find a way to propose to her. He couldn't say anything, so she gave up waiting for him to propose to her, anxiously exclaiming, 'Oh Wain!' (Cutting, 2002: 41).

4. Maxim Opting Out

Opting out of maxim refers to a situation when a speaker is unwilling to collaborate in the way that the maxim demands. Opting out is a common occurrence in public life, when a speaker is unable to respond in the anticipated manner (e.g. for ethical or legal grounds). On the other hand, the speaker does not want to come off as uncooperative or create a misleading implicature. A priest or therapist refusing to repeat confidential information, or a police officer refusing to divulge the identity of an accident victim until the families have been notified, are two examples of maxim opting out (Thomas, 2013: 74-75).

2.2.7 Maxim Flouting

The flouting of maxim is a situation in which the speakers signify to disregard the maxims yet expect listeners to understand the intended meaning. When flouting a maxim, the speaker imagines that the listener understands that their statements should not be taken literally and that they can deduce the implied meaning (Cutting, 2002: 37).

When flouting a maxim, a speaker willfully disregards a maxim, not out of the purpose of misleading or deception but rather because the speaker wants the hearer to find a meaning beyond or in addition to the stated one (Thomas, 2013: 65).

2.2.7.1 Flouting of Quantity Maxim

Maxim of quantity happens when the speaker appears to provide either too little or too much information (Cutting, 2002: 37). As Thomas (2013: 69) also stated, a speaker who willfully provides more or less information than the circumstances need is said to flout the maxim of quantity. The example of maxim of quantity flouting taken from Cutting (2002: 37) is as follow:

A : Well, how do I look?

B : Your shoes are nice...

In the example above, B does not refer the answer to A's question correctly. B does not claim that the jeans and sweatshirt look nice but he knows that A would interpret that implication because A asked about his entire appearance and only receives information about a portion of it.

2.2.7.2 Flouting of Quality Maxim

Speakers who flout quality maxim do it by saying something that clearly does not reflect their true feelings and they can also employ hyperbole, metaphor, irony, banter and/or sarcasm (Cutting, 2002: 37-38). As Thomas (2013: 67) further stated, when a speaker makes a statement that is obviously false or for which there

is insufficient proofs, they are also flouting the quantity maxim. The example of maxim of quality flouting taken from Cutting (2002: 37) is as follow:

Remember that as a teenager you are at the last stage in your life when you will be happy to hear that the phone is for you.

(Leobowitz 1985: 368)

In the example above, an exaggeration as in hyperbole is used to state that adults, despite the fact that this is typically the case, are never delighted to hear that the phone is for them. Anyone who reads this humorous line knows not to take it at its face value.

2.2.7.3 Flouting of Relation Maxim

Flouting of relation maxim occurred when the speakers expect listeners to be able to envision the inferred meaning of an utterance as well as make the connection between what is said and the previous one(s). Flouting of relation maxim can also happen when someone implicitly mentions something unrelated to the topic of a conversation (Cutting, 2002: 39). Thomas (2013: 70) also claimed that speakers flout the relation maxim when they respond or make a comment that is blatantly irrelevant to the matter at hand—for example, by suddenly shifting the topic or by blatantly ignoring the other person's aim when they ask a question. The example of relation maxim flouting taken from Cutting (2002: 39) is as follow:

A : So what do you think of Mark?

B : His flatmate's a wonderful cook.

In the example above, B does not explicitly state that she was unimpressed with Mark, but by failing to mention him in her response and ostensibly stating something unrelated, she still implies as much.

2.2.7.4 Flouting of Manner Maxim

A situation when speakers appear oblique and they are frequently attempting to exclude a third part is known as maxim of manner flouting (Cutting, 2002: 39). According to Thomas (2013: 71), speakers may also flout the manner maxim by giving a response that is incredibly prolonged and complicated—which is definitely not an accident—or when they have impairment to communicate adequately. The example of maxim of manner flouting taken from Cutting (2002: 39) is as follow:

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 - dinner's nearly ready.

In the example above, B used ambiguity, mentioning “that funny white stuff” and “somebody” since he is refusing saying “ice cream” and “Michelle”. So that his young daughter does not grow overly excited and ask for ice cream before dinner time. In order to emphasize a point, writers may play with words to heighten the ambiguity.

2.2.8 Humor

The term “humor” comes from a Latin word “umor” which means “fluid” and “enters”. It used to refer to 4 fluids that were considered to regulate a healthy human’s temperaments in harmony (Attardo, 2017: 35-36). Humor is a wide phrase that encompasses everything that individuals say or do that is viewed as humorous which inclined others to laugh, also the mental processes involved in both creating and processing such a humorous stimuli, as well as the emotive reaction associated with its enjoyment (Martin, 2007: 5). Humor is defined as something that entertains humans because of its amusements with laughing being the most obvious sign; or the human ability to produce such things (Pham, 2014: 16).

Humor is a broad term used by linguists, psychologists and anthropologists to describe any event or thing that makes people laugh, amused and makes them feel funny (Attardo, 1994: 4). Humor is used by people as a means of expressing their devotion for their community (Ross, 2005: 1). Bell and Pomerantz (2016: 22) stated that humor is a person's choice of language or style whether speaking, writing, or using other forms of expression. Humor may be defined as the use of language creatively and playfully.

Humor can be used to search for common interests and beliefs during first meeting with people, and humorous language can enhance group identification and unity as acquaintances get closer (Bell and Pomerantz, 2016: 29).

From the definitions of humor above, it can be concluded that humor refers to something that makes people laugh or smile which functions as an entertainment

that can increase the quality of people's relationships by the use of its humorous aspect to communicate with each other.

2.2.9 Verbal Humor

Verbal humor is defined as a type of humor which told orally and can be found in books, scripts, magazines, internet sites and etc (Sover, 2018: 1). According to Berger (2017: 17), the techniques of categorizing humor is divided into four types which are: language in which means the humor is verbal, logic in which means the humor is ideational, identity in which means the humor is existential and action in which means the humor is nonverbal. These categories are helpful in terms of determining the type of humor being generated, but the techniques are the most important factor to examine when studying humor.

As the focus of this study, Berger (2017: 17) claimed that verbal humor falls in the language category. Verbal humor is categorized into 15 forms by Berger which are allusion, bombast, definition, exaggeration, facetiousness, insult, infantilism, irony, misunderstanding, literalness, puns, repartee, ridicule, sarcasm and satire. These techniques emerged from a content examination of numerous forms of comedy in various media and they are both comprehensive and mutually exclusive (Berger, 2017: 18). The explanation of the forms of verbal humor are presented below:

2.2.3.1 Allusion

Allusion is a type of verbal humor associated with aspects of social and political issues and/or sexual circumstances. Sexual issues, psychological qualities,

behavioral features and other humiliating topics but not harmful are frequently discussed in allusion. Allusion remembers issues that was considered funny and be amused of it again. Allusion is a consensual form of humor that interprets things in ways that will evoke laughter by making fun of others. Allusion is also a type of joke in which appears to contain a bit of contempt or spite in it (Berger, 2017: 21).

The example of allusion taken from Berger (2017: 20) is as follow:

A Lieutenant was given two weeks leave to go on his honeymoon. At the end of his leave he wired his commanding officer: "It's wonderful here. Request another week's extension of leave." He received the following reply. "It's wonderful anywhere. Return immediately."

The joke above is based on the conventional joy of sexual matters. The misunderstood allusion in the conversation is what evokes the humor in the joke. The word "it" was understood as "sexual intercourse" by the commander but the officer who went for honeymoon was actually referring the word "it" as the joy of life in general. Since messing with people's sexual lives and denying their pleasures appears to be one of the comedic delights of civilized life, there appears to be a hint of malice in the joke.

2.2.3.2 Bombast

Bombast is a kind of humor technique which is a development of gibberish or an immature type of comedy. The nonsensical has been transformed into something significant in bombast, yet the style of expression, exaggeration, indicates a sensibility of joking. There may also be an aspect of the infant's delight in his or her linguistic ability (Berger, 2017: 25).

The example of bombast taken from Berger (2017: 24) is as follow:

A man who owned a garage cut his hand. Several days later it became infected, so he went to the doctor. The doctor explained what had happened in highfalutin medical technology, treated the cut, and charged ten dollars. The next week, the garage owner's assistant told him that the doctor's car was outside and had a flat tire. The garage owner said "Diagnose it as an absence of flatulence of the perimeter caused by the penetration of a foreign object resulting in the dissipation of the compressed atmospheric contents and charge him accordingly."

In the joke above, the doctor who finally gets to experience something unpleasant like the garage owner had, has a whiff of pretentiousness. With the exaggerated language, there is a reversal here.

2.2.3.3 Definition

Definition is a technique of verbal humor that allows for the employment of additional humorous tactics like insult or exaggeration. Defining something gives us a kind of "power" and makes it possible to employ other techniques quite easily. In definition, people normally expect definitions to be "serious" so there's an element of deception involved. People would find something lighthearted or wacky in humorous definition (Berger, 2017: 30).

The example of definition taken from Berger (2017: 30) is as follow:

A tree is an object that will stand in one place for years, then jump in front of a lady driver.

(Ruth Lemezis)

The definition of "tree" depends on the technique of stereotyping the woman driver who can't be expected to drive well and keeps on running into trees.

2.2.3.4 Exaggeration

Exaggeration is a form of humor that provides ingenuity, imagination and a hint of absurdity (Berger, 2017: 33). By exaggerating as in the hyperbole, speakers may flout a maxim (Cutting, 2002: 37).

An example of exaggeration taken from Cutting (2002: 37-38) is as follow:

Remember that as a teenager you are at the last stage in your life when you will be happy to hear that the phone is for you.

(Leobowitz 1985: 368)

Even though this may frequently be the case, it is an overstatement to suggest that adults are never happy to learn that the phone is for them. This is a humorous statement and any reader would know not to accept it and believe it without thinking about it very much.

2.2.3.5 Facetiousness

Facetiousness is form of verbal humor which is commonly understood to refer to a lighthearted and nonserious use of language. There is uncertainty because the speaker does not truly mean what he or she says, and this must be expressed in

some way. Irony and facetiousness are similar, but facetiousness is weaker. The message must be interpreted or deciphered in both ways. Irony reverses something, while facetiousness disregards something (Berger, 2017: 35).

The example of facetiousness taken from Berger (2017: 35) is as follow:

A man was questioned about how it was that he had stayed married for thiny years without getting into an argument with his wife. “It was easy,” the man said “When we got married we decided that we would divide up spheres of responsibility. I make the big decisions and my wife makes the little ones. I decide when we go to war, raise taxes and how much to spend for foreign aid. My wife decides everything else.”

The man in the joke above is exposing that his wife is the boss, albeit he masks this by accepting his pretentious responsibility for "important" choices.

2.2.3.6 Infatilisim

Infatilisim is a term used to define a simple kind of humor that, while capable of inventive manipulation, has limited applications. Puns rely on auditory effects as well, but the best puns also have meaning. When adults engage in infatilisim humor, it most likely indicates a brief retreat in the service of the ego (Berger, 2017: 39).

The example of infatilisim taken from Berger (2017: 39) which is when adults singing songs such as “Mersey Dotes”, is as follow:

MRs. SMITH : Mice have lice, lice haven't mice.

MRs. MARTIN : Don't ruche my brooch!

MRs. MARTIN : Don't smooch the brooch!

MRs. SMITH : Groom the goose, don't goose the groom.

(Ionesco, The Bald Soprano)

2.2.3.7 Insult

Insult is a technique of categorizing verbal humor that highlights masked aggression and hostility in humor. Insults alone are not humorous when a comedic play frame is not formed. Additional methods such as comparisons, exaggeration, ridicule and so on, must be employed in an insult to give it humorous effect (Berger, 2017: 40).

The example of insult taken from Berger (2017: 39) is as follow:

I can but wonder what will become of the Times editor when the breath leaves his feculent body and death stops the rattling of his abortive brain, for he is unfit for heaven and too foul for hell. He cannot be buried in the earth lest he provoke a pestilence, nor in the sea lest he poison the fish, nor swung into space like Mahomet 's coffin lest the circling worlds, in trying to avoid contamination, crash together, wreck the universe and bring again the noisome reign of Chaos and old Night.

(W.C. Brann, The Iconoclast)

2.2.3.8 Irony

Irony refers to a type of verbal humor which the gap between what is said and what is meant is the source of its humorous aspect. One issue with irony is that the ironist's goal must be stated clearly or in other words, people must understand that someone intends the exact opposite of what they say. People don't always understand the irony and interpret what's stated literally. As a result, it's a risky technique of amusement. It's necessary to create an ironic character and set the environment for us to understand the character's ironic remarks as ironic (Berger, 2017: 40).

The example of irony taken from Berger (2017: 40) is as follow:

A Jewish man named Katzman decided to change his name to a French name so people wouldn't be able to recognize he was Jewish. He went to a Judge for help. "French, you say," said the Judge. "Well, the French word for cat is chat and the French word for man is l'homme. We will change your name to Chat-l'homme."

The irony in the joke above is being Katzman who is suggested to change his name so it will sound like a French name but the pronunciation of the suggested name given to him, which is "Chat-l'homme", sounds more Jewish because "shalom" in Hebrew means "hello."

2.2.3.9 Literalness

Literalness or over literalness is a fundamental technique that is premised on a character's failure to consider circumstances and interpret a request in a fair

manner. There would also be an issue of senselessness (being overly literal) and misunderstanding (taking a figurative statement with literal meaning) which conducted the humorous effect (Berger, 2017: 41).

The example of literalness taken from Berger (2017: 41) is as follow:

A man walked into a clothing store. “What can I do for you?” asked a clerk. “I’d like to try in that suit in the window,” said the man. “We’d rather have you use the dressing room.”

2.2.3.10 Misunderstanding

Misunderstanding is a verbal humor categorization that is typically linked to language ambiguity or the bizarre interpretations that language produces when taken out of context. It is partly because of this uncertainty that language has power (Berger, 2017: 43).

The example of misunderstanding taken from Berger (2017: 43) is as follow:

The Duke of Marlborough was once given an emu. It was sent to his estate and created great interest since there was a chance it would procreate. Eventually, while the Duke and Dutchess were on a trip, it laid an egg. The housekeeper sent a telegram informing of the event that went as follows—
“Emu had laid egg; in the absence of your grace, have put a goose on it.”

In the story above, a goose was placed on the egg instead by the housekeeper because the Duke was unable to sit on it. According to the telegram

sent by the housekeeper, “in the absence of your grace” was meant to convey, “since you were not here to tell us what to do,” but does not deliver that information.

2.2.3.11 Pun

Pun is a verbal humor form which relies on the word (sound) or the object to give its humorous effect. Pun is play of language that can play with meaning (good pun) or sound only (bad pun). Pun is also described as one word that has two meanings (Berger, 2017: 45).

The example of pun taken from Berger (2017: 44) is as follow:

An English wit couldn't help himself, but made puns on all occasions. On being taken to an orphan asylum he said, "This far and no father." The next morning, at breakfast, he declared, as he bit into a roll, "The bun is the lowest form of wheat." Finally his friends thought they'd silence him by taking him to see the Grand Canyon. He gazed at it for a while. "Gorgeous, isn't it?"

In the example above, the word “father” has a meaning of “parent of a child (a father)” or “distance (*I won't go any farther*)”. When the English wit says "no father," he is referring to the fact that he will not walk any farther, but the phrase also refers to orphans who do not have fathers.

2.2.3.12 Repartee

Repartee is type of verbal humor that utilizes aggression to counteract aggression. It is a type of verbal dueling in which rule is to respond an insult with a more offensive one. Repartee is inextricably linked to wit since repartee must be

created quickly. The humor of repartee is generated by people's joy of viewing the resolute defense against a person's ego and the ultimate embarrassment of a potential aggressor whose id (unconscious personality) is unexpectedly being attacked. Insult is a common form of humor used in repartee (Berger, 2017: 45).

The example of repartee taken from Berger (2017: 45) is as follows:

Isadora Duncan is reputed to have written to George Bernard Shaw suggesting they breed together in the interests of eugenics. "Just imagine," she supposedly wrote, "of a child with my body and your brains." "Yes, madam, but what of a child with my body and your brains?" Shaw supposedly replied.

2.2.3.13 Ridicule

Ridicule is a verbal attack directed against a person, idea or thing which intended to elicit scornful laughter and humiliation, yet in other situations, ridicule may be rather joyful. Deriding, which includes assaulting someone with a disdainful tone; mocking, which involves imitating another's look or acts; and taunting, which involves reminding someone of a disagreeable fact, are all types of ridicule (Berger, 2017: 48).

The example of ridicule taken from Berger (2017: 47-48) is as follows:

You dedicate yourself to the pursuit of pleasure. No overindulgence, mind you, but knowing that your body is a pleasure machine you treat it carefully to get the most out of it. Golf as well as booze, Philadelphia Jack O'Brien and his chestweights as well as Spanish dancers. Nor do you

neglect the pleasures of the mind. You fornicate under pictures by Matisse and Picasso, you drink from Renaissance glassware, and often you spend an evening beside the fireplace with Proust and an apple...

(Nathanael West, Miss Lonelyhearts)

In the joke above, the aesthete's life is mocked in a brilliant display of rhetorical skill. West pits various parts of culture against one another and mocks intellectual people who believe it's wonderful to spend an evening with Proust and an apple.

2.2.3.14 Sarcasm

The word sarcasm comes from the Greek word *sarkazein*, which means "to rip the flesh, to bite." It entails the use of savage, scornful and "biting" words, which are frequently delivered in a hostile way. The method of delivery is frequently quite significant in a sarcasm. Sarcasm is employed as one of the ways of interacting with people on a daily basis but it does not lead to making friends or influencing people. Sarcasm may be amusing, but it's usually a risky type of amusement, unless it's aimed towards oneself and converted into a form of victim humor (Berger, 2017: 49).

The example of sarcasm taken from Berger (2017: 49) is as follow:

A woman's car stalled at a corner and remained there while the light turned red, yellow and green several times. Finally a traffic cop came up to her and said, "What's the matter; lady? Don't we have any colors you like?"

2.2.3.15 Satire

Satire is a form of humor that generally opposes the status quo and can be considered a force for resistance. Satire is a type of humor that employs a variety of other humor techniques such as exaggeration, insult, (invidious) comparison, ridicule, etc. It is one of the most significant literary genres of humor, having been utilized by writers for thousands of years and attracting the attention of historians and critics. Satire is both moral as well as politically implied, but it is also frequently blatantly political (Berger, 2017: 49-50).

The example of satire taken from Berger (2017: 49) is as follow:

*A man so various that he seemed to be
Not one, but all mankind's epitome:
Stiff in opinions, always in the wrong
Was everything by starts and nothing long;
But in the course of one revolving moon
Was chemist, statesman, fiddler, and buffoon;
Then all for women, painting, rhyming, drinking
Besides ten thousand freaks that died in thinking.*

(John Dryden, "Absalom and Achitophel")

In the example above, the Duke of Buckingham is targeted with full of insults which is delivered in lovely rhyme. The reasons are because The Duke is "stiff in opinion", "always in the wrong", etc.

2.2.10 Humor Function

In communication, humor provides to share knowledge about a given topic or administer meaning. Humor engages a relationship between people that are disclosed to the message with humor (Meyer, 2015: 21).

Humor also serves a variety of social functions. Attardo (1994: 323-329) divided the functions of humor into 4 classifications which are social management, decommitment, mediation and defunctionalization.

2.2.10.1 Social Management

All instances in which humor is employed as a tool to promote in-group engagement, strengthen in-group interaction, or reinforce out-group rejection fall under the social management function of humor. Examples of social management include social control, conveyance of social norms, ingratiation, discourse management, establishment of common ground, cleverness, social play and repair (Attardo, 1994: 323-324).

1. Social control: the speaker employs comedy as a social correction by intimidating or embarrassing group members (Attardo, 1994: 323).
2. Conveying social norms: the speaker utilizes humor to draw attention to taboos, improper behavior, etc (Attardo, 1994: 323).
3. Ingratiation: the speaker strives to get people's attention and promote liking. Mutual laughter demonstrates agreement and strengthens it (Attardo, 1994: 324).

4. Discourse management: humor can be used to start, stop, pass (swap control), change the subject and check a discourse (Attardo, 1994: 324).
5. Establishment of common ground: the speaker can establish a listener's level of attention, comprehension and involvement by seeing how they respond to humor (Attardo, 1994: 324).
6. Cleverness: producing and understanding humor need additional processing, thus both involve cleverness. In our society, humor generally has good connotations (Attardo, 1994: 324).
7. Social play: humor has the potential to promote group cohesion and strengthen social bonds. For women, humor can be used to manage intimacy and community, whereas for men, humor can be used to assert dominance and aggression (Attardo, 1994: 324).
8. Repair: humorous remarks that imply levity, a good outlook and in-group bonding can diffuse difficult situations (Attardo, 1994: 324).

2.2.10.2 Decommitment

Decommitment is defined as a humor function in which the speaker denies any harmful intention for an action and the declaration that the speaker had no intention of continuing, carrying out or taking seriously an action that had already been started. The decommitment function is based on the idea that humor can be taken back, meaning that the speaker can recant their statement without looking foolish (Attardo, 1994: 325-326). According to Attardo (1994: 326), tactics for decommitment include probing and salvaging.

1. Probing: when a question is about a private topic, the speaker is occasionally prohibited from directly addressing the other person. In probing, humorous comments can be used to elicit information. Through this function, humor is employed as a tool for resolving conflicts that could be too dangerous to talk openly. However, humor, particularly aggressive humor, can be used to express a very clear message of support for or opposition to a person or group.
2. Salvaging: a speaker could be able to salvage the circumstance in order to make it better. Someone who is going to engage in an displeasing social scenario may diffuse it by claiming that the proposed or previous action was not serious or that the speaker was simply kidding.

2.2.10.3 Mediation

The use of humor can be utilized to initiate or carry out potentially aggressive or humiliating situations. In essence, humor is viewed as a mediating tool. It occurs because humorous interaction can be retracted or denied. Due to the fact that humorous expressions are not bound by the standard of quality maxim, the speaker can deny responsibility for what he/she says. If the speaker's comments are not well-received in society, he/she has the option of denying their veracity by saying that he/she was "only" joking. Since its serious content can always be denied, humorous expression carries less "responsibility" for the speaker (Attardo, 1994: 327-328).

2.2.10.4 Defunctionalization

In some instances, humor—especially nonsense humor or puns—can be understood as the "defunctionalization" of language. Language that serves other goals besides its primary role of information transmission is called defunctionalized language. Understanding humor as "play with language" has the effect of changing the emphasis from language as a means of communication to language as ritual and finally to language as art. Humor is thus employed for entertainment purposes through this function (Attardo, 1994: 328-329).

2.2.11 Movie

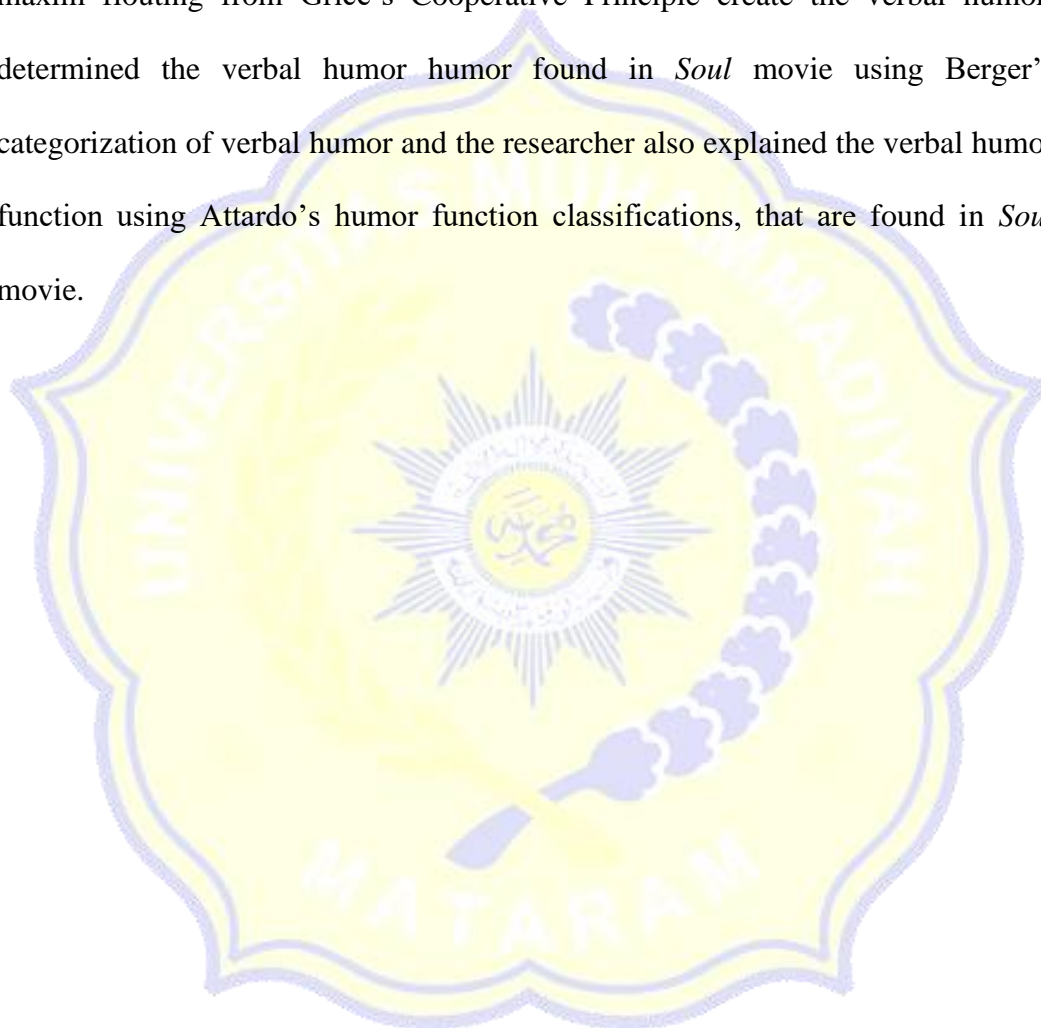
Movie is a popular kind of entertainment for most people. Movie is simply defined as short for motion pictures. Movie is a product produced and promoted by a huge commercial studio (Barsam and Monahan, 2016: 3). Some of movie genres that have been popularized include action, film noir, hard-boiled detective, horror, musical, western, science fiction and comedy (Pramaggiore and Wallis, 2008: 373-391).

Movies can serve as a distraction from real-life social issues and help people forget about the more unpleasant aspects of the outside world (Bordwell, Thompson and Smith, 2017: 336). Movies expose people to locations and ways of life they could not otherwise experience, while also delivering ideas and information. People can find gratifying viewpoints and emotions in movies (Bordwell, Thompson and Smith: 2017: 2). Movies also captivate audiences' minds by presenting fiction rather than replicating reality. People enjoy stories in general,

movies convey people stories through visual pictures. The power of imagination moves individuals when they see movies in theaters (McGinn, 2005: 7-8).

2.3 Conceptual Framework

Based on the objective of this study, the researcher analyzed how the maxim flouting from Grice's Cooperative Principle create the verbal humor, determined the verbal humor found in *Soul* movie using Berger's categorization of verbal humor and the researcher also explained the verbal humor function using Attardo's humor function classifications, that are found in *Soul* movie.



CHAPTER III

RESEARCH METHOD

3.1 Research Design

This study employed descriptive-qualitative research as its approach. Denzin and Lincoln (in Bassey, 1999: x) stated that qualitative research focuses on a variety of methodologies and takes an interpretive, naturalistic approach to its subject. In order to evaluate events in terms of the meanings individuals assign to them, qualitative researchers study things in their natural environments.

The researcher used the technique of document analysis to determine the forms of verbal humor found in *Soul* movie using Berger's categorization of verbal humor and using maxim flouting from Grice's Cooperative Principle to analyze the verbal humor found in *Soul* movie.

As the researcher's reason for using document analysis, the researcher investigated the transcription of *Soul* movie as well as the recorded material that comprised the whole conversations of this movie.

3.2 Research Location

This study is conducted by the researcher in 2023 at Muhammadiyah University of Mataram which is located in Street of KH. Ahmad Dahlan, Sub-District of Pagesangan, District of Mataram, City of Mataram, Province of West Nusa Tenggara, ZIP Code of 83115.

3.3 Type and Data Source

The type of data used in this study are words and phrases of verbal humor. The data source of this study is the transcription of the computer-animated movie called *Soul*. This data source are chosen because there are verbal humors that represent maxim flouting of Cooperative Principle which caused the humorous effect to be investigated.

3.4 Research Instruments

This study employs human instrument (the researcher) and document instrument (movie transcription) to conduct the research. As a means of human instrument, the researcher read, identified, classified and analyzed the data. The researcher collected the data using a tool such as a laptop to watch *Soul* movie.

As a means of document instrument, the researcher used paper to take notes of verbal humor found in *Soul* movie. The researcher observed the maxim flouting from Grice's Cooperative Principle within the verbal humor data.

Verbal humor found in *Soul* movie are presented in Table 3.1 as follow:

Table 3.1 Verbal Humor Datum

DATUM (Number)

Datum Number	
Time Stamp	
Transcription	

3.5 Data Collection Methods

Data collection methods in this study are explained as follows:

1. Download the English transcription of *Soul* movie from internet. The file is taken from https://moviesubtitlesrt.com/hollywood/soul-2020-english-subtitle-download/#google_vignette (Sanjeev, 2020: n/p).
2. Watching *Soul* movie multiple times in order to fully comprehend the story and its meanings.
3. Create transcription to find humorous conversations in *Soul* movie.

3.6 Data Analysis Methods

The followings are the methods that the researcher used in this study:

1. The collected data is identified with context analysis using the non-observance from Grice's Cooperative Principle and the researcher only focused on the maxim flouting that is used in the creation of verbal humor in *Soul* movie as seen in Table 3.2.

Table 3.2 Maxim Non-Observance of Grice's Cooperative Principle

Maxim Non-observance of Grice's Cooperative Principle				
No.	Maxim Flouting	Maxim Violation	Maxim Infringement	Maxim Opting Out
1.	Quantity Maxim Flouting	Quantity Maxim Violation	Quantity Maxim Infringement	Quantity Maxim Opting Out
2.	Quality Maxim Flouting	Quality Maxim Violation	Quality Maxim Infringement	Quality Maxim Opting Out
3.	Relation Maxim Flouting	Relation Maxim Violation	Relation Maxim Infringement	Relation Maxim Opting Out
4.	Manner Maxim Flouting	Manner Maxim Violation	Manner Maxim Infringement	Manner Maxim Opting Out

2. The data that has been analyzed is classified with Berger's categorization of verbal humor. Verbal humor are categorized into 1 of the 15 forms of verbal humor, which is in the language category as shown in Table 3.3.

Table 3.3 Berger's Humor Categorization

Berger's Humor Categorization				
No.	Language <i>(The Humor is Verbal)</i>	Logic <i>(The Humor is Ideational)</i>	Identity <i>(The Humor is Existential)</i>	Action <i>(The Humor is Nonverbal)</i>
1.	Allusion	Absurdity	Before/After	Chase
2.	Bombast	Accident	Burlesque	Slapstick
3.	Definition	Analogy	Caricature	Speed
4.	Exaggeration	Catalogue	Eccentricity	Time
5.	Facetiousness	Coincidence	Embarrassment	
6.	Insults	Disappointment	Exposure	
7.	Infatilism	Ignorance	Grotesque	
8.	Irony	Mistakes	Imitation	
9.	Misunderstanding	Repetition	Impersonation	
10.	Literalness	Reversal	Mimicry	
11.	Puns	Rigidity	Parody	
12.	Repartee	Theme/Variation	Scale	
13.	Ridicule		Stereotype	
14.	Sarcasm		Unmasking	
15.	Satire			