

**THE FLOUTING OF THE CONVERSATIONAL MAXIMS
BY OPERA VAN JAVA'S PLAYERS
IN "HADIDIE DAN MAIMUN" EPISODE TRANS 7**

THESIS

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
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THESIS

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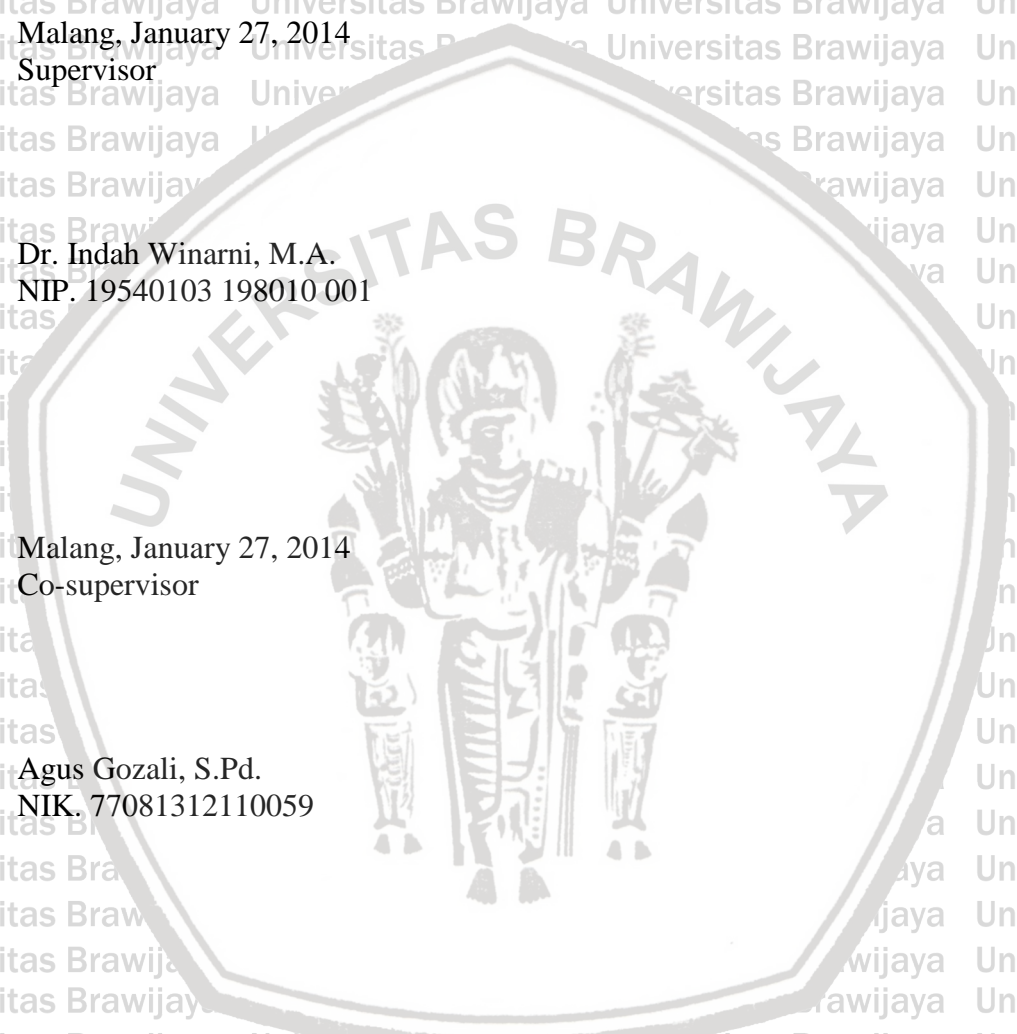
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ABSTRACT

Firma, Mohammad Aden. 2014. **The Flouting of the Conversational Maxims by Opera Van Java's Players in "Hadidie dan Maimun" Episode Trans 7.** Study Program of English, Universitas Brawijaya. Supervisor: Indah Winarni; Co-supervisor: Agus Gozali

Keywords: Cooperative Principle, Conversational Maxims, Flouting Maxims, Humor and Laughter

Cooperative Principle that deals with conversational maxims is the rule that needs to be maintained during conversation. However, people realize they are not always supposed to be serious in having conversation. Sometimes, they break the Cooperative Principle by creating jokes. Therefore, to reveal this humor creations, this study uses "Hadidie dan Maimun" Opera Van Java's episode as the subject of the study. There are three research problems in this study, namely: (1) what types of conversational maxims are flouted in causing laughter of the audiences in the episode "Hadidie dan Maimun" Opera Van Java Show Trans 7, (2) what are the intended meanings of maxims being flouted in the episode "Hadidie dan Maimun" Opera Van Java Show Trans 7, and (3) how can the flouting of the maxims cause humorous effect in the episode "Hadidie dan Maimun" Opera Van Java Show Trans 7.

This study uses qualitative approach by using document analysis to identify the data. In this study, the writer found that all four maxims had been flouted by the players to cause laughter of the audiences. The flouting of the maxims could cause humorous effect was when the players had their particular intentions on their utterances. To cause humor, they flouted Maxim of Quality to avoid and conceal anger, play a fool, conceal enviousness and perform ridiculous action. They flouted Maxim of Quantity as a self-teasing, self-defense, and dejection. They flouted Maxim of Relation by word-playing, demonstrate self-mockery, self-defense, insensibility and foolishness. They flouted Maxim of Manner in making the utterances obscure by word-playing. The maxims which were flouted most were Maxim of Relation because they could easily cause humor by being irrelevant toward the topic of conversation. The maxims which were flouted least were Maxim of Quantity.

There were also some factors encourage the players to flout the Maxims such as the different status as the player, relationship, behavior, emotion, unconsciousness, and the benefit of the language usage. In result, the writer suggests the next researcher to find out other theories of humor with the different subject of study such as Talk Show, Stand-Up Comedy Show, etc.

ABSTRAK

Firma, Mohammad Aden. 2014. **Pelanggaran Maksim Percakapan oleh Pemain-pemain Opera Van Java dalam Episode “Hadidie dan Maimun”** Trans 7. Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Indah Winarni (II) Agus Gozali

Kata Kunci: Prinsip Kerja Sama, Maksim Percakapan, Pelanggaran Maksim, Humor dan Gelak Tawa

Prinsip Kerja Sama yang berhubungan dengan Maksim Percakapan merupakan suatu aturan yang harus dijaga selama percakapan. Akan tetapi, orang-orang menyadari bahwa mereka tidak harus selalu serius dalam melakukan percakapan. Terkadang, mereka melanggar Prinsip Kerja Sama dengan menciptakan gurauan. Oleh karena itu, untuk mengungkap kreasi humor tersebut, penelitian ini menggunakan episode “Hadidie dan Maimun” Opera Van Java sebagai subyek penelitian. Terdapat tiga rumusan masalah dalam penelitian ini, yaitu: (1) tipe Maksim Percakapan apakah yang dilanggar dalam menyebabkan gelak tawa penonton dalam episode “Hadidie dan Maimun” Tayangan Opera Van Java Trans 7, (2) apa sajakah maksud yang diinginkan dari maksim-maksim yang dilanggar dalam episode “Hadidie dan Maimun” Tayangan Opera Van Java Trans 7, dan (3) bagaimana pelanggaran tersebut bisa mengakibatkan efek humor dalam episode “Hadidie dan Maimun” Tayangan Opera Van Java Trans 7.

Penelitian ini menggunakan pendekatan kualitatif dengan menggunakan analisis dokumen untuk mengidentifikasi data. Dalam penelitian ini, penulis menemukan bahwa ke empat maksim telah dilanggar oleh sang pemain untuk menimbulkan gelak tawa penonton. Pelanggaran maksim-maksim bisa mengakibatkan efek humor ketika sang pemain mempunyai maksud-maksud tertentu dalam ujaran-ujaran mereka. Untuk menimbulkan humor, mereka melanggar Maksim Kualitas untuk meredam dan menyembunyikan amarah, berlagak bodoh, menyembunyikan rasa cemburu, dan melakukan aksi konyol. Mereka melanggar Maksim Kuantitas sebagai ejekan, pembelaan diri, dan kekesalan. Mereka melanggar Maksim Relasi dengan permainan kata-kata, menunjukkan penghinaan, pembelaan diri, ketidak sadaran, dan ketololan. Mereka melanggar Maksim Cara dengan membuat ujaran-ujaran menjadi tidak jelas dengan permainan kata-kata. Maksim-maksim yang paling banyak dilanggar adalah Maksim Relasi dikarenakan mereka bisa dengan mudah menimbulkan humor dengan bersikap menyimpang terhadap topik percakapan. Maksim-maksim yang paling sedikit dilanggar adalah Maskim Kuantitas.

Terdapat juga beberapa faktor yang mendorong sang pemain memutuskan untuk melanggar Maksim seperti perbedaan status sebagai pemain, hubungan antar pemain, sikap sang pemain, emosi, ketidak sadaran, dan memanfaatkan kegunaan bahasa. Sebagai hasilnya, penulis menyarankan peneliti selanjutnya untuk mencari teori-teori lain tentang humor dengan subyek penelitian yang berbeda seperti Talk-Show, Acara Komedi Stand-Up, dan lain lain.

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The Writer

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CHAPTER I

INTRODUCTION

In this chapter, the writer explains the background of the study which includes the reason why the writer chooses this area as the subject of the study.

This chapter also deals with problems of the study, objectives of the study, and definition of key terms.

1.1 Background of the Study

Language is a media to communicate. Commonly, it is defined as the spoken symbol of what human needs to interact with others. In a general way, it is used to establish a relationship, especially when a speaker has verbal conversation with hearer. Hence, conversation is a manner of speaking in our social life as a human being. It is impossible if human communicate without having conversation in their life. As Conklin (2009, p. 12) defined, conversation is the interchange of ideas, it is the willingness to communicate thought on all subject, personal, and universal, and in turn to listen to the sentiment of others regarding the ideas advanced. In brief, conversation is the natural way of human in getting along with others especially in establishing social communication via language.

Functionally, a successful communication happens when both speaker and hearer are able to understand each other's utterances well. Thus, in case of contributing a successful communication, there would be a certain rule that is obeyed by both speaker and hearer when they talk each other's utterances. This

case is caused by the principle of conversation that requires them to be cooperative when they talk. As Grice (1975, as cited in Grundy, 2000, p. 73) explained, a successful communication happens when speaker talks with the interlocutor, he or she has to be cooperative with them. So, they need to perform the Cooperative Principle to make their conversation work in every single moment when they talk.

Essentially, producing meaningful utterances in conversation is a must when we try to be cooperative with the hearer. So, Cooperative Principle requires us to speak clearly in order to make the interlocutor understand about what we are talking about. In achieving successful communication, Cooperative Principle deals with maxim as the certain way in maintaining our language expression.

Grice, conceptualized four maxims as the mechanism of being cooperative when we talk. Grice (1975, as cited in Yule, 1996, p. 37) divided those four conversational maxims into Maxim of Quantity (be informative), Maxim of Quality (be true), Maxim of Relation (be relevant) and Maxim of manner (be clear). The reason why those elements are so important is due to cover the meaning behind the words when we try to convey the message of utterance.

Speaker should obey those maxims in order to avoid some misunderstanding when talks to the hearer.

On the other hand, although this notion is good in establishing successful communication, in some ways speaker chooses to disobey those four conversational maxims rather than to fulfill those maxims in conveying the message of utterance. Speaker might be uncooperative in different occasions.

When he or she does not want to be cooperative with hearer, he or she tends to flout those four conversational maxims. The reason that mostly occurred when the flouting of the conversational maxims arises often happened when speaker has some purposes of his or her intention. As Grundy (2000, p. 78) stated the flouting of the maxims is a particularly salient way of getting an addressee to draw an inference and hence recover implicature. Yet, the problem is, the flouting of the maxim is not always useful to make hearer understand about what speaker's want.

Sometimes, it could be a complicated matter when the interlocutor does not really understand and got confused when he or she goes wrong to imply the hidden meaning of speaker's utterance. This case often occurred usually when speaker tries to speak in a different way of conversation like being ambiguous, irrelevant when they talk, lying, and giving much information to hearer.

At the same condition, it sounds normal when speaker uses language is not only about conveying message of utterance but also using a creativity to twist the context of utterance to attract interlocutor's attention in contributing a successful conversation. The need to get closer with the interlocutor makes the speaker change the way to communicate when conversation goes in a serious condition.

However, the general cases often done by the flouting of the maxims. The real example that could be realized by hearer when the flouting of the maxims evoked is when speaker tries to cause humor in his or her utterance. Jokes as the items of their conversation often used to establish the interlocutor's mood during conversation. Yet, the function of jokes commonly is to cause laughter. Humor itself is the condition when speaker attempts to stimulate hearer's mind by funny

or amusing things to cause laughter. As Raskin (1985, p. 14) stated, laughter is an important accompanying factor of humor. When a person finds the audial or visual stimulus funny, meaning that it is called as humor (Raskin, 1985, p. 1).

Nevertheless, Raskin (1985) argued when people emphasize jokes in their utterance to cause humor, the jokes they create always flout the conversational maxims of Grice (1975). It doesn't tolerate the Cooperative Principle of conversation because when laughter evoked the meaning behind utterances sometimes containing ambiguity, lack of information, false, untruthful, irrelevant and out of topic. However, Raskin (1985) proved that scientifically humor gives benefit to the conversation when speaker tries to get closer, entertain, and maintain the interlocutor's mood. Humor is also a new way of being cooperative.

In case of communication, Raskin (1985, p. 15) stated that people realized humor as a special mode of communication. They are able to learn and appreciate humorous comments because they know that they are supposed to be funny. In other words, in having conversation with hearer, we are able to perform humor in some way in order to make a variation of our conversation. Because we know, we are not born to be always serious in having conversation. In result, what can be inferred by the theory of humor by Raskin (1985) and Cooperative principle by Grice (1975) is that when we flout the maxim, it is not about to break the Cooperative Principle but it is about to fulfill the contribution to make the interlocutor comfortable with us. And the way to make them comfortable is by making humor.

Furthermore, since jokes always involve attention of hearer, it can cause various interpretations. Hence, because humor is not easy to understand, Raskin (1985) proposes the mechanism of creating humor by connecting Cooperative Principle by Grice (1975) and his theory of joke-telling as a non-bona-fide communication. Raskin (1985, p. 100) explains humor as Non bona-fide (NBF) communication occurs when speaker doesn't tolerate the Cooperative Principal. As well as the Cooperative Principle by Grice (1975), NBF deals with the flouting of the maxims because the way to cause laughter is by breaking the Cooperative Principle when speaker says something in ambiguous, lying, untruthful, and irrelevant ways. While Bona-fide communication is not considered as the result of joke-telling because bona-fide communication requires the speaker to give benefit in conversation. The speaker should be truthful and relevant in contributing successful communication with hearer.

As the new mechanism of being Cooperative, Raskin also provides four maxims that are derived by paraphrasing Grice's maxims (1975) as the mechanism of joke-telling as a non bona-fide-communication. Raskin (1985) argues, in telling a joke, there must be laughter and joke-tellers. However, the humorous effect only occurred when the actor is able to realize amusing effect to cause laughter. The mechanism of causing laughter is often done when the speaker disobey the Cooperative Principle and flout the maxims to create amusements. Raskin (1985) views, speaker may disobey Grice's Cooperative Principle for the purpose of creating humorous effect in his or her utterance. In this case, humour is realized by both speaker and hearer when speaker

intentionally emphasize humor as the item of his or her conversation. The hearer as a laughter also realizes that the speaker just wants to make his or her laugh.

Moreover, even though humor is realized by the flouting of the maxims of Grice (1975), Raskin's theory of humor requires the speaker to fulfill the maxims for joke-telling. Similar with Grice's maxims for the Cooperative Principle, Raskin's maxims of joke telling also requires the speaker to obey the rule of creating humor. As Raskin (1985, p. 103) explained, in Maxim of Quantity requires the speaker to give exactly as much information as is necessary for the joke. Maxim of Quality requires the speaker to say only what is compatible with the world of joke. Maxim of Relation requires the speaker to say only what is relevant to the world joke. Maxim of Manner requires the speaker to tell the joke efficiently. As a result, although the speaker flouts the maxims of Grice (1975) in his or her utterances when they are engaged in a conversation, to cause laughter, the speaker needs to fulfill the maxims provided by Raskin (1985) as the mechanism of joke-telling.

Corresponding to those overviews, those two theories have the similar way in explaining how human communicate in their social life. Grice (1975) describes language as a set of rule that makes human get along with others by maintaining their principle of conversation. Raskin (1985) explains the different way to communicate by making humorous utterance to make the interlocutor comfortable when they are engaged in the conversation. However, what makes the writer interested in using these two theories as the main theories of this study is caused by how the speaker applies the Cooperative Principle via humorous utterance is.

The writer attracted with the assumptions of those two philosophers in explaining how speaker communicate with hearer. Grice (1975) views, we need to stable our language expression in having conversation. We need to fulfill the conversational maxims to make hearer understand about what we talk about. As good as possible we must avoid the flouting of the maxims in order to contribute a successful communication. But Raskin (1985) proves that the flouting of the maxims is not always break the Cooperative Principle. He discovered the variety of communication when speaker emphasize jokes in his or her utterance.

Although the speaker speaks irrelevantly, unclearly, untruthfully, and uninformatively when they talk with hearer, there is a perlocutionary goal to make hearer laugh. This is what Raskin's means by his Cooperative Principal. The flouting of the maxims is not considered as the violation but rather to cause laughter to make hearer comfortable. Both Grice's (1975) and Raskin's (1985) theories are connected to each other to investigate how people use language.

Nevertheless, there are so many humor cases that still could not be revealed if we do not do an investigation. Because humor has so many various form, the writer only focus on verbal humor to apply Grice's (1975) and Raskin's (1985) theories. In this study the writer intended to conduct a research by choosing a comedy show of "Opera Van Java" Trans 7. The reason why the writer chose this comedy show as the subject of the study is about the way the players cause laughter. When the writer watched Opera Van Java Trans 7, they often perform spontaneous verbal humor and slapstick joke that makes the audiences bubbling with laughter in every humor moment. The consideration is that this

television program often involves speakers, interlocutors, and audiences in applying and responding utterances to create humorous effect. There so many utterances using conversational maxim as the concept of the show. Besides, this comedy show often performed spontaneous dialogues in creating humorous utterance. Yet, they often flouted conversational maxim in contributing humorous effect to attract audiences' attention.

Widely, Opera Van Java (OVJ) is a kind of improvisation comedy show performed in Trans 7. Ogi (2011) stated that the idea of the show is human puppets performances in a modern version with Javanese Orchestra. The stories they perform is about folklore modified into modern version, story about career of famous celebrity, horror, and fairy tale of foreign country. There are some casts such as *Dalang* (Parto), *Wayang* (Andre, Azis, Desta, Nunung, Sule), *Sinden* (*Javanese Orchestra Singer*) and *Guest Stars* to perform the show. The *Dalang* is the person who conducts, controls, and creates the story. *Wayang* are considered as the players who perform the story. The players have their own creativeness in uttering their utterances to create humorous effects. Parto as the *Dalang* has the right to control the show. The OVJ players are allowed to follow his instruction in performing the show.

Yet, sometimes the improvisation of *Wayang Orang* is out of instruction when they are really enjoying the show. The players like Sule, Aziz, Andre, Desta, and Nunung often use different way in performing jokes and humor to attract audience to laugh out loud in every episode. The Guest Stars also have their own way to make the audience laugh although sometimes they have got

bullied by the players. The creativity of their improvisation by using different jokes and humor in different episode makes audience really enjoy the show. The utterances they make, sarcastic words they uttered, the slang, and the slapstick jokes they create are the components which emphasize the different way of humor that makes the audiences satisfied although the plot of the story is often out of context.

After considering the theories and the subject of the study, this study is focused on analyzing the interrelations of the use of the flouting of the maxims and humorous utterances in Opera Van Java Show episode “Hadidie dan Maimun” which is broadcasted on January 24th 2013.

From January 21th till January 25th 2013, the writer attempted to chose the chosen episode to be taken as the data sources. When the writer watched “Hadidie dan Maimun” Opera Van Java’s episode on Trans 7, the writer saw the OVJ players flouted so many maxims in order to make their utterances caused laughter.

They were lying, gave too much and less information when they were trapped in a serious question, being irrelevant, and word playing to make the utterances containing ambiguity. They often said something with illogical fact. Sometimes, spontaneously they flouted the maxims under their consciousness. When they saw a chance to make a joke, they flouted the maxims to cause laughter of the audiences. Nevertheless, the dialogue still run smoothly whenever they flouted the maxims. The plot of the story, the costumes, and the sarcastic words influenced the way they flout the maxims in making humor. It looked alike they flouted the maxims as their Cooperative Principal to create humor via utterances.

However, the writer needs to take a look at their mechanism in flouting the maxims. Because in this episode, the writer recognized that the *Dalang* was in a bad anger when they saw their *Wayang* played under his command. The plot and the story that had been ruined by Sule and Andre in the early scenes attracted the *Dalang* to give them reprimand. Yet, *Dalang's* anger no longer makes them at fault but rather to cause laughter because they perform self-defense, word playing action, and self-accusations via humorous utterances to respond *Dalang's* question. Further events happened when the story of "Hadidie dan Maimun" was performed by OVJ players. The players attempted to cause humor via the flouting of the maxims when they tried to avoid serious conversation.

This study use one episode of Opera Van Java Show by choosing the most influential scenes that make audiences laugh. There are two scenes to be taken as the data sources. The consideration is that the episodes of Opera Van Java Show always perform amusements and humorous effects in each broadcast. Thus, the writer decided to select the scene. This study analyzes the utterances which contain the flouting of the maxims and the way the humorous utterances created by Opera Van Java's players by analyzing the dialogues of Opera Van Java's players in the episode "Hadidie dan Maimun", based on Grice theory of Cooperative Principle (1975) and humor theories by Raskin (1985).

In brief, the writer is interested in conducting this study because there are so many actions reflecting the creation of humor. There are so many actions using dialogue, setting, character, and context that perform humorous effect and implicature of utterances. It is conducted to reveal the interrelations between

pragmatics and the language usage in the dialogue of Opera Van Java Show. This study is aimed to investigate the language phenomena in order to reveal how the application of cooperative principle via humorous utterances is.

1.2 Problems of the Study

There are some problems that are formulated to the use of the flouting of the maxims in achieving humor. The following problems are stated as follows:

1. What types of conversational maxims are flouted in causing laughter of the audiences in the episode “Hadidie dan Maimun” Opera Van Java Show Trans 7?
2. What are the intended meanings of maxims being flouted in the episode “Hadidie dan Maimun” Opera Van Java Show Trans 7?
3. How can the flouting of the maxims cause humorous effect in the episode “Hadidie dan Maimun” Opera Van Java Show Trans 7?

1.3 Objectives of the study

Related to the problems of the study above, the objectives of the study are focused:

1. To find out the types of flouted conversational maxims that can cause laughter of the audiences in the episode Hadidie dan Maimun Opera Van Java Show Trans 7.
2. To investigate the intended meaning of maxims being flouted by Opera Van Java’s players in the episode Hadidie dan Maimun.

3. To describe the mechanism how the flouting of the maxims can cause humorous effect in the episode “Hadidie dan Maimun” Opera Van Java Show Trans 7.

1.4 Definition of the Key Terms

In order to avoid some misunderstanding in interpreting the terms used in this study, the definitions are given as follows:

1. **The Flouting of the Maxims:** a particularly salient way of getting an addressee to draw an inference and hence recover implicature (Grundy, 2000, p. 78)
2. **Humor:** a person which is stimulated by audial or visual stimulus funny (Raskin, 1985, p. 1)
3. **Laughter:** a physiological process as well as a psychological phenomenon. (Raskin, 1985, p. 19)
4. **Opera Van Java:** Commonly abbreviated with OVJ, is a kind of improvisation comedy show in Indonesian television station, Trans 7. The idea is the performance of human puppets in a modern version. (Ogi, 2011)

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer describes the theories that are related to the subject of the study. The reviews cover the discussion on pragmatics, cooperative principle, the flouting of the maxims, and humor as the concepts to answer the research problems. This chapter also deals with previous studies as the references of related study.

2.1 Theoretical Frameworks

Since this study focuses on analyzing the flouting maxims and its humorous effect, the main theories used by the writer as the basis of his analysis are Grice's Cooperative Principles Theory (1975) and humor theory by Raskin (1985).

2.1.1 Pragmatics

According to Yule (1996, p.3) Pragmatics is concerned with the study of meaning as communicated by a speaker and interpreted by a listener. It reveals the invisible meaning of the speaker in conveying the intended meaning to the hearer.

It also involves the relation of context and its meaning as a particular way for its interpretation.

Pragmatic revealed the language structure between addresser and addressee. The element that needs to be considered is how the interconnections

between sign and its interpretation properly used. Sign as the aspects of meaning of the language usage always depends on how the addresser delivers the context to the addressee. Pragmatics is a study which describes the language sense, and its relation toward human behavior and human language sign. It means it takes human attention, attitude, background and understanding of their knowledge about how language can be used to inform, interpret, and deliver the sign as a tool of communication.

Yule (1996, p.4) claimed that the advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals and the kinds of actions (for example, request) that they are performing when they speak.

In short, pragmatics is a branch of linguistics that study about the invisible meaning of utterance. Thus, this study needs a Pragmatics investigation to reveal how people using and understanding language in their daily life. Pragmatics is a level to figure out the language and its users. When using language in verbal communication, people need to be cooperative to maintain their relationship in having conversation. Therefore, in investigating how players establish their communication in OVJ Show, pragmatics is needed to be the main approach to analyze the data.

2.1.2 Grice's Cooperative Principles Theory

Human lives with some reasons. They get along, establish a social life, and communicate each other. They need a proper tool to make interaction between

human beings. For that, conversation plays its role in maintaining human interaction. It pervades how people use their language as the purpose in stabilizing successful communication.

As we shall see, conversation involves speaker and hearer's attention. In establishing verbal communication, they need to be cooperative. Grice (1975, cited in Grundy, 2000, p. 74) says when people talk, they try to be cooperative. He conceptualized this notion as the Cooperative Principle. He proposed the term of the 'Cooperative Principle' as the certain rule in achieving successful conversation. Successful communication happens when both people in a conversation are cooperating. Cooperative principle is described as a way in which people try to make conversation work. It means, in case of establishing successful communication, every utterances of speaker should follow the Cooperative Principle. It is used to perform the effectiveness of conversation that they should obey to contribute meaningful language expression when they are having conversation.

As Grice (1975, cited in Grundy 2000, p. 74) says:

"Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged."

This mean, as the speaker we are allowed to cooperate with hearer in understanding, responding, and replying the meaning of utterance. Mutual knowledge in understanding the utterance is required in order to interpret the meaningful information that has been done during conversation.

However, in some particular cases, when speaker intends to make hearer understand about the purpose of his/her utterance, they often used conversational implicature as the hint of Cooperative Principle. The following example shows how the hearer uses a Conversational Implicature as the purpose of conversation:

Anna : Would you come to my birthday party tonight?

Bella : I've to do my homework.

Anna assumes that Bella will not come to the party. How so? First, Anna presumes Bella will answer her question with appropriate response. Anna wants Bella to answer relevantly. But then, Bella's utterance is not directly answer to the Anna's question. It is out of agreement of what Anna has been asked. It is irrelevant answer. However, Anna finally assumes that Bella is trying to be cooperative because Anna knows the purpose of Bella's utterance. Anna interprets Bella's utterance that tonight Bella intends to do her homework. So that Anna argues her answer is relevant in case of Cooperative principle. There is something important in this case. Indirectly, Bella says she cannot come to Anna's party due to her homework. The moment when Anna interprets Bella's answer is the implicature of cooperative principle. The cooperative principle happens is caused by mutual knowledge of Anna and Bella in delivering and interpreting the utterance.

Grundy (2000, p. 73) stated that implicature is defined any meaning that is implied, i.e., conveyed indirectly or through hints and understood implicitly without ever being explicitly stated. In result, indirectly cooperative principle can be applied by speaker with providing possible implicature via his/her utterance to the hearer if there is a particular reason that speaker wants to emphasize. Yet,

sometimes hearer cannot exactly recognize the intended meaning of speaker if they don't have a good understanding in interpreting literal meaning of utterance.

Therefore, in minimizing the risk of false assumption in emphasizing cooperative principle, Grice (1975, Cited in Grundy, 2000, p.74) proposed four conversational maxims as the pattern that speaker needs to fulfill in achieving successful conversation.

2.1.2.1 The Fulfilling of Maxims

In order to contribute a successful communication, Grice (1975, cited in Grundy, p. 74) provides four maxims which require the speaker to fulfill the cooperative principle. Those are Maxim of Quantity, Maxim of Quality, Maxim of Relation, and Maxim of Manner. The following maxims are:

1. Maxim of Quantity
 - a. Make your contribution as informative as is required. (for the current purpose of the exchange)
 - b. Do not make your contribution more informative than is required.

The following example shows how the Maxim of Quantity is fulfilled:

A: What day is today?
 B: It is Sunday.

B fulfills the Maxim of Quantity because he gives information that is required by A. B gives an indication that A may forget about what day is today because he slept all day long yesterday.

2. Maxim of Quality

Try to make you contribution one that is true, especially:

- a. Do not say what you believe to be false.
- b. Do not say that for which you lack adequate evidence.

The following example shows how the Maxim of Quality is fulfilled:

A: How old is your husband?

B: He is 42 years old.

B fulfills the Maxim of Quality because she gives information that A believes to be true. A indicates the face of her husband that gets older so that B tries to tell the true condition about her husband to A.

3. Maxim of Relation

Speaker should give relevant contributions. The following example shows how the Maxim of Relation is fulfilled:

A: Do you like this comic?

B: Yes, it's quite funny.

B fulfills the Maxim of Relation because he gives relevant answer about the comic. B does not talk about anything else that has no relevance to their topic of conversation. B also gives an assumption about his opinion which is asked by A to know.

4. Maxim of Manner

Be perspicuous, in other words:

- a. Avoid obscurity of expression.
- b. Avoid ambiguity.
- c. Be brief. (avoid unnecessary prolixity)
- d. Be orderly.

The following example shows how the Maxim of Relation is fulfilled:

A: Who is that pretty girl?

B: She is Julia's cousin.

B gives a clear answer to A by mentioning the status of the pretty girl which is asked by A. That is why B is fulfilling the Maxim of Manner.

So, in contributing successful conversation, both speaker and hearer should be cooperative in fulfilling those maxims. Hence, fulfilling those maxims is obligatory in order to maintain the fluency of literal meaning of utterance when speaker provides possible implicature to the hearer.

As a result, cooperative principle can cover meaningful contribution and gives benefits to the hearer when speaker tries to say something clearly and understandable. Either speaker or hearer has to be cooperative in that way. In conclusion, Grice views Cooperative Principle as the general way in which speaker tries to reach successful communication with hearer.

2.1.2.2 The Flouting of Maxims and Implicature

In a particular way, speaker tends to flout conversational maxims rather than obeying the maxims for some reasons. Yet, it doesn't mean speaker fail to communicate with hearer in conveying the intended meaning of utterance. The indication is that this case is caused by the effect of utterance that speaker wants to emphasize in making hearer understand about what he/she intended.

Speaker may flout the maxims in some cases. This doesn't mean he or she has not produce meaningful utterance or even being uncooperative at that moment. There is a certain purpose of what hearer should interpret in order to understand why speaker flout the maxim rather than obeying the maxim.

Corresponding to those terms, Grundy (2000, p. 78) stated that the flouting of the maxim is a particularly salient way of getting an addressee to draw an inference and hence recover implicature. In this case, the hearer as the addresser must have logical interpretation in interpreting the implicit meaning of the purpose that speaker intended. However, since the flouting of the maxims often done with the purpose of utterance, it always emerge implicature afterwards.

Grice (1975, p. 49) stated when a conversational implicature is generated in this way, a maxim is being exploited. The speaker may flout the maxim because of the clash, he or she was unwilling to cooperate, quietly and unostentatiously violate a maxim as a particular way to create implicature. The speaker may disobey or flout the maxims to force the hearer imply that the violation itself is purposeful for him or her. While Implicature itself is described as any meaning that is implied, i.e., conveyed indirectly or through hints and understood implicitly without ever being explicitly stated (Grundy, 2000).

In other words, the flouting of the maxim is the disobedience of speaker to not fulfilling the maxims to make addressee (hearer) implies his or her intended meaning. This mean, there is a certain purpose why speaker being uncooperative with hearer. Thus, hearer must recognize the literal meaning of the maxims being flouted by speaker in order to realize speaker tries to disobey maxims for his/her intention. The flouting of the maxims often happened when speaker being ambiguous, being irrelevant, lying, and giving much information to hearer.

Nevertheless, speaker may become uncooperative in flouting the maxims. But at

the same time, they attempt to be cooperative with hearer for the purpose of his/her intended meaning.

Similar with fulfilling the maxim, there are also four maxims in indicating what maxims are flouted by speaker. The following are:

1. The flouting of the Maxim of Quantity

A speaker can disobey or flout the Maxim of Quantity by saying thing in which he or she speaks more informative or even less informative. The following example shows how the Maxim of Quantity is flouted:

Mike : Mom, where is my comic?

Mother : Your brother just passed here, you know he really likes reading, and he reads anything he likes.

The flouting of the Maxim of Quantity is seen in the following dialogues in which Mike and his Mother discussed about Mike's comic. First, Mike asks about his comic, but his mother answers more informative about what Mike has been asked. His mother flouted Maxim of Quantity because she speaks more informative than is actually needed by Mike. It cannot directly answer mike's question until mike implied that his comic is brought by his brother. Probably, his mother reluctant to say the place and the person who brings his comic because her young son is reading Mike's comic at that time.

2. The flouting of the Maxim of Quality

A speaker can disobey or flout the Maxim of Quality by saying thing in which he or she believes to be false to the hearer. The following example shows how the Maxim of Quantity is flouted by the speaker when hearer made an own

goal to his own team in a football match. The speaker as his teammates was saying something after the hearer made a worst incident in that match.

“Wow, what an impressive goal that was!”

Normally, impressive means special, important, and wonderful. Yet, the speaker's utterance doesn't represent those terms because he speaks in the opposite meaning of impressive. Sarcastically, speaker attempts to twist the context of word impressive due to make the hearer realized that this incident should not happen to his team. The speaker flouted Maxim of Quality because the word 'impressive' means a worst thing to represent the fatal mistake of hearer.

This example also gives a rhetorical device called irony.

3. The flouting of the Maxim of Relation

A speaker can disobey or flout the Maxim of Relation by saying thing in which the contribution is not related to the purpose of the exchange. So, it's irrelevant. The following example shows how the Maxim of Relation is flouted when both speaker and hearer in store. When speaker A is interested in a new dress that she finds and speaker B is looking at the schedule of the bus.

A : It's quite interesting outfit, isn't it?

B : Hey, the bus will arrive at seven.

B flouts the maxim of relation because she gives irrelevant response about A's question. B talks about something else that has no relevance to the topic of conversation that is provided by A. However, B tends to not responding A's question in a relevant way because B signals to A to pay attention to her statement that the bus will arrive sooner. Thus, A will directly imply that B's utterance is

more important than her utterance. B's utterance is purposeful. As a result, they may go outside the store and catch the bus as soon as possible.

4. The flouting of the Maxim of Manner

A speaker can disobey or flout the Maxim of Manner by saying thing in which the contribution is ambiguous, not orderly, and causes obscurity of expression. The following example shows how the Maxim of Manner is flouted when these two brothers discussed something.

A : Why did you ask me to come to your room?

B : It's a Superhero time.

B flouts the maxim of Manner because he gives ambiguous sentence that can cause various interpretations to A. This sentence may have more than one meaning that could be interpreted by A. The first interpretation that could be concluded by A is that B wants to invite A to watch a movie with the superhero genre. Second, B invites A to perform a role play which is A as the superhero and B as the enemy.

2.1.3 Humor and Laughter

Humor as the creation of jokes involves participants. It takes addresser and addressee's attentions in every single humorous effect of utterance. Especially in a situation comedy, humor is always followed by the laughter of the audience.

Thus, there must be an actor in conveying the humor sense to audiences' mind. As mentioned by Raskin (1985, p. 4), humor in a sitcom definitely involves participant, there are only two major characters in delivering and responding

humorous effect of utterance. They are Speaker and Hearer. The speaker can be the actor who perform joke, while hearer can be the laughter who respond joke.

According to Raskin (1985, p. 14), laughter is, of course, an important factor of humor. So that between laughter and humor is inseparable in many ways.

As Raskin (1985, p. 1) claims a person which is stimulated by audial or funny visual stimulation is defined as humour. So when we find people laughing at something, meaning that we find humour. However, in investigating the creation of humour is not as easy as it seems. Especially in verbal humor that always involves hearer's attention, sometimes speaker tends to force the sense of humor to create amusing effect. Speaker seems to force funny stimulation in making his/her interlocutor laugh at his/her humorous utterance.

Although we can easily produce a humorous utterance to the interlocutors, it doesn't mean they can realize that we are trying to make them laugh. Thus, we need to be creative and attractive in contributing humorous effect through humorous utterance. It is used as the need to stable the utterance whether the utterance is funny or not funny. If hearer has the same knowledge in responding our humorous utterance, meaning that the humor senses that we performed was successfully realized by him or her. So that when they laughed, it means we have already succeeded in performing humor.

Moreover, when we face jokes, the meaning behind the humorous effect of utterance is often believed to be true. Whether consciously or unconsciously, it is affected by the amusing atmospheres evoked when we start to laugh. Nevertheless, the interpretations when we try to imply the humorous utterance are

sometimes different. Raskin (1985, p.8) states one man's humor may be another man's laughter. So that it is based on the perspective of hearers whether they will realize the jokes creates something funny or not. Especially in a television program such as comedy show that often involves participants, the audiences that watch on the stage are more attractive than the audiences in home.

2.1.4 Joke Telling as a Non-Bona-fide Communication

The fact shows that most of people use jokes is not only to give funny stimulation to the interlocutors' mind but also as the creation of being cooperative. How so? Let us move further to see the explanation from Raskin's theory about joke-telling as a non-bona-fide communication.

Raskin (1985, p. 100) views, humor as non-bona-fide communication mode as the result of joke telling. Yet, if there is non-bona-fide communication, there is also bona-fide communication arises. As well as cooperative principle by Grice (1975), Raskin argues that bona-fide communication also requires the speaker to give benefit in conversation. The speaker should be truthful and relevance in contributing successful communication with hearer. While non-bona-fide communication (NBF) is the condition when speaker speaks irrelevant, untruthful, and emphasize ambiguity to hearer. As a result, Bona-fide communication is associated with fulfilling the maxims of Grice (1975) because it requires the speaker to obey Cooperative Principle when they talk to the hearer.

Meanwhile, non-bona-fide communication deals with the flouting of the maxims

because it breaks the Cooperative Principle when speaker says something in ambiguous, untruthful, and irrelevant ways.

Humor deals with non-bona-fide communication for several reasons.

Raskin (1985, p. 100) states joke telling of non-bona-fide communication happens when speaker makes the joke intentionally and hearer expects that joke. In other words, humor is considered as succeed when both of them realized the joke is acceptable manner for their conversation. However, it caused some doubt from linguists about the question of how the flouting of the maxims influence humorous effect of utterances is.

Corresponding to that matter, Raskin (1985, p. 103) argues this case is caused by the function of jokes itself to make people laugh. The flouting of the maxim of Grice can help the speaker to emphasize humorous effect since the speaker want create amusement. The hearer doesn't expect the speaker to tell the truth or to convey him any relevant information but rather to cause laughter. The aim of non-bona-fide communication is to realize a perlocutionary goal of joke. In causing humour, Speaker may disobey Grice's Cooperative Principle for the purpose of creating humorous effect in his or her utterance. Raskin (1985, p. 101) says, speaker tends to not convey the information that they've been uttered because they just want to create a special effect. The effect absolutely is the humorous effect to make hearer laugh.

Moreover, to prove his theory, Raskin (1985, p. 103) proposes the mechanism of joke telling by paraphrasing Grice's Conversational Maxims (1975). He creates the new principal of maxims in creating jokes by connecting

the theory of the flouting of the maxim by Grice and provides the new maxims for joke telling. The following maxims for the non-bona-fide communication mode of joke telling are:

1. Maxim of Quantity : Give exactly as much information as is necessary for the joke.
2. Maxim of Quality : Say only what is compatible with the world of the joke.
3. Maxim of Relation : Say only what is relevant to the joke.
4. Maxim of Manner : Tell the joke efficiently.

Although the speaker flouts the maxims of Grice (1975), the case of causing humor in non-bona-fide communication requires the speaker to fulfill those for new maxims provided by Raskin (1985) in joke-telling. This case is obligatory for the speaker to cause laughter.

Mostly, in telling joke there are always some risks when joke is not considered as something funny. Thus, if the speaker wants to cause laughter, he or she needs to pay attention to the maxims provided by Raskin (1985). In spite of the flouting of the maxims provided by Grice (1975), the speaker cannot create humorous utterance if he or she doesn't fulfill the requirements of joke-telling by Raskin (1985). For instance, if the speaker wants to flout the maxim of quantity by Grice (1975) in which he or she should speak more informative or even less informative to cause laughter, the speaker is allowed to fulfill the maxim of quantity by Raskin (1985). Even though the speaker speaks more informative or

less informative in flouting maxim of quantity, in causing laughter he or she should give as much as information as is necessary for the joke.

To see the relationship between the flouting of the maxim of Grice (1975) and maxims for the non bona-fide communication by Raskin (1985), let's see the example that is provided by Raskin (1985, p. 102). Let us say the participants are husband, wife, and their cousin. They are having conversation in the dining room.

The husband as the speaker is talking with his cousin by involving his wife in his conversation. After that they laugh together in responding the speaker's utterance.

"My wife used to play the violin a lot, after we had kids she has not had much time for that. "Children are comfort, aren't they?"

In case of the flouting of the maxim by Grice, husband flouts the Maxim of Manner because the last sentence is vague or ambiguous to be interpreted by wife and his cousin. It may cause different interpretations by her wife and his cousin. However, in case of non-bona-fide communication, husband's utterance is intentionally realized by wife because before asking an ambiguous utterance, his wife recognizes her husband tries to add humorous effect so that the cousin, his wife, or the husband himself will laugh together of his utterance. The first meaning that could be interpreted by them is that the children is not as comfortable as it seems, because after they have the children they don't have a spare time as before. Second, the fact shows that they are no longer as the teenagers which used to play a lot as before. Third, having children is a serious matter for every parent in the world. They seem laugh at something, and the difficulty of taking care of children is the fact why they laugh.

2.2 Previous Studies

For the previous studies the writer uses two studies as the references of the related studies. First, was taken from Kusuma (2006) who conducted a study of humor in the drama comedy TV series “Bajaj Bajuri Salon Oneng”. She found out the flouting of the maxims of Grice (1975) as one of the strategies to cause humor.

In her finding, she found that the players flouted the maxims because they feel secured that the flouting would not hurt their partner. The Flouting of maxim is used by the players to get closer in terms of maintaining relationship. However, from her finding, she revealed all four maxims were flouted by the characters in the two episodes of “Bajuri Fried Chicken” and “Rumah Mpo Minah Kena Gusur”. The characters sometimes also flouted multiple or double maxims in causing humor.

The total 112 conversational maxims were flouted by the players in the two episodes of “Bajuri Fried Chicken” and “Rumah Mpo Minah Kena Gusur”.

The most often maxims were flouted was Maxim of Manner with 28 occurrences.

The characters flouted Maxim of Manner by using ambiguous utterance to make hearer confused in causing humor. While the most often multiple maxims were flouted was from Maxim of Relation + Maxim of Manner. The characters combined these maxims in order to make the conversation ridiculous and funny.

The other maxims were flouted by using sarcastic words, lying, denying, and saying too many words to create amusing effect. She used four theories to analyze

her data. There are two humor theories from Raskin (1985) and Norrick (1989), theory of Cooperative Principle by Grice (1975), and social factors theory from

Holmes (1992).

Then, the second previous study was Nurhayati (2012) who conducted a study in the flouting of the maxims in the sitcom TV series. She revealed the creation of humor resulted in "How I Met Your Mother" TV Series through analyzing the utterances of the flouting of the maxims of Grice (1975) and some humor theories from Raskin (1985) and Norrick (1986). She analyzed four episodes of "How I Met Your Mother" to be taken as the data sources. From those four episodes, Ted, one of the characters of "How I Met Your Mother" TV Series flouted the Cooperative Principle to cause laughter.

The Total 71 conversational maxims were flouted by Ted to cause laughter. First, the most often maxims were flouted by Ted is Maxim of Quality. Ted was lying, and making sarcastic statement to emphasize humorous effect on his utterances. Second, he used to flout the Maxim of Quantity by saying something in which he spoke more informative or less informative like providing confusing statement to make audience laugh. Third, Ted flouted Maxim of Relation by saying thing that has no relation with the topic of conversation to attract audience to laugh. Fourth, Ted flouted Maxim of Manner by being ambiguous and vague to make audience laugh. However, Nurhayati (2012) found the case of laughter was not only from Ted's utterances but also from the relationship of other characters. She argued that the case of humorous effect is based on the interpretation, knowledge, and culture of the audiences. Sometimes, the audience will not laugh when they cannot recognize the context of utterance. Moreover, she found that humor in "How I Met Your Mother" TV Series also

happened with the character's behavior, body language, funny words, and dirty words spoken by the characters.

Related to those previous studies, the writer will adapt the way in which the humorous utterance occurred via the flouting of the conversational maxims.

What are different from these three subjects of the study are based on the episodes, characters, and the way to analyze humor. Kusuma (2006) used 2 episodes by analyzing all characters' utterances which most flouted maxims either single maxim or double maxims. On the other hand, Nurhayati (2012) used 4 episodes by analyzing only Ted's utterances in single maxims. She didn't analyze double maxims or multiple maxims in her data. While in this present study, the writer will analyze only the two scenes of "Hadidie dan Maimun" episode to be taken as the data source. These two scenes will be analyzed by finding out the maxims being flouted of all utterances either single or multiple. The theories to be taken to analyze the data are only from Grice's Cooperative Principle (1975) and Raskin's theory of humor (1985). The reason why this study only focuses on those two theories is to reveal the interconnection between the Cooperative Principle by Grice (1975) and Cooperative Principle in Humor by Raskin (1985). Thus, in his analysis the writer wants to explain the mechanism of the flouting of the maxims of Grice (1975) as the desired target of humor in Raskin theory (1985).

CHAPTER III

RESEARCH METHOD

3.1. Research Design

This study is categorized as a qualitative research. It deals with words rather than number in analyzing the data. Bryman (as cited in Hemmersley, 2012) stated that qualitative research is a research strategy that usually emphasizes words rather than quantification in the collection and analysis of data. However, in terms of elaborating the data and the related theories, the research design focuses on descriptive study. This study is classified as descriptive qualitative study because the method being used is based on content or document analysis. As mentioned by Ary et al (2002, p. 442) "Content analysis or document analysis is a research method applied to written or visual materials for the purpose of identify specified characteristic of the materials". This study associated with an investigation of utterances being flouted to cause humor by all characters of Opera Van Java Show particularly in "Hadidie and Maimun" episode. It is aimed for investigating the real phenomenon to reveal the significances or the goals of the utterances performed in Opera Van Java Show.

3.2. Data Sources

The data of this study were taken from the all characters' utterances which flouted the maxims in the two scenes of "Hadidie and Maimun" Opera Van Java's episode. The source of the all utterances being flouted was taken from the

transcription of the video “Hadidie dan Maimun” episode of Opera Van Java Show Trans 7 which was televised on January 24th 2013.

3.3. Data Collection

Because this study concerns in document analysis and content analysis, the writer collected the data through the following steps such as:

- 1) Downloading “Hadidie dan Maimun” episode from *www.youtube.com*

The writer downloaded the video on this site because *www.youtube.com* is the most visited site for all video genres. Besides, this site is complete and easy to download. Complete because this site provides so many types of video for all genres. By typing the key words in the search column, the wanted video will directly appear. When the preview picture of the video shown, the visitor can choose his or her wanted video either to be watched or downloaded. The video is also easy to download because it can be downloaded by using free software like *Youtube Downloader* or *Internet Download Manager*. However, the writer preferred to download the video by using *Youtube Downloader* because it provides the easier way than the other software. It provides copy-paste way. The writer copied the source site of the video and paste into Video URL column, and then chose the video quality to be downloaded.

- 2) Watching the video

After downloading the video, the writer watched the video to investigate the flouted maxims in causing laughter.

3) Selecting the scenes

The writer selected the most unique scenes when laughter evoked frequently. The total scenes were 7. After the writer watched several times, the writer decided to chose scenes 1 and 2 as the data source because these two scenes involved the way the scenario, and characters behavior affected humor fluently. The frequency of laughter mostly found in these two scenes because the episode “Hadidie dan Maimun” was interfered by the Story of Superhero in the early scenes. This episode was different from other episodes of Opera Van Java Show because the narration didn’t start as usual when the first scene played. The writer also found the way the characters causing humor by using behavior to create humorous utterances.

4) Transcribing the data

After selecting the scenes, the writer transcribed the original data. The way to transcribe the utterances is by listening and pausing the video when the players having and ending the conversation. The original utterances were from an informal Indonesian language so that the writer needs to write down originally.

5) Translating the original utterances into English.

Because it is the requirement that this thesis is written in English, the writer needs to translate the original utterance into English to make the reader understand the data. The significance of this term is able to deliver

the differences between Indonesian language and English language in the data analysis.

3.4. Data Analysis

The data will be analyzed based on the following steps. Those steps are:

- 1) Selecting the utterances containing the flouting of conversational maxims when the utterances causing laughter. The writer marks the utterances which cause laughter by using symbol “*” (asterisk).
- 2) Identifying and determining the creation of humor. The writer needs to make sure whether humor caused by flouting conversational maxims or not. In Opera Van Java, the creation of humor is not always from the flouting of the maxims. The players cause laughter is not only from verbal action. Sometimes, they create humor by using some actions like slapstick jokes.
- 3) Classifying and categorizing which maxim is flouted by the characters. The writer marks the symbol “MQL” for Maxim of Quality, “MQT” for Maxim of Quantity, “MR” for Maxim of Relation and “MM” for maxim of Manner in the characters’ utterances.
- 4) Interpreting and explaining the flouted maxims which caused humor by analyzing the implied meaning, the reason, and the effect of utterances being flouted based on Cooperative Principle of Grice (1975) and humor theory from Raskin (1985).
- 5) Drawing conclusion based on the result of discussion.

CHAPTER IV

FINDING AND DISCUSSION

This chapter deals with the data analysis which was discussed based on the research problems and the related theories.

4.1. Finding

After analyzing the data by transcribing the utterances on the two scenes of “Hadidie dan Maimun” Opera Van Java’s episode, the writer found 32 utterances containing the flouting of the maxims from OVJ players. In accordance to research problem, there were only 24 utterances which caused laughter of the audiences. The data were analyzed by using the theory of the flouting of the maxim proposed by Grice and the theory of humor via the flouting of the maxim proposed by Raskin. There were four kinds of maxims were flouted in these 2 scenes. There were Maxim of Quality, Maxim of Quantity, Maxim of Relation, and Maxim of Manner. There was no the flouting of the double maxims in the data.

The flouting of the maxims happened when both speaker and hearer involved in a conversation, but the speaker chose not to be cooperative with hearer. The speaker chose to disobey some maxims in order to break the Cooperative Principle when he or she had a conversation with hearer. Then, when the speaker being untruthful, said something which he or she believed to be false to the hearer, the speaker flouted the Maxim of Quality. When the speaker tried to

cause humor at the moment he or she flouted the Maxim of Quality, the speaker should give exactly as much information as is necessary for the joke. This case is a must for the speaker to make the utterances causing humor. In this study the writer found 4 utterances containing the flouting Maxim of Quality which caused laughter of the audiences.

On the other hand, when speaker gave more or less information which was actually needed by the hearer, the speaker flouted the Maxim of Quantity. In causing humor via the flouting of the Maxim of Quantity, the speaker should say what is compatible with the world of joke to make the utterance causing laughter.

In this study the writer found 3 utterances containing the flouting Maxim of Quantity which caused laughter of the audiences.

Furthermore, the writer also found 11 utterances containing the flouting of Maxim of Relation which caused laughter of the audiences. The flouting of the Maxim of Relation was done by the speaker when he or she said something which was not related to the topic of conversation. Although the speaker gave irrelevant contributions to the hearer in flouting Maxim of Relation, in terms of causing laughter, the speaker should say something which was relevant to the joke to be interpreted as humor.

Lastly, the writer also found 6 utterances containing the flouting of Maxim of Manner which caused laughter of the audiences. The flouting of Maxim of Manner happened when the speaker emphasized ambiguity which may have more than one meaning via his or her utterance. In case of causing laughter, the speaker

should tell the joke efficiently in order to cause humor at the moment when speaker flouted the Maxim of Manner.

Table 4.1 Matrix Analysis of the Flouting of Maxims

Conversational Maxims	Utterances	Scene
Maxim of Quality	Dalang : <i>Bagus ceritanya?</i> (Was the story good?) Sule : <i>Eggak.*</i> (No, it wasn't)	1
Maxim of Quality	Maimun : <i>Lha itu tadi nendang nendang?</i> (If it was not, why did you kick the property?) Hadidie : <i>Itu biasa. Kebiasaan saya ngerusak rumah tiap hari.*</i> (That is normal. My habit is destroying my house everyday)	1
Maxim of Quantity	Maimun : <i>Lha itu tadi nendang nendang?</i> (If it was not, why did you kick the property?) Hadidie : <i>Itu biasa. Kebiasaan saya ngerusak rumah tiap hari.*</i> (That is normal. My habit is destroying my house everyday) Abdul : <i>Jadi dia begitu. Dulu kan dia pelatih silat juga.*</i> (Well, that's him. Formerly, he was a martial art trainer)	2
Maxim of Quantity	Dalang : <i>Ceritanya apa Le?</i> (What is the story, Le?) Hadidie : <i>Itu si Andre. Orang mau nyatain cinta, malah disuruh berobat ma gue.*</i> (It was Andre! I was trying to express my feeling but he ordered her to go treatment to me)	2
Maxim of Relation	Andre : <i>Superman!</i> (Superman!) Sule : <i>Security.*</i> (Security) Andre : <i>Hei, Superman!</i> (Hey, Superman!) Sule : <i>Security.</i> (Security) Andre : <i>Hei, Security!</i> (Hey, Security) Sule : <i>Superman.*</i> (Superman) Andre : <i>Loe maunya apa sih!</i> (Come on, what do you want man!) Sule : <i>S, Suleman.*</i> (S, Suleman)	1

Maxim of Relation	Sule Andre	: <i>Ah, pahlawan macam apa kau ini!</i> (Ah, what kind of hero you are!) : <i>Hei Superman, ngaca dulu kolor loe kegedean.*</i> (Hey Superman, look at your yourself, your pants are too big for you)	1
Maxim of Relation	Sule Andre	: <i>Wardrobe. Tapi dia yang nyuruh.</i> (Wardrobe. But he ordered) : <i>Elo, woo... Situ yang minta. Dia bilang ke saya katanya dari kecil udah ngefans banget sama Ipin- Upin</i> (It was you! You asked for it. He told me, he's been a big fan of Ipin-Upin since he was a kid)	1
Maxim of Relation	Abdul Hadidie	: <i>Eh, Maimun pengen pinjem bukuku loh. Gimana kalau aku telpon dia sekarang?</i> (Hey, Maimun wants to borrow my book. What about if I call her now??) : <i>Yaudah kamu telpon dulu. Heh, ini rumah siapa ya?*</i> (Ok, call her. Hey man, anyway, whose house is this?)	1
Maxim of Relation	Andre Hadidie	: <i>Die!</i> (Die!) : <i>Da.. Die.. Da... Die... Gue kan tadi nyuruh loe! Loe yang ngomong To'ing!*</i> (Da.. Die.. Da... Die... Last time I told you to speak! You should speak to her To'ing!)	2
Maxim of Relation	Abdul Maimun	: <i>Kamu jangan dekat-dekat dulu deh! Dia emang begitu orangnya. Panasan!</i> (Keep away from him! He can easily get mad without reason) : <i>Nggak, ini gimana sih? Disuntikin dulu aja deh.*</i> (Wait.. wait.. How he could be that way? he needs an injection I think)	2
Maxim of Manner	Andre Sule	: <i>Kasihannya sekali kau Superman!</i> (Poor you are Superman!) : <i>Hei, Rohim.* Kamu siapa?</i> (Hey, Rohim. Who are you?)	1
Maxim of Manner	Sule Andre	: <i>Hah Robin, kamu sudah menyelamatkan siapa saja di dunia ini?</i> (Huh Robin, how many people have you saved in this world?) : <i>Itu Pak RT saya selametin kemarin. Selamat Pak RT!*</i> (I saved Pak RT yesterday. Congratulation Pak RT!)	1

4.1.1 The Analysis of the Flouting of Maxim of Quality

Maxim of Quality was flouted by the OVJ players in order to cause humor when they tried to be untruthful, lying, and gave false argument or answer to his or her interlocutor. The OVJ players attempted to flout the Maxim of Quality when they had purposes to avoid and conceal anger, play a fool, get jealous, and perform ridiculous action. Moreover, the status and the behavior of OVJ players often represent the reason why they flout the Maxim of Quality. For instance, the status of Parto as *Dalang* and Sule as *Wayang* influenced the way they communicate. When Sule played out of his instruction, Parto could easily snap and scold him to reform his performance. Thus, whenever Sule got warning and saw Parto got anger of his performance, Sule tried to calm him down to avoid his anger. For further information, the example below taken from scene 1 when Parto interrogated Sule after he saw him played a disorder event with Andre. Previously, Sule and Andre played a Superhero story without Parto's instruction in the opening of scene 1. Unfortunately, a few minutes later Parto came and mad at them because their performance was under his command.

Data 1:

Participants : Parto (*Dalang*) and Sule
Topic : *Dalang's* anger toward Sule
Situation : *Dalang* asks to Sule about the play he made with Andre
Setting : In the opening of scene one

Dalang : *Terus yang nulis cerita Superman Siapa?*
 (Then, who wrote the story of Superman?)

Sule : *Saya.*
 (Me)

Dalang : *Bagus ceritanya?*
 (Was the story good?)

Sule : *Enggak.*
 (No, it wasn't)

This conversation took place in the early scene when Sule and Andre had been caught in action by *Dalang*. Previously, they were playing Superhero play without Parto's instruction. Sule's utterance by saying "Enggak" after Parto asked him about the play he made with Andre flouted Maxim of Quality. Sule didn't dare to say "Yes" because Parto was in anger after he saw him and Andre entered the stage without Parto's instruction. The audience laughed because Sule had been lying to Parto about the play he made with Andre. Audience realized Sule and Andre were enjoying the play they made before Parto came. He knew the status of Parto as *Dalang* has his right to control the show. So, he tried to be untruthful by giving false answer to cause laughter.

Besides to avoid anger, the second example that could also cause humor via the flouting of Maxim of Quality was when the player attempted to conceal his anger and enviousness by performing ridiculous action. The example below was taken from scene 2 when Nunung as Maimun was flirting Andre to make Sule jealous. In order to hide his enviousness, Sule chose to kick the property to show his anger.

Data 2:

Participants : Sule (Hadidie) and Nunung (Maimun)

Topic : Hadidie's enviousness about his feeling to Maimun

Situation : Hadidie suddenly kicks the property after Maimun asked Abdul about his feeling

Setting : Hadidie's house

Maimun : *Kamu tadi cemburu ya?*

(Did you get jealous?)

Hadidie : *Cemburu apaan?*

(Jealous? What jealous?)

Maimun : *Lha itu tadi nendang-nendang?*

(If it was not, why did you kick the property?)

Hadidie : *Itu biasa. Kebiasaan saya ngerusak rumah tiap hari.**

(That is normal. My habit is destroying my house everyday)

Hadidie's utterance "Itu biasa. Kebiasaan saya ngerusak rumah tiap hari" flouted Maxim of Quality because he attempted to be untruthful with his statement. He beguiled his feeling into Maimun's outspoken question by uttering strange statement and performing ridiculous action to show his enviousness. He intended not to say the truth because he wanted her to recognize the reason why he kicked the property. Hadidie realized kicking the property could represent his real feeling about his enviousness to her. It also provides an implicature to Maimun that he really loved her. However, Hadidie's answer could not be interpreted with logical mind and it sounds weird to be interpreted by the audiences. Hadidie lied in an abnormal way to make his statement cause humor, because it sounds weird if someone would waste their time only for destroying his or her house without reason.

4.1.2 The Analysis of the Flouting of Maxim of Quantity

Maxim of Quantity was flouted by the OVJ players to cause humor when they gave less or more information to their interlocutors. They flouted Maxim of Quantity when they had blamed, annoyed, felt dejected and tried to tease their interlocutor by fiddling around with fact. When their interlocutors asked

something very serious, they would provide unclear fact or even call away their attentions. The first example of the flouting of Maxim of Quantity was when the player gave less information by fiddling around with the fact. The example below was taken from scene 2 when Sule and Nunung had serious conversation about Sule's enviousness, and then Andre added some information about Sule's psychological condition.

Data 3:

Participants	: Sule (Hadidie), Nunung (Maimun), and Andre (Abdul)
Topic	: Abdul's argument toward Hadidie's envious
Situation	: Hadidie suddenly kicks the property after Maimun asked Abdul about his feeling
Setting	: Hadidie's house
Maimun	: <i>Kamu tadi cemburu ya?</i> (Did you get jealous?)
Hadidie	: <i>Cemburu apaan?</i> (Jealous? What jealous?)
Maimun	: <i>Lha itu tadi nendang-nendang?</i> (If it was not, why did you kick the property?)
Hadidie	: <i>Itu biasa. Kebiasaan saya ngerusak rumah tiap hari.*</i> (That is normal. My habit is destroying my house every day)
Abdul	: <u><i>Jadi dia begitu. Dulu kan dia pelatih silat juga.*</i></u> (Well, that's him. Formerly, he was a martial art trainer)

Abdul's utterance "Jadi dia begitu. Dulu kan dia pelatih silat juga" flouted the Maxim of Quantity because he gave less information about Maimun's question. Abdul realized Hadidie got anger and didn't want to give explicit answer to Maimun because he got jealous to Abdul. As Hadidie's friend, Abdul tried to help him to answer Maimun's question. However, Abdul also chose to not give the clear answer but rather to tease Hadidie. When Abdul heard Hadidie's

utterance caused laughter of the audiences, he was looking for an argument which was compatible with the world of joke. He saw a chance to cause laughter via his utterance. By giving an unclear fact which sounds ridiculous but match with the previous utterance, Abdul made the audiences bubbling with laughter. So, the case of the flouting of Maxim of Quantity in this conversation is not about to break the Cooperative Principal but rather to make a connection among speaker, interlocutors and audiences in responding humorous utterance.

Another example of the flouting of the Maxim of Quantity that could also cause humor was also taken from scene 2 when the player played out of *Dalang's* instruction. The superiority of *Dalang* was seen in this conversation when he saw his *Wayang* ruin the story. The example below was taken from the conversation of *Dalang* and Sule when Sule felt annoyed and dejected of Andre. Andre's attitude to make Sule ruin the story made *Dalang* saw Sule as wrong. Sule had blamed by *Dalang*, but with his self-defense he could explain to *Dalang* that Andre was a person behind him.

Data 4:

Participants : Sule (Hadidie) and Parto (*Dalang*)
Topic : *Dalang's* reaction about Hadidie's attitude
Situation : *Dalang* warned Sule when he didn't directly express his feeling to Maimun
Setting : Hadidie's house

Dalang : *Ceritanya apa Le?*

(What is the story, Le?)

Hadidie : *Itu si Andre. Orang mau nyatain cinta, malah disuruh berobat ma gue.**

(It was Andre! I was trying to express my feeling, but he ordered her to go treatment to me)

Dalang : *Lagian loe mau aja.*

(So then, why did you do that?)

In this conversation, Sule as Hadidie being warned by *Dalang* because his attitude didn't fully represent Parto's want. He didn't directly express his feeling to Maimun. Nevertheless, Sule's responds, "Itu si Andre! Orang mau nyatain cinta, malah disuruh berobat ma gue" flouted Maxim of Quantity because he gave too much information. The audiences laughed because Sule gave humorous arguments between expressing love and going to treatment spontaneously. They laughed into Sule's outspoken argument when he was annoyed by Andre. Sule intended to say the truth rather than answering *Dalang*'s question because Sule felt dejected with Andre's attitude. Even though his argument didn't directly answer Parto's question, Parto knew that he had been annoyed by Andre so that he immediately chose to say him as wrong. Previously, before Sule talked to Nunung, Andre always interfered him with his annoying utterances.

4.1.3 The Analysis of the Flouting of Maxim of Relation

Maxim of Relation was flouted most often in this study. The OVJ players flouted the Maxim of Relation when they said something irrelevantly toward the topic of conversation to cause humor. The creation of humor via the flouting of the Maxim of Relation was when the players attempted to play a joke, fooling and horsing around their interlocutors to make them mad, felt annoyed, felt subconscious, with the situation, gave warning, performing self-defense, self-mockery, word playing, and called away their interlocutors attention.

The first example of the flouting of Maxim of Relation was taken from the opening of scene 1 when Andre and Sule entered the stage with their own

Superhero outfits. The conversation started when Andre gave greeting to Sule at first time they met. However, Sule flouted Maxim of Relation three times when Andre attempted to be cooperative with him.

Data 5:

Participants : Sule and Andre
Topic : Sule's game to make Andre angry
Situation : Andre called Sule as Superman when he saw him wearing a Superman's outfit.
Setting : In the opening of scene one

Andre : *Superman!*
 (Superman!)
 Sule : *Security.**
 (Security)
 Andre : *Hei, Superman!*
 (Hey, Superman!)
 Sule : *Security.*
 (Security)
 Andre : *Hei, Security!*
 (Hey, Security)
 Sule : *Superman.**
 (Superman)
 Andre : *Loe maunya apa sih!*
 (Come on, what do you want man!)
 Sule : *S, Suleman.**
 (S, Suleman)

In this conversation, Sule chose not to be cooperative with Andre to make audiences laugh. Sule gave irrelevant respond and always change the topic of conversation to Andre's utterances because he found some chances to play a joke.

The first respond by saying "Sekuriti" after Andre called him as Superman flouted the Maxim of relation because it breaks Andre's presumption. By showing his hat with Security alphabet on his head, Sule breaks Andre's presumption that regarded him as Superman. Although Sule wore Superman's outfit, Andre did not notice that Sule also wearing a hat with Security alphabet on his head. Sule saw a

chance to make a joke, so then he chose to horse around him by being irrelevant.

Yet, when Andre tried to follow his utterance, Sule uttered the word “Supermen”

to flout the Maxim of relation twice to make him confused and mad. Nevertheless,

when Sule noticed that Andre was getting mad with his sentences, Sule was still

being irrelevant by word playing. Sule’s word playing action by saying “S,

Sulemen” was still irrelevant to Andre’s utterance. Sule still talked about

something else when Andre attempted to be cooperative with him. In the last time,

Sule also chose to flout the Maxim of Relation in order to calm him down.

However, the flouting of maxim of Relation by Sule was purposeful because

audiences realized Sule’s intended meaning to fool Andre.

The next example of causing humor via the flouting of the Maxim of

Relation was when the OVJ players being irrelevant to mock his interlocutor. The

conversation was taken from scene 1 when Andre as Robin and Sule as Superman

were debating each other’s characters. Andre as Robin performed self-mockery

after Sule disfiguring his attitude as a Superhero. Andre felt annoyed about Sule’s

sarcastic argument so that he tried to reply it.

Data 6:

Participants : Sule and Andre

Topic : Sule despises Andre as a Superhero

Situation : Sule asked Andre about rescuing people

Setting : In the opening of scene one

Sule : *Hah Robin, kamu sudah menyelamatkan siapa saja di dunia ini?*
(Huh Robin, have you ever saved someone in this world?)

Andre : *Itu Pak RT saya selametin kemarin. Selamat Pak RT!**
(I saved Pak RT yesterday. Congratulation Pak RT!)

Sule : *Ah, pahlawan macam apa kau ini!*
(Ah, what kind of hero you are!)

Andre : Hei Superman, ngaca dulu kolor loe kegedekaan.*
 (Hey Superman, look at your yourself, your pants are too
 big for you)

This conversation occurred in the opening of scene one when Sule despised Andre as a Superhero. Andre's utterance "Hei Supermen, ngaca dulu kolor loe kegedekaan" flouted the Maxim of Relation because his respond is irrelevant in responding Sule's sarcastic utterance. Andre talked about something else because he was annoyed by Sule's argument about his attitude as a Superhero. However, by saying thing which is relevant to the joke, Andre performed self-mockery to make Sule realized his appearance was worse than Andre's attitude. Andre saw a chance to make a joke twice because his utterance was evidently realized by the audiences. Andre noticed Sule's pant was ridiculous. He chose to respond Sule's sarcastic utterance by deriding his ridiculous outfit.

Another example of the flouting of the Maxim of Relation that could also cause humor was when the OVJ player had been blamed by his interlocutor in responding Dalang's question. The example below was also taken from the opening of scene one when Parto as *Dalang* recognized Sule and Andre's performances without his command. Sule's accusation to make Andre at fault made Andre performed his self-defense toward *Dalang*'s question.

Data 7:

Participants : Parto (*Dalang*), Sule and Andre
Topic : *Dalang*'s reaction toward Sule and Andre's outfits
Situation : *Dalang* got mad with Sule and Andre when they were in stage without his permission in playing Superhero story.

Setting : In the opening of scene one

Dalang : *Yang makein ginian siapa?*

(Who ordered to wear these clothes?)

Sule : *Wardrobe. Tapi dia yang nyuruh.*

(Wardrobe. But he ordered)

Andre : *Elo, woo... Situ yang minta. Dia bilang ke saya katanya*

*dari kecil udah ngefans banget sama Ipin- Upin.**

(It was you! You asked for it. He told me, he's been a big fan of Ipin-Upin since he was a kid)

This conversation also took place in the opening of scene one when Parto was interrogating Andre and Sule about their disorder play. In this conversation, Andre's utterances, "He said to me he really likes Ipin-Upin since he was born", flouted the maxim of relation because he suddenly changed the topic of conversation. Andre gave this response after had been blamed by Sule which argued he was the troublemaker of this disorder event. The audiences laughed because the reason of what he uttered was not related to their conversation. His reason turned so weirdly when he mentioned Ipin-Upin in his utterance. However, audiences laughed was not only caused by the word Ipin-Upin, but also about the way Andre called away Parto's attention in minimizing and overcoming his problem with Sule. Andre intended to protect himself of Sule's accusation to make Parto believing him. Yet, his self-defense was not to make him escaped but rather to cause laughter.

One of the examples of the flouting of the Maxim of Relation that could also cause humor was when the player felt subconscious with the setting when the conversation takes place. This example below was taken was from the ending of

scene one when Sule as Hadidie unconsciously felt unknowable about the place he used in having conversation with Andre as Abdul.

Data 8:

Participants : Andre (Abdul) and Sule (Hadidie)

Topic : Hadidie's confusion about the place of conversation

Situation : Sule suddenly talked about the house when he did not recognize whose house he used during conversation takes place to Abdul

Setting : Hadidie's house, in the end of scene one

Abdul : *Eh, Maimun pengen pinjem bukuku loh. Gimana kalau aku telpon dia sekarang?*

(Hey, Maimun wants to borrow my book. What about if I call her now??)

Hadidie : *Yaudah kamu telfon dulu. Heh, ini rumah siapa ya?**

(Ok, call her. Hey man, anyway, whose house is this?)

Abdul : *Nggak tau.*

(I don't know)

This conversation takes places in Hadidie's house although Sule as Hadidie did not know about it. Sule's utterance "Heh, ini rumah siapa ya?"

flouted Maxim of Relation because he suddenly changed the topic of conversation. He talked about something else after answering Andre's question

because he was unconsciously felt unknowable during conversation about the setting of the Hadidie and Maimun's story. Previously, *Dalang* did not mention

the place where Hadidie and Abdul had conversation. In case of causing laughter,

Audience laughed into Sule's spontaneous feeling because the audiences also did not know where Hadidie and Abdul's conversation takes place. Not only the

audiences, *Dalang* as the story teller of the show also did not know about the house of what Sule had been asked. The owner of the house finally answered by

the play director of the OVJ show after *Dalang* asked to them. It sounds so ridiculous for a moment like this to make the audiences bubbling with laughter.

Next one was when the OVJ players chose to flout the Maxim of Relation in order to give a warning when he was getting peevisish of his interlocutor. The example was taken from the opening of scene two when Sule as Hadidie gave admonition to Andre because he was dejected of his behavior by not directly saying that he really loved Maimun.

Data 9:

- Participants** : Nunung (Maimun), Andre (Abdul) and Sule (Hadidie)
Topic : Hadidie's admonition toward Abdul
Situation : Hadidie suddenly admonishes Abdul when Abdul try to call him
Setting : Hadidie's house, in the opening of scene two

Hadidie : *Ya.. emang begitu teman saya.*
 (Well, that's my friend)

Maimun : *Oh, dia temanmu?*
 (Oh, he is your friend?)

Hadidie : *Iya. Jiwa humornya tinggi.*
 (Yup, he has a good humor sense)

Andre : *Die!*
 (Die!)

Hadidie : *Da.. Die.. Da... Die... Gue kan tadi nyuruh loe! Loe yang ngomong To'ing!**
(Da.. Die.. Da... Die... Last time I told you to speak! You should speak to her To'ing!)

This conversation happened in the opening of scene two when Andre as Abdul did not do what Hadidie's want to entrust his feeling to Maimun. Sule's utterance "Da.. Die.. Da... Die... Gue kan tadi nyuruh loe! Loe yang ngomong To'ing!" flouted Maxim of relation because his respond was irrelevant with Andre's greeting. He did not want to be cooperative with Andre in responding his

greeting in relevant way due to his displeasure of Andre's attitude. He chose to be irrelevant with Andre's utterance to make him realized that he was angry with him. However, the audiences laughed because Sule added the word "To'ing" to represent his anger. In Indonesian language, when people felt dejected with other's person behavior, usually they would say a worse object or person's name rather than saying a real name to represent his anger via humor.

The last example of the flouting of the Maxim of Relation that could also cause humor was when the OVJ players recommended ridiculous ideas to tease him when she felt annoyed. The example below was taken from scene two when Sule as Hadidie suddenly slapped Nunung without reason. After Andre gave him a warning to keep away from Sule, Nunung reply his slap with her sarcastic utterance.

Data 10:

Participants : Nunung (Maimun), Andre (Abdul) and Sule (Hadidie)
Topic : Hadidie's unreasonable slap
Situation : Hadidie suddenly slapped Maimun without reason
Setting : Hadidie's house, in the scene two

Abdul : *Hei, dia nggak salah apa-apa! Maen gampār aja loe!*
 (Hey, she didn't do anything! How dare you slap her!)

Hadidie : *Itu berisik.*
 (She was noisy)

Abdul : *Kamu jangan dekat-dekat dulu deh! Dia emang begitu orangnya. Panas!*
 (Keep away from him! He can easily get mad without reason)

Maimun : *Nggak, ini gimana sih? Disuntikin dulu aja deh.**
 (Wait.. wait.. How he could be that way? He needs an injection I think)

Abdul : *Kagak mempan.*
 (It won't work for him)

In this conversation, Maimun's utterance "Disuntikin dulu aja deh" flouted Maxim of Relation because she was being irrelevant with Abdul's suggestion to make her keep away from Hadidie. With her heedless, she did not pay attention to Andre's utterance because she saw a chance to make a joke. She saw a benefit from Hadidie's psychological condition to tease his cruel action. Nunung intended to respond his slap by giving sarcastic argument which regarded him as disabled person. Audience laughed because her argument matched with Hadidie's psychological condition.

4.1.4 The Analysis of the Flouting of Maxim of Manner

Maxim of Manner was the second Maxim flouted most often in this study.

The OVJ players flouted Maxim of Manner to cause humor when they said something by being obscure, unorderly, and emphasizing ambiguity of expression.

They flouted the Maxim of Manner by giving unacceptable answer, changing the context of word, performing word playing to mock their interlocutors, avoiding anger by uttering humorous word. The first example that could cause humor was

when the player attempted to perform word playing action to mock his interlocutor. The example above was taken from the opening of scene one when

Sule as a Superman and Andre as a Robin conflicting each others' characters as the Superhero. Sule tried to respond Andre's sarcastic utterance by saying Robin into Rohim.

Data 11:

Participants : Andre (Robin) and Sule (Superman)

Topic : Robin's real name

Situation : Sule as Superman met Andre as Robin in the early Scene of the show

Setting : In the opening of scene one

Andre : *Loe maunya apa sih!*
(Come on, what do you want man!)

Sule : *S, Suleman.**
(S, Suleman)

Andre : *Kasihlan sekali kau Superman!*
(How poor you are Superman!)

Sule : *Hei, Rohim.* Kamu siapa?*
(Hey, Rohim. Who are you?)

In this conversation, Sule's utterance "Hei, Rohim" flouted Maxim of Manner because he emphasized ambiguity to Andre. Sule's answer could not acceptable to be interpreted by Andre because he mentioned the wrong name about Robin's name. The possible meaning that could be interpreted from Sule's utterance by Andre was Sule's didn't have knowledge about the names of famous Superhero especially Robin because he said the wrong name. So, Andre regarded Sule as a man that never watch a Superhero movie. However, Sule's utterance was efficiently realized by the audiences because they know he wanted to reply Andre's sarcastic utterance. He said the wrong name of Robin in order to reply Andre's sarcastic argument by regarded him as a poor Superhero. Sule pretended to not say the correct name in order to cause laughter. If Sule called Andre as Robin, the meaning would not cause laughter because the word Robin was easily recognized by both Andre and the audiences. So in this case, word playing action was efficient to illustrate his purpose toward Andre's utterance.

The second example of causing humor via the flouting of the Maxim of Manner was when the OVJ players tried to change the context of word to make

the meaning different. This example was also taken from the opening of scene one when Sule as Superman and Andre as a Robin still conflicting each others' characters as the Superhero. When Sule asked Andre about the person he had ever saved, Andre's response was confusing to be interpreted by Sule.

Data 12:

Participants : Sule (Superman) and Andre (Robin)
Topic : Rescuing people
Situation : Sule asked Andre about the person he has ever been saved
Setting : In the opening of scene one

Sule : *Hah Robin, kamu sudah menyelamatkan siapa saja di dunia ini?*
 (Huh Robin, how many people have you saved in this world?)
 Andre : *Itu Pak RT saya selametin. Selamat Pak RT!**
 (I saved Pak RT yesterday. Congratulation Pak RT!)
 Sule : *Ah, pahlawan macam apa kau ini.*
 (Ah, what kind of hero you are!)

This conversation took place in the opening of scene one when both of them wearing Superhero outfits and discussed about surviving people. In his utterance, "Selamat Pak RT!", Andre flouted the maxim of Manner because he changed the context of the question of what Sule had been asked. In Indonesian language, the word "Selamat" could have more than meaning. In Sule's utterances, the first word of "Selamat" was still match because the meaning was "to save". On the other hand, the second word of "Selamat" is meant "to congratulate" because the utterance depicted an expression of shaking hand. The meaning containing ambiguity since Sule could not accept his answer. It was proved when Sule implied his utterance by considering his action was not

appropriate for a superhero like Robin. Imagine that Superhero like Robin with his impressive outfit and face covered by mask rescuing Pak RT. The possible interpretation that could be interpreted by the audiences and Sule is that Andre shakes hand with Pak RT and then Andre said congratulation to him by wearing his Superhero's outfit and face covered by mask. Well, it could not be interpreted with logical sense. The meaning is vague. The audience laughed because it was weird and ridiculous so that this utterance was not acceptable to be interpreted by Sule.

4.2 Discussion

Essentially, conversation is the natural way of human in getting along with others especially in establishing social communication via language. Maxims as the certain way in maintaining the language expression of the speaker's utterance requires the speaker to be cooperative when he or she has conversation with hearer. Conventionally, the speaker's utterance should obey the maxims as the Cooperative Principal of communication in order to avoid some misunderstanding in delivering the explicit meaning of his or her utterance to hearer.

However, during the conversation, consciously or unconsciously speaker can disobey the maxims for his intention. Speaker can break the Cooperative Principle whenever he or she disobeys the maxims. When speaker flouts the maxims, it can bring the hearer into his or her intention to draw an inference of what speaker has been uttered.

In the normal way of conversation, speaker may flout the maxims in order to avoid serious conversation with hearer. Speaker flouts the maxim because they know they are not always supposed to be serious in replying his or her interlocutor's utterance. Yet, the intention of the speaker's intended meaning via the flouting of the maxim might be different if he or she wants to create humor.

Besides to avoid serious conversation, speaker must be creative to make the utterance causing laughter whenever he or she flouts the maxims. Because humor is always associated with something funny, speaker has to be brilliant in stimulating his or her interlocutors' mind to laugh. Particularly in a comedy show that always involves audiences, laughter becomes the crucial factor to achieve the main goal of the show which is to make audiences laugh. Whenever speaker or the actor of the show flouts the maxim in responding his or her interlocutors' utterances, the speaker's utterance should be purposeful to make audience laugh.

This case of the flouting of the Maxims found in Opera Van Java Show episode "Hadidie dan Maimun" when the speakers wanted to create humor, they flouted the maxims in order to avoid serious conversation with their interlocutors and as the setting to entertain the hearers. Maxims were flouted by the OVJ players to cause laughter of the audiences. The OVJ players proved there is another Cooperative Principle to make their conversation work in making audience laugh by not obeying the maxims. The flouting of the maxims is defined as the creation of humor by disobeying Cooperative Principle to attain the perlocutionary goal of joke to create laughter. The OVJ players flouted the

maxims as their Cooperative Principal of creating humor via utterances besides the slapstick jokes.

From the 2 scenes of “Hadidie dan Maimun” Opera Van Java’s episode, the writer found 32 utterances flouted the conversational Maxims by OVJ players.

However, in dealing with the research problems, only 24 utterances caused laughter of the audiences when the OVJ players disobeyed the maxims to make humorous effect.

Table 4.2 Percentage of the Flouting of Maxims Performed by OVJ Players

No.	Conversational Maxims	Occurrences	%
1	Maxim of Quality	4	16.67
2	Maxim of Quantity	3	12.5
3	Maxim of Relation	11	45.83
4	Maxim of Manner	6	25.0
TOTAL		24	100

Based on the table above, the maxims which are flouted most was from the flouting of Maxim of Relation with 11 occurrences comprising of 45.83%. Maxim of Relation was flouted when the OVJ players said something which was irrelevant to the topic of conversation to make audiences laugh. The OVJ players flouted the Maxim of Relation when they attempted to play a joke, fooling and horsing around their interlocutors to make them mad, felt annoyed, felt subconscious with the situation, gave warning, performing self-defense, self-mockery, word playing, and called away their interlocutors’ attention.

The second Maxim flouted most often was the Maxim of Manner with 6 occurrences with the percentage of 25.0%. The OVJ players flouted Maxim of Manner to cause humor when they said something by being obscure, unorderly, and emphasizing ambiguity of expression in responding the previous utterances.

They flouted the Maxim of Manner by giving unacceptable answer, changing the context of word, avoiding anger by uttering humorous word and performing word playing to mock their interlocutors.

The third Maxim flouted most often was Maxim of Quality with 4 occurrences with the percentage of 16.67%. The OVJ players flouted Maxim of Quality in order to cause humor when they tried to be untruthful, lying, and gave false argument or answer to his or her interlocutor. The OVJ players attempted to flout the Maxim of Quality when they had purposes to avoid and concealing anger, play a fool, got jealous, and performing ridiculous action via their utterances.

The smallest number when the flouting of the Maxims occurred was from the Maxim of Quantity with 3 occurrences with the percentage of 12.5%. The OVJ players flouted the Maxim of Quantity to cause humor when they gave less or more information to their interlocutors. They flouted Maxim of Quantity when they had blamed, annoyed, felt dejected and tried to tease their interlocutor by fiddling around with fact.

Moreover, in accordance to the findings, the writer found that there were also some aspects in making the OVJ players decided to flout the Maxims as their strategies to cause laughter of the audiences. There were the different status as the

player, relationship, player's behavior, emotion, unconsciousness, and the benefit of the language usage.

The different status as an OVJ player that makes the player decided to flout the Maxim of Quality was from the example of the data 1 when Parto (*Dalang*) interrogated Sule (*Wayang*) about the disorder performance. After Sule's performance and Andre had been caught in action by *Dalang*, *Dalang* asked something very serious to Sule about the Superhero story he made. Sule didn't dare to say the story was good and interesting because if he strived back *Dalang's* utterance, he would get reprimanded. He chose to be untruthful by avoiding *Dalang's* anger to minimize his fault. Sule realized he played without *Dalang's* command. The all OVJ players knew *Dalang* has his right to control the show, whenever his *Wayang* plays out of order, he would get mad and squawk them. So, he decided to avoid his anger via the flouting of the Maxim of Quality.

Other evidence that shows *Dalang's* authority to control the show, the players' behavior and emotion of the OVJ players was from the example of the data 4. Sule did not directly do of what *Dalang* had been ordered. *Dalang* gave command to him to directly express his feeling to Maimun. But Sule's attitude did not represent *Dalang's* command because Andre always annoyed him with his humorous utterance. Although it was not fully his fault, Sule directly performed self-defense when Parto asked him about the story he performed. Sule performed self-defense via the flouting of the Maxim of Quantity by giving too much information about *Dalang's* question because he felt dejected of Andre's attitude

that always makes him at fault. With his angry emotion, he bluntly took upon to say that Andre was a person behind his disorder performance.

In a different way, the OVJ player could flout the Maxim with his unconsciousness. The real example was from the data 7 when Sule as Hadidie suddenly flouted the Maxim of Relation when he did not recognize the house when he had conversation with Andre. Sule and Andre had conversation in the story of Hadidie dan Maimun without being introduced the place that the conversation started. *Dalang* just gave the narration about the story without introducing the place where conversation runs. Ridiculously, when Sule asked about his spontaneous question to *Dalang*, *Dalang* also did not know whose house during Sule and Andre had conversation before. It's a human error. *Dalang* as the person who told and created the story also did not know about the story he made.

Last factor is about the benefit of the language usage. The OVJ players often performed word playing to flout the Maxim. Whenever they wanted to flout the maxims, they emphasized some particular words to make the utterance cause humor. One of the examples was from the data 11 when Andre as Robin met Sule as Superman. Sule didn't want to call Andre as Robin because it was a normal word in audiences' mind. Sule chose to call him *Rohim* which sounds funny. He emphasized a false name of famous Superhero to make Andre and audiences laugh. Sule's creativity attracted the audiences' mind to think further not only to laugh but also respond the word *Rohim*. Audience laughed because in their mind it sounds ancient name.

One thing that makes the audiences bubbling with laughter after hearing *Rohim*'s word was that this word was also an old-fashioned name in Indonesian culture especially in Javanese culture. Time by time, centuries by centuries, Indonesian people especially Javanese had been affected by the modern names and abandoned the old-traditional names in naming their children. In the millennium era, mostly Indonesian people especially Javanese rarely uses the old-traditional names like *Juminten*, *Untung*, *Ngatiyem*, *Paimin*, *Tukijo*, *Suyatni* and etc. It sounds ancient to be in the millennium era. It is also affected by the dignity to use those names. As good as possible people will use a cool name in naming their children rather than use those old-traditional names. It is a miserable fact. People create their culture but they themselves exterminate it.

The second example of the benefit of the language usage was from the example of the data 12. Andre changed the context of word "Selamat" which have different meaning. In Indonesian language, the word "*Selamat*" is one of the examples of homograph which have more than one meaning. If this word to be translated in English, the translation would be different. The first meaning of word "*Selamat*" of Andre's utterance is "to save". But the second word means "to congratulate". He used his creativity by depicting illogical illustration in rescuing people like Pak RT via those words.

In line with what was said by Raskin (1985, p. 8) that one man's humor may be another man's laughter, Sule's utterance would not cause laughter if the audiences have different background knowledge about his language. If the audiences did not recognize Sule's words like "*Rohim*" and "*Selamat*" mean, the

meaning would not cause laughter. Only the audiences who understand Indonesian language realized the meaning of Sule's words. If the audiences from English speaking countries, the meaning would not cause laughter because they do not fully understand about what those words mean. So, that's why humor is based on the perspective of hearers whether they will realize the joke creates something funny or not.

Furthermore, the percentage of laughter often dominated by the audiences on the stage rather than the audiences in home. It is caused when people laugh together, the atmosphere is more joyful than people who laugh alone. The indication is that people who laugh alone sometimes cannot exactly catch the context of jokes for a reason. It could be they do not pay attention to the context of jokes when the joke tellers create amusing effect. Context is the important element in causing laughter. Jokes can be funny in one situation, but not in another one. As a result, whether the actor is successful to stimulate the audiences' mind to laugh, in some cases not all of them laugh at his or her humorous utterance. Definitely, lack of understanding in context is the reason why they tend to not laughing on its humorous effect. So if we find someone doesn't laugh when he or she watches a comedy show in front of his or her television, it doesn't mean the actor of humor has failed to stimulate his or her mind. Sometimes, it is because he or she doesn't pay much attention to the context of jokes or he or she doesn't have a same knowledge about that joke.

In relation to the previous studies, the writer found some similarities and differences between the related studies. Kusuma (2006) conducted a study of

humor in the drama comedy TV series “Bajaj Bajuri Salon Oneng”. She found out the flouting of maxims of Grice (1975) as one of the strategies to cause humor. In her findings, she found that the players flouted the maxims because they feel secured that the flouting would not hurt their partner. The flouting of maxim is used by the players to get closer in terms of maintaining relationship. The characters sometimes also flouted multiple or double maxims in causing humor by using ambiguous utterance to make hearer confused. The characters combined those maxims in order to make the conversation ridiculous and funny. The other maxims were flouted by using sarcastic words, lying, denying, and saying too many words to create amusing effect.

Nurhayati (2012) analyzed the flouting of the maxims in the sitcom TV series. She revealed the creation of humor resulted in “How I Met Your Mother” TV Series through analyzing the utterances of Ted. Ted was lying, and making sarcastic statement to emphasize humorous effect on his utterances. Sometimes, Ted spoke more informative or less informative like providing confusing statement to make audience laugh. Ted also flouted the maxim when he said something with has no relation with the topic of conversation to attract audience to laugh. Lastly, Ted said something by being ambiguous and vague to make audience laugh. Nurhayati (2012) found the case of laughter was not only from Ted’s utterances but also from the relationship of other characters. She argued that the case of humorous effect is based on the interpretation, knowledge, and culture of the audiences. Sometimes, the audience will not laugh when they cannot recognize the context of utterance. Moreover, she found that humor in “How I

Met Your Mother” TV Series also happened with the character’s behavior, body language, funny words, and dirty words spoken by the characters.

Similar with both Kusuma (2006) and Nurhayati (2012), the creation of humor via the flouting of the maxims in this study was also from the characters’ sarcastic statements, lying, denying, less or more informative utterances, said something with has no relation with the topic of conversation, and emphasizes ambiguity of expression. Based on Nurhayati (2012), this present study also found the similarities that knowledge and culture influenced the way the players cause laughter of the audiences. It was seen in Sule and Andre’s utterances like the words *Rohim, Toi’ing, and Selamat*” meant. The audiences had the same knowledge to catch the context of words mean. So it could make them laugh.

On the contrary, the differences between Kusuma (2006) and this present study, this study couldn’t find the flouting of double or multiple maxims by the players. While the differences between Nurhayati (2012) and this study, this study found other factors that influenced the players to flout the maxims. If Nurhayati (2012) found the behavior, emotion, and relationship influenced the players to flout the maxim, in this study the writer found another factors like the different status as the players, the players’ unconsciousness, and the benefit of the language usage also influenced the way they flout the maxims. In accordance to both previous studies between Kusuma (2006) and Nurhayati (2012), these previous studies were very helpful to support this study in finding out the result.

CHAPTER V

CONCLUSION AND SUGGESTION

The last chapter contains conclusion and suggestion which is aimed to infer the result of the study and give suggestion to the next researchers who want to conduct similar study.

5.1 Conclusion

From the result of analysis, the writer concluded that the flouting of the maxims in the comedy show could cause humor. The players flouted the maxims in order to show their intentions and purposes toward interlocutors' previous utterances. Accidentally or not, humor is created by the players with their unconsciousness. However, the OVJ players flouted the maxims usually when they feel annoyed by their interlocutors' behavior. Besides, the different status as an OVJ player also influenced the way they flout the maxims. For example, when the OVJ players played under *Dalang's* command then *Dalang* asked something very serious related to their behaviors, they would perform self-defense via the flouting of the maxims in order to avoid *Dalang's* anger.

In the two scenes of the episode "Hadidie dan Maimun" Opera Van Java Show, all four maxims have been flouted by the OVJ players. The flouting of the maxims caused humor because the players used humorous utterances in responding interlocutors' question and statement in making audiences laugh.

Maxim flouted most often by the OVJ players was Maxim of Relation.

The flouting of Maxim of Relation is the easiest way to cause humor because when the players gave irrelevant contributions toward interlocutors' questions or statements, the humorous utterances they had been uttered was purposeful to make audiences laugh. Maxim of Relation was flouted by the players usually when they wanted to perform self-defense, calling away interlocutors' attention, making them confused and mad.

The second maxim flouted most often was Maxim of Manner. The OVJ players flouted Maxim of Manner in order to give unacceptable answer toward interlocutors' utterances by performing word playing to mock their interlocutors, changing the context of words which have ridiculous meaning to be interpreted, and said slang words as a warning. Maxim of Quality was the third maxim flouted most often. The OVJ players flouted Maxim of Quality by lying and being untruthful when they got jealous, hide shame, avoid anger, and gave false answer to make audiences laugh. The least was Maxim of Quantity. The OVJ players flouted Maxim of Quantity when they trapped in the serious questions. The players flouted the Maxim of Quantity by saying less or more informative utterances when they performed self-defense, and called away interlocutors' attention.

Furthermore in accordance to the OVJ players, Sule is the most creative OVJ player in causing humor via the flouting of the maxims. He flouted the maxims in the different circumstances and different styles to makes audiences laugh. Whenever he played as a Superman or Hadidie, he often said something

which caused humor via the flouting of the maxims. He often produced the humorous utterances in responding Parto, Andre, and Nunung's utterances.

The writer also found that the knowledge also influenced the way the audiences interpreted the humorous utterances. The real example was when Andre flouted the Maxim of Manner by changing the context of word "Selamat" to cause laughter. In Indonesian language, this word is the example of homograph which has more than one meaning. Andre's "Selamat" word has two meaning. The first is "to save" and the second is "to congratulate". If the audiences did not fully understand with Andre's word, it would not cause laughter. Previously, the characters of Andre and Sule are as the Superheroes. Sule asked Andre about rescuing people. However, Andre's answer could not be interpreted with logical sense because he depicted a picture of rescuing people by congratulating, not rescuing.

In dealing with the flouting of maxims to cause laughter, the flouting of Grice's Maxims was functional to help the OVJ players caused laughter of the audiences. The need to entertain the audiences via humorous utterances encouraged the OVJ players should be creative when they talk each other's utterances with their interlocutors. From the research result, whenever the players flout the maxims, the conversation still runs and there was no miss communication happens. It shows that the OVJ players flout the maxims as their strategy to cause humor. The flouting of Maxims in their conversation is not about to break the Cooperative Principle, but rather to attract the audiences' thought that the flouting of the maxims is to make them laugh. Agrees on what was Raskin

(1985, p. 1) said that humor is a person which is stimulated by audial or visual stimulus funny, the OVJ players stimulated the audiences' mind that the flouting of maxims is able to make a connection in responding humorous utterances between the actors and the participants of the comedy show.

Besides the flouting of the maxims to cause laughter, the writer also found other aspects to make a joke in Opera Van Java. The writer found that slapstick jokes and funny costumes also influenced the audiences to laugh. However, it still needs further studies to explain the mechanism of those humor creations.

5.2 Suggestion

Related to the conclusion, there are so many humor cases that still could not be revealed if we do not do an investigation. Thus, the writer suggest to the next researcher to find out another theories of humor with the different subjects of study such as talk show, reality show, stand-up comedy show, and so on. It is recommended for the next researcher in order to expand the area of pragmatics investigation.

However, if the researcher wants to focus on the flouting of the conversational maxims via humorous utterances, the writer suggest the next researcher to investigate a deeper analysis especially about the factors influencing the flouting of the maxims in a conversation. It is recommended for the next researcher in order to reveal the comparison of the factors that makes the speaker flouts the maxims. Because in this study, the writer found different factor of the flouting of the maxims could also produce different meaning.

Hopefully this study is helpful to the reader to enrich their knowledge especially in analyzing the intended meaning of speaker's utterance when talks to hearer to cause humor.



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Appendix 1

The Script of the Episode “Hadidie dan Maimun” Opera Van Java Trans 7

The “*” (asterisk) : marks when the audience laugh.

The “ ” (underlined): marks the sentences/utterances containing the flouting of maxims.

Abbreviations : MQL (Maxim of Quality), MQT (Maxim of Quantity), MR (Maxim of Relation), and MM (Maxim of Manner).

Scene 1

Conversation			Flouting
<i>Robin</i> (Andre)	:	Superman. (Superman)	
<i>Superman</i> (Sule)	:	<u>Security</u> . [*] (Security)	MR
<i>Robin</i> (Andre)	:	Hei, Superman. (Hey, Superman)	
<i>Superman</i> (Sule)	:	Security. (Security)	
<i>Robin</i> (Andre)	:	Hei, Security. (Hey, Security)	
<i>Superman</i> (Sule)	:	<u>Superman</u> . [*] (Superman)	MR
<i>Robin</i> (Andre)	:	Loe maunya apa sih! (Come on, what do you want man!)	
<i>Superman</i> (Sule)	:	<u>S. Suleman</u> . [*] (S, Suleman)	MR
<i>Robin</i> (Andre)	:	Kasihannya sekali kau superman! (Poor you are Superman!)	
<i>Superman</i> (Sule)	:	<u>Hei, Rohim</u> . [*] Kamu siapa? (Hey, Rohim. Who are you?)	MM
<i>Robin</i> (Andre)	:	Nggak pernah nonton film ini... (Have you ever watched the movie?)	
<i>Superman</i> (Sule)	:	Kamu siapa? (Who are you?)	
<i>Robin</i> (Andre)	:	Ini namanya Robin. (This is Robin)	
<i>Superman</i> (Sule)	:	Hah Robin. Kamu sudah menyelamatkan siapa saja di dunia ini? (Huh Robin, how many people have you saved in this world?)	
<i>Robin</i> (Andre)	:	<u>Itu Pak RT saya selametin kemarin. Selamat Pak RT!</u> [*] (I saved Pak RT yesterday. Congratulation Pak RT!)	MM
<i>Superman</i> (Sule)	:	Ah, pahlawan macam apa kau ini! (Ah, what kind of hero you are!)	
<i>Robin</i> (Andre)	:	<u>Hei Superman, ngaca dulu kolor loe kegedean</u> . [*] (Hey Superman, look at your yourself, your pants are too big for you)	MR
<i>Superman</i> (Sule)	:	Hehehe, ini bekas bapak saya. [*] Bapak saya Superman, dan anaknya Suleman. (Hehehe, it was my father’s pants. My father is Superman, and his son is Suleman)	
<i>Robin</i> (Andre)	:	Kamu pernah nolong siapa saja? (Have you ever helped someone?)	

<i>Superman</i> (Sule)	:	<u>Saya pernah nolong siapapun yang membutuhkan pertolongan. Kemarin, ada yang berantem, suami istri, berumah tangga.</u> (I've ever helped anyone who needs help. Yesterday, I saw husband and wife in fight)	MQT
<i>Robin</i> (Andre)	:	Terus? (Then)	
<i>Superman</i> (Sule)	:	Saya lihat dari atas, saya turun, saya mau hajar, eh saya dihajar duluan.* (I saw from above, I went down, I tried to hit, but I was hit first)	
<i>Robin</i> (Andre)	:	Ya iya, orang lagi berantem. (Of course, they were in fight you know)	
<i>Superman</i> (Sule)	:	Sama lakinya dihajar, (dus!) tapi aku diam saja. (The husband started to hit me (Bump)! but I didn't hit back)	
<i>Robin</i> (Andre)	:	Wah, hebat sekali kamu. Terus? (Wow, how great you are. Then?)	
<i>Superman</i> (Sule)	:	Aku nggak berani karena itu bapakku.* (I didn't dare because he was my father)	
Ditengah-tengah percakapan, datanglah Dalang ketika mereka dengan asyiknya bermain sendiri. (In the middle of conversation, Suddenly Dalang comes while they were enjoying their show)			
<i>Dalang</i> (Parto)	:	Ceritanya apa ini? (What story is this?)	
<i>Superman</i> (Sule)	:	<u>Ariel.</u> (Ariel)	MQL
<i>Dalang</i> (Parto)	:	Enggak, ini ceritanya apa? (No! What kind of story is this?!)	
<i>Superman</i> (Sule)	:	Robin. (Robin)	
<i>Robin</i> (Andre)	:	Superman. (Superman)	
<i>Dalang</i> (Parto)	:	Yang nyuruh pakai pakaian ginian siapa? (Who order you to wear these clothes?)	
<i>Robin</i> (Andre)	:	Sule. (Sule)	
<i>Superman</i> (Sule)	:	Enggak nggak tuh. (No, I don't)	
<i>Dalang</i> (Parto)	:	Saya aja narasi belum, belum pada tahu ceritanya. Ini malah pakai pakaian gini. Yang nyuruh pakai siapa? Yang bikin cerita siapa? (I haven't seen the narration yet. Do not know what the story is. But you've worn these clothes. Who order to wear these clothes? Who creates this story?!)	
<i>Superman</i> (Sule)	:	Itu si Andre. (It was Andre)	
<i>Dalang</i> (Parto)	:	Sini! Kamu sini. Biasanya kan Sinden selesai nyanyi saya narasi certitanya apa. Sinden nyanyi, eh pada masuk duluan. Mau ngapain?! S, itu apa? Superman? (Here, you come here. Usually after Sinden sing I start to tell the story. When Sinden is singing, you are directly entering the stage. What are you doing?! S, what's that mean? Superman?)	
<i>Superman</i>	:	<u>Tukang Es.*</u>	MM

(Sule)	:	(Ice vendor)	
<i>Dalang</i> (Parto)	:	Yang makein ginian siapa? (Who ordered to wear these clothes?)	
<i>Superman</i> (Sule)	:	Wardrobe. Tapi yang minta dia. (Wardrobe. But he ordered)	
<i>Robin</i> (Andre)	:	Elo, woo... Situ yang minta. <u>Dia bilang ke saya katanya dari kecil udah ngefans banget sama Ipin-Upin.*</u> (It was you! You asked for it. He told me, he's been a big fan of Ipin Upin since he was a kid)	MR
<i>Dalang</i> (Parto)	:	Apa hubungannya?! Terus yang nulis cerita Superman sama ini siapa? (How come?! Then who wrote the story of Superman?)	
<i>Superman</i> (Sule)	:	Saya. (Me)	
<i>Dalang</i> (Parto)	:	Bagus certitanya? (Was the story good?)	
<i>Superman</i> (Sule)	:	<u>Eggak.*</u> (No, it wasn't)	MQL
<i>Dalang</i> (Parto)	:	Wardrobe... Wardrobe... (Wardrobe... Wardrobe...)	
<i>Robin</i> (Andre)	:	Saya nggak mau, tapi dipaksain sama dia. (I didn't want sir, but he forced me)	
<i>Dalang</i> (Parto)	:	Ganti bajunya! Ganti! (Change these clothes, change!)	

Azis dengan pakain konyol dan kaca mata hitamnya datang dan berpura-pura sebagai Wardrobe.
(A few second later, Azis comes with an amusing cloth and his sun glass)

<i>Wardrobe</i> (Azis)	:	Permisi... ada apa sih Dalang? (Excuse me... What's the matter Dalang?)	
<i>Dalang</i> (Parto)	:	<u>Loe jadi apa Zis?</u> (What cast you take?)	MR
<i>Wardrobe</i> (Azis)	:	Wardrobe.* (Wardrobe)	
<i>Dalang</i> (Parto)	:	Ini aja udah saya marahin ini. Ceritanya bukan begini, elo malah lagi malah pakai pakaian ginian. Wardrobe lagi. Gak asli! Yang asli mana? Wardrobe... Wardrobe... (You know, I've already got angry with these men. the story is not like that way, and then you come with your funny clothes. And you say you are Wardrobe. False! You are fake!)	
<i>Wardrobe</i> (Azis)	:	Andre, Loe salah pakai baju gini. (Andre, don't you know you are wearing wrong clothes man?)	
<i>Robin</i> (Andre)	:	Kan situ yang nyuruh. (Hey, this is what you want)	
<i>Wardrobe</i> (Azis)	:	Pakai baju Kampret.* (It seems like you are wearing a Kampret clothes)	
<i>Robin</i> (Andre)	:	Ini Batman. (This is Batman)	
<i>Dalang</i> (Parto)	:	Copot! Copot! Kamu ayo copot! Saya mau narasi. (Take off! Take off! Take off your clothes! I will start the narration)	

Lalu, datanglah Wardrobe untuk melepas dan mengganti pakaian Andre dan Sule.
(Then, Wardrobe comes to remove and changing Sule and Andre's clothes)

<i>Dalang</i> (Parto)	:	Ini kenapa bajunya begini? (What's going on with their clothes?)	
Wardrobe	:	Salah pak itu bajunya. Ini yang benar. (Those are wrong sir. These are the right one)	
Akhirnya, mereka pun memakai pakaian yang sesuai dengan cerita. (Finally, Sule and Andre wear the clothes that match with the story)			
<i>Dalang</i> (Parto)	:	Ngapain itu? Ini tangannya masuknya di kepala. Huuh! Pada nggak ngeri banget sih pakai baju aja ah! Ayo cepet! Saya mau narasi. (What are you doing? Don't you know the right way to wear clothes? Come on! Hurry up! I want to start the narration)	
Assalamualaikum Wr. Wb. Selamat malam pemirsa dan selamat malam penonton yang ada di studio, malam ini Opera Van Java akan membawakan sebuah cerita yang berjudul "Hadidie dan Maimun". Diceritakan seorang pemuda sederhana bernama Hadidie tinggal di sebuah desa, jatuh cinta kepada seorang wanita yang bernama Maimun. Awalnya, Hadidie selalu meledek Maimun. Namun akhirnya jatuh cinta dan mereka pun saling cinta. (Assalamualaikum Wr. Wb. Good evening, Ladies and Gentlemen both in house as well as in the studio, tonight Opera Van Java will bring a story entitled 'Hadidie dan Maimun'. This story is about a young man namely hadidie who was living in a simple family in his village, fell in love with a woman named Maimun. Initially, Hadidi always tease Maimun. But then, finally they were in love, and they loved each others)			
Jadi apa kamu jadi apa? (Who are you in this story?)			
<i>Hadidie</i> (Sule)	:	Loe, gue jadi apa sih? (You! who am I exactly in this story, huh?)	
Wardrobe (Azis)	:	Ha... Habibi. (Ha... Habibi)	
<i>Hadidie</i> (Sule)	:	Habibi kok gini?! Emang gue Kampret apa.* (Habibi? Are you kidding me? Seems like Kampret you know!)	
<i>Dalang</i> (Parto)	:	Bagaimanakah kelanjutan ceritanya? Kita lihat saja langsung menuju ke TKP. (How will the story happen? Let's go straight to the scene to see what happen)	
<i>Abdul</i> (Andre)	:	Ini ngapain saya Dalang? (Then, what am I supposed to do in this story Dalang?)	
<i>Dalang</i> (Parto)	:	Disini kamu temenan sama dia. Nih, di naskah sahabat yah. (In this story, you are becoming his friend. Here, look at the script, it shows you are his close friend)	
<i>Hadidie</i> (Sule)	:	Saudara... Saudara...* (Ladies and Gentlemen...)	
<i>Dalang</i> (Parto)	:	Disini Hadidie lagi curhat jatuh cinta sama yang namanya Maimun. Nanti Maimun nya masuk. (In here, Hadidie is sharing to his friend, he is falling in love with a girl namely Maimun. Then, Maimun will come afterwards)	

<i>Abdul</i> (Andre)	:	Die! (Die!)	
<i>Hadidie</i> (Sule)	:	Mana dia orangnya... (Where is that man?)	
<i>Abdul</i> (Andre)	:	Sini. (Here...)	
<i>Hadidie</i> (Sule)	:	Habibi jaman dulu masih biasa yah ngomongnya. Abdul! Sini... (At that that time, Habibi was talking with a casual voice, right? Abdul, come here...)	
<i>Abdul</i> (Andre)	:	Sini Hadidie, di belakang. Aduh, min nya terlalu tinggi sih. (Over here Hadidie, right behind you. Woah, how terrible is your eyes)	
<i>Hadidie</i> (Sule)	:	Aku ada sesuatu yang harus disampaikan. (Listen, I have something to tell)	
<i>Abdul</i> (Andre)	:	Ada apa sih? Kayaknya serius banget. (Sounds serious, what's the matter?)	
<i>Hadidie</i> (Sule)	:	Aku lagi jatuh cinta sama yang namanya Ainun. (I'm falling in love with girl whose name is Ainun)	
<i>Abdul</i> (Andre)	:	Maimun? (Maimun?)	
<i>Hadidie</i> (Sule)	:	He'em, Maimun. Kamu bisa bantu aku? (Yes Maimun. Can you help me?)	
<i>Abdul</i> (Andre)	:	Bisa bisa. (Yes, of course)	
<i>Hadidie</i> (Sule)	:	<u>Tolong angkatin kaki saya.*</u> (Please, lift up my leg)	MR
<i>Abdul</i> (Andre)	:	Saya kira suruh bantuin nyalamin ke Maimun. (Guess what, I'm just supposed that you are ordering me to entrust your feeling to Maimun)	
<i>Dalang</i> (Parto)	:	Jangan maju maju! Lubang itu. (You two don't get closer! There is a hole in front of you)	
<i>Hadidie</i> (Sule)	:	Nanti Maimun mau datang kemari. Jadi kamu yang ngomong sama Maimun. (Listen, a few minutes later Maimun will come. So, you must have a conversation with her later on)	
<i>Abdul</i> (Andre)	:	Maimun banyak yang nyenengin loh. Saingan loe banyak Die. (You know what, so many persons in love with her. You'll have so many challengers)	
<i>Hadidie</i> (Sule)	:	Itu dia. Ganteng ganteng. Tapi nggak apa apalah. Yang penting aku benar-benar cinta. (That's what I mean. Whatever, the important is I truly love her)	
<i>Abdul</i> (Andre)	:	Ngomong-ngomong, Maimun kenal nggak sama loe? (Anyway, do you know each other?)	
<i>Hadidie</i> (Sule)	:	<u>Eggak.*</u> <u>Ya kenal lah! Samsuri gimana..</u> (No. Of course yes! Samsuri... Samsuri...)	ML MM
<i>Abdul</i> (Andre)	:	Samsuri... (Samsuri...)	
<i>Hadidie</i> (Sule)	:	Ayo nanti kamu ngomong sama Maimun. (Later, I want you to talk to Maimun)	
<i>Abdul</i> (Andre)	:	Eh, Maimun pengen pinjem bukuku loh. Gimana kalau aku telpon dia sekarang? (Hey, Maimun wants to borrow my book. What about if I call her now?)	

<i>Hadidie</i> (Sule)	:	Yaudah kamu telpon dulu. <u>Heh, ini rumah siapa ya?*</u> (OK, call her. Hey man, anyway, whose house is this?)	MR
<i>Abdul</i> (Andre)	:	Nggak tau. (I don't know)	
<i>Hadidie</i> (Sule)	:	Siapa pemilik rumah ini? (Who is the owner of this house?)	
<i>Abdul</i> (Andre)	:	Ini rumahnya Maimun. (This is Maimun's house)	
<i>Dalang</i> (Parto)	:	Bukan. (No)	
<i>Hadidie</i> (Sule)	:	Bukan, masa nggak sopan tiba-tiba di rumah dia.* (No, it seems impolite if we suddenly enter her house without permission you know)	
<i>Abdul</i> (Andre)	:	Terus ini rumah siapa? (So, who has this house?)	
<i>Dalang</i> (Parto)	:	Iya ini rumah siapa ya sebenarnya? Ini rumah siapa? (Actually, who has this house? <Asking the front man of the stage> His house?)	
<i>Hadidie</i> (Sule)	:	Oh, rumah gue? (My house?)	
<i>Dalang</i> (Parto)	:	Oh, rumah kamu pak. Maaf pak maaf.* (Oh, your house sir. Sorry)	
<i>Abdul</i> (Andre)	:	Rumah sendiri nggak tau. (How fool! You didn't know your own house)	
<i>Dalang</i> (Parto)	:	Kelupaan ini bapak. Bapak lupa ini. (Maybe he forgot. You are really a forgetful person sir)	
<i>Hadidie</i> (Sule)	:	Terlalu banyak belajar jadinya lupa. Jadi yang ada di otak saya nggantung. (Well, this is because I always study hard. So that, sometimes my brain working out of normal)	
<i>Abdul</i> (Andre)	:	Mau gue telponin nggak Maimun? (Hey, how about I call maimun?)	
<i>Hadidie</i> (Sule)	:	Kamu telponin deh. Tapi nanti kamu yang ngomong. Eh, aku kenal nggak sama Maimun? (Sure, but later you must talk to Maimun. By the way, do I know her?)	
<i>Abdul</i> (Andre)	:	Ya kenal dong. Kalo nggak kenal ngapain loe minta dikenalin. (Of course yes. If you don't know each other why you want me to introduce yourself to her?)	
<i>Hadidie</i> (Sule)	:	Bilangin ke Maimun harus rajin belajar yah. (Tell Maimun to study hard)	

Fanny Fabriana yang berperan sebagai Wati secara tiba-tiba berjalan melewati Andre dan Sule.

(Suddenly, pretty girl comes to the stage. Then walking in front of Andre and Sule)

<i>Hadidie</i> (Sule)	:	Hai.. awas keceplung! Mau kemana? (Hi, Beware, Slippery pole!) <Flirting the pretty girl>	
<i>Abdul</i> (Andre)	:	Eh, itu tadi Maimun. (Hey, it was Maimun)	

Tak lama, datanglah si Nunung sebagai Maimun.
(A few second later, Nunung comes)

<i>Hadidie</i> (Sule)	:	Bukan. Aku tahu Maimun. Coba kamu tanya sama tukang jamu. (No, she wasn't. I know her. You may ask the herbalist, probably she knows)	
<i>Abdul</i> (Andre)	:	Mbak tahu Maimun? (Miss, do you know Maimun?)	
<i>Maimun</i> (Nunung)	:	Maimun? Maimun aku.* (Maimun? I am Maimun)	
<i>Abdul</i> (Andre)	:	Kamu? (You?)	
<i>Maimun</i> (Nunung)	:	Ini aku mau nanya, ini yang jadi Hadidie siapa? (Well, I want to ask which one is Hadidie?)	
<i>Hadidie</i> (Sule)	:	(Pingsan)* (Fainting)	

Scene 2

Conversation			Flouting
<i>Maimun</i> (Nunung)	:	Sebentar sebentar. Kenapa? Emang kenapa? (Wait..wait.. why? Anything wrong?)	
<i>Hadidie</i> (Sule)	:	<u>Waktu dulu masih SMA Maimun dulu nggak gede gini. Kok ini bengkak gini?</u> (At that time Maimun was not so fat. But how she could be so faty right know?)	MR
<i>Maimun</i> (Nunung)	:	Ya... kebanyakan infus.* (Well, this is caused infuse)	
<i>Abdul</i> (Andre)	:	Samperin bro! Samperin! (Come near to her bro! Come get closer!)	
<i>Hadidie</i> (Sule)	:	Ih! Gede...* (No, she is big!)	
<i>Abdul</i> (Andre)	:	Coba pakai kaca mata loe, kecil kan? (Try to wear your eyeglass. Small, isn't it?)	
<i>Hadidie</i> (Sule)	:	Wow... sama aja yah.* (Wow! Nothing is changing)	
<i>Maimun</i> (Nunung)	:	Hadidie.. (Hadidie..)	
<i>Abdul</i> (Andre)	:	Deketin bro! Deketin! Ajak main Gapple.* (Come get closer! Come near bro! Invite her to play Gapple)	MR
<i>Hadidie</i> (Sule)	:	Kita ikutin saja dia mau ngomong apa.* (Let us follow what he says)	
<i>Maimun</i> (Nunung)	:	Nggak boleh. (No, it's not a good idea)	
<i>Hadidie</i> (Sule)	:	Ya.. emang begitu teman saya. (Well, that's my friend)	
<i>Maimun</i> (Nunung)	:	Oh, dia temanmu? (Oh, he is your friend?)	
<i>Hadidie</i> (Sule)	:	Iya. Jiwa humornya tinggi. (Yup, he has a good humor sense)	
<i>Abdul</i> (Andre)	:	Die! (Die!)	
<i>Hadidie</i> (Sule)	:	<u>Da.. Die.. Da.. Die.. Gue kan tadi nyuruh loe!</u> <u>Loe yang ngomong to'ing!*</u> <bwah!> (Da.. Die.. Da... Die... Last time I told you to speak! You should speak to her To'ing! <bwah!>)	MR
<i>Abdul</i>	:	Maimun, dia itu seneng banget sama kamu.	

(Andre)	:	(Maimun, He really loves you)	
Maimun (Nunung)	:	Masa? Kalau kamu? (Really? What about you?)	
Andre	:	Jangan lah.. (No. Don't say that...)	
Hadidie (Sule)	:	(nendang properti)* (Kicking the property)	
Abdul (Andre)	:	Kamu sih! Temen aku cemburu tuh. Die sabar dong die.. (You! Look at him, my friend is getting jealous you know. Stay calm Die...)	
Hadidie (Sule)	:	Emang ada apa? (What's going on?)	
Abdul (Andre)	:	Enggak dia Cuma nanya doang. (Nothing, she's just asking a question)	
Maimun (Nunung)	:	Kamu tadi cemburu ya? (Did you get jealous?)	
Hadidie (Sule)	:	Cemburu apaan? (Jealous? What jealous?)	
Maimun (Nunung)	:	Lah, itu tadi nendang-nendang? (If it was not, why did you kick the property?)	
Hadidie (Sule)	:	Itu biasa. Kebiasaan saya ngerusak rumah tiap hari.* (That is normal. My habit is destroying my house every day)	MQL
Abdul (Andre)	:	Jadi, dia begitu. Ya.. dulu kan dia pelatih silat juga.* (Well, that's him. Formerly, he was a martial art trainer)	MQT
Maimun (Nunung)	:	Hadidie, maafin aku ya! Aku tadi agak terlambat belajarnya. (Hadidie, I'm so sorry. Last time, I was late a little bit to study)	
Hadidie (Sule)	:	Berapa bulan? (How many months?)	MR
Maimun (Nunung)	:	Apanya berapa bulan?! Belajar kelompoknya! Bukan belajar karena hamil! (What?! How many months?! This means a group study! Not studying about being pregnant you know!)	
Hadidie (Sule)	:	Kamu kalau terlambat belajar, kamu tidak akan dapat Jenglot.* (Well, if you are late to study you will not able to get Jenglot then)	MM
Abdul (Andre)	:	Kumlot! (Cumlaude!)	
Hadidie (Sule)	:	Oh, iya kumlot. Kamu harus belajar. (That's what I mean, Cumlaude. You must study)	
Maimun (Nunung)	:	Aku sih sudah banyak belajar. Tapi kan kamu tahu, aku dirumah itu membantu orang tua aku. (Actually, I feel enough to study. You know, everyday, I must help my mother in my house)	
Hadidie (Sule)	:	Duduk!* <lesehan> (Sit down) <Down the floor>	
Abdul (Andre)	:	Mau minum apa? Penyakitnya apa?* Ayo kasih tahu kasih tahu. (Want to drink something? What is your illness? Come on, just share, and don't be doubtful)	
Maimun (Nunung)	:	Bapak ini dokter apa dukun sih?* (Sir, are you a doctor or shaman?)	
Dalang (Parto)	:	Ceritanya apa Le? (What the story le?)	
Hadidie	:	Itu si Andre. Orang mau menyatakan cinta, malah suruh berobat ma	MQT

(Sule)	:	<u>gue</u> .* (It was Andre! I was trying to express my feeling, but he ordered her to go treatment to me)	
<i>Dalang</i> (Parto)	:	Lagian loe nurut aja sih. (So then, why did you do that?)	
<i>Hadidie</i> (Sule)	:	Ya.. kalau nggak gue ikutin, dia suka ngancam orangnya. (If I don't follow what he says, he will threat me. He is a threatener you know)	
<i>Dalang</i> (Parto)	:	Udah sekarang katakan cinta! Ndre, cengangas-cengenges! (Say love to her! Right now! Andre, why are you laughing?!)	
<i>Abdul</i> (Andre)	:	Mungkin dia malu kalau ngomong cinta kalau ada saya. Makanya gue ngumpet disini. (It is caused by me. Maybe he feels shy to express his feeling if I'm not keep away from him. So, I choose to hide in here)	
<i>Hadidie</i> (Sule)	:	<u>Udah sini sini!</u> Banyak ngeles loe kayak tukang bajaj aja. (What a crap! Too much talking! You know what, you speak too much like Tukang Bajaj you know! It's over, Come here!)	MR
<i>Dalang</i> (Parto)	:	Ayo lanjutin ceritanya! Come on! The show must go on.	
<i>Abdul</i> (Andre)	:	Udah.. nggak melihat dah gue. Loe ngomong dah.. (Go on! Do it! I will not see that. Just say what you want to say)	
<i>Hadidie</i> (Sule)	:	Kesini! (Over here!)	
<i>Abdul</i> (Andre)	:	<u>Ntar gue kesitu loe kesurupan lagi.</u> (If I'm there you will be possessed by Satan like usual you know)	MM
<i>Hadidie</i> (Sule)	:	Kan kamu tahu, kalau aku dari kecil suka begitu. (You know man, since I was a child I had always been that way)	
<i>Dalang</i> (Parto)	:	Udah ayo mulai! (Come on! Keep going!)	
<i>Hadidie</i> (Sule)	:	Sini.. (membisiki Nunung) Eh, aku cinta.* (dengan logat pelat) (Come here... Eh, I love you) <Saying in whisper with a speech defect>	
<i>Maimun</i> (Nunung)	:	Hadidie, kalau kamu tuh enggak cinta sama aku jujur aja. Nggak usah ngomongnya menghina banget. Itu omongan pelecehan. Ngomong cinta itu dimana-mana, "aku cinta sama kamu" <engan nada penuh semangat>. Bukannya "aku cinta" <dengan logat pelat>. (Hadidie, if you don't love me just be honest. It was a humiliation. It was an act of despising you know! At all occasions, the way of saying love normally is expressed like "I love you" <with an energetic speech>. Not like "I love you" <with a speech defect>)	
<i>Hadidie</i> (Sule)	:	Ungkapan itu. (That was the act of expression)	
<i>Maimun</i> (Nunung)	:	Ungkapan itu nggak kayak gitu. Orang cinta harusnya gini, "aku tuh cinta banget sama kamu". <dengan nada tersendat-sendat>. (No, it wasn't. A person who is falling in love usually expressing his feeling like "I...I...I really love you") <with a stagnant voice>	
<i>Hadidie</i> (Sule)	:	a.. a.. aku.. sebenarnya... hooeek.. <Ekspresi Muntah> (I..I'm...actually...I... hooeek...) <Vomitting>	
Tiba-tiba datanglah Fanny Fabriana sebagai Wati. (Suddenly Fanny Fabriana as Wati comes afterwards)			

<i>Wati</i> (Fanny Fabriana)	:	Ada apa sih Maimun? (What's the matter Maimun?)	
<i>Maimun</i> (Nunung)	:	Wati.. (Wati)	
<i>Wati</i> (Fanny Fabriana)	:	Kamu kenapa? (Are you Ok?)	
<i>Hadidie</i> (Sule)	:	Aku tuh cinta sama kamu.* <ngomong ke Fanny Fabriana> (I love you) <Saying to Fanny Fabriana>	
<i>Abdul</i> (Andre)	:	Tuh bisa tuh. Lancar. (He can do that fluently)	
<i>Wati</i> (Fanny Fabriana)	:	Kok ke aku lancar? (Why was he can do that to me?)	
<i>Maimun</i> (Nunung)	:	Eh, ini ceritanya Hadidie sama Mimun! Bukan Hadidie sama Wati. Wati itu sama Budi. Tahu nggak! (Eh, this story tells about Hadidie and Maimun. Not Hadidie and Wati. You know!)	
<i>Hadidie</i> (Sule)	:	<u>Iya. Makanya gue pilih. Kalau Wati di SD juga ada. Wati, Budi, Wasir tuh..*</u> Kamu Wati kan? (That's why I choose her. In elementary school there is also a girl named Wati. Wati, Budi, Wasir (hemorrhoids) then..)	MR
<i>Maimun</i> (Nunung)	:	Wati, kamu darimana saja? Aku pengen banget ngobrol sama kamu deh. (Wati, where have you been? I really want to talk with you)	
Secara tiba-tiba Sule menampar Nunung tanpa ada alasan yang jelas. (Hadidie suddenly slapped Nunung without a certain reason)			
<i>Abdul</i> (Andre)	:	Hei, dia nggak salah apa-apa! Maen gampar aja loe! (Hey, she didn't do anything. How dare you slap her!)	
<i>Hadidie</i> (Sule)	:	Itu berisik. (She was noisy)	
<i>Abdul</i> (Andre)	:	Kamu jangan dekat dekat dulu deh. Dia emang gitu orangnya. Panasan! (Keep away from him! He can easily get mad without reason)	
<i>Maimun</i> (Nunung)	:	Nggak, ini gimana sih? <u>Disuntikin dulu aja deh.*</u> (Wait.. wait.. How he could be that way? He needs an injection I think)	MR
<i>Abdul</i> (Andre)	:	Kagak mempan. (It won't work for him)	
<i>Maimun</i> (Nunung)	:	Wati, Hadidie menghina banget sama aku. (Wati, you know Hadidie was really insulting me)	
<i>Wati</i> (Fanny Fabriana)	:	Menghina apa? (Insulting? What insulting?)	
<i>Maimun</i> (Nunung)	:	<u>Masak aku dikatain Diabetes.*</u> (He called me as Diabetes)	MM
<i>Wati</i> (Fanny Fabriana)	:	Diabetes? (Diabetes?)	
<i>Hadidie</i> (Sule)	:	Gula Jawa! (Gula Jawa <Brown Sugar>)	
<i>Abdul</i> (Andre)	:	Gula Jawa. Dikatain Gula Jawa. (Gula Jawa <Brown Sugar>. Be called as Gula Jawa <Brown	

		Sugar)	
<i>Maimun</i> (Nunung)	:	Diabetes, aku dikatain gula jawa. Item, jelek, dekil. (Diabetes, I was called as Gula Jawa <Brown Sugar>. Dark, ugly, dirty)	
<i>Wati</i> (Fanny Fabriana)	:	Emang sih. (Mmm... That was true actually)	
<i>Abdul</i> (Andre)	:	Kamu nyanyi, kamu nyanyiin lagu deh! Nyanyiinya Gula Jawa. (You sing! Sing a song. Sing about Gula Jawa <Brown Sugar>)	
<i>Hadidie</i> (Sule)	:	Gula Jawa..* <Bernyanyi> (Gula Jawa <Brown Sugar>..) <Singing>	
<i>Maimun</i> (Nunung)	:	Hadidie, kamu kan sudah dewasa, kamu seharusnya kan bisa menentukan sikap sendiri. Emang dia itu Babysiter kamu ya? Disuruh apa-apa mau kamu. (Hadidie, are you mature, aren't you? You should determine whether something is right or wrong to you. Is he your babysitter? You know, you always do what he wants)	
<i>Hadidie</i> (Sule)	:	Bukan. (No)	
<i>Abdul</i> (Andre)	:	Gue sahabat karibnya. (I'm his close friend)	
<i>Maimun</i> (Nunung)	:	Tapi kok nyuruh-nyuruh terus? (But why you always order him?)	
<i>Hadidie</i> (Sule)	:	<u>Sahabat. Dari lahir aja udah bareng.*</u> (Close friend. We are always together, even when we were born)	MQT
<i>Maimun</i> (Nunung)	:	Aku sakit banget deh.<(ngomong ke Wati)> (I am so hurt) <Saying to Wati>	
<i>Hadidie</i> (Sule)	:	Kamu sekarang juga pergi! Aku menyesal lihat kamu! Saya kirain kamu mengurus badan kamu. Aku mau menyatakan cinta, eh malah melar begini.* (Now you go! Go away! I have regret to see you. I supposed that you would care your body, I want to express my feeling, but in fact you did the wrong thing with your body)	
Akhirnya Nunung pergi keluar. (Finally, Nunung goes outside)			
<i>Wati</i> (Fanny Fabriana)	:	Ih, hina hina ntar suka loh. (Ih, don't insult too much. It becomes love later)	
<i>Hadidie</i> (Sule)	:	Nggak, aku nggak suka sama dia. (No, I don't love her)	
<i>Abdul</i> (Andre)	:	Hati-hati ntar suka loh. (Beware with your sentence bro)	
<i>Wati</i> (Fanny Fabriana)	:	Benar, ntar suka loh. (Right. You will love her later on)	
<i>Hadidie</i> (Sule)	:	Nggak. Aku sukanya sama kamu. (No. I prefer to love you)	
<i>Wati</i> (Fanny Fabriana)	:	Ih! (Ih!)	
<i>Hadidie</i> (Sule)	:	Kalau kamu tidak mau tidak apa-apa. Kamu suka sama aku?*<(ngomong ke Andre)> (Well, It's ok if you don't love me. Do you love me?) <Saying to Andre>	
<i>Abdul</i> (Andre)	:	Ih! Enak aja. Sembarangan! (Ih! I didn't want too)	

<i>Wati</i> (Fanny Fabriana)	:	Udah, aku ke Wati dulu, kasian. Hati hati loh.. (Alright, I want to accompany Nunung. Be careful with your sentence)
Tak lama, Nunung kembali lagi. (Then, Nunung comes back again)		
<i>Maimun</i> (Nunung)	:	Diluar hujan. (Rainy outside)
<i>Hadidie</i> (Sule)	:	Yaudah, sini duduk. (Well, just sit down here)
<i>Wati</i> (Fanny Fabriana)	:	Banjir.. banjir.. (Flood.. Flood..)
<i>Maimun</i> (Nunung)	:	Diluar hujan, aku dikejar-kejar anak kecil dikira perahu karet.* (Rainy outside, some kids were chasing me because they think I'm look alike an elastic boat)
<i>Abdul</i> (Andre)	:	Woo.. kamu sih ngambang. (Woo.. you were floating I thought)
<i>Hadidie</i> (Sule)	:	Ngambang sih.. (You were floating)
<i>Abdul</i> (Andre)	:	Udah, istirahat disini dulu aja. (Just take a rest for a moment)
<i>Maimun</i> (Nunung)	:	<Menangis> <Crying> Papa.. papa.. (Daddy.. daddy..)
Datanglah si Azis berjalan dengan memakai tongkat berperan sebagai Ayah Maimun. (Then, Azis comes with his funny cane as Maimun's Father)		
<i>Ayah Maimun</i> (Azis)	:	Apaan? Hah? (What's going on? Hah?)
<i>Maimun</i> (Nunung)	:	Papa.. anakmu tersakiti papa. (Daddy... Your daughter...)
<i>Hadidie</i> (Sule)	:	Ngapain kok bapak kamu bisa tahu rumah saya? Aneh sekali ini. (What a surprise! How did your father know my house? It's so ridiculous)
<i>Maimun</i> (Nunung)	:	Ini, kan tadi aku telpon dia, tak suruh kesini. (Last time, I called him to come here)
<i>Hadidie</i> (Sule)	:	Cepet banget.. (I just wonder, how he came so quickly)
<i>Ayah Maimun</i> (Azis)	:	Ini rumah siapa sih? (Whose house is this?)
<i>Hadidie</i> (Sule)	:	Rumah saya. (My house)
<i>Abdul</i> (Andre)	:	Rumah Hadidie. Bapak tongkatnya yang mana sih pak? sampe begitu. Yang mana tongkatnya? bisa dua begitu. (Hadidie's house. What's wrong with your cane sir? How it could be two anyway?)
<i>Hadidie</i> (Sule)	:	Gimana mau gue pacarin, bapaknya aja begini.* (How do I love his daughter if his acts like this)
<i>Ayah Maimun</i> (Azis)	:	Jadi, ini siapa? (So, who is he?)

Maimun (Nunung)	:	Hadidie, teman sekolah. Tiap hari kerjaannya ngolok-olok sampai aku nggak betah sekolah disini. (Hadidie, my schoolmate. Every day he was always insulting me so then I couldn't bear any longer.)	MQT
Hadidie (Sule)	:	Yaudah, keluar aja kalau nggak betah. (Just go, if you no longer bear)	
Ayah Maimun (Azis)	:	Benar kamu ngo.. ngolok olok dia? Hah! (Was that true you always insulting her? Hah!)	
Hadidie (Sule)	:	Kenapa? Bapak berani sama saya? (Why? Do you dare to me sir?)	
Ayah Maimun (Azis)	:	Enggak* (No)	MQL
Maimun (Nunung)	:	Berani dong pak! Berani! (Brave daddy! Brave!)	
Abdul (Andre)	:	Die, kamu kan sekarang mau ke Jerman, mau meneliti disana, siap siap berangkat lah. dia mau berangkat ke Jerman. (Die, you will go to Germany today for making a research, prepare yourself. He will go to Germany)	
Maimun (Nunung)	:	Mau ngapain? (What will he do?)	
Hadidie (Sule)	:	Titip rumah gue ya.. kalau ada yang beli jual aja.* (Keep my house my man. If there is a person wants to buy this house just sell it)	
Abdul (Andre)	:	Saya ditugaskan untuk menitip. Dia itu sebenarnya orangnya pinter. Memang ngomongnya aja begitu. (He ordered me to keep his house. He is actually smart. Just lack of speaking skill)	
Maimun (Nunung)	:	Ya tapi suka nyakitin. Tapi aku nggak apa-apa deh. Biar dia nyakitin aku kayak apa, hatiku tetap tidak bisa dibohongin. (But he is always insulting me. No matter. Even though he is always insulting me, I can't lie to my heart that I do love him)	
Abdul (Andre)	:	Yaudah, aku sekarang mau nyusul dia ke Jerman dulu yah.. (Well, I want to follow him in Germany today)	
Maimun (Nunung)	:	Lha, terus yang jaga rumah ini siapa? (Wait.. wait.. who keep his house then?)	
Abdul (Andre)	:	Udah, ntar jual aja. (Just sell it)	
Ayah Maimun (Azis)	:	Yang jadi pertanyaan, gue pulangny kemana ini? (The question is, where do I get my way home?)	
Abdul (Andre)	:	Situ punya rumah nggak? (Do you have a house?)	
Maimun (Nunung)	:	Ya pulang kerumah lah papa. Gimana sih! Ayo! What a joke! (Just goes to our house daddy. Come on!)	
Abdul (Andre)	:	Mau megangnya yang ini apa yang itu? <Nunjuk tongkat yang Azis Pegang> (Which one to hold sir?) <Refers to the Azis' Cane>	
Ayah Maimun (Azis)	:	Mmm... Dua dua nya lah..* (Mmm... I choose both)	
Abdul (Andre)	:	Ayo! (Come on!)	
Dalang (Parto)	:	Pada dasarnya Hadidie menyukai Maimun. Namun dia ada tugas untuk pergi ke Jerman bersama Abdul temannya. Disini dia harus mempresentasikan rancangan pesawat yang akan dibuat oleh	

Jerman. Mampukah Hadidie mencapai cita-citanya membuat pesawat? Akan kita lihat. Jangan kemana mana tetap di Opera van Java.

(Actually, Hadidie really loves Maimun. But he has a duty in Germany with his friend Abdul. He will present his design of his air plane there. Does he capable to reach his dream in making a plane? Don't go anywhere, stay with Opera Van Java)



Appendix 2: Berita Acara Bimbingan Skripsi



**KEMENTERIAN PENDIDIKAN NASIONAL
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BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Mohammad Aden Firma
2. NIM : 0911110232
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Pragmatics
5. Judul Skripsi : The Flouting of the Conversational Maxims by Opera Van Java's Players in "Hadidie dan Maimun" Episode Trans 7
6. Tanggal Mengajukan : 19 Februari 2013
7. Tanggal Selesai Revisi : 4 Februari 2014
8. Nama Pembimbing : I. Dr. Indah Winarni, M.A
II. Agus Gozali, S.Pd
9. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	19 Februari 2013	Pengajuan dan persetujuan judul skripsi	Pembimbing I	
2.	21 Februari 2013	Pengajuan dan persetujuan judul skripsi	Pembimbing II	
3.	16 September 2013	Pengajuan BAB I-III	Pembimbing I	
4.	3 Oktober 2013	Revisi BAB I-III	Pembimbing I	
5.	7 Oktober 2013	Pengajuan BAB I-III	Pembimbing II	
6.	30 Oktober 2013	Revisi BAB I-III	Pembimbing II	
7.	6 November 2013	ACC BAB I-III	Pembimbing II	
8.	11 November 2013	ACC BAB I-III	Pembimbing I	
9.	14 November 2013	Seminar Proposal	Pembimbing I & II	

10.	2 Desember 2014	Pengajuan BAB IV	Pembimbing I
11.	5 Desember 2014	Revisi BAB IV	Pembimbing I
12.	10 Desember 2014	Revisi BAB IV	Pembimbing II
13.	16 Desember 2014	Pengajuan BAB V	Pembimbing I
14.	8 Januari 2014	ACC BAB I-V	Pembimbing I
15.	9 Januari 2014	ACC BAB I-V	Pembimbing II
16.	17 Januari 2014	Seminar Hasil	Pembimbing I & II
17.	22 Januari 2014	Revisi BAB I-V	Pembimbing I & II
18.	23 Januari 2014	ACC Ujian Skripsi	Pembimbing I
19.	23 Januari 2014	ACC Ujian Skripsi	Pembimbing II
20.	27 Januari 2014	Ujian Skripsi	Pembimbing I & II
21.	4 Februari 2014	ACC Jilid Skripsi	Pembimbing I
22.	4 Februari 2014	ACC Jilid Skripsi	Pembimbing II

Telah dievaluasi dan diuji dengan nilai :



Dosen Pembimbing I

Malang, 5 Februari 2014

Dosen Pembimbing II

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