

**FLOUTING NEO-GRICEAN PRINCIPLES FOR CREATING HUMOR  
IN *LISA FRANKENSTEIN* MOVIE**

**THESIS**

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FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG  
2025**

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IN *LISA FRANKENSTEIN* MOVIE**

**THESIS**

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**2025**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Flouting Neo-Gricean Principles for Creating Humor in *Lisa Frankenstein* Movie**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 2, 2025

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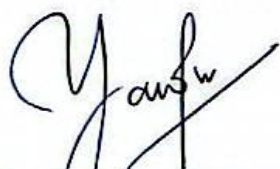
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This to certify that Fitri Novita Ramadhany thesis entitled **Flouting Neo-Gricean Principles for Creating Humor in *Lisa Frankenstein* Movie** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirement for the degree of *Sarjana Satra* (S.S).

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## **MOTTO**

*“Live as if you were to die tomorrow. And learn as if you were to live forever.”*

*-Mahatma Gandhi-*

## **DEDICATION**

I proudly dedicate this thesis to my father, a strong man who has passed away and I have not had the chance to give him the happiness of pride, and also to my mother, a strong woman who tirelessly supports her children and whose prayers are always with her children, as well as to my family and my beloved friends, who have always supported me through the joys and sorrows of completing my thesis, until I was able to reach this stage.

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Furthermore, I would like to express my sincere appreciation to my family, who have consistently provided me with unwavering support from the outset until the completion of this thesis. The support that my family offers is a priceless gift. I am extremely appreciative of the significant contributions they have all made to my academic trajectory. Then, I want to thank you very much to my college buddies who have occupied my days and supported me in the academic concerns. From day one of college till my last day, my close pals Vionna, Sephia, Rara, Nada, Julia have been quite helpful to me. A particular thank you goes to them I am immensely appreciative of both of their contributions to my life and academic path since they are really major ones. May Allah always guard your smiles wherever you both are.

At last, I do understand that my thesis is far from perfection and still contains some flaws. Thus, all kinds of comments and recommendations from the readers will always be appreciated. With this study, hopefully, future literary criticism research will benefit from it.



## ABSTRACT

**Ramadhany, Fitri Novita (2025).** Flouting Neo-Gricean Principles for Creating Humor in *Lisa Frankenstein* Movie. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Yayuk Widyastuti Herawati, M. Pd

**Keywords: Neo-Gricean theory, Flouting principles, Manner, Relation, Humor**

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In ideal communication, speakers should follow the cooperative principle, but in comedy, flouting the principle often occurs to produce irony and comedic effects. This study examines the flouting of the principle of the Neo-Gricean theory by focusing only on two flouting of the principle, there are the M-Principle and the R-Principle. The research aims to find utterances that flouting the M-Principle based on Levinson's theory (2000) and the R-Principle from Horn's theory (1984) and also to find the types of humor produced from the flouting of the two principles based on the classification of humor made by Rod Martin (2007). In this study, qualitative descriptions are used. This study analyzes certain film dialogues, using humor and pragmatic theories. The findings of the study showed that there were 10 data that flouting the M-Principle and 11 data that flouting the R-Principle. From these flouting, 11 data were found to be aggressive humor, 8 data were self-enhancing humor, 4 data were affiliative humor, and 1 data was self-defeating humor. The results of the study indicate that flouting of the cooperative principle are done intentionally to create a surreal and satirical atmosphere in the film. Often, these flouting lead to aggressive and self-enhancing humor, which are used to express character identity, emotional repression, and social criticism. This study shows that flouting the principles of conversation can be a narrative strategy to convey social and psychological subtext in films, especially with humor. This study differs from previous studies that only emphasize principle flouted as a whole. This study analyze Neo-Gricean theory specifically and combining it with humor theory in the under-researched hor-comedy genre. This study is limited to one film with two principles of analysis, so it does not cover variations in other genres or principles that may be relevant. In future studies, it is hoped to study various film genres by expanding the principles analyzed and considering how audiences respond to humor produced by films.

## مستخلص البحث

رمضان، فري نوينا (2025). انتهاك مبادئ الأسلوب والعلاقات النيو جريس في خلق الفكاهة في فيلم ليزا فرانكشتاين. أطروحة قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية في مالانج. المشرف بروفيسور د. يايوك ويدياستوتي هيراواتي

الكلمات المفتاحية: نظرية نيو جريس، انتهاك المبادئ، السلوك، العلاقة، الفكاهة

في التواصل المثالي، يجب على المتحدثين الالتزام بمبدأ التعاون، ولكن في سياق الفكاهة، غالبًا ما يتم انتهاك المبدأ لخلق السخرية والتأثيرات الكوميديّة. تدرس هذه الدراسة الانتهاكات الأساسية لنظرية نيو جريس، مع التركيز فقط على انتهاكين من خلال الإشارة إلى نظرية M تهدف هذه الدراسة إلى التعرف على الألفاظ التي تنتهك مبدأ R. ومبدأ M أساسيين، وهما مبدأ ليفنسون (2000) ومبدأ من نظرية هورن (1984)، كما ستتعرف هذه الدراسة أيضًا على أنواع الفكاهة الناتجة عن انتهاك المبدأين استنادًا إلى تصنيف الفكاهة لروود مارتن (2007).

تعتمد هذه الدراسة على المنهج الوصفي الكيفي، وذلك بتحليل حوارات مختارة في الفيلم وتطبيق النظرية البراجماتية ونظرية الفكاهة في تفسيرها. وتظهر نتائج الدراسة أن انتهاكات مبدأ التعاون لم تتم بشكل عشوائي، بل بشكل متعمد بهدف بناء جو سريري وساخر في الفيلم. غالبًا ما تؤدي هذه الانتهاكات إلى أنواع من الفكاهة العدوانية والمعززة للذات، والتي تعمل كوسيلة للتعبير عن هوية الشخصية والقمع العاطفي والنقد الاجتماعي.

وتشير هذه النتائج إلى أن الانتهاكات البراجماتية في الأنواع المختلطة مثل كوميديا الرعب تلعب دورًا مهمًا ليس فقط في خلق الفكاهة، ولكن أيضًا في تطوير السرد. يساهم هذا البحث في فهم كيفية تشكيل الفكاهة من خلال الانتهاكات اللغوية، فضلاً عن توسيع نطاق تطبيق نظرية نيو جريس في خطاب الفيلم.

## ABSTRAK

**Ramadhany, Fitri Novita (2025).** Flouting Neo-Gricean Principles for Creating Humor in *Lisa Frankenstein Movie*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Yayuk Widyastuti Herawati, M. Pd

**Kata kunci:** Teori Neo-Gricean, Pelanggaran prinsip, Manner, Relation, Humor

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Dalam komunikasi ideal, penutur harus mengikuti prinsip kerja sama, tetapi dalam komedi, melanggar prinsip sering terjadi untuk menghasilkan ironi dan efek komedi. Studi ini memeriksa pelanggaran prinsip dari teori Neo-Gricean hanya dengan berfokus pada dua pelanggaran prinsip, yaitu M-Principle dan R-Principle. Tujuan dari penelitian ini adalah untuk menemukan ujaran yang melanggar M-Principle berdasarkan teori Levinson (2000) dan R-Principle dari teori Horn (1984) dan juga untuk menemukan jenis humor yang dihasilkan dari pelanggaran dua prinsip tersebut berdasarkan klasifikasi humor yang dibuat oleh Rod Martin (2007). Dalam penelitian ini, deskripsi kualitatif digunakan. Penelitian ini menganalisis dialog tertentu dalam film, menggunakan teori humor dan pragmatik. Hasil penelitian menunjukkan bahwa pelanggaran prinsip kooperatif dilakukan dengan sengaja untuk menciptakan suasana surealis dan satir dalam film. Seringkali, pelanggaran tersebut menyebabkan humor agresif dan self-enhancing, yang digunakan untuk mengekspresikan identitas karakter, represi emosional, dan kritik sosial. Hasil penelitian menunjukkan terdapat 10 data yang melanggar Prinsip M dan 11 data yang melanggar Prinsip R. Dari pelanggaran tersebut, ditemukan 11 data yang merupakan humor agresif, 8 data merupakan humor yang meningkatkan kemampuan diri, 4 data merupakan humor afiliatif, dan 1 data merupakan humor yang merusak kemampuan diri. Penelitian ini menunjukkan bahwa melanggar prinsip percakapan dapat menjadi strategi naratif untuk menyampaikan subteks sosial dan psikologis dalam film, terutama dengan humor. Penelitian ini berbeda dari studi sebelumnya yang hanya menekankan pelanggaran prinsip secara keseluruhan. Penelitian ini melakukannya dengan mempelajari teori Neo-Gricean secara khusus dan menggabungkannya dengan teori humor dalam genre horor-komedi yang belum banyak diteliti. Penelitian ini terbatas pada satu film dengan dua prinsip analisis, sehingga belum mencakup variasi genre atau prinsip lain yang mungkin relevan. Dalam penelitian selanjutnya, diharapkan untuk mempelajari berbagai genre film dengan memperluas prinsip yang dianalisis serta mempertimbangkan bagaimana audiens merespon humor yang dihasilkan film.

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## **CHAPTER I**

### **INTRODUCTION**

This chapter provides an explanation of the background, problems, objectives, significances, scope and limitations of the study, as well as definitions of important terms.

#### **A. Background of the Study**

Humor is one of the most powerful communication tools in human interaction (Chen, 2024). Through several ways of delivery, including flouting Neo-Gricean principles, humor functions as entertainment, indirect criticism, stress relief, and building social relationships. Flouting of Neo-Gricean principles in creating humor in a movie is very interesting, especially in today's increasingly complex social context. In digital era, social media is the leading platform for people to share, discuss, or criticize various kinds of content, including movies (Ginanjari, 2024). In recent years, multiple films have emerged that raise issues such as social injustice, discrimination, and cultural conflicts by using humor to attract audience attention. While humor is often created through speech that deviates or flouts the principles of communication, giving rise to ambiguous meanings and exceeding the listener's expectations (Merzah, 2021).

In the movie, characters often flouting the Neo-Gricean principles to create humor. Movies that address social issues usually use exaggerated or sarcastic dialogue to highlight the injustice or absurdity of a situation. These flouting allow misunderstandings between the characters and the audience when interpreting the

utterances. Therefore, it is essential to explore more deeply how flouting of Neo-Gricean principles, especially the M-Principle and R-Principle, are used to create humor (Chepkemai et al., 2023). Although the Neo-Gricean theory consists of several principles, namely the Q-Principle, I-Principle, M-Principle, and R-Principle, this study focuses more on the M-Principle and R-Principle which are most relevant to the creation of humor effects. However, data related to other principles are still recorded as part of the research documentation.

This research is important to do because it shows how flouting of communication principles, especially the M-Principle and R-Principle in Neo-Gricean theory, can be used as an effective strategy to create humor in a film. In this digital era, there has been a significant shift in communication styles in society, where implicit meanings, satire, and indirect delivery are increasingly attracting attention compared to explicit meanings. This reflects the need to understand new ways of communicating that are more complex and contextual. The film *Lisa Frankentsein* is a very relevant object for this study, because the dialogue in this film consistently shows flouting, both through ambiguous speech structures and irrelevant delivery. By analyzing utterances that show flouting of the M-Principle and R-Principle, this study seeks to reveal how these flouting succeed in forming multi-dimensional messages and producing various types of humor.

Several previous studies have analyzed flouting maxim using Grice's Cooperative Principle theory in various communication contexts. However, studies that specifically use the Neo-Gricean framework, especially the principles developed by Levinson (2000) and Horn (1984) are still relatively limited. Several

relevant studies discussing creation of humor using Grice's Cooperative Principle theory have been conducted by (Chepkemai et al., 2023; Chen, 2024; Merzah, 2021; Azis, 2021; Napp, 2023; Dore, 2020). Then, research using media as objects such as films, television series, drama, stand up shows, TV talk shows was conducted by (Samir, 2022; Yustika et al., 2022; Ngo et al., 2023; Safitri & Ambalegin, 2022; Manggalita et al., 2022). Lastly, several studies were found that used Neo-Gricean theory in various contexts carried out by (Rodriguez, 2021; Salman et al, 2022; Khoshaba, 2023; Polishchuk, 2023; Sultan, 2024).

From the explanation above, it can be concluded that there is still microscopic research using Neo-Gricean theory, and what is often found is research using Grice's Cooperative Principle theory. Apart from that, there has been no research that focused on the principles of relation and markedness in creating humor, and there has been no use of the *Lisa Frankenstein* movie as an object. The Neo-Gricean research that I found was carried out by analyzing all kinds of principles used without focusing on just one or a few principles. This gap suggests the importance of a more in-depth study of how Neo-Gricean principles are applied to more modern and creative language use.

*Lisa Frankenstein* movie shows strengths and uniqueness that make it relevant to study in the context of ignoring Neo-Gricean principles and humor. In order to present a terrifying horror story, this movie tries to ignore its tonal balance such as mismatching the rhythm and volume in an effort to prevent an over-the-top romance story (Xing L, 2024). This movie offers a unique narrative by combining elements of horror fiction and dark comedy, a combination that is rarely explored in modern



fiction movie. The conversations used by the characters in the movie are not only entertaining, but also utilize ambiguity and imprecision in conversation to create a powerful ironic effect. This makes *Lisa Frankenstein* movie an ideal subject for analysis using Neo Gricean theory, especially in the context of the using and neglecting the principles of markedness and relation.

This research departs from the assumption that the conscious use and neglect of the M-Principle and R-Principle conveyed by the characters in *Lisa Frankenstein* movie serves to creating humor. The following assumption is that the use and neglect of the principles of relation and markedness in this movie are used to convey humor and as tools to create narrative and characterization. When a principle is flouted, it shows that the speaker is consciously and deliberately conveying a conversation that is not in what the listener expects to hear in a particular context where communication occurs (Dahlman, 2021). It is hoped that the implicatures that arise from conversational flouting can enrich interactions between characters and convey more profound messages in non-explicit ways.

## **B. Problem of the Study**

1. What types of humor are used to convey the implicatures created by flouting M-Principle and R-Principle in *Lisa Frankenstein* movie?
2. How are the principles flouted by the characters for create humor in *Lisa Frankenstein* movie?

### **C. Significance of the Study**

This research presents practical contributions in the field of linguistics, especially in analyzing humor using Neo-Gricean principles. This study can benefit scriptwriters, film producers, and students focusing on linguistics by revealing how flouting principles can influence a conversation, which is especially helpful for the developing complex characters and storylines. In addition, this study contributes to future linguistic research related to the cooperative principle in media, expanding the scope of the study of flouting principles to be not limited to everyday conversation but also a more creative form of communication in a movie.

### **D. Scope and Limitation**

This research uses a pragmatic approach to reveal the implied meaning in conversations between characters through Neo-Gricean principles. This research focus on the comedy horror genre *Lisa Frankenstein* movie, highlighting the function of using overlapping dialogue to create humor while adding tension to the movies atmosphere.

The interpretation of the Neo-Gricean principles that used by the characters can be subjective, and the data obtained from the text does not allow it to be generalized to other communication contexts. This research also only focuses on the M-Principle and R-Principle, Although the four Neo-Gricean principles are covered in general, in-depth analysis is only focused on the M-Principle and the R-Principle. The selection of these two principles is based on the frequency of occurrence in the data and their relevance in creating a humorous pragmatic effect. Meanwhile, the

Q-Principle and I-Principle were not analyzed specifically because the context of their emergence is more commonly found in everyday communication which is literal. Therefore, this study is limited so that the analysis can remain focused, in-depth, and in accordance with the context of the dark comedy genre in the film.

#### **E. Definition of Key Term**

- Neo-Gricean pragmatics : Refers to the refinement and extension of Grice's Cooperative Principles. These principles explain how meaning is interpreted in everyday language use.
- The R-Principle : Neo-Gricean principle that emphasizes the speaker provides relevant information, without adding anything that is not necessary.
- The M-Principle : Neo-Gricean principle that emphasizes the way information is conveyed, where if the speaker uses more complicated expressions, then there is an additional or implied meaning that the speaker wants to convey.
- Humor : A distinctly human trait that serves to entertain, amuse, and communicate ideas effectively.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents the researcher's ideas to strengthen the data analysis in this study and discusses concepts that are in line with this study, including explanations of flouting, Neo-Gricean theory, and humor.

#### **A. Pragmatics**

Pragmatics is a branch of linguistics that helps to examine how meaning in a language does not depend on linguistic structure alone but on the context of its use. Levinson (2000) stated that pragmatics is the study of the relationship between language and context that underlies the interpretation of meaning. Meanwhile, Horn and Ward (1989) highlight the role of pragmatics in understanding non-explicit meaning and how the role of pragmatics in communication helps infer meaning from the listener. Pragmatics is a link between semantics and syntax, it is used in social interaction. In everyday conversation, pragmatics allows us to understand implied meaning, inference, and how context determines the interpretation of an utterance.

The main components of pragmatics include several important aspects, such as deixis and reference, presupposition, implicature, and speech acts. Levinson (2000) stated that deixis is related to words or phrases and the meaning produced depends on the context. Meanwhile, according to Horn (1989), a presupposition must be accepted as valid to understand a statement. One of the core concepts of pragmatics is implicature, which was first introduced by Grice and then developed by Levinson and Horn. With conversational implicature, speakers can convey information

differently where the meaning is not expressed explicitly but can be inferred by the listener using the communication principles. In this case, speech acts also play an essential role in social interaction.

In the development of pragmatics, Neo-Gricean theory emerged as a response to Grice's limitations. Horn (1989) proposed a simplification of Grice's maxims into two main principles, namely the Q-Principle (Quantity) and the R-Principle (Relation). At the same time, Levinson (2000) expanded this concept by adding the M-Principle (Markedness) which states that when an utterance is delivered unusually, there is something unusual or a hidden meaning. These principles function to explain how people understand implicatures in everyday conversation and also in the context of humor.

Overall, it can be concluded that pragmatics plays an important role in communication analysis, including in creating humor. From the basic concept of pragmatics to the development of Neo-Gricean theory and its application in humor, this study highlights how flouting of maxims and implicatures can produce unique comedic effects. By referring to Levinson and Horn's theory and Rod Martin's humor theory, this study can provide in-depth insight into the relationship between pragmatics and humor in media conversations such as the Lisa Frankenstein movie.

## **B. Flouting**

Flouting is a violation that is carried out with the aim that the listener interprets the hidden meaning, besides that violation focuses more on manipulating communication to fulfill the speaker's agenda (Al-Zubeiry, 2020). According to Grice (1975) in the Cooperative Principle theory, Flouting is a form of non-

compliance with the principles of conversation carried out by the speaker intentionally and openly, while Violation is a form of non-compliance with the maxims in the Cooperative Principle (Grice, 1975), which is done deliberately and consciously to create specific effects in a conversation. In the context of violation, the speaker has a hidden purpose to create ambiguity so that the listener only captures the literal meaning without understanding the implicit meaning behind the utterance.

In the context of modern pragmatics or in Neo-Gricean, flouting can be understood through the theoretical framework of Levinson (2000) and Horn (1984). Levinson's M-Principle (2000) emphasizes that speakers should convey information clearly and simply, so that listeners do not need to infer additional meanings. Meanwhile, Horn's R-Principle (1984) emphasizes that speakers should convey information that is relevant to the main topic of the conversation. Intentional flouting of these principles can create space for humor, social criticism, and indirect characterization.

In the comedy genre, flouting helps create humor by disrupting audience expectations (Mangilaya, 2020). However, flouting is often criticized because it can obscure the transparency of a communication. For example, in real life, flouting lead to misunderstandings or complicate the communication process between individuals. However, in complex social interactions, flouting can help to ease tension through the use of irony and humor.

In the development of modern pragmatics, flouting has become an essential tool in exploring power relations, social dynamics, and cultural expression in

discourse (Boukhelif, 2024). Although effective in creating humor and enriching narratives, violation also have limitations. In cross-cultural communication, flouting principles can lead to misunderstandings, especially if the audience does not have a shared context with the speaker. Therefore, the effectiveness of flouting largely depends on the cultural and social context of the audience (Al-Zubeiry, 2020).

To provide a clearer picture of the neo-gricean flouting principle, below are flouting examples of all principles that will help readers better understand the linguistic characteristics and implicit meanings that arise from the flouting of the principle. By providing specific illustrations for each principle, the researcher wants to show that these flouting are not a failure of communication, but rather a pragmatic strategy which is intentional to convey meaning indirectly.

### 1. Flouting of R-Principle

It can be said that the flouting occurs when the utterance uttered by the speaker is irrelevant so that it gives rise to additional meaning.

*A: "How was the interview?"*

*B: "Well... I didn't even know that the room had a sofa made of genuine Italian leather."*

In the conversation above, B did not directly answer what A asked, he actually conveyed irrelevant information. This made the listener conclude that the interview did not go well. Flouting of the R-Principle occurs because the irrelevance actually triggers implicit understanding.

## 2. Flouting of Q-Principle

An utterance can be said to be a flouting of the Q-Principle when the information conveyed is too little from what is needed, so that it does not meet the listener's expectations.

*A: "Have you finished our group report?"*

*B: "I took a quick look."*

In the conversation above, B reaction can be categorized as a flouting of the Q-Principle because it does not provide an explicit answer. He does not directly say "yes" or "no", but rather implies that he has not finished it. Therefore, B answer flouting the Q-Principle with the lack of information conveyed, thus inviting inference from the listener.

## 3. Flouting of M-Principle

Flouting will occur if the speaker intentionally uses strange, ambiguous or unusual structures or vocabulary that can lead to a blurring of meaning.

*A : "Where's mom?"*

*B : "She went to place where people wear white coats and ask a lot of questions."*

In the conversation above, B's utterance clearly shows a flouting of the M-Principle because he uses an unusual way of delivering the message. B's reaction gives rise to ambiguity and complexity to imply something without stating it outright.



#### 4. Flouting of I-Principle

It can be said as a flouting of I-Principle is when the speaker provides additional information that is not needed in the conversation, thus creating an unusual impression.

*A: "He drove to campus?"*

*B: "Yes... but he used a rental car, and he brought 4 bodyguards."*

In the context of conversation in general, "driving to campus" is something that is considered as a normal or ordinary action. However, in the conversation above, the additional information provided by B makes it no longer ordinary. He conveys details that exceed expectations, thus creating a new impression that the behavior is not ordinary or even suspicious or funny. Therefore, B's utterance in the conversation above can be said as a flouting of I-Principle.

### C. Neo-Gricean Theory

#### 1. Grice's Cooperative Principle

In the William James Lectures given at Harvard in 1967, H. P. Grice outlined his views on meaning and communication as "faltering steps" (Grice 1989:4) towards a systematic, philosophically inspired pragmatic theory of language use, which eventually became known as Gricean pragmatics (Huang, 2007). Since its introduction, the classical Gricean paradigm has inspired many refinements, reinterpretations, and reconstructions, which have given rise to various neo-Gricean studies. Therefore, these classical and neo-Gricean theories have revolutionized

pragmatic thinking and remain one of the main foundations in contemporary thinking on linguistic pragmatics and the philosophy of language.

Referring to Grice's (1975) general view on meaning and communication, there are two main theories; the theory of non-natural meaning and the theory of conversational implicature. In his theory of non-natural meaning, Grice emphasizes the conceptual relationship between the natural meaning in the external world and the non-natural linguistic meaning of utterances. Grice then developed a reductive analysis of non-natural meaning based on the speaker's intentions, the essence of which is that the speaker's meaning is a matter of expressing and recognizing those intentions.

The Cooperative Principle theory is a fundamental principle by Grice that determines how language is used efficiently and effectively to achieve rational interaction in a communication. Grice (1975) said that the Cooperative Principle, which is the main principle is divided into four conversational maxims consisting of the Maxim of Quality (Be honest), the Maxim of Quantity (Give enough information), the Maxim of Relevance (Stay relevant), the Maxim of Manner (Be clear)

Grice (1975) stated that conversational implicature, the implied or unstated meaning, can emerge from how speakers interact with conversational maxims. These maxims include suggested rules for maintaining efficient and meaningful conversation, namely: Quality (speaking honestly), Quantity (speaking

sufficiently), Relevance (speaking on topic), and Manner (speaking clearly and orderly).

## 2. Neo-Gricean Theory

Despite its revolutionary nature, what Grice presented at the James Williams Lectures was merely a rough proposal or sketch. Referring to Lakoff's statement (1995:194) that "Grice himself provided an architect's sketch, but the fully habitable building was still under construction; the original design had to be continually developed and reinterpreted to meet the needs of those who would inhabit it." Because of Grice's (1975) influential but still rough proposal, it is not surprising that in the 1970s many academics considered his ideas to be vague, excessive, empty, baseless, and even contradictory.

*For example in a conversation;*

*A: "Did you like the presentation?"*

*B: "Some parts of it were interesting."*

The above conversation is an example of a conflict between the Q-principle and R-Principle. The Q-Principle requires B to provide sufficient information about his overall impression, but the statement he gave only provides partial information. On the other hand, if B explained all the details, the information might be too much and become irrelevant (flouting R-Principle) in a simple context like this.

Grice (1975) suggests that speakers should convey information in a clear, orderly, and unambiguous manner, which is the definition of the Maxim of Manner. However, speakers intentionally convey information ambiguously or indirectly in specific contexts, especially in more polite or indirect cultures. In practical

applications, Grice's maxims are sometimes not entirely compatible or contradictory, leading some scholars to feel that his concepts still need to be clarified or refined. Therefore, if the classical Gricean program is to be taken seriously in linguistics and the philosophy of language, much work needs to be done to systematize, refine, and develop the original concepts that Grice has laid out. This challenge is partly addressed by various reforms of neo-Gricean pragmatics (Huang, 2007).

In the context of Neo-Gricean theory, the reductionist approach seeks to simplify or "reduce" the number of principles and rules required to understand implicit meaning in conversation. In other words, this approach encourages using as few principles and concepts as possible but enough to provide adequate explanation.

In applying the theory of conversational implicature, Horn (1989) and Levinson (2000) developed a simpler Model of Grice's theory. Both tried to summarize and reduce Grice's (1975) principles to make them easier to understand and apply. Horn (1989) simplified Grice's maxims into two main principles: the Q-Principle (Quantity) and the R-Principle (Relation). Levinson (2000) created a tripartite Model consisting of the Q-Principle (Quantity), the I-Principle (Informativeness), and the M-Principle (Markedness).

### 3. M-Principle (Tipologi Levinson)

Levinsonian typology (1987, 1991, 2000) is a pragmatic Model developed by Stephen Levinson to refine the theory of conversational implicature, initially

proposed by Grice (1975) and then simplified by Horn. Levinson introduced three main principles. The first is Principle Q (Quantity Principle), which asks the speaker to provide sufficient information without lacking it. Principle I (Informativeness Principle) refers to this: the speaker is asked not to provide more information than necessary and to let the listener grasp a more specific meaning based on the context or general expectations. Principle M (Markedness Principle) emphasizes the way information is conveyed.

Principle M (Markedness Principle) in Levinson's typology (2000) suggests that if someone uses a more complex or indirect expression, there is an additional or specific meaning that the speaker wants to convey. The M-Principle works because the speaker chooses a more complicated or indirect expression to imply a different meaning than a simple statement.

*For example, when someone says, "The new manager is not unfriendly"*

The phrase in the conversation above is more complex than just saying "friendly." It implies that the manager may not be completely friendly; his friendliness may have nuances or limitations. If the speaker simply said "friendly," the listener might take the friendliness in a general sense. However, with the phrase "not unfriendly," the speaker might want to emphasize that friendliness has certain limitations or requirements. The M-Principle lets the listener perceive that more complex or complicated expressions carry additional or different meanings.

Referring to linguistic understanding, flouting of the M Principle are often formed from:

- Lexical ambiguity: the use of words with multiple meanings,

- Unnecessary repetition: redundancy that confuses the listener,
- Topic dislocation: deviations in order or focus in the structure of information delivery.

Therefore, in the context of film, when a character conveys information with unusual speech or structure or contains an intentionally ambiguous structure, the audience perceives irony, satire, or implicit humor. This is the power of flouting the M-Principle, where it creates implicit meaning that triggers deeper interpretation.

#### 4. R-Principle (Tipologi Horn)

In 1984 and 2007, Lawrence proposed a dualist model that replaced most of Grice's maxims, except the maxim of quality, with two basic principles: the Q-Principle (Quantity Principle), which concerns providing sufficient and complete information as needed, and the R-Principle (Relation Principle) which emphasizes the speaker to convey information that is relevant to the topic or main focus of the conversation.

Following the R-Principle, a lower-bounding implicature is created where the hearer can assume there might be more information, but the speaker provides just enough. The R-Principle allows the hearer to implicitly infer additional relevant details without being stated. The R-Principle is often referred to as a speaker-beneficial principle because it will enable them to save words without compromising clarity of meaning.

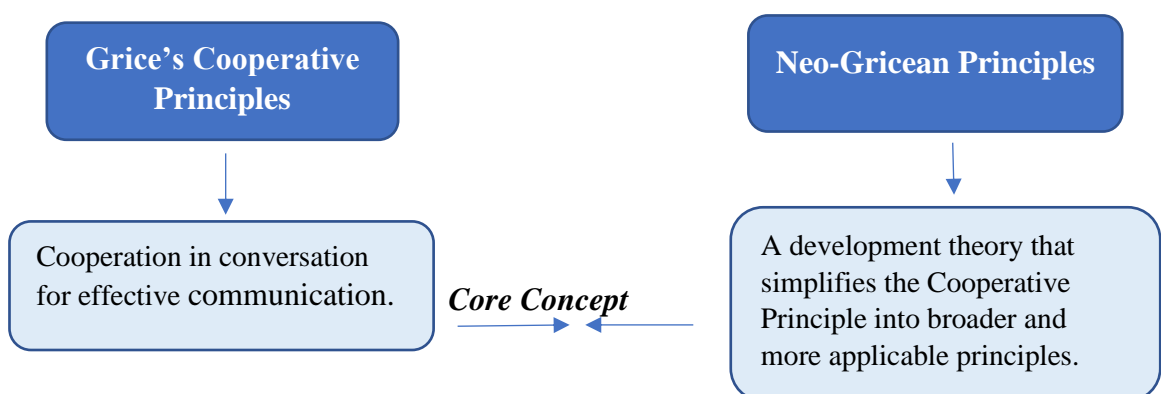
*Example: "I met Mr. Ali at the library."*

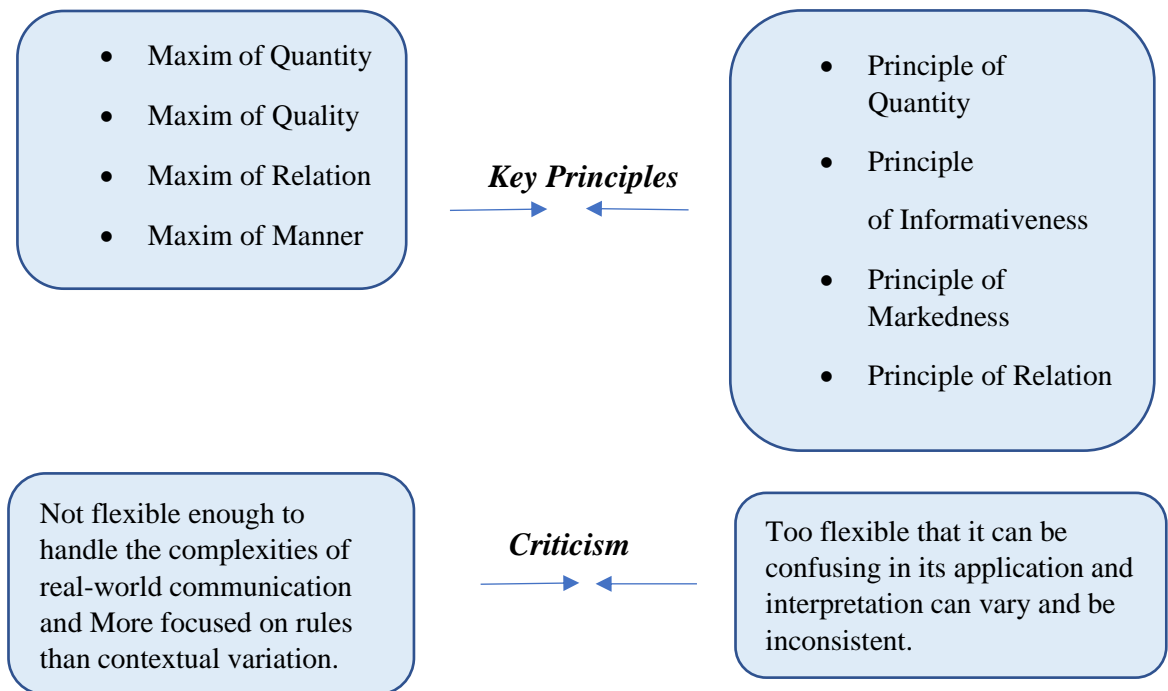
In the above utterance, the speaker simply says he met Mr. Ali. The speaker may imply that they talked about a topic or that the meeting was meaningful. However, the speaker does not need to mention all the details because the statement is informative and relevant enough. The hearer can infer additional meaning. In a conversation, flouting of the R-Principle often occur through:

- Excessive information delivery,
- Topics delivered are deviant or irrelevant,
- Unnecessary context expansion occurs.

Hornian typology simplifies complex communication, allowing us to understand straightforward implications. The Q-principle sets an upper limit on the information considered sufficient, while the R-principle sets a lower limit by providing only relevant and necessary information (Hong, 2007). Horn's principles help us understand meanings not directly stated in conversation, maintaining a balance between sufficient and not excessive information.

**Chart 2. 1 Comparison Between Grice's Cooperative Principles and Neo-Gricean Principles**





#### D. Humor

The ability to recognize, produce, and enjoy humorous things is known as humor. It involves making people laugh and grin using words, gestures, facial expressions, and particular situations. Humans utilize humor for amusement and interaction, and it is crucial for fostering stronger social ties and lowering stress levels. Humor is frequently produced by surprising twists, contrasts, ironies, or discrepancies between expectations and reality.

According to Rod A. Martin (2007), humor is a universal phenomenon that arises in social interactions. The four primary components of humor are as follows: (1) social context, where humor typically occurs in interpersonal situations; (2) cognitive-perceptual processes, such as identifying incongruities in situations or information; (3) emotional reactions, such as joy; which is a pleasure that results from the experience of humor; and (4) behavioral expressions, such as smiles or



laughter. Humor is a powerful communication tool to strengthen social ties and ease tension.

Humor frequently stems from the sense of incongruity, which is defined as a contradiction or disparity in an otherwise innocuous circumstance or fact. These incongruities become amusing when people find and fix them in their imaginations. For instance, jokes or dialogue in a movie might be humorous if they use ambiguity or surprise in a character's response to a circumstance.

Martin highlighted that humor significantly impacts human social, emotional, and cognitive processes in addition to being a form of entertainment. In a social setting, humor can foster better connections and a calm environment; in an emotional one, it helps individuals control their negative emotions and deal with stress; and in a cognitive one, it fosters creativity and the recognition of novel patterns.

Martin also goes over the many types of humor according to its function and application:

- 1. Affiliative humor:** Humour that promotes social bonds.
- 2. Aggressive humor:** Humor that makes fun of or denigrates other people
- 3. Self-defeating humor:** Humour that makes fun of oneself in order to amuse others.
- 4. Self-enhancement humor:** Humor that keeps a positive outlook on life

These approaches offer a framework for examining how humor appears in various contexts, including speech in movies. Martin's theory of humor be applied in this study to identify the different forms of humor and the purposes of

conversation in the *Lisa Frankenstein* movie. Dialogue that deviates from Neo-Gricean principles like Relevance or Markedness can be examined to ascertain whether Martin's hilarious devices fit into one of the humor style groups. Thus, this theory supports pragmatic analysis by offering insight into the psychological and linguistic processes of producing humor.

#### **E. Lisa Frankenstein (2024)**

*Lisa Frankenstein* is a horror-comedy film released in 2024. The movie was directed by Zelda Williams and written by Diablo Cody. *Lisa Frankenstein* delivers a unique storyline combining gothic horror elements with dark humor. The movie reimagines the classic story of Frankenstein in the context of modern teenagers.

The movie tells the story of a teenage girl who has social problems and is struggling to deal with her trauma after the death of her mother. The teenage girl is named Lisa Swallows, who is none other than the main character in the movie. Inadvertently, Lisa resurrects a corpse, which is then called "the Creature" through supernatural events. The unique relationship between Lisa and the creature is the core of the story which is colored by various strange events, irony, and absurdity wrapped in humor.

In this movie, the dialogue written has a distinctive style, filled with sarcasm, hyperbole, and topic deviations, making this movie an ideal object for pragmatic analysis. Lisa as the main character often uses flouting of Neo-Gricean principles, in addition to Dale (Lisa's stepfather) and Taffy (Lisa's half-sister) are also characters who often use flouting of Neo-Gricean principles to convey humor.

The selection of *Lisa Frankenstein* movie (2024) as the object of this study is based on its consistency in using language that shows deliberate deviations that aim

to build humorous effects, irony and also satire. In this movie, rich and diverse linguistic data are available to analyze how flouting of communication principles contribute to character formation and audience engagement through humor.

### **CHAPTER III**

#### **RESEARCH METHOD**

In this chapter, the researcher describe the research design, research instrument, data and data source, data collection, data analysis, and triangulation.

##### **A. Research Design**

This research is a qualitative research with the aim of analyzing flouting of the M- Principle and R-Principle in creating humor in the dialogue of *Lisa Frankenstein* movie. According to Creswell (2009), qualitative research is used to explore and understand the meaning given by individuals or groups to a social or human problem, with data presented in descriptive or narrative form, not numbers. By using this method, it is very possible to conduct an in-depth analysis of the dialogue, especially in understanding how flouting of the M-Principle and R-Principle form the implicatures and pragmatic effects of humor.

The analysis was carried out using the Neo-Gricean theoretical framework of Lawrence Horn (1984) and also Stephen Levinson (2000), to identify how flouting of the M-Principle and R-Principle are used to form implicatures in humor. Then, the findings obtained were examined to understand consistent and unique patterns in the construction of humor in the dialogue of *Lisa Frankenstein* movie.

##### **B. Research Instrument**

The main instrument in this study is the researcher herself. In a qualitative approach, the researcher has a key instrument role because the researcher is the one who collects, interprets, and analyzes data based on contextual and theoretical

understanding. Referring to Cresswell (2009) that in a qualitative study, the researcher is the main tool directly involved in the process of collecting and interpreting data. In this study, the researcher is responsible for identifying data in the form of speech in the film *Lisa Frankenstein*, analyzing flouting of communication principles based on Neo-Gricean theory, and explaining how flouting contributes to the formation of humor. The active role of the researcher is very much needed to capture the nuances of meaning conveyed implicitly and answer research questions appropriately. Thus, the corpus assists the researcher in collecting and analyzing the data shown in Table 3.1 to answer research question number 1 and table 3.2 to answer research question number 2.

Table 3.1 Types of humor created by flouting of M-Principle and R-Principle

No.	Datum	Minutes	Types of Humor			
			Aggressive	Affiliative	Self-enhancing	Self-defeating

Table 3.2 Flouting of M-Principle and R-Principle

No	Datum	Minutes	Breaking Principle	
			M	R

### C. Data and Data Source

In this study, the data used were selected dialogues or utterances from the film *Lisa Frankenstein* that contained humorous elements due to flouting of Neo-Gricean principles. The main focus of this study is on flouting of the M-Principle

and R-Principle, because these two principles are most dominantly used by the characters and are relevant to the purpose of forming humor in the film. However, flouting of other principles such as the Q-Principle and I-Principle are still recorded and included in the appendix table to show the completeness of the data in a clear manner, but are not analyzed in depth in the findings chapter.

The data source selected in this study is the original film *Lisa Frankenstein* (2024), which is the main reference in taking all the dialogues analyzed. This study maintains the authenticity of the dialogues used by not making changes or modifications. The film *Lisa Frankenstein* was chosen as a data source because it combines the horror and dark comedy genres with a distinctive and indirect language style. The dialogues in this film provide rich linguistic material to be analyzed pragmatically and humorously, making it a relevant and interesting research object.

#### **D. Data Collection**

The data collection process in this research involved several detailed steps to ensure systematic data collection from the movie *Lisa Frankenstein*. The first step is to watch the movie in its entirety more than five times to gain a deep and thorough understanding of the storyline, the development of each character, and the context of the conversation in each scene. The researcher also began to note down dialogues that indicated elements of humor or deviations in communication.

The second step, the researcher selected dialogues that showed the potential for flouting Neo-Gricean principles, especially the M-Principle and R-Principle. The

selection of dialogues was carried out based on characteristics such as the use of ambiguous, convoluted, and irrelevant utterances in the context of the conversation. The third step, the selected dialogues were then categorized based on the type of principle that flouted. Dialogues that convey ambiguity or cause ambiguity are classified as flouting of the M-Principle, while dialogues that are irrelevant to the context or topic of the conversation are categorized as flouting of the R-Principle.

The last step is to analyze all the data that has been classified based on the type of humor produced and the flouting of the principles used. In the analysis step, the researcher considers the visual and situational context, such as expression, character, intonation and setting of place and time. This is done so that the understanding obtained about how humor is formed through flouting of Neo-Gricean principles is more complete.

### **E. Data Analysis**

To analyze the data, the researcher applied the qualitative data analysis technique using the D-I-E model: Display, Interpretation, and Evaluation. The data were first collected in the form of dialogues from the Lisa Frankenstein movie script, particularly those indicating potential flouting of the Neo-Gricean principles.

In the Display stage, the researcher identified and selected utterances that potentially flout either the M-Principle or R-Principle based on Levinson (2000) and Horn's (1984) Neo-Gricean theory. These utterances were presented in table format to ease categorization, along with the context in which the utterances occurred.

In the Interpretation stage, the context of each utterance was described in narrative form. This involved outlining the situation, the interlocutors involved, and the nature of the exchange to understand the intended and implied meanings behind the utterances. Then, the data interpretation stage carried out by integrating Neo-Gricean theory and Rod Martin's humor theory.

In the Evaluation stage, each utterance was critically examined using the Neo-Gricean framework to determine how and why the utterance flouted a specific principle. Additionally, Rod Martin's (2007) theory of humor was used to analyze the type of humor that emerged as a result of the flouting. The researcher then interpreted the broader interpersonal or comedic effect within the narrative.

The final step was drawing conclusions from the findings and discussions, based on the relevance and effectiveness of the flouted principles in generating humor and shaping character dynamics.

## **F. Triangulation**

The triangulation method was used to support the study findings. Triangulation involves collecting accurate data from multiple reliable sources to reduce bias during the data collection and analysis. This process ensures that the data or information collected by researchers from various perspectives is correct (Rahardjo, 2010). This method aims to view phenomena from numerous perspectives and compare the results with multiple data sources. According to Denkin, there are four different types of triangulation; method triangulation, inter-researcher triangulation, data source triangulation, and theory triangulation (Rahardjo, 2010).



In this research, the researcher used data source triangulation to ensure the validity of the findings. Initially, the researcher intended to validate the humorous impact of the utterances by analyzing audience responses through comments on social media platforms such as TikTok and YouTube. However, due to the limited number of audience comments available regarding the *Lisa Frankenstein* movie, this method was not feasible. As an alternative, the researcher consulted a lecturer with expertise in pragmatics to serve as a validator. With the validator's assistance, the researcher confirmed that the selected data met the criteria for flouting of the Neo-Gricean Markedness Principle and Relation principles, and were relevant in the context of humor analysis. This validation process helped strengthen the credibility and accuracy of the research findings.

## **CHAPTER IV**

### **FINDINGS AND DISCUSSION**

This section presents the findings and discussion of the research. The findings are taken from the *Lisa Frankentsein* movie. The contents of the findings are an analysis of speech that flouting the M-Principle and R-Principle, namely speech that does not fulfill what is emphasized by the two principles using the Neo-Gricean theory of Levinson (2000) and also Horn (1984). In addition, the findings also show the types of humor that result from flouting of the M-Principle and R-Principle by referring to Psychology of Humor theory by Rod Martin (2007).

#### **A. FINDINGS**

This section presents the findings of data analysis regarding flouting of Neo-Gricean principles, discusses the previously mentioned issues from Chapter 1. *Lisa Frankenstein* movie as a data source as well as a research object evaluated using the Neo-Gricean theory developed by Levinson (2000) and Horn (1984). Although all the principles of Neo-Gricean theory have been considered in the data collection stage, the analysis in this chapter focuses only on flouting of the M-Principle and R-Principle, supported by the humor theory put forward by Rod Martin (2007). Data that constitute flouting of the Q-Principle and I-Principle are still included in the appendix as supporting notes, but are not analyzed in depth in this chapter.

**Datum 1:****31:16 – 31:18 / 01:41:30**

Lisa : “Copy that. Would you like me to turn on the shower radio?”

Ghost : “Hmm?”

Lisa : “**This is Taffy’s station. It’s for beer sluts.** (pop music playing) I’m gonna turn on the college station. **It’s for people like us. With feelings.**”

**Context:**

In the scene showing the conversation above, Lisa tries to slowly form a more intimate interaction with the ghost who approaches her. Lisa takes the ghost to the bathtub and introduces the shower that can play songs, she mentions Taffy's playlist, *"This is Taffy's station. It's for beer sluts."* Lisa's reaction to Taffy's playlist is seen as explicit by using rude and stereotypical terms to refer to women who party and like to drink alcohol. Then Lisa changes it to Lisa's playlist and calls it according to *"It's for people like us. With feelings."* Which statement contains two layered meanings. The first is Lisa implicitly saying that she and the ghost are in the same category and different from Taffy. Then, Lisa is seen trying to create an inner connection with the ghost through music that she considers *"more soulful."* Thus, this indicates that Lisa is building her identity through contrast to Taffy, which is represented by shallow pop music and party culture.

**Analysis:**

Referring to the *Psychology of Humor* theory by Rod Martin (2007), Lisa's statement above can be categorized as Aggressive humor, because Lisa delivers sarcastic comments to mock or even belittle people who enjoy pop music, which is implicitly represented by Taffy. From a Neo-Gricean perspective, the humor was

successfully created because of Lisa's flouted M-Principle. In her delivery, Lisa uses vague language and contains a certain social group "*beer sluts*" which can create strong cultural connotations.

Pragmatically, this humor is formed through a flouting of the M-Principle in the Neo-Gricean theory developed by Levinson (2000). In the conversation above, Lisa does not provide clear and direct information, instead she uses vague, subjective language, and is filled with emotional content. Lisa's utterance in the conversation above reflects a form of communication that is not perceptive, where the information provided is not clear and free from ambiguity of meaning in its delivery. The first proof is that Lisa uses the term "*Beer sluts*" which is a form of speech that is quite subjective and connotative. This phrase not only sounds rude, but also does not provide a clear or universal meaning. Using this phrase shows that she still relies on social stereotypes and strong emotional content. Referring to M-Principle and considering the context of the conversation above, the phrase "*Beer sluts*" uttered by Lisa is a form of flouting M-Principle because it obscures information that is actually simple, which is that Lisa only wants to convey that she doesn't like Taffy's playlist.

Then, Lisa's utterance that categorizes herself with the ghost as "*people like us. With feelings.*" does not provide a deeper definition explicitly thus creating a blurring of meaning. Which then raises questions for listeners or viewers regarding who "*us*" are and what is meant by "*with feelings.*" In the context of discourse, this phrase requires additional interpretation for listeners or viewers, which indicates opening up a space of ambiguity. This shows that Lisa is trying to build a self-image

and provide a sign of social boundaries between herself and others by obscuring the information conveyed. This is very contrary to the Neo-Gricean theory, because Lisa as a speaker does not help the ghost and also the audience to understand the meaning of her utterance efficiently and clearly.

Thus, although thematically Lisa's utterance is still on the appropriate topic (choosing a music station), the way she delivers it does not fulfill the M-Principle in creating cooperative communication. Lisa's utterance is not only a personal expression, but also disrupts the efficiency of communication through the delivery of information that is rhetorical and full of subjective values.

**Datum 2:**

**38:03 – 38:08 / 01:41:30**

Lori : “Oh, Lisa looks good.”

Taffy : “**She could probably even do pageants, if she had congeniality.**”

**Context:**

In the conversation above, it shows the interaction between Taffy and Lori, her best friend. Lori delivers positive and direct praise for Lisa's appearance which she thinks is stunning *"Oh, Lisa looks good."* However, Taffy's response sounds different from Lori's positive statement, because Taffy's statement makes a sentence that sounds like support *"She could probably even do pageants,"* as the surface of the conversation, but there is a condescending evaluative comment *"if she had congeniality."* Which sentence implies that Lisa is physically qualified to appear in the context of beauty, but she has shortcomings in her personal character. In the context of the conversation above, the word *"congeniality"* which is a pleasant and

friendly trait, is used by Taffy to convey a social assessment that Lisa is not worthy enough because she is not friendly and cannot socialize well.

**Analysis:**

The quote above is humor that is produced by flouting of M-Principle and can be categorized as Aggressive humor according to the *Psychology of Humor* theory by Rod Martin (2007). To respond to Lori's compliment to Lisa, Taffy uses sarcastic remarks wrapped in positive compliments. She inserts the remark "*if she had congeniality*" after previously giving positive support for Lori's compliment. This certainly shows Taffy's attitude of belittling Lisa who is indeed not very good at social interaction. So in the remark above, the humor lies in Taffy's success in creating a sharp and sarcastic humorous atmosphere, which then strengthens the dynamics of social status between the characters.

Taffy's utterance is one of the data that strongly shows a flouting of M-Principle from Neo-Gricean theory developed by Levinson (2000), especially in terms of clarity and avoid ambiguity. The flouting arises from the use of indirect forms of speech, her utterance structurally uses the conditional clause form "*if she had congeniality*". Rather than conveying her views on Lisa who she thinks does not have a friendly or social nature explicitly, Taffy uses the message mentioned by using the conditional structure "*if she had congeniality*." In the conversation above, this structure successfully obscures the meaning by framing criticism as part of a statement that sounds positive on the surface. In pragmatic theory, the form of speech as conveyed by Taffy above, indicates the creation of intentional ambiguity, which makes the audience have to make additional inferences to understand the real

meaning, namely that Lisa is considered less worthy because of her lack of positive social attitudes.

Then, the utterance “*if she had congeniality*” also shows the use of implicatures that are not guided by sufficient contextual clues. In the conversation above, Taffy does not explain in more detail what is meant by “*congeniality*” or how Lisa failed to show it. This becomes an interpretative burden for the listener and creates a wide interpretation space. In the context of the M-Principle, this flouting disrupts the regularity and efficiency of communication because the meaning conveyed is not direct, but rather disguised, and relies on social conventions and tone of voice to be interpreted correctly. In addition, the ambiguous approach chosen by Taffy, successfully creates a communication effect that appears neutral but actually contains a derogatory evaluative intention.

Therefore, the form of speech delivered by Taffy not only creates ambiguity, but also creates a deliberate lack of openness of meaning and therefore Taffy's speech can be said to flouting M-Principle substantially. This shows that although the form of her speech is positive, the way of conveying the meaning used deviates from the demands of clarity, appropriateness and also pragmatic efficiency in cooperative conversation. Taffy deliberately provides subtle satire through the strategy of obscuring meaning, not just neutral expressions.

**Datum 3:**

**42:51 – 43:02 / 01:41:30**

Lisa: “Well, I can’t just get you new parts.  
I mean... **you’re a dead man, not a Chrysler LeBaron.**”

### **Context:**

This statement occurs during the scene of a ghost rising from its grave and then coming to Lisa's house. In this scene, the ghost gives Lisa a sign that she needs help to get her lost limbs back. Then Lisa gives a rejection that she wraps up by giving an unusual analogy, she compares the ghost to a *Chrysler LeBaron*, which is an old car that is generally known for its easily replaceable spare parts. Through the analogy she conveys, Lisa seems to be saying that humans, especially those who are dead, cannot be repaired or made over carelessly like vehicles. Pragmatically, Lisa does not directly say "*I can't help*" or perhaps "*That's impossible*", Lisa instead chooses to use a humorous analogy. In Lisa's utterance, the use of the contrastive negation structure "*not a Chrysler LeBaron*" is also seen, which provides an indirect semantic effect, so that the audience or listener is forced to draw conclusions from what Lisa means through pragmatic interpretation, not from the literal meaning.

### **Analysis:**

The quote above is Lisa who directly mocks the scary ghost figure that suddenly appears in her house, which then she asks for help that is beyond Lisa's ability. Lisa's statement can be categorized as Self-enhancing humor by referring to the *Psychology of Humor theory* by Rod Martin (2007), because in her speech she tries to enrich himself. In the quote above, the humor lies in Lisa's statement comparing the ghost figure with Chrysler LeBaron, which means because the ghost is also human, it is not easy to remove and reattach its body organs like a car. Rod Martin (2007) said that when the speaker uses self-enriching humor, it is the



speaker's attempt to maintain a humorous outlook during stress. This humor is created from the inappropriateness of the comparison and creates irony while strengthening the element of dark humor in this scene.

Referring to the perspective of the Neo-Gricean theory developed by Levinson (2000), especially the M-Principle, Lisa's utterance in the conversation above shows a fairly clear indication of flouting. M-Principle emphasizes that speakers must convey sufficient information, not be convoluted, and free from ambiguity or inconsistency. Lisa's utterance actually has a simple purpose, namely to reject the ghost's request, but Lisa actually gives a convoluted answer, namely framing it with personification which compares a dead human to a car.

According to the perspective of communication, the use of analogies like this actually indicates an ambiguous meaning and then hinders efficient interpretation by the listener or audience, especially in this film the ghost figure cannot respond verbally. The comparison uttered by Lisa sounds unusual and causes a logical inconsistency between the subject (human) and the object (vehicle), which makes the utterance deviate from the rules of regularity and clarity of discourse. Therefore, Lisa's utterance flouting M-Principle because in its delivery it is not conveyed clearly and is not economical verbally, and is not free from doubts of meaning.

As a consideration in the analysis of Lisa's utterance from the conversation above, the main context in this scene contributes to the flouting of M-Principle, where Lisa should have conveyed her limited ability to deal with the unreasonable request from the ghost. However, in the conversation above, Lisa instead complicates the way of conveying information, she responds with a hyperbolic

analogy which then creates ambiguity and at the same time eliminates the clarity of meaning. This confirms that although thematically she still responds relevantly, her way of conveying it obscures the intent and shows a deviation from M-Principle in Neo-Gricean theory.

**Datum 4:**

**01:00:06 – 01:00:13 / 01:41:30**

Lisa : “Oh, no. Oh, my God. Oh, no.  
No, no, no, are you crying? (sniffs) Oh, my God. Oh, no! Goddamn  
it! **When you cry, it smells like a hot toilet at a carnival.**”

**Context:**

In the scene showing the conversation above, Lisa is struck by her shock and frustration after the ghost suddenly starts shedding tears because of the guilt of killing Janet and Doug. Lisa, who initially felt empathetic and panicked, then turned into an emotional response because she smelled a pungent and disgusting odor which turned out to be from the ghost's tears. Lisa said *"When you cry, it smells like a hot toilet at a carnival."* Which is literally what Lisa said that the ghost's tears smell bad. However, Lisa conveyed it in an unusual way, namely by giving an imaginative, extreme, and unusual comparison *"hot toilet at a carnival."* Lisa's statement succeeded in creating a humorous effect because it described something very specific and disgusting in a context that should be emotional.

**Analysis:**

The quote above clearly shows that there is a flouting M-Principle of the Neo-Gricean theory developed by Levinson (2000), where in the utterance delivered by Lisa there is a word that is quite ambiguous in meaning *"hot toilet at a carnival."* Which then with this flouting creates Aggressive humor, which is obtained from

the *Psychology of Humor* theory by Rod Martin (2007). The humor of the quote above is where Lisa gives an exaggerated expression and equates the smell that comes from the ghost's tears with the smell of the toilet at the carnival, which means the smell is very pungent and makes you uncomfortable. Therefore, the quote above is categorized as Aggressive humor, because Lisa directly mocks or even belittles the scary ghost, which is a characteristic of aggressive humor.

Referring to M-Principle of the Neo-Gricean theory developed by Levinson (2000), which emphasizes speakers to convey information clearly, without ambiguity, and without confusion. The first thing that needs to be examined more deeply is the utterance "*hot toilet at a carnival*" which is an unclear description and not defined literally. In the conversation above, Lisa chooses to use a very subjective and hyperbolic description, instead of conveying her information directly or descriptively. Therefore, to understand the meaning of Lisa's speech, the audience is forced to process the meaning of the equation without being given additional explanation. This opens up a wide room for interpretation, and can cause confusion about what Lisa actually means. This ambiguity directly contradicts M-Principle which requires clarity in conveying meaning.

Then, in Lisa's utterance we can see that there is a repetition of the exclamation "*Oh, no! Oh, my God!*" which shows that her utterance is not designed to convey information efficiently. This repetition strengthens the irregularity of the nuance, which in Neo-Gricean theory is included in the form of flouting of M-Principle to create cooperative communication. In addition, Lisa's statement in the context of the conversation above, is quite disturbing pragmatic coherence because she diverts

the emotional situation to excessive sensory effects, which then makes her communicative meaning blurry. This ambiguity shows that the form of utterance used by Lisa does not facilitate easy understanding for the audience, but rather complicates the interpretation process.

Therefore, by considering several aspects above, in which Lisa's utterance uses extreme metaphors that are not perceptive, the structure of the utterance used in conveying information is also not coherent, and the coherence of meaning is disturbed, then Lisa's utterance can be categorized as a substantial flouting of the M-Principle. In the conversation above, Lisa also fails to show empathy because she provides extreme sensory evaluation, raising the question of whether Lisa's response is serious or just an attempt to cover up feelings with humor? This is not just an expressive style, but a form of communication that ignores the demands of clarity and order in verbal interaction.

**Datum 5:**

**01:08:57 – 01:09:04 / 01:41:30**

Dale : “Oh, for heaven’s sake, Taff.”

Taffy : “I once called a psychic hotline, and the lady who answered she was an actual Jamaican told me that my mother and I share a heart. And I actually feel like something’s wrong.”

Dale : “Well, let..let...let’s not assume the worst. **She’s probably off in some bar having a Dirty Banana.**”

**Context:**

The conversation above occurs when Taffy is worried and anxious because she cannot contact Janet, and she also does not get any information from the hotel where Janet should be staying. In this scene, Taffy tries to express her anxiety by mentioning her spiritual experience *"I once called a psychic hotline ..."* and she

feels that what the woman said is true. What is interesting here is Dale's response which actually fails to answer the anxiety seriously. Dale actually says the opposite of Taffy, according to him Janet is most likely at a bar and is enjoying a drink called Dirty Banana. With this statement, it is clear that Dale is trying to divert his and Taffy's worries into something irrelevant and quite sexually explicit, creating a sharp contrast with Taffy's emotional atmosphere.

### **Analysis:**

The quote above is an utterance that flouted R-Principle of the Neo-Gricean theory developed by Horn (1984), because the quote is irrelevant with the main focus or the context from the conversation, although the literal words "*a Dirty Banana*" clearly show that it is a brand of a cocktail. This flouting produces humor that can be categorized as Affiliative Humor based on the *Psychology of Humor* theory by Rod Martin (2007). The position of humor in the quote above is where Dale says a light utterance that is very contrary to the situation faced in the conversation above, where Taffy who is being worried and confused because she cannot contact Janet. Dale's utterance sounded like he was trying to calm Taffy, but his words contained mockery of the difficulties experienced by other people indirectly. According to Rod Martin (2007), Affiliative humor is characterized by light-hearted and inclusive jokes aimed at enhancing social bonds and fostering closeness between characters.

Dale's made an irrelevant utterance to the tense context and situation in which the conversation above occurred. The information conveyed by Dale sounded light and uncontributive, besides it was also very contrary to the emotional urgency that

was happening. Referring to the R-Principle developed by Horn (1984), which emphasizes speakers to convey information that is relevant to the context and situation, Dale's utterance actually gave rise to deviant implicatures because he inserted relaxed and funny assumptions in the midst of a tense situation. This of course can be categorized as flouting of R-Principle, because the information conveyed by Dale did not contribute to Taffy as the interlocutor in resolving her concerns.

However, what is interesting here is that Dale delivers an utterance that utilizes the form of hedging (probably) and the informal lexical "Dirty Banana" which causes a shift in topic from serious concerns to light speculation. This reinforces the flouting of the R-Principle, because Dale does not direct the conversation to a solution, but instead inserts unnecessary personal speculation. Therefore, this hinders the coherence of the discussion and widens the gap between the context and the contribution of the utterance.

In addition to the above phrases, in delivering his statement, Dale was confused so that he stuttered when he said *"Well, let...let...let's not assume the worst."* From the way he delivered it, Dale seemed unsure and confused about what he was going to say to Taffy which ended up giving a light statement that sounded like he ignored the existing emotional context. Dale's statement seemed like an attempt at diversion, which if read would look like a defense mechanism or humor, but in pragmatic theory it shows structural order in conveying sensitive information. What needs to be noted from the results of the data analysis above is that the flouting resulting

from Dale's statement were not due to any inconsistencies or what was conveyed was wrong.

Therefore, Dale's utterance in response to Taffy in the conversation above can be categorized as flouting of the R-Principle, because he ignores the relevance of the content to the context of the serious and stressful conversation.

**Datum 6:**

**06:16 – 06:26 / 01:41:30**

Taffy : “The haunted cemetery?”

Lisa : “It’s not haunted. It’s just abandoned. Desecrated.”

Taffy : **“Well, I heard the heshers do witchcraft over there. And I also heard that Gina Marzak dedicated her unborn child to Satan. And that’s why the baby has to wear a helmet now.”**

**Context:**

In this scene, Lisa and Taffy are on their way to a college party held somewhere. An idea crossed Lisa's mind for them to take another alternative route, namely through Bachelor's Gorge which is an old cemetery. Then the two argued because according to Taffy the cemetery was a scary place, while according to Lisa the cemetery was not scary at all, but calming and peaceful. However, after that Taffy's response was to tell two absurd stories about black magic rituals that were usually performed in the cemetery. This then succeeded in shifting the main focus of the conversation, namely about choosing an alternative route to focus on Taffy's absurd story. Although this statement sounds like a joke, in terms of communication function Taffy's speech certainly did not succeed in answering or extending the direction of the conversation relevantly. Taffy's statement actually caused a branching of meaning that deviated from the previous main focus.

### **Analysis:**

The quote above shows that for a response about an offer to use another alternative route, Taffy's utterances seems too excessive and what is conveyed is information that is not needed in the context of the conversation above, therefore her utterances is categorized as a flouting of R-Principle. Then from this flouting, a humorous effect is created which can be categorized as Aggressive Humor by referring to the *Psychology of Humor* theory from Rod Martin (2007). The humor from the quote above is Taffy's two unreasonable and excessive stories about mystical rituals that are often performed in the old cemetery. In her speech, Taffy uses humor that exaggerates and provides ridicule, with strange anecdotes about Gina Marzak and Satan to mock local rumors and superstitions. Martin (2007), provides a description of Aggressive humor as something that involves ridicule and the involvement of others as the subject of jokes.

R-Principle presses speakers to convey the utterance that relevant in order to create cooperative communication. The speaker must contribute to keeping the conversation on the main focus without deviating from the coherent path. In the conversation above, Taffy's utterance is very clear that it flouted the R-Principle, because Taffy's explanation deviates from the main focus of the problem being discussed, namely the choice to take an alternative route to make it easier to get to the location where the campus party is being held.

However, Taffy actually provides additional information that is actually not needed and also not requested by Lisa. In the conversation above, Lisa's statement certainly sounds rational about the condition of the grave which is not scary but



calming, Taffy actually gives an answer that cannot be said to be factual and reliable information, namely about the mystical rituals that are often carried out in the old cemetery. The two stories that Taffy used as additional information failed to strengthen Taffy's previous statement that the old cemetery was scary, in fact her statement did not relevant and did not answer any questions from the context of the conversation above.

In addition, what is of concern here is that Taffy's explanation managed to lead the conversation away from the main focus of the existing context. Taffy no longer discusses the choice of routes that will make it easier to travel to the campus party location, instead she tells a speculative realm that then disrupts the focus of the conversation. Of course, this is very contrary to R-Principle from Horn (1984), which emphasizes speakers to contribute to creating cooperative communication by providing relevant information.

The flouting of Taffy's utterance also managed to create an implicature about Taffy's nature who is more interested in telling sensational stories than contributing to a coherent conversation and in accordance with the main purpose of the conversation. Therefore, the flouting of R-Principle from Taffy's utterance in the conversation above is not direct like a rejection of the topic, but rather mild but very disruptive to the suitability of the dialogue, because Taffy as a speaker conveys information that is not relevant to the previous statement, and also does not support achieving the main purpose of the conversation.

**Datum 7:****19:40 – 19:48 / 01:41:30**

Taffy : “It was a tornado watch, Mom, not a real tornado.”

Dale : “**Well, now, it was quite a storm, though, Taff. You see that ball lightning? Big green ball in the sky? Never saw anything like that.**”**Context:**

In the scene above, before the conversation above occurred, Lisa managed to invite Janet's emotions because she made a mess in their bathroom. This was because after attending her college party, Lisa came home drunk, so she managed to make a mess in a semi-conscious state. Janet with full emotions continued to scold Lisa which was also witnessed by Taffy and Dale, then when Janet started to cross the line, Taffy denied it as in the data above *"It was a tornado watch, Mom, not a real tornado."* Taffy tried to explain that what happened was only a tornado warning not a real tornado event. Then suddenly Dale denied Lisa with a statement that was his personal observation without being asked. Dale's statement sounded like a spontaneous story that did not directly touch on the main point, in fact it opened a new topic that was not closely related to the chaos of the house which was the main focus of the conversation above.

**Analysis:**

The quote above, Dale's statement succeeded in creating a humorous effect that can be categorized as Affiliative humor by referring to the *Psychology of Humor* theory from Rod Martin (2007). The humor of the quote above is where Dale actually said something very imaginative that was connected to his personal experience, with an unfavorable situation, namely the tense situation between Lisa and Janet. However, in his statement Dale did not attack or belittle other people, he

only tried to lighten the atmosphere, therefore the quote above is included in Affiliative humor.

Referring to the Neo-Gricean theoretical framework, especially R-Principle developed by Horn (1984), it asks speakers to contribute to maintaining the main focus of the conversation by conveying relevant and sufficient information. In the conversation above, after looking at the main context of the conversation, Dale's utterance clearly flouting R-Principle. The first thing that supports the flouting of the R-Principle from Dale's utterance is that he tells a story about his personal experience, which is immediately seen to deviate from the main focus of the conversation. Previously, Taffy was giving her rebuttal to what Janet said to Lisa, she corrected what Janet said. However, instead of supporting what Taffy did, Dale actually told a story that was irrelevant and not really needed in achieving the main goal of the conversation. Referring to Horn's terminology (1984), Dale's utterance did not contribute to resolving the misunderstanding because it did not clarify anything about what happened with the chaos caused by Lisa.

Then Dale's utterance that conveys irrelevant information "*big green ball in the sky*" makes the main focus of the conversation broad without deepening the understanding of the situation that occurs, he actually takes the conversation in a new direction that is not essential. This creates a disruption to the efficiency of the conversation, where Dale does not help other interlocutors and also the audience understand the situation that occurs by providing irrelevant and uninformative information. Literally, Dale's utterance is not a problem because it looks light, but when viewed in a pragmatic context, Dale's utterance clearly flouting R-Principle

because it does not answer the main topic directly, does not provide the relevant information, and also he shifts the main focus of the conversation to the focus of his personal story that is not relevant to the context of the previous conversation.

Therefore, Dale's utterance is a real example of how irrelevant information will affect efforts to create a cooperative conversation, even though the information is delivered casually. This can also happen in everyday conversation if there is an irrelevant response even though it does not sound wrong, it will cause chaos in the direction of the interaction of the conversation's goals.

**Datum 8:**  
**34:57 / 01:41:30**

Janet : “(gasps) Dale? Oh.  
Do you see what’s going on here?”  
Dale : “**Lisa’s hungry? I...**”

**Context:**

The conversation above occurred when the film showed a scene where the resurrected ghost managed to create chaos in Lisa's house after she suddenly appeared. The chaos started from the front yard to inside the house so that the situation was really chaotic, and finally Janet who had just arrived home with Taffy and Dale immediately got emotional seeing the chaos that had occurred. With a burning anger, Janet immediately scolded Lisa without giving Lisa time to explain what really happened. Then still in her anger, Janet tried to ask Dale's opinion, she implicitly asked what was happening "*Do you see what's going on here?*" Janet's question showed that she wanted to confirm that what Lisa did had disturbed the existing peace.

However, unexpectedly Dale's response was not in accordance with the expectations of the situation. Dale actually gave an irrelevant answer "*Lisa's hungry?*" which indeed literally sounds like an easy guess, but considering the context of the conversation in the scene above, Dale's statement shows a discrepancy in capturing the meaning and purpose of the interaction.

### **Analysis:**

Through the quote above, Dale has succeeded in creating Self-enhancing humor from the *Psychology of Humor* theory put forward by Rod Martin (2007). The location of the humor in the quote above is where Dale indirectly tries to avoid the conflict that is happening, namely between Lisa and Janet. This could be Dale's attempt to keep himself from tension and calm himself, which is the function of self-enhancing humor. Referring to the Neo-gricean theoretical framework, especially R-Principle developed by Horn (1984), Dale's utterance certainly flouting R-Principle, because Dale cannot provide relevant information with the context of the conversation above.

In the R-Principle, Horn (1984) emphasizes that speakers contribute to creating cooperative conversations or interactions by providing relevant information. In the conversation above, the question asked by Janet to Dale "*Do you see what's going on here?*" is not only a request for observation, but also a rhetorical strategy that aims to ask for support from Dale for his accusations against Lisa. However, Dale's response is actually very much beyond expectations, and does not meet Janet's expectations. Dale's utterance "*Lisa's hungry?*" is a literal form that fails to understand the implicit meaning of the interlocutor, namely Janet. This is what

supports that Dale's utterance flouting R-Principle, where Dale fails to contribute sufficient and relevant information to achieve the main goal of the conversation context.

In addition, Dale's inadequate and irrelevant utterances indicate his inability to contribute appropriate utterances to the social and emotional intentions of the conversation. In natural conversation, topic suitability is not only a determinant of the appropriateness or relevance of the conversation, but also sensitivity to interpersonal dynamics. Dale's response in the conversation above, which did seem light, did not answer Janet's communicative needs, but instead indicated that it would worsen the situation because it showed a lack of seriousness. Therefore, Dale's utterance that failed to provide relevant information and can be categorized of underinformativeness with contextual insensitivity. Because in addition to failing to provide sufficient information, he also showed an inappropriate attitude towards the speaker's expectations in the context of a particular situation.

**Datum 9:**

**01:06:57 – 01:07:12 / 01:41:30**

Dale : “Yes, uh, she left Monday at approximately 4:00 p.m. Uh, hair...Um, kind of multicolored? Brown...”

Taffy : “**No, it..it’s more like, you know, like a... like a Labrador when you see it at the park, and the sun just hits it... just right and... you can see its chocolatey brown coat and it has, like, highlights of, like, red. It’s so beautiful.**”

**Context:**

The conversation above shows a scene where Taffy and Dale are contacting the police to report Janet as a missing person. In the reporting process, of course the police will ask several questions about the person being searched for, including hair

color as a physical characteristic. When Dale said that Janet's hair color was brown, Taffy suddenly denied it with a longer explanation and went out of the main focus of the conversation. Although the purpose of Taffy's denial was to help provide answers to the questions asked by the police, Taffy's speech was too deviant because it sounded very poetic and quite long, accompanied by imaginative visuals that were not directly relevant to the context of reporting a missing person.

### **Analysis:**

The quote above is an explanation given by Taffy when she was making an official report to the police about Janet's disappearance and succeeded creates a humorous effect, that can be categorized as Self-enhancing humor based on the *Psychology of Humor* theory by Rod Martin (2007). The humor in the quote above is where Taffy gives an overly imaginative explanation about Janet's hair color, even though what the police need is a clear, short answer. In addition, in her delivery, Taffy speaks in a cheerful tone, even though the situation she is facing shows tension, therefore this quote is categorized as self-enhancing humor. One of the characteristics of self-enhancing humor is that the speaker tries to maintain his stability by saying positive views or things in the midst of a tense situation.

In the process of reporting Janet as a missing person carried out by Dale and Taffy, information is needed that is directly relevant and also sufficient to meet the objectives of the conversation. By referring to the Neo-Gricean theoretical framework, especially R-Principle developed by Horn (1984), Taffy's explanation in the conversation above can be said to be a flouting of R-Principle with several considerations. The first thing that needs to be examined more deeply is Taffy's

statement about Janet's hair color "*like a Labrador when you see it at the park*" and also "*chocolatey brown coat.*" Both phrases that Taffy used to answer police questions are no longer informative answers according to the needs in the context of an official report.

Taffy actually obscures the meaning of the information asked by using these two phrases. Therefore, in the context of the conversation above, Taffy fails to contribute to achieving the main objective or focus of the conversation above, because the information he conveys deviates from practical relevance and disrupts the coherence of formal dialogue. In the context as in the conversation above is an official interaction which requires factual information with a brief but clear explanation. The use of imaginative analogy in Taffy's utterance "*light brown with red tones*" shows her insensitivity to the main context of the interaction, which is a situation of searching for a missing person not a forum for personal stories or artistic expression. This is very different from what has been emphasized by Horn (1984) in R-Principle, where speakers must contribute to providing information that relevant, in the conversation above Taffy failed to fulfill it, therefore her utterance is a flouting of R-Principle from Neo-Gricean theory.

**Datum 10:**

**01:07:35 – 01:07:43 / 01:41:30**

Dale : "Her eye color?"

Taffy : "**She has hazel eyes. But she wears green contact lenses to enhance them and, um... she has a manicure, French manicure, square.**"



**Context:**

The conversation above is still included in the scene where Taffy and Dale are calling the police to report Janet as a missing person. In the conversation above, the police are still asking about Janet's physical characteristics, namely the color of her eyes. Dale, who is hesitant, repeats the question from the police in the hope that Taffy will hear and can help him find out the color of Janet's eyes. Taffy, who should have been enough to give a short answer, namely the color of Janet's eyes, but instead she gives additional explanations that are deviant and not needed. In addition to mentioning Janet's eye color, Taffy also explains the color of the green lens case that Janet usually uses. Her explanation continues to deviate, even Taffy provides information that was not requested, namely the type and shape of Janet's manicure *"she has a manicure, French manicure, square."*

**Analysis:**

The quote above have too much information that conveyed outside of the information needed, and the information is created humorous effect which can be categorized as Self-enhancing humor based on the *Psychology of Humor* theory by Rod Martin (2007). The humor of the above quote is where Taffy suddenly tells the police about the manicure used by Janet, which is beyond the needs and expectations of the information needed. The above quote shows Taffy's efforts to maintain her composure and emotional comfort by speaking in a relaxed but somewhat exaggerated style. Therefore, the above quote is included in the category of self-enhancing humor.

Taffy's utterance in the conversation above is a flouting of R-Principle of the Neo-Gricean theory developed by Horn (1984), because it does not fulfill what Horn emphasizes, namely not conveying relevant information so that the main focus of the conversation becomes distorted. In the conversation above, Dale, who is doubtful about Janet's eye color, repeats the question asked by the police, hoping that Taffy can provide the information needed. However, Taffy answers the question with a broad explanation "*But she wears green contact lenses to enhance them and, um..*" and even provides information about the manicure used by Janet "*French manicure, square*" which information is not needed and has exceeded the expected answer needed. In this context, Taffy seems to ignore her sensitivity to the situation she is facing, while R-Principle also involves how the speaker's sensitivity is in conveying information. Therefore, Taffy's utterance in the conversation above can be categorized as a flouting of R-Principle from Neo-Gricean theory.

Although the context of the conversation above, namely reporting a missing person, requires detailed information to facilitate the identification process, Taffy's explanation here contains irrelevant information and too much unnecessary information so that it can cause confusion for the listener. The flouting of Taffy's utterance in the conversation above shows that the flouting R-Principle is not only seen from the surface of the language, but also needs to be analyzed through the function and purpose of conveying the information in a certain conversational context, especially formal situations and those oriented towards clarity of information.

**Datum 11:****01:07:24 – 01:08:31 / 01:41:30**

Dale : “She’s just, uh, an unselfish person. (crying) But I always say, “Better safe than sorry.” Right? Okeydoke. Yeah. You, too.”

**Context:**

Dale's statement above was the closing sentence before Janet's reporting session was over, which sounded emotional. After Dale had answered the questions asked by the police, Dale suddenly said that Janet was an unselfish person "*She's just, uh an unselfish person.*" Then Dale suddenly continued his statement by giving the proverb "*Better safe than sorry*" and then he ended his conversation with the police using a light greeting. By paying attention to the context of the conversation above, Dale's statement shows a series of vague and unstructured information which then fails to answer the information needs in the report.

**Analysis:**

In the conversation above, Dale's utterance that flouted R-Principle of Neo-Gricean theory in the conversation above, the resulting humor can be categorized as Self-enhancing Humor. The humor in the quote above is when Dale tries to use reflective and light utterances as a form of coping mechanism for the anxiety and emotional pressure he feels, to face this critical and tense situation. In this scene, the audience can see the humor in the way Dale responds to a serious situation with his utterances that seem out of place. This humor is successfully created from the inconsistency between the emotions displayed, the choice of words used, and the situational context that should be serious.

Dale's utterance fails to fulfill the emphasis of the Neo-Gricean theory, especially R-Principle, where Horn (1984) states that speakers must provide information that relevant to the main context of the conversation. However, Dale actually provides excessive information and is also irrelevant to the context of the conversation above, namely the process of reporting missing persons to the police. Suddenly before Dale ends his conversation with the police over the phone, he says "*She's just...an unselfish person*" which information is not only unnecessary but also the description is too general and irrelevant to the situation of reporting missing persons. As is known, in the process of reporting missing persons, the police need detailed information to help the identification process, but Dale's utterance is too personal and does not include objective data, so it can be said that Dale fails to contribute to creating cooperative communication.

Then suddenly Dale continued his speech with a proverb that was not relevant to the context of the conversation above "*Better safe than sorry.*" When delivering the proverb, Dale did not explain further about the context of the proverb, so that it caused confusion for the listener and the audience. Dale's utterances provided information that was a mismatch of information with the current context, namely reporting a missing person. Referring to Horn (1984), Dale's utterances can be categorized as under-informative and contextually detached, where what was conveyed by the speaker was not relevant to the direction of the conversation topic and did not add value to the coherence of the information.

## B. DISCUSSION

This study reveal both M-Principle and R-Principle are deliberately flouted by the characters in *Lisa Frankenstein* to generate specific humor affects. The data results show that both the flouting of the M-Principle and R-Principle are almost equally employed by the characters to generate humor, with a slight predominance of flouting the R-Principle. These flouting is used by the characters in the film as a linguistic strategy to create a comedic tone, strengthen irony and also to reflect the social and psychological dynamics of the characters. *Lisa Frankenstein* movie shows that flouting of the cooperative principle in communication can be used as a productive tool to build unique interactions in fictional speech. The researcher realizes that the Q-Principle and I-Principle are also included in the Neo-Gricean theory, but flouting of both principles did not appear significantly in the data. Thus, the findings of flouting of the Q-Principle and R-Principle are only documented as supplementary notes.

In total, the data found were 21 data that showed flouting principle of Neo-Gricean, 10 of which showed flouting of the M-Principle and 11 others flouting the R-Principle. The characters in *Lisa Frankentsein* movie flouting the M-Principle by conveying information in a convoluted or unusual way so that it can cause ambiguity of meaning, then the speech that uses too many metaphors, or uses unusual analogies. The main purpose of the speech that flouting the M-Principle, especially from the character Lisa, is not to disrupt the conversation, but to convey pent-up emotions or present a surreal nuance that blurs the boundaries between horror and comedy. For example, Lisa's statement comparing the ghost figure with

her to a Chrysler LeBaron car, which speech shows unusual personification and analogy that causes ambiguity. This example shows Lisa's psychological condition which uses humor as a mechanism to control absurd situations.

Meanwhile, the flouting of the R-Principle is often flouted by the characters in this movie by way of topic deviation, excessive elaboration, and delivering responses that are not relevant to a particular context, as is often done by Dale and Taffy. Often the main purpose of speech that flouting the R-Principle is as a form of diversion and not just a deviation, but also to defuse conflict or tense atmosphere, and as a self-defense mechanism in stressful situations. For example, when Dale and Taffy provide additional information that is not needed in the context of reporting a missing person to the police, so that their speech actually deviates from the context because the information conveyed is not relevant. This causes the conversation to be less coherent, but still seems to support the dark and humorous communication style in a film.

These flouting principles not only function as humor devices but also reflect the fractured identity of Lisa as a teenage girl navigating grief and alienation, with his ambiguous way of speaking. While Dale often responds with irrelevant information, it is a reflection of his emotional unpreparedness when facing a serious situation. In this context, the flouting of principles committed by the characters becomes a bridge to convey implied meanings, whether in the form of confusion, alienation, or social satire. This study also analyzes what kind of humor is successfully created from the flouting of the two principles, namely the M-Principle and R-principle. The analysis was conducted based on the Psychology of Humor

theory by Rod Martin (2007). The results of the study showed that there were 11 data showing Aggressive humor, 8 data on Self-enhancing humor, 4 data on Affiliative humor, and 1 data on Self-defeating humor. These findings indicate that the humor produced through flouting the Neo-Gricean principles in *Lisa Frankenstein* tends to rely heavily on sharp, confrontational tones and self-assertion, revealing the film's inclination toward darker, irony-laced comedic styles that reflect the characters' emotional complexities and social dynamics.

This shows that in the *Lisa Frankenstein* movie, there are more utterances that mock or belittle others and also utterances that show efforts to form positive relationships between characters. From the results of the study it can be concluded that the flouting of the communication principle in the Neo-Gricean approach is not only a form of linguistic deviation, but also an effective rhetorical strategy. In *Lisa Frankenstein* movie, utterances that do not comply with the cooperative principle are the ones that succeed in creating humor and this also strengthens the absurd gothic nuance, full of satire and at the same time entertaining.

This study has similarities with several previous studies that also conducted research using Neo-Gricean theory, as explained by the researcher in the background section. However, the study was able to find new findings that were of course different from previous studies. Like the study conducted by Salman (2022), which has similarities with this study, However, the object used in his research was jokes on social media about Covid-19 Coronavirus, while this study uses horror comedy genre films as the object of research. Salman's research (2022) was limited to the principles of Quantity and Relevance, and the results of his findings showed

that flouting of the Quantity principle were more widely used. In contrast, this study not only uses Horn's (1984) R-Principle, but also combines it with Levinson's (2000) M-Principle, resulting in a more comprehensive dualistic approach. This study also highlights how flouting of the principles committed by the characters are not only deviations, but also rhetorical strategies in building humor.

In addition, This study has quite significant similarities with the study of Sultan (2024) who applied the Neo-Gricean pragmatic theory, especially on the concept of flouting and implicature. Sultan (2024), used Tim O'Brien's novels as the object of his fictional narrative discourse analysis. He found that the characters in the novels often use flouting on the maxims of Quantity and Relation, such as by conveying too little or irrelevant information. However, flouting is not used to create humor, but to convey psychological depth, narrative ambiguity, and emotional tension. Sultan's (2024) research emphasizes more on implicature as a means of expressing inner conflict and social criticism in the context of war, while this study highlights how flouting, especially on the M-Principle and R-Principle, can create humorous effects in a modern fiction film. Although they have different pragmatic goals, both show that indirectness in an utterance is an important rhetorical strategy. In addition, both studies use a text-based qualitative approach and both rely on the Neo-Gricean model to explain how flouting of the cooperative principle produce implicit meanings. Therefore, both studies have similarities in terms of theory and methodology, although they differ in the pragmatic function of flouting. Thus, this study produces different findings from several previous studies, specifically contributes a more flexible approach to the application of Neo-Gricean theory by



focusing on studying the flouting of the M-Principle and R-Principle. In this context, the flouting of the principle not only creates a humorous effect, but also supports the psychological and symbolic narrative of the character, such as Lisa who experiences emotional alienation. Then the humor created through the flouting of the cooperative principle becomes a tool to voice resistance, search for identity, and release emotions against the surreal story landscape.

Humor in *Lisa Frankenstein* is strategically constructed through the deliberate flouting of M-Principle and R-Principle, serving not only as a comedic element but also as a narrative technique to expose character identity and social tension. In particular, the use of vague expressions, metaphorical comparisons, and irrelevant elaborations helps emphasize the surreal and ironic tone of the movie. Such utterances are not random; rather, they function to reveal deeper insecurities or power dynamics between characters. This suggests that pragmatic flouting are integral to the film's portrayal of emotional repression, making humor a vehicle for subtext. Flouting of the Neo-Gricean principle, whether through ambiguity or contextual incongruity, serves as a means of conveying implicit messages, which cannot always be conveyed explicitly. Therefore, the findings of this study indicate that the principle of conversation is not only a tool for maintaining communication coherence, but can also be manipulated to create depth of humor.

The implication from explanation above is that understanding Neo-Gricean theory, especially the M-Principle and R-Principle is not only important for academic contexts, but also relevant in understanding the dynamics of everyday

conversation and also the media. This research is expected to provide practical contributions for readers in distinguishing between cooperative speech and deviant speech. Then it is hoped that readers can understand and realize the pragmatic effects resulting from various forms of deviation, such as humor, satire, and irony. This understanding is very important, especially in the era of digital communication which is increasingly filled with implicit meanings and language games.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

In this section, the researcher presents the conclusions from the results of the analysis and previous discussions. In addition, the researcher also provides suggestions for readers or reviewers who are interested in researching the same topic.

#### **A. CONCLUSION**

Based on the results of the analysis that has been done, the researcher concluded that flouting of the Neo-Gricean principles, especially the M-Principle and the R-Principle, are used strategically by all characters in the Lisa Frankenstein film to create humor. Of the two principles studied in this study, the principle that is most often flouted by the characters is the flouting of the R-Principle. This flouting is carried out by the characters by conveying information that is not relevant to the context or topic of conversation, which then creates implicatures and causes humorous responses.

Meanwhile, the results of the analysis of the types of humor show that the most dominant humor is aggressive humor, which appears through speech containing sarcasm, mockery, or derogatory comments. In addition, another type of humor that is quite often found is self-enhancing humor, which reflects the ability of each character to see the situation humorously as a form of self-defense mechanism. The results of the analysis also found several examples of affiliative humor used by the

characters to lighten the atmosphere, as well as self-defeating humor, although the number found was very limited.

Practically, this study provides benefits to readers to understand that the way information is conveyed in a communication can affect the creation of humor. Flouting of the principles of communication does not mean a mistake, but can be an effective pragmatic strategy in forming implied meanings and strengthening characterization of characters. By understanding in depth about the forms of these flouting, readers can see how language is used creatively in the context of fiction to achieve certain effects, especially in building humorous interactions.

## **B. SUGGESTION**

Based on the results of the analysis in the previous chapter, the researcher provides several suggestions that can be considered for further research. Although this study successfully analyzes the utterances of all characters in the film *Lisa Frankentsein* that contain flouting of Neo-Gricean principles, there are still some shortcomings in this study. The most important shortcoming of this study is related to the scope of data that is only obtained from several characters in the film. This causes the analysis of the dynamics of communication in the film to be less in-depth. For further researchers, the researcher suggests that they understand more deeply about the Neo-Gricean principles that have been developed by many figures and researchers can develop further research using other objects, such as short videos on social media, which are often used to promote products with various uses

of language styles or can also use direct communication as an object. This is because there are still many other interesting research objects to study.

In addition, the researcher also suggests that further researchers conduct research with a narrower scope of study being analyzed. For example, when studying a film, researchers can narrow the scope of analysis by only using the utterances of the film's main characters. That way, the research will provide readers with deeper insight into how the utterances affect the conversation in the film, whether the main character fulfills or flouting the Neo-Gricean principles. Thus, it is hoped that further researchers can develop new ideas in related research in the field of linguistics.

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## CURRICULUM VITAE



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## APPENDIX

### 1. Flouting of Neo-Gricean Principles

**M** = Principle of Markedness      **R** = Principle of Relation  
**Q** = Principle of Quantity          **I** = Principle of Informativeness

No.	Datum	Minutes	Flouting Principles			
			M	R	Q	I
1.	Lisa : “Copy that. Would you like me to turn on the shower radio?” Ghost : “Hmm?” Lisa : <b>“This is Taffy’s station. It’s for beer sluts. (pop music playing) I’m gonna turn on the college station. It’s for people like us. With feelings.”</b>	31:16 – 31:18	✓			
2.	Lori : “Oh, Lisa looks good.” Taffy : <b>“She could probably even do pageants, if she had congeniality.”</b>	38:03 – 38:08	✓			
3.	Lisa: “Well, I can’t just get you new parts. I mean... <b>you’re a dead man, not a Chrysler LeBaron.</b> ”	42:51 – 43:02	✓			
4.	Lisa : “Oh, no. Oh, my God. Oh, no. No, no, no, are you crying? (sniffs) Oh, my God. Oh, no! Goddamn it! <b>When you cry, it smells like a hot toilet at a carnival.</b> ”	01:00:06 – 01:00	✓			
5.	Lisa: “We could’ve walked.” Taffy: “Too far. I’m wearing jellies. <b>These things will turn your feet into Hamburger Helper.</b> ”	05:58 – 06:02	✓			
6.	Lisa: “Mm. Thank you.” (thunder crashes) Doug: “Uhoh. Looks like <b>the angels are bowling.</b> ”	14:00 – 14:04	✓			
7.	Taffy: “No, what? Lisa. Lis, come on. We all have to spend more time together as a family. How can we Brady if we don’t bunch? Right, Dad? That’s right.” Lisa: “I’m just really tired from work.” Janet: <b>“How tiring can it be to sit hunched over a sewing machine like an old lady? Taff just had a threehour cheer practice.”</b>	23:05 – 24:09	✓			
8.	Michael Trent: “Wow. You sure you’re not on the payroll?” Lisa: “No, you have to have, <b>like, a... like, a stupid face to teach here.</b> You have to be <b>really ugly with a stupid face.</b> ”	41:13 – 41:20	✓			
9.	Lisa: “Can you hear anything?” (creature grunts softly) Lisa: “No reception? Dead meat.” (both sigh)	47:19 – 47:44	✓			

	Lisa: "Well, maybe it could just be for looks. Like my cousin Carlene she got a boob job. <b>She can't feel anything, but she still got a husband.</b> "				
10.	Police Boy: "One witness said he saw a girl with your description." Lisa: "There's lots of girls who look like me." Police Girl: "Specifically mentioning <b>someone with a funny walk, thick ankles.</b> "	01:16:52 – 01:17:03	✓		
11.	Janet: "Oh. Lisa. Did you smash the mirror in the bathroom?" Lisa: "Last night, I, uh..." Janet (sighs): "Told you. Your dad wanted to give you the benefit of the doubt, but I knew. <b>I always know. I'm an I.P. Intuitive person. Took a whole seminar about it.</b> "	19:13 – 19:27		✓	
12.	Taffy: "Mom. Be nice." Janet(whispers): "I am being nice. But I will not coddle her. <b>No one coddled me when my dad blew up in Da Nang.</b> "	20:10 – 20:19		✓	
13.	Lisa: "There was a home invasion. The burglar ransacked the china cabinets, but I... I fought him off." Janet: " <b>How am I going to serve sambuca?</b> "	34:17 – 34:28		✓	
14.	Janet: "Can I help you?" Clark: "Carpet shampoo, ma'am?" Janet: "Uh, carpet shampoo?" Clark: "Yes, ma'am". Janet: " <b>You can eat off my carpet. Excuse me? What is your name? Yes, well, no. I am a very busy person. I'm not happy to spend my time talking to you.</b> "	39:41 – 40:00		✓	
15.	Dale : "Oh, for heaven's sake, Taff." Taffy : "I once called a psychic hotline, and the lady who answered she was an actual Jamaican told me that my mother and I share a heart. And I actually feel like something's wrong." Dale : "Well, let..let...let's not assume the worst. <b>She's probably off in some bar having a Dirty Banana.</b> "	01:08:57 – 01:09:04		✓	
16.	Taffy : "The haunted cemetery?" Lisa : "It's not haunted. It's just abandoned. Desecrated." Taffy : " <b>Well, I heard the heshers do witchcraft over there. And I also heard that Gina Marzak dedicated her unborn child to Satan. And that's why the baby has to wear a helmet now.</b> "	06:16 – 06:26		✓	
17.	Taffy : "It was a tornado watch, Mom, not a real tornado." Dale : "Well, now, it was quite a storm, though, Taff. You see that ball lightning? <b>Big green ball in the sky? Never saw anything like that.</b> "	19:40 – 19:48		✓	

18.	Janet : “(gasps) Dale? Oh. Do you see what’s going on here?” Dale: <b>“Lisa’s hungry? I...”</b>	<b>34:57 – 35:00</b>		✓		
19.	Dale: Yes, uh, she left Monday at approximately 4:00 p.m. Uh, hair...,kind of multicolored? Brown... Taffy : <b>“No, it..it’s more like, you know, like a... like a Labrador when you see it at the park, and the sun just hits it... just right and... you can see its chocolatey brown coat and it has, like, highlights of, like, red. It’s so beautiful.”</b>	<b>01:06:57 – 01:07:12</b>		✓		
20.	Dale: “Her eye color?” Taffy : <b>“She has hazel eyes. But she wears green contact lenses to enhance them and, um...she has a manicure, French manicure, square.”</b>	<b>01:07:35 – 01:07:43</b>		✓		
21.	Dale : <b>“She’s just, uh, an unselfish person. (crying) But I always say, “Better safe than sorry.” Right? Okeydoke. Yeah. You, too.”</b>	<b>01:07:24 – 01:08:31</b>		✓		
22.	Lori: Wow. I’d be screwed up if I were her, too. Taffy: <b>Yeah. She didn’t talk for a few months after that. Kind of just wandered around like a zombie.</b>	<b>10:01 – 10:07</b>			✓	
23.	Wayne: <b>Do you two know each other from school? I didn’t know Lisa had any friends. I can always count on her to work on Saturdays ’cause she can’t get a date. (chuckles) Eh, it’s probably ’cause she’s so flatchested.</b>	<b>22:28 – 22:39</b>				✓
24.	Janet: <b>They have her doing the splits on the top of the damn pyramid. Do you know how hard that is on the groin muscles?</b> Taffy: <b>It doesn’t even hurt anymore.</b>	<b>24:09 – 24:16</b>			✓	
25.	Lisa: <b>Okay, I get it. I get it. When I said I wished I was with you, I didn’t mean that. I meant I wished I was in thethe ground, dead. Because life sucks and people are jerkoffs. I didn’t mean that I wanted to be... with you. You know... in person.</b>	<b>29:37 – 29:56</b>				✓
26.	Lisa: <b>So here’s some soap. (grunts) (gasps) Oh, no. Um, that’s a, um... douche bag. Just don’t...You’re gonna need that. (grunts) I don’t know why I’m talking so much. I haven’t said this many words in a row in forever. After my mom died, I got diagnosed with traumatic mutism. That’s where you don’t talk at all. Are you going to talk?</b>	<b>30:32 – 30:52</b>				✓
27.	Lisa: <b>Oh. (grunts) Oh, I can’t do anything about that. I’m not a doctor. But it’s okay. They’re just things that make you different. You know, there’s this really attractive guy on Days of Our Lives who</b>	<b>33:32 – 33:48</b>				✓

	<b>has to wear an eye patch. He's a very popular character, and his patch doesn't define him.</b>					
28.	Taffy: That's my costume from Miss Tristate Teen Halloween. Lisa: Okay if I wear it? Taffy: <b>Yeah. Why would I care?</b>	<b>01:12:38 – 01:12:49</b>				✓

## 2. Types of Humor created by flouting of M-Principle and R-Principle

No.	Datum	Minutes	Types of Humor			
			Aggressive	Affiliative	Self-Enhancing	Self-Defeating
1.	Lisa : <b>"This is Taffy's station. It's for beer sluts. (pop music playing). I'm gonna turn on the college station. It's for people like us. With feelings."</b>	31:18	✓			
2.	Taffy : <b>She could probably even do pageants, if she had congeniality."</b>	38:08	✓			
3.	Janet(whispers): "I am being nice. But I will not coddle her. <b>No one coddled me when my dad blew up in Da Nang."</b>	20:19	✓			
4.	Janet: <b>"How tiring can it be to sit hunched over a sewing machine like an old lady?"</b> Taff just had a threehour cheer practice."	24:09	✓			
5.	Lisa: "No, you have to have, <b>like, a... like, a stupid face to teach here.</b> You have to be <b>really ugly with a stupid face."</b>	41:20	✓			
6.	Lisa: "Well, maybe it could just be for looks. Like my cousin Carlene she got a boob job. <b>She can't feel anything, but she still got a husband."</b>	47:44	✓			
7.	Police Girl: "Specifically mentioning <b>someone with a funny walk, thick ankles."</b>	01:17:03	✓			
8.	Taffy: <b>"That's really weird, Lisa."</b>		✓			

9.	Taffy: "Oh, yeah. Dale? He's a big sweetie. My mom met him six months after the murder, and they got engaged and married real quick. Which is great, you know? <b>Because Dale didn't have to be sad for too long and Lisa had a new mom right away.</b> "	10:21	✓			
10	Doug: "Your hair feels like <b>Easter grass. How much cans of White Rain</b> you got in there, kid?"	13:30	✓			
11.	Janet: " <b>How am I going to serve sambuca?</b> "	34:27	✓			
12.	Lisa: Well, I can't just get you new parts. I mean... <b>you're a dead man, not a Chrysler LeBaron.</b>	42:51			✓	
13.	Dale : <b>Lisa's hungry? I...</b>	35:00			✓	
14.	Taffy : <b>No, it..it's more like, you know, like a... like a Labrador when you see it at the park, and the sun just hits it... just right and... you can see its chocolatey brown coat and it has, like, highlights of, like, red. It's so beautiful.</b>	01:07:12			✓	
15.	Taffy : <b>She has hazel eyes. But she wears green contact lenses to enhance them and, um... she has a manicure, French manicure, square.</b>	01:07:43			✓	
16.	Dale : <b>She's just, uh, an unselfish person. (crying) But I always say, "Better safe than sorry." Right? Okeydoke. Yeah. You, too.</b>	01:08:31			✓	
17.	Janet (sighs): "Told you. Your dad wanted to give you the benefit of the doubt, but I knew. <b>I</b>	19:27			✓	

	always know. I'm an I.P. Intuitive person. Took a whole seminar about it."					
18.	Janet: <b>"You can eat off my carpet.</b> Excuse me? What is your name? Yes, well, no. <b>I am a very busy person. I'm not happy to spend my time talking to you."</b>	40:00			✓	
19.	Taffy: <b>"Don't tell Mom I said this, but it's actually kind of nice not having her in town."</b>	49:40			✓	
20.	Dale : "Well, now, it was quite a storm,though, Taff. You see that ball lightning?Big green ball in the sky?Never saw anything like that."	19:48		✓		
21.	Taffy: "Too far. I'm wearing jellies. <b>These things will turn your feet into Hamburger Helper."</b>	06:02		✓		
22.	Doug: "Uhoh. Looks like <b>the angels are bowling."</b>	14:04		✓		
23.	Dale : "Well, let..let...let's not assume the worst. <b>She's probably off in some bar having a Dirty Banana."</b>	01:09:04		✓		
24.	Lisa: <b>"Oh, yeah, I'm the...Sally Ride of... drugs."</b>	22:10				✓