

**HUMOROUS CONVERSATION ANALYSIS BETWEEN  
SHERLOCK HOLMES AND DR. WATSON  
IN SHERLOCK HOLMES “A GAME OF SHADOWS” MOVIE**

**THESIS**

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**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURES  
FACULTY OF CULTURAL STUDIES  
UNIVERSITAS BRAWIJAYA  
2015**

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**THESIS**

**Presented to  
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for the degree of *Sarjana Sastra***

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## ABSTRACT

Mafisawati, Eka. 2015. **Humorous Conversation Analysis Between Sherlock Holmes and Dr. Watson in Sherlock Holmes: a Game of Shadows Movie**. Study Program of English, Universitas Brawijaya. Supervisor: Eni Maharsi; Co-supervisor: Tantri Refa Indhiarti.

Key Words: Humor, Solidarity-based function, Power-based function, *Sherlock Holmes: a Game of Shadows*

Humor has always been an important part of human life since it becomes one of strategies that helps people to deliver their intended message in communication process. It serves various functions which can be classified into two broad terms. First, solidarity-based function is a way to use humor in attempt to establish and maintain social cohesion. Second function is power-based function which concerns in using humor as a strategy to disguise unacceptable messages. Humor can also be encountered in movies. The researcher conducted a research on conversational humor in *Sherlock Holmes: a Game of Shadows* movie. There are two proposed problems: (1) What types of humor are used in conversation between Sherlock Holmes and Dr. Watson in *Sherlock Holmes: a Games of Shadow* movie, and (2) What are the functions of humor used in conversation between Sherlock Holmes and Dr. Watson in *Sherlock Holmes: a Games of Shadow* movie. To answer the problems of study the researcher applied two theories namely theory of type of conversational humor by Dynel (2009) to answer the first problem and theory of function of conversational humor by Holmes (1998) to answer the second problem.

This research used qualitative approach because the analysis is in the form of description rather than numeral. Besides, the research was conducted through document analysis as the data were in the form of conversations between two prominent characters in the movie which contain humorous intention. The data were taken from script of the movie.

The results of the research shows that 5 out of 7 types of conversational humor were employed in the conversation. Those are teasing (9 data), banter (1 datum), putdown (1 datum), self-denigrating humor (1 datum), retort (2 data), and witticism which only covers 3 out of 8 types under the term namely paradox, irony, and hyperbole which are represented by 2 data of each. In addition, the research also shows that the most predominant function of humor in this movie is as a tool to do power.

It is suggested to the next researchers to use natural conversation which is spoken in Bahasa Indonesia as the object under study to test whether the theories used in this study are applicable in context of Bahasa Indonesia or not.

## ABSTRAK

Mafisawati, Eka. 2015. **Analisis Humor dalam Percakapan antara Sherlock Holmes dan Dr. Watson dalam Film Sherlock Holmes: a Game of Shadow.** Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: (I) Eni Maharsi, (II) Tantri Refa Indhiarti.

Kata kunci: Humor, Fungsi Solidaritas, Fungsi Kekuasaan, Film *Sherlock Holmes: a Game of Shadow*

Humor merupakan hal penting dalam kehidupan manusia karena humor menjadi salah satu strategi yang memudahkan manusia untuk menyampaikan maksud tertentu saat berkomunikasi. Humor memiliki berbagai macam fungsi yang dapat dikelompokkan ke dalam dua kategori besar. Fungsi pertama yaitu fungsi solidaritas yang merupakan suatu cara penggunaan humor yang bertujuan untuk menciptakan dan menjaga kohesi sosial. Fungsi ke dua yakni fungsi kekuasaan yang berfokus pada penggunaan humor untuk menyampaikan pesan yang bernuansa negatif. Humor juga dapat ditemui di dalam film. Peneliti meneliti mengenai tipe humor dalam dialog yang terdapat dalam film *Sherlock Holmes: a Game of Shadows*. Peneliti mengajukan dua masalah penelitian: (1) Tipe humor apa sajakah yang digunakan dalam percakapan antara Sherlock Holmes dan Dr. Watson di dalam film *Sherlock Holmes: a Game of Shadows*, dan (2) Apakah fungsi humor yang terdapat pada percakapan antara Sherlock Holmes dan Dr. Watson di dalam film *Sherlock Holmes: a Game of Shadows*. Guna menjawab rumusan masalah, peneliti menggunakan dua teori, yaitu jenis-jenis humor dalam percakapan oleh Dynel (2009) untuk menjawab rumusan masalah pertama dan fungsi humor dalam percakapan oleh Holmes (1998) untuk menjawab rumusan masalah ke dua.

Penelitian ini menggunakan pendekatan kualitatif karena analisis data berupa deskripsi bukan angka. Penelitian ini juga menggunakan analisis dokumen karena data diperoleh dari percakapan dalam film terutama perkataan yang mengandung humor. Data dalam penelitian ini diperoleh dari skrip film tersebut.

Hasil penelitian menunjukkan bahwa terdapat 5 dari 7 jenis humor yang digunakan dalam percakapan antara dua tokoh utama yaitu *teasing* (9 data), *banter* (1 data), *putdown* (1 data), *self-denigrating humor* (1 data), *retort* (2 data), and *witticism* yang terdiri dari 3 sub tipe meliputi *paradox* (2 data), *irony* (2 data), dan *hyperbole* (2 data). Peneliti juga menemukan bahwa secara umum humor dalam film ini berfungsi sebagai strategi untuk menunjukkan kekuasaan.

Peneliti menyarankan kepada para peneliti mendatang untuk menggunakan percakapan alami dalam bahasa Indonesia sebagai obyek penelitian guna membuktikan kemungkinan pengaplikasian teori dalam penelitian ini ke dalam konteks bahasa Indonesia.

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Hopefully, this research can be beneficial for the next researchers and students who have passion in learning linguistics.

Malang, 3 February 2015

The researcher



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# CHAPTER I

## INTRODUCTION

In this chapter the researcher elaborates four points those are background of the study, problems of the study, objectives of the study, and definition of key terms.

### 1.1 Background of the Study

Humor is not an easy phenomenon to define. In the beginning, linguists, anthropologists, and psychologists defined humor as something which elicits laughter, entertaining, or is considered funny (Attardo, 1994, p.4). More recently, however, scholars tend to define humor from two points of view. Some scholars believe that audiences' interpretation is the most important in determining whether an utterance is humorous or not. The others give more focus on the speaker's intention to recognize humor from serious discourse. Lynch (2002) is one proponent of the former approach who argues that "humor, at the most basic level, is an intended or unintended message interpreted as funny" (Lynch, 2002, p.423). The latter approach in recognizing humor is supported by Winick (1976, p. 124) who emphasizes that humor is a message that is intended as humorous or funny by the teller. According to him, humor does not necessarily elicit laughter. As long as the speaker intends his or her utterances as humor, the utterance is considered as humorous.

It is said that humor and laughter have close relationship but this does not necessarily mean that those two terms are synonymous. In so far, laughter

becomes the most common indication of humor. Yet, it is no longer appropriate since laughter is a seizure-like activity that can be elicited not only by experiencing a humorous cognitive stimulus but also other stimuli such as tickling (Polimeni and Reiss, 2006, p.347). In addition, Tyteca (1974) finds five reasons that make its application seems impossible: 1) laughter largely exceeds humor based on the argument that physiological laughter differs greatly from laughter originating from humor; 2) laughter does not always have the same meaning. Laughter is sometimes, but not necessarily, a sign of amusement, it can also be an emotional response to fear or embarrassment; 3) laughter is not directly proportionate to the intensity of humor. This is because each individual has different attitude toward laughter. Age and education also make someone holds back his/her impulse to conceal the reaction; 4) humor elicits sometimes laughter, sometimes smile; and 5) laughter or smiling cannot always be observed directly.

Tyteca notes that laughter can be simulated, and in interpreting it one needs to assess its social meaning (as cited in Attardo, 1994, p.11-12). Those findings create new job for scholars to formulate better indicating strategies to distinguish humorous texts from non humorous ones.

Far from the problems stated earlier, humor has significant functions in social life especially in communication. Meyer (2000, p.310) claims that humor has four principal functions in communication. The identification and the clarification functions tend to unite communicators. The other two, the enforcement and differentiation tend to divide one communicator from others. Identification and clarification functions aim to establish and maintain solidarity

among communicators which is finally resulting in the establishment of group cohesiveness. Meanwhile the last two commonly occur in a condition in which unequal power exists. Humor in this case is generally employed to soften certain actions such as ordering and criticizing.

Humor has always been an important part of human life and it is no wonder that an immense number of media whether it is printed media, radio station, television channel or internet website use humor as one of their most appealing attraction. Movie is one of the media utilizing humor whether partly or entirely to amuse the audiences. Humor is easily found not only in certain genre of movie, comedy for instance, but it is also possible to be encountered in other genres such as in action movie. If action movies are carefully investigated, fighting and serious dialogues are not the only, but mostly dominant, content of the movie, yet frequently humor will be found whether in the form of utterances and/or bodily gestures as well.

Movie can be considered as the imitation of real life since it has an ability to portray reality in life. It depicts the real aspects of life since the story and conversations in the movie are created based on human life. This thought is supported by Allen and Gomery (1985, p.158) by claiming that "movies are social representation in which images and sounds, themes, stories are ultimately derived from environment". Hence, movie may be perceived as having the same quality of human life since it represents aspects in real life.

In accordance to the explanation written earlier, the researcher is interested in analysing humor in *Sherlock Holmes: a Game of Shadows* movie since actually

there are many conversational humors occur in non-humorous context which are not easily realized by the viewers. The example is shown by this excerpt:

Watson : remember, I have to catch the last—[an arrow suddenly thrusts into Watson’s back] = +++ train.

Holmes : [flat tone]:Uh-oh. That’s you dead I’m afraid.

Watson : You win ++ I lose. Game over.

The excerpt of conversation happens in a context when Watson is looking for Sherlock in his room which surprisingly full of hedges and animals. However Watson can only hear the voice of Sherlock without knowing where actually he is.

The third utterance is considered humorous although there is not responded by laughter which is said as the most common reaction toward humor. The humor in utterance is indicated by the “uh-oh” and the normal tone of voice although Sherlock knows that an arrow thrusts Watson’s back just know.

This movie is the sequel of *Sherlock Holmes* movie released in 2011 which is directed by Guy Ritchie based on character created by Sir Arthur Conan Doyle. It tells about the adventure of the world’s most famous detective, Sherlock Holmes, and his friend, Dr. Watson to reveal a great crime committed by Professor James Moriarty. Holmes’ investigation into Moriarty’s plot becomes more dangerous as it leads him and Watson out of London to France, Germany and finally Switzerland. But the cunning Moriarty is always one step ahead and moving close to complete his evil plan. If he succeeds, it will not only bring him immense wealth and power but alter the course of history. *Sherlock Holmes: a*

*Game of Shadows* is also a famous movie that won and is nominated in many awards such as ASCAP Award as the top box office films in 2012, Golden Trailer Award as the best action TV spot in 2012 and so on ([www.imbd.com](http://www.imbd.com)).



There are at least two reasons the researcher has in mind in choosing Sherlock Holmes movie whose genre is action rather than comedy movie as the object of study. First, *Sherlock Holmes* movie is an adaptation movie from a well-known novel written by a great writer Arthur Conan Doyle. Hence, before the launching of the movie, story of Sherlock Holmes has been widely known by society. Second reason is based on the assumption that humor in comedy movies are deliberately used to amuse the audiences and elicit laughter, but humor in action movies does not. Humor which is found in action movies, *Sherlock Holmes* for instance, is not the main concern of the movies. Hence it is assumed that humor in action movie has other functions especially for the actors play in it.

Actually there are many researchers who have conducted studies about conversational humor. Two of them are *Humor in the workplace: How It Works and What If It Doesn't?* written by Arfeen (2009) and *Function of Humor in the Conversation of Men and Women* written by Hay in 2000. Arfeen (2009) tries to investigate the function of humor and the effect of failed humor in a conversation in a workplace setting. Meanwhile Hay (2000) explores the function of humor and the effect of gender to the use of humor in friendship group setting.

The focuses of this study are on the type and function of humor found in conversation in *Sherlock Holmes: a Game of Shadows* (2011). The researcher employed two theories in order to analyse the data. First theory is types of conversational humor proposed by Dynel (2009) to answer the first problem of the study. The second one is function of humor by Holmes (1998) to answer the second problem of the study.

Finally, the researcher hopes this study will contribute some benefits both theoretical and practical ones. For the theoretical significance, the researcher wants to give different perspective toward the function of humor in communication through her study. Meanwhile for practical significance, this study is expected to be useful for the reader to enrich knowledge about types and functions of humor which generally occur in daily communication. Also, the researcher expects this study will be useful for the next researchers who want to conduct a research in the same topic by using this research as reference.

### 1.2 Problems of the Study

Based on the background of the study explained on the first point the researcher aims to answer two problems of study as follow:

1. What types of humor are used in conversation between Sherlock Holmes and Dr. Watson in *Sherlock Holmes: a Game of Shadows* movie?
2. What are the functions of humor used in conversation between Sherlock Holmes and Dr. Watson in *Sherlock Holmes: a Game of Shadows* movie?

### 1.3 The Objectives of the study

Based on the problems of the study, there are two objectives of the study:

1. To find out the types of humor used in conversation between Sherlock Holmes and Dr. Watson in *Sherlock Holmes: a Game of Shadows* movie.

2. To explore the functions of humor used in conversation between Sherlock Holmes and Dr. Watson in *Sherlock Holmes: a Game of Shadows* movie.

#### 1.4 Definition of Key Terms

1. **Humor** : anything done or said purposefully or inadvertently that is found to be comical or amusing (Long and Graesser, 1988 cited in Hay, 1995, p. 6)
2. **Conversational humor** : various verbal chunks created spontaneously or repeated verbatim for the sake of amusing the recipient in which speakers need not genuinely mean what their humorous verbalisations convey (Dyner, 2009, p. 1286).
3. **Conversation analysis** : a study which attempts to describe, analyse, and understand talk as a basic and constitutive feature of human social life (Sidnell, 2010, cited in Sert & Seedhouse, 2011, p.1).
4. **Context** : the situation in which the words were spoken and the various relationships and activities in that situation to the speakers (Jones, 2012, p.22).
5. **Sherlock Holmes**  
**'A Game of Shadows' movie** : a 2011 British-American detective-action-mystery movie directed by Guy Ritchie based on character created by Arthur Conan Doyle (en.wikipedia.org)

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter explains some theories used to analyse the data. It covers some essential theories, those are context, conversational analysis, humor, types of conversational humor, and functions of humor. In addition, previous studies are explained on the last part of this chapter.

#### 2.1 Theoretical Framework

In this subchapter the writer elaborates related theories which are significant for this study; those are context, humor, types of conversational humor, and functions of humor.

##### 2.1.1 Context

Context becomes a very significant aspect in interpreting the real intention of an utterance. It can not be separated from any studies of meaning including pragmatics.

##### 2.1.1.1 Context in Pragmatics

As pragmatics is a study of speaker's intended meaning, it is impossible to exclude context from its interpretation effort. Context is the most significant aspect of an utterance because by connecting language and the context people can easily make sense of what is said. However, context is not simply about a matter of situation in which the utterances occur but it also accounts other aspects which are intangible that are taken as relevant. Context may be constructed directly from

actual situation such as who the communicators are, where, when and under what circumstances, the utterances take place. Context also can be any background knowledge shared by speaker and hearer which affect hearer's interpretation of what speaker real intention by his/her utterance (Leech, 1983, p.13). It includes internal structures such as knowledge, beliefs, purposes, and intentions of the participants (Yule, 1996, p.3). For example in an airport in the morning two people are conversing,

*A: Your performance was very impressive.*

*B: It was nothing compared to yours.*

The situation of when and where the conversation actually happens has no contextual relevance. The context is more about the background knowledge shared by the communicators. In simple term, context can be both the real situation of the utterance and internal structure shared by the participants.

To understand the message better, it is important to be aware of the six kinds of context proposed by McGaan (2003). However, not all context become relevant in every conversation since one type of context may become more relevant for certain utterance than the others.

1. Physical context : includes all physical objects and other features of natural world which surround the speech event. (e.g. furniture and how it is arranged, size of the room, colors, temperature, time of day, etc).
2. Inner context : includes all feelings, thoughts, sensations, and emotions going on inside of the speaker or hearer which may influence how they interpret events. (e.g. hungry, sleepy, angry, happy, impatient, nauseous, etc).

3. Symbolic context : includes all messages (primarily words) which occur before or after a speech events and which influence speaker or hearer in understandings the events. (e.g. previous discussions (words we've said) in a class influence how you understand the handout used in that class).
4. Relational context : the relationship between the speaker and the hearer(s) of a message. (e.g. father-son, student-teacher, expert-layman, friend-friend, etc.)
5. Situational context : what the people who are communicating think of the label the event they are involved in — what we call the act are engaged in. (e.g. having class, being on a date, studying, playing a game, helping a friend with a problem, etc.)
6. Cultural context : the rules and patterns of communication that they are given by (learned from) our culture and which differ from other cultures. (e.g. American, Japanese, British, etc.)

### 2.1.2 Conversation Analysis

Humor is a phenomenon that can be analyzed from various perspectives.

From the point of view of pragmatics, humor can be analyzed using conversation analysis (CA). According to Sidnell “CA is an approach to the study of talk in interaction which aims to describe, analyse, and understand talk as a basic and constitutive feature of human social life” (2010, cited in Sert & Seedhouse, 2011,

p.1). It is concerned about the characteristics of spoken interaction including turn taking, repair mechanisms, agreement, disagreement, openings, closing,

compliments and various issues relating to institutionalized talk. The basic principles of CA, according to Seedhouse (2005, cited in in Sert & Seedhouse, 2011, p.1-2), are as follow:

- 1) *There is order at all points in interaction*: Talk in interaction is systematically organised, deeply ordered and methodic.
- 2) *Contributions to interaction are context-shaped and context-renewing*: Contributions to interaction cannot be adequately understood except by reference to the sequential environment in which they occur and in which the participants design them to occur. They also form part of the sequential environment in which a next contribution will occur.
- 3) *No order of detail can be dismissed a priori as disorderly, accidental, or irrelevant*: CA has a detailed transcription system, and a highly empirical orientation.
- 4) *Analysis is bottom-up and data driven*: The data should not be approached with any prior theoretical assumptions, regarding, for example, power, gender, or race; unless there is evidence in the details of the interaction that the interactants themselves are orienting to it.

To analyse the data CA developed transcript convention to capture every natural aspect interwoven into the conversation such as overlap, pauses, stress, tone of voice, gesture, etc. The transcription is necessarily made in order to understand of what going on, and how ‘what is going on’ is getting done (Lerner (ed), 2004, p.3). The transcript convention used in this study is taken from Hay (2000, p.739). The explanation is in the following description.

### 1. Transcription in doubt

- ( ) Speech indecipherable
- (hello) Transcriber's best guess at an unclear utterance

### 2. Intonation

- ? Rising or question intonation
- Incomplete or cut-off utterance
- YES Capitals indicate emphatic stress
- # Juncture between letters (e.g. a#b#c)
- : Prolonged syllable (e.g. no:)

### 3. Paralinguistic and other non-verbal features

Descriptions of paralinguistic and non-verbal features are contained in square brackets. If the feature is concurrent with speech, or describing speech, the relevant speech is placed between colons, e.g:

AM: [sneezes]

BM: [silly voice]: you never can tell with bees:

### 4. Pauses

+ Pause of up to one second

++ Pause of up to two seconds

### 5. Simultaneous speech and latching

Simultaneous speech is contained in slashes, as in the following example:

AF: remember the time when //we were at school and\

BF: /what about when you wore that\ green hat

A "=" signals speech continues from an earlier line:

AM: I would go to school almost //every day\ wearing this=

BF: / [ha ha ha]\

AM: =bright green hat

### 6. Laughter

[h] Laughing exhalation

[huh] Laughing inhalation

[ha] Voiced laugh particle

[nh] Nasalized laugh particle

hello[ho] Laughing repetition of syllable

[laughs] 2 secs Used for prolonged laughter, or for a group of people

laughing

In this research the researcher used pure linguistics by employing elementary CA to find humor in the movie. It means the researcher will look at the context and paralinguistic feature to find the humor. By employing CA the researcher is able to decide whether certain utterance in the conversation is humorous or not based on the linguistic features of conversation as well as to analyse the function of the utterance.



### 2.1.3 Humor

In decades, scholars tend to focus on two different aspects to define humor, namely speaker's intention and audience's interpretation. Lynch (2002, p.423) is one of many scholars who takes audiences' interpretation as the focus in defining humor. She argues that humor is an intended or unintended message which is funny and elicits laughter. The others define humor from the perspective of speaker's intention, Winick (1976) for instance. He claims that "humor is any type of communication that has a witty or funny intent that is known in advance by the teller" (Winick, 1976, p. 124). From those definitions, it can be interpreted that the important aspect of humor is the quality of being funny and amusing. This is in conformity with Long and Graesser definition of humor that is "anything done or said purposefully or inadvertently that is found to be comical or amusing" (Long and Graesser, 1988, cited in Hay, 1995, p.6).

Conversational humor is one term under the umbrella of humor. It refers to humorous phenomena occurring in oral interpersonal communications especially in natural and spontaneous ones. This kind of humor is context bound. Dynel (2009, p.1286) defines conversational humor as follow:

...various verbal chunks created spontaneously or repeated verbatim for the sake of amusing the recipient, either directly contributing to the semantic content of the ongoing conversation or diverting its flow into a humorous mode/frame/key, in which speakers need not genuinely mean what their humorous verbalisations convey.

Most literature on humor assume that laughter is the most appropriate support for an attempt at humor. However, aside from laughter there are some features which can be used to distinguish humor from serious discourse. Holmes

(2000, p.163) suggests that the instances of humor can be identified based on paralinguistic, prosodic and discoursal clues of the utterances. Chiaro (1992) gives explanation of how to identify humor. She suggests the researchers to pay attention to paralinguistic feature of utterance such as choice of words, the use of euphemisms, intonation, gesture, humorous expressions, exaggeration, and a casual and chatty style used by the speaker when delivering the utterances. The statement is supported more by Pizzini (1991) by stating that mostly when people are joking, they signal it by some clues such as a laughing or smiling voice, intonation, speaking more rapidly than normal, using exaggeration and a wider pitch range (Pizzini, 1991, p. 451).

In addition to paralinguistic features, Hay in her journal (2001) provides five humor support strategies that enable us to recognize humor in conversation. The strategies are contributing more humor by developing a theme and contributing more humor; echo by repeating the words of the speaker; offer sympathy by expressing sympathy toward one's humor especially one used in troubles-talk; overlap and heightened involvement in conversation by using overlap or other means of signalling general involvement in it; and the last is using non-verbal strategies by using such as smile or certain gestures. In addition, raised eye-brow (sic) or twitch of lips are occasional responses toward irony (Holmes, 2000, p.164).

In other words, humor in conversation can be distinguished from both speaker's and audience's point of view. The former can be identified through

paralinguistic and prosodic features of the utterances, while the latter is about how the audiences respond to the humor.

#### 2.1.4 Types of Conversational Humor

In order to answer the first problem in this study the researcher employed a theory of types of conversational humor proposed by Dynel (2009). She categorizes conversational humor into some different types as follows:

##### 2.1.4.1 Witticisms

A witticism is a clever and humorous textual unit interwoven into a conversational exchange. It happens spontaneously, usually in non-humorous conversational environment. Hence in interpreting witticism one needs to look at the context (Long and Graesser 1988 cited in Dynel, 2009, p.1287). The examples are as follow:

- (1) *Political skill is the ability to foretell what is going to happen tomorrow, next week, next month and next year, and have the ability afterwards to say why it didn't happen.*
- (2) *It takes 42 muscles to frown and only 4 to pull the trigger of a decent sniper rifle. (said to somebody frowning)*

Witticisms is categorised according to semantic phenomena or stylistic figures on which they operate. Those categories are explained briefly in the following points:

#### 1. Stylistic Figures

##### a. Simile/comparison

Comparison between one element with another using words such as 'like' or 'as' (Norrick 1984 cited in Dynel, 2009, p.1288). Two examples of simile are:

(1) *She is like a killer who arrives at your doorstep in pigtails holding a bunch of roses.*

(2) *They're kissing as if they were surgically attached.*

### **b. Metaphor**

It expresses the similarity between the semantic vehicle (base or source), i.e. a well-known referent, and the semantic tenor (topic or target), which is thus defined (Mio and Graesser 1991 cited in Dynel, 2009, p.1288). The example is:

(1) *You make a plate of cooked spaghetti tense (said when the hearer heightens tension in others).*

### **c. Hyperbole**

Hyperbole exaggerates quality of something to emphasize the urgent of the thing defined (Norricks 1993 cited in Dynel, 2009, p. 1288). The example is:

(1) *Your cardigan is a blemish on the whole male population.*

### **d. Paradox**

Paradox is a statement which shows an internal contradiction (Nilsen and Nilsen 1978 cited in Dynel, 2009, p. 1288). Here is the example of paradox:

(1) *I don't believe in astrology. I'm a Sagittarius and I'm sceptical.*

### **e. Irony**

The literal import of an ironic utterance is opposite to the implicit meaning intended by the speaker. Irony may also pivot on a mismatch between the contextual factors and the proposition (Colston and O'Brien 2000 cited in Dynel, 2009, p. 1289). The example of irony is shown below:

(1) *I know you have an open mind. I can feel the draught from where I'm sitting.*

## 2. Puns

According to Dynel (2009, p. 1289) a pun can be defined as a humorous verbalisation that has two interpretations couched in purposeful ambiguity of a word or a string of words such as collocations or idioms, manifesting itself in one form or two very similar ones but conveying two different meanings. The examples of pun are:

- (1) *Take life with a pinch of salt, a slice of lemon and a bottle of tequila.*  
(idiom 'take something with a pinch of salt' read at the idiomatic level, i.e. 'remain doubtful of something', and literally)
- (2) *A woman was created from a man's rib. She has been ribbed ever since.*  
(homonymy, i.e. two synchronically unrelated senses, of 'rib')
- (3) *Better late than pregnant.* (said to a late-comer)  
(polysemy, i.e. two different but related senses of, 'late')
- (4) *You are stuck with your debt if you can't budge it.*  
(homophony, i.e. phonetic similarity, of 'budge it' and 'budget')

## 3. Allusions: Distortions And Quotations

Distortion makes references to some linguistic units or longer texts, significantly changing the original forms and meanings. Distortions are based on deletions, substitutions or additions, whereby extra chunks of various lengths (letters / syllables / words) are inserted, in any position whether preceding the original text, following it or splitting it (Veisbergs 1997 cited in Dynel, 2009, p. 1290). A distortion not only alludes to the source but also entirely changes the meaning of the original formulation, resulting in a humorous effect.

- (1) *To have loafed and lost is better than never to have loafed at all.*  
(*To have loved and lost is better than never to have loved at all* – phoneme substitution).
- (2) *The pot calling the grass green.*  
(*The pot calling the kettle black* – word substitution).
- (3) *Life is not all beer and skittles. There are also girls.*  
(*Life is not all beer and skittles* – addition).

Quotation operates on direct citations from original texts. It is defined as direct citations from any pre-existing texts, especially popular culture artefacts, scripts and film titles, songs, books, advertising slogans, nursery rhymes for instances, which become conversational units available to recipients with sufficient cultural knowledge. Their humorous force stems primarily from the language user's acknowledgement of the pre-existing text and the quote's relevance to the situation (Dynel, 2009, p. 1290).

- (4) *Did I do a Rip Van Winkle?*  
*(the eponymous hero from 'Rip Van Winkle' by Washington Irving).*
- (5) *Be a cool and poised ice-queen!*  
*(from 'Bridget Jones's Diary').*

#### 4. Register Clash

The two manifestations of register clash are upgrading, which entails using items from a higher register in informal discourse, and downgrading, which involves the use of words from a lower register in a formal text. Very often this phenomenon relies not only on the style but also on the ideas conveyed, which cannot be conveyed informally or formally, unless humour is intended. The examples are:

- (1) *The PM cocks his head like a Snow White listening to the animals.*  
*(downgrading)*
- (2) *I'd like to file charges against your improper birthday behaviour.*  
*(upgrading)*

##### 2.1.4.2 Retorts

A retort can be defined as a quick and witty response to a preceding turn with which it forms an adjacency pair (Norrick 1993 cited on Dynel, 2009, p. 1291). Retorts are not expected by the producers of the first pair parts, while non-

humorous adjacency pairs, typically, are predictable. A retort is produced with a view to amusing the hearer, though not always the direct addressee but the third party, in which case it is a manifestation of sarcasm or aggressive humour, that challenges, disagrees with or undermines the propositions or arguments put forward in earlier contributions (Holmes and Marra 2002 cited in Dynel, 2009, p. 1292). One of the most common mechanisms governing retorts is the humorous interlocutor's pretended misunderstanding of the preceding turn, which prompts him/her to skew the intended meaning and activate another one (Norrick 1986 cited in Dynel, 2009, p. 1292). The example of retorts are as follows:

- (1) A: *Fashion today goes toward tiny...*  
 B: *So you've got the most fashionable brain.*  
 (2) A: *Why are you drinking alcohol?*  
 B: *What else do you want me to do with it?*

#### 2.1.4.3 Teasing

Teasing (Dynel, 2009) can be conceptualised as a higher-order concept embracing jocular utterances performing a variety of pragmatic functions (such as mock, challenges, threats or imitation) the meaning of which is not to be treated as truth-oriented and which invariably carries humorous force to be appreciated by both interlocutors. In producing a tease, the speaker does not mean to be genuinely offensive towards the hearer. Belows are the instance of teasing:

- (2) *Female: You're a thief and a liar.*  
*Male: I only lied about being a thief, I don't do that anymore. (teasing)*  
*Female: Steal?*  
*Male: Lie. (teasing)*

#### 2.1.4.4 Banter

If both parties are willing to engage in a humorous frame, a one-turn tease can develop into a longer exchange of repartees, which is dubbed banter. Norrick (1993 cited in Dynel, 2009, p. 1293) explains that banter is a rapid exchange of humorous lines oriented toward a common theme, though aimed primarily at mutual entertainment rather than topical talk. A crucial quality of banter is that consecutive retorts are added very rapidly, which leads to what can be compared with a match of verbal ping-pong (Chiaro 1992 cited in Dynel, 2009, p. 1293) played by the two (or more) interlocutors. The example is as follow:

- (1) *Female (age 25) : Drink up your beer!*  
*Male (age 45) : Yes, mummy!*  
*Female : And make sure you change your nappy when it's wet!*  
*Male : I will! And when I do, I will go straight to bed to meet my teddy bear!*  
*Female : But only after you both brush your teeth.*

#### 2.1.4.5 Putdowns

Remarks which are truly abusive and disparaging, usually carrying no humor to be appreciated by the butt, should be regarded as putdowns. Sometimes it is based on ridicule, mocking or sarcasm. The butt may coincide with the direct addressee, or another party, whether or not able to overhear the conversation (Dynel, 2009, p. 1294). The examples of putdown are written belows:

- (1) *You must be an experiment in Artificial Stupidity.*  
 (2) *Your talent is like the Loch Ness monster. Nobody has seen it yet.*  
 (3) *She's so deaf that she wouldn't hear a dustcart going through a nitro-glycerine factory.*



#### 2.1.4.6 Self-denigrating humor

A most peculiar pragmatic type of humour comes into being when the speaker directs a humor at him / herself, which is known in literature as self-denigrating as well as self-mockery or self-directed joking (Dynel, 2009, p. 1295).

Here are two examples of this type of humor:

- (1) *My brain must be on the standby mode.*
- (2) *In today's performance, the role of the idiot will be played by myself.*

#### 2.1.4.7 Anecdotes

Anecdote is a humorous narrative by means of which the speaker entertains the hearer with a story deriving from his / her personal experience or other people's lives (Norrick 2003 cited in Dynel, 2009, p. 1295). Frequently, the speaker presents an event from someone else's life as if it were autobiographical.

Anecdotes are delivered in a colourful style abounding in witty lexemes and phrasemes, coupled with rich non-verbal expression such as the tone of voice, facial expression and gestures, which contribute to the humorous effect. The example of anecdote is as follows:

*My flight back home was full of surprises. At the airport in Paris, customs officers wouldn't let me keep the wine I had bought at the Portuguese airport. It goes to your head ... and knees very easily. For over 20 minutes we conducted a rhetorically rich dialogue 'You can't carry any liquid onto the plane'. 'I think I can. I was informed I would be allowed to'. 'No, you can't'. I was just about to empty the two bottles, but I asked for the reasons. What I heard was, 'You can only have liquids bought at European airports in your hand baggage'. The French are so lovely and knowledgeable, aren't they? I felt like a primary-school teacher, explaining to them the difference between Lisbon and Lebanon.*  
(Dynel, 2009, p. 1296)

In short, conversational humor can be categorized into seven main types called witticisms, retorts, teasing, banter, putdowns, self-denigrating humor and

anecdotes. Witticism is then divided into four subtypes based on the semantic phenomena or stylistic figures namely stylistic figures (simile, metaphor, hyperbole, paradox, and irony), puns, allusions and register clash. One category sometimes overlaps or merges with other categories but by focusing on certain criteria which are taken into account can help the researcher to decide which humorous utterance belong to which category.

### 2.1.5 Functions of Humor

Holmes (1998) regards humor as an expression of politeness and proposes a framework of analysis based on the Politeness Theory. According to Holmes in her journal (1998) humor has at least two functions. First function humor serves is as a strategy to express politeness which orients to the addressee's positive face needs. The second one is humor as a way to express or construct different types of power relations which is used to reduce the face threat of speech acts such as directives and criticisms.

#### 2.1.5.1 Humor as a Tool to Promote Solidarity

In daily conversation humor may express solidarity. It functions as a tool to establish, strengthen, and maintain solidarity and relationship as well as suppress tension and anger which finally will contribute to social cohesion (Holmes dan Marra, 2006, cited in Arfeen, 2009, p. 3). Humor in this case orients to the addressee's positive face needs by indicating friendliness, and to the speaker's positive face needs by conveying self-deprecation (Holmes, 1998, para. 9). Below is an example of humor as positive politeness:

#### Example 1

*Hel* : *People might have to take some leave too, with this sort of panic before the end of November.*

- Will* : *Oh I'm saving up all mine [laughs]*  
*Sel* : *Well people could panic early [laughs]*  
*[laughter]*  
*Hel* : *Never happens*  
*[laughter]*  
*Sel* : *Well the HR coordinators might crack the whip so that people panic early yes?*  
*Toni* : *I planned to panic early by taking the school holidays off but that didn't work*  
 (Holmes, 1998, para. 11)

In the example 1, the participants talk about getting prepared earlier which suggests the notion of 'panic early'. The latter notion is actually contradictory concept with the former one, but this idea elicits humor. In addition, the participants share a common reaction to the notion that is laughter. So this is a nice example of doing solidarity through humour.

#### Example 2

- Len*: *are you going to attend that meeting then?*  
*Ray*: *yeah yeah I will*  
*Len*: *okay*  
*Ray*: *I'd kind of stopped when I [laughs] got too out of it.*  
*[Both laugh]*  
 (this conversation occurred between two officemates, Ray and Len)  
 (Holmes, 1998, par. 14)

This example is typical self-deprecatory humour, where the speaker anticipates embarrassment and face loss, and responds by turning the source of the embarrassment into a subject of humour. Such humour serves to strengthen collegiality.

#### 2.1.5.2 Humor as a Tool to Do Power

Humour is often used to emphasise power relationships or to subtly control the behaviour of others (Holmes, 1998, para. 25). Humor in this case orients to the power by addressing participants' need to maintain self-esteem or

face. Humor is manifested in a variety of forms, one of which may be to mitigate unwelcome news and serves to disguise a less acceptable message. (Holmes and Marra, 2006 cited in Arfeen, 2009, p. 3).

#### Example 1

*Sheila* : *how are we gonna get this thing resolved if she's saying no and we're saying no we might as well say no forever*

*Val* : *so shall we just....*

*Sheila* : *pay the bloody money*

*[All laugh]*

(Holmes, 2009, para. 27)

The context, Sheila is advising her colleagues how to solve the problem they are facing. She has been diplomatic and kept the tone light throughout a session of implicit criticism of their actions. Suddenly she uses strong language which has a shocking effect, causing laughter because of its incongruity.

Humor may also be used by inferior to challenge the power relations within the institutional structures within which they operate (Holmes, 1998, para. 29). This kind of humor aims to challenge and question the power of people having higher status or position (Marra, 2007 cited in Arfeen, 2009, p.3).

#### Example 2

*May* : *I'm sure you would just love to show off your new whizz-bang computer with all its special effects wouldn't you Jenny.*

*[General laughter]*

(Holmes, 1998, para. 31)

May, during a planning meeting, uses humour to direct Jenny, her superior, to take responsibility for the next presentation. She does not have the right to tell Jenny what to do. The humour serves as a useful disguise for what could be regarded as an implicit challenge to the superior's authority.

## 2.2 Previous Studies

The researcher took two similar journals as references in this study. First journal is written by Arfeen (2009) entitled *Humor in the workplace: How It Works and What If It Doesn't?*. He explored how humor orients towards promoting collegiality and doing power in the workplace, including some instances of “failed humor” and their effects in workplace meeting in Televista, a TV broadcasting company in Hong Kong.

In his study, Arfeen concluded that in workplace humor serves three functions, those are as a tool to construct and maintain collegiality and bond of friendship, as a strategy to show superiority from employers toward the employees, and is used by the ones in lower position to criticize and give advice to the ones owned higher position in workplace. In addition, the writer found that in order to avoid failed humor, a same background knowledge is needed to make the humors successfully understood by the interlocutors.

The similarities exist in the topic understudy in which both of the studies investigated conversational humor and also the same theory used in the analysing data. Both studies used Holmes’ (1998) theory of function of humor as the framework in the researches. Meanwhile in regard to the differences, the researcher found at least three points. Firstly, it lays on the purpose of the study.

The recent study aimed to investigate types and functions of conversational humor in spontaneous conversation. It differs from the previous study which explored the function of humor and the effect of failed humor in verbal communication. The

next difference is in the object of the study. The previous study took real conversation happened in a weekly meeting of certain company in Hong Kong.

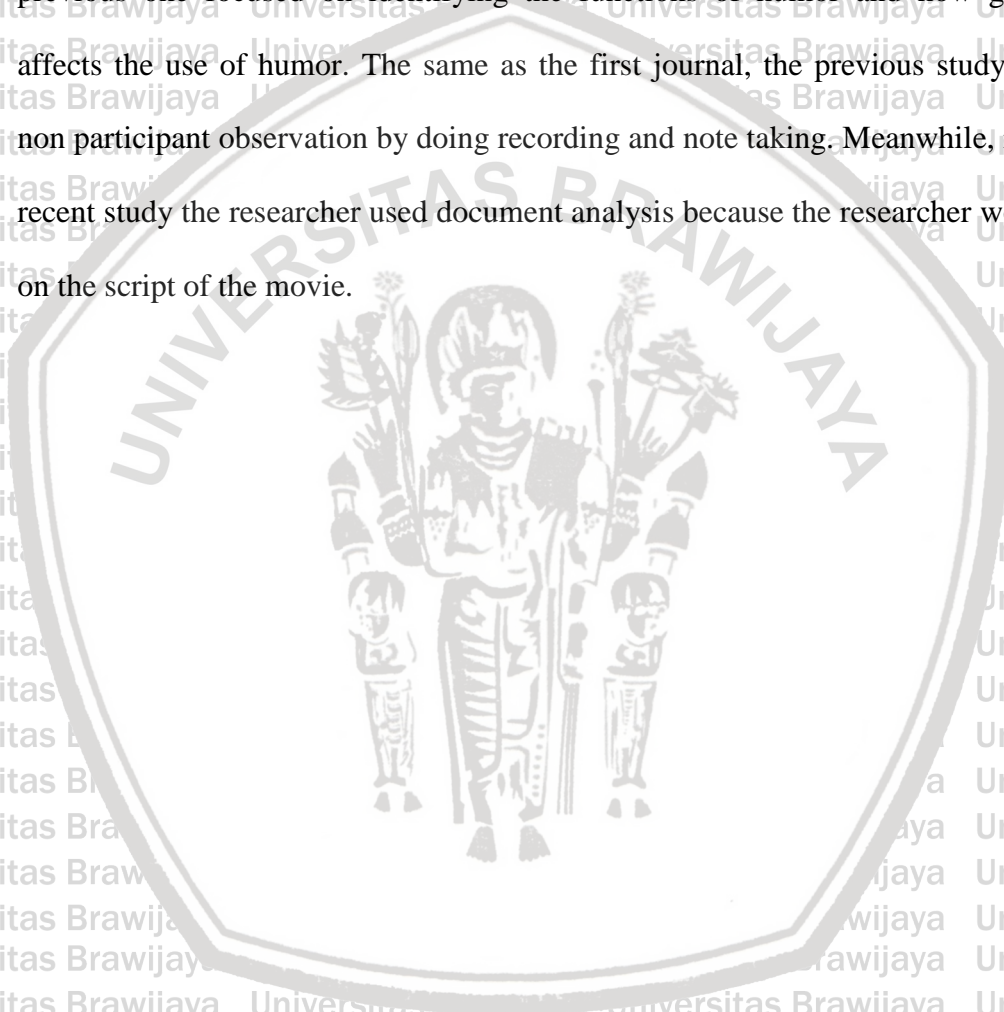
Whereas in the recent study the object was Sherlock Holmes movie entitled *a Game of Shadows*. The last difference exists is in the method of data collection.

The previous study, because of using spontaneous conversation happened in a real time, it used non participant observation by recording and note taking the conversation. Meanwhile, in the recent study the researcher used document analysis because the researcher worked on the script of the movie.

The second previous study is *Function of Humor in the Conversation of Men and Women* written by Hay in 2000. According to her study, she found that women are much more likely to share funny personal stories to create solidarity, whereas the men used other strategies to achieve the same goal. They were more likely to tell about shared experiences or highlight similarities to create solidarity within the group. While teasing was used in single-sex groups both to create power and solidarity, this behavior reduced significantly in mixed groups.

This journal has only one similarity to the recent study in which both of them concerned with studying the function of conversational humor. Meanwhile, the differences of the two study exist in four aspect, those are the theory employed, object of the study, the aims of the study, and the method. The theory used in this study is Holmes' function of humor theory (1998). Whereas, in her study Hay formulated her own theory which is so called the theory of functions of humor. This framework was developed specifically for analyzing spontaneous humor occurring among friendship groups. The recent study analysed the

conversations happen in a movie, meanwhile the previous one studied spontaneous conversation occurred among males and females of friendship group in New Zealand. Different from the recent study which was interested in investigating the types and functions of conversational humor in a movie, the previous one focused on identifying the functions of humor and how gender affects the use of humor. The same as the first journal, the previous study used non participant observation by doing recording and note taking. Meanwhile, in the recent study the researcher used document analysis because the researcher worked on the script of the movie.



## **CHAPTER III**

### **RESEARCH METHOD**

This chapter explains the research method employed in this study. It includes research design, data and data source, data collection, and data analysis.

#### **3.1 Research Design**

Qualitative research focuses on understanding social phenomena from the perspective of human participants in natural settings. It does not begin with formal hypotheses, but it may result in hypotheses as the study unfolds (Ary et al, 2010, p. 22). Qualitative research aims to understand the context and behaviour in depth.

Based on the facts stated earlier qualitative method is suitable for analysing activities, situations, behaviours, and certain objects. Qualitative research employs words and images to answer questions. It differs from quantitative research which primarily uses numeric data to answer questions (Ary et al, 2010, p. 419).

From the explanation on the previous paragraph, qualitative method is suitable for this study. The reason is because the researcher took movie as the object of the study which means that the primary data to answer the problems of the study are in the form of phrases and sentences conveyed by the main characters of the movie. In addition, the problems of the study are formulated to find out the type of humor and to interpret the function of it in depth. Hence, in this study the researcher elaborated rich narrative and comprehensive description of the obtained data in the following chapter.



### 3.2 Data and Data Source

Data source in this study is *Sherlock Holmes: a Game of Shadows* movie, meanwhile the data are utterances spoken by two prominent characters of the movie named detective Sherlock Holmes and Dr. Watson specifically the ones which are humorous based on the researcher's assessment of paralinguistic feature and also the context. The humors, then, are grouped based on the classification proposed by Dynel (2009). The researcher picked those two names as the objects since they play important role and are the central point of the movie. Moreover, in the movie Sherlock Holmes and Dr. Watson are portrayed as close friends. Dr. Watson is even the only friend of Sherlock Holmes who comes along wherever he goes, also as the only friend to whom Sherlock Holmes shares his thought and detail story. Starting from those considerations the researcher had no doubt to decide the two characters as the objects in this study.

In conducting qualitative research, beside analysing the data, the researcher functions as the main instrument in collecting the data. Lincoln and Guba (1985 cited in Ary et al, 2010, p. 424) introduce a concept of "human as instrument" to emphasize the unique role that qualitative researchers play in their inquiry. In this study, the researcher served as the main instrument in collecting and analysing the data which is in the form of document (script of the movie).

### 3.3 Data Collection

During the process of data collection the researcher took some steps as follow:

1. Downloading *Sherlock Holmes: a Game of Shadows* movie from [www.ganool.com](http://www.ganool.com) on July 15, 2014.
2. Downloading the script of the movie from [www.subscene.com](http://www.subscene.com) on July 15, 2014.
3. Watching the movie and selecting the scenes in which Sherlock Holmes and Dr. Watson have conversation.
4. Understanding the context of each scene selected in point 3.
5. Underlining dialogues between Sherlock Holmes and Dr. Watson which contain humor in the movie script based on context in the movie.

### 3.4 Data Analysis

After collecting the data the researcher followed these steps to analyse the data:

1. Finding the type of humor used in conversation based on the classification of conversational humor proposed by Marta Dynel (2009).
2. Exploring the function of humor in conversation between Sherlock Holmes and Dr. Watson using theory proposed by Janet Holmes (1998) based on politeness theory by Brown and Levinson (1987). In doing so, the researcher considered two points including the setting and the context of the conversation. Below is the example of format of data display in data analysis.

#### Excerpt 1

- **Context:**
- **The utterances:**

➤ **Type and function of humor:**

3. Drawing conclusion based on the analysis of types and functions of humor in conversation between Sherlock Holmes and Dr. Watson in *Sherlock Holmes: a Game of Shadows* movie.



## CHAPTER IV

### FINDING AND DISCUSSION

This chapter elaborates the finding and discussion based on obtained data in line with the formulated research problems.

#### 4.1 Finding

In this subchapter the researcher exposed the findings in relation to research problems in which the first question concerning about type of conversational humor is based on Dynel's theory (2009) and second question exploring the function of conversational humor is analyzed using Holmes' theory (1998). The analysis of the data focused on two aspects, the type of conversational humor and the function of the humorous utterances in spontaneous conversation.

20 humorous utterances in conversation between Sherlock Holmes and Dr. Watson were found in this study as perceived by the researcher. These utterances were obtained from the script of *Sherlock Holmes: a Game of Shadows* movie. 14 out of 20 data are considered as humor used as a tool to do power and the rest of the humorous utterances are employed to create and maintain solidarity between the participants. In maintaining solidarity the speakers use two types of conversational humor namely teasing (5 data) and witticism/paradox (1 datum).

Meanwhile, in doing power the characters in the movie employs teasing (4 data), banter (1 datum), putdown (1 datum), self-denigrating humor (1 datum), retort (2 data), witticisms including paradox (1 datum), irony, and hyperbole which are

represented by 2 data of each. The type and function of conversational humor is presented in table below.

**Table 4.1 Type and Function of Conversational Humor in *Sherlock Holmes: a Game of Shadows* movie.**

No.	Function	Types	Example of Realization
1.	Maintaining solidarity	Teasing	1. <i>S</i> : <u>[whispering voice]:Where am I?</u> 2. <i>W</i> : <i>I don't care where you are as long as you're ready.</i> 3. <i>S</i> : <u>[whispering voice]: I'm waiting.</u> 4. <i>W</i> : <i>I'm not gonna play this game.++</i> 5. <i>Remember, I have to catch the last=[an arrow suddenly thrust Watson's back]=train.</i> 6. <i>S</i> : <u>uh-oh. That's you dead, I'm afraid.</u> 7. <i>W</i> : <i>You win ++I lose. Game over.</i> 8. <i>S</i> : <i>Still don't see me? +[laugh]</i>
		Witticism (paradox)	32. <i>S</i> : <u><i>I agree it's not my best disguise, but I had to make do.</i></u>
2.	Doing power	Teasing	33. <i>W</i> : <i>Holmes, you in there?+++</i> 34. <u>[h] <i>Your hedge needs trimming.</i></u>
		Banter	54. <i>W</i> : <u><i>You do seem –</i></u> 55. <i>S</i> : <u><i>Excited? –</i></u> 56. <i>W</i> : <u><i>Manic –</i></u> 57. <i>S</i> : <u><i>I am –</i></u> 58. <i>W</i> : <u><i>Verging on –</i></u> 59. <i>S</i> : <u><i>Ecstatic? –</i></u> 60. <i>W</i> : <u><i>Psychotic.</i></u>
		Putdown	61. <i>W</i> : <u><i>I'm not going out with you dressed like that.</i></u> 62. <i>S</i> : <u><i>Would you prefer I joined you in the fashion faux pas of wearing fine military dress with that HELInous handmade scarf clearly one of your fiancée's early efforts.</i></u> 63. <i>W</i> : <u><i>Oh, how I've missed you, Sherlock.</i></u> 64. <i>S</i> : <u><i>Have you? Why?</i></u>
		Self-denigrating humor	65. <i>S</i> : <u><i>Marriage is the end, I tell you.</i></u> 66. <i>W</i> : <u><i>I think of it as the beginning.</i></u> 67. <i>S</i> : <u><i>Armageddon.</i></u> 68. <i>W</i> : <u><i>Rebirth.</i></u> 69. <i>S</i> : <u><i>Restriction.</i></u> 70. <i>W</i> : <u><i>Structure.</i></u> 71. <i>S</i> : <u><i>Answering to a woman.</i></u> 72. <i>W</i> : <u><i>Being in a relationship.</i></u> 73. <i>S</i> : <u><i>A life in matrimony</i></u> 74. <i>W</i> : <u><i>the possibility of a family.</i></u> 75. <u><i>Who wants to die alone?</i></u> 76. <i>S</i> : <u><i>We'll have a good old-fashioned romp tonight.</i></u> 77. <u><i>You'll settle down, have a family, and I'll + die alone.</i></u>

Table 4.1 Continued...

No.	Function	Type	Example of Realization
2	Doing power	Self-denigrating humor	78. W: <i>Yes, that's about it.</i> 79. S: <i>Perhaps it's better for one to die alone than to live life in eternal purgatory.</i> = 80. W: [ <i>cynical expression</i> ] 81. H: = <i>Anyway</i>
		Retort	82. W: <i>You've lost a few pounds, Sherlock.</i> 83. S: <i>Yes, and you've picked them up.</i> + 84. <i>Noshing on Mary's muffins, no doubt.</i> 85. W: [ <i>ha</i> ]
		Witticism (irony)	91. W: <i>I see you've made good use of my old office.</i> 92. S: <i>Do you like my spider's web?</i> 93. W: <i>Is that what you call it?</i>
		Witticism (paradox)	95. W: <i>I think we should go home.</i> 96. S: <i>I concur.</i> ++ 97. <i>We're going home.</i> +++ [ <i>closing eyes</i> ] <i>Via Switzerland.</i> ++ 98. <i>What better place to start a war than a peace summit.</i> + 99. <i>We'll drop in and see my brother. I'm sure he's missed you.</i>
		Witticism (hyperbole)	110. W: <i>Wait. Where is it we're going?</i> 111. S: <i>Paris, the most sensible honeymoon destination of all.</i> 112. W: [ <i>h</i> ]

After presenting the table, the researcher is required to elaborate the detailed analysis based on the proposed research problems. In the following subheading the researcher gives detailed analysis of all data obtained from the script.

#### 4.1.1 Humor as a Tool to Promote Solidarity

Humor in conversation serves various functions. One of which is as an attempt to establish and maintain solidarity among the participants. People by employing humor in conversation expect to create and strengthen social bond because this kind of humor focuses on satisfying interlocutor's positive face needs

(Holmes, 1998, para. 9). In this study, the researcher found that the characters in the movie employ two types of conversational humor to establish solidarity namely teasing and witticism/paradox.

#### 4.1.1.1 Teasing

##### *Excerpt 1*

**Context:** Sherlock and Watson are close friends and also work partners (relational context). They have not met each other for some times. One morning Watson visits Sherlock. He knocks the door but there is no answer. Then he enters the room and looks for him. But he only hears the voice of Sherlock without knowing where Sherlock actually is (inner context).

Line

1. S: [whispering voice]: Where am I.
2. W: I don't care where you are as long as you're ready.
3. S: [whispering voice]: I'm waiting.
4. W: I'm not gonna play this game. ++
5. Remember, I have to catch the last=[an arrow suddenly thrust  
Watson's back]=train.
6. S: uh-oh. That's you dead I'm afraid.
7. W: You win ++I lose. Game over.
8. S: Still don't see me. +[laugh].[speaks in France]

##### **Analysis**

The underlined utterances are considered as teasing because of the tone of voice which is like whispering voice (line 1 and 3). Meanwhile in line 6, teasing is signalled by the sound 'uh-oh'. Utterances in line 1 and 3 are humorous since the tone of voice is created dramatic by whispering voice. This clearly shows that the utterances are intended as humor by Sherlock. The reason is because although Sherlock knows that Watson is searching for him but he does not emerge soon.

Instead, Sherlock hides and utters “where am I?” using whispering like tone of voice as if he is playing hide and seek with Watson.

Utterance in line 6 is also humorous because of the use of utterance ‘uh-oh’. In addition, the utterance is said using light tone of voice despite Sherlock knows that an arrow thrusts Watson’s back just now. Sherlock wants to tease Watson that there is no need to be serious since it is their first meeting after being apart for long time. Because Watson still seems serious and does not respond to his humorous attempt, Sherlock creates another humorous utterance (line 6).

Saying that utterance, Sherlock shows his intention that he just wants to make a joke with Watson and to say that it is not necessary to be serious in their first meeting.

This humor is intended to create solidarity since these two men have not met each other for some times, so this meeting is the first meeting after a long time. In addition Watson seems so serious since the beginning he enter the room so Sherlock wants to amuse Watson and create relax atmosphere between them by playing hide and seek game which is considered eccentric way to welcome someone. This humorous utterance serves as ice breaking that establishes feeling of closeness after being apart for some times.

### **Excerpt 2**

**Context:** On the wrecking coach of the running train, after the gun fighting was over Sherlock and Watson are talking about the reason why Watson and his wife are targeted in the gun fighting that has happened just now (symbolic context).



Watson seems angry and disappointed to Sherlock because he thinks Sherlock is the one who causes the mess (inner context).

Line

9. *S: Who'd have known that honeymooning in Brighton was such a dangerous notion.*

10. *W: Is that what this is about?*

11. *S: By your own admission, you've never enjoyed it there.*

### Analysis

The utterance in line 9 is classified into teasing as actually Sherlock wants to make a joke about the gun fighting but by mocking Watson that honeymooning in Brighton is dangerous idea. After the gun fighting is over, Sherlock initiates the dialogue by saying utterance in line 9. He is aware that the riot certainly makes Watson is very disappointed since he was in the way to Brighton for honeymoon but unfortunately it failed because of the riot. Knowing that Watson is angry to Sherlock because Watson thinks that Sherlock is the one who has to responsible to this mess, Sherlock by his utterance (line 9) indirectly wants to say sorry to Watson for the mess. Sherlock also wants to suppress the tension between Sherlock and Watson by making a joke using the idea that Brighton is surprisingly a dangerous place for honeymoon (line 9). Although the humor is not supported by another humorous respond but at least the utterance (line 9) is successful to get Watson's attention and make him speak. Hence humor in this dialogue is employed to establish solidarity.

**Excerpt 3**

**Context:** In a forest, Sherlock, Watson and Gypsies are preparing themselves to go to Heilbronn through alternative way. Sherlock and Watson are required to wear Gypsy's fashion style as disguise (physical context).

Line

12. *S: However, you do make a fantastic gypsy.*  
 13. *W: Certainly smell like a fantastic gypsy.*  
 14. *S: Now, now, no need to be demeaning.*

**Analysis**

The humorous utterance in line 12 is teasing because Sherlock makes fun of Watson's appearance by saying that he is like a real gypsy. It seems that he is alien to the gypsy fashion style especially when Madam Simza changes his English style hat with gypsy style one. It can be seen from his gesture and expression when looking himself in that clothes which shows expression of discomfort. Knowing that, Sherlock uses the utterance (line 12) to tease Watson that those gypsy style clothes perfectly suit him and it makes him look like a great Gypsy which is good for their disguise. Sherlock's attempt to create humor is supported by Watson by saying utterance in line 13. Watson's utterance shows that he agrees that the costume is successful in making them look like Gypsies and that the disguise is very excellent. Humor in this dialogue is initiated by Holmes in expectation to strengthen solidarity and their bond as friends since they are going to face danger which will need cooperation as they arrive to Heilbronn to find the criminal's nest. Fortunately, Sherlock's effort succeeds since Watson gives support toward his humor by producing more humorous utterance. Based on

the explanation, it is save to say that Sherlock and Watson create solidarity by using humor in their conversation.

#### **Excerpt 4**

**Context:** Outside a building which is suspected as weapon factory, Sherlock and Watson are hiding from the troops behind a heap of wooden boxes. Although Sherlock is fully aware that the situation is unsafe, he cannot help asking Watson a trivial question whether Watson is as happy as he would be in his honeymoon or not which is considered as unnecessary by Watson (symbolic context). In addition in that dangerous situation Watson feels unsafe and does not expect humor (inner context).

Line

15. *S: Are you happy?*

16. *W: ++ What?*

17. *S: At this moment + are you as happy as you would be on your honeymoon in Brighton?*

18. *W: I'm not going to grace that question with an answer.*

19. *S: [funny expression] ++Are you happy? —*

20. *W: I think we're here for another reason.*

21. *S: Okay.*

22. *W: Shall we get on—*

23. *S: Simple question.*

#### **Analysis**

The underlined utterance is included in teasing as Sherlock keep asking the same question even after knowing that Watson is very annoyed with that. The humor in this excerpt is the utterance 'Are you happy?' in line 19. The first 'are you happy?' (line 15) is not intended as humor since Sherlock means it as serious

question. Due to the situation, Watson thinks that the question is unnecessary hence he does not want to give Sherlock any answers. However, then the

utterance 'are you happy' becomes humorous because Sherlock continuously asks Watson the same question, although he refuses to answer. Sherlock uses the humorous utterance to suppress the tension because they have been in dangerous adventure for some days. It also can be said that Sherlock says it because of his feeling guilty of making Watson's honeymoon failed and bring him into bloody adventure instead. However, Watson does not take Sherlock's 'are you happy' question as humor, instead he takes it seriously because he thinks that it is an unnecessary question in that dangerous situation.

#### *Excerpt 5*

**Context:** Gladstone (Watson's dog) is suddenly laying on the floor and seems hardly breathing after eating venomous fruit (physical context). Watson is very shocked especially when Sherlock suddenly thrusts it with an injection (inner context).

Line

24. *S: Ricinus communis. The fruit is highly toxic.*

25. *W: He's barely breathing.*

26. *S: What an excellent opportunity.*

27. *This may be just the thing*

28. *[suddenly thrusts Gladstone with an injection]*

29. *W: [shock expression]*

30. *S: Sorry, do you mind terribly if I try my adrenal extract?*

31. *W: How many times are you going to kill my dog, Sherlock?*

#### **Analysis**

The utterance in line 30 is identified as teasing because Sherlock says it just after the action is done. The utterance becomes humorous since Sherlock says the permission (line 30) just after injecting the extract to the dog. Meanwhile, normally, permission is delivered before the speaker executes the action. The

innocent expression of Sherlock is another paralinguistic feature signalling humor in the conversation. Sherlock does it as he perfectly knows that Watson will never let him tries anything to his dog. Watson does not want Sherlock touch his dog since Sherlock has made his dog in danger very frequently. It is shown by utterance in line 31. Then, Sherlock uses the humorous utterance (line 30) as a strategy to amuse Watson and suppress his anger because Sherlock knows well that Watson will hates the action. This purpose is considered as an attempt to create solidarity.

#### 4.1.1.2 Witticism (Paradox)

##### *Excerpt 6*

**Context:** on the train, after someone in a waiter uniform tried to shoot Watson and his wife in their cabin, Watson hears gun fighting from the corridor. When he checks it suprisingly he finds Sherlock is disguising as a woman and holding a gun (physical context).

Line

32. *S: I agree it's not my best disguise, but I had to make do.*

##### **Analysis**

It is paradox since there is two paradoxical statements in that utterance. Watson is very surprised to suddenly find Sherlock with make up on his face and wig completes with a female hat. The worst is when Watson knows that Sherlock brings a gun in his hand. Based on those details Watson thinks that it should be any relation between Sherlock and the gun fighting. Hence Sherlock says the utterance in expectation to suppress Watson's surprise and anger both about the

peculiar and strange disguise and about his involvement in the mess in the day of Watson's and his wife's honeymoon. It is done in order to maintain solidarity and feeling of friendship between them so they can work together to pass through the gun fighting. Although Sherlock uses comic expression when saying the utterance, Watson does not feel amused but surprised and astonished.

#### 4.1.2 Humor as a Tool to Do Power

Humor is also commonly used to disguise unacceptable message and unwelcomed news such as criticisms, negative comment, command, etc. This is done by concerning in addressee's negative face need. Humor enables the speakers to deliver the negative message without imposing the interlocutors. The researcher found 14 humorous utterances serving this function.

##### 4.1.2.1 Teasing

###### *Excerpt 7*

**Context:** Watson comes to Sherlock house after has not seen each other for sometimes. Then he knocks the door and calls him out. He is wondering whether Sherlock is in his room or not because there is no answer to his calling. So he opens the door and surprisingly finds thick hedges in Sherlock' room (physical context).

Line

33. *W: Holmes, you in there?+++*

34. *[h] Your hedge needs trimming.*

### Analysis

Utterance in line 34 is considered as teasing since Watson seems like to mock Sherlock about the condition of the room. Watson smiles and exhales before saying the utterance (line 34). It is because he is surprised by the condition of Sherlock's room which fulls of plants and animals. The utterance makes Watson as if he is familiar with the like-a-jungle condition of the room despite he actually is pretty shocked with it. Saying the humorous utterance, Watson wants to criticize the shocking condition of Sherlock's room since it looks like a forest or zoo rather than a home. Humor in this scene is used to mitigate the act of criticism. Hence, Watson intends the humor as a tool to do power.

### Excerpt 8

**Context:** Sherlock and Watson are talking about the case of bombing, in Strasbourg and Vienna, the death of steel magnate in America, and other recent events which according to Sherlock are carefully planned by Professor Moriarty. Sherlock thinks that no one can put the case to an end except he himself because he is the most brilliant detective in the world (symbolic context).

Line

35. *W: And how will he do all this?*  
 36. *S: Don't be a dingy bird.*  
 37. *Bad people do bad things because they can.*  
 38. *No one, not the victims, the police, the governments, not anyone –*  
 39. *W: Except the great Sherlock Holmes*  
 40. *S: Correct.*  
 41. *W: on this diet, will work it all out.*  
 42. *S: Right.*  
 43. *W: Or thereabouts.*  
 44. *S: Thereabouts, not quite there.*

### Analysis

Utterance in line 41 is identified as teasing because Watson seems like to challenge Sherlock whether he can unfold the crime or not especially on his current diet. In this dialogue actually Watson wants to criticize unhealthy diet Sherlock has had lately. Although at the first time Watson seems to agree with Sherlock's ambitious opinion that he is the only one who can unveil the crime but at the end of the dialogue Watson delivers his criticism about Sherlock peculiar diet not only of embalming fluid but also coffee, tobacco, and coca leaves (line 41 and 43). Those two lines are considered humorous because Watson tries to connect between Sherlock's intention in solving the crime with his unhealthy diet which are actually not really connected. Sherlock is aware of the criticisms and responds to it by echoing or repeating the word 'thereabout' (line 44) and extended the humor by creating another humorous utterance 'not quit there' (line 44) which misleads the meaning of 'thereabout' as an expression of showing direction or pointing to a place.

### Excerpt 9

**Context:** In Paris, in Madam Simza's tent Sherlock and Watson are served with hedgehog goulash, typical food of Gypsy. Then they arguing about the taste of it. Sherlock says that the food is delicious but Watson does not (situational context).

#### Line

45. *S: Madam, this is a glorious hedgehog goulash. I can't remember ever having had better.*
46. *W: Do tell me, when was the last time you had a hedgehog goulash?*
47. *S: I told you, Watson, I can't remember.*
48. *W: Perhaps you've repressed it [smile].*
49. *S: [hh] That's where we differ. Unlike you, I repress nothing.*



50. *W: [hh]Perfectly normal.*

51. *S: How dare you be rude to this woman who has invited us into her tent offered us her hedgehog?*

52. *W: Says the man who throws WOMEN from TRAINS.*

### Analysis

The last utterance in excerpt 9 is identified as teasing because Watson deliberately mocks Sherlock's dangerous and annoying action of throwing Merry from the train. The humorous utterance is in the utterance line 52. From the beginning of the conversation, they arguing about whether the food is tasty or not.

Holmes directly says to Madam Simza that the goulash is the most delicious goulash he has ever had. But in Watson's oppinion it is just normal. Sherlock thinks that the opinion is rude for woman who has invited them to her tent. It shows as if Sherlock agrees that women must be given high appreciation and well served. However, Watson disbelieves that Sherlock really has that thought since the fact is that he threw Marry, Watson's wife, off the train when they were in the way to their honeymoon to Brighton. Hence Watson says utterance in line 52. The utterance implies that Watson does not think that Sherlock is respectfull to women. He also uses it to indirectly show that he is still mad about Sherlock throwing his wife from train. It is seen from the stressed words those are the word 'women' and 'trains'.

### Excerpt 10

**Context:** Sherlock, Watson, Simza and Mycroft is attending peace summit which is held in Switzerland. After dancing with Simza, Holmes invites Watson to dance

with him on the dance floor in which is all the dancers are couples of lady and gentleman (physical context).

Line

53. W: I thought you'd never ask.

### Analysis

The humorous utterance is grouped into teasing since it makes Watson as if he really expects Sherlock to ask him dance. The dance floor is full of tens couples of man and woman dancing. But then Sherlock asks Watson to dance with him. Watson thinks that two men dancing together like a couple is uncommon and will be considered as embarrassing especially when so many high officials are gathering. So Watson says the utterance to indirectly investigates Sherlock if he is serious for the invitation and whether he does not feel that it will be embarrassing if two grown up men dancing together like a couple. It can be said that Watson actually wants to refuse Sherlock's invitation but he cannot since he knows exactly that there must be important thing Sherlock needs to say.

#### 4.1.2.2 Banter

##### *Excerpt 11*

**Context:** In Sherlock's flat. After knowing the condition of Sherlock's flat, his diet, and his weird behaviour of drinking embalming fluid, Watson thinks that Sherlock is verging on psychotic. In this conversation symbolic context plays important role since Watson gives comments to something he has seen before the time of this conversation.

Line

54. W: You do seem –

55. S: Excited? –

56. W: Manic –

57. S: I am –

58. W: Verging on –

59. S: Ecstatic? –

60. W: Psychotic.

### Analysis

This data is identified as banter since both of the speakers rapidly answer one after another with humorous utterances. In this conversation Sherlock and Watson overlap each other. Watson starts the dialogue by saying ‘you do seem’ (line 54) in which he actually wants to criticize Sherlock’s bad behaviour. Yet, before the utterance is finished Sherlock cuts it and says ‘excited’ (line 55). Watson does the same way and says ‘manic’ which means that Sherlock is more than just happy but a bit uncontrollable. The overlap occurs until the end of the dialogue.

The one who initiates humor is Sherlock. It can be seen from the overlap he does toward Watson’s utterance and the comic expression when he says it. Watson in the first place intends his utterance as serious talk instead of joking. But because Sherlock seems that he is attempting a joke, Watson follows the flow. At the beginning he seems to join the humor (line 56), but at the end of the dialogue the real intended message reveals. Watson uses it as a tender strategy to deliver his negative comment about Sherlock’s negative way of life. He thinks that, after seeing the condition of Sherlock’s room and his new peculiar behaviour of drinking embalming fluid, Sherlock is a bit out of control. Although Sherlock uses the humor as an attempt to build bond of friendship but Watson uses it to

indirectly deliver his negative comment. From the explanation, humor in this conversation is employed more as a tool to do power.

#### 4.1.2.3 Putdown

##### *Excerpt 12*

**Context:** In Sherlock's flat. After some minutes Watson looked for Sherlock, he finally shows up. Watson is surprised because Sherlock is wearing staggering outfit. Watson, then, gives comment about it. In this conversation physical context is relevant since it is Sherlock's outfit which is being talked about.

Line

61. *W: [resentful tone]: I'm not going out with you dressed like that.*  
 62. *S: Would you prefer I joined you in the fashion faux pas of wearing fine military dress with that HEinous handmade scarf clearly one of your fiancée's early efforts?*  
 63. *W: Oh, How I've missed you, Holmes.*  
 64. *S: Have you? Why?*

##### **Analysis**

The utterance in this data is perceived as putdown since Sherlock directly deliver sharp comment using strong word such as 'heinous'. The humor is the utterance in line 62. At the beginning Watson delivers his feeling of dislike to Sherlock's outfit since it is a strange clothes. Sherlock disagrees with Watson's comment because he creates the outfit as camouflage that will has a great function in his work as detective. He delivers his agreement by incorporating Watson's past life as a soldier and his most favorite scarf in utterance in line 62. By saying the humorous utterance in line 62, Sherlock indirectly says that he disagrees to Watson's criticism. He also smoothly conveys his disagreement and dislike of wearing military dress by using the linguistic hedges 'would you prefer'. In

addition, this humor is also used to deliver bad comment toward the scarf because he uses the word 'heinous' to describe it. This humor functions as a tool to do power since it is used to mitigate criticism.

#### 4.1.2.4 Self-denigrating Humor

##### *Excerpt 13*

**Context:** Sherlock and Watson are on a carriage going to a club where they will have Watson's stag party. Along the way, they are arguing about their views of marriage (situational context of arguing about marriage).

Line

65. *S: Marriage is the end, I tell you.*  
 66. *W: I think of it as the beginning.*  
 67. *S: Armageddon.*  
 68. *W: Rebirth.*  
 69. *S: Restriction.*  
 70. *W: Structure.*  
 71. *S: Answering to a woman.*  
 72. *W: Being in a relationship.*  
 73. *S: A life in matrimony*  
 74. *W: the possibility of a family.*  
 75. *Who wants to die alone?*  
 76. *S: We'll have a good old-fashioned romp tonight.*  
 77. *You'll settle down, have a family, and I'll + die alone.*  
 78. *W: Yes, that's about it.*  
 79. *S: Perhaps it's better for one to die alone than to live life in eternal purgatory. =*  
 80. *W: [cynical expression]*  
 81. *H: = Anyway.*

##### **Analysis**

Utterance in line 76 is self-denigrating humor since Sherlock disparages himself by saying that he is the loser in the old-fashioned game. Humorous utterance is in line 76 and 77. Sherlock and Watson are arguing about marriage. Watson has a good view about marriage, meanwhile Sherlock does not think that

marriage is necessary. After a long and harsh argumentation Sherlock ends the conversation by assuming that the disputation about marriage is like playing a game in which Watson becomes the winner because he succeeds to settle down and have a family. Meanwhile Sherlock becomes the loser who dies alone (line 76). In addition, Sherlock's choice of word, 'romp', to replace common word 'game' endorses the witty intent of the utterance. Sherlock by the utterance implies that they have totally different point of view about this one. It is also used as a means to deliver contradictory argumentation of Sherlock toward Watson's view of marriage in which Sherlock prefers being single to have a life in matrimony. So, Holmes uses humor as a tool to do power.

#### 4.1.2.5 Retort

##### *Excerpt 14*

**Context:** In Sherlock's appartement, after Sherlock and Watson embrace each other, Watson realizes that Sherlock is a bit thinner than before. Symbolic context is relevant in this conversation because background knowledge of their body weight becomes important point in interpreting the conversation.

Line

82. W: *You've lost a few pounds, Sherlock.*

83. S: *Yes, and you've picked them up.* [smile] +

84. *Noshing on Mary's muffins, no doubt.*

85. W: [hh]

##### **Analysis**

The underlined utterance is grouped into retorts since Sherlock answers the preceding utterance wittily which is then only responded by laughter. Utterance in line 83 and 84 are intended as humor. Watson says that Sherlock looks thinner

now. Instead of saying that Watson is right, Sherlock answer it with a lie by saying that Watson is the one who makes him thinner because he stole his lost-few-pounds which is of course not true (line 83). Sherlock extends his humor by undoubtedly guessing that Watson becomes fatter since he has been eating too much muffins made by Marry which is not necessarily true (line 84). From those utterance Sherlock wants to say that Watson gains some pounds. Those are used to disguise Sherlock's comment about Watson' gaining weight. It is because giving comment about weight especially weight gain is something sensitive for most of people. Hence, humorous utterance in this excerpt serves as a tool to do power.

#### **Excerpt 15**

**Context:** on the train, in the cabin, Sherlock asks Watson to lie down on the floor.

Instead of telling the reason why he asks to do so, he takes out a cigarette and then smoking which is very inappropriate in that urgent and dangerous situation.

Emotion of the participants are important to understand the message in this dialogue (inner context).

Line

86. S : *Lie down with me Watson.*

87. W: *[exhales] Why?*

88. S: *I insist [pulls Watson down]*

89. W: *What are we doing down here?*

90. S: *[firing up a cigarette]: We#are#waiting. I#am#smoking.*

*[Suddenly tons of bullets are continuously shot through the walls of the cabin]*

#### **Analysis**

The humorous utterance in this excerpt is included in retort as Sherlock answers Watson's question humorously which is followed by the action of firing

up cigarette. In a first class cabin Sherlock asks Watson to lie down on the floor with him. Watson is wondering why but Sherlock does not answer and only says humorous utterance in line 90 instead. This utterance is humorous because Sherlock is certainly sure that there will be fusillade of buckshot targeted for them but he refuses to tell Watson. However instead of feeling anxious, Sherlock says the utterance (line 90) and acts as if he is having a rest in his home rather than being in the middle of a fight by firing up his cigarette. Sherlock's hilarious utterance and action are successful to make Watson just wonders about his strange attitude rather than imagining that dangerous thing will happen soon. So, it can be said that humor in this dialogue is used to undercover a bad news about the fusillade of buckshot.

#### 4.1.2.6 Witticisms

The researcher found only 3 types of witticism employed by Sherlock and Watson in their conversation. Those are irony (2 data), paradox (1 datum), and hyperbole (2 data).

##### 4.1.2.5.1 Irony

###### *Excerpt 16*

**Context:** Watson no longer shares flat with Sherlock. He also has never visited Sherlock for awhile. When Watson opens the curtain which separates his old room from others, he is surprised with its completely messy condition. Symbolic context is the most important here since to make the joke Watson needs to compare the condition of the room used to be and the present one.

Line



91. W: I see you've made good use of my old office.

92. S: Do you like my spider's web?

93. W: Is that what you call it?

### Analysis

The underlined utterance is ironic expression since the utterance has contradictory sense from the fact. Surprised after seeing the condition of his old room, Watson delivers ironic utterance (line 91) which brings about humor. The utterance completely differs from the fact. Watson says that the room is used well but the fact is that the room is very messy and untidy. The humor in line 91 is used as a tool to do power. Watson by that humorous utterance actually wants to deliver his criticism about the condition of the room which is very messy, full of scattered papers and strands of ribbon. Instead of deliberately criticize Sherlock, Watson uses humor to disguise his criticism.

### Excerpt 17

**Context:** In front of Diogenes Club, the club where Watson is going to hold his stag party, Watson and Sherlock meet Mycroft, Sherlock's brother. Watson is a bit surprised since he does not remember asking Sherlock to invite him (inner context).

Line  
94. W: I'm so GLA:D you invited your brother.

### Analysis

This data is identified as irony based on the expression shown by Watson in time of delivering the utterance. This utterance is irony since Watson says the utterance with an ironic expression instead of smiling which is commonly known

as the expression of pleasure. His expression which is flat and tends to show disagreement does not conform to his statement of being happy of Mycroft's coming to his party. He also emphasizes the word 'glad' to convey that actually he feels the other way around. Therefore, Watson by saying that, conveys his disagreement of Sherlock inviting Mycroft without telling him in advance.

Watson feels that it is his stag party so anyone who will join in it, Watson has a right to know in advance. Hence, Sherlock's act is considered inconvenient for Watson.

#### 4.1.2.5.2 Paradox

##### *Excerpt 18*

**Context:** After escaping from the bloody chasing, Sherlock is almost dead. But then Watson gives him adrenal extract which is fortunately awakens Sherlock.

Watson suggests to go home soon but Sherlock wants to continue the adventure.

In interpreting the humor, symbolic context is important, that is by relating the previous utterances with the following ones.

Line

95. *W: [brief smile] [look at Sherlock]: Me too. +++I think we should go home*

96. *H: I concur. +*

97. *We're going home. +++[closing eyes]:Via Switzerland.*

98. *What better place to start a war than a peace summit. +*

99. *We'll drop in and see my brother. I'm sure he's missed you.*

##### **Analysis**

The underlined word in this excerpt is considered as paradox since it contains paradoxical sense with the preceding utterance. At the beginning Sherlock seems agree about the idea that they should go home, but at the end his

real intention reveals. Sherlock says the utterance carefully. He stops for some seconds between every utterance and closes his eyes when saying it. The humor is extended by more explanation about why they have to go Switzerland (line 98).

Sherlock needs to use humor to deliver his intention since they just have had a terrible chasing with armed troops. He knows that what he will say is hard for others, so he expects humor can a bit lower the tension. It can be concluded that humor is used to soften disappointing news that they can not go home but continue the adventure. Sherlock at the beginning says that he also wants to go home but then he says 'via Switzerland' that is actually the next destination.

Furthermore, the last utterance in line 99 is intended as a strategy to suppress Watson's disappointed feeling of going to Switzerland instead of going home.

#### 4.1.2.5.3 Hyperbole

##### *Excerpt 19*

**Context:** In the club, Sherlock wants to propose a toast for Watson. But Watson ask Sherlock to wait Watson's friends that he has had Sherlock to invite them.

Unfortunately, Sherlock says that all of them can not come to the party but actually he forget to invite them to Watson's stag party (symbolic context).

Line

100. *W: Shouldn't we be waiting +for the BOYS from my rugby club?*

101. *H: [high voice]: He has always kept us — =*

102. *[lower voice]: They couldn't attend*

103. *=FLAT-footed on the ground.*

104. *W: ALL of them? Hmm, what about the chaps from my medical school?—*

105. *H: I attempted. They declined.*

106. *W: The lads from the regiment?—*

107. *H: There's NO MAN's better // WORTH /having at your //si:de/*

108. *W: /Who is it you're looking for?//*

109. */Because I// don't know a SINGLE DAMN PERSON HERE, do I?*

## Analysis

The quality of hyperbole in this data is because Sherlock exaggerates the statement that he is the only worthy man to be at Watson's side. Everytime Watson asks Sherlock to wait for his friends before starting the party, Sherlock gives him a reason telling that they can not come. Then to stop Watson from asking about his friends Sherlock says the utterance in line 107. The tone of voice is vary when he says that. In addition he does not look straightly at Watson, instead he is looking at his surrounding as if he is searching something. This gesture shows that Sherlock's utterance is not serious. The utterance is used to say that none of Watson's friends will attend the party. Yet this utterance is also used to hide that actually Sherlock forgets about Watson's stag party hence he also did not invite his friends. Holmes delivers the negative message through his humorous utterance.

## Excerpt 20

**Context:** On the train after the fighting was over, Watson declines to work together with Sherlock to unveil the crime, but finally he agrees and ask where they will go. Symbolic context is the most relevant since Sherlock uses the idea of honeymoon because he knows that Watson actually should be in his honeymoon with his wife now.

## Line

110. *W: Wait. +Where is it we're going?*

111. *H: [hanging his right hand on a wood]: PARIS +the most sensible honeymoon destination of all*

112. *W: [h]*

## Analysis

Utterance in line 111 is identified as hyperbole since there is hyperbolic expression 'most' exists in the utterance. The utterance (line 111) is delivered using dramatic tone of voice. Another paralinguistics feature that makes the utterance humorous is hilarious gesture. When saying the utterance, Sherlock stands still and does not blink at all until the end of the utterance. Humorous utterance in this case is used to disguise unacceptable message. Watson actually is in his way for honeymoon in Brighton with Mary but Sherlock asks him to come with him to Paris which is very distant from Brighton and makes Watson postpone the honeymoon. In order to decrease Watson's upset feeling he makes a joke to amuse Watson by connecting Paris and honeymoon in his utterance (line 111).

## 4.2 Discussion

In this subchapter the researcher elaborates the discussion in regard to the result of the analysis based on the objectives of the study which aim to find the type and function of conversational humor used between two prominent characters in *Sherlock Holmes: a Game of Shadows* movie.

After a thorough analysis of the data, the researcher found 5 out of 7 types of conversational humor from 20 data which were obtained from *Sherlock Holmes: a Game of Shadows* movie. Those 20 data consist of teasing (9), retort (2), putdown (1), self-denigrating humor (1), banter (1), and witticism (6). In regard to witticism, only 3 out of 8 types of witticism namely irony (2), paradox (2), and hyperbole (2) can be encountered. The most frequent type of

conversational humor used in conversation is teasing which occurs 9 times.

Teasing is frequently employed to create and maintain solidarity in which it attempts to maintain bond of friendship between Sherlock and Watson and to decrease anger.

It was also found that both functions of humor proposed by Holmes (1998) namely humor oriented to maintain solidarity and to do power were encountered in the data, but the most prominent function is the latter. From 20 humorous utterances, the researcher found 14 utterances serve as a tool to do power. In doing power, the characters use various types of conversational humor. The most dominant type is teasing which amount to 4 out of 9 data. The others are banter (1), putdown (1), self-denigrating humor (1), retort (2), witticisms including paradox (1), irony (2), and hyperbole (2).

Humors under power oriented are primarily used at least for three purposes. The first is as a strategy to disguise criticisms or negative comments. Mostly humors found in the movie are employed to decrease the degree of offense when the speaker wants to deliver his negative comments. Humor enables the speaker to safely convey his criticism without any negative responses from the interlocutor. The next purpose is to delicately convey disagreement to the interlocutor. In this movie, both of the characters use witty way in delivering contrary argumentation about something. This strategy can be used to avoid tension caused by the difference which leads to tolerance and understanding to one another. Finally, humor is also used to disguise bad news. This function is dominantly employed by Sherlock. Instead of directly conveys the unexpected

news, Sherlock covers it using humorous tone of voice, gesture, and choice of words.

In regard to humor as solidarity oriented, the researcher only found 6 humorous utterances which function as an attempt to create and maintain solidarity. In doing so, the speakers mostly use teasing (5 out of 9 data) and another type used is witticism/paradox (1). Humorous utterances encountered in the movie are used to maintain solidarity and bond of friendship after undergoing bad conditions. By joking, the speaker, who is mostly Sherlock, aims to decrease the tension and distance between Watson and himself. He wants to rebuild the feeling of partnership over again.

In relation to the two previous studies, the current researcher finds that the findings in recent study differ from those in two previous studies. Although both the recent study and the previous one conducted by Arfeen (2009) employed Holmes' theory of function of humor (1998) but the findings differ significantly.

In Arfeen's study (2009) type of conversational humor was not analyzed. The findings showed that humor is used both to nurture solidarity and to do power. In workplace setting, humor is frequently used by the boss to achieve relational and transactional goals. Meanwhile the subordinates used it as negative politeness strategies to attenuate the threat to the leader's negative face and as a strategy to question the authority of their colleagues. In recent study, the researcher also found that humor found in the movie serves two functions proposed by Holmes (1998). Related to the solidarity orientation, the characters in the movie employed humor to maintain and strengthen feeling of friendship between them. Meanwhile,

as a negative politeness, humor is used in three ways. Those are as a strategy to disguise criticisms, to delicately convey disagreement and to disguise bad news.

The recent study also has different findings from the previous one conducted by Hay (2000). In previous study, the researcher found that humor in friendship group serves three functions namely solidarity-based, power-based, and psychological function. Also, it was found that men and women have different strategy in joking. Meanwhile in the recent study, humorous utterances between two main characters in the movie serves only two function called solidarity and power. In addition, the recent study did not analyse impact of gender in humor, instead the recent researcher analyzed the type of humor used in conversation. It was obtained that the most frequently used type of humor in conversation in the movie is teasing both in regard to power oriented and solidarity oriented.



## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter covers two aspects. The first is conclusion obtained from the finding and discussion and the second is suggestion for the next researchers who plan to conduct researches in the same field.

#### 5.1 Conclusion

This research was conducted to explore the type as well as the function of humor found in conversation between two prominent characters in *Sherlock Holmes: a Game of Shadows* movie. This study employed two theories to find the two formulated research problems namely types of conversational humor by Dynel (2009) and functions of humor by Holmes (1998).

Based on a thorough analysis, the researcher found 20 utterances which were perceived as humor by the researcher. From those data, only 5 out of 7 types of conversational humor were employed in the conversation. Those are teasing (9 data), banter (1 datum), putdown (1 datum), self-denigrating humor (1 datum), retort (2 data), and witticism which only covers 3 out of 8 types under the term namely paradox, irony, and hyperbole which are represented by 2 data of each.

Teasing becomes the most predominant type of humor used in conversation. It mainly served as a strategy to do positive politeness strategy in order to maintain feeling of friendship.

It is also found that humor in conversation found in the movie served two functions namely solidarity-oriented and power-oriented function. Humors under

power-oriented are primarily used as a strategy to disguise criticisms, to delicately convey disagreement, and to disguise bad news. Meanwhile under solidarity-oriented, humors are used to maintain solidarity and bond of friendship after undergoing bad conditions. Humor is also used to decrease the tension and distance between the two characters. From those two functions the researcher found that the most predominant function of humor in the movie is as a tool to do power which is amount of 14 out of 20 data.

## 5.2 Suggestions

Humor in this study is gained based on researcher's assessment of paralinguistic feature because the research concerns about speaker's intention to find humor in conversation. It means that the researcher gave more attention to paralinguistic features used by the speaker when producing humorous utterance while looking at the context. In this study, the frameworks which are used to find out the humor are from Holmes (2000), Chiaro (1995), and Pizzini (1991). However, these frameworks only give general explanation about the paralinguistic features in humor. It is suggested to the next researchers to find other theories which give detailed characteristics of humor in conversation which also take cultural background into account. This is because every culture has its own style of humor.

In addition, as an attempt for the better quality of research, it is better for the next researchers to use natural conversation which is spoken in Bahasa Indonesia as the object under study. Natural conversation means that the conversation is spontaneous conversation which happen in daily life especially one

which is spoken in Bahasa Indonesia. By using Bahasa Indonesia as the object, the researchers can prove whether Dynel's type of conversational humor theory (2009) and Holmes' function of humor theory (1998) are applicable in Indonesian context or not. Besides, by doing so, comparison between humor in English speaking country and humor in Indonesia can be drawn.



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### **Appendix 1: Movie Script of Sherlock Holmes “a Game of Shadows”**

#### **Scene 8**

Watson : Holmes, you in there? +++ [h] Your hedge needs trimming

Sherlock : [whispering voice]: Where am I?

Watson : I don't care where you are as long as you're ready.

Sherlock: : [whispering voice]: I'm waiting.

Watson : I'm not gonna play this game. ++Remember, I have to catch the last—  
=[an arrow thrust Watson's back] =train.

Sherlock : Uh Oh, that's you dead I'm afraid.

Watson : You win.++I lose. Game over.

Sherlock: : Still don't see me? +[laugh]. [speaks in France].

Watson : [resentful tone]: I'm not going out with you dressed like that.

Sherlock : ++ Would you prefer I joined you in the fashion folk path wearing fine military dress with that HEInous hand-made scarf, clearly one of your fiancée's early efforts?

Watson : Oh, How I've missed you, Holmes.

Sherlock : Have you? Why? +I've barely noticed your absence. Then again I'm knee-deep in research. Extracting fluids from the adrenal glands of sheep and designing my own urban camouflage. All the while verging on a decisive breakthrough in the single most important case of my career. Perhaps of all time.

#### **Scene 10**

Sherlock : [astonished expression] Why are you here?

Watson : I'm getting married +tomorrow?

Sherlock : + [surprised expression]Oh! Embrace me. [pulls out the arrow from Watson's back] Watson's getting married.

Watson : You've lost a few pounds, Holmes.

Sherlock : Yes, and you've picked them up. [h] +Noshing on Mary's muffins no doubt.

Watson : [h]

Sherlock : Pour us a brandy. +The stag party has begun. ++It's our last adventure Watson. I intend to make the most of it.

#### **Scene 11**

Watson : [opens the curtain and surprised with the messy condition] I see you've made GOOD USE of my old office.

Sherlock : Do you like my spider's web.

Watson : Is that what you call it?

Sherlock : Follow that strand. +Question, what do a scandal involving an India cotton tycoon, the overdose of a Chinese opium trader, bombings in Strasbourg and Vienna, and the death of a steel magnate in America all have in common?.

Watson : ++Well, according to your diorama. +Professor James Moriarty.

Sherlock : +Indeed.

Watson : Mathematical genius. +Celebrated author and lecturer—  
 Sherlock : Boxing champion in Cambridge where he made friends with our current Prime Minister.  
 Watson : Do you have any evidence to substantiate your claim?  
 Sherlock : This. ++ Now do you see?  
 Watson : Dr. Hoffmanstahl's Death?  
 Sherlock : Yes. ++ I've heard you speak of him. Extolling his virtues.  
 Watson : Hoffmanstahl was at the forefront of medical innovations. A true pioneer.  
 Sherlock : Just the other day, I averted an explosion that was intended for him.  
 Watson : It says here he died of heart attack.  
 Sherlock : Has all my instruction been for not? + You still read the official statement and believe it? It's a game, dear man, a shadowy game. We're playing cat and mouse. The professor and I. Cloak and dagger.  
 Watson : I thought it was spider and fly.  
 Sherlock : I'm not a fly, I am a cat.  
 Watson : Not a mouse, but a dagger. + You're Drinking embalming fluid.  
 Sherlock : Ohhh, Yes. Care for a drop?  
 Watson : You do seem—  
 Sherlock : Excited? —  
 Watson : Maniac—  
 Sherlock : I am—  
 Watson : Verging on—  
 Sherlock : Ecstatic.  
 Watson : Psychotic. ++ I should've brought you a sedative.  
 Sherlock : I'll give my life to see his demise. He must be stopped before his evil machinations come to a crescendo.  
 Watson : And how will he do all this?  
 Sherlock : Don't be a dingy bird. Bad people do bad things because they can. No one, not the victims, the police, the governments, NOT ANYone—  
 Watson : Except the great Sherlock Holmes.  
 Sherlock : Correct.  
 Watson : On this diet will work it all out.  
 Sherlock : Right.  
 Watson : Or thereabouts  
 Sherlock : Thereabouts. Not quite there.  
 Watson : Here's to your good health. + [Clinks glasses] Dingy bird.

### Scene 12

[Dog whimpers then thuds]

Watson : What have to done to Gladstone NOW.  
 Sherlock : Ricinus Communis. The fruit is HIGHly toxic.  
 Watson : He's barely breathing.  
 Sherlock : What an excellent opportunity. This may be just the thing. = [suddenly injects the dog] =Sorry, do you mind terribly if I try my adrenal extract?

Watson : [angry expression] How many times are you going to kill my DOG,  
Holmes?

[The dog grunts then Barks]

Watson : He took off like a monkey from a box. ++ I may need one of those in a few hours.

Sherlock : Consider it a wedding gift.

### Scene 13

Shrlock : Watson,+might we use an alternative exit?

Watson : [suspicious expression] Is there something different about you?

Sherlock : I'm under observation.

Watson : [smiles] ++As you should be.

Sherlock : You drive.

### Scene 14

Watson : Will your BEARD be with us +all night?

Sherlock : I'll remove it once we're south of Trafalgar Square.

Watson : If you believe Moriarty has you under observation isn't this a bit conspicuous?

Sherlock : It's so overt, It's covert.

### Scene 15

Watson : Trafalgar Square. +We must be safe by now.

Sherlock : [looking at Watson then grunts]

Watson : WHY are you LOOKing at me with such CONCERN?

Sherlock : I'm so very worried. +Your VITALITY's been drained from you.  
++MARRIAGE +is the end I tell you.

Watson : I think of it as the beginning.

Sherlock : [high pitch] Armageddon—

Watson : [high pitch] Rebirth.

Sherlock : [high pitch] Restriction—

Watson : [high pitch] Structure.

Sherlock : [high pitch] Answer to a WOMAN—

Watson : [low pitch] Being in a relationship. +A life in matrimony. The possibility of a family. ++Who wants to DIE alone?

Shelock : So we'll have a good old fashioned romp tonight. You'll settle down have a family and I'll +DIE ALONE.

Watson : Yes that's about it.

Sherlock : Perhaps it's better for one to DIE ALONE than to... live life in ETERNAL purgatory.=

Watson : [tired expression and shakes his head]

Sherlock : =Anyway.

### Scene 16

Watson : Not bad, that. So, where are we going?

Mycroft : In the future, there'll be one of those machines in every town in



Europe.

Sherlock : Loitering in the woodshed again, are we, Myccie?

Mycroft : Good evening, Sherly.

Sherlock : Well.

Mycroft : I see your boot maker is ill, dear brother.

Sherlock : As I detect that you've changed the brand of soap with which you shave

Mycroft : May I point out that the CHIMNEY in the front room at Baker Street still needs a damn good sweeping out?

Sherlock : Were you aware that the hackney carriage by which you arrived had a damaged wheel?

Mycroft : Yes, the left. And it's plain to the meanest intelligence that you've recently acquired a NEW BOW for your violin.—

Sherlock : SAME bow, new strings.

Watson : And may I deduce, Mycroft, good evening by the way [ask for a hand shake to Mycroft]

Mycroft : No.

Sherlock : He doesn't.

Watson : May I deduce that you rarely STRAYS from the path that runs from your home to the Diogenes Club, and never on a MONDAY when they serve your favorite potted shrimps. You must be HERE for some far more important reason than my STAG party.

Mycroft : You know he's nothing like as slow witted as been leading me to BELIEVE, Sherly. No, you quite right Dr. Watson but with all the conflict in Europe at the moment, the whole situation could—  
=[someone blocks his way] Excuse me. = suddenly erupt. I'm here to avoid a dire: CATAStrophe. If the concerns of two nations +which will remain nameless, but I can tell you they speak French and German, are not dealt with tonight I shall be forced to go to switzerland +to attend a ghastly peace summit in Richtenburg. The worst thing about Switzerland is the altitude. It gives me nosebleeds, exacerbates my asthma [voice disappear slowly]+++

Watson : I'm so GLA:D you invited your brother.

### Scene 17

Watson : This looks promising

Waitress : and your poison of choice gentlemen?

Watson : We'll start with the champagne. We may need several more chairs.

Sherlock : and perhaps a good cigar. And, um, [very low voice] don't bother with the chairs.

Watson : What is it your brother does exactly?

Sherlock : He's the +keeper of the broom cupboard of state. No ambition, No +energy yet I'm repeatedly told that he's indispensable to the British government, particularly the foreign office. I would like to propose a toast.

Watson : Really?

Sherlock : For my dear friend, Doctor John ++[looking around the room] um,

Hamish Watson— =

Watson : I'm right here.

Sherlock : =On the eve of his wedding: he: ++has been the best of companion—

Watson : Shouldn't we be waiting +for the BOYS from my rugby club?

Sherlock : [high voice] He has always kept us — = [lower voice] They couldn't attend [high voice] =FLAT-footed on the ground.

Watson : ALL of them? Hmm, what about the chaps from my medical school?—

Sherlock : I attempted. They declined.

Watson : The lads from the regiment? —

Sherlock : There's NO MAN's better // WORTH /having at your //:de/

Watson : /Who is it you're looking for?// /Because I// don't know a SINGLE DAMN PERSON HERE, do I?

Sherlock : There's NO need for hysterics. You know ME, and you know Mycroft. Don't be a PONCE, +Watson.

Watson : Ponce? [suspicious expression]++ You completely forgot about my stag party, didn't you? [angry expression]++ Why are we here?

### Scene 18

Mycroft : Your very good health, doctor. Shame none of your friends could make it.

Sherlock&Watson: [ironic laugh]

Watson : I'm going to the gaming tables. +I refuse for this night to be a total loss. Give me my money

Sherlock : Happily. +Give me the wedding ring.

Watson : Oh, NOW you are interested in being the best MAN. You're suppose to keep the ring anyway. Just as you SUPPOSE to organize my STAG party.

Sherlock : Don't want to lose it on a bet. —

Watson : And invite my friends, which, by the way, there are many. +You're the one with no friends. +Sherly no Mates.

### Scene 20

Watson : [drunk] Hey, you can't run. Where's you? +++Just had a fight? ++[falls on the floor] Just had a fight?

Sherlock : Yes.

Watson : Where were you? [points to Sherlock]

Mycroft : I am so glad to see you're taking your best-man duties so seriously, //Sherlock/.

Watson : [high pitch]/I was on// my own. Not gonna get my: money:s. [lower pitch]+she was biting my legs.

Mycroft : I'll have Carruthers put some fuel into that motor carriage of yours. You do have a wedding to attend.

Watson: Oh, I'll drive? [laugh] Let's have another drink.

Sherlock : No, no. I think you've had quite enough.

**Scene 26**

Sherlock : I agree it's not my best disguise but I had to make do.

Mary : [surprised expression] My God.

Sherlock : They'll be back.

Mary : Oh, John, shut the door.

Watson : They'll only shoot through it, my lovely.

Mary : Oh, My God.

Sherlock : [exhales] I understand.

Mary : Do you?

Sherlock : terribly inconvenient. ++ [loud voice] We don't have much time.

Watson : [loude voice] How many are we expecting?

Sherlock : [loude voice] Half a dozen.

Watson : [loude voice] Who are they?

Sherlock : [loude voice] A wedding present from Moriarty. ++ [to Mary] Lovely ceremony by the way. Many a tears shed in joy.

Mary : Oh, Jo:hn.

Watson : Just a minute darling.

Sherlock : Do you trust me?

Mary : NO.

Sherlock : Well, then I shall have to [look at Watson at glance] +do something about that [throws Mary off the train].

Mary : [screams]

**Scene 27**

Watson : [screaming] Who's up to bat next you bastards. Send out the fastballer.

Sherlock : [worried expression] John, do shut the door.

Watson : [close the door and surprised by his wife disappearance}

Sherlock : It had to be done [exhales] ++[loud voice]//She's safe now./

Watson : /[running panicky to the door to find Mary]// [turn to Sherlock]

Sherlock : In my own defense I //timed it perfectly/

Watson : /[suddenly cokes Sherlock]//

Watson : [furious tone and expression] Did you kill my wife? ++Did you +just#KILL MY#NEW#WIFE?

Sherlock : [screaming] Of course not.

Watson : [punches Sherlock] [low voice]What do you mean? [high voice] How do you know that when you just threw her off a train?

Sherlock : I told you I TIMED it PERFECTly.

Watson : [high voice] What does that mean? [tears off Sherlock's cloth]

[Watson and Sherlock are fighting]

Sherlock : Calm down.

Watson : EXPLAIN.

Sherlock : By the time I'd explain we'd both be DEAD.

**Scene 29**

Sherlock : That was no accident. ++It was by design. +++[puts a grenade on the door] Now+do you need me to elaborate ++ or can we just crack on?

**Scene 30**

Sherlock : [creeps along the outside of train and yelling] Come on. ++[loud voice] Do not worry old boy. She's as safe as houses. She's with my brother.

Watson : I'm on my +HONEYMOON [kick Sherlock butt]. ++Why did you lead them here? +Why did you INVOLVE US?

Sherlock : [loud voice]: They aren't here for me. They're here for YOU. +++Fortunately +++So am I. Now mind the door.

**Scene 32**

Sherlock : Lie down with me Watson

Watson : [exhales] Why?

Sherlock : I insist [pulls Watson down]

Watson : What are we doing down here?

Sherlock : [firing up a cigarette]: We#are#waiting. I#am#smoking.

[Suddenly tons of bullets are continuously shot through the walls of the cabin]

Sherlock : [normal expression]: Patiently waiting.

Watson : [loud voice:] For what!?

Sherlock : Your window of opportunity [gives Watson a gun]. +++ [puts his hand under his head]: Make it count.

Watson : [shuts the troop but he misses the target]

Sherlock : [loud voice]: I said make it count. +How many WINDOWS must I provide?

**Scene 33**

Sherlock : [holding a glass]: Who'd have KNOWN that honeymooning in Brighton was such a dangerous notion?

Watson : Is that what this is about.

Sherlock : By your own admission, you've never enjoyed there.

Watson : [high pitch]: I've never BEEN to Brighton.

Sherlock : [lower voice at the end while wipes his face with handkerchief]: OR you're just TOO fragile to remember at present.

Watson : [closes his eyes]:Oh, SH:UT UP. ++[open eyes and high voice]:Tell me that my wife's safe.

Sherlock : [high voice]:I can't do both. [lower voice]+I promise. +As I said I timed it perfectly.

**Scene 35**

Watson : [high voice]: WHY were Mary and I targeted at all?

Sherlock : [rises his index finger]Excellent question. +The answer is two fold—

Watson : He's after us +because of you—

Sherlock : I'm afraid +you must bear half the responsibility? +=

Watson : Here, it comes. //So predictable/.

Sherlock : =Had /you and// Mary had not been so hell-bent on your wedding, we could've already //solved this case/=

Watson : [slow voice]:/There it is// //oh, It's my fault now/.

Sherlock : =/All I say that// the argument could be made: //+/that your nuptials were rather poorly TIMED=

Watson : /No, It couldn't//

Sherlock : =Thus, our +relationship++=

Watson : [feeling wierd expression]: Relationship?

Sherlock : Very well, partnership +has not yet run it's course. +[fast pitch]: My dear fellow, if you could be bothered to see this through to the end ++I should never again ask you again to assist me.

[5 seconds silence]

Watson : [point up his index finger]: ONCE MORE onto the breach.

Sherlock : That's the spirit. Now +to the question. [fast pitch]: It is deliciously complicated. You may be asking yourself what does a criminal mastermind want with a simple gypsy fortune teller? It's her BROTHER I tell you. +When we find him and we must—

Watson : [slow pitch]: AFTER you find my luggage.+

[3 seconds silence]

Watson : =Go on.

Sherlock : [is about to turn away to find the luggage]

Watson : Wait. +Where is it we're going?

Sherlock : [hanging his right hand on a wood]: PARIS +the most sensible honeymoon destination of all.

Watson : [h]

### Scene 36

Watson : [looking at paper he is holding]: So why PARIS?

Sherlock : [looking away to the sea]: PEACHES. ++Outside the city at Montreuil

[picking a pouch from his bag]: there's a Gypsy camp famous for it's

[showing Watson a dried peache]: DRIED fruit especially peaches.

+There we shall find our fortune teller and return her bag.

### Scene 38

Watson : Wake up, Were here

Sherlock : [closes his eyes and two index fingers on his forehead]: Brace yourself, we're about to be VIOLATED.

Watson : [h]; Don't be so cynical. [speaks in France to a boy]

Boy : [speaks in France]

### Scene 39

Watson : They're taking my luggage

Sherlock : LAU:GH them away Watson, I have her bag. [speaks in France to two

boys]

Watson : You HA:D her BA:G. ++Now they have my coat.

#### Scene 40

Sherlock : Madam, this is a glorious hedgehog goulash. [flat expression]: I can't REMEMBER ever having had BETTER.

Watson : Do tell me +[looking at Sherlock]: when was the LAST time you had a hedgehog goulash?

Sherlock : I told you, Watson, I can't remember.

Watson : [whispering voice]: Oh, perhaps you've repressed it [smiles].

Sherlock : [ha] That's where we differ. Unlike you, I repress NOTHING.

Watson : [ha] Perfectly normal.

Sherlock : [low almost whispering voice]: How dare you be rude to this woman who's invited us into her TENT offered us a hedgehog?

Watson : Says the man who throws WOMEN from TRAINS.

#### Scene 42

Sherlock : [whispering on Watson's ear]: Whatever you do, don't let these Gypsies make you drink.

Watson : [almost unheard voice]: OK, of course.

Simza : You dance?

Watson : [smiles widely]

Sherlock : [whispering voice]: For God's sake, Don't dance. It could be the death you. +++You know what happens when you dance?

#### Scene 51

Watson : He took the shot from here ++using a tripod +and a shooting stick.

Sherlock : And realized +there was a better position. +This faint scrape where he dragged the tripod and set it up. +Here. Six hundred yards.

Watson : or Six hundred and fifty.

Sherlock : And not to mention the seven or eight mile an hour wind.

Watson : He would've needed a wind guage +which he placed here.

Sherlock : And put a cigarette down here.

Simza : Can anyone shoot that far?

Watson : Not more than half a dozen men in all of Europe

Sherlock : And how many of those men served in Afghanistan?

Watson : Why?

Sherlock : Hirschsprung with a touch of tekell. Must've fallen out when he was rolling up. Wasn't that the BLEND you all smoked? Didn't I read me about the colonel.

Watson : Sebastian MORAN. The best marksman in the British army. Dishonorable discharge.

Sherlock : He's likely now a gun for hire. +This is the second victim of his that I've encountered.

Watson : What better way to conceal a killing. No one would look for a bullet hole in a bomb blast.

**Scene 56**

Simza : Too English.

Sherlock : However you do make a fantastic gypsy.

Watson : Certainly SMELLS like a fantastic gypsy.

Sherlock : No now no need to be demeaning.

Sim : It is a nice scraft.

Watson : No, no, too English. It'll suit you more.

Simza : The black is yours, the gray is mine, And this is for you.

Sherlock : A: hm, right. +Where are the wagons?

Simza : The wagon is too slow. +Can't you ride?

Watson : [worried expression] It's not the he can't ride. How is it you put it, Holmes?

Sherlock : They're dangerous at both ends and CRAFTY in the middle. Why would I want anything with a mind of its own bobbing about between my legs? Then I should require a bicycle, Thank you very much. +[loud voice]: It's 1891. [low voice]: I could've chartered a balloon.

Watson : [worried expression] How can we make this more manageable?

**Scene 62**

Sherlock : [h] Are you happy?

Watson : [feeling wierd expression]: What?

Sherlock : [looking stright at Watson]: At this moment +are you as happy as you would be on your honeymoon in Brighton?

Watson : [looking strigh at Sherlock]: not going to grace that question with an answer

Sherlock : ++[arching his lips] Are you happy?

Watson : I think we are here for another reason//+/- =

Sherlock : /Okay//.

Watson : = [fast pitch]: Shall we get on //+/ are we gonna do something or wait here for them to come back around?

Sherlock : /Simple question//

Sherlock : What time is it?

Watson : Three fifteen.

Sherlock : Over in the residential part of the complex should be a telegraph office. Send this to Mycroft. [hands a paper to Watson]Be back here on the hour.

**Scene 77**

Watson : What were you thinking?

Sherlock : Wait.

Watson : Wait.

Sherlock : If you must know, I was thinking I had him +right were I wanted him.

Watson : Right +crack on then.

**Scene 81**

Simza : He's not breathing!

Watson : [check Sherlock's vein on the neck] Cradle his head. +Raise his legs.

+++Bloody well you are not gonna die on me. [pumping Sherlock's chest and check the vein] I'm not going to make this easy on you.  
 [pumping the chest hard]: Come on. Come on. [checking the vein].  
 [pumping the chest harder]: Come on. I know you hear me, you selfish bastard. [loud voice]: Come on. [hitting Sherlock's chest with his fist]: I know you can hear me, you BASTARD.

Simza : [hugs Watson]

Watson : [detaining from crying, sigh, suddenly remember something] His wedding gift. [takes the injection the thrust it on Sherlock's chest]

Sherlock : [suddenly awake and screaming] I had a terrible dream [exhales].

+++[fearful expression]: You, Mary, Gladstone and I were in a restaurant. That satanic PONY was there as well. A massive fork in his hoof and he TURNED on me. +[exhales] What have you administered?

Watson : [showing th injection to Sherlock]: Your wedding present.

Sherlock : [screaming voice]: WHO's been dancing on my CHEST?

Watson : Me.

Sherlock : [exhales] Why is my ankle so itchy? [checking his ankle].

Watson : Because you have a large piece of wood sticking out of it

Sherlock : Good Lord. [pointing at Tamas]: You, Tamas. I've an important job to discuss with you [exhales]. Remind me of it later [exhales].

Watson : Sit down. [hand a tiny glass to Sherlock]: Drink this. I need to get that out before it turns septic. +++

Sherlock : [pointing to Simza then Watson]: Did you call me selfish bastard?

Watson : [without looking at Sherlock]: Probably.

Sherlock : //Just leave it in. [very loud scream voice]: Leave it.

Watson : /[pulling the piece of wood off Sherlock's ankle]//

Sherlock : [hissing] You are a, [feeling painful expression]: oh, you are some sort of—

Watson : Be nice. [brief silence]

Sherlock : [sigh] [almost unheard voice]: I'm sorry you didn't get to Brighton.

Watson : [brief smile] [look at Sherlock]: Me too. +++I think we should go home.

Sherlock : I concur. +We're going home. +++[closing eyes]: Via Switzerland.

+What better place to start a war than a peace summit. +We'll drop in and and see my brother. I'm sure he's missed you.

Watson : [disappointed expression]

### Scene 85

Sherlock : [asking Watson to dance with him]

Watson : I thought you'd never ask.

Sherlock : [while dancing]: Over my shoulder, Young man, German uniform, ceremonial sword.

Watson : [while dancing]: Got him

Sherlock : [while dancing]: Professional opinion?

Watson : [while dancing]: Trauma. +Major injury. +But excellent repair work.



+Dr. Hoffmanstahl.

Sherlock : [while dancing]: You did say he was at the forefront of medical innovation. We've already seen an example of his skills.

Watson : [while dancing]: Those TWINS weren't twins.

Sherlock : [while dancing]: My suspicions were aroused in Heilbron. When one failed to go to the aid of the other. I also noticed a discrete but unmistakable puckering behind the ear where his skin was had been drawn back. I should've realized it then that they were a surgical experiment.

Watson : [while dancing]: To see if it's possible to make one man look like another?

Sherlock : [while dancing]: His face is no longer his own. What better way to guarantee his world war than to make the assassin.

Watson : One of the ambassadors.

Sherlock : That narrows down the possibility to one of six. ++ You and Sim shall find her brother. Of this I have no doubt—

Watson : Holmes.

Sherlock : You know my methods.

Watson : And I know where you'll be.

Sherlock : No possible solution could be more congenial to me than this. +BY the way, who TAUGHT you how to dance?

Watson : [smiles] You did.

Sherlock : Well, +I've done a fine job.

Watson : Be careful.

**Appendix 2: Berita Acara Bimbingan Skripsi****BERITA ACARA BIMBINGAN SKRIPSI**

1. Nama : Eka Mafisawati
2. NIM : 115110100111095
3. Program Studi : S1 Sastra Inggris
4. Topik Skripsi : Pragmatics
5. Judul Skripsi : Humorous Conversation Analysis between Sherlock Holmes and Dr. Watson in Sherlock Holmes: a Game of Shadows Movie
6. Tanggal Mengajukan : 6/10/2014
7. Tanggal Selesai Revisi : 3/2/ 2015
8. Nama Pembimbing : I. Eni Maharsi, M. A.  
II. Tantri Refa Indhiarti, M. A.
9. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	5 Oktober 2014	Pengajuan BAB I, BAB II, BAB III	Pembimbing I	
2.	17 Oktober 2014	Pengajuan revisi BAB I, BAB II, BAB III	Pembimbing I	
3.	19 Oktober 2014	Acc Seminar Proposal	Pembimbing I	
4.	21 Oktober 2014	Pengajuan BAB I, BAB II, BAB III	Pembimbing II	
5.	25 Oktober 2014	Pengajuan revisi BAB I, BAB II, BAB III	Pembimbing II	
6.	November 2014	Acc Seminar Proposal	Pembimbing II	
7.	November 2014	Seminar Proposal	Pembimbing I	
8.	November 2014	Seminar Proposal	Pembimbing II	
9.	10 Desember 2014	Pengajuan BAB IV dan BAB V	Pembimbing I	
10.	16 Desember 2014	Pengajuan Revisi BAB IV dan BAB V	Pembimbing I	
11.	18 Desember 2014	Pengajuan skripsi beserta lampiran dan abstrak	Pembimbing I	
11.	18 Desember 2014	Acc Seminar Hasil	Pembimbing I	
12.	18 Desember 2014	Pengajuan skripsi beserta lampiran dan abstrak	Pembimbing II	
13.	23 Desember	Pengajuan revisi skripsi	Pembimbing II	

	2014	beserta lampiran dan abstrak	
14.	23 Desember 2014	Acc Seminar Hasil	Pembimbing II
15.	29 Desember 2014	Seminar Hasil	Pembimbing I
16.	29 Desember 2014	Seminar Hasil	Pembimbing II
17.	30 Januari 2015	Ujian Skripsi	Pembimbing I
18.	30 Januari 2015	Ujian Skripsi	Pembimbing II
19.	2 Februari 2015	Revisi setelah Ujian Skripsi	Pembimbing I
20.	2 Februari 2015	Revisi setelah Ujian Skripsi	Pembimbing II
21.	3 Februari 2015	ACC Penjilidan Skripsi	Pembimbing I
22.	3 Februari 2015	ACC Penjilidan Skripsi	Pembimbing II

10. Telah dievaluasi dan diuji dengan nilai :



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Malang, 3 Februari 2015

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