



**ANALYSIS OF FLOUTING GRICEAN MAXIMS IN A
SITUATIONAL COMEDY ENTITLED *HOW I MET
YOUR FATHER SEASON 1***

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PRONOUNCEMENT

I honestly state that this thesis, *Analysis of Flouting Gricean Maxims in A Situational Comedy Entitled “How I Met Your Father Season 1”*, is written by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degree. I also ascertain that I do not take any material from other works except from the references mentioned.

Semarang, 19 September 2022



Dwi Sri Fatkhur Rohmahsih

MOTTO AND DEDICATION

If they say it is impossible, it is impossible for them not for you.

Unknown

Celebrate what you have accomplished, but raise the bar a little higher each time you succeed.

Mia Hamm

*I dedicate this thesis to
My beloved mom, dad,
and those who I love the most*

APPROVAL

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COMEDY ENTITLED *HOW I MET YOUR FATHER SEASON 1***

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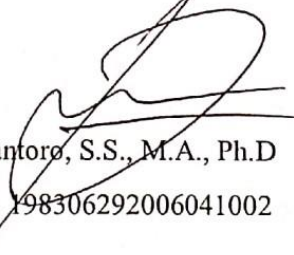
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Semarang, 19 September 2022

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ABSTRACT

Grice (1975) proposed that speakers must follow cooperative principle in the form of conversational maxims to communicate effectively. However the maxims are sometimes flouted in various occasions such as in humorous situation to create a humorous effect. The purpose of this study is to discover the flouting of maxims done by characters in a situational comedy entitled *How I Met Your Father Season 1* as well as to determine whether the flouting cause humorous effect. This study focuses on the humorous effect produced by the flouting done by the characters in the mentioned above sitcom. The theory applied is Gricean cooperative principle theory supported by Berger's verbal humor theory. The data is collected using direct observation method, non participant observation method as well as note taking method. Then the data is analysed using pragmatics identity method. The result shows that the characters flout all conversational maxims namely quality, quantity, manner and relation maxims with the total of seventy frequencies in which there are eighteen utterances containing humorous effect i.e. bombast (3), exaggeration (6), irony (3), sarcasm (4), overliteralness (1), pun (1).

Keywords: *flouting, conversational maxims, implicature, verbal humor*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Communication and language cannot be separated from one another in the life of social human beings. According to Watzlawick, Beavin, and Jakson (1998), the communication process entails exchanging messages among people. One of the means of communication is by using a language. To make the communication process effective and successful, Grice (1975) argues that it requires the fulfillment of a cooperative principle by obeying a number of conversational maxims he proposed, namely maxim of quality, maxim of quantity, maxim of manner, and maxim of relation. However, the maxims are not always observed, or they are purposely flouted for certain purposes, such as to achieve a humorous situation. Humor is regarded to be a fundamental, essential aspect of human nature that can be found in practically every sort of interpersonal contact and has a significant influence on daily living (Leefcourt, 2001; Martin 2007)

Humorous situation can be observed in the conversations among the sitcom's characters *How I Met Your Father Season 1* in which is an example of a situational comedy. Comedy is triggered by an unexpected, ridiculous, irrational, or otherwise repulsive circumstance or expressions. There is a mismatch between the characters' actions and our theoretically formed expectations of how such characters should react.

The greater the disparity between our expectations and the outcome, the funnier the joke (Nerhardt, 1976). However, to be funny, a situation must be perceived as both a violation and an atypical situation, and the perceptions must coincide, which means that the violation must be judged safe, acceptable, and non-threatening all at the same time. For instance, laughing aloud when being tickled because it is a nonthreatening attack (McGraw and Warren, 2010)

This study applies flouting of the conversational maxims proposed by Paul Grice (1975) theory to discuss the humorous effects in a situational comedy *How I Met Your Father Season 1*.

1.2 Research Problems

This research attempt to resolve these following problems:

1. What types of conversational maxims flouted by the characters in sitcom *How I Met Your Father* in Season 1?
2. Do the flouting maxims generate verbal humor proposed by Berger?

1.3 Aims of the Study

The two main aims of this study are:

1. To analyze maxims flouted by the characters in the situational comedy *how I Met Your Father Season 1*.
2. To identify humorous situations generated by the flouting maxims.

1.3 Previous Studies

A number of studies focus on the analysis of flouting maxims with various objects. For instance, Marlisa and Hidayat (2020) study *Good Morning America* talkshow transcript as the object of his study. Nurjannah et al. (2020) analyzes *Avengers* movie transcript as her object. Ganarsih (2019) studies *Everything I Never Told You* novel. Ulfah and Afrilia (2018) analyses *the BFG* movie script. Nurrahman (2017) studies *Friends* sitcom season one episode one and two transcript. Nuzulia (2020) studies TIME's interview with Donald Trump. Nuringtyas and Ariatmi (2018) analyses *Pitch Perfect* movie script, and Puspasari and Ariyanti (2019) compare maxim flouting done by an Indonesian comedian and an American comedian.

The writer could not find any previous studies in *How I Met Your Father Season 1* became the object. However, there are two previous studies that analyze *How I Met Your Mother*, which is the leading inspiration of *How I Met Your Father Season 1*. The previous studies are from Amiana and Putranti (2017), who analyze flouting and violation in episodes one to five from season two of *How I Met Your Mother*. Adinihaqi (2017) analyzes humor in a sitcom *How I Met Your Mother* using relevance theory and implicatures. Lastly, Paramartha (2018) studies humor in *How I Met Your Mother* by implementing the communication interaction model proposed by Hyme. In this study, I analyze a situational comedy entitled *How I Met Your Father Season 1*, which has never been analyzed or discussed in any of the above-mentioned studies. Further explanation will be discussed in chapter two.

1.4 Scope and Limitation of the Study

The analysis of this paper covers the flouting maxims existing in the situational comedy, which is flouting of maxim quality, quantity, relation, and manner. The data is from the sitcom *How I Met Your Father* transcripts of episode one to episode ten in season one.

There are many strategies in identifying humorous effects which also can be done by flouting conversational maxims. However it does not directly produce humorous effects. Therefore the writer applies Berger's verbal humor theory to select the data of flouting maxims having humorous effects.

The parameter is when there are utterances followed by laughing sound effect in the sitcom, the writer identifies if they contain flouting maxims. Then if the answer is yes, they are brought to the next question which is whether there are any kinds of verbal humor proposed by Berger in the flouting.

1.5 Significance of the Study

This study is beneficial for English learners who learn the kinds of flouting maxims occurring in a situational comedy. In addition, this research also helps non-native speakers comprehend humors in an English speaking situational comedy programs.

1.6 Writing Organization

This writing organization portrays the general description of the content of this undergraduate thesis, starting from the chapter I to chapter V.

CHAPTER I INTRODUCTION

This chapter consists of the background of the study (1.1), aims of the study (1.2), previous studies (1.3), and limitation of the study (1.4), as well as writing organization (1.5).

CHAPTER II THEORY AND METHOD

This chapter explains the theoretical framework as well as the method of data analyses applied in this study.

CHAPTER III RESULT AND DISCUSSION

This chapter reveals the result of this study and explains the finding, which answers the research questions about maxim floutings and humorous effects in situational comedy *How I Met Your Father Season 1*.

CHAPTER IV CONCLUSION

This chapter summarizes my findings and concludes the analyses presented in Chapter III as well as suggestion for other researchers regarding the object of this study.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Implicature

Implicature is a component of speaker meaning that comprises an aspect of what is meant in an utterance without being a part of what is stated (Horn & Ward, 2004). Grice in Yule (1996, p. 43) divides implicature into two kinds: conventional implicature and conversational implicature. Conversational implicature correlates with Cooperative Principle (which will be explained and applied later in this project) and consists of generalized and particularized conversational implicatures. The particularized conversational implicatures are the most common ones and are just called implicatures (Yule, 1996). The writer chooses to use the term implicature for the discussion in this paper since the writer only uses the particularized conversational implicatures in chapter III.

Particularized conversational implicatures are implicatures present in a conversational utterance that occurs when specific contextual conditions are met (Yule, 1996, p. 42). Below is an example:

(1) John: Where's Peter?

Mary: The light in his office is on. (Huang, 2007, p. 31)

The implicature of the conversation fragment above highly depends on its language environment or linguistic context. Mary's response indicates a probable correlation between the light in Peter's office and his whereabouts, specifically, if the light in Peter's office is on, he is likely in his office. Without such specific context, we will be unable to understand the implicature (Huang, 2007, p. 32)

2.1.2 Cooperative Principle

Grice in Huang (2007, p. 25) advises that the participants in a communicative exchange be guided by a principle that determine how language is used with the greatest efficiency and impact to create rational communication. He refers to this principle as the Cooperative Principle, which is divided into four categories known as Conversational Maxims. Speakers must convey the truth and avoid saying anything that is perceived to be untrue or lacks enough proof (quality maxim), deliver information as much as is necessary, but no more or less (quantity maxim), deliver their message quickly, succinctly, and straightforwardly while avoiding ambiguity or unclear expressions (manner maxim), and say something relevant to what has already been stated and not deviate from the topic of discussion (relation maxim).

Several terms are used to indicate maxims not being observed namely *violate*, *flout*, *infringe*, and *opt out* (Cutting, 2002, p. 36- 41). However this paper only focuses on flouting. Cutting provides further explanation about maxims that are not observed (2002; 2008; 2020).

2.1.3 Flouting of Maxims

Flouting of maxims occur when speakers deliberately disobey the conversational maxims of cooperative principle while expecting and assuming that their interlocutors understand that their utterances should not be taken literally and assuming that their conversation partners comprehend the underlying meaning of their utterances. (Cutting, 2002, p. 37). Although seems similar, there is major difference between flouting and violating. Cutting explains that the difference lays on the implicatures of the spoken utterances (2002, p. 40). When speakers violate conversational maxims, they expect the interlocutors to just understand the surface meaning of the utterance without giving implied meaning or if the interlocutors attempt to find the implicatures, it will just result in wrong implicatures. Oppose to that, speakers flouting conversational maxims sincerely try to give correct implicatures since there are indeed implicatures in their utterances.

2.1.3.1 Flouting of Quantity Maxim

Someone is considered to flout the quantity maxim if they deliver less or more information than the listener anticipates (Cutting, 2002, p.37). Below is an example:

(2) A: Well, how do I look?

B: your shoes are nice (Cutting, 2002, p.37)

Speaker A inquires about her or his general look, whereas Speaker B just comments on her or his shoes. B is flouting quantity maxim by failing to provide the required information. As a result, it may indicate that other than the speaker's sneakers,

A's looks is unappealing; nevertheless, B refrains from saying so directly for fear of sounding disrespectful.

2.1.3.2 Flouting of Quality Maxim

Grice in Cutting (2002) states that a flout of the quality maxim happens when speakers say something that contradicts what they mean, such that their speech does not accurately convey what they mean. Furthermore, someone is considered to flout quality maxims if their utterance is in the form of:

a. Hyperbole and Metaphor

Flouting quality maxim can happen when speakers using hyperboles or methapors. Metaphor employs words or sets of words as a picture based on parallels or analogies rather than their genuine meaning, while hyperbole means exaggerating something (Cutting, 2002, p. 37-38) While looks similar, the key difference between methapor and hyperbole is while metaphor compares one object to another object, hyperbole does not do that. It is an exaggeration to make a small problem appear to be a significant one. Below is an example :

- (3) **a. “You are the cream in my coffee” (Grice, 1989, p. 34)**
b. “ I am starving; I could eat a horse” (Cutting, 2008, p. 37)

Examples 3a and 3b show that speakers flout quality maxim since they do not tell the truth. 3a is a metaphor since the speaker compares his lover to another object: the cream in his coffee. Cream in a coffee is used to soften coffee’s bitterness. Therefore utterance in 3a implicates that his lover brings him pride and joy. While

example 3b is a hyperbole since the speaker is not stating the truth since he is, in fact, not capable of eating a horse. Furthermore, the interlocutor must not take the phrase literally. As a result, the implicature appears to be that the speaker is very hungry.

b. Irony

Irony is saying something unpleasant using nice words, often known as mock-politeness (Cutting, 2002, p. 38). Sarcasm is a coarse style of irony that generally seeks to offend the speaker. It is also known as a witty mockery (Cutting, 2002). Irony and sarcasm are pretty similar, the difference is irony does not intend to mock or insult people. When speakers use irony, they just expect that they actually meant the opposite of what they say but do not intentionally try to hurt somebody. Conversely sarcasm does. Below is an example :

(4) a. **"if only you knew how much I love being woken up at 4 am by a fire alarm.** (Cutting, 2002, p. 38)

b. ANNE R.: OK what do you actually do?

SHAUN: er put traffic cones in the road

ANNE R: well **what an interesting person you turned out to be** (Leech, 2014, p. 234)

In example 4a the speaker flouts quality maxim by being ironic since she or he does not “love” being woken up early. Therefore the implicature that the interlocutor finds is that he means the opposite. While in example 4b, Anne flouts quality maxim by not telling the truth since she does not intend to compliment Shaun’s job. Conversely, Anne is being sarcastic by saying that manoeuvring traffic cones is an

interesting job. The implicature is that Anna thinks Shaun's occupation is utterly uninteresting and excessively tedious. Thus, Anna wants to mock Shaun.

c. Banter

Negative utterances with positive intentions, such as intimacy or friendship are called banter (Cutting, 2005, p. 38). According to Leech (1983), for a speaker to demonstrate solidarity with another individual, the speaker must say something that is not true. For instance, during a chess game, one player might say jokingly to another, "such a cruel cowardly ploy," in reference to a specific clever move. Or, when two pals see one another, one of them can say something like, "here comes danger!" or "see what the cat brought in." (Leech, 1983, p. 144)

2.1.3.3 Flouting of Manner Maxim

When a person flouts the manners maxim, he or she will make a rambling and unclear utterance, rendering the third party impossible to interpret the conversation. For instance if a spouse says to his wife, "I was thinking of going out to get some of that **strange white thing** for **somebody**," he is speaking ambiguously because he is avoiding the words "ice cream" and "Mandy" so that his daughter does not get excited and ask for ice cream before she has finished eating. (Cutting, 2002, p. 39).

2.1.3.4 Flouting of Relation Maxim

Someone is considered to flout the relation maxim if they make statements that are not directly linked to the issue being addressed, but do so because the speaker intends to cover something up or convey something indirectly (Cutting, 2002, p.39).

(5) A: There's somebody at the door.

B: I'm in the bath. (Cutting & Fordyce, 2020, p. 28).

A expects B to understand that his current location is relevant to B's utterance that someone is at the door; that B cannot check who it is since B is in the restroom; and it implies that A should check it instead (Cutting & Fordyce, 2020, p. 29).

2.1.4 Context

Huang (2007) states that in a broader sense, context refers to any significant characteristics of the dynamic setting or environment in which a conversation occurs. Based on Cutting (2002), there are three types of contexts namely situational context, co-textual context and background knowledge context. Situational context is the immediate physical co-presence, or the environment in which the interaction is taking place such as places (e.g. in the classroom, at the park etc), action or activity (e.g. waving hand, smoking, being mad etc.) Background knowledge is a set of shared assumptions among interlocutors which include cultural knowledge or shared experience while co-textual or linguistic is about what they understand about what has been said (Cutting, 2002).

2.1.5 Humor

According to Berger, (2005, p. 83), there are 45 well-known techniques for creating humor, and the techniques for creating humor can be broadly classified into four categories: language (verbal humor), logic (ideational humor), identity (existential

humor), and action (the humor is physical). Since the humor analyzed in this paper is a verbal humor, the writer refers to the language categories that Berger proposed.

Berger (1993) defines the aspect of language (verbal humor) as a technique for creating humor by using language features, such as meanings and sounds, to create a funny atmosphere, either through sound distortion or meaning deviation. *Allusion, bombast, definition, exaggeration, facetiousness, insult, infantilism, irony, misunderstanding, overliteralness, pun/wordplay, repartee, ridicule, sarcasm, and satire* are rhetorical devices utilized in verbal humor.

a. Bombast

Bombast refers to the difference between what is said and how it is said, which involves the person's skill in using this inflated language. Bombast may be a development of gibberish, an infantile form of humor. However, in bombast, nonsense is transformed into something meaningful, but the mode of expression, exaggeration, reveals a joking sensibility (Berger, 1993; Berger, 1997). For instance, a garage owner is trying to explain what happens to a doctor's car using medical terms and process and very complex sentences to get paid as much as the doctor consultation fee.

b. Exaggeration

Exaggeration is enhancing reality and blowing things out of proportion to the situation. It can also be reversed, resulting in amusing understatement. Sometimes the exaggeration is obvious, as in a person's description of an event or object; other times, it is subtle, and we can see the person exaggerating (Berger, 1993; Berger, 1997). For

example, in the wonderful scene in Henry IV, Part I where Falstaff is describing a fight he allegedly participated in, the number of people he claims to have fought with keeps growing: Prince Hal was present and thus knows what happened.

d. Irony and Sarcasm

Berger's definition of Irony and Sarcasm (1997) as categories of verbal humor is similar to definition of irony that has previously been explained (see page 9 and 10)

e. Overliteralness

The overliteralness of humor is based on a character's inability to consider circumstances and interpret a request in a reasonable manner caused by the issue of stupidity and misunderstanding such as when taking a figurative statement literally. The mechanicalness of the behavior generates the humor (Berger, 1993) For instance, a person interprets the utterance "raining cat and dog" literally and sees outside to ensure that there are dogs and cats pouring from above.

f. Puns

Puns are inventive uses of words that amuse and entertain. Puns are a type of wordplay that uses the sound of a word to signify two separate meanings. For example, an English wit once remarked, "This far and no father," when brought to visit an orphanage. The pun is based on the phrase "no father." The phrase can signify either "no further" (in terms of distance) or "no father" (in terms of becoming orphans) (Berger, 1993, p. 44-45).

2.2. Methodology

The procedure of data collection and analysis in this project is described as follows:

1. Using direct observation method, the data is collected by watching and matching the situational comedy *How I Met Your Father* and its transcript from website <http://transcripts.foreverdreaming.org/viewforum.php?f=1172&sid=d35d13557cffd80b4564e069c7fe0b00>.
2. Sorting the data using non participant observation method and note taking technique. The characters' utterances containing flouting maxims and humor are kept while the unnecessary utterances are eliminated.
3. Applying Grice's flouting maxims and pragmatic identity method (Sudaryanto, 1993) to analyze the flouting maxims, implicatures, context and classify the selected utterances.
4. Explaining the findings using prose description.

CHAPTER III
RESULT AND DISCUSSION

3.1 Result

3.1.1 Flouting Maxims Found in How I Met Your Father Sitcom Season 1

All types of conversational maxim floutings are present in the data, which is shown by the table below. The number of floutings in each maxims are quite similar. The frequencies of flouting quality maxim quantity maxim, and manner maxim are eighteen time each, and the frequency of the relation maxim is sixteen times.

Table 1. Frequency of Flouting Maxims in How I Met Your Father Sitcom Season 1

Types of Flouting Maxim	Frequency	Distribution of Occurence									
		E1	E2	E3	E4	E5	E6	E7	E8	E9	E10
Quality	18	2	1	4	-	-	1	4	3	2	1
Quantity	18	6	1	2	-	-	1	2	4	-	2
Relation	16	3	4	3	1	1	3	-	-	1	-
Manner	18	-	1	1	2	2	4	2	2	3	1
Total	70										

The above table summarises all floutings regardless of the flouts have any humorous effect. In the subsequent section, I present the summary of the floutings, but I focus on ones that have humorous effect.

3.1.2 Humorous Effect Caused by Flouting Maxims

The writer discovered six kinds of verbal humour (that flout conversational maxims) of all eleven types proposed by Berger (1993). The summary of the verbal humour type frequencies and their distribution are shown in the table below.

Table 2 Types of Humor Found in How I Met Your Father Season 1

Flouting Maxim of	Types of Verbal Humor					
	Frequency					
	Bombast	Exaggeration	Irony	Sarcasm	Overliteralness	Pun
Quality	-	4	1	3	-	-
Quantity	-	2	2	-	-	1
Relation	1	-	-	-	1	-
Manner	2	-	-	1	-	-
Total	3	6	3	4	1	1
Total of occurrence : 18						

The table above shows eighteen utterances that flout conversational maxims, which include humorous effect. Exaggeration is the most dominant type of humour existing in *How I Met Your Father* sitcom in season 1 with six occurrences, followed

by sarcasm with four occurrences, bombast and irony with three occurrences each. The minor types of humour found in the sitcom are overliteralness and pun with one occurrence each.

3.2 Discussion

3.2.1 The Flouting of Conversational Maxims

The writer discovered seventy utterances containing flouting maxims. Some floutings create humorous effect and some do not create humorous effect. Below is an example of the flouting maxim which do not create humor.

Excerpt 1

- IAN : Sophie, the thing is... I'm moving to Australia.
 SOPHIE : You just got back from there.
 IAN : I know. It is only supposed to be a research trip, but right before I left, they offered me a full-time job on a team that's helping endangered coral reef procreate.
 SOPHIE : **Sophie chuckles] Can't you just... light a candle and put on some soft rock? I mean, that always works for me.**

(Season 1, Episode 1, min 06:28- 0 6:48)

The context of this conversation was in one evening at a restaurant. The participants were Sophie and Ian. Their statuses were date mates so their social level is equal therefore the conversation was in casual mode. The action was eating and talking in a dining table in a restaurant. Sophie finally went on a date with the man she met on Tinder, an online dating platform, named Ian. Sophie believed that Ian was the soulmate she had been searching for, so she offered to take him to the movies on their second date. However, Ian declined since he had to return to Australia owing to a job

offer. The context of culture here is in America, relationship is quite complicated. In order to be in a serious relationship, or to be called a couple, we have to go to several dates. If the first date goes well, then there will be second date or even third date in order to ask somebody to be their significant other.

Sophie flouted relation maxim since her response did not cohere with the preceding utterance spoken by Ian. Ian explained why he could not stay in America, but Sophie abruptly requested Ian to light a candle and listen to some soft rock music. This flouted relation maxim. However, Sophie implicated that she wanted Ian to relax and do something to clear his mind so he could reconsider his decision and change his mind about returning to Australia, as she did not want Ian to leave. In addition, Sophie's utterance above did not create verbal humor proposed by Berger (1993).

There are other utterances that flout conversational maxims, but do not produce verbal humor. The indication is that the utterances do not belong to any type of verbal humor proposed by Berger, and there is no laughing sound effect when the characters create the utterances, which commonly exists in every funny scene in a situational comedy. Below is another example of flouting quality maxim that did not consist of Berger's type of verbal humor

Excerpt 2

KID : I have practicing my Twinkle Twinkle, and it's getting really good!

JESSE : **Great! I know you've been working really hard, and it's a complicated song. Some might say poetic.**

(Season 1, Episode 3, min 08:26-08:34)

The above dialogue took place in front of the elementary school where Jesse taught music. Jesse and Sophie were taking photos for Jesse's Tinder profile when a young man who appeared to be one of Jesse's students approached them. The participants were the student, Jesse, and Sophie. Jesse and Sophie were friends so they had equal status, while Jesse status was higher than the student since Jesse was his teacher. The conversation was semi-formal since it occurred in front of the school building. The shared background knowledge was both Jesse and the student understood that they had discussed about twinkle-twinkle little star song in a class activity and there was possibility that Jesse might would use that song for a singing test in his class.

Jesse flouted the quality maxim by not expressing what he believed to be true. As a music teacher who had studied music and had extensive knowledge of the area and as a former band member and songwriter, Jesse understood that twinkle twinkle little star is not a difficult song; instead, it is an effortless song. Jesse flouted the quality maxim by claiming that the song was complicated. The implicature is that he appreciated the student's hard work learning the song, and Jesse did not divulge the truth because Jesse was afraid that his pupil would have lost confidence if the student had realized that he had spent so much time practicing a simple lyric and tune. In the subsequent sections, I will focus on the floutings that create Berger's verbal humor. Below is the further explanation

3.2.2 The Flouting of Conversational Maxims that cause Humorous Effect

3.2.2.1 Humorous effect in Flouting of Quality Maxim

A character is considered to flout quality maxim if s/he does not tell the truth or s/he does not say what s/he believes to be true. *The characters in How I Met Your Father* Sitcom flout this maxim eighteen times, leading to one of the most frequently flouted maxims. The humorous effect is done by exaggeration (which occurs four times), irony (which occurs once), and sarcasm (which occurs three times).

a. Exaggeration

The setting of this conversation was in Jesse's car. Sophie ordered an uber, an online taxi application, to go on her first date, and Jesse was her Uber driver. Sid was riding along with Jesse since Sid wanted to meet his girlfriend, whose house was in the same direction to where Jesse and Sophie were heading. The participants were Sid, Sophie and Jesse who were in the same status role since they were acquaintances and were in the same age. The conversation occurred in a non formal situation. In that conversation they had shared knowledge i.e. Sid had a girlfriend.

Excerpt 3

- SID : I'm proposing to my girlfriend tonight. Wow, girlfriend! Not gonna be saying that much longer! Someone's gonna be nothing but fiancée! Fiancée! Fiancée! Fiancée!
- JESSE : **Sophie, be a dear and choke me out with this charging cord, would you?**
- SOPHIE : **Ooh, actually, can I use it 'cause my phone's belly is hungry. She's all, [baby voice, crying]: "Feed me, Mama!"**

(Season 1, Episode 1, min 01:26- 01:45)

Jesse flouted quality maxim in that conversation since he did not tell the truth that he did not actually want to be choked by Sophie for hearing what Sid had said. Jesse wanted to implicate that he had had enough of Sid's excitement to propose to his girlfriend, and he wanted Sid to stop being so excited. The presence of the humorous effect was driven by Jesse who exaggerated the situation. He thought he would rather die being choked by Sophie rather than hearing Sid talking about his engagement proposal over and over again.

On the same occasion, Sophie also flouted quality maxim. She understood that a phone is not a human being; therefore, it cannot have a belly and cannot talk. She flouted quality maxim by exaggerating the condition of her phone, which ran out of power. The exaggeration leads to a humorous effect that makes the viewers laugh.

In excerpt 4 we can see how quality maxim is flouted and how a humorous effect is created. The conversation happened at Sid and Hannah's surprise party, among Sophie, Sid, and Jesse. Sophie was encouraging Jesse to never give up finding his true love when she received a photo from Ian showing that he was at the airport to go to Australia. The text gave her the courage to tell Ian they could still be a couple despite their being distant. At the same time, Hannah also received a text informing her that a lung donor for her patient was available and that she had to return to Los Angeles. The participants in that conversation were Sophie, Sid, and Jesse. The situation when that

conversation occurred was quite noisy. All guests of the party were talking and enjoying the party. The participants of the conversation had the same shared knowledge That Jesse was the only person who had a car among other friends.

Excerpt 4

SOPHIE : But it's like a whole thing. No, not the point. I'm going to go to JFK and tell him that we're meant to be.

JESSE : Really?

SID : Hey, uh, can I borrow your car? I need to take Hannah to the airport.

JESSE : What?

SID : Emergency surgery calls.

JESSE : **Seems like the universe wanted me to take everyone to the airport.**

(Season 1, Episode 1 min 18:14-18:29)

Jesse's words "universe" and "everyone" in his utterance indicate that he flouted quality maxim. The dialogue shows that of all people at the party, there were only three people who needed his help: Ian, Hannah, and Sophie. However, he exaggerated it by saying that the universe, which usually refers to something big, demanded him to take "everyone" to the airport. Whereas, not all invitees at the party wanted to go to the airport. The way Jesse exaggerated the reality is considered as verbal humor proposed by Berger, i.e., exaggeration, which produces laughter.

b. Irony

The flouting of quality maxim below co-occurs with irony. The context of this conversation was at Ellen and Charlie's apartment. Ellen was feeling down after an argument she had with her lover, so she decided to bring home a cat she found on the way to her shared apartment. However, the cat was apparently quite aggressive toward Ellen and even harmed her, so she was about to bring it back to the street. The participants in the conversation below were Ellen and Valentina. The other participant surrounding the conversation was Charlie. Ellen uttered her utterance in a pitiful tone since the cat kept scratching her and she also showed discomfort gesture while trying to lock the cat in her arms, and Valentina also showed unhappy face owing to previous talk she had with Charlie.

Excerpt 5

ELLEN : She just reached under my bra and scratched my nipple. **I think I'm in an abusive relationship with my emotional support animal.**

VALENTINA : Maybe you guys just need more time to bond.

(Season 1, Episode 10, min 15:29- 15:37)

Ellen flouted quality maxim by not telling what she believed to be the truth. She said she was in an abusive relationship with the cat she found on the street, whereas the relationship she had was not with the cat, but with the girl named Rachel who lived in front of her shared apartment. However, the implicature Ellen tried to deliver is that the cat which she expected to console her broken-heart was hurting her instead. Ellen's

utterance consists of irony namely situational irony which makes the audience laugh since the situation was totally the opposite of what it was supposed to be.

c. Sarcasm

Excerpt 6 below portrays the flouting of quality maxim which causes humorous effect. That situation happened at Sid's bar with Valentina and Charlie as the participants of the conversation. Sid gave Charlie a big envelope containing a copy of his tart paper and passport since Charlie had recently been working as a bartender for Sid's bar. Valentina, who is Charlie's girlfriend, checked his passport. It showed that Charlie had been to many countries and reminded Valentina of her former relationships. From the preceding text we could understand that they were talking about Charlie's job as a new bartender leading to Valentina's love story. When the conversation happened, Valentina was sitting on a bar chair and Charlie was standing. Charlie showed awkward and disturbance gestures when Valentina confidently told a story about her former lovers to her friends at the bar.

Excerpt 6

VALENTINA : I dated a Brazilian once. I didn't speak Portuguese, he didn't speak English, so we had to speak with our bodies, and those conversations went deep

CHARLIE : **Hoo-yeah! (nervous laugh) Another charming tale. I do love it when you casually work your previous sexual exploits into conversation. It's such fun!**

(Season 1, Episode 6 min 02:29-02:44)

The flouting of quality maxim occurred since Charlie lied about his opinion of Valentina's story. Considering his position as Valentina's now-boyfriend, his utterance shows that he was being sarcastic to Valentina. The implicature is that Charlie mocked Valentina for deliberately exposing her vulgar story with her former lovers, whereas her recent boyfriend was also there. Charlie was actually annoyed by her story, and he did not think that it was a charming story. Charlie believed that it was not fun to listen to such story coming from his significant other. Charlie's utterance produces a humorous effect since the audience finds it funny how Charlie sarcastically shows his disfavor.

3.2.2 Humorous effect in Flouting of Quantity Maxim

The characters in the *How I Met Your Father* sitcom flout the quantity maxim by providing either excessive or insufficient information. In ten episodes of this situational comedy, the characters generate eighteen utterances that flout quality maxim and there are five utterances containing humorous effect including one pun, two ironies, and two exaggerations. Below are the examples.

a. Pun

The context of this excerpt below happened in Meredith's hotel room. Jesse received information from Sid that Meredith, his former girlfriend who rejected his proposal, went to their shared apartment to tell him that she had just released a new song about Jesse. So Jesse went to Meredith's hotel room to ask for further detail about that. When Jesse entered the room, Meredith had just ordered room service (a set of

burgers, french fries, and various kinds of ketchup). She sat down in the bedroom while Jesse stood up in the middle of the room. In Excerpt 7 Jesse uttered his words in a defensive tone showing that he did not want to negotiate with Meredith.

Excerpt 7

JESSE : Meredith, what do the lyrics of Jay Street mean? Do you regret breaking up with me?

MEREDITH : Okay, look, I know I owe you a lot of answers, but can we just sit and talk over food?

JESSE : **No, no, no. You can't derail my confrontation by tempting me with French fries. Okay, I'm not the Hamburglar.**

(Season 1, Episode 9 min 08:25- 08:38)

Jesse flouted quantity maxim by providing more information than required. He was expected to respond to Meredith's query with a simple yes or no response. However, not only did Jesse answer it with yes or no, but he also provided more information that Meredith did not request. The implicature is that Jesse wanted to emphasize that he would not be accessible to Meredith since she had hurt him and humiliated him by rejecting his proposal in public.

In Jesse's utterance, the pun or wordplay technique produces humor. It involves a play on the word "hamburglar," which is the combination of the words "hamburger" and "bulgar." Jesse brought up that word since he thought Meredith was trying to deceive him and change the conversation's subject.

b. Irony

The context of the conversation was on the street. Sophie was hunting for some objects that she could photograph to submit to Naomi for an exhibition event. She decided to call Drew, who was preparing for his school fundraising event. She stood up on the pavement with one hand holding her phone on her left ear. When she told Drew about the raccoon and the cat, she used the combination of sad and disbelief tones. The shared background knowledge that Sophie and Drew understood was Sophie was asked by a famous gallery owner to submit one picture for her exhibition.

Excerpt 8

DREW : Anyhoo, uh, any luck getting your perfect picture?

SOPHIE: Not yet. I almost got one of a cat and raccoon being interspecies friends. But, then it turned out the cat is dead, and the raccoon is eating it.

DREW : Oh! Ew!

(Season 1, Episode 8, min 06:33- 06:46)

In that utterance, Sophie gave more information than was needed. Drew only expected a yes-no answer, but Sophie answered Drew's question with a story about a raccoon and a cat she encountered. Therefore, Sophie flouted quantity maxim. The implicature of Sophie's utterance might be that she wanted to tell Drew that she did not have much luck getting good pictures that day.

The utterance spoken by Sophie produces a humorous effect because of the situational irony. Sophie expected the cat and the raccoon to be interspecies friends,

but the truth is that the raccoon ate the cat's dead body. It triggers laughter because the situation is the opposite of Sophie's expectation about the animals.

c. Exaggeration

The setting of the excerpt below was in Sid's car. The participants were Sophie, Sid, and Jesse who discussed how Sid would propose to his girlfriend, Meredith. Sid said that he told Meredith he would take her to Beyonce's concert while actually he would bring her to Sid's bar, where all his friends gathered, and then he would propose her there. In excerpt 9, Sid told his opinion in a very confident tone while Sophie and Jesse showed a disbelief gesture since they disagreed with Sid's point of view about his proposal.

Excerpt 9

SOPHIE : You think she's gonna be a little bummed that you're not actually seeing Beyoncé?

JESSE : I keep telling him she's gonna be bummed.

SID : Okay, a lifetime with me is better than Beyoncé.

(Season 1, Episode 1, min. 02:04-02:12)

Sid gave an inadequate answer to Sophie's yes-no question. Instead of answering yes or no, Sid gave his opinion that a lifetime with him was much better than Beyonce. Therefore Sid gave an inadequate answer, which led to quantity maxim flouting. The implicature might be that Sid believed Meredith would not be upset since she loved Sid, and being married had been Sid and Meredith's goal in the relationship

considering they had been together since they were in their first year of medical school until they worked.

Even though Sid believed that the time Meredith would spend with Sid as a family would be more precious than Beyonce, it sounded exaggerating to the viewers considering that Beyonce was a worldwide diva. There would be nobody that would decline to live the rest of their lives with the diva. Therefore Sid's utterance led to laughter.

3.2.1 Humorous effect in Flouting of Relation Maxim

Speakers are considered to flout relation maxim if their utterances are unrelated to previous utterances and the present textual and/or situational context. In this sitcom, the frequency of flouting relation maxim done by the characters is sixteen times, with three occurrences of verbal humor in the form of overliteralness, and bombast which occurs once each. Below are some examples.

a. Overliteralness

Excerpt 10

VALENTINA : Ian should know that the moment he rejected an LDR with Sophie, he lost inSide joke texting privileges. Sending this pic? Classic "have your cake and eat it, too."

CHARLIE : **I actually hate cake. Too hoity-toity. I'm more of a bread guy. Plain old bread that I rip up with my rough... calloused hands.**

(Season 1, Episode 2, min 08:33-08:55)

That conversation took place in front of a bar named FOMO. Sophie, Valentina, Jesse, Charlie, Ellen, and Sid were lining up to enter the bar when Sophie received a text from Ian, her former tinder date, who had rejected committing to a long-distance relationship with her. Valentina was annoyed with Ian's text because she thought Ian should have stopped communicating with Sophie since he had rejected Sophie.

Charlie flouted maxim of manner since he did not say things related to what Valentina had said. According to the Cambridge dictionary, the words "have a cake and eat it too" that Valentina said is an idiom that means acquiring two desirable things simultaneously, particularly things that are typically incompatible. In this case, Valentina believed that Ian wanted his career, and he also wanted to stay in touch with Sophie. Therefore Valentina did not talk about cake while Charlie suddenly mentioned how he did not like cake since he is more into bread. Charlie might imply that he wanted to blend in with Valentina's friends and make a good impression by trying to engage in their conversation, even though he ended up ruining it.

The verbal humor existing in that excerpt is overliteralness. Charlie takes valentina's utterance "have a cake and eat it too" literally as an actual sweet food named cake, which makes him unconnected to the topic they are talking about, i.e., about Ian. Therefore the audience finds it funny.

b. Bombast

The context of excerpt 11 below was at Charlie and Ellen's shared apartment. Charlie invited Sid, Valentina, Jesse, Sophie, and Meredith to a small party in his

apartment to celebrate his achievement, which was getting an apartment and getting a job as a bartender. As a roommate, Ellen helped Charlie prepare for the party. Charlie and Ellen were the participants in excerpt 11 below. Charlie showed a disappointment about his small party preparation since he used to hold a luxurious party while now he had to use everything he had at his apartment as creative as possible. Ellen, who did not come from a wealthy family, told Charlie in a normal tone about the reason they used amazon boxes as tables.

Excerpt 11

ELLEN : Voilà! A dining table

CHARLIE : Ellen, are we eating on Amazon boxes covered in your unicorn bed sheets?

ELLEN : **Pottery Barn Kids is way cheaper than Pottery Barn regular.**

(Season 1, Episode 6 min 05:04- 05:17)

In excerpt 11, the flouting of relation co-occurs with Berger's verbal humor, namely bombast. As an upper-classed Englishman, Charlie was surprised that they used Amazon boxes and bed sheets to make a dining table for his party. Therefore he asked Ellen in disbelief. However, Ellen replied to Charlie's question irrelevantly by mentioning the prices of Potter Barn Kids and Potter Barn Regular. Potter Barn is a famous décor retail and home furnishings across the United States. Ellen's utterance implicates that she did not have much money to afford a table; therefore, she used boxes and bed sheets to make a table. The way Ellen correlated the hideous table she made

with the price comparison of Potter Barn Regular and kid might be classified as bombast, which produced laughter.

3.2.4 Humorous effect in Flouting of Manner Maxim

Manner maxim is flouted when speakers' utterances are obscure, ambiguous, lengthy, and uttered disorderly. The excerpt belows are two example of the humorous floutings.

a. Bombast

The setting of excerpt 12 was in Pemberton's. Charlie was an Englishman who decided to live in the United States of America and left his high-class family to be with the person he loved. Charlie started working for Sid as a bartender at Pemberton's and he was very proud of his job and thought of it as his biggest achievement. Charlie asked Ellen, his roommate, about her plans since he knew Ellen did not have a job yet. In Excerpt 12, Charlie was standing in a bartender place while looking at Ellen, asking her a question in a hiss tone. Ellen replied to Charlie question while she sat down in bar corner in front of him and she replied to it in an exciting tone.

Excerpt 12

CHARLIE : Ellen, what are your plans for today?

ELLEN : **I'm working on my memoirs. And by working, I mean reading one celebrity memoir a week. And by reading, I mean listening, so my hands are free for snacking.**

CHARLIE : Don't you miss working?

(Season 1, Episode 7 min 02:57- 03:14)

Ellen flouted maxim of manner by not giving information briefly. Ellen avoided getting to the point of the answer to Charlie's question. Instead of stating that she did not have any essential plans and would just listen to an audiobook while snacking, Ellen beat around the bush by mentioning "working on my memoirs" and "reading one celebrity memoir a week." The implicature of the flouting is that she wanted to make Charlie believe she was a busy person and had many activities to do.

Ellen's utterance produces a humorous effect, classified as bombast, in that she overstated her plan for the day and made grandiose talk about her plan. Another flouting that consists of a bombast can also be seen in this excerpt 13 below.

Excerpt 13

SOPHIE : Honestly, my tooth looks better than ever.

JESSE : **Totally. You look like you could be in a Colgate commercial, whereas an hour ago, you looked like you could be in an anti-meth commercial**

(Season 1, Episode 8, min 12:26-12:35)

The setting of that conversation was in Jesse's Car. Sophie fell and cracked her tooth when she was trying to take a picture of an elder couple hugging in front of her. Sophie asked Jesse to take her to the cheap dentist he knew, who happened to be a very old, almost retired dentist. Surprisingly the dentist fixed her tooth neatly. Therefore they were talking about it on the way home. In Excerpt 13, Jesse said his utterance in a confident gesture, reassuring Sophie that her tooth was so much better than before.

The manner flouting done by Jesse can be identified when he mentioned his opinion about Sophie's fixed tooth obscurely, by mentioning the Colgate and anti-meth commercials. Colgate is a well-known American brand used for oral hygiene products such as toothpaste, toothbrushes, mouthwashes, and dental floss. In contrast, the Anti-meth commercial is a drug campaign commercial to stop using methamphetamine that may cause gum disease and severe tooth decay. Therefore Jesse wanted to implicate that Sophie's tooth looked terrible before it was fixed. On the contrary, it looked perfect after it had gotten fixed by the old dentist.

Jesse's utterance led to laughter because he tried to express his opinion by linking the condition of Sophie's tooth after repair and pre-repair with something related to teeth, which in this case were dental health products, and the impact of methamphetamine consumption. According to Berger (1993, p. 25), this kind of verbal humor is classified as bombast.

CHAPTER IV

CONCLUSION

The data presented in chapter III shows that the characters in the situational *comedy How I Met Your Father Season 1* indeed flouted all conversational maxims, namely quality, quantity, relation, and manner maxims in humorous situations. However, the occurrence of floutings consisting of verbal humor proposed by Berger is eighteen of the seventy frequencies of the floutings in ten episodes from season one. The writer concludes that even though Berger's verbal humor has successfully shown how the floutings create humor, it could not entirely present all the humorous effects in the sitcom. There are still other humorous aspects that can be analyzed using different theories of humor or approaches. Therefore, I suggest that other scholars also analyze the situational comedy *How I Met Your Father Season 1* using other complementary approaches.

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APPENDIX

QUANTITY MAXIM FLOUTING/ NON HUMOROUS

Excerpt 14

SON : How many glasses of that wine have you had?

:

FUTURE SOPHIE: **Just enough to include the sexy bits.**

(S1, E1, mn 02:23-02:35)

Excerpt 15

TINDER GUY : Sophie? Sorry, I'm late.

SOPHIE : Oh. That's okay. Subway delay?

TINDER GUY : **Uh, no, actually, I was, uh... I was on another date before this, and, uh, let's just say it went well. Like, uh... Like really well. Like, I just had sex.**

(Season1, E1, min 02:53- 03-10)

Excerpt 16

SOPHIE : You cook?

IAN : **One of my favorite hobbies**

(S1, E1 min 04:39-04:41)

Excerpt 17

VALENTINA : What are you doing?

CHARLIE : **Still smelling that train. It's in my hair. There's a stranger's body odor trapped in my hair.**

(S1, E1 min 12:16- 12:23)

Excerpt 18

VALENTINA : Aw, babe. No luck apartment hunting?

CHARLIE : **No. Turns out, searching for apartments in this city without access to your trust fund's impossible. I have no idea how you poors did it.**

(S1, E3 min 03:03- 03:12)

Excerpt 19

VALENTINA : What is that?

SID : **Package from Hannah. Probably our HelloFresh meal for tonight. We do weekly FaceTime cooking dates to stay connected. I think tonight we're making baked cod.**
(S1, E3 min 05:21-05:30)

Excerpt 20

HANNAH : I cannot believe you just made another decision without consulting me!
SID : Okay, this is not about the movie, is it?
HANNAH : **No, Sid. This is about you quitting medical school, so you could upend our lives and buy a bar. I thought I was past it, but hearing you tell that story tonight, it just brought up all these old feelings in me.**
(S1, E3 min 05:21-05:30)

Excerpt 20

CHARLIE : Don't you miss working?
ELLEN : **I'm... figuring out my next career move. And I can get by on the checks from my farm, so...**
(S1, E7 min 03:09- 03:16)

Excerpt 21

VALENTINA : You seem really tense. You want a Xanax? I picked some up for when we had to go to Sid's improv show
SOPHIE : **No. You know I can't do pills. The last time I took a Benadryl, I emailed my cousin and told him I've always wanted to kiss him.**
(S1, E7 min 11:48- 12:03)

Excerpt 22

MEREDITH : Hi, Sid!
SID : **What are you doing here, Meredith? Shouldn't you be out rejecting the proposal of a young lover, and then fleeing to Europe with his cat?**
(S1, E8 min 02:51-03:01)

Excerpt 23

SID : What took you so long?! Does code M mean nothing to you?
ELLEN : **Literally nothing! But it better be bad because I was in the middle of doing that alpha hydroxy mask you gave me, and now, I'm only half hydroxy! - I got to go even out.**
(S1, E8, min

Excerpt 24

ROBIN : But, uh, back to you. Was today "good" extra or "bullhorn to the ass" extra?
SOPHIE : **Really? A big famous reporter wants to hear about my stupid love life?**
(S1, E10 min 14:10-14:22)

Excerpt 25

VALENTINA : Cause I got us into FOMO tonight.
 SOPHIE : What's FOMO?
 VALENTINA : It stands for "fear of missing out."
 SOPHIE : Yeah, I know what it stands for. Thanks. How do we go to it?
 VALENTINA : **Oh. [laughs] FOMO is the name of this new club, which is a total sensory overload. There are a million different rooms. A rave room, a foam party room, a topless room, a tapas room, a topless tapas room. They say there's no such thing as having FOMO inside of FOMO. This will be perfect for you. Plus, I'm going to need a big night out after I end things with Charlie**
 (S1, E2 min 01:54-02:28)

QUALITY MAXIM FLOUTING/ NON HUMOROUS**Excerpt 2**

KID : I have practicing my Twinkle Twinkle, and it's getting really good!
 JESSE : **Great! I know you've been working really hard, and it's a complicated song. Some might say poetic.**
 (S1, E3, min 08:26-08:34)

Excerpt 26

VALENTINA: You know, Jesse thought you invited everyone out tonight because you were into him.
 SOPHIE : Oh my god, I left him waiting for me in the candle room! And his shirt looked very flammable.
 VALENTINA: Don't worry, he got out. All the guys left.
 BAR GUY : **Looks like you two are having a good night.**
 (S1, E3, min 08:26-08:34)

Excerpt 27

SID : Hey, babe.
 HANNAH : Hey. Whoa, you look amazing! Great angle.
 SID : **Really? 'Cause I didn't even think about my setup.**
 (S1, E3, min 13:55-14:06)

Excerpt 28

HANNAH : What are you doing here?
 SID : This is me, uh, trying. [laughs]
 HANNAH : **That is so sweet. But, that last-minute flight must have cost you a fortune.**
 (S1, E3, min 22:00-22:20)

Excerpt 29

FUTURE
 SOPHIE: Son, this is the story of my first life-changing opportunity as a photographer.

SON : Okay. At least your work stories have less sex.
 HANNAH : **True, but this one has drugs.**
 (S1, E7 min 00:15-00:28)

Excerpt 30

NAOMI : Obviously, you'll need to bring your best assistant.
 SOPHIE : **Obviously. Yeah. I mean, I never go anywhere without my assistant. [laughs] Who do you think's parking my car right now?**
 (S1, E7 02:27-02:38)

Excerpt 31

SOPHIE : **God, your job is so cool. I mean, your career is in the fast lane, and my career is hitchhiking on the Side of the road, and there's no takers.**
 VALENTINA: Okay, fine. Let's, uh, bat that mitzvah.
 (S1, E7 04:32-04:45)

Excerpt 32

CHARLIE : Ellen, why would you write such horrible things?
 ELLEN : **I don't know. I mean, you have been kind of throwing your new job in my face, and I guess...**
 (S1, E7 min 14:47- 15:05)

Excerpt 33

MEREDITH: Okay, look, I need to talk to Jesse, alright? And I don't have his new number. Is he here?
 SID : **Nope. He's on a date. With Dua Lipa.**
 MEREDITH: Jesse is dating pop superstar Dua Lipa?
 SID : **Correct. They met at a Shake Shack, ended up splitting a burger...**
 (S1, E8 min 03:39- 03:54)

Excerpt 34

CHARLIE : Oh, Val, tell me you caught a glimpse of that goal.
 VALENTINA: I'm... sorry, but I'll catch the next one. Hashtag "next goal's the best goal," am I right?
 CHARLIE : You can't because the game's over. (clap)
 VALENTINA: Sorry.
 CHARLIE : **Thanks for watching.**
 (S1, E9 min 14:08- 14:23)

MANNER MAXIM FLOUTING / NON HUMOROUS

Excerpt 35

SON : And then how long until you guys got together?

SOPHIE : **This story is about the journey, not the destination. I'm going to get with a whole bunch of dudes before I wind up with Dad.**
(S1,E2, min 00:17-00:33)

Excerpt 36

JESSE : Hey, have you met Ellen? I'm Jesse, her big brother. And you are...

HOLLY: I'm Holly.

JESSE : **Holly? Well, deck the halls! Ellen here just moved to the Big Apple from a dairy farm. Crazy, right? We're not related by blood.**

(S1,E 4, min 11:04-11:25)

Excerpt 37

SOPHIE : guess I'm going to be convincing her to dump this musician before she winds up stranded in Vienna, sobbing in her schnitzel. Anybody want to keep me company?

VALENTINA: Of course. Babe?

CHARLIE : **Hm? Well, I had set aside tonight to try and figure out what to do with the rest of my life. It's gonna get pathetic, spending my days swapping recipes with the old yentas in our building.**

(S1,E 5, min 03:22-03:43)

Excerpt 38

LORI : **Do you think maybe we could go someplace quiet? Have glass of wine and talk about this Ash stuff?**

SOPHIE : No. We can't.

(S1,E5, min 03:22-03:43)

Excerpt 39

SID : Oh, Charlie! First paycheck

CHARLIE: New job. New apartment. I'm going to throw a lavish housewarming dinner party this weekend to celebrate my many accomplishments.
Ellen. You can invite that lucky lady who swiped your post-divorce V-card last week.

ELLEN : No, no, no. I-I'm not inviting her.

(S1,E6, min 02:44-03:03)

Excerpt 40

ELLEN: Hello, Mia!

MIA : **Hello, woman who never responded to my many voice texts after using me for sex.**

ELLEN: Shh...

(S1,E6, min 06:41-06:49)

Excerpt 41

VALENTINA: What the hell is your passport made out of?!

CHARLIE : **I soaked it in lighter fluid on the way over. I was going for high drama!**
 VALENTINA: That was..sweet.
 (S1,E6, min 21:17-21:30)

Excerpt 42

SOPHIE: Ahem! You are looking at the official photographer for renowned gallerist Naomi Reisberg's daughter's bat mitzvah on Saturday!
 SID : **Aw, you're doing that thing where you say, like, sad words in a happy voice. I do it. This bar is hemorrhaging money!**
 (S1,E7, min 03:41-04:01)

Excerpt 43

SID : Jesse, I am so proud of you, man. Can I kiss your forehead?
 Mwah the official photographer for renowned gallerist Naomi Reisberg's daughter's bat mitzvah on Saturday!
 JESSE: **Ugh! I'm glad you're so psyched for me because I did max out all my credit cards on studio time, and I'm going to be late on rent this month, but... do you need any more back rub coupons?**
 (S1, E)

Excerpt 44

ELLEN : Jesse? Jesse! [forced]: That is so weird. He must have just left
 MEREDITH: **Jesus. I haven't seen acting this bad since my nana's nursing home put on a production of Dear Evan Hansen**
 (S1, E8, min 15:20- 15:32)

Excerpt 45

ELLEN : Oh my god! I just realized something. If Sophie and Jesse get married, then Sophie will get my Goliath Market family discount!
 SID : **Not in that outfit she won't.**
 (S1, E9, min 10:28- 10:36)

Excerpt 46

SID : What if we put your aunt at table four?
 HANNAH: No, we can't. My uncle's at table four, and he cheated on her. - Oh. - But wait. According to you, it was good cheating because he and his paralegal are still together.

SID : **Someone didn't sleep on the plane.**
 (S1, E9, min 12:28- 12:40)

Excerpt 47

ELLEN : So... What do we think of this look?
 SID : **That was 1986. They said, "Don't make the same mistakes I did."**
 HANNAH: **Oh, that was 1994. They said they want their joke back.**
 (S1, E9, min 15:04- 15:19)

Excerpt 48

VALENTINA : Give me the best table you got, okay? Tonight's a setup, and I'm gonna need it to be as fun as humanly possible.
 HOST CLUB GUY: **This is a trial-size vitamin C brightening serum.**

(S1, E2, min 09:28-09:38)

Excerpt 53

FUTURE SOPHIE : Son, this is the story of the time I tried to help someone else fix all their dating problems through the magic of photography
 SON : I feel like we've derailed.
 FUTURE SOPHIE : **I gave you life. You give me one night.**

(S1, E3, min 00:16-00:29)

Excerpt 54

Security guard: Looks like you two are having a good night.
 SOPHIE : **Who hurt you?**

(S1, E2, min...)

Excerpt 55

VALENTINA : Look... I don't care if you stuffed a Lego astronaut up your butt when you were little.
 SID : What? I didn't do that. (nervous laugh) I swallowed it.
 VALENTINA : With your butt?
 SID : **I'm just gonna text Hannah and tell her I can't do this.**

(S1, E3, min min 06:17- 06:36)

Excerpt 56

SOPHIE : Excuse me!
 The Girl : We're getting drinks from the bar, but I'll have a water and fries.
 Thank you!
 SOPHIE : **I'm not your waitress. Okay, I get the confusion. But, this is about my friend Jesse, okay? And he is not some punchline for you to tell your dumb friends about at boozy brunch. He's an incredible guy, and I am killing myself to make him believe that he will find love. Do you know how hard it is to believe that? Do you know what it's like to go on 87 first dates? No, 88. 88 first dates and have none of them lead to anything even close to a real relationship? Have you ever met a totally cute, nice vice principal who wants to take you out, and all you can think about is why? What's the point?**

(S1, E3, min 16:11- 16:59)

Excerpt 60

FUTURE SOPHIE : Son, I learned that night that really is just a number.

SON : Mom, I never think about turning . - That is, like, so old.
 FUTURE SOPHIE : **Watch your mouth.**
 (S1, E4, min 23:16-23:25)

Excerpt 61

SOPHIE : And you must be Ash
 BRAD : Oh [laughs]. No, no, no. I'm Ash's tour manager Brad. - Oh - Oh,
 uh, this is Ash.
 ASH : Hey. Sophie. I've heard so much about you.
 SOPHIE : **Are you legally allowed to be in this bar?**
 (S1, E5, min 08:04-08:22)

Excerpt 62

CHARLIE : Cheaper stuff? What do you want me to do, serve chunks of
 pepper jack and pigs in a blanket? This is the first dinner we're
 hosting, Ellen. Tonight will set the tenor for our entire social lives.
 ELLEN : **Dude, we're eating dinner with my brother and your girlfriend
 on a table made of boxes.**
 (S1, E6, min 05:27-05:43)

Excerpt 63

HANNAH : What? Did you just rent a movie without asking me which one?
 SID : **I got the Eternals because your celebrity crush is buff Kumail
 Nanjani. Hold up. You definitely have a type.**
 (S1, E6, min 13:41-13:53)

Excerpt 64

HANNAH : [sighs] Something came up. There's an opportunity for me to stay
 in LA and do a cardiothoracic fellowship once my program ends.
 In which case, long distance might go a little longer. Like a year
 longer.
 SID : **Oh. My hand is gonna be so numb.**
 (S1, E9, min 19:36-20:03)

QUALITY MAXIM FLOUTING/ HUMOROUS**Exaggeration****Excerpt 3**

SID : I'm proposing to my girlfriend tonight. Wow, girlfriend! Not gonna be
 saying that much longer! Someone's gonna be nothing but fiancée!
 Fiancée! Fiancée! Fiancée!
 JESSE : **Sophie, be a dear and choke me out with this charging cord, would
 you?**
 SOPHIE : **Ooh, actually, can I use it 'cause my phone's belly is hungry. She's all,
 [baby voice, crying]: "Feed me, Mama!"**

(S1, Episode 1, min 01:26- 01:45)

Excerpt 4

SOPHIE : But it's like a whole thing. No, not the point. I'm going to go to JFK and tell him that we're meant to be.
 JESSE : Really?
 SID : Hey, uh, can I borrow your car? I need to take Hannah to the airport.
 JESSE : What?
 IAN : Emergency surgery calls.
 SID : **Seems like the universe wanted me to take everyone to the airport.**
 (S1, E1 min 18:14-18:29)

Excerpt 65

JESSE : Sophie, this is Drew. The vice principal.
 DREW : What's going on here?
 SOPHIE : **Oh... Jesse needs a date, real bad, and this little boy's the only hope we've got.**

(S1, E3, min 08:58- 09:10)

Excerpt 66

FRED : **These are black. Her dress is sheer! Do you want J.Lo's nips to be staring out at the world like a coked-out ow?**
 VALENTINA: Sorry. Nobody told me.

(S1, E8 min 04:35-04:40)

Irony

Excerpt 5

ELLEN : She just reached under my bra and scratched my nipple. **I think I'm in an abusive relationship with my emotional support animal.**
 VALENTINA: Maybe you guys just need more time to bond.
 (S1, E10, min 15:29- 15:37)

Sarcasm

Excerpt 6

VALENTINA: I dated a Brazilian once. I didn't speak Portuguese, he didn't speak English, so we had to speak with our bodies, and those conversations went deep
 CHARLIE : **Hoo-yeah! (nervous laugh) Another charming tale. I do love it when you casually work your previous sexual exploits into conversation. It's such fun!**

(S1, E6 min 02:29-02:44)

Excerpt 66

JESSE : Oh hey, can I interest you in little, uh, BYOB? It's one of my struggling artist life hacks.
 SOPHIE : hell yes
 STRANGER : Oh, can I get one of those?
 JESSE : Yeah, of course.
 SID : **And I wonder why this bar isn't profitable!**

(S1, E8, min 02:04-02:13)

Excerpt 67

HANNAH : Drew's our friend, Sid. And I didn't know there was a "good" kind of cheating.
 SID : I mean, of course there is. It's cheating that leads to something good, like finding your person or Beyoncé's Lemonade.
 HANNAH : **Yeah. Great. Amazing to know that I'm planning a wedding with a man who is so supportive of cheating. Oh, two weddings!**

(S1, E9, min 10:59- 11:19)

QUANTITY MAXIM FLOUTING/ HUMOROUS**Exaggeration****Excerpt 9**

SOPHIE : You think she's gonna be a little bummed that you're not actually seeing Beyoncé?
 JESSE : I keep telling him she's gonna be bummed.
 SID : **Okay, a lifetime with me is better than Beyoncé.**

(S1, E1, min. 02:04-02:12)

Excerpt 68

CHARLIE : :So, that's what a subway is like. Does it always smell like that?
 VALENTINA: **No! Sometimes, it's way worse. One time, I was in a car where one guy was peeing, one guy was pooping, - and one guy was dead. –**

(S1, E1, min. 11:20-11:31)

Irony**Excerpt 8**

DREW : Anyhoo, uh, any luck getting your perfect picture?
 SOPHIE : **Not yet. I almost got one of a cat and raccoon being interspecies friends. But, then it turned out the cat is dead, and the raccoon is eating it.**
 DREW : Oh! Ew!

(S1, E8, min 06:33- 06:46)

Excerpt 69

RACHEL : aw you found cal! So, you took care of her last night?
 ELLEN : **Ellen: Yeah. I... Thought she could be my emotional support cat, but... She hates me. So, you two have that in common.**
 (S1, E10, min 16:32- 16:46)

Pun

Excerpt 7

JESSE : Meredith, what do the lyrics of Jay Street mean? Do you regret breaking up with me?

MEREDITH : Okay, look, I know I owe you a lot of answers, but can we just sit and talk over food?

JESSE : **No, no, no. You can't derail my confrontation by tempting me with French fries. Okay, I'm not the Hamburglar.**
 (S1, E9 min 08:25- 08:38)

RELATION MAXIM FLOUTING/ HUMOROUS

Bombast

Excerpt 11

ELLEN : Voilà! A dining table
 CHARLIE : Ellen, are we eating on Amazon boxes covered in your unicorn bed sheets?
 ELLEN : **Pottery Barn Kids is way cheaper than Pottery Barn regular.**

(S1, E6 min 05:04- 05:17)

Overliteralness

Excerpt 10

VALENTINA : Ian should know that the moment he rejected an LDR with Sophie, he lost inSide joke texting privileges. Sending this pic? Classic "have your cake and eat it, too."

CHARLIE : **I actually hate cake. Too hoity-toity. I'm more of a bread guy. Plain old bread that I rip up with my rough... calloused hands.**

(S1, E2, min 08:33-08:55)

MANNER MAXIM FLOUTING / HUMOROUS

Bombast

Excerpt 12

CHARLIE : Ellen, what are your plans for today?

ELLEN : **I'm working on my memoirs. And by working, I mean reading one celebrity memoir a week. And by reading, I mean listening, so my hands are free for snacking.**

CHARLIE : Don't you miss working?

(S1, E7 min 02:57- 03:14)

Excerpt 13

SOPHIE : Honestly, my tooth looks better than ever.

JESSE : **Totally. You look like you could be in a Colgate commercial, whereas an hour ago, you looked like you could be in an anti -meth commercial**

(S1, E8, min 12:26-12:35)

Sarcasm

Excerpt 70

SOPHIE: Sophie : We need apps. Now. Please. Anything fancy. Fancy chips, fancy crackers, fancy nuts. Here's 10 bucks.

JESSE : **I'm sorry, do you think I'm going shopping in 1962**

(S1, E4, min 14:42-14:52)