

**FACE THREATENING ACT STRATEGIES IN JERRY SEINFELD'S
I'M TELLING YOU FOR THE LAST TIME STAND-UP COMEDY SHOW**

THESIS

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

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THESIS

**Presented to
Universitas Brawijaya
in partial fulfillment of the requirements
for the degree *Sarjana Sastra***

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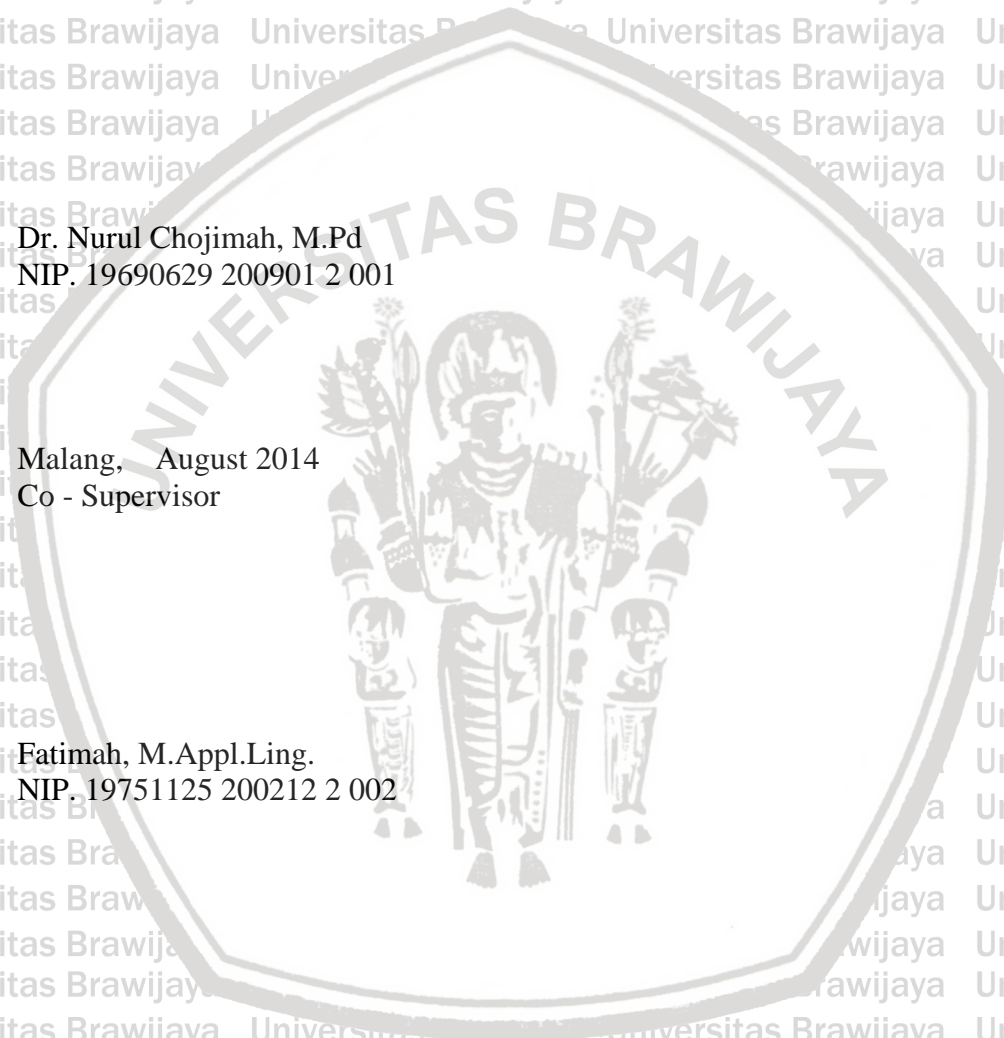
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ABSTRACT

Noviadhista, Ulwan Fakhri. 2014. **Face Threatening Acts Strategies in Jerry Seinfeld's *I'm Telling You for the Last Time* Stand-up Comedy Show**. Study Program of English, Department of Languages and Literatures, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Nurul Chojimah; Co-supervisor: Fatimah.

Keywords: Politeness, Face, Face Threatening Act (FTA), Stand-up Comedy.

Face threatening act (FTA) is inseparable from verbal communication. As a result, both speaker's and the hearer's faces are in danger. This leads to a huge problem for stand-up comedians, who only rely on verbal jokes to make their audiences listen and pay attention. The writer then chooses Jerry Seinfeld, an American stand-up comedian whose genre is observational comedy, as the object of this study. This study aims to find out what strategies that are performed by Jerry Seinfeld in his stand-up comedy show entitled *I'm Telling You for The Last Time* in threatening his and the audiences' faces.

Qualitative approach is used in this study to collect and examine the data. In addition, this study applies document analysis to analyze and interpret the utterances produced by Jerry Seinfeld that contain face threatening acts and their strategies based on the face threatening act strategies theory proposed by Brown and Levinson (1987).

The findings of this study reveal that all face threatening strategies are used by Jerry Seinfeld in his act, with domination in strategies with redressive actions, in particular negative politeness strategy. This strategy is more exploited as he wanted to respect his hearers' want to stay free and be funny by stating his own insights inside his jokes at the same time. Moreover, the least used strategy is bald on record, as it is too unsafe to state opinions without softening the speaker's intention. This indication shows that in his comedy performance, the stand-up comedian still considers respecting his own and audiences' faces when he performs verbal communication through his jokes.

Based on the results, the writer suggests that the next researchers analyze different genre, gender, or nationality of various stand-up comedians on how they perform their face threatening act strategies in their comedy performance.

ABSTRAK

Noviadhista, Ulwan Fakhri. 2014. **Strategi Tindakan yang Mengancam Reputasi dalam *Stand-up Comedy Show* oleh Jerry Seinfeld.** Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing 1: Nurul Chojimah; Pembimbing 2: Fatimah.

Keywords: Kesantunan, Reputasi, Tindakan yang mengancam reputasi, *stand-up comedy*.

Tindakan yang mengancam reputasi tidak bisa dipisahkan dari komunikasi verbal. Hal ini menyebabkan reputasi pembicara dan pendengar berada dalam ancaman. Ini bisa menjadi masalah bagi para komika, karena mereka hanya memiliki lelucon verbal yang digunakan untuk membuat penonton mendengarkan sekaligus memperhatikan mereka. Penulis kemudian memilih Jerry Seinfeld, komika dari Amerika yang beraliran observasional komedi, untuk dijadikan objek dalam studi ini. Studi ini bertujuan untuk menemukan strategi apa yang diterapkan oleh Jerry Seinfeld untuk mengancam reputasinya sendiri dan penontonnya dalam penampilannya di pertunjukan *stand-up comedy* berjudul *I'm Telling You for The Last Time*.

Studi ini memberlakukan pendekatan kualitatif untuk mengumpulkan dan menganalisa data. Sebagai tambahan, studi ini menerapkan analisa dokumen dalam melakukan analisa dan interpretasi ucapan Jerry Seinfeld yang berisi tindakan yang mengancam reputasi beserta strateginya berdasarkan teori strategi tindakan yang mengancam reputasi yang dikemukakan oleh Brown dan Levinson (1987).

Temuan dalam studi ini mengindikasikan bahwa semua strategi tindakan yang mengancam reputasi diterapkan oleh Jerry Seinfeld ketika berkomed, terutama strategi kesopanan negatif, yang termasuk dalam strategi dengan aksi penghalus. Strategi ini sering diterapkan karena ia ingin menghormati keinginan penontonnya untuk tetap tak terkekang dan berkomed dengan mengungkapkan opini dan wawasannya secara bersamaan. Sedangkan strategi yang paling jarang digunakan adalah *bald on record*, karena strategi ini terlalu riskan untuk beropini tanpa memperhalus intensinya. Indikasi ini menunjukkan bahwa dalam pertunjukan komedi, komika masih mempertimbangkan untuk menghormati reputasinya sendiri dan penontonnya ketika melakukan komunikasi verbal melalui leluconnya.

Berdasarkan temuan ini, penulis menyarankan peneliti selanjutnya untuk menganalisa aliran, jenis kelamin, atau kebangsaan komika yang beragam tentang bagaimana mereka menerapkan strategi tindakan yang mengancam reputasi dalam pertunjukan komedi mereka.

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Malang, August 2014

The Writer

TABLE OF CONTENTS

TITLE PAGE	i
DECLARATION OF AUTHORSHIP	ii
SUPERVISORS' APPROVAL	iii
BOARD OF EXAMINERS' CERTIFICATE OF APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	viii
LIST OF FIGURE	x
LIST OF TABLES	xi
LIST OF APPENDICES	xii
CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problem of the Study	5
1.3 Objective of the Study	5
1.4 Definition of Key Terms	5
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 Theoretical Frameworks	7
2.1.1 Politeness	7
2.1.2 The Concept of Face	7
2.1.3 Face Threatening Act	8
2.1.4 Strategies in Performing Face Threatening Act ..	11
2.1.5 Humor	17
2.1.6 Stand-up Comedy	18
2.1.7 Jerry Seinfeld and I'm Telling You for the Last Time	19
2.2 Previous Studies	20
CHAPTER III RESEARCH METHOD	
3.1 Research Design	22
3.2 Data Source	23
3.3 Data Collection	23
3.4 Data Analysis	23
CHAPTER IV FINDING AND DISCUSSION	
4.1 Finding	26
4.1.1 Analysis of with Redressive Action and Negative Politeness Strategies	27
4.1.1.1 Hedge	27

4.1.1.2 Give Deference.....	28
4.1.1.3 Give Overwhelming Reason	29
4.1.2 Analysis of with Redressive Action and Positive Politeness Strategies	29
4.1.2.1 Give Gift.....	30
4.1.2.2 Involve Both Speaker and Hearer in the Activity.....	30
4.1.2.3 Assert Speaker's Knowledge and Concern for Hearer's Wants	32
4.1.2.4 Raise Common Ground.....	33
4.1.3 Analysis of Off Record Strategies.....	33
4.1.3.1 Irony	34
4.1.3.2 Rhetorical Question.....	34
4.1.3.3 Over-generalize	35
4.1.4 Analysis of Bald On-Record Strategy	35
4.1.4.1 Speaker Wants to Satisfy Hearer's Interest with Less Effort.....	36
4.2 Discussion.....	37
CHAPTER V CONCLUSION AND SUGGESTION	
5.1 Conclusion.....	41
5.2 Suggestion.....	41
REFERENCES	43
APPENDICES	46

LIST OF FIGURE

Figure 2.1. Possible strategies for doing face threatening act..... 11



LIST OF TABLES

Table 4.1. List of Face Threatening Acts and the Affected Faces in Jerry Seinfeld's I'm Telling You for the Last Time Stand-up Comedy Show.....	37
---	----

Table 4.2. List of Face Threatening Act Strategies Performed by Jerry Seinfeld in I'm Telling You for the Last Time Stand-up Comedy Show.....	39
---	----



LIST OF APPENDICES

Appendix 1 Jerry Seinfeld's *I'm Telling You for the Last Time* Transcript..... 46
Appendix 2 Data Display..... 68
Appendix 3 Berita Acara Bimbingan Skripsi..... 84



CHAPTER I

INTRODUCTION

This chapter discusses the background which brings the writer to conduct the study entitled “Face Threatening Act Strategies in Jerry Seinfeld’s *I’m Telling You for the Last Time* Stand-up Comedy Show.” It covers the background of the study, problem of the study, objective of the study, and the definition of key terms.

1.1 Background of the Study

Communication is one of the usages of language. To be able to communicate, at least two parties are involved; they are the speaker and the hearer. The speaker will try to deliver his thoughts, while the hearer will attempt to process and interpret what the speaker has delivered. Of course when a communication occurs, utterances are also being produced, because utterances are required in a verbal interaction. Further, it helps human in various occasions, like socializing, negotiating, or even, entertaining.

In daily communication, whether realized or not, face threatening act (FTA) commonly occurs. Brown and Levinson (1987) clarify that in order to enter into social-relationships, it is necessary to acknowledge and show an awareness of the face, the public self-image, the sense of self, of the people addressed. As a result, the speaker will minimize the risk of damaging his face and his hearer’s. But, the problem is avoiding face threatening act is nearly impossible, so that, face threatening act strategies exist. This happens because the speaker wants to

maintain a friendly agreement with the hearer. The strategies of performing face threatening act can be possibly found in every communication, including in humor, particularly in stand-up comedy.

Humor itself is not a standalone substance, but it exists because of human's culture and knowledge. Not all things which can make people laugh are considered as humors. Humorous subjects in many cultures are not the same and so is with the knowledge and rule of those cultures. For instance, a study done by Nevo et al. (2001) show that specific cultural norms affect senses of humor of Americans and Singaporeans. As a result, thirty-seven percent of Americans tend to tell more sexual jokes compared to twenty-three percent of Singaporean respondents. Further, humor can be a mitigating device in everyday life. Telling stories, stating opinions, or even criticizing harsh topics can be loosened by polishing all of them with humors, as long as the points of the issue are successfully delivered. So that, the harmony among involved sides can be retained.

To deliver humor, media are needed and human has provided all of them, from paper-based media like comics, digitalized movies and TV shows, to live performance like stand-up comedy. As written by Blake (2005, p. 31-33), stand-up comedy has been known as one of an entertainment forms since the late 18 century in England and United States. The earliest modern stand-up comedy came from public entertainment in British music hall and New York hotels. Later on, the television coverage led up its popularity. In their acts, stand-up comedians

deliver jokes, which is began with set-up, the informational sentence, and the punchline, or the twist (Blake, 2005, p. 50).

Jokes itself is not an odd object for academic purpose. Ritchie (2004, p. 15)

has explained that jokes are methodologically convenient object in linguistics field, because they are abundant also fairly independent and timeless. For addition, jokes are also small, so the analysts can easily manage them. As classified in verbal humor genre, an interaction between the stand-up comedian, as the speaker, to the audiences, as the hearer, in a stand-up comedy act always exists. Holding the role as a communicator, there are chances that the speaker will perform face threatening acts, whether they are prepared or not, to the audiences.

However, face threatening act strategies in stand-up comedy are inseparable.

Considering this fact, stand-up comedians are facing a huge problem every time they perform in front of the crowd. As a performer, the stand-up comedian only relies on his funny utterances to grab his audiences' attention and make them listening to, because even the funniest joke will not work if no one listens. As long as the stand-up comedian is on stage, he tries to deliver safe jokes, which do not threaten his face and audiences' badly. If in fact, threatening both parties' faces is a must in order to make his jokes working, he will need mitigating devices which is a tool in face threatening act.

Moreover, the writer is interested in how observational comedy works. It is one of the most common types of stand-up comedy material written by stand-up comedians in the world. According to Helitzer (2005, p. 334), observational comedy is "type of humor in which the humorist focuses on a realistic action or

logical thought with the intent of destroying it.” The risk of failure in delivering observational comedy is so low, because it bases on the common and same cultural knowledge of both the stand-up comedian and his audience.

Further, if we talk about observational comedy, an American stand-up comedian, Jerry Seinfeld, has been known as one of the bests in the world. His material has the fundamental of truly observational comedy, with focus on relationship issue and the oddity of everyday life. In 2005, Jerry Seinfeld made the list of Comedy Central’s The 100 Greatest Standups of all Time (2005). He has also been known as the man behind the very successful sitcom series, *Seinfeld*, aired from 1989 to 1998. Since his early career was not familiar with recording media, Jerry Seinfeld produced his first and only stand-up comedy show in DVD so far in 1998 entitled *I’m Telling You for the Last Time*.

Of course, this study contains some significance for involved parties. For the writer, this study helps developing his deeper knowledge in Pragmatics subject, especially in understanding face threatening act strategies. It also educates people who are interested in comedy in knowing how basically observational jokes can work with face threatening act strategies. To future researchers, this study can be an early step for the open development of comedy and Pragmatics studies.

Based on the mentioned reasons, the writer proposes a study in how Jerry Seinfeld packed his observational comedy work, from what utterances he chose to wrap the setup and punchline with face threatening act strategies, entitled “Face

Threatening Act Strategies in Jerry Seinfeld's *I'm Telling You for The Last Time* Stand-up Comedy Show."

1.2 Problem of the Study

Considering that face threatening acts commonly occurs in verbal communication, it is necessary to know whether they are found in stand-up comedy performance. To make this study follows the right track, this study is guided by this problem of the study: what strategies are performed by Jerry Seinfeld in his stand-up comedy show entitled *I'm Telling You for The Last Time* in threatening his and the audiences' faces?

1.3 Objective of the Study

Based on the problem of the study as mentioned above, the objective of this study is to find out the strategies that are performed by Jerry Seinfeld in his stand-up comedy show entitled *I'm Telling You for The Last Time* in threatening his and the audiences' faces.

1.4 Definition of Key Terms

1. **Politeness** : the choices that are made in language use, the linguistic expressions that give people space and show friendly attitude to them, if one wants to save face and be appreciated in return (Cutting, 2002)
2. **Face** : the public self-image that every member wants to claim for himself (Brown and Levinson, 1987)

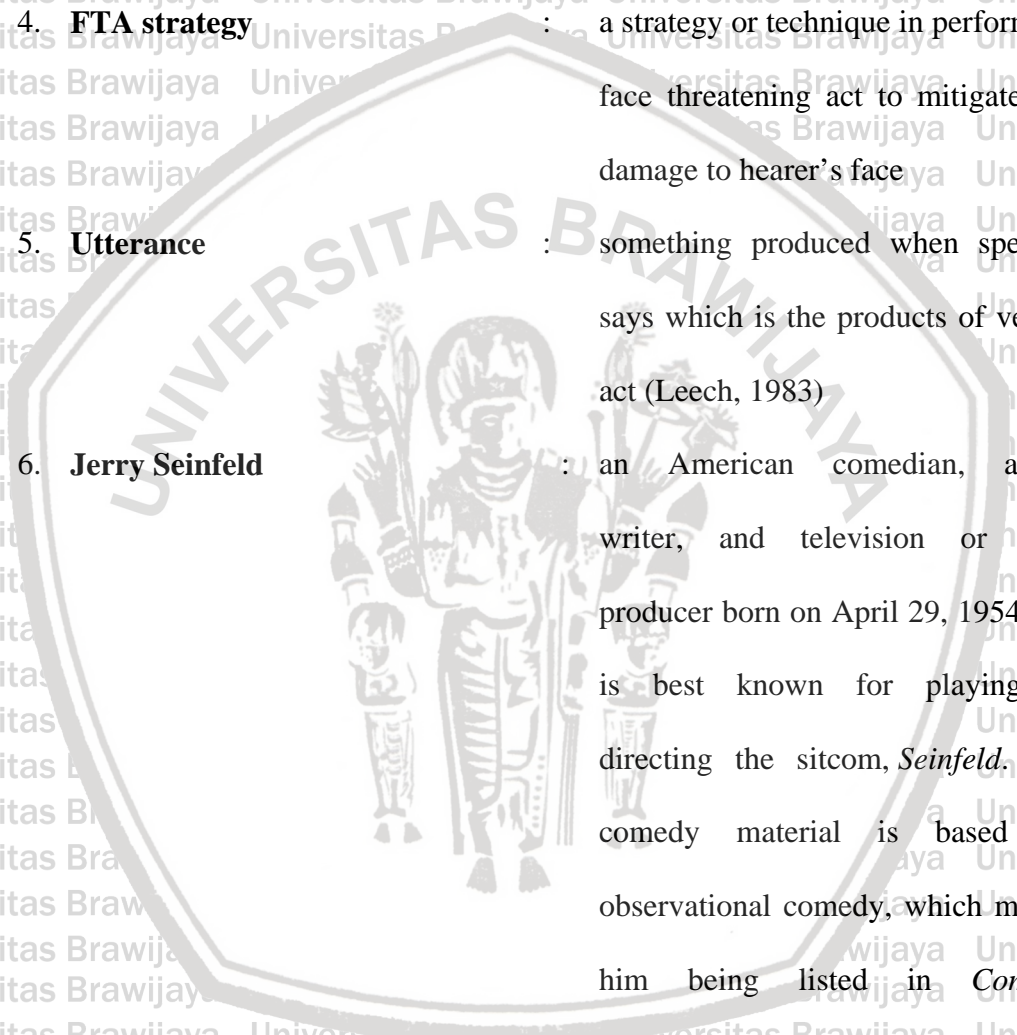
3. **FTA** : act that by its nature runs contrary to the face wants of the addressee and/or the speaker (Brown and Levinson, 1987)

4. **FTA strategy** : a strategy or technique in performing face threatening act to mitigate the damage to hearer's face

5. **Utterance** : something produced when speaker says which is the products of verbal act (Leech, 1983)

6. **Jerry Seinfeld** : an American comedian, actor, writer, and television or film producer born on April 29, 1954. He is best known for playing and directing the sitcom, *Seinfeld*. His comedy material is based on observational comedy, which makes him being listed in *Comedy Central's The 100 Greatest Standups of All Time*.

7. **I'm Telling You for the Last Time** : this is a special show done by Jerry Seinfeld in 1998 in Broadway theatre, New York City.





CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer presents the theoretical framework that constructs the study and the previous studies related to the writer's study.

2.1 Theoretical Framework

In this sub chapter, the writer explains the theoretical frameworks further: politeness, face threatening act, strategies in performing face threatening act, humor, stand-up comedy, and Jerry Seinfeld with *I'm Telling You for the Last Time*.

2.1.1 Politeness

Though many theories about politeness have been stated by some linguists, this study is based on Brown and Levinson's (1987) theory. They state that politeness is a complex system for softening face threat. When someone adapts politeness in social interaction, it means that he concerns about other people's feelings. This universal framework is also called as face saving theory because its concept is closely related to the notion of 'face'. In order to save the face, Brown and Levinson (1987) formulate a strategy called politeness strategy.

2.1.2 The Concept of Face

'Face,' according to Brown and Levinson (1987, p. 61), refers to "the public self-image that every member wants to claim for himself [or herself]".

Generally, Brown and Levinson (1987) argue that people have a tendency to help

maintaining each other's faces in interaction as face is easily attacked and damaged. So, it is a common way if someone wants to be respected as human being, he should be able to save another participant involved in a communication.

The concept of face owns two aspects: positive and negative faces. Positive face shows the desire to be ratified, understood liked or admired as human being to at least some others. On the other hand, negative face refers to the want to extend the self-determination toward other people (Brown and Levinson, 1987).

In social interaction, the risk of threatening or being threatened is wide open. It means that speaker can insult hearer's positive and negative faces and threaten his own faces too. This potential threat is called as face threatening act.

2.1.3 Face Threatening Act

Face threatening act is the act which offends and upsets someone's face.

Every communicative act is believed containing face threatening act. Further, Brown and Levinson (1987) believe that people who consider the vulnerability of face will consider avoiding the face threatening act or minimize the threat. There are three possibilities why people do it: "the want to communicate the content of the face threatening act, the want to be efficient or urgent, and the want to maintain hearer's face to any degree" (Brown and Levinson, 1987, p. 68). Brown and Levinson also classify face threatening act into two parties: negative face threatening acts and positive face threatening acts.

2.1.3.1 Negative Face Threatening Acts

Based on Brown and Levinson's explanation (1987), hearer's negative face is threatened if the speaker does not avoid or intend to avoid hearer's freedom of action. This act leads to a process of damaging both hearer's and the speaker's faces.

Damage to the hearer:

1. The hearer's future act is denied or being pressured by the speaker. It affects either the hearer wants to still perform the act or not. For examples: orders, requests, suggestions, advices, reminders, threats, and warnings.
2. The speaker shows an expression, can be either positive or negative, toward the hearer's belongings. For examples: expressions of envy or admiration and expressions of strong negative emotion.
3. The speaker gives positive expression of the hearer's possible future act. Therefore, the hearer can accept or reject it and possibly to incur a debt. For examples: offers and promises.

Damage to the speaker:

The speaker shows inferiority to the hearer. For example: expressing thanks, accepting a thank or apology, making excuses, accepting offers, giving a response to the hearer's violation of social etiquette, and the speaker commits himself to something he or she does not want to do.

2.1.3.2 Positive Face Threatening Acts

Brown and Levinson (1987) indicate when the speaker and hearer abandon the addressee's feelings, wants, or other things needed to fulfill the positive face, the positive face is being threatened. Some acts that threaten positive face include:

Damage to the hearer:

1. The speaker shows his negative assessment to the hearer's positive face. For examples: expressions of disapproval (e.g. insults, accusations, complaints).
2. The hearer receives apathy from the speaker about his needs to fulfill his positive face. For examples: contradictions, disagreements, and challenges.
3. The speaker does an act that might embarrassed or fear the hearer. For example: excessively emotional expressions.
4. The speaker indicates that he does not have the same values or fears as the hearer. For examples: disrespect, underestimate, and bullying.
5. The speaker shows a willingness to ignore the hearer's emotional aspect. For examples: talking untruth and boasting.
6. The speaker intends to talk about sensitive societal subject. For example: topics that relate to politics, race, and religion.
7. The speaker indicates that he is indifferent to the positive face wants of the hearer and tends to show a non-cooperative behavior obviously. For example: interrupting and non-sequiturs.

8. The speaker misidentifies the hearer in an offensive or embarrassing way, although it may occur accidentally. For example: misusing the terms related to status, gender, or age (e.g. addressing a young woman as “ma’am” instead of miss.)

Damage to the speaker:

The speaker somewhat shows wrong senses and inability to control himself. For examples: apologies, acceptance of a compliment, inability to control one’s physical self, inability to control one’s emotional self, self-humiliation, and confessions.

2.1.4 Strategies in Performing Face Threatening Act (FTA)

The four strategies concluded by Brown and Levinson (1987) are baldly on record, positive politeness, negative politeness, and off record. The possible strategies for doing face threatening act is schematized below:

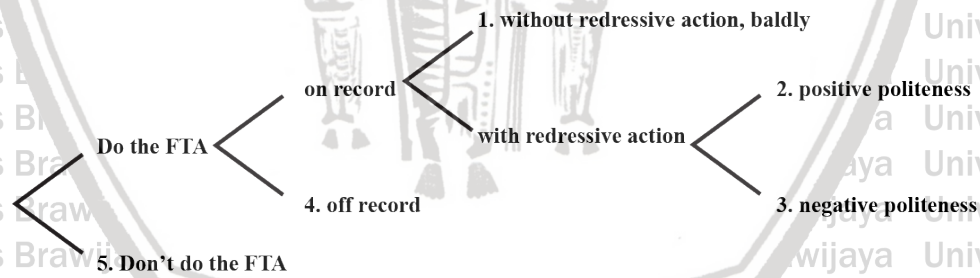


Fig. 2.1. Possible strategies for doing face threatening act (Brown and Levinson, 1987)

2.1.4.1 Bald On-Record

This strategy shows that the speaker does not have any intention to save the hearer's face, but with lower risk of ambiguity. Bald on record strategy occurs when the speaker aims to address clear, direct, unambiguous, and concise utterances the hearer. In a social interaction, it is mostly adapted when both the speaker and hearer have closer relationship, such as family or close friends.

Brown and Levinson (1987) have outlined some cases when applying bald-on record strategy is appropriate:

1. Urgent situation

In some specific purposes, like urgency or efficiency, both of speaker and hearer realize and agree that the act of saving face is no longer needed. For example: 'watch out!'

2. Fulfilling the hearer's interest and not sacrificing the speaker

This act has minimum risks of intimidating the hearer's face, as shown in offers, requests, and suggestions that are addressed to the hearer. For example: 'come in!' and 'sit down!'

3. The speaker is more powerful

To show superiority of the speaker or destroying hearer's face without risking the speaker's face, this act can be applied. For example: 'don't forget to clean the blinds!'

2.1.4.2 Positive Politeness

The second strategy is positive politeness. This approach shows that the speaker wants to fulfill the hearer's positive face. Brown and Levinson (1987)

suggest fifteen strategies of positive politeness:

1. Notice or attend hearer's interest

The speaker recognizes something noticeable related to the hearer's condition. For example: 'You look sad. Can I do anything?'

2. Exaggerate

The speaker exploits intensifying modifiers to give exaggeration, like fantastic, extraordinary, marvelous, etc. For example: 'What a beautiful diamond it is. Where did you get it?'

3. Intensify interest to the hearer

The speaker uses the vivid present or switches back and forth between past and present tense to pull the hearer right into the middle of the event being discussed. For example: 'I come down to the stairs, and what do you think I see?

A huge mess all over the place, the phone's off the hook and the clothes are scattered all over.'

4. Use in-group markers

The speaker shows the solidarity to claim the same common ground with hearer by using address form (mate, buddy, pal), in-group language or dialect (e.g. code switching), jargon or slang, and contraction and ellipsis. For example: 'Heh, mate, can you lend me a dollar?'

5. Seek agreement

The speaker tries to claim common ground with the hearer by settling in the hearer's opinion and showing understanding. For example: topic on weather.

6. Avoid disagreement

The speaker may hide his disagreement to respond by twisting his utterances until they appear to be approvals. For example: 'Yes, it's rather long; not short certainly.'

7. Presuppose or raise or support common ground

The speaker softens the attack to the hearer's faces by doing several strategies like gossiping, switching time, place, and personal center, presuppose knowledge and manipulations, and many others.

8. Joke

The speaker shows a technique in minimizing the potential face threatening act to the hearer by saying funny things. For example: 'OK if I tackle those cookies now?'

9. Assert or presuppose speaker's knowledge for hearer's wants

The speaker tries to fit his knowledge to the hearer and asserts that he will need it. For example: 'I understand you can do it yourself, but this time, do what I suggested.'

10. Offer or promise

The speaker shows an intention to satisfy the hearer's wants. For example: 'If you wash the dishes, I'll vacuum the floor.'

11. Be optimistic

The speaker assumes that the hearer will grant his want. This usually happens when the speaker and the hearer have closer relationship. For example:

‘I’ll just come along, if you don’t mind.’

12. Include both speaker and hearer in the activity

The speaker shows his willingness to be closer with the hearer by using ‘we’, instead of ‘you’ and/or ‘I’. For example: ‘If we help each other, I guess, we’ll both sink or swim in this course.’

13. Give or ask for reasons

The speaker gives extra explanation to the hearer if he wants something, so his request seems reasonable for the hearer. For example: ‘why don’t you lend me your car for this weekend?’

14. Assume or assert reciprocity

The speaker wants to cooperate with the hearer if he gets something in return. For example: ‘I’ll tell you where it is if you tell me who are you.’

15. Give gifts to hearer

The speaker maintains the hearer’s positive face to be admired by giving goods, sympathy, understanding, and etcetera. For example: ‘I’m sorry to hear that’

2.1.4.3 Negative Politeness

Negative politeness strategy relies on satisfying hearer's negative face.

Brown and Levinson (1987) point out ten negative politeness strategies below:

1. Be conventionally indirect

The speaker shows indirect speech act and desire to go on record. For

example: 'I'm looking for a pen'

2. Question, hedge

The speaker states his opinion by providing hedging expression to make it more acceptable. For example: 'he is a good boy, I think.'

3. Be pessimistic

The speaker gives explicit doubt utterances to the hearer to make his want granted. For example: 'You couldn't find your way to lending me a thousand dollars, could you?'

4. Minimize the imposition

The speaker shows deep deference to the hearer to indicate that he needs help. For example: 'I just want to ask you if I can borrow a tiny bit of paper.'

5. Give deference

The speaker raises possibilities to humble himself or the hearer. For example: 'we look forward very much to see you again.'

6. Apologize

The speaker indicates his reluctance to impinge the hearer's face. For example: 'please forgive me if...'

7. Impersonalize

The utterance from the speaker contains none of the speaker and the hearer, but other subjects. For example: 'one shouldn't do things like that.'

8. State face threatening act as general rule

The speaker chooses to mention pronoun than the hearer in a sentence. For example: 'I'm sorry, but late-comers cannot be seated till the next interval.'

9. Nominalize

The speaker adjusts the language formality based on its formality usage. For example: 'you performed well in the examinations and we were favorably impressed' rather than 'your good performance impressed us favorably.'

10. Claim or disclaim indebtedness to the hearer

The speaker redresses face threatening act by claiming or disclaiming his indebtedness to the hearer. For example: 'I'll never be able to repay you if...'

2.1.4.4 Off Record

The last strategy is off record. By doing this strategy, indirect language is used in order to prevent face damaging, but the risk of ambiguity is higher than the others. Brown and Levinson (1987) have noted that this strategy is an appropriate way when the speaker wants to perform face threatening act without having the risk to threaten his or the hearer's face. Hence, the hearer will be given a freedom to interpret the utterances from the speaker. That is why this strategy can lead to various interpretations. The common form of off record strategy found is declarative sentence. For instance, when the speaker says 'I forget to bring a

pen' because he does not bring any pen, he hopes that the hearer will be cooperative by responding 'do you need a pen?' and/or lending him a pen.

2.1.5 Humor

Polimeni and Reiss (2006, p. 347) define humor as "the underlying cognitive process that frequently, but not necessarily, leads to laughter." Humor itself has been an interesting subject to be studied. There are many theories of humor. Keith-Spiegel (1972, as cited in Helitzer 2005, p. 21) identifies eight types of humor theories: biological, superiority, incongruity, surprise, ambivalence, release, configuration, and psychoanalytic theories. Above all, the closest definition of humor to this study is incongruity theory. According to Helitzer (2005, p. 333), incongruity theory "emphasizes the logical but unconventional pairing of action and thoughts." This theory is believed as the best humor theory so far since it seems to cover every experience felt by human of receiving the funniness from the absurdity. Morreall (2013) argues that stand-up comedians tend to apply this similar theory in their material with the basic structure of a joke, which is a combination of set-up, the unfunny part and mostly contains the explanation, and punchline or the twist that brings the laughter.

2.1.6 Stand-up Comedy

Stand-up comedy has been in a long journey. Blake (2005) explains that it originated with the court jester with a job to entertain the kings. The modern form of stand-up comedy firstly appeared in British medieval times and got its fame in 1850s. And when television conquered the entertainment industry in 1960s, stand-

up comedy stands stronger and spreads from British and United States to many countries. Nowadays, stand-up comedy has metamorphosed itself to industrial commodity, with a wide spread to all over the globe.

In stand-up comedy, there are some stages available for stand-up comedians. It is started from open-mike, a place for stand-up comedians and everyone who want to try their material out. When the stand-up comedians are ready for bigger stages, they can run their own shows.

In digging the material, stand-up comedians have many ways, one of them is by doing observations. Observational is one of the subgenres of comedy. It bases on the commonplace aspects of everyday life and the wittiness of the stand-up comedians. Helitzer (2005, p. 334) states that this is a “type of humor in which the humorist focuses on a realistic action or logical thought with the intent of destroying it.” Many stand-up comedians refer to observational comedy to create their material. Its power relies on the thought of ‘it is funny because it is true’ or the experience that undergone by both the comedians and the audiences (Nicholson, 2009).

2.1.7 Jerry Seinfeld and *I’m Telling You for the Last Time*

Jerome Allen Seinfeld, or widely known as Jerry Seinfeld, is one of the world famous stand-up comedians from United States. Born on April 29th 1954 in Brooklyn, New York, he has been doing stand-up comedy since 1976. He has appeared in many comedy clubs and television shows, such as *The Late Night with David Letterman* and *Merv Griffin Show*. In 1989, he with Larry David

created *Seinfeld*, which later became one of successful American television sitcoms ever.

I'm Telling You for the Last Time is a stand-up comedy show performed by Jerry Seinfeld in 1998, just a few months after his last sitcom episode aired.

This stand-up comedy show is the basis data of this study and also going to be analyzed in the following chapters. There are 20 main themes of jokes that are performed in this tape: "Intro", "Cab Drivers", "Air Travel", "Florida", "Halloween", "Supermarkets", "Drugstores", "Doctors", "Men & Women", "Chinese People", "McDonald's", "Olympics", "Scuba Diving", "No. 1 Fear", "Sky Diving/The Helmet", "Clothing", "Late TV", "Crooks", "Horses", and "Bathroom". This 72:27 minutes show was nominated in Grammy Award for Best Spoken Comedy Album in 1999. Actually, this is the only stand-up show of Jerry Seinfeld that is available in DVD by the time the writer conducts this study.

2.2 Previous Studies

A study entitled "A Cross-Cultural Analysis of Humor in Stand-up Comedy in the United States and Japan" written by Katayama (2009) from University of Wollongong, Australia has been chosen as the writer's previous study, since it is closely related to the topic which is chosen by the writer. This study examines how stand-up comedians in United States and Japan develop their humor. This paper employs the analysis of stand-up comedy based on Brown and Levinson's Politeness Theory, Participation Network by Goffman, and indexical inclusion and exclusion by Strauss and Eun to clarify what bases the humor on those two different cultures. To sum, in the American context, the comedians

create an in-group sphere and invite the audience to join the sphere, so the distinction between the comedians and the audience is nearly gone. In contrast, Japanese comedians strengthen the distinction between the performers and the spectators to emerge the laughter.

To understand the theory deeper, the writer also refers to a thesis written by Utomo (2013), entitled "Face Threatening Acts on Main Character's Utterances of *300* Movie". The thesis analyzes how King Leonidas, the main character of *300* Movie, performs face threatening acts to his interlocutors. A theory about face threatening act by Brown and Levinson (1987) becomes its foundation in conducting the thesis. To conclude, 82 face threatening act strategies, which are divided into on and off records, are found in the utterances said by King Leonidas.

Although the writer's study refers to those studies above, there are some differences. Firstly, the theory that bases this study is simply coming from Brown and Levinson's Politeness Theory (1987). Then, the data of this study is taken from one stand-up comedy show done by Jerry Seinfeld only, without considering any of its cultural contexts. The last is this study focuses on finding face threatening act strategies that performed by Jerry Seinfeld to his and the audience's faces, without considering any sociological variables. It is because of defining the social distance, relative power, and absolute ranking of imposition among each audience is nearly impossible to be done.

CHAPTER III

RESEARCH METHOD

In this chapter, the writer presents the research design, data source, data collection, and data analysis.

3.1 Research Design

The writer did this study through qualitative research because the data could not be measured statistically. Qualitative research investigates the quality of relationship, activities, situations, and materials. It focuses on understanding the context and attempts to explain the intentionality of behaviors (Ary et al, 2010)

There are many different types of qualitative research. Ary et al (2010, p. 29) explain that there are eight designs which is most widely used in research: basic interpretative studies, case studies, document or content analysis, ethnography, grounded theory, historical studies, narrative inquiry, and phonological studies.

This study was classified into document or content analysis from qualitative approach because the writer conducted the study by analyzing the jokes taken from stand-up comedy show entitled *I'm Telling You for the Last Time* by Jerry Seinfeld. This study analyzed and interpreted the jokes to learn how face threatening act strategies occurred in Jerry Seinfeld's act.

3.2 Data Source

The data of this study were the utterances that contain face threatening acts and the strategies which taken from the jokes of Jerry Seinfeld's *I'm Telling You for The Last Time* stand-up comedy act.

3.3 Data Collection

The utterances for this study were obtained by watching the video that had been downloaded from <http://www.youtube.com/watch?v=NS2waCMeokE>, transcribing the video, rechecking the transcript for three times to ensure it was correct, and taking note of the jokes containing face threatening act strategies said by Jerry Seinfeld in his stand-up comedy act, entitled *I'm Telling You for The Last Time*.

3.4 Data Analysis

The data from observation had been analyzed through the following steps based on the suggestions of Miles and Huberman (1994):

1. Data reduction.

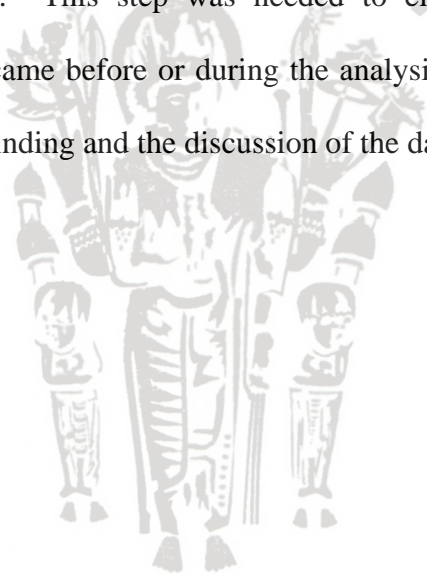
According to Miles and Huberman (1994, p. 10), data reduction refers to "the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in written up field notes or transcriptions."

a) Coding the jokes by Jerry Seinfeld based on the strategies of threatening face in *I'm Telling You for The Last Time*. The first datum in the act was coded as D1 (Datum 1), the second datum was coded as D2, and so on. For addition, the symbol (+) indicated that the positive face was

To ease the data presentation in Chapter IV, the writer applied some adjustments. In the excerpt of the utterances provided, the utterances that indicated face threatening acts were italicized, whether the strategies following the acts were shown in the underlined phrases or sentences.

3. Conclusion Drawing and Verification

This was the last step of doing qualitative analysis. After the previous steps had been executed, each datum was analyzed through Brown and Levinson's (1987) theory on face threatening act strategies and processed to answer the problem of the study. This step was needed to eliminate biased or vague interpretations which came before or during the analysis and to provide the final analysis based on the finding and the discussion of the data.



CHAPTER IV

FINDING AND DISCUSSION

This chapter consists of the findings which answer the problem of the study and the discussion that reveals the result of analysis.

4.1 Finding

After conducting the data analysis from the transcript, the writer found 38 jokes by Jerry Seinfeld in *I'm Telling You for the Last Time* stand-up comedy show that contain 48 face threatening act and 53 face threatening act strategies.

The classification of strategies in performing face threatening act proposed by Brown and Levinson (1987) is used to categorize the obtained data. Based on their theory, face threatening acts can be performed through two ways: on-record and off record strategies. Baldly on-record, positive politeness, and negative politeness are classified into on-record strategy, while off record strategy contains indirect and less face-threat potential, like hints and clues.

Based on the writer's findings, Jerry Seinfeld performs negative politeness strategy in his act more than other strategies with 23 attempts, while positive politeness strategy is in the second place with 21 times. On the contrary, baldly off record and on-record are the least used strategies in his act with used six and three times.

4.1.1 Analysis of with Redressive Action and Negative Politeness Strategies

Negative politeness strategy relies on satisfying hearer’s negative face, his basic want to be freedom to act. In his act, Jerry Seinfeld performs this kind of strategy more than the others. Some of the strategies used are hedging, giving deference, and giving overwhelming reason.

4.1.1.1 Hedge

Excerpt 1:

D13

- 1 Have you ever had milk the day after the date? Scares the hell out of you, doesn't it?
- 2 The spoon is trembling as it comes out of the bowl. "It's after the day! I'm taking a big
- 3 chance! I smelled it, you smelled it, what is it supposed to smell like? It smelled like milk to
- 4 me." *I don't know* how they're so definite, though. *Maybe* the cows tip them off when they're
- 5 milking them. "July 3rd"

Hedging is another popular strategy used by Jerry Seinfeld. He does this strategy 21 times in his act. Prior to the excerpt 1, he presents his knowledge on how actually expiration date in the milk obtained. In this joke, he thinks that the cows tell the milkmaids when they are milking them the least date the milk is consumable. The excerpt above shows how he uses hedging expression to state an opinion by advice phrases, "I don't know" and combined with 'maybe.' Thus, he expects to keep respecting hearers' negative face and minimize prohibiting of hearers' freedom to do something.

Excerpt 2:

D29

1 And they don't lose by much. These short races: three hundredths of a second, two
 2 hundredths of a second. *I don't know how they live with that the rest of their lives 'cause they*
 3 *gotta tell the story. Everyone wants to hear the story.* "Wow! Congratulations! Silver medal!
 4 Did you trip? Did you not hear the gun go off? Tell us what happened."

Another usage of hedging in Seinfeld's act is also conveyed to confess.

Confession phrase that he exploits in the excerpt 2 above is "I don't know" (line

2. At the beginning, he tells the audiences how the athletes who won silver medal can stand to live with other people's curiosities about their failures to be the champion. Thus, his confession here leads to a joke which threatens his own positive face.

4.1.1.2 Give Deference

Excerpt 3:

D21

1 *I know I will not understand women. I know I will never be able to understand how a*
 2 *woman can take boiling hot wax pour it on her upper thigh, and rip the hair out by the root,*
 3 *and still be afraid of a spider.*

When Seinfeld is talking about women in his jokes like shown in the excerpt 3 above, he defers himself to prevent the threat on hearers' negative face, especially female audiences. Like when he confesses his confusedness on how women can wax the hair on her upper thigh, he chooses to humble himself by indicating his inability to assess women's position based on that activity. Seinfeld considers women are strong and brave because they are able to do that action, but he questions why they still feel afraid of small things, like spider. He says these statements: "I know I will not understand" and "I know I will never be able to

understand” (line 1) in the same joke to threat his own positive face and to make the joke works very well.

4.1.1.3 Give Overwhelming Reason

Excerpt 4:

D18

- 1 *I'm a single guy, by the way, there are no other guys attached to me.* Thank you very much.
- 2 Thank you, I love you too, but I do feel the need to see other people.

As shown in the excerpt 4 above, Jerry Seinfeld is doing self-humiliating when he is on stage. He states that he is still single in the age of 44 years old, as he was born on 1954 and the show was held in 1998. It is actually not easy to say such thing, but he stands on his life that he seems okay not to love someone when the audiences give him sort of sympathy. He claims that he has a reason to reject and ignore hearers' sympathy toward him by stating “but I do feel the need to see other people” (line 2).

4.1.2 Analysis of with Redressive Action and Positive Politeness Strategies

Positive politeness strategy imposes the minimum threat toward the hearer's positive face. It can be used to maintain the relationship between the speaker and hearer through showing positive emotion about him, interest or possession, and situation. In order to satisfy his audience, many Seinfeld's jokes apply these kinds of strategies: give gift, involve both speaker and the hearer in the activity, assert speaker's knowledge, and raise common ground.

4.1.2.1 Give Gift

Excerpt 5

D1

- 1 Perfect start of the show. *Thank you. I know it's not easy for an audience to give standing*
- 2 *ovation.* There's always a few people that don't really wanna do it. I've seen those people.
- 3 They're always like... "Are we doing this now?"

The excerpt 5 shows how Seinfeld opens his show. After thanking, he delivers this very first joke of the show, which comes from his observation on how his audiences give standing ovation when he is entering the stage. He threatens his own negative face by giving an appreciation to the audiences for coming, and/or buying the tickets, and/or showing a warm welcome, as he said in line 1, "perfect start of the show. Thank you." He accepts this kind of compliment and responds it to show understanding and cooperation to the audiences by giving gift that can be seen in line 1-2: "I know it's not easy for an audience to give standing ovation." By fulfilling the hearers' faces in the beginning of the show, he hopes that he can get the audiences' attention to succeed his entire show.

4.1.2.2 Involve Both Speaker and Hearer in the Activity

Excerpt 6:

D2

- 1 I love how certain things about New York never change. They're always constant. They're
- 2 always there for you. The cabbies and the BO. *What is with the BO and these guys? How*
- 3 *long are these shifts? Can't we get this man a ten minute break for a shower? You're in the*
- 4 *back and it's coming through the glass. You're just going: "What in the..."*

Involving the audiences to his jokes is mostly practiced by Jerry Seinfeld in this act, as the writer has noted that this kind of strategy is applied in his 17 jokes. When the speaker tries to invite the hearer in the activity inclusively, it

means that he proposes cooperation among them. At first, Seinfeld conveys that he likes everything inside New York, but then, he complains about taxi drivers and their disturbing body odors (BO). He thinks there is something wrong on how can taxi drivers make their passengers uncomfortable, while they are supposed to please them. He, then, asks other New Yorkers, who feel disturbed like him, to give the smelly taxi drivers shower breaks by using inclusive pronoun 'we' (line 3) and potentially threatens hearers' positive face.

Excerpt 7:

D23
1 *We like women, we want women. But that's pretty much as far as we've thought. That's why*
2 *We're honking car horns, yelling from construction sites. These are the best ideas we've had*
3 *so far.*

Another example of involving both the speaker and the hearer in an activity is through confession. When Seinfeld talks about men and women in relationships, he utters some confessions as a man. One of them, as shown in the excerpt 7, is about men actually are cowards. He describes men's lacking courage activities and annoying to women, like honking car horns and yelling from construction sites. There are two probabilities why he prefers to use pronoun 'we' (line 1-2) to confess something. First, it could be him only who does those annoying things in his confession or he just does not want to point 'coward men' out in his confession, so he prefers to include himself. This generalization is necessary in order to avoid rejections in the hearers' mind that actually Seinfeld can also do that but he chooses to be guilty, so that the joke will not work.

Another purpose is to save some men's faces, who in fact, have ever done that, although Seinfeld has to sacrifice his own face to be brave to confess it on stage.

4.1.2.3 Assert Speaker's Knowledge and Concern for Hearer's Wants

Excerpt 8:

D3

- 1 I don't even know what it takes to get a cab driver's license. I think all you need is a face.
- 2 This seems to be their big qualification. No blank heads are allowed driving cabs in this town.
- 3 Also helps to have a name with like 8 consonants in a row. *Did you ever see some of the*
- 4 *letters in these names? What is the "O" with a line through it, by the way? What planet is that*
- 5 *from? You need a chart of the elements if you wanna report the guy.* "Yes, officer, his name
- 6 was Amal and then the symbol for Boron. No, it's not Manganese. I had the periodic chart
- 7 with me at the time."

United States of America has been known as the melting pot. It has been a land for people from various continents to settle and live. So, it is not a surprising experience if Americans have ever seen people whose names have the 'Ø' letter or "the 'O' with a line through it" as described by Jerry Seinfeld in excerpt 8, line 4. That symbol is actually a letter that is used in Scandinavian language. His next utterance explains how confusing that letter for some people because they are not familiar with that symbol. He recognizes that that experience is one of the audience's wants. He, then, concerns about that problem. To solve that problem, he suggests taking chart of the elements to know what the 'slashed O' actually means (line 5), which is actually still in the context of joke.

4.1.2.4 Raise Common Ground

Excerpt 9:

D8

1 *I just can't drive around there. You know,* how these old people drive, they drive slow, they
 2 sit low. That is their motto. The state flag of Florida should be just a steering wheel with a hat
 3 and two knuckles on it.

Prior to the datum in excerpt 9, Jerry Seinfeld confesses that he cannot stand to stay on the road along Florida (line 1). He thinks that the drivers there are reckless. However, he obviously accuses old people who drive too slow and sit way too low, so that other drivers hardly see the men behind the steering wheel.

He, then, lifts that phenomenon to the audience and they respond that joke with a laughter. Based on this moment, Seinfeld has succeeded to raise the common ground with the audience. The 'you know' phrase (line 1) helps the audiences to match the speaker's knowledge in sketching the exact detail of that situation generally by threatening Seinfeld's positive face.

4.1.3 Analysis of Off Record Strategy

Off record strategy uses indirect language in order to prevent face damaging, but the risk of ambiguity is higher than the others. The speaker can soften the threat to the hearer's and his own faces, but communication can be disturbed if the hearer misinterprets the speaker's intended mean because the hearer is given freedom to interpret speaker's utterance. Seinfeld applies three strategies of off record strategies, namely irony, rhetorical question, and over-generalize.

4.1.3.1 Irony

Excerpt 10:

D5

1 *Do the people that work in these shops in the airport have any idea what the prices are every*
 2 *place else in the world? "Yeah, \$14 a tuna sandwich. We think that's fair. That's what we*
 3 *charge in our country."*

Jerry Seinfeld is not only talking about how human beings behave, he also states irony in his humor. Like when he complains about how expensive goods that are sold in the airport shops, he spices it with face threatening act strategies, called irony and supported by involving both speaker and hearer in the activity.

The ironic device is shown by the word 'fair' (line 2) to indicate tuna sandwich that priced for \$14. To soften his protest, Seinfeld includes the terms 'we' (line 2) and 'our' (line 3) to globalize his criticism. It gives lesser feel of criticism and softens threat to hearers' positive face.

4.1.3.2 Rhetorical Question

Excerpt 11:

D10

1 So, the first couple of years I made my own costumes which of course sucked: the ghost, the
 2 hobo... Then, finally, the third year, begging the parents, I've got the Superman Halloween
 3 costume, not surprisingly. Cardboard box, self-made top, mask included. *Remember the*
 4 *rubber band on the back of that mask? That was a quality item there, wasn't it?* That was
 5 good about 10 seconds before it snapped out of that cheap little staple they put it in
 6 there with. You go to your first house: "Trick or..." Snap! "It broke. I don't believe it!"

The excerpt 11 above shows how Jerry Seinfeld criticizes the quality of rubber band on the Superman mask. He got that uniform from his parents when he was a kid on Halloween. In truth, the rubber band was bad. It broke only 10 seconds after it was being worn. Based on his own experience, he criticizes by

uttering a question without expecting the reply from the audiences. This is bold by the use of question tag 'wasn't it' (line 4), also, with an irony which is indicated by the word 'quality' (line 4) to make it softer. This act threats hearers' negative faces because they have to receive a criticism from the speaker.

4.1.3.3 Over-generalize

Excerpt 12:

D17
1 A friend of mine is going in for a nose job next week. Guy. You know what the technical
2 term for a nose job is? *Of course you do. It's New York, everybody.* Rhinoplasty! Rhino!
3 Now, this guy is aware he has a bit of a problem. He's obviously sensitive about it, that's why
4 he made the appointment. Do we need to compare him to a rhinoceros? When you go for a
5 hair transplant you don't say: "We're going to perform a cue-ball-ectomy on you, mister
6 Johnson. We feel the chrome-dome-ia has advanced to a level we term skin-head-ia. These
7 are all medical terms, if you don't understand."

Jerry Seinfeld disregards the audiences' ignorance about the term nose surgery by criticism, but he can still get their laughter. This can possibly happen because he performs an off record strategy called over-generalize. After having no response when he asks to the audience about the term nose surgery, he chooses to raise the new object between him and the audiences, which is New York (line 2). He attempts to generalize the audience to New Yorkers, whom he supposed to know about this particular term.

4.1.4 Analysis of Bald On-Record Strategy

When the speaker does not try to minimize the threat to the hearer's face in a communication, bald on-record strategy exists. This strategy is effectively used when both the hearer and the speaker understand that maintaining each

other’s faces is not necessary in a particular event. Seinfeld provides an example in his act by satisfying hearer’s interest with less effort.

4.1.4.1 Speaker Wants to Satisfy Hearer’s Interest with Less Effort

Excerpt 13:

D9

1 Candy was my whole life when I was a kid. That was first ten years of my life. I think the
2 only clear thought I had was: “get candy!” That was it. Family, friends, school, they were just
3 obstacles in the way of the candy. I’m out for the candy here. I’m just thinking: “Get candy!
4 Get candy!” *That’s why you have to teach kids not to take candy from a stranger if they’re*
5 *playing in the playground, because they’re such candy idiot moron brains.* They’re just: “This
6 man has candy, I’m going with him. Goodbye! Whatever happens to me. Get candy, get
7 candy...”

Prior to the datum in the excerpt 13, Seinfeld talks about his childhood. He recalls that he loved candy so much. He even could not stand himself to stop thinking about candy. From his point of view as an adult, he gives an advice to the audience to start considering kids’ recklessness to have candy. To deliver his message directly, he uses bald on-record strategy and aims little satisfaction toward the hearer’s face by the help of the phrase “you have to” (line 4). By giving this advice, Jerry Seinfeld effortlessly satisfies the hearers’ interest, especially in treating kids, although it is done through threatening the audiences’ negative faces.

4.2 Discussion

The data that have been analyzed above drive us to the evidence of face threatening acts' existence in communication, included in stand-up comedy show that performed by Jerry Seinfeld entitled *I'm Telling You for the Last Time*. Brown and Levinson (1987, p. 68) argue that there are at least three considerations before avoiding face threatening acts or committing minimized face threatening acts, they are "the want to communicate the content of the face threatening act, the want to be efficient or urgent, and the want to maintain hearer's face to any degree." The finding obtained by the writer proves that actually Seinfeld does face threatening act strategies based also on those reasons.

Seinfeld obviously commits face threatening acts, although he also has to be funny at the same time. The writer notes that he threatens both of his positive and negative faces and also audiences' faces for 48 times. Table 4.1 below presents examples of face threatening acts conducted by Jerry Seinfeld.

Table 4.1. List of Face Threatening Acts and the Affected Faces in Jerry Seinfeld's *I'm Telling You for the Last Time Stand-up Comedy Show*

Affected Faces		The Acts	Frequency of Occurrence	Total
Speaker	Positive	Confession, Self-humiliating	12	13
	Negative	Giving thanks	1	
Hearer	Positive	Complain/criticism/insult, bad news	16	35
	Negative	Advice, admiration	19	
Total Face Threatening Act Performed				48

The reason why Seinfeld tends to threaten his hearers' faces is related to the genre of comedy he has. Seinfeld has been known as an observational comedian, who crafts jokes based on daily life aspects. When Seinfeld threatens his audiences' faces through jokes that successfully lead to laughter, it is an obvious proof of

comedic thing in observational comedy. According to Helitzer (2005), observational comedy reveals the realistic action or logical thought and to make it funny, stand-up comedians destroy it. So, actually, every joke stated by Seinfeld is based on something that is logic and really exists. This is the gap that is used by Seinfeld to emerge laughter.

For example, in the excerpt 13, Seinfeld gives his reader an advice to take control of their kids' desire to have candy. Of course, receiving this kind of advice limits their liberal policy to live as adults and threaten their negative faces, but they can still laugh at it because the fact is like that. On the other hand, by doing that threat baldly on record, Seinfeld efficiently states his advice, which is based on human beings' daily life experiences.

Another example of threatening face is shown in the excerpt 12. In that occasion, Seinfeld insults his audiences because they do not recognize the term nose surgery. He seems surprised that his audiences do not answer his question, so he makes a joke about them. Through over-generalizing strategy, he communicates his face threatening act and then the audience can still laugh at the joke also accept that attack toward their positive faces at the same time.

Not only threatening his audiences' faces, Seinfeld also threatens his own face to fulfill hearer's need. Excerpt 2 shows us how Seinfeld thanks the audiences who have come and given him standing applause. He realizes it and then gives them gift in the form of understanding to please hearer's positive face.

When the speaker has indicated face threatening acts, it is necessary to know what strategies he uses. Seinfeld, in his act, performs all face threatening act

strategies initiated by Brown and Levinson (1987) for 53 times as shown in Table 4.2 below.

Table 4.2. List of Face Threatening Act Strategies Performed by Jerry Seinfeld in *I'm Telling You for the Last Time Stand-up Comedy Show*

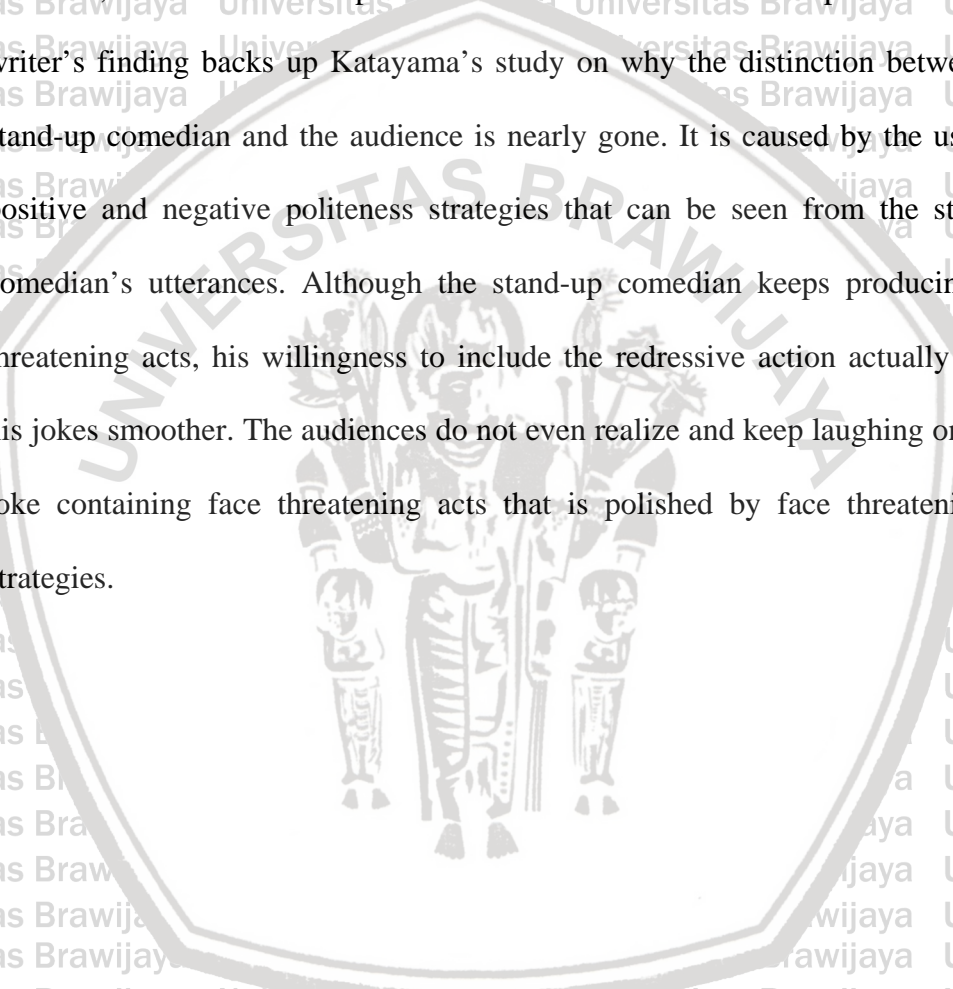
Kind of Face Threatening Act	Face Threatening Act Strategies	Number of occurrence	Total
Baldly-on Record	Satisfying hearer's interest with less effort	3	3
Positive Politeness	Giving gift	1	21
	Including both speaker and hearer in the activity	17	
	Asserting speaker's knowledge concern for hearer's wants	1	
Negative Politeness	Raising common ground	2	23
	Hedging	21	
	Giving deference	1	
Off Record Strategy	Giving overwhelming reason	1	6
	Stating Irony	2	
	Stating Rhetorical Question	2	
	Over-generalizing	2	
Total Face Threatening Act Strategies Performed			53

Table 4.1 has given information that negative faces of both speaker and hearer often attacked. It is supported the strategy that performed the most by Seinfeld in his act, which is negative politeness strategy. By doing this strategy, he indicates that he wants to satisfy hearer's negative face.

The reasonable motive why Seinfeld tends to do negative politeness strategy with redressive action is because he wants to respect his hearers' need to be freedom. That is why he uses mitigating device to state his opinions and insights through jokes smoothly. It is proven by the most strategy used in his act, which is hedging. As we can see in the excerpt 1, Seinfeld give his insight on how come the expiration date on milk is exactly created. He polishes his personal point of view through phrases like "I don't know" and "maybe", so that the audiences do not accept it as forced insight.

The finding of this study, however, supports the previous studies that have been explained in Chapter II. In Utomo's study (2013), face threatening acts actually are applied by main character of 300 Movie, King Leonidas. He uses Brown and Levinson's theory (1987) as the fundamental technique to find what face threatening act strategies used by King Leonidas. Further, King Leonidas performs 82 face threatening acts and strategies, with positive politeness as the most used strategy for 32 times. This possibly happens because Leonidas intends to get closer with his hearers as a friend or an in-group member. According to Brown and Levinson (1987), when the speaker commits positive politeness strategy, he actually respects the hearer as how he respects himself. This is an important aspect for Leonidas as a king to gain respects from his people. On the other hand, Jerry Seinfeld chooses to perform more negative politeness strategy than the others. The reason that underlies this choice is Seinfeld prefers to avoid limiting his hearer's freedom of actions, while he presents his own opinion and make his hearers listen. Even, Seinfeld is willing to humble himself in front of other people so that he can make them entertained. However, doing self-humiliation is actually not a main choice for a king like Leonidas who has greater value of self-esteem and authority, so he does not always need to humble himself to make his wants unimpeded. In brief, this difference is caused by dissimilar necessity between King Leonidas and Jerry Seinfeld. The writer's object in this study is actually different from Utomo's, but they are still related because the two studies similarly analyze the urge of face threatening act in verbal communications.

However, the writer's study is somewhat different from Katayama's study (2009), although they are still supporting each other. The writer firstly learns from Katayama on how actually stand-up comedians in United States develop their humor. As the result, American stand-up comedians tend to be closer with their audience, because the two parties involved are in the same sphere. Thus, the writer's finding backs up Katayama's study on why the distinction between the stand-up comedian and the audience is nearly gone. It is caused by the usage of positive and negative politeness strategies that can be seen from the stand-up comedian's utterances. Although the stand-up comedian keeps producing face threatening acts, his willingness to include the redressive action actually makes his jokes smoother. The audiences do not even realize and keep laughing on every joke containing face threatening acts that is polished by face threatening act strategies.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter provides the conclusion and suggestion based on finding and discussion from the last chapter.

5.1 Conclusion

Following the finding and discussion that have been drawn, the writer can conclude that Jerry Seinfeld employs face threatening act strategies proposed by Brown and Levinson (1987) in his stand-up comedy show entitled *I'm Telling You for the Last Time*. The writer finally is able to find out that Jerry Seinfeld threatens his and his audiences' faces through various strategies from bald on-record, positive politeness, negative politeness, and off record strategies. To be specific, his utterances contain 48 threats to faces and those acts are polished by 53 strategies.

Negative politeness strategy is noted by the writer as the most used strategy by Jerry Seinfeld. This strategy is applied to allow Seinfeld to keep delivering his thoughts or opinion through jokes and respecting his audiences' negative faces at the same time. Starting from that finding, it is not a surprising fact if Seinfeld hedges his utterances while confessing or advising to joke. The use of positive politeness, as another most used strategy, shows that actually Seinfeld wants to retain the friendship between him and the audiences. It supports Katayama's (2009) finding which concludes that American stand-up comedians

tend to have less distance with the audience by creating and exploiting the same sphere or common ground. The writer also notes that Seinfeld rarely applies bald on-record strategy. Seinfeld only uses this strategy three times and all of them contain advices. Considering this fact, Seinfeld communicates the face threatening act efficiently without positioning himself as the powerful one among his audiences, since he does not force them to do something. It proves that human beings still want to maintain their and others' faces in verbal communication, whether it is wrapped by stand-up comedy performance.

5.2 Suggestions

Based on the result of data analysis and conclusion drawn, the writer would like to propose some suggestions as follow:

1. It is suggested that further researchers conduct studies in stand-up comedy as it is still rarely analyzed in Faculty of Cultural Studies, Universitas Brawijaya.
2. It is suggested that future researchers analyze face threatening act used by other stand-up comedians based on various genre, gender, or nationality to enrich the references of face threatening act subject.
3. It is suggested that stand-up comedians consider their utterances which contain face threatening act in order to maintain the bond with the audience.

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Appendix 1: Jerry Seinfeld's *I'm Telling You for the Last Time* Transcript

INTRO

1 Voiceover : Ladies and gentlemen, Jerry Seinfeld!
 2 Audience : [Applause]
 3 Jerry Seinfeld : Thank you. Thank you. That was very, very nice. Thank you very much.
 4 Thank you.
 5 A : [Applause]
 6 JS : Standing ovation. Now I know there's always a...
 7 A : [Annoying yell]
 8 JS : Scuse me? Perfect start of the show. Thank you. I know it's not easy for
 10 an audience to give standing ovation. There's always a few people that
 11 don't really wanna do it.
 12 A : [Laughter]
 13 JS : "Are we doing' this now?"
 14 A : [Applause]

CAB DRIVERS

15 JS : So, anyway, I'm thrilled to be back here in New York. I love how certain
 16 things about New York never change. They're always constant, they're
 17 always there for you. The cabbies and the BO.
 18 A : [Laughter]
 19 JS : What is with the BO and these guys? How long are these shifts?
 20 Can't we get this man a ten minute break for a shower?
 21 A : [Laughter]
 22 JS : You're in the back and it's coming through the glass. You're just going:
 23 "What in the..." Not only they put that cherry puppet stuff on the
 24 dashboard, so you get a cherry BO.
 25 A : [Laughter]
 26 JS : I don't know what that's supposed to be. Even the fruit showers more
 27 often than this.
 28 A : [Laughter]
 29 JS : The funny thing about being in these cabs is that when you're in
 30 Manhattan for some reason you don't get scared, no matter how fast the
 31 guy goes. Well, you know, he's driving fast and recklessly,
 32 but he's a professional.
 33 A : [Laughter]
 34 JS : He's got a cab driver's license, I can see it right there.
 35 I don't even know what it takes to get a cab driver's license. I think all
 36 you need is a face.
 37 A : [Laughter]
 38 JS : This seems to be their big qualification.
 39 No blank heads are allowed driving cabs in this town.
 40 Also helps to have a name with like 8 consonants in a row.
 41 A : [Laughter]
 42 Did you ever see some of the letters in these names?
 43 What is the "O" with a line through it, by the way?
 44 A : [Laughter]
 45 What planet is that from?
 46 A : [Laughter]
 47 You need a chart of the elements if you wanna report the guy.
 48 "Yes, officer, his name was Amal and then the symbol for Boron."
 49 A : [Laughter]
 50 "No, it's not Manganese. I had the periodic chart with me at the time."
 51 A : [Laughter]

AIR TRAVEL

- 52 JS : But I love to travel. I love it whether it's a car or whether it's a plane.
 53 I like to get out there, I like to keep it moving. I love airports. Feel safe
 54 in the airports thanks to the high caliber individuals we have working
 55 at X-ray security.
 56 A : [Laughter]
 57 JS : How 'bout this crack squad of savvy motivated personnel?
 58 A : [Laughter]
 59 JS : The way you wanna setup your airport's security, is you want the short,
 60 heavy set women at the front with the skin tight uniform.
 61 A : [Laughter]
 62 JS : That's your first line of defense.
 63 A : [Laughter]
 64 JS : You want those pants so tight the flap in front of the zipper has pulled
 65 itself open, you can see the metal tangs hanging on for dear life.
 66 A : [Applause]
 67 JS : Then you put the bag on the conveyor belt. It goes through the little
 68 luggage car wash. Then you have the other genius, down at the other
 69 end, looking at the little X-ray TV screen. This Eistein was chosen to
 70 stand in front of X-rays 14 hours a day.
 71 A : [Laughter]
 72 JS : It's his profession. Looking in that thing...
 73 I have looked in that TV screen. I cannot make out one object.
 74 He's standing there... "What is that? A hairdryer with a scope on it? That
 75 looks okay. Keep it moving."
 76 A : [Laughter]
 77 JS : "Some sort of bowling ball candle? Yeah, I got no problem with that,
 78 just... You know, we don't wanna hold up the line."
 79 A : [Laughter]
 80 JS : So, I go to the bathroom in the airport. What is the story on the sinks in
 81 airport bathrooms that they will not give us a twist-it-on twist-it-off,
 82 human-style faucet?
 83 A : [Laughter]
 84 JS : Is that too risky for the general population?
 85 A : [Laughter]
 86 JS : Too dangerous? We gotta install the one-handed, spring-loaded,
 87 pain-in-the-ass Alcatraz-style faucet. You know, those ones you gotta
 88 go: "Hey I got a little water there"
 89 A : [Laughter]
 90 "Hey I got a couple of drops."
 91 A : [Laughter]
 92 JS : What is it they think we would do with a faucet? Turn them all on full,
 93 run out into the parking lot, laughing, pushing each other into the
 94 bushes? "Come on, the water's on, let's go!"
 95 A : [Laughter]
 96 JS : I turned it on full blast." "You idiot! We're businessmen, we're gonna
 97 miss our plane." "Who cares! Water!"
 98 A : [Laughter]
 99 JS : That's how they think we're gonna act.
 100 Do the people that work in these shops in the airport have any idea
 101 what the prices are every place else in the world?
 102 A : [Laughter]
 103 JS : "Yeah, \$14 a tuna sandwich. We think that's fair. That's what we charge
 104 in our country."
 105 A : [Laughter]

106 JS : Then you get on the plane. The pilot of course always has to come on
107 the PA system. This guy is so excited about being a pilot, he can't even
108 stand himself. "Well, I'm gonna take it up to about 20,000. Then I'm
109 gonna make a left by Pittsburg. Then I'm gonna make a right by
110 Chicago. And then I'm gonna bring it down to 15,000."
111 He's giving the whole route, all his moves.
112 We're in the back going: "Yeah, fine."
113 A : [Laughter]
114 JS : "You know, just do whatever the hell you gotta do. I don't know."
115 A : [Laughter]
116 JS : Just end-up where it says on the ticket, really."
117 A : [Applause]
118 JS : Do I bother him with what I'm doing?
119 Knocking on the cockpit door: "I'm having the peanuts now."
120 A : [Laughter]
121 JS : Yeah, that's what we're doing back here. I thought I'd keep you posted.
122 I'm not gonna have them all now, I'm just gonna have a few. I don't
123 wanna finish it because it's such a big bag."
124 A : [Laughter]
125 JS : Then the stewardesses have to come out. They have to do their little
126 emergency equipment show. You know, that thing they do. One of them
127 reads it, the other one acts it out. "Hey, we have seatbelts and oxygen
128 masks. Things for you to use." They show you how to use the seatbelt,
129 in case you haven't been in a car since 1965.
130 A : [Laughter]
131 JS : "Oh, you lift up on the buckle! Oh! I was trying to break the metal
132 apart."
133 A : [Laughter]
134 JS : I thought that's how it works. I was gonna try and tear the fabric part of
135 the belt. I thought if I could just get it started..."
136 A : [Laughter]
137 JS : Then they're always pointing out the emergency exits, always with that
138 very vague point though, isn't it?
139 A : [Laughter]
140 JS : Where the hell would these places be, would you say?
141 A : [Applause]
142 JS : The plane's at a 90 degrees angle, your hair is on fire, you're looking for
143 this. How you think you're gonna do there?
144 She's thinking: "I'm getting out before you're getting out."
145 A : [Laughter]
146 JS : "You're dead, you're dead, I'm gone."
147 A : [Laughter]
148 JS : Then they always have to close that first class curtain, too.
149 They always give you that little look.
150 A : [Laughter]
151 JS : "Maybe if you would have worked a little harder..."
152 A : [Laughter]
153 JS : I wouldn't have to do this."
154 A : [Laughter]
155 JS : It's all a tiny world on the airplane, isn't it? There's always that little tiny
156 table there, tiny computer, little cramped seats, tiny food, tiny utensils,
157 tiny liquor bottles, tiny bathroom, tiny sink, tiny mirror, tiny faucet.

158 So, there's a small problem, there's gonna be a slight delay, we're gonna
159 be a little late.
160 A : [Laughter]
161 JS : I always go in the airplane's bathroom, even if I don't have to go, I gotta
162 go in there.
163 It's nice. It's like your own little apartment on the plane, isn't it?
164 A : [Laughter]
165 JS : You go in there, lock the door, the light comes on after second.
166 It's like a little surprise party.
167 A : [Laughter]
168 JS : But I'm always impressed of the amount of equipment that they have in
169 that place. I mean it's little, but they got tissues, towels, closets,
170 compartments, tiny slot for used razor blades. They always have that.
171 Who is shaving on the plane?
172 A : [Laughter]
173 JS : And shaving so much they're using up razor blades?
174 A : [Laughter]
175 JS : Is this what's happening? What? Is the wolf man flying in there, for
176 Christ's sakes? Who could shave that much?
177 A : [Laughter]

FLORIDA

178 JS : So, I'm supposed to go to Florida next week after we're done here.
179 That's where my older relatives live. I don't really wanna go. Florida...
180 A lot of old people down there. You know, they live in those minimum
181 security prisons. That's where they put all the old people.
182 What's with all the security there? With the guard gate, with that arm
183 coming down, the guy's got a uniform, guns.
184 Are the old people trying to escape?
185 A : [Laughter]
186 JS : Or, are people stealing old people? What is the security problem?
187 A : [Laughter]
188 JS : I just can't drive around there. You know, how these old people drive,
189 they drive slow, they sit low. That is their motto.
190 The state flag of Florida should be just a steering wheel with a hat
191 and two knuckles on it.
192 A : [Laughter]
193 JS : And they left that turn signal on since they left the house that morning.
194 A : [Laughter]
195 JS : That's a legal turn in Florida. It's known as an eventual left.
196 You can signal this week, turn any following year of your life.
197 A : [Laughter]
198 JS : What is that age that old people reach when they decide when they back
199 out of their driveway, they're not looking anymore.
200 A : [Laughter]
201 JS : You know how they do that? They just go:
202 "Well, I'm old and I'm coming back."
203 A : [Laughter]
204 JS : I survived. Let's see if you can."
205 A : [Laughter]

HALLOWEEN

206 JS : One thing I like about being with my older relatives is it makes me feel
207 like a kid again. You know, they're feeding you. You're trying to steal

208 candy. Candy was my whole life when I was a kid. That was first ten
209 years of my life, I think the only clear thought I had was: "get candy!"
210 A : [Laughter]
211 JS : That was it. Family, friends, school, they were just obstacles in they way
212 of the candy. I'm out for the candy here. I'm just thinking: "Get candy!
213 Get candy!" That's why you have to teach kids not to take candy from a
214 stranger if they're playing in the playground, because they're such candy
215 idiot moron brains. They're just: "This man has candy, I'm going with
216 him. Goodbye. Whatever happens to me. Get candy, get candy..."
217 A : [Laughter]
218 JS : "Don't go! They'll torture you, they'll kidnap you."
219 "It doesn't matter, he has an 'Old Henry'. I have to take that chance.
220 Get candy, get candy..."
221 A : [Laughter]
222 JS : So the first time you hear the concept of Halloween when you're a kid,
223 your brain can't even process the information. You're like: "What is this?
224 What did you say? What did you say about giving out candy? Who's
225 giving out candy? Everyone that we know is just giving out candy?"
226 A : [Laughter]
227 JS : Are you kidding me? When is this happening? Where? Why? Take me
228 with you! I gotta be a part of this. I'll do anything that they want. I can
229 wear that.
230 A : [Laughter]
231 JS : I'll wear anything I have to wear. I'll do anything I'll have to do to get
232 the candy from those fools that are so stupid they're giving it away."
233 A : [Laughter]
234 JS : So, the first couple of years I made my own costumes which of course
235 sucked: the ghost, the hobo. Then, finally, the third year, begging the
236 parents, I've got the Superman Halloween costume, not surprisingly.
237 A : [Cherish]
238 JS : Cardboard box, self-made top, mask included. Remember the rubber
239 band on the back of that mask? That was a quality item there, wasn't it?
240 A : [Laughter]
241 JS : That was good about 10 seconds before it snapped out of that cheap
242 little staple they put it in there with. You go to your first house: "Trick
243 or..." Snap! "It broke. I don't believe it!"
244 A : [Laughter]
245 JS : "Wait up, you guys! I gotta fix it! Hey, wait up! Wait up!"
246 That's what kids say. They don't say: "Wait!"
247 They say: "Wait up! Hey, wait up!"
248 'Cause when you're little, your life is up, the future is up, everything you
249 want is up. "Wait up, hold up, shut up."
250 A : [Laughter]
251 JS : "Mamma, clean up!", "Let me stay up."
252 A : [Laughter]
253 JS : For parents, of course, everything is just the opposite.
254 Everything is down. "Just calm down", "Slow down", "Come down
255 here", "Sit down", "Put that down"
256 A : [Applause]
257 JS : So I had my little costume, I was physically ready, I was preparing
258 myself, I did not try on the costume prior to Halloween. Do you
259 remember? This is an obscure one but... On the side of the box, I

260 remember from my Superman costume, it actually said:
261 "Do not attempt to fly!"
262 A : [Laughter]
263 JS : They printed that as a warning 'cause kids would put it on and... going
264 off the roofs.
265 A : [Laughter]
266 JS : I love the idea of the kid who's stupid enough to think he actually is
267 Superman but smart enough to check that box before he goes off the
268 roof.
269 A : [Laughter]
270 JS : "Let me see if it says anything about me being Superman... Oh, wait a
271 second here, I..."
272 So, anyway, but if my hopes were up I was thinking that this is probably
273 the same exact costume that Superman wears himself. When you put
274 these things on, it's not exactly the super-fit that you are hoping for.
275 It looks more like Superman's pyjamas, that's what it looks like.
276 It's all kinda loose and flowing, the neck line kinda comes down about
277 there, flimsy little ribbon string in the back, plus my mother makes me
278 wear my winter coat over the costume anyway.
279 A : [Applause]
280 JS : I don't recall Superman wearing a jacket.
281 A : [Laughter]
282 JS : Not like I had: cheap quarteroid, phony fur.
283 "Boy, I'm Superman but it's a little chilly out and I'm glad I have this
284 cheap little 10 year old kids jacket."
285 A : [Laughter]
286 JS : So I'm going out trick-or-treating but the mask's rubber band keeps
287 breaking and keeps getting shorter. I'm fixing it, it's getting tighter and
288 tighter on my face. You know, when it starts slicing into your eyeballs
289 there and you... you're trying to breathe through that little hole...
290 getting all sweaty. "I can't see, I can't breathe but we gotta keep going,
291 we gotta get the candy."
292 And a half an hour into it you just take the mask: "Oh, the hell with it."
293 Bing-bong! "Yeah, it's me, give me the candy."
294 A : [Laughter]
295 JS : "Yeah, I'm Superman, look at the pants legs, what do you care?"
296 A : [Laughter]
297 JS : Looking at those last years of trick-or-treating you're getting a little too
298 old for it. Still out there, going through the motions. Bing-bong! "Come
299 on lady, let's go! Halloween, doorbells, candy, let's pick it up and..."
300 A : [Laughter]
301 JS : They come at the door... they always ask you the same stupid questions:
302 "What are you supposed to be?"
303 "I'm supposed to be done by now."
304 You wanna move it along the three musketeers.
305 A : [Laughter]
306 JS : I got 18 houses on this block, sweetheart. Just hit the bag, we hit the
307 road. That's the way it works."
308 A : [Laughter]
309 JS : Sometimes they have that little white bag twisted on the top...
310 You know that's gonna be some crap candy.
311 A : [Laughter]

312 JS : Doesn't have the official Halloween markings on it.

313 : "Hold it, lady. Wait a second. What is this? The orange marshmallow
314 shaped like a peanut? Do me a favor, you keep that one."
315 A : [Laughter]

316 JS : We have all the doorstops we need already. Thank you.
317 : We're going for name candy only this year."
318 A : [Laughter]

SUPERMARKETS

319 JS : Food is so complicated as an adult. You see people in the supermarket.
320 They're just sweating out. Nobody knows... "what do I eat... the
321 proteins, the carbs, the fat content... Oh, my God, the fat content!"
322 : We're just walking up to each other:
323 "You look good. What do you eat? Maybe I'll eat that."
324 A : [Laughter]

325 JS : The whole supermarket itself is designed to break down your sense of
326 having any life. It's like a casino. There's no clocks, no windows, no
327 easily accessible exits. Did you ever not buy anything in a supermarket
328 and try to get out of there? It's impossible. There's no way out.
329 : You can see what happens to people. When they walk up to the
330 supermarket, they really have a whole sense of purpose.
331 "I'm gonna get this, I'm gonna get that, I'm gonna pay for it,
332 I'm gonna get out of here and get back to my normal life."
333 : You see that same person 10 minutes later just...
334 A : [Laughter]

335 JS : "What aisle is this? Why did I come up here?"
336 A : [Laughter]

337 JS : Always noticing something new.
338 A : [Laughter]

339 JS : "Oh, they got them in muskeet flavor now. What is 'muskeet'? I wonder
340 if it's made from mosquitoes."
341 A : [Laughter]

342 JS : Produce section I always find challenging. There's always some special
343 thing you're supposed to know. You know, about each fruit.
344 "Summer time make sure your peaches are..."
345 : I don't know, whatever it is.
346 : You gotta fake it. You know, I'm shaking stuff holding it up to the light.
347 A : [Laughter]

348 JS : "Yeah, that's a good one. I'm sure glad I found that one."
349 A : [Laughter]

350 JS : Cantalopes rolling down the aisle.
351 A : [Laughter]

352 JS : "See the way that's fading left, that one's not ready."
353 A : [Laughter]

354 JS : I don't want that one."
355 A : [Laughter]

356 JS : I'm very impressed with this seedless watermelon product that they have
357 for us. They've done it. We now have seedless watermelon. Pretty
358 amazing. What are they planting to grow the seedless watermelon,
359 I wonder?
360 A : [Laughter]

361 JS : The melons aren't humping', are they? They must be planting something.
362 A : [Laughter]

- 363 JS : How does this work? And what kind of scientists do this type of work? I
- 364 read this thing was 15 years in development. In the laboratories with you
- 365 know, gene splicing or, whatever they do there, I don't know.
- 366 I mean, other scientists are working on AIDS, cancer, heart disease.
- 367 These guys are going: "No, I'm going to devote myself to melon. I think
- 368 that's much more important. Sure thousands are dying needlessly
- 369 but this... that's gotta stop."
- 370 A : [Laughter]
- 371 JS : Have you ever tried to pick a wet one off the floor? It's almost
- 372 impossible.
- 373 A : [Laughter]
- 374 JS : I really think we should devote the money to these studies."
- 375 Milk is a big problem for people in the supermarket.
- 376 They're never quite sure if they have it, if they need it. They bury it way
- 377 in the back in the supermarket. You gotta find it, you gotta hack your
- 378 way through all the displays. "Yeah, there it is. There's the milk. "Do we
- 379 have any milk?" People are never really sure if they have milk.
- 380 A : [Laughter]
- 381 JS : You think you have milk, you might have. "I know there's a carton in
- 382 there, I don't know how much is in it. Well, what shall we do?"
- 383 'Cause you wanna be sure. There's nothing worse than thinking you have
- 384 milk and not having it. You know, you got the bowl setup, the cereal,
- 385 the spoon, the napkin, the TV, the newspaper, everything's ready to go.
- 386 You lift up the carton and it's too light. "Oh!"
- 387 A : [Laughter]
- 388 JS : Oh, no! Too light!"
- 389 Sometimes you think you need milk: "Hey we'd better pick up some
- 390 milk." Like many of you are thinking right now.
- 391 A : [Laughter]
- 392 JS : "You know, he's right. Maybe we should pick up some milk."
- 393 A : [Laughter]
- 394 JS : So you pick up some milk on your way home. And then you discover
- 395 you already have milk. And now you got way too much milk. That's no
- 396 good either. Now it's a race against the clock with the expiration date.
- 397 That freaky thing. Now your eating punchbowls of cereal, three meals a
- 398 day.
- 399 A : [Laughter]
- 400 JS : You're washing your face with milk.
- 401 A : [Laughter]
- 402 JS : Bringing cats in from all over the neighborhood.
- 403 "Hurry up and drink it! Come on, it's almost time! Get back over here..."
- 404 A : [Laughter]
- 405 JS : How do they know that that is the definite exact day? You know, they
- 406 don't say like it's in the vicinity, give or take, roughly... They brand it
- 407 right into the side of the carton.
- 408 A : [Laughter]
- 409 JS : "That's your goddamn day right there."
- 410 A : [Laughter]
- 411 JS : Oh, don't screw with us. We know what day is the final day. And then it
- 412 is so over."
- 413 A : [Laughter]
- 414 JS : Have you ever had milk the day after the date? Scares the hell out of

415 you, doesn't it?
 416 A : [Laughter]
 417 JS : The spoon is trembling as it comes out of the bowl.
 418 "It's after the day! I'm taking a big chance! I smelled it, you smelled it,
 419 what is it supposed to smell like?
 420 A : [Laughter]
 421 JS : It smelled like milk to me."
 422 I don't know how they're so definite, though. Maybe the cows tip them
 423 off when they're milking them. "July 3rd"
 424 A : [Laughter]
DRUGSTORES
 425 JS : To me the only thing tougher than the supermarket is the drugstore.
 426 The drugstore's really challenging because you have no idea what
 427 they're talking about. You're just looking at the ingredients...
 428 I had a cold a couple of weeks ago. So I go in there and I'm looking...
 429 The entire wall is cold medication. And you can't understand anything,
 430 so you're just reading ingredients. Did you ever catch yourself reading
 431 ingredients in the drugstore? "Oh, this has .03 tetrahydroziline! It's a
 432 good amount of that."
 433 A : [Laughter]
 434 JS : But it's so hard to figure out. Sometimes they have:
 435 this one's quick acting, this one's long lasting.
 436 A : [Laughter]
 437 JS : "Hmm, when do I need to feel good? Now or later? I don't know."
 438 A : [Laughter]
 439 JS : They always tell you how the medicine works on TV in the
 440 commercials. That's my favorite part, with the guy that says:
 441 "Here's the human body" and there's always this guy...
 442 A : [Laughter]
 443 JS : No face, mouth open, this is how drug companies see the public.
 444 A : [Laughter]
 445 JS : He's always got the tube coming down here and then the circle area.
 446 These are the complex inner workings of the human body, I assume.
 447 I'm sure, when you go to the medical school, they put that up on the
 448 board the first day, "Ok, everyone, now remember, you got your tube
 449 coming down from the mouth and that goes into your circle area. That's
 450 pretty much all we know.
 451 A : [Laughter]
 452 JS : That's it for today. Don't miss tomorrow, we're gonna practice making
 453 people waiting in the little room in their underwear and then you'll all be
 454 doctors. That's all there is to it."
 455 A : [Laughter]
 456 JS : Then they have to show you the pain, the part where they say:
 457 "Here's where you hurt."
 458 Pain is usually represented by some sort of lightning attacking the guy,
 459 glowing redness is popular, sometimes parts of the guys body will just
 460 burst into flames.
 461 A : [Laughter]
 462 JS : Sometimes the whole guy is out of focus.
 463 A : [Laughter]
 464 JS : I never had a doctor saying to me:
 465 "Are you having any pain?" "Yes, I am."

466 "Are you having any lightning with the pain?"
 467 A : [Laughter]
 468 JS : "Have you been in a fun-house mirror at any time?"
 469 Then they tell you about the pain relieving ingredient.
 470 There's always gotta be a lotta that. Nobody wants anything less than
 471 'extra-strength'. 'Extra-strength' is the absolute minimum. You can't
 472 even get 'strength'. 'Strength' is out now. It's all 'extra-strength'.
 473 A : [Laughter]
 474 JS : Some people are not satisfied with 'extra', they want 'maximum'.
 475 "Give me the 'maximum-strength'! Give me the maximum allowable
 476 human dosis. Figure out what will kill me and then back it off a little
 477 bit."
 478 A : [Applause]
 479 JS : Why does that pharmacist have to be two and a half feet higher than
 480 everybody else? Who the hell is this guy?
 481 A : [Laughter]
 482 JS : "Clear out, everybody. I'm working with pills up here. I'm taking them
 483 from this big bottle and then I'm gonna put them in the little bottle.
 484 "That's my whole job. I can't be down on the floor with you people."
 485 A : [Laughter]
 486 JS : "Yes, I'd like to get this prescription pills, please."
 487 "All right, but you wait down there. No one come up here but me."
 488 A : [Laughter]

DOCTORS

489 JS : There's a little bit of arrogance in the medical community, I think, we
 490 can all live with that. Like, when you go to see the doctor, you don't see
 491 the actual doctor first. You must wait in the waiting room. There's no
 492 chance of not waiting. That's the name of the room.
 493 A : [Laughter]
 494 JS : The doctors are all back there.
 495 "We can't take them now, we've already got this room."
 496 You sit there, you pretend you're reading the little magazine, you're
 497 actually looking at the other people. "I wonder what he's got."
 498 A : [Laughter]
 499 JS : That guy is a goner."
 500 A : [Laughter]
 501 JS : Then they call you... You get very excited when they call you 'cause you
 502 think now you're gonna see the doctor. But you're not. Now you're going
 503 into the next, smaller, waiting room. Now you don't even have your
 504 magazine. Now you got your pants around your ankles,
 505 you're sitting on that butcher paper they pulled out over the table...
 506 A : [Laughter]
 507 JS : Sometimes I bring a pickle with me and I put it next to me right there on
 508 the table...
 509 A : [Laughter]
 510 JS : I don't know. In case the doctor wants to fold the whole thing up for a
 511 to-go order.
 512 A : [Laughter]
 513 JS : "Get your pants off and get in there and I will tell you what I think."
 514 Doctors always want your pants off.
 515 "Take your pants off! The doctor would like to see you with no pants."
 516 A : [Laughter]

517 JS : Just get them off."
 518 A : [Laughter]
 519 JS : "It's my head." " I said, take your pants off."
 520 A : [Laughter]
 521 JS : But I hate the extra wait, so I start screwing around with some of his
 522 stuff. "Maybe I'll turn that thing up a little bit. Whatever the hell that
 523 does." Take all the tongue depressors out, lick'em all, put'em all back in.
 524 A : [Laughter]
 525 JS : I, too, can play at this waiting game. Just once I would like to say to the
 526 doctor: "You know what? I'm not ready for you yet.
 527 Why don't you go back in your little office and I'll be in in a minute?
 528 And get your pants off!"
 529 A : [Laughter]
 530 JS : Then we'll see what's what."
 531 Why is it doctors need that little office for, anyway?
 532 Little books, little stupid aquarium. I guess he doesn't want people to see
 533 him looking stuff up: "What the hell was that?"
 534 A : [Laughter]
 535 JS : Jesus Christ!
 536 A : [Laughter]
 537 JS : That was kinda gross.
 538 A : [Laughter]
 539 JS : That wasn't the tube or the circle."
 540 A : [Laughter]
 541 JS : A friend of mine is going in for a nose job next week. Guy. You know
 542 what the technical term for a nose job is? Of course you do! It's New
 543 York, everybody.
 544 Rhinoplasty! Rhino!
 545 A : [Laughter]
 546 JS : Now, this guy is aware he has a bit of a problem. He's obviously
 547 sensitive about it, that's why he made the appointment. Do we need to
 548 compare him to a rhinoceros?
 549 A : [Laughter]
 550 JS : When you go for a hair transplant they don't say:
 551 "We're going to perform a cue-ball-ectomy on you, mister Johnson."
 552 A : [Laughter]
 553 JS : We feel the chrome-dome-ia has advanced to a level we term skinhead-ia.
 554 A : [Laughter]
 555 JS : These are all medical terms, if you don't understand."
 556 A : [Laughter]

MEN AND WOMEN

557 JS : Of course, everybody wants to look their best, they're all out there,
 558 everybody wants to look good, guys, gals, sexuality.
 559 I'm a single guy, by the way, there are no other guys attached to me.
 560 A : [Noise]
 561 JS : Thank you very much. Thank you. I love you, too.
 562 A : [Annoying yell]
 563 JS : But I do feel the need to see other people.
 564 A : [Applause]
 565 JS : I was kinda engaged about 10 or so years ago. Didn't wanna get married,
 566 that was the closest I got. I can tell you this: if you're engaged and you
 567 don't wanna get married it's a little tense. It's like you're on that first hill

568 of the roller-coaster, but you don't really wanna go on the ride...
569 going click-click, click-click...
570 A : [Laughter]
571 JS : I was best man at a wedding one time and that was pretty good. Pretty
572 good title, I thought. 'Best man'. I thought it was a bit much. I thought
573 we had the groom and the 'pretty good man'. That's more than enough.
574 If I am the best man, why is she marrying him?
575 A : [Laughter]
576 JS : I had to wear the tuxedo which, I am convinced, was invented by a
577 woman. "Well, they're all the same, we might as well dress them all the
578 same."
579 A : [Applause]
580 JS : The tuxedo also functions as a wedding safety device for the bride, in
581 case the groom chickens out, everybody could just take one step over
582 and the ceremony continues.
583 A : [Laughter]
584 JS : That's why they don't say: "Do you take David Williams to be your
585 faithfully wedded husband?" They say: "Do you take this man?"
586 A : [Laughter]
587 JS : But, men and women will never understand each other, we all know
588 that. It's just not gonna happen, just forget it. I know I will not
589 understand women. I know I will never be able to understand how a
590 woman can take boiling hot wax pour it on her upper thigh and rip the
591 hair out by the root and still be afraid of a spider.
592 A : [Laughter]
593 JS : I'm not spending anymore time working on that. And I know women
594 don't understand men. I know there are women looking at me right now
595 wondering: "what goes on in that little brain of his? I betcha I could
596 manipulate that brain."
597 A : [Laughter]
598 JS : I betcha you could.
599 A : [Laughter]
600 JS : I betcha women would like to know what men really think. The truth,
601 the honest truth. You wanna know what men are really thinking?
602 'Cause I could tell you. Would you like to know?
603 A : [Laughter]
604 JS : Alright, I'll tell you. Nothing.
605 A : [Laughter]
606 JS : We're not thinking anything. We're just walking around, looking around.
607 This is the only natural inclination of men. To just kinda check stuff out.
608 A : [Laughter]
609 JS : We work because they force us to, but other than that, this is really the
610 only thing we wanna do. We like women, we want women. But that's
611 pretty much as far as we've thought. That's why we're honking car horns,
612 yelling from construction sites.
613 These are the best ideas we've had so far.
614 A : [Laughter]
615 JS : Honking the car horn amazes me! This is gotta be just the last living
616 brain cell in this guys skull that comes up with this idea. She's on the
617 street, he's in the car. Beep-beep.
618 A : [Laughter]
619 JS : "I think I made my point."

620 A : [Laughter]

621 JS : What is she supposed to do? Kick off the heel, start running after the

622 car?

623 A : [Laughter]

624 JS : Grab on to the bumper?

625 A : [Laughter]

626 JS : The car comes to a stop. "It's a good thing you honked. I had no idea

627 how you felt."

628 A : [Laughter]

629 JS : Why do men behave in these ways? Why are we rude, obnoxious,

630 getting drunk, falling down, peeling rubber, making kissing out of the

631 window? Why are we like this? I know what you ladies are thinking...

632 "No, no, not my guy. I'm working with him, he's coming along."

633 A : [Laughter]

634 JS : No, he's not.

635 A : [Laughter]

636 JS : He's not coming anywhere.

637 A : [Laughter]

638 JS : We, men, know: no matter how poorly we behave, it seems we will

639 somehow end up with women anyway. Look around this room. Look at

640 all the men you see with lovely women.

641 Do you think these are special men?

642 A : [Laughter]

643 JS : Gifted men? One of a kind men? They're the same jerks as any of the

644 ones that I'm talking about. They're doing just fine.

645 A : [Laughter]

646 JS : Men, as an organization, are getting more women than any other group

647 working anywhere in the world today. Wherever women are, we have

648 men looking into the situation right now.

649 A : [Laughter]

650 JS : We explored the Earth looking for women. We even went to the Moon

651 just to see if there were any women there. That's why we brought that

652 little car. Why would you bring a car, unless there's some chance of

653 going on a date?

654 A : [Laughter]

655 JS : What the hell were they doing with a car on the goddamn Moon? You're

656 on the Moon already! Isn't that far enough?

657 There is no more male idea in the history of the universe than:

658 "why don't we fly up to the Moon and drive around?"

659 A : [Laughter]

660 JS : That is the essence of male thinking right there.

661 See, 'cause all men kinda think of themselves like low-level super-

662 heroes in their own world. I'm not even supposed to be telling you this.

663 But when men are growing up and are reading about Batman,

664 Spiderman, Superman... These aren't fantasies, these are options.

665 A : [Laughter]

666 JS : This is the deep inner secret truth of the male mind. I'll give you a

667 perfect example of what I'm talking about. Did you ever see a guy, out

668 on the highway, moving a mattress tied to the roof of the car?

669 Without fail, he's got the arm out of the window holding the mattress.

670 A : [Laughter]

671 JS : This is classic male idiot super-hero thinking. This moron believes that

672 if the wind catches this huge rectangle at 70 miles an hour.
 673 "I got it! I got it!"
 674 A : [Laughter]
 675 JS : Don't worry about it. I'm using my arm!"
 676 A : [Laughter]
 677 JS : But I'm sure there're many dates going on in this room right now. Dating
 678 is not easy. What is a date really but a job interview that lasts all night?
 679 A : [Laughter]
 680 JS : The only difference between a date and a job interview is in not many
 681 job interviews is there a chance you'll end up naked at the end of it.
 682 A : [Laughter]
 683 JS : "Well, Bill, the boss thinks you're the man for the position, why don't
 684 you strip down and meet some of the people you'll be working with."
 685 A : [Laughter]
 686 JS : Sex doesn't make anything any easier. It only makes it more
 687 complicated. Women have two types of orgasms: the actual ones and the
 688 ones that they make up on their own. And I can give you the male point
 689 of view on this, which is: we're fine with it.
 690 A : [Laughter]
 691 JS : You do whatever the hell it is you gotta do.
 692 A : [Laughter]
 693 JS : To a man, sex is like a car accident anyway and determining a female
 694 orgasm is like being asked:
 695 "What did you see after the car went out of control?"
 696 "Well, I remember I heard a lot of screeching noises, I was facing the
 697 wrong way at one point, and in the end, my body was thrown clear."
 698 A : [Laughter]

CHINESE PEOPLE

699 JS : I'll tell you what I like about Chinese people.
 700 A : [Laughter]
 701 They're hanging in there with the chop sticks, aren't they?
 702 You know they've seen the fork. They're staying with the sticks. I'm
 703 impressed by that. I don't know how they missed it.
 704 A Chinese farmer, gets up, works in the field with the shovel all day...
 705 Shovel... Spoon... Come on... There it is.
 706 You're not ploughing 40 acres with a couple of pool cues...
 707 A : [Laughter]

MCDONALDS

708 JS : And why is McDonald's still counting?
 709 A : [Laughter]
 710 JS : This is really insecure, isn't it?
 711 A : [Laughter]
 712 JS : 40 gillion, 80 million, zillion, billion, killion, tillion... What is this?
 713 Does it mean anything to anyone? "89 billion sold!"
 714 "Ok. I'll have one."
 715 A : [Laughter]
 716 JS : I would love to meet the chairman of the board of McDonald's...
 717 Just to say to him: "Look, we all get it."
 718 A : [Laughter]
 719 JS : You have sold a lotta hamburgers. Whatever the hell the number is.
 720 "Just put up a sign: 'McDonald's, we're doing very well!'"
 721 A : [Laughter]

- 722 "I don't need to hear about every goddamn one of them."
 723 A : [Laughter]
 724 JS : What is their ultimate goal? To have cows just surrendering voluntarily?
 725 A : [Laughter]
 726 JS : Showing up at the door: "We'd like to turn ourselves in."
 727 We see the sign. We realize we have very little chance out there."
 728 A : [Laughter]
 729 JS : "We'd like to be a 'Happy Meal' if that's at all possible."
 730 A : [Laughter]
- OLYMPICS**
- 731 JS : I was in London about a month ago, the World Cup was going on.
 732 I enjoy any sporting event where nations get involved. I find that the
 733 most exciting. The Olympics is really my favorite sporting event,
 734 although I think I have a problem with that silver medal.
 735 I think, if I was an Olympic athlete, I would rather come in last then win
 736 the silver. If you think about it... if you win the gold, you feel good.
 737 If you win in the bronze, you think: "Well, at least I got something."
 738 But if you win that silver, it's like:
 739 "Congratulations! You... almost won."
 740 A : [Laughter]
 741 JS : "Of all the losers, you came in first of that group."
 742 A : [Laughter]
 743 JS : You're the number one... loser. No one lost... ahead of you."
 744 A : [Laughter]
 745 JS : And they don't loose by much. These short races. Three hundredths of a
 746 second, two hundredths of a second. I don't know how they live with
 747 that the rest of their lives. 'Cause they gotta tell the story.
 748 Everyone wants to hear the story.
 749 "Wow! Congratulations! Silver medal! Did you trip? Did you not hear
 750 the gun go off? Tell us what happened."
 751 A : [Laughter]
 752 JS : It's a hundredth of a second. People say: "What was the difference in the
 753 margin there?" Well, was it like now... or now... now... now... now...
 754 A : [Laughter]
 755 JS : Eh, uh, that was it.
 756 A : [Laughter]
 757 JS : I trained, I worked out, I exercised my entire life, I never had a date,
 758 I never had a drink, I never had a beer, I was doing push-ups since I was
 759 fetus,
 760 A : [Laughter]
 761 I flew halfway around the world, everybody I knew in my whole life
 762 was there, the gun was shot... Eh, ooh!
 763 A : [Applause]
 764 JS : And they always have that photo finish. That photo finish is always:
 765 silver, gold.
 766 A : [Laughter]
 767 JS : This is the whole race. Gold, silver, bronze, dead last.
 768 A : [Laughter]
 769 JS : Greatest guy in the world, never heard of him.
 770 A : [Applause]
 771 JS : The guy's gotta be thinking: "If I had a pimple, I would have won!"
 772 A : [Laughter]

- 773 JS : Some of the events in the Olympics don't make sense to me. I don't
- 774 JS : understand the connection to any reality. Like in the Winter Olympics
- 775 JS : they have that biathlon. You know that one, that combines cross-country
- 776 JS : skiing with shooting a gun.
- 777 A : [Laughter]
- 778 JS : How many alpine snipers are into this?
- 779 A : [Laughter]
- 780 JS : Ski, shoot a gun... ski, bang, bang, bang... It's like combining swimming
- 781 JS : and strangle a guy. Why don't we have that?
- 782 A : [Laughter]
- 783 JS : That makes absolutely as much sense to me.
- 784 JS : Just put people in the pool at the end of each lane for the swimmers.
- 785 A : [Laughter]
- 786 JS : And that other one that I love is the looge. When the guy wears this
- 787 JS : slick suit. This is on the bob-sledge run, but it's not even a sledge.
- 788 JS : It's just Bob.
- 789 A : [Laughter]
- 790 JS : It's just a human being hanging on for their life. This is the whole sport.
- 791 A : [Laughter]
- 792 JS : "Oh, he pointed his toes. Oh, this guy's a tremendous athlete."
- 793 A : [Applause]
- 794 JS : The looge is the only sport that I've ever seen that you could have
- 795 JS : people competing in it against their will and it will be exactly the same.
- 796 JS : If they were just grabbing people off the street...
- 797 JS : "Hey, hey, hey... what is this? I don't wanna be in the looge."
- 798 A : [Laughter]
- 799 JS : You put the helmet on, you wouldn't really hear them screaming...
- 800 JS : You'd just... "You're in the looge buddy." World record.
- 801 A : [Laughter]
- 802 JS : Didn't even wanna do it. I wanna see that event next year: 'the
- 803 JS : involuntary looge.'
- 804 A : [Laughter]
- SCOOBA-DIVING**
- 805 JS : I consider myself something of a sportsman. I like sporty type things.
- 806 JS : Scooba-diving. Did that in Australia. That was a lotta fun. A great
- 807 JS : activity where your main goal is to not die.
- 808 A : [Laughter]
- 809 JS : It's really all I was thinking about the entire day.
- 810 JS : "Just don't die, don't die, don't die... There's a fish. There's a rock. Who
- 811 JS : cares? Don't die..."
- 812 A : [Laughter]
- 813 JS : Let's swim, and breathe, and live... Because living is good and dying...
- 814 JS : not as good."
- 815 A : [Laughter]
- 816 JS : So I go with this guy, Mister Scooba-Guy. He takes me to the store,
- 817 JS : makes sure I buy everything I need. I had the waterproof wallet I got
- 818 JS : now. Nylon. In case we run into a sea turtle that can break a 50.
- 819 A : [Laughter]
- 820 JS : Waterproof watch. That's important, "Geez, you're completely out of
- 821 JS : oxygen and look at the time. Geez, now I'm dead and I'm late."
- 822 A : [Laughter]
- 823 JS : I like these somewhat high risk things: the scooba. I've gone hand gliding,

824 A : I've gone skydiving, I like a little bit of risk. I don't know, maybe that's
 825 JS : why I do this.

826 A : [Laughter]

NO. 1 FEAR

827 JS : I saw a thing, actually a study that said: speaking in front of a crowd is
 828 considered the number one fear of the average person. I found that
 829 amazing. Number two, was death.

830 A : [Laughter]

831 JS : Death is number two?

832 A : [Laughter]

833 JS : This means, to the average person, if you have to be at a funeral,

834 you would rather be in the casket than doing the eulogy.

835 A : [Laughter]

SKYDIVING/THE HELMET

836 JS : Skydiving was definitely the scariest thing I've ever done.

837 Let me ask you this question in regards to the skydiving:

838 what is the point of the helmet in the skydiving?

839 A : [Laughter]

840 JS : Can you kinda make it? You jump out of that plane and that chute
 841 doesn't open, the helmet is now wearing you for protection.

842 A : [Laughter]

843 JS : Later on, the helmet's talking with the other helmets:

844 "It's a good thing he was there or I would have hit the ground directly.

845 A : [Laughter]

846 JS : You never jump out of a plane unless you got a human being strapped
 847 underneath you. That's basic safety."

848 A : [Laughter]

849 JS : There are many things we can point to as proof that the human being is
 850 not smart. The helmet is my personal favorite. The fact that we had to
 851 invent the helmet. Now, why did we invent the helmet?

852 Well, because we were participating in many activities that were

853 cracking our heads. We looked at the situation. We chose not to avoid

854 these activities, but to just make little plastic hats, so that we can

855 continue our head cracking lifestyles.

856 A : [Laughter]

857 JS : The only thing dumber than the helmet, is the helmet law, the point of
 858 which is to protect a brain that is functioning so poorly, it's not even
 859 trying to stop the cracking of the head that it's in.

860 A : [Laughter]

CLOTHING

861 JS : At least the helmet is functional clothing. I appreciate that.

862 Clothing to me, for the most part, is just such a tremendous pain in the
 863 ass. If you think of the amount of time, mental effort, physical energy,

864 that goes into your clothes: picking'em, buying'em, does that go with

865 that I don't think I can wear that, I'm missing a button, this is dirty, I

866 gotta get something new, that's up my ass, can't wear this..

867 A : [Laughter]

868 JS : I think, we should all wear the same exact clothes. Because it seems to
 869 be what happens eventually, anyway. Anytime you see a movie or a TV-

870 show where there's people from the future or another planet they're all

871 wearing the same outfit.

872 A : [Laughter]

873 JS : I think the decision just gets made. "All right, everyone, from now on,
874 it's just gonna be the one piece silver suit with the V stripe and the
875 boots. That's the outfit. We're gonna be visiting other planets, we wanna
876 look like a team here. The individuality thing is over."
877 A : [Laughter]
878 JS : The dry cleaner I can't stand, 'cause I don't think he's doing it. I don't
879 know what goes on back there but I cannot conceive such a thing as
880 actual dry cleaning. We all accept it 'cause we see the stores
881 everywhere. But, think about it. Dry? What is dry? You can't clean
882 something dry.
883 A : [Laughter]
884 JS : What do they do? Tap it, shake it, blow on it? There's gotta be some
885 kind of a liquid back there. Did you ever get something on your clothes
886 and get it off with your fingernail? That's dry cleaning.
887 A : [Laughter]
888 JS : That is the only dry cleaning.
889 A : [Laughter]
890 JS : I brought this guy a suede jacket got spots on it 'cause I was in the rain.
891 He says: "there's nothing we can do. Water ruins leather."
892 Aren't cows outdoors a lot of the time?
893 A : [Laughter]
894 JS : What? If it rains do the cows go up to the farmhouse "Hey, let us in.
895 We're all wearing leather out here. Hey, open up, man. I'm suede."
896 A : [Laughter]
897 JS : I'm living suede."
898 A : [Laughter]
899 JS : 'Dry clean only' is definitely the only warning label that human beings
900 actually respect.
901 A : [Laughter]
902 JS : They look at cigarettes: "This will give you cancer, kill you and the kids
903 and everything" "It's good, I'll do whatever the hell I want."
904 A : [Laughter]
905 JS : "Don't drink this medicine and operate heavy machinery."
906 "Who cares. That's for people who don't know what the hell they're
907 doing. I'm a pro."
908 A : [Laughter]
909 JS : But if you have something that's dry clean only and somebody goes to
910 put it in the washing machine "Don't put it in the washing machine! It's
911 dry clean only! Are you crazy, are you out of your mind?"
912 A : [Applause]
LATE TV
913 JS : It is amazing what people will believe. I watch these infomercials late at
914 night. If it gets late enough the products start to look good to me.
915 A : [Applause]
916 JS : I have actually found myself sitting there thinking
917 "I don't think I have a knife that can cut through the shoe."
918 A : [Laughter]
919 JS : I don't think any of my knives are good enough to cut through shoes.
920 I'm gonna get this knife and cut my shoes off. That seems pretty good."
921 A : [Laughter]
922 JS : I think the dumbest thing you can do late at night is "I'm gonna get this
923 thing and get in shape." It's 3 in the morning, you got potato chip

924 : crumbs on your shirt,
 925 A : [Laughter]
 926 JS : you got one eye open, one sock hanging of the foot.
 927 : "I'm gonna start working out with this thing. I'm gonna order this thing.
 928 : This is all I need to get in shape. This is a fantastic device."
 929 A : [Laughter]
CROOKS
 930 JS : Rip-off. We can't stop getting ripped-off. We're gonna get ripped off.
 931 : We think we're not, we think we're very clever, we think we're gonna
 932 foil the crooks. We go to the beach, go in the water, put you wallet in
 933 the sneaker, who's gonna know?
 934 A : [Laughter]
 935 JS : What criminal mind could penetrate this fortress of security?
 936 A : [Laughter]
 937 JS : "I put it down by the toe. They never look there. They check the heels,
 938 they move on."
 939 A : [Laughter]
 940 JS : When you have a TV set in the back of your car and you gotta leave the
 941 car in the street for a few minutes so you put a sweater over the TV.
 942 A : [Laughter]
 943 JS : "It's a couple of sweaters, that's all. One of them is square with an
 944 antenna coming out of it."
 945 A : [Laughter]
 946 JS : So feeble the things we come up with to foil the crooks!
 947 The 'Wanted' posters at the post office. You're there, you got your
 948 package, you're trying to mail something, this guy's wanted in 12 states.
 949 Yeah, now what? Ok.
 950 A : [Laughter]
 951 JS : I check the guy standing in line behind me. If it's not him, that's pretty
 952 much all I can do.
 953 A : [Laughter]
 954 JS : Why don't they just hold on to this guy when they're taking his picture.
 955 A : [Applause]
 956 JS : "The guy's there with you!
 957 Come out from behind the camera and grab him!"
 958 : "No, we don't do that. We take their picture, we let them go. That's how
 959 we get the front and side shot. The front is his face, the side is him
 960 leaving."
 961 A : [Laughter]
 962 JS : Why don't they put the pictures of the criminals on the postage stamps?
 963 Let the postman look for 'em. He's out there walking around all day.
 964 A : [Laughter]
 965 JS : He's got the uniform on. Can't he do something?
 966 A : [Laughter]
 967 JS : "We got another letter for you, mister Jon... I think that's him..."
 968 A : [Laughter]
HORSES
 969 JS : So we really had a good time. This is the end of a long tour. When
 970 you're on the road you always have to do whatever anyone suggests that
 971 day, because you have nothing to do and you have no ideas, so you do
 972 whatever anyone suggests. So, a couple of weeks we go to the track.
 973 I did that a couple of times in my life. Betting on the horses. You can't

974 possibly win. I don't understand what we're betting on.

975 Do the horses know that it's a race? Are they aware?

976 A : [Laughter]

977 JS : What is going on here? After the race are the horses walking back to the

978 stable: "I was third, I was first, I was ninth."

979 I think they're thinking: "Oat bag, I get my oat bag now! Oat bag time."

980 A : [Laughter]

981 JS : I gotta bet on this idiot? I mean, I'm sure the horses have some idea that

982 the jockey is in a big hurry. I mean, he's on him, he's hitting him with

983 this thing. He's going: "Come on, come on"

984 Obviously he's in a hurry, the jockey's in a hurry. But the horse must get

985 to the end and go: "We were just here! What was the point of that?"

986 A : [Laughter]

987 JS : "This is where we were. That was the longest possible route you could

988 take. "Why didn't we just stay here? We would have been first!"

989 A : [Laughter]

990 JS : I'll tell you one thing the horses definitely do not know. They do not

991 know that if you should accidentally trip and break your leg at any point

992 during the race we blow your brains out.

993 A : [Laughter]

994 JS : I think they're missing that little tidbit of information.

995 A : [Laughter]

996 JS : I think if they knew that you'd see some mighty careful stepping coming

997 down that home stretch. "Take it easy, take it easy. You win, I'll place...

998 whatever. The important thing is your health."

999 A : [Laughter]

1000 JS : I've gone horseback riding. I can't do that. They don't give you the really

1001 good horses when you're not good at it, I found out.

1002 The guy says: "What level rider would you say that you are?"

1003 I say: "I don't know... Zero, nothing, whatever the system is. I can't do it.

1004 Is that clear enough for you?"

1005 A : [Laughter]

1006 JS : I'm going where the horse wants to go. That's my level."

1007 A : [Laughter]

1008 JS : After they hear that, they start looking around:

1009 A : [Laughter]

1010 JS : "All right, is Glue Stick back yet?"

1011 A : [Laughter]

1012 JS : "How 'bout Almost Dead? Why don't you saddle him up?"

1013 A : [Laughter]

1014 JS : So I get on this U-shaped lightning-quick steed. I got the only horse you

1015 could put your feet flat on the ground while you're riding it.

1016 A : [Laughter]

1017 JS : "I'm riding a hammock here."

1018 A : [Laughter]

1019 JS : Looking up at my friends:

1020 "I don't think that we all got the same kind of horse here."

1021 A : [Laughter]

1022 JS : It's kind of a secure feeling. I could walk along with him if I wanted.

1023 A : [Laughter]

1024 JS : And the horse wasn't too thrilled with having me either, 'cause I don't

1025 know what the hell I'm doing. So he takes control. Going this way, going

- 1026 that way... then they just stop. "What? What is it?"
- 1027 And they look up at you.
- 1028 A : [Laughter]
- 1029 JS : "Chill-out hop-along. I know the trail. I'm here every goddamn day, ok?"
- 1030 A : [Laughter]
- 1031 JS : And I really appreciate the kicking while I'm taking a leak, too.
- 1032 A : [Laughter]
- 1033 JS : Thanks a lot. That really improves the already wonderful life that I
- 1034 have. People either sitting on me or kicking me while I'm peeing. I'm
- 1035 living in a paradise here at the ranch."
- 1036 A : [Laughter]
- 1037 JS : I get out of a car that has 300 horsepower, so I can sit on an animal that
- 1038 has one. Why do we even use the term 'horsepower'? Is that to further
- 1039 humiliate horses? The space-shuttle rockets have 20 million horsepower.
- 1040 Is there any point in still comparing it to the horses?
- 1041 A : [Laughter]
- 1042 JS : Any chance of going back to using rockets with horses, trying to keep
- 1043 track of how many we're gonna need? "Hey, horse. There's a rocket
- 1044 engine that broke down. Can you get 20 million friends together really
- 1045 fast?" "20 million? That's a lot."
- 1046 A : [Laughter]
- 1047 JS : They make glue out of horses. I don't know who started that. Who saw
- 1048 that potential?
- 1049 A : [Laughter]
- 1050 JS : That's pretty amazing to me. Working in a stationery store, a horse walks
- 1051 by: "Hey, wait a minute! I think he could be glue."
- 1052 A : [Laughter]
- 1053 JS : "How do we pick out the really sticky ones?" "You leave that to me."
- 1054 "What about that one over there? He's weaving around. He looks like he's
- 1055 out of his mind." "He'll be 'crazy glue'."
- 1056 A : [Laughter]
- 1057 JS : To me the toughest part of that horse life is that trailer. Why do they make
- 1058 the horse trailer like that? Is that the best way to move a horse out on the
- 1059 highway? With their huge fat disgusting rear ends right in my face?
- 1060 A : [Laughter]
- 1061 JS : Do the horses like it? They're probably standing in the back, going: "Do
- 1062 you feel a draft, Bill?"
- 1063 A : [Laughter]
- 1064 JS : I can't see anything back there, but it's awfully breezy, isn't it? You don't
- 1065 think our huge fat asses are hanging out the back of this truck, do you?"
- 1066 "Why the hell would they do that to us? They already ride us around and
- 1067 kick us while we're peeing, why would they stick our ass out of a truck?"
- 1068 A : [Laughter]
- BATHROOM**
- 1069 JS : But I have fully adjusted to the road. I like hotels. I enjoy tiny soap.
- 1070 I pretend that it's normal soap and my muscles are huge.
- 1071 A : [Laughter]
- 1072 JS : And you can always tell when you're in a fine quality luxury hotel
- 1073 when the TV is bolted to a solid steel beam and welded into the wall.
- 1074 A : [Laughter]
- 1075 JS : Is this a big problem in the hotel business?
- 1076 People coming up to the desk: "I'd like to check out."

1077 A : [Laughter]

1078 JS : The main thing is the bathroom, the shower, that's gotta be good.

1079 That's why I don't like to stay with people on the road.

1080 I don't want to be in other people's showers. I don't know how to operate

1081 them. You can never get the ratios right on the dials. Sometimes a 16th of

1082 an inch is a thousand degrees.

1083 A : [Laughter]

1084 JS : You gotta get out of the way of the water.

1085 A : [Laughter]

1086 JS : There's always that little hair stuck on the wall, too. And you wanna get

1087 rid of it but you don't wanna touch it.

1088 A : [Laughter]

1089 JS : I don't know how it got up that high in the first place, maybe it's got a life

1090 of its own. So you gotta aim the shower head at the hair...

1091 A : [Laughter]

1092 JS : That never works. You gotta get a pool of water from under the shower

1093 and over to the hair. Get it down a foot at a time like this.

1094 A : [Laughter]

1095 JS : The hair is hanging on.

1096 [Applause]

1097 But... we have to fight these battles. We're all alone in the bathroom.

1098 Whatever goes wrong you have to handle it. Did you ever go to a big

1099 party, go into the bathroom, flush the toilet, the water starts coming up?

1100 A : [Laughter]

1101 JS : This is the most frightening moment in the life of a human being.

1102 A : [Laughter]

1103 JS : You'll do anything to stop this.

1104 A : [Laughter]

1105 JS : You'll lose your mind, start talking to the toilet: "No, please, don't do this

1106 to me! No, come on, you know this is not my responsibility. I didn't make

1107 this happen. I'll get you the blue thing, the man in the boat, just let me off

1108 the hook this one time."

1109 A : [Laughter]

1110 JS : Thank you very much. You've been a wonderful audience. Thank you for

1111 coming.

1112 A : [Applause]

**Appendix 2: Face Threatening Act Strategies Performed by Jerry Seinfeld in
I'm Telling You for the Last Time**

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
1.	D1	Perfect start of the show. <i>Thank you. I know it's not easy for an audience to give standing ovation.</i> There's always a few people that don't really wanna do it. I've seen those people. They're always like... "Are we doing this now?"	S (-) Giving thanks		√ Give gift		
2.	D2	I love how certain things about New York never change. They're always constant. They're always there for you. The cabbies and the BO. What is with the BO and these guys? How long are these shifts? <i>Can't we get this man a ten minute break for a shower?</i> You're in the back and it's coming through the glass. You're just going: "What in the..."	H (+) Complain		√ Include H & S		
3.	D3	<i>I don't even know what it takes to get a cab driver's license. I think all you need is a face.</i> This seems to be their big qualification. No blank heads are allowed driving cabs in this town. Also helps to have a name with like 8 consonants in a row.	H (-) Advice			√ Hedge	
		Did you ever see some of the letters in these names? What is the "O" with a line through it, by the way? What planet is that from? <i>You need a chart</i>	H (-) Advice		√ Assert S's knowledge and concern for H's wants		

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		<i>of the elements if you wanna report the guy.</i> "Yes, officer, his name was Amal and then the symbol for Boron. No, it's not Manganese. I had the periodic chart with me at the time."					
4.	D4	<i>What is the story on the sinks in airport bathrooms</i> <i>That they will not give us a twist-it-on twist-it-off, human-style faucet?</i> Is that too risky for the general population? Too dangerous? <u>We gotta</u> install the one-handed, spring-loaded, pain-in-the-ass Alcatraz-style faucet. You know, those ones you gotta go: "Hey I got a little water there. Hey I got a couple of drops."	H (+) Complain		√ Include H & S		
5.	D5	<i>Do the people that work in these shops in the airport have any idea what the prices are every place else in the world?</i> "Yeah, \$14 a tuna sandwich. <u>We</u> think that's <u>fair</u> . That's what we charge in <u>our</u> country."	H (+) Complain		√ Include H & S		√ Irony
6.	D6	Then you get on the plane. The pilot of course always has to come on the PA system. This guy is so excited about being a pilot, he can't even stand himself. "Well, I'm gonna take it up to about 20,000. Then I'm gonna make a left by Pittsburg. Then I'm gonna make a right by Chicago. And then I'm	H (+) Criticism		√ Include H & S		

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		gonna bring it down to 15,000." He's giving the whole route, all his moves. <u>We're</u> in the back going: "Yeah, fine. You know, just do whatever the hell you gotta do. I don't know. Just end-up where it says on the ticket, really."					
7.	D7	It's all a tiny world on the airplane, isn't it? There's always that little tiny table there, tiny computer, little cramped seats, tiny food, tiny utensils, tiny liquor bottles, tiny bathroom, tiny sink, tiny mirror, tiny faucet. <i>So, there's a small problem, there's gonna be a slight delay, <u>we're</u> gonna be a little late.</i>	H (+) Bad news		√ Include H & S		
8.	D8	<i>I just can't drive around there. You know, how these old people drive, they drive slow, they sit low. That is their motto. The state flag of Florida should be just a steering wheel with a hat and two knuckles on it.</i>	S (+) Confession		√ Raise common ground		
9.	D9	Candy was my whole life when I was a kid. That was first ten years of my life. I think the only clear thought I had was: "get candy!" That was it. Family, friends, school, they were just obstacles in the way of the candy. I'm out for the candy here. I'm just thinking: "Get candy! Get candy!" <i>That's why <u>you have to</u> teach kids</i>	H (-) Advice	√ S wants to satisfy H's interest with less effort			

Table continued...

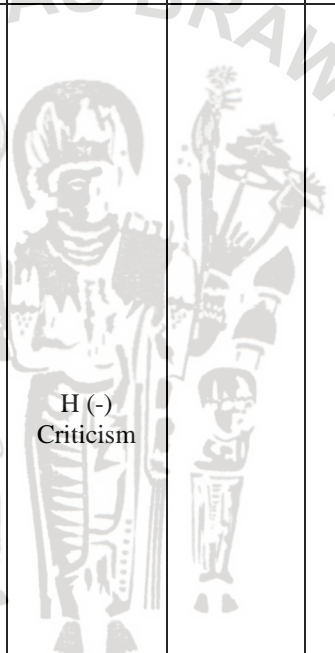
No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		<p><i>not to take candy from a stranger if they're playing in the playground, because they're such candy idiot moron brains. They're just: "This man has candy, I'm going with him. Goodbye! Whatever happens to me. Get candy, get candy..."</i></p>					
10.	D10	<p>So, the first couple of years I made my own costumes which of course sucked: the ghost, the hobo... Then, finally, the third year, begging the parents, I've got the Superman Halloween costume, not surprisingly. Cardboard box, self-made top, mask included. Remember the rubber band on the back of that mask? That was a <u>quality</u> item there, <u>wasn't it?</u> That was good about 10 seconds before it snapped out of that cheap little staple they put it in there with. You go to your first house: "Trick or." Snap! "It broke. I don't believe it!"</p>	 <p>H (-) Criticism</p>				<p>√ Rhetorical question and irony</p>
11.	D11	<p><i>Produce section I always find challenging. There's always some special thing you're supposed to know. You know, about each fruit. Summer time make sure your peaches are..." I don't know, whatever it is. You gotta fake it. You know, I'm shaking</i></p>	<p>S (+) Confession</p>		<p>√ Raise common ground</p>		

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		stuff holding it up to the light. "Yeah, that's a good one. I'm sure glad I found that one." Cantalopes rolling down the aisle. "See the way that's fading left, that one's not ready, I don't want that one."					
12	D12	I'm very impressed with this seedless watermelon product that they have for us. They've done it. We now have seedless watermelon. Pretty amazing. What are they planting to grow the seedless watermelon, I wonder? The melons aren't humping', are they? They must be planting something. How does this work? And what kind of scientists do this type of work? I read this thing was 15 years in development. In the laboratories with gene splicing or, you know, <u>whatever they do there...</u>	H(+) Criticism				Over-generalized
		<i>I mean, other scientists are working on AIDS, cancer, heart disease. These guys are going: "No, I'm going to devote myself to melon. I think that's much more important. Sure thousands are dying needlessly but this... that's gotta stop. Have you ever tried to pick a wet one off the floor? It's almost impossible. I really think we should devote the money to these studies."</i>	H(+) Criticism			Hedge	

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
13.	D13	<i>Have you ever had milk the day after the date? Scares the hell out of you, <u>doesn't</u> it? The spoon is trembling as it comes out of the bowl. "It's after the day! I'm taking a big chance! I smelled it, you smelled it, what is it supposed to smell like? It smelled like milk to me."</i>	H (+) Bad news				√ Rhetorical question
		<i>I don't know how they're so definite, though. <u>Maybe</u> the cows tip them off when they're milking them. "July 3rd"</i>	H (-) Advice			√ Hedge	
14.	D14	<i>They always tell you how the medicine works on TV in the commercials. That's my favorite part, with the guy that says: "Here's the human body" and there's always this guy. No face, mouth open, this is how drug companies see the public. He's always got the tube coming down here and then the circle area. <u>These are the complex inner workings of the human body, I assume. I'm sure, when you go to the medical school, they put that up on the board the first day</u></i>	H (-) Advice			√ Hedge	
15.	D15	<i>There's a little bit of arrogance in the medical community. <u>I think, we can all live with that.</u> Like, when you go to see the doctor, you don't see the actual doctor first. You must wait in the waiting</i>	H (+) Criticism		√ Include H & S	√ Hedge	

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		room. There's no chance of not waiting. That's the name of the room.					
16.	D16	Why is it doctors need that little office for, anyway? Little books, little stupid aquarium. <i>I guess, he doesn't want people to see him looking stuff up:</i> "What the hell was that? Jesus Christ! That was kinda gross. That wasn't the tube or the circle."	H (-) Advice			√ Hedge	
		A friend of mine is going in for a nose job next week. Guy. <i>You know what the technical term for a nose job is? Of course you do! It's New York, everybody. Rhinoplasty! Rhino!</i>	H (+) Insult				√ Over-generalize
17.	D17	Now, this guy is aware he has a bit of a problem. He's obviously sensitive about it, that's why he made the appointment. <i>Do we need to compare him to a rhinoceros?</i> When you go for a hair transplant you don't say: "We're going to perform a cue-ball-ectomy on you, mister Johnson. We feel the chrome-dome-ia has advanced to a level we term skin-head-ia. These are all medical terms, if you don't understand."	H (+) Criticism		√ Include H & S		
18.	D18	<i>I'm a single guy, by the way, there are no other guys attached to me.</i> Thank you very much. Thank you. I love you too, but I do feel the	S (+) Self-humiliating			√ Give Overwhelming Reason	

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		<u>need to see other people.</u>					
19.	D19	I was best man at a wedding one time and that was pretty good. <i>Pretty good title, I thought... 'Best man'. I thought it was a bit much. I thought we had the groom and the 'pretty good man'. That's more than enough. If I am the best man, why is she marrying him?</i>	H (-) Advice			√ Hedge	
20.	D20	<i>I had to wear the tuxedo which, I am convinced, was invented by a woman. "Well, they're all the same, we might as well dress them all the same."</i>	H (-) Advice			√ Hedge	
21.	D21	<i>I know I will not understand women. I know I will never be able to understand how a woman can take boiling hot wax pour it on her upper thigh, and rip the hair out by the root, and still be afraid of a spider.</i>	S (+) Confession			√ Give Deference	
22.	D22	<i>You wanna know what men are really thinking? 'Cause I could tell you. Would you like to know? Alright, I'll tell you. Nothing. We're not thinking anything. We're just walking around, looking around. This is the only natural inclination of men to just kinda check stuff out. We work because they force us to, but other than that, this is really</i>	S (+) Confession		√ Include H & S		

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
23.	D23	<i>the only thing <u>we</u> wanna do. <u>We</u> like women, <u>we</u> want women. But that's pretty much as far as <u>we've</u> thought. That's why <u>we're</u> honking car horns, yelling from construction sites. These are the best ideas <u>we've</u> had so far.</i>	S (+) Confession		√ Include H & S		
24.	D24	<i>We, men, know: no matter how poorly <u>we</u> behave, it seems <u>we</u> will somehow end up with women anyway. Look around this room. Look at all the men you see with lovely women. Do you think these are special men? Gifted men? One of a kind man? They're the same jerks as any of the ones that I'm talking about. They're doing just fine.</i>	S (+) Confession		√ Include H & S		
25.	D25	<i>Men, as an organization, are getting more women than any other group working anywhere in the world today. <u>Wherever</u> women are, <u>we</u> have men looking into the situation right now. <u>We</u> explored the Earth looking for women. <u>We</u> even went to the Moon just to see if there were any women there. That's why <u>we</u> brought that little car. Why would you bring a car, unless there's some chance of going on a date? What the hell were they doing with a car on the goddamn Moon? You're on the Moon already!</i>	S (+) Confession		√ Include H & S		

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		Isn't that far enough? There is no more male idea in the history of the universe than: "why don't we fly up to the Moon and drive around?" That is the essence of male thinking right there.					
26.	D26	Women have two types of orgasms: the actual ones and the ones that they make up on their own. <i>And I can give you the male point of view on this. Which is: we're fine with it.</i>	S (-) Confession		√ Include H & S		
27.	D27	I'll tell you what I like about Chinese people... They're hanging in there with the chop sticks, aren't they? You know they've seen the fork. They're staying with the sticks. <i>I'm impressed by that. I don't know how they missed it.</i> A Chinese farmer, gets up, works in the field with the shovel all day... Shovel... Spoon... Come on... There it is. You're not ploughing 40 acres with a couple of pool cues...	H (-) Admiration			√ Hedge	
28.	D28	The Olympics is really my favorite sporting event, although I think I have a problem with that silver medal. <i>I think, if I was an Olympic athlete, I would rather come in last than win the silver.</i> If you think about it, if you win the gold, you feel good. If you win in the bronze, you think: "Well, at least I got	H (-) Advice			√ Hedge	

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		something." But if you win that silver, it's like: "Congratulations! You...almost won. Of all the losers, you came in first of that group. You're the number one... loser. No one lost... ahead of you."					
29.	D29	And they don't loose by much. These short races: three hundredths of a second, two hundredths of a second. <i>I don't know</i> how they live with that the rest of their lives 'cause they gotta tell the story. Everyone wants to hear the story. "Wow! Congratulations! Silver medal! Did you trip? Did you not hear the gun go off? Tell us what happened."	S (+) Confession			√ Hedge	
30.	D30	<i>Some of the events in the Olympics don't make sense to me. I don't understand the connection to any reality.</i> Like in the Winter Olympics they have that biathlon. That combines cross-country skiing with shooting a gun. How many alpine snipers are into this? Ski, shoot a gun... ski, bang, bang, bang. It's like combining swimming and strangle a guy.	H (+) Criticism			√ Hedge	
		<i>Why don't we have that? That makes absolutely as much sense to me. Just put people in the pool at the end of each lane for the swimmers...</i>	H (+) Criticism		√ Include H & S		

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
31.	D31	<i>I consider myself something of a sportsman.</i> I like sporty type things. Scooba-diving. Did that in Australia... that was a lotta fun. A great activity where your main goal is to... not die.	S (+) Confession			√ Hedge	
32.	D32	<i>Why did we invent the helmet?</i> Well, because we were participating in many activities that were cracking our heads. <u>We</u> looked at the situation... <u>We</u> chose not to avoid these activities but to just make little plastic hats so that <u>we</u> can continue our head cracking lifestyles.	H (+) Criticism		√ Include H & S		
33.	D33	<i>I think, we should all wear the same exact clothes, because it seems to be what happens eventually, anyway.</i> Anytime you see a movie or a TV-show where there's people from the future or another planet they're all wearing the same outfit.	H (-) Advice		√ Include H & S	√ Hedge	
		<i>I think the decision just gets made:</i> "All right, everyone, from now on, it's just gonna be the one piece silver suit, with the V stripe and the boots. That's the outfit. We're gonna be visiting other planets, we wanna look like a team here. The individuality thing is over."	H (-) Advice			√ Hedge	

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
34.	D34	<i>The dry cleaner I can't stand, 'cause I don't think he's doing it. I don't know what goes on back there, but I cannot conceive such a thing as actual dry cleaning. We all accept it 'cause we see the stores everywhere. But, think about it. Dry? What is dry? You can't clean something dry. What do they do? Tap it, shake it, blow on it? There's gotta be some kind of a liquid back there. Did you ever get something on your clothes and get it off with your fingernail? That's dry cleaning. That is the only dry cleaning.</i>	H (-) Advice			√ Hedge	
35.	D35	<i>Betting on the horses. You can't possibly win. I don't understand what we're betting on. Do the horses know that it's a race? Are they aware? What is going on here? After the race are the horses walking back to the stable: "I was third, I was first, I was ninth." I think they're thinking: "Oat bag, I get my oat bag now! Oat bag time." I gotta bet on this idiot?</i>	H (-) Advice			√ Hedge	
		<i>I mean, I'm sure the horses have some idea that the jockey is in a big hurry. I mean, he's on him, he's hitting him with this thing. He's going: "Come on, come on" Obviously he's in a hurry, the jockey's in a</i>	H (-) Advice			√ Hedge	

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		hurry. But the horse must get to the end and go: "We were just here! What was the point of that? This is where we were. That was the longest possible route you could take. Why didn't we just stay here? We would have been first!"					
36.	D36	I'll tell you one thing the horses definitely do not know. They do not know that if you should accidentally trip and break your leg at any point during the race we blow your brains out. <i>I think they're missing that little tidbit of information. I think if they knew that you'd see some mighty careful stepping coming down that home stretch.</i> "Take it easy, take it easy. You win, I'll place... whatever. The important thing is your health."	H (-) Advice			√ Hedge	
37.	D37	<i>Why do we even use the term 'horsepower'?</i> Is that to further humiliate horses? The space-shuttle rockets have 20 million horsepower. Is there any point in still comparing it to the horses? Any chance of going back to using rockets with horses, trying to keep track of how many we're gonna need? "Hey, horse. There's a rocket engine that broke down. Can you get 20 million friends together really fast?" "20 million? That's a lot."	H (+) Criticism		√ Include H & S		

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		That's why I don't like to stay with people on the road. <i>I don't want to be in other people's showers. I don't know how to operate them. You can never get the ratios right on the dials. Sometimes a 16th of an inch is a thousand degrees. You gotta get out of the way of the water.</i>	S (+) Confession	√ S wants to satisfy H's interest with less effort		√ Hedge	
		There's always that little hair stuck on the wall, too. And you wanna get rid of it but you don't wanna touch it. <i>I don't know how it got up that high in the first place, maybe it's got a life of its own.</i>	H (-) Advice			√ Hedge	
38.	D38	<i>So you gotta aim the shower head at the hair. That never works. You gotta get a pool of water from under the shower and over to the hair. Get it down a foot at a time like this. The hair is hanging on.</i>	H (-) Advice	√ S wants to satisfy H's interest with less effort			
		<i>But, we have to fight these battles. We're all alone in the bathroom. Whatever goes wrong you have to handle it. Did you ever go to a big party, go into the bathroom, flush the toilet, the water starts coming up? This is the most frightening moment in the life of a human being. You'll do anything to stop this. You'll lose your mind,</i>	H (-) Advice		√ Include H & S		

Table continued...

No	Code	Jokes	Threatened Face	Face Threatening Act Strategies			
				Baldly on-record	Positive Politeness	Negative Politeness	Off-record
		start talking to the toilet: "No, please, don't do this to me! No, come on, you know this is not my responsibility. I didn't make this happen. I'll get you the blue thing, the man in the boat, just let me off the hook this one time."					



Appendix 3: Berita Acara Bimbingan Skripsi



KEMENTERIAN PENDIDIKAN NASIONAL

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BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Ulwan Fakhri Noviadhista
2. NIM : 105110100111080
3. Program Studi : Sastra Inggris
4. Topik Skripsi : Pragmatics
5. Judul Skripsi : Face Threatening Act Strategies in Jerry Seinfeld's *I'm Telling You for the Last Time* Stand-Up Comedy Show
6. Tanggal Mengajukan : 24 Februari 2014
7. Tanggal Selesai : 20 Agustus 2014
8. Pembimbing : I. Dr. Nurul Chojimah, M.Pd.
II. Fatimah, M.Appl.Ling.
9. Keterangan Konsultasi :

No	Tanggal	Materi	Pembimbing	Paraf
1.	1 April 2014	Pengajuan Judul dan Outline	Pembimbing I	
2.	8 April 2014	Konsultasi BAB I – III	Pembimbing I	
3.	8 – 13 April 2014	Revisi BAB I – III	Pembimbing I	
4.	14 April 2014	Konsultasi BAB I – III	Pembimbing I	
5.	14 – 20 April 2014	Revisi BAB I – III	Pembimbing I	
6.	21 April 2014	ACC BAB I - III dan ACC Seminar Proposal	Pembimbing I	
7.	22 April 2014	Konsultasi BAB I – III	Pembimbing II	
8.	25 April 2014	Revisi BAB I – III	Pembimbing II	
9.	26 April 2014	Konsultasi BAB I – III	Pembimbing II	
10.	26 – 30 April 2014	Revisi BAB I – III	Pembimbing II	
11.	1 Mei 2014	ACC BAB I - III dan ACC Seminar Proposal	Pembimbing II	
12.	7 Mei 2014	Seminar Proposal	Pembimbing I	

13.	23 – 25 Mei 2014	Revisi BAB I – III (Setelah Seminar Proposal)	Pembimbing I
14.	26 Mei 2014	Pengajuan dan Konsultasi BAB IV, V, dan lampiran	Pembimbing I
15.	27 Mei – 2 Juni 2014	Revisi BAB IV, V, dan lampiran	Pembimbing I
16.	3 Juni 2014	Konsultasi BAB IV, V, dan lampiran	Pembimbing I
17.	5 – 15 Juni 2014	Revisi BAB IV – V	Pembimbing I
18.	16 Juni 2014	Konsultasi BAB IV – V	Pembimbing I
19.	17 Juni 2014	Konsultasi BAB I – III (Setelah Seminar Proposal) dan pengajuan BAB IV, V, serta lampiran	Pembimbing II
20.	18 – 29 Juni 2014	Revisi BAB IV, V	Pembimbing II
21.	4 Juli 2014	Konsultasi BAB IV – V	Pembimbing II
22.	5 – 9 Juli 2014	Revisi BAB IV – V	Pembimbing II
23.	10 Juli 2014	Konsultasi BAB IV, V, dan Lampiran	Pembimbing II
24.	11 Juli 2014	ACC Seminar Hasil	Pembimbing I
25.	12 Juli 2014	ACC Seminar Hasil	Pembimbing II
26.	17 Juli 2014	Seminar Hasil	Pembimbing I
			Pembimbing II
			Penguji
27.	18 – 25 Juli 2014	Revisi dan Konsultasi BAB I – V dan Lampiran (Setelah Seminar Hasil)	Pembimbing I
28.	1 – 8 Agustus 2014	Revisi dan Konsultasi BAB I – V dan Lampiran (Setelah Seminar Hasil)	Pembimbing II
29.	9 Agustus 2014	ACC Ujian Skripsi	Pembimbing I
			Pembimbing II
			Penguji
30.	13 Agustus 2014	Ujian Skripsi	Pembimbing I
			Pembimbing II
			Penguji

31.	16 Agustus 2014	Konsultasi (setelah ujian skripsi)	Pembimbing I
			Pembimbing II
32.	17 Agustus 2014	Revisi Keseluruhan	Pembimbing I
33.	20 Agustus 2014	Konsultasi keseluruhan dan ACC Penjilidan	Pembimbing I
			Pembimbing II
34.	21 – 23 Agustus 2014	Penjilidan dan Pengumpulan Skripsi	Pembimbing I

10. Telah dievaluasi dan diuji dengan nilai:

Malang, 20 Agustus 2014

Pembimbing I

Pembimbing II

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