

4. FINDINGS AND DISCUSSION

This chapter presents the findings related to the maxims violated in the humorous utterances followed by the discussion of the findings.

4.1 The Violation of The Maxims

The table below shows the number of violation of maxims in the humorous utterances that trigger audience laughter found in episode 397 entitled 'Ribet Milih Tempat Kerja Baru' (Complication in choosing a workplace) of the comedy program 'The East'

Table 4.1 Result of Analysis

Cooperative Principle Maxims			
Manner	Relation	Quality	Quantity
4	4	11	7
26			

As presented in the table, there are a total of 26 violations of maxims from the data. Among the four maxims, the one with the most occurrence is the violation of maxim of Quality with 11 occurrences, the second is violation of maxim of Quantity with seven occurrences, and the violation of maxim of Manner and maxim of Relation with the same number of occurrences, four.

4.2 The Violated Maxims and the Implicature

4.2.1 Violation of Maxim of Quality and the Implicature

Among the four maxims, the one with most occurrence is the violation of maxim of Quality which means most occurrence of humor from the utterances happen when the characters are saying something that is believed as false or lie, or making statements without any supporting evidence which is self-proclaimed remarks. From the data, the writer found out that the characters, especially Doni, are often making self-proclaimed statements without any supporting evidence presented. There are seven humorous utterances that violate the maxim of Quality because they lack adequate evidence. The rest of four utterances containing lies and the characters being untruthful and making excuses to avoid responsibility. The

writer uses conversation from Scene 5 where there are three violations of maxim of Quality in this one scene, and Scene 12 to explain further about the implicature of the maxim.

SCENE 5

Doni (D) is sitting in the driver seat, while Fajar (F) and Tomo (T) are in the passenger seat at the back. Doni is in the middle of driving and wants to check for available routes to their destination using his phone.

[5.3.1] D : *Waduh mas, kayaknya handphone saya ngehang dah (Oops, bro, I think my cellphone is freeze).*

F : *Masa jatuh begitu doang langsung ngehang. (For real? just a fall like that and then suddenly freeze?)*

D : *Ya kan handphone saya juga udah uzur mas, udah tua banget ini. (My cellphone is old already bro, it's really old.)*

T : *Terus ga bisa cari rute dong mas? (So you can't find the route bro?)*

[5.3.2] D : *Ya udah mas tenang aja, untung ketemunya sama driver professional. Jakarta mah saya udah hafal semua (Just calm down, luckily you met a professional driver. Jakarta, I have memorized everything).*

T : *Wes kalo misalkan mas Doni tau jalannya. (It's good then if bro Doni knows the way.)*

[5.1.1] F : *Eh eh loh loh, lo ngapain ke kiri, mending kanan aja. Kiri macet (Eh eh, why are you going to the left, right is better, left is jammed).*

The violations of maxim of Quality are in the utterances [5.3.1], [5.3.2], and [5.1.1]. Here in the first sentence with violation [5.3.1] “*Waduh mas, kayaknya handphone saya ngehang dah*” by Doni (D) “*Oops, bro, I think my cellphone is freeze*”, this is actually a lie because in the later scene (Scene 14), Doni is playing a game using the same phone without any problem. Logically, the distance between the seat and the car floor is not that far, and cars usually have some kind of rubber or carpet on its floor. It is strange that his phone is broken just because of that fall. Doni is lying and it implies that he does not need to use his mobile data to look for routes, in later Scene 14, he mentions that the game he is playing is an offline game. It can be inferred that Doni is a cheapskate who does not want to spend to pay for mobile data, because he is just a temporary driver for that day so the extra cost of using mobile data will not be covered by the customers which are Fajar and Tomo.

Another sentence with violation [5.3.2] *Ya udah mas tenang aja, untung ketemu nya sama driver professional. Jakarta mah saya udah hafal semua (Just calm down, luckily you met a professional driver. Jakarta, I have memorized everything)* by Doni (D) in the same scene, there is no proof that he is a professional driver. Moreover, the earlier scene shows that he forgot to lower the handbrake and even got the Ferrari name wrong as Fareri. Later on Doni, Fajar, and Tomo cannot reach their destination on time because they are stuck in a traffic jam and also because Doni does not know the fastest route to reach their destination. So Doni's self-proclaimed statement that he is a professional driver who has memorized everything about Jakarta violates the maxim of quality. It implies that Doni wanted to reassure Tomo and Fajar so that they will not worry about getting lost in Jakarta.

The third sentence containing violation [5.1.1] *Eh eh loh loh, lo ngapain ke kiri, mending kanan aja. Kiri macet (Eh eh, why are you going to the left, right is better, left is jammed)* is by Fajar (F). Fajar actually has no source of information and evidence that the left path is jammed. It is pure instinct. He insists to go through the right path and later on they get stuck in a traffic jam. This proves that Fajar's statement violates the maxim of quality. Fajar seems to doubt Doni's ability and professionalism. The sentence implies that Fajar is confident and thinks he knows better than Doni.

The violated maxim is related to trustworthiness and integrity which is very important in real communication in daily lives. The humorous utterances manage to catch the audience's attention because the audiences can relate themselves with the situation the characters are in.

SCENE 12

Doni (D) stopped the car and the three of them (Doni, Fajar, Tomo) went out to check what is wrong with the car. They found a flat tire.

T : Ya wis mas gitu sekarang ganti aja bannya. Buruan mas ya.

[12.3.1] D : *Saya mau mas ganti ban ini, cuman saya kemarin abis keseleo. Terus kata tukang urut nya jangan angkat yang berat-berat dulu. (I want to replace this tire, but I just sprained my arm yesterday, then the massage assistant said, don't lift heavy things just yet.)*

Here in the utterance [12.3.1] with violation by Doni (D) *“Saya mau mas ganti ban ini, cuman saya kemarin abis keseleo. Terus kata tukang urut nya jangan angkat yang*

berat-berat dulu. (I want to replace this tire, but I just sprained my arm yesterday, then the massage assistant said, don't lift heavy things just yet.)” this is actually a lie because in the later scene (Scene 14), Doni is playing a game using his arms and can move actively without any problem. Doni is lying so that he does not need to replace the tire which is a tiring task. But he pretends that he is willing to do the task if only he is not injured. But there is no evidence to support that he sprained his arms, there is no bandages that a sprained patient usually wear. Moreover, in later scenes, he is playing games and moving around his arms without any problem. Doni violates the maxim of Quality for lying. His utterance implies that he is a lazy and irresponsible driver who makes his passanger do the work.

4.2.2 Violation of Maxim of Quantity and the Implicature

The second most violated maxim from the data is maxim of Quantity with seven violations, which means the audiences find the utterances funny because the characters are saying too much or too less than is required. According to the data, all the humorous utterances that violate the maxim of Quantity are because the characters are saying too much more than necessary. The writer uses conversation from Scene 6 where there are two continuous violations of maxim of Quantity in this one scene and Scene 29 to explain further about the implicature of the maxim.

SCENE 6

Vira (V) just finished setting up her new desk when Iren (I) wants to try Vira’s new seat. Iren asks Vira to let her try sitting there, then Iren wants that seat and even makes Vira clear the desk and move away to another desk. But again, Iren changes his mind right after Vira moves.

[6.7.1] I : *Eh tapi bentar deh. Ini kalo menurut fengshui ya, Iren tuh ga boleh duduk yang ngadep sekat gitu. Jadi Iren ga boleh duduk yang membelakangi atau menghadap sekat (Uh, but wait, if according to Feng Shui, Iren can't sit with a partition, so Iren can't sit with her back or face the divider).*

V : Gimana sih mba Iren. (What the hell sis Iren.)

[Iren still continuing from her previous explanation]

[6.7.2] I : *Iya soalnya kalo ada sekat tuh, apalagi di depan, itu nanti bisa bikin apa ya, bikin ide Iren tuh ga, ga berkembang gitu. Ga, ga berpikiran luas Iren jadinya gitu. Jadi, jadi takutnya jadi stuck gitu kalo nyari ide. Kayaknya Iren ga jadi disini deh. Kayak sumpek gitu ngeliat ke depan. Iren balikin ini*

kursinya(Because if there is a partition, especially in front, it can make Iren's idea doesn't develop, like that. Can't think broadly, like that. So, Iren afraid to be stuck when looking for ideas. Iren doesn't think Iren will be here. Feels like stuffy when looks forward. Here, Iren return this chair).

Both the first [6.7.1] and second [6.7.2] unit of utterances containing violation of maxim of Quantity in this scene are done by Iren (I). In [6.7.1] Iren realizes that there is partition in front of her new chosen desk. Iren seems to believe in Feng Shui and is afraid that the partition is bad for her. According to feng shui as Iren said, the partition will block her ideas from flowing. She is a creative crew so it will be a problem if her ideas do not flow properly. So she is trying to explain even further to Vira so that Vira will not be angry by her action and will not think that she is doing it on purpose to torture Vira. However, Vira does not seem to care about the feng shui that Iren is trying to explain so Iren is giving too much information about it. From [6.7.2] Iren is panicking and trying her best to explain herself further because Vira starts to show signs of annoyance by Iren's action. She tries to explain even more about her reason and the feng shui but it is too much of unnecessary information that Vira does not need. Iren is trying to reason herself and violates the maxim to convince Vira so that Vira does not get angry at her. Iren's utterances imply that she really believes in fengshui and does not mean any ill intention or harm to Vira.

The violated maxim of Quantity because the speaker is being too informative and giving too much more than required. This relates closely to daily conversation and the audiences can relate themselves with the situation the characters are in, especially when someone is talking too much and people just agree with them so that they stop talking, just like Vira who just listens to Iren quietly.

SCENE 29

Dea (D) lost Karin's laptop and has to go around the building to look for it. She asks every person she encounter and meets a random lady (E5) in a room where the lady preaches her for her carelessness.

D : Eh mbae, mbae liat laptop ga?

E5: Ga, emangnya disimpen dimana?

D : Ga tau, kalau aku tau kan aku ga nanya.

[29.14.1] E5 : *Teledor banget. Laptop kan barang mahal, koq bisa lupa taruh dimana. Saya aja beli laptop buat anak saya, cicilannya belum lunas-lunas sampe*

sekarang (How careless, laptops are expensive, how come you can forget where you put them. I bought a laptop for my child, the installments have not been paid off until now.)

D : *Curhat... Ya udah aku duluan ya mba.*

In the [29.14.1] unit of utterances containing violation of maxim of Quantity in this scene is done by the random lady (E5). The random lady encounter Dea who is busy looking for Karin's laptop that she lost due to her carelessness. Dea asks this lady whether she saw a laptop or not, and then the lady preaches her for losing the laptop. However, not only is preaching Dea, the lady is also giving too much information of her personal life which is unnecessary. The lady mentions about how she has been having hard time paying off the installment for her son's laptop. She is confiding her own problem to Dea.

The violated maxim of Quantity is because the speaker, the random lady (E5) is being too informative and giving too much information more than required. Her utterances implies that she is working hard to payoff her son's laptop installment and wants someone to listen to her problem because it is hard to bear everything by herself.

4.2.3 Violation of Maxim of Manner and the Implicature

The data show that there are four violations of maxim of manner in the humorous utterance in episode 397 of comedy show 'The East'. As mentioned in chapter two, this maxim is focusing on how the speaker conveys the message. The violation of maxim of Manner occurs because the characters are talking in unclear and ambiguous ways.

The writer will explain all four of the violation of maxim of Manner. The violations occurred in scene 8, scene 9, scene 10, and scene 24.

SCENE 8

Vira (V) and Iren (I) just finished moving and setting up their new office desk when Gista came. Iren has decided on her new desk which is right across her superior, Gista desk.

G : *Sama dong berarti, gue bisa tau lo lagi kerja apa ga. Kan kita hadap-hadapan.*

(It means the same, I can tell whether you are working or not. We're face to face)

[8.7.2] I : *Iya ya mba, langsung ya mba. Iya ya mba... Vir...(Oh right sis, immediately ya sis. Right sis... Vir...)*

The utterances in bold italics are the humorous utterances where violation of maxim of Manner is found. The speaker, Iren (I) at first is proud of her new desk but then she realizes that Gista (G), her superior can observe whether she is working properly or not right away with that desk position. So in her utterances, Iren implies that she wants to swap seats with Vira (V) by calling Vira. Iren can not say and express herself directly because Gista is with them there in the office. So Iren is being ambiguous so Gista does not find out that she does not want to sit across Gista's desk.

The violated maxim of Manner is because the speaker is being unclear and ambiguous that can lead to misunderstanding if the hearer inferred a different meaning from the speaker's utterances. This often happens in daily life conversation, sometimes the intended meaning not reach the hearer properly because the speaker is being unclear with the utterances. Just like how Iren who is trying to ask Vira to swap seats with her but it becomes like she is just calling out to her.

SCENE 9

The car is suddenly shaking when Tomo (T), Fajar (F), and Doni (D) are still in the middle of the road. So Fajar asks Doni furiously what is wrong with the car.

F : *Nih mobil kenapa kayak oleng-oleng gini sih? Ada masalah ya sama mobilnya?*

[9.3.1] D : ***Ng, nggak koq. AC-nya dingin. Spionnya juga bener. Lampu nyala. Bensin full. Kaca juga kuat. (No, not really. The air conditioner is cold, the mirrors are right, the lights are on, the gasoline is full, the glass is also strong.)***

T : *Eh eh loh loh. Mas Fajar iki kenapa ya koq makin oleng mas. Aduh, aduh mana makin mules lagi.*

The violation of maxim of Manner is in the utterances [9.3.1] where Doni (D) responding to Fajar's (F) question in a roundabout way. In the scene, Fajar asks Doni whether the car has a problem because suddenly shaking. Doni then gives him this answer: "***Ng, nggak koq. AC-nya dingin. Spionnya juga bener. Lampu nyala. Bensin full. Kaca juga kuat. (No, not really. The air conditioner is cold, the mirrors are right, the lights are on, the gasoline is full, the glass is also strong.)***" which does not really answer Fajar's question. Clearly a shaking car has nothing to do with the air conditioner, mirror, lights, gasoline and glasses. Doni actually also does not really know what the problem is and why the car is shaking. But Fajar has been showing his temper since the beginning when Doni just met him. Doni is a bit afraid of Fajar because he is very rude and short-tempered, so he is afraid Fajar

will scold him if he answers that he does not know the cause, thus making Doni violate the maxim of manner and giving a roundabout answer.

The violation of maxim of Manner occurs because Doni answers in a roundabout way. Doni could just say that he does not know, but that kind of answer will probably trigger Fajar's rage. So, Doni chooses to answer the question as if he had prepared well and checked the car condition before they departed. Doni's utterances implies that he is afraid of Fajar and does not want to make Fajar angry. He also wants to imply that he is a professional and a well-prepared driver. The shaking car is not his fault and is an unexpected incident.

SCENE 10

Iren (I) and Vira (V) are standing by the door to their boss' new office. There is no one but them when suddenly Vira got poked from behind by a man who was carrying a sofa with his friend to the new office.

I : *Tadi dia nyolek?*

V : *Iya.*

[10.7.1] I : *Yakin? Kan tangannya ngangkat kursi (Sure? His hands lifting the chair.)*

V : *Iya Mba Iren.*

The violation of maxim of Manner is in the utterances [10.7.1] where Iren (I) says "*Yakin? Kan tangannya ngangkat kursi (Sure? His hands lifting the chair.)*" to Vira (V) who got poked by the man who was carrying a sofa to their new office. The man was holding the sofa and it is pretty heavy to hold it only using one hand. If both the man's hands are lifting the heavy sofa, what could possibly be poking Vira. So Iren says that to Vira to scare her. But she does not say it clearly, so the clumsy and innocent Vira does not really get the intended meaning. Iren implies that the man could not have poked Vira with his both hand holding the sofa, that it must be something or somebody else who had done it.

Iren could have just says that it was something or someone else that poking Vira, not that man. But she uses an ambiguous way to tell Vira and implies that Iren is not a serious type person and loves to joke around in their office, although Vira does not get her jokes.

SCENE 24

Tomo (T), Fajar (F) and Doni (D) are trying to find the fastest route to their destination 'Grand Andara', but they do not have access to GPS and map due

to their broken phone, low battery and no internet access, so they decided to stop by and ask for direction from local people.

T : Yowes, mas Doni nanti di depan berhenti dulu ya sebentar. Permissi pak, permissi aku mau nanya pak. Kalau misalnya ke Grand Andara yang paling cepet iku lewat mana ya pak?

[24.17.1] E8 : !@#\$\$%^&*

T : Maksudnya gimana pak?

The utterances [24.17.1] are the ones that trigger audiences laughter where the violation of maxim of Manner is found. The speaker, an extra random old man who is eating at a small depot by the street (E8) responding to Tomo's (T) question by mumbling. His response is unclear and cannot be deciphered. He is mumbling because his mouth is full of food when Tomo stops by. He is trying to drink some tea but then again continue his mumbling which makes it hard for Tomo to get his message clearly.

Maxim of manner is relating to how the speaker conveys the message. In this case the old man violates the maxim of manner with his way to convey the message by mumbling. The old man implies that he know the fastest route to Grand Andara and is willing and trying to answer. However he is in the middle of eating, so Tomo should wait for him to swallow his food first.

4.2.4 Violation of Maxim of Relation and the Implicature

From the table, it shows that there are four violations of maxim of Relation from the total of 26 violations. The violation of the maxim of Relation is because the characters of the show speak irrelevantly to the topic or prior conversation. The writer will explain all four violations of maxim of relation that can be found in the humorous utterances in episode 397 of 'The East'. The violations are from scene 7, scene 9, scene 14 and scene 15.

SCENE 7

Tomo (T) is having stomach ache while stuck in traffic jam, then he suddenly leave the car, confusing everyone in the car

D : Tadi, mules...?

T : Iya.

D : Terus...?

[7.2.1] T : *Nda mas, siapa yang ke toilet. Aku tadi keluar ambil ini mas, batu (No bro, who went to the toilet. I took this ... stone.)*

In this scene, the violation of maxim of Relation occurs when the speaker, Tomo (T), suddenly leaves the car when they are stuck in traffic jam and return again really fast, Fajar (F) and Doni (D) then asks whether he goes to the toilet because he was crying for having stomach ache earlier; Tomo says he went out to get a stone.

His sudden action and speech are totally unrelated to his stomach ache and their situation where they get stuck in the traffic jam, but that is probably because of his stomach ache that makes him unable to think clearly anymore. Tomo violates the maxim of Relation for being unrelated and suddenly bringing up a stone.

The violated maxim of Relation here is because the speaker suddenly starts something different from the prior conversation and condition, as mentioned before, Tomo, Fajar and Doni are on their way to filming location when Tomo suddenly having stomach ache and the three are stuck in traffic jam. But Tomo suddenly left the car just to get a stone out of nowhere resulting to irrelevant utterances. Tomo's action and utterances implies that he maybe holding something hard in order to distract himself from something; in this case, holding the stone to distract himself from his stomach ache for a moment.

SCENE 9

Doni (D), Fajar (F) and Tomo (T) are discussing about the shaking car when suddenly Tomo brings up his stomach ache that suddenly getting worse.

F : *Nih mobil kenapa kayak oleng-oleng gini sih? Ada masalah ya sama mobilnya?*

D : *Ng, nggak koq. AC-nya dingin. Spionnya juga bener. Lampu nyala. Bensin full. Kaca juga kuat.*

[9.2.1] T : *Eh eh loh loh. Mas Fajar iki kenapa ya koq makin oleng mas. Aduh, aduh mana makin mules lagi. (Ouch, ouch, it gets even more painful.)*

In this scene, the violation of maxim of Relation occurs when the speaker, Tomo (T), responding and participating in the conversation brings up his stomach pain that is getting worse. However, he has already felt that stomach ache before the car start shaking and it has nothing to do with the shaking car, which is the current problem. Even though Tomo's condition that getting worse might have caused by the shaking car because when someone has a panic attack, that person will feel a sudden tension that cannot be controlled. This is

what makes Tomo's upset stomach worsen. However his speech is unrelated to the conversation where Fajar and Doni are discussing about the shaking car, thus Tomo violates the maxim of Relation.

The violated maxim of Relation here is because Tomo, the speaker trying to express his pain by saying it out loud in the middle of having conversation about another topic which is the shaking car. The implied meaning of Tomo utterance is to make Fajar and Doni stop and find the cause of the shaking car as fast as possible before Tomo stomach pain goes out of control.

SCENE 14

Fajar (F) was arguing with Doni (D) regarding Doni's arms that seems fine before he is back to replace the tire. Fajar was finishing and fastening the tire's screws while Doni is immersed in his racing game.

F : Heh, koq gesit banget sih tangannya? Katanya lagi sakit.

D : Mas, pantangannya kan cuman ngangkat yang berat-berat. Kalau cuman handphone ini mah, ampun mas, enteng tuh. (Bro, the only restriction is heavy lifting. If it's only this cellphone, oh my bro, see, very light.)

[14.3.3] D : ***Puter, puter yang kenceng. (Turn it up, turn it fast.)***

In this scene, the violation of maxim of Relation occurs in utterance [14.3.3] by Doni, when Doni (D), suddenly says "***Puter, puter yang kenceng (Turn it up, turn it fast)***". Doni and Fajar (F) were arguing about Doni's mobile phone and arms condition that is supposed to be broken but now is working properly without any problem. Doni is playing game on his mobile phone after claiming that his phone is broke and his arms are injured. Due to his injured arms, he is excused from replacing the tire. While Tomo leaves them to find the toilet, Fajar has to be the one who replaces the tire, which puts Fajar in a bad mood, and argue with Doni.

The violation occurs in Doni's last utterances after he argues with Fajar. After they argue, Fajar is back to replace the tire, and Doni is also back to focus on his game. Doni is too immersed in his game and forgets about his surroundings. He then says "***Puter, puter yang kenceng (Turn it up, turn it fast)***" while Fajar is turning the screwdriver around to fasten the screw on the tire, this makes it sounds like Doni is ordering Fajar around. But Doni actually is playing racing game and turning his car in the game. He does not even pay attention to Fajar's glaring.

Doni violates the maxim of Relation because his utterances has nothing to do with the conversation in the scene where he was arguing with Fajar. His utterances which seems like he was ordering Fajar to turn the screwdriver faster implies that Doni feels he is winning the dispute with Fajar earlier regarding his arms and phone, supposed to be broken. He then can relax and play game while Fajar has to replace the tire.

SCENE 15

Vira (V) was away and just returned when she overheard Karin (K) and Gista (G) in the middle of conversation and she joined in the conversation.

K : Gimana, lo siap apa ga? (How? are you ready or not?)

G : Ya mau ga mau harus siap sih, ya kan? Mau gimana lagi.(Yes, have to be ready, right? What else can we do)

V : *Siap maksudnya? Oh Vira tau. Yang nempatin tempat barunya bos galak ya?(What do you mean? Oh Vira knows. The one who is going to occupy the new place, is a fierce boss?)*

In this scene, the violation of maxim of Relation occurs when the speaker, Vira (V), joins in the conversation even though she does not know what they are talking about. Vira does not know what the message is about the sudden change in their filming plan sent by Karin (K) to Gista (G), Vira jumps into conclusion that it is about their new boss because she has been wondering about who is going to occupy the new office. However, what has been in her mind is totally unrelated to Karin and Gista's conversation. It is unrelated because what has been in Vira's mind is who is their new boss who is yet to show up while Karin and Gista's conversation is about a sudden change in their filming schedule. Vira violates the maxim because she really wants to know who their new boss is and whether the boss is fierce or not.

The violated maxim of Relation here is because the speaker inferred a different meaning from the prior conversation and responded to it based on the speaker's understanding resulting to irrelevant utterances. This also happens in daily conversation when the implied and intended meaning from speaker and hearer does not match. Just like how Vira infers a different meaning from Karin and Gista conversation. Vira infers that Karin and Gista are chatting about their new boss when they are not. Karin and Gista are serious type of people who focus on their work instead of wondering over what kind of person their new

boss is. This implies that Vira is not a type of co-worker who pay attention to others' conversation content and mostly muddled in her own thoughts.

The findings have revealed the violated maxims of the utterances that trigger humor that The characters in 'The East' violate the conversational maxim mostly for their own advantages and make them feel better. The characters violate the maxim of quality with implication to avoid things they do not want to deal with, such as an extra work or extra cost. They also violate the maxim of quality when they believe in themselves too much regardless the lack of supporting information. The maxim of quantity is violated when the participants want to relieve themselves from certain feeling or situation, in this case, the stress and panic as mentioned in the discussion. The characters of the program violates the maxim of manner by using ambiguous expression, unclear and roundabout way to responds to the other to avoid the anger and fury of other characters. The maxim of relation is violated because the characters are too absorbed in their own activity or problem that makes them not pay attention to the others utterances. It is also revealed that certain implied meaning can be inferred from each violated maxim. Besides, the implicatures behind every violation of maxim can also give certain image of the speaker personality.