

COOPERATIVE PRINCIPLES ANALYSIS OF HUMOR IN INSIDE NO. 9

Nauka Nayana Prasadini¹ and Tri Winindyasari Palupi²

¹Universitas Negeri Yogyakarta, ²STKIP PGRI Banjarmasin
naukanayana@gmail.com; triwp2011@gmail.com

ABSTRACT

Pragmatics offers several perspectives in discussing humor, including cooperative principles. Cooperative principles offer options for researchers in discussing how listeners will generate an implied meaning, thus creating the humorous potential in an utterance (Cutting, 2002; Grice, 1989). Despite there are studies on cooperative principles of humor using various media, there is still a lack of studies discussing cooperative principles in British comedy television shows. Therefore, to fill this gap, this paper attempts to analyze the cooperative principles found in a BBC 2 comedy television show, Inside No. 9. Furthermore, the paper also reveals how the flouting of the principles creates multiple forms of humor, adapting the categories of humor by Martin and Ford (2018). This descriptive qualitative research chooses the Series Four of Inside No. 9 as its subject, with the consideration of the critically-acclaimed receptions, diverse themes, and language aspects of the show. To obtain the data, the researchers use an open-coding technique to categorize the data according to the four flouting of the maxims (flouting of the maxim of quality, quantity, relation, and manner) and the forms of humor (irony, satire, sarcasm, overstatement and understatement, self-deprecation, teasing, replies to rhetorical questions, clever replies to serious statements, double entendre, transformation of frozen expression, and pun). The data are taken from the episodes and scripts of six episodes in the fourth series in Inside No. 9. Results show that all of the types of flouting of cooperative principles were found in the selected season, which covers the flouting of the maxim of quality, quantity, relation, and manner. Based on the findings in most episodes, the flouting created by the characters diverges the serious conversation into a more humorous atmosphere. However, several types of humor are not found in the maxims' flouting due to the storyline and British comedic style aspects.

Keywords: British comedies, cooperative principle, maxim flouting, humor

ABSTRAK

Pragmatik menawarkan berbagai sudut pandang dalam membahas humor, termasuk dengan menggunakan cooperative principles. Cooperative principles memberikan opsi bagi para peneliti dalam membahas bagaimana pendengar menerjemahkan makna tersirat, sehingga menciptakan humor dalam suatu tuturan (Cutting, 2002; Grice, 1989). Meskipun sudah ada penelitian mengenai penggunaan cooperative principles untuk menciptakan humor dalam berbagai media, keberadaan penelitian yang membahas penggunaan cooperative principle dalam acara televisi komedi Inggris masih terbatas. Untuk mengisi keterbatasan penelitian tersebut, makalah ini mencoba menganalisis penggunaan cooperative principles dalam sebuah acara televisi komedi dari BBC 2, Inside No. 9. Makalah ini juga menjabarkan pelanggaran cooperative principles yang menimbulkan berbagai bentuk humor dengan mengacu kepada kategori-kategori humor yang dikemukakan Martin dan Ford (2018). Penelitian kualitatif deskriptif ini menggunakan musim keempat dari Inside No. 9 sebagai subjeknya karena sambutan positif dari penonton dan kritikus, keberagaman tema, dan aspek kebahasaan dalam musim tersebut. Dalam memperoleh data, para peneliti menggunakan teknik open-coding untuk mengkategorikan data menurut empat pelanggaran maksim (flouting of the maxim of quality, quantity, relation, and manner) dan bentuk-bentuk humor (ironi, sindiran, sarkasme, hiperbola dan litotes, mencela diri sendiri, ejekan, jawaban pertanyaan retorik, jawaban cerdas untuk pernyataan serius, maksud ganda, transformasi dari ekspresi beku, dan permainan kata-kata). Data diambil dari keenam episode beserta naskah episode musim keempat Inside No. 9. Hasil penelitian menunjukkan bahwa semua jenis pelanggaran cooperative principles ditemukan di musim yang dipilih, yang mencakup flouting of the maxim of quality, quantity, relation, and manner. Berdasarkan temuan di sebagian besar episode, humor yang ditimbulkan oleh karakter dapat mengalihkan arus percakapan yang serius menjadi lebih lucu. Namun, beberapa jenis humor tidak ditemukan dalam pelanggaran maksim yang ada karena aspek alur cerita dan gaya komedi Inggris.

Kata kunci: Komedi Britania Raya, cooperative principles, maxim flouting, humor

INTRODUCTION

Humor is one of the fundamental aspects of social, interpersonal relationships. When one inserts humor in their conversation or involves it in their narratives, it always leads to a conversation in a more relaxed, playful manner. Despite its existence in social relationships, people often do not realize what makes humor funny and the reasons behind its existence. One of the reasons why is because humor always evolves along with the constant changes in language, culture, and technology. The constant changes always make humor considered a vast, ever-changing concept with diverse approaches and methods (Ibraheem & Abbas, 2016; Martin & Ford, 2018).

Considering humor can be approached through a different lens, this allows pragmatics to enter the conversation on what makes humor work in language interactions. As a branch of linguistics, pragmatics deals with how speakers convey meaning and how listeners interpret it, making it have a role in social behaviors in many contexts (Wray & Bloomer, 2006; Yule, 1996). Through pragmatics, humor is considered as an utterance that is framed amusingly for language users (Ilie & Norrick, 2018). In this case, humor can be utilized to construct personal and group identities, behaviors, and established relationships.

In determining humor through pragmatics, the expressions can be detected through the flouting and violation of the Cooperative Principle's maxims. By flouting and violating the maxims, the speaker will mislead the hearer, making the listeners generate an implied meaning based on an utterance (Cutting, 2002; Grice, 1989). This aspect eventually will create unintentional humor among the conversation participants.

There is a wide range of discussions regarding humor with pragmatics, specifically using Cooperative Principle's flouting. In the case of comedy television series, there have been multiple researches regarding pragmatics of humor applied to television shows, using the Cooperative Principle's maxims (Anggraini, 2014; Novera et al., 2021; Rillo & Buslon, 2019; Zeb, 2019). However, there are fewer academic works regarding on the pragmatics of humor in British comedy television series. The existing previous studies mainly focus on American comedy television shows, either due to their popularity and easiness to be analyzed using the existing laughing track. This is considered as a compelling gap, considering that comedy television series from the United Kingdom are stated as "entertaining" and "intellectually challenging" (Kamm & Neumann, 2016). Moreover, British comedy television series has distinctive characteristics in creating humor in a surreal, yet grotesque way, using cultural references and daily-life scenarios.

As a British dark comedy television series, *Inside No. 9* would fulfill the characteristics of the British comedies as stated above. The show often brings the most uncomfortable themes or situations into the stories, and yet, still creates distinctive humor that are often found in other British comedy television shows. This makes the show a perfect example of examining how language works in creating humor through pragmatics' perspective. Moreover, the show previously hasn't been analyzed from a pragmatics perspective, adding more gaps to the previous research. This is supported by the fact that existing research regarding pragmatics in British comedies mainly focus on British classic TV comedy shows, such as *Yes, Minister*, *Father Ted*, *Black Books*, and *The IT Crowd* (Čapková, 2012; Cronin, 2018; 2018).

This study would like to observe how humor is created in *Inside No. 9* through pragmatics analysis, specifically with Cooperative Principles. Using pragmatics to analyze the subject will reveal the Cooperative Principles' maxims flouted in the show, along with describing how humor is created through pragmatics and its function. The study will also reveal how British culture also plays a role in creating humor on the show.

REVIEW OF LITERATURE

Cooperative Principle

The Cooperative Principle is one of the concepts in pragmatics that suggests that communication requires interlocutors to be related and cooperative in the conversation (Grice, 1989). Based on these assumptions, if the principle is followed, it allows the speaker to use language effectively and efficiently. The principle is divided into four maxims, in which each maxim contributed to making purposeful and directed conversation. The maxims that have been proposed and synthesized by researchers are as follows (Cutting, 2002; Grice, 1989).

a. Maxim of quantity

In using this maxim, a speaker should give an adequate amount of information to the listener. If the listener receives less amount of information than they expected, there is a higher chance that the listener is unable to understand or receive the information properly. Meanwhile, if the listener receives an excessive amount of unnecessary information, the conversation will not be effective.

b. Maxim of quality

In using this maxim, a speaker must tell the truth with an adequate amount of evidence. Therefore, the information that a listener receives will be based on reality.

c. Maxim of relation

In using this maxim, a speaker must give relevant information that suits the topic of discussion.

d. Maxim of manner

In using this maxim, a speaker must avoid ambiguity in the utterance. This means that a speaker must explain information clearly, which will avoid any misunderstanding.

Although the Cooperative Principle should be followed, this principle can be violated or flouted. Grice in Thomas (1995) stated that the flouting of the maxim happens when the speaker does not follow the maxim, but still intended to deliver implied meaning in a conversation. In other words, the speaker does not intend to mislead the listener but instead shifts the conversation into a whole different meaning. Cutting (2002) provides further elaboration on the types of maxims flouting and how to detect it in utterances. The types of maxim flouting are stated below:

a. *Flouting quantity*

When a speaker flouts this maxim, the given information will be either less or too much than what is needed. This creates an implication that the speaker hides from the listener.

b. *Flouting quality*

Several ways are suggested in flouting this maxim:

- A speaker can say something that does not reflect what the speaker or the listener is thinking.
- A speaker may exaggerate their statements using hyperbole.
- A speaker may use metaphor or euphemism to hide the meaning of their statements.
- A speaker may use irony and banter. Irony is used to express positive sentiments with negative implications, while banter is used to express negative sentiments with positive implications.

c. *Flouting relation*

When a speaker flouts this maxim, the listener will make connections between the irrelevant utterance with the preceding ones. However, Thomas (1995) suggests another explanation behind this flouting, in which a speaker may say a completely irrelevant statement after the preceding one.

d. *Flouting manner*

When a speaker flouts this maxim, the listener will create obscure, yet ambiguous statements that have implicit meanings.

Humor and Its Forms

As Martin and Ford (2018) suggested, humor is a multifaceted term, so there is no exact explanation to define the subject. Although it is a vast term, they can conclude humor as any utterance or act that is perceived as funny by people, which also includes the mental process of creating and enjoying humor itself. However, in pragmatics, humor can be defined as amusing utterances from people's perspectives (Ilie & Norrick, 2018). The definitions of humor that are suggested by both Martin & Ford and Ilie & Norrick still share the same nature, in which it plays a huge role in everyday interaction. In this case, interaction and its underlying context will be perceived as funny by some people, which triggers merriment and laughter (Martin & Ford, 2018).

In terms of humor and culture, Westerners and Easterners have different perspectives on approaching humor. For Westerners, humor is associated positively since it allows them to counter negative events and perceive anger differently. Whereas Westerners see humor as a positive gesture, Easterners, specifically East and South Asians, have an ambivalent view toward humor and do not use it as a coping strategy (Jiang et al., 2019). The contradiction eventually resulted in different humor approaches in many countries. Specifically in the United Kingdom context, the humor approach eventually shaped the country's TV comedies with distinctive features, including the eccentricity and characters beyond their social conventions (Dannenberg in Kamm & Neumann, 2016).

Four vast categories divide humor in daily situations: (1) performance humor, (2) jokes, (3) spontaneous conversational humor, and (4) unintentional humor. However, to suit the purpose of this paper, several specific forms of humor can be detected and analyzed. Martin and Ford (2018) identified the forms of humor and their use as the following:

- a. Irony; used to express the opposite statement to the intended meaning.
- b. Satire; used as aggressive humor that often provides fun, social commentary to the current policy.
- c. Sarcasm; related to irony, sarcasm used as intentional verbal aggression.

- d. Overstatement and Understatement; an overstatement is a form of a maxim of quality flouting, in which the statement becomes hyperbolic or more than necessary (Cutting, 2002). Meanwhile, understatement or euphemism is used to speak pleasantly, but also flouted the Cooperative Principle's maxims.
- e. Self-deprecation; used to make fun of oneself, or make the speaker themselves an object of humor.
- f. Teasing; used as a remark to make fun of the listener. However, teasing has no intention to insult or offend other people, unlike sarcasm.
- g. Replies to rhetorical questions; used to give different, unexpected replies to a rhetorical question.
- h. Clever replies to serious statements; as the name implies, this type of humor is used to provide anomalous answers to serious statements or questions.
- i. Double entendre; used as a dual meaning remark, whether intentionally or unintentionally.
- j. Transformation of frozen expression; used to transform proverbs or well-known statements into a novel one.
- k. Pun; used as a humorous use of a word, usually based on a homophonic word.

Review of Related Studies

Various studies regarding pragmatics in humor elaborate the details on how comedy works differently in any country (Amianna & Putranti, 2017; Anggraini, 2014; Novera et al., 2021; Qiu, 2019; Rillo & Buslon, 2019; Zeb, 2019). Several researches reveal that the various types of humor that are found pragmatically eventually affect the way humor works in the show and American sitcoms in general (Amianna & Putranti, 2017; Anggraini, 2014; Novera et al., 2021). This aspect is shown by how American sitcoms' characters' maxim flouting are often easily deduced and apparent. However, a different result is shown in a Pakistani comedy-drama series, in which the humor in a Pakistani comedy show is often detected by lengthy conversations. What makes it interesting is that the longer the conversation happens, the more apparent the maxim flouting will be (Zeb, 2019).

It is also important to note that in some cases, pragmatics and humor research are not only settled on the main topics but also delves into a more specific area. For example, Rillo & Buslon (2019) and Savkaničová (2013) decide to focus on applying flouting maxims to irony, which is a more specific humor form.

What becomes one of the gaps in these studies is that there is the lack of studies concerning pragmatics of humor solely in British comedy TV shows (Čapková, 2012; Cronin, 2018; Peran, 2018; Ponton, 2018; Savkaničová, 2013). So far, only three academic works explore the cooperative principles' flouting and violations to create humorous remarks in British sitcoms (Čapková, 2012; Savkaničová, 2013). Meanwhile, the rest of the existing studies took a different focus in approaching comedy, which is the impoliteness strategies. The result of selected strategies later used to discuss the social and cultural issues in British TV comedies (Cronin, 2018; Ponton, 2018). The existing gaps in discussion related to the pragmatics of humor in British TV shows become one of the solid reasons why this topic should be discussed more in the academic field.

Inside No. 9

Inside No. 9 is a British dark comedy anthology television show written by Steve Pemberton and Reece Shearsmith. The series was first aired on 5 February 2014 and was produced by the British Broadcasting Corporation (BBC). Each 30-minute episode in this series is a self-contained, claustrophobic story with different characters and settings. Despite this, the episodes are linked with the number 9 in some way. Pemberton and Shearsmith often star in each episode and allow well-known actors as the new cast in each of them. As a dark comedy show, *Inside No. 9* always combined themes and genre in each of the episodes as a form of "experiment", but mainly used horror/thriller combination, with the addition of plot twists (Pemberton in Waterstones, 2020). For the creators, the combination of comedy and horror/thriller becomes essential for the show since these genres are intertwined with each other, where the timing of the fright and humor aspects have an important role in each episode (Shearsmith in Muncer, 2018).

Since aired in 2014, the show received positive responses from critics and audiences. The critics mention the show's potential in becoming a singular, captivating achievement for its writing, acting, and scripting (Cooke, 2014; Kendall, 2014; Lawson, 2014). One of the standing out responses on the show also praised Pemberton and Shearsmith's ability in squeezing the "perfectly formed narratives", seen from the characters and stories, into 30-minute episodes (Cooke, 2014). The show also received numerous awards, including British Academy Television Awards (BAFTA) for Best Scripted Comedy in 2021 and

Best Male Performance in 2019, Comedy Prize for Rose d'Or ceremony in 2016, and many other nominations and wins from BAFTA, British Comedy Awards, Royal Television Society, and others.

The selected series for this study is the fourth series, which first aired on 2 January 2018. All 6 episodes were analyzed for this purpose including "Zanzibar", "Bernie Clifton's Dressing Room", "Once Removed", "To Have and to Hold", "And the Winner Is...", and "Tempting Fate".

METHODS

This study is approached with a descriptive qualitative method to describe a phenomenon and the reason that causes it (Given, 2008; Nassaji, 2015). Meanwhile, the data were gathered using an open coding technique, where the gathered data are analyzed for further interpretation (Given, 2008). In this case, all conversations that potentially have cooperative principles' flouting were collected from the selected episodes. Later, the collected data were sorted based on the type of flouting and analyzed further using the existing theories. Several principles of the Cooperative Principle were also used in analyzing the result, as the descriptions proposed by Grice (1989) and Cutting (2002).

For the subject, the data for this study are taken from all 6 episodes in Series 4 of *Inside No. 9* ("Zanzibar", "Bernie Clifton's Dressing Room", "Once Removed", "To Have and to Hold", "And the Winner Is...", and "Tempting Fate"). All of the episodes lasted for 30 minutes, which provided plenty of useful data to analyze the conversation in each episode. Several reasons based the decision in choosing this series. To begin with, Series 4 is a well-accoladed series, from both critics' and audiences' perspectives. Moreover, all episodes offered different themes, which also show different approaches to comedy. From this perspective, it is expected that the episodes will give fruitful inputs into how comedy is created in different themes through the pragmatics perspectives.

The consideration of the selected episodes above became the limitation of this study. Since there was a total of 37 episodes so far in *Inside No. 9*, it was unlikely to analyze the whole series due to the limited time. Therefore, several humor styles and themes are unlikely to be explored.

DISCUSSION

In conducting the research, all episodes of the fourth series of *Inside No. 9* are analyzed based on the Gricean Cooperative Principles and Martin and Ford's (2018) forms of humor. The data analysis process reveals that all of the maxim flouting types are employed in the selected episodes. Different forms of humor are also found constantly throughout the episode. The table of maxim flouting and humor occurrences is presented as follows.

Table 1. Maxim Flouting and Humor Occurrences in *Inside No. 9*: Series 4

Types of Maxim Flouting	Forms of Humor										TOTAL
	I	St	Sr	OU	SD	T	RR	CR	DE	P	
Flouting Quantity	1	-	3	2	2	-	5	1	4	1	19
Flouting Quality	3	-	4	-	1	1	-	3	9	2	23
Flouting Relation		-	1	-	1	-	3	2	1	2	10
Flouting Manner		-	1	1	1	-	1	3	2	1	10
TOTAL	4	-	9	3	5	1	9	9	16	6	62

NOTE:

I	: Irony	T	: Teasing
St	: Satire	RR	: Replies to rhetorical question
Sr	: Sarcasm	CR	: Clever replies to serious statement
OU	: Overstatement and Understatement	DE	: Double entendre
SD	: Self-deprecation	P	: Puns

As shown in Table I, there are 62 humorous utterances found in the six episodes of *Inside No. 9*: Series 4. In terms of the flouted Cooperative Principles maxims, the most prominent form of flouting is the maxim of quality flouting with 23 utterances (37%). The number is followed by the flouting of maxim of quantity with 19 utterances (30%). The least flouted maxims are shared by two maxims, which are the flouting of maxim of relation and maxim of manner. Each of them shares 10 utterances (16%).

Meanwhile, in terms of the humor resulting from the flouting, the most apparent form of humor on the show is double entendre, with 16 occurrences (25%). This first rank is followed by sarcasm, replies to rhetorical questions, clever replies to serious statements, with each sharing 9 occurrences (14%) in the series. Interestingly, two forms of humor are not appearing on the show, which are satire and transformation of frozen expression. This suits the context of the stories that are not related to politics or social context, which is usually required by satire and transformation of frozen expression to target or ridicule individuals or social institutions (Martin & Ford, 2018).

The above table indicates that all types of maxim flouting are found on the show. However, some forms of humor may not appear due to the nature of the comedic stories. What is most important from this table is that it points out evident proof of the existing flouting. Further discussion on each maxim flouting, humor types, and their functions are stated below.

Maxim of Quantity Flouting

Flouting of quantity maxim is always marked by too much information and less information needed. An illustration of this matter from one of the episodes in *Inside No. 9* can be seen below:

May: Are you all ready to move house, darling?

Victor: Well, the cakes are still in the oven so if Spike could come back another time.

May: Yes, we're making cakes for whoever moves in. Aren't we? We decided against pooing in a paint pot.

Victor: ... What?

“Once Removed” in *Inside No. 9* (Pemberton, Shearsmith, & O’Hanlon, 2018)

As a preserving context, the main character of this episode, May, was being blackmailed by the supposed-to-be hitman in this episode, Victor. However, they received an unexpected house remover, Spike, who wanted to take the furniture for house moving. To hide their actual situation, May and Victor acted like a couple who planned to move out of the house. Victor, who visibly wore an oven glove, said that he was "making cakes for whoever moves in". May nervously agreed to his words but added too much information than is needed by saying that they're against "pooing" for whoever moving to the house. This exact scene is where the flouting of maxing of quantity happened, resulting in confusion that visibly showed on Victor's face. The humor in this scene can also be considered a "clever reply to rhetorical question", as May tried to come up with an unusual response that went wrong.

Maxim of Quality Flouting

As discussed in the literature review, the flouting of quality maxim can be detected in several ways. An illustration of this flouting is shown below.

Robert: She's like a goldfish that you win at t'fair.

Mr. Green: You mean, she's going to die within a week?

Robert: No! She swims about but nothing is retained.

“Zanzibar” in *Inside No. 9* (Pemberton, Shearsmith, & Kerr, 2018)

From the scene, the supposed flouting of quality maxim settles on how someone says something that does not represent what someone thinks. In this context, Robert was talking about his mother, Alice, who was implied to have dementia, to Mr. Green, who previously is disturbed by Alice's arrival. Robert then used the common British metaphor of a memory "like a goldfish", who only can remember for three seconds. However, Mr. Green, as the listener, interpreted it differently as he heard "a goldfish that you win at a fair". He thought that Alice was going to die soon because all the goldfish that people found in the fair often died before they arrived home. This resulted in an unexpected, yet humorous miscommunication exchange between Robert and Mr. Green. The utterance that Mr. Green expressed can be also considered as rather ironic humor since he suspected Alice's worse health condition aside from her old appearance.

Maxim of Relation Flouting

When someone flouted the maxim of relation, a speaker will most likely give irrelevant information after the speaker's utterance. The theory is illustrated in a scene from an episode below:

Charles: Hello?

May (in Natasha's voice): Charles?

Charles: Why are you calling from the landline? I told you not to use it. Is everything all right?

May (in Natasha's voice): It's May, isn't?

Charles: What about May? She's not been round, has she? I told her she had to stay in for a delivery.

May (in Natasha's voice): She knows about our affair.

Charles: Why? What did you say? ... Natasha, are you still there, darling? Tell me what she said.
Natasha!

May (in Natasha's voice): Look, darling, you can't be worrying about sausages.

Charles: What? What are you talking about?

"Once Removed" in *Inside No. 9* (Pemberton, Shearsmith, & O'Hanlon, 2018)

In this context, May was a woman whose husband cheated on her with her neighbor, Natasha. Before the scene, she lured Natasha to talk to her, so she could record the responses that she could use to dig for information from her husband. Since she had limited recorded responses, May made an accidental mistake when "conversing" with her husband through Natasha's voice. When Charles asked the supposed Natasha about what was going on, May accidentally flouted the relation maxim by saying, "Look, darling, you can't be worrying about sausages". This response had no relation at all with Charles' question, which was making May wince as she heard the response come out from her recorder. Despite its unusualness in creating humorous remarks, the flouting that happened in this scene creates an interesting example of humorous replies to serious remarks.

Maxim Of Manner Flouting

In the flouting maxim of manner, the response to the utterance should be ambiguous. An illustration to discuss this point can be seen below.

Tommy: OK, Vincent, so, we'll give you a quick test. How's your grammar?

Len: She's very well, thank you. How's yours? Eh!

Tommy: No, no, I mean your English grammar. Where would you put a colon?

Len: Up your bum!

Tommy: [He sighs]

Len: What?

Tommy: Nothing. Carry on.

"Bernie Clifton's Dressing Room" in *Inside No. 9* (Pemberton, Shearsmith, & Harper, 2018)

Interestingly, the utterance above proves the notion that the longer conversation lasts, the more flouting will be detected (Zeb, 2019). In the context of the situation, Tommy and Len were re-enacting old sketches that they wrote in the past. As the first question, Tommy asked Vincent, Len's puppet character, about his grammar. As a response, Len flouted the manner maxim by interpreting a pun, in which "grammar" is perceived as a "grandma". This was resulting in him saying, "She's very well, thank you. How's yours?". This kind of wordplay was also a nod to the characteristics that often can be found in British old comedies.

Continuing to the flouting of manner scene, Tommy ignores the flouted maxim response and throws follow-up questions, in which he asked about the placement of a colon. Colon, in this context, has two sides of a coin and served as a double entendre. On one side, it can mean punctuation (symbolized by two dots), but on the other way, it can also mean large bowel intestines. Len, of course, as a part of his act, flouted the maxim of manner again by saying "up your bum!". These floutings of manner become clever replies to Tommy's question, which eventually create visible irritation on Tommy's face.

CONCLUSION

The research that has been conducted proved that as a comedy television show, *Inside No. 9* contains numerous humorous remarks throughout the episodes. This is proved by the humorous and comedic effects resulting from the flouting of each maxim in Cooperative Principles, including the flouting of the maxim of quality, quantity, relation, and manner. The characters can intentionally and unintentionally diverge the conversation into humorous situations if they are flouting the existing maxims. Several forms of humor that are resulted from the flouting can also be detected, including clever responses to rhetorical questions, ironic remarks, and double entendre. However, several forms of humor are not appearing in discussed episodes due to the storyline contexts.

There are still several limitations of this research, including the limited episodes being researched due to the limited research period. Therefore, the researchers of this study encourage people to do further studies on British comedy television shows, especially through the lens of linguistics, pragmatics, and

cooperative principles. The studies on these topics will be resourceful academic sources in discussing British comedy television shows through language and linguistics perspectives.

REFERENCES

- Amianna, J. N. R. P., & Putranti, A. (2017). Humorous Situations Created By Violations and Floutings of Conversational Maxims in a Situation Comedy Entitled How I Met Your Mother. *Journal of Language and Literature*, 17(1), 97–107. <https://doi.org/10.24071/joll.2017.170110>
- Anggraini, S. D. (2014). *A Pragmatic Analysis Of Humor In Modern Family*. Yogyakarta State University.
- Čapková, E. (2012). *Pragmatic Principles and Humour in "The IT Crowd"*. Masaryk University.
- Cooke, R. (2014). Television: Inside No 9; Bunkers, Brutalism and Bloodymindedness. *New Statesman*. <https://www.newstatesman.com/2014/02/television-review-inside-no-9>
- Cronin, M. E. (2018). "Feck off!" Exploring the relationship between impoliteness, laughter and humour in the British-Irish sitcoms *Father Ted*, *Black Books* and *The IT Crowd* (Issue August). University of Birmingham.
- Cutting, J. (2002). *Pragmatics and Discourse: A resource book for students*. Routledge.
- Given, L. (2008). *The SAGE Encyclopedia of Qualitative Research Method*. SAGE Publication.
- Grice, P. (1989). *Studies in the Way of Words*. Harvard University Press.
- Ibraheem, S. D., & Abbas, N. F. (2016). A Pragmatic Study of Humor. *Australian International Academic Centre*, 7(1), 2203–4714. <https://doi.org/10.7575/aiac.all.v.7n.1p.80>
- Ilie, C., & Norrick, N. R. (2018). *Pragmatics and its interfaces*. John Benjamins Publishing Company.
- Jiang, T., Li, H., & Hou, Y. (2019). Cultural Differences in Humor Perception, Usage, and Implications. *Frontiers in Psychology*, 10(January), 1–8. <https://doi.org/https://doi.org/10.3389/fpsyg.2019.00123>
- Kamm, J., & Neumann, B. (2016). British TV Comedies: Cultural Concepts, Contexts and Controversies. In *British TV Comedies: Cultural Concepts, Contexts and Controversies*. <https://doi.org/10.1057/9781137552952>
- Kendall, P. (2014). Inside No 9, BBC Two, review. *The Telegraph*. <https://web.archive.org/web/20140206083743/http://www.telegraph.co.uk/culture/tvandradio/tv-and-radio-reviews/10620378/Inside-No9-BBC-Two-review.html>
- Lawson, M. (2014). Inside No 9: How Shearsmith and Pemberton have revived a lost genre | Inside No 9 | The Guardian. *The Guardian*. <https://www.theguardian.com/tv-and-radio/tvandradioblog/2014/feb/05/inside-no-9-reece-shearsmith-steve-pemberton>
- Martin, R. A., & Ford, T. E. (2018). *The Psychology of Humor: An Integrative Approach*. Academic Press.
- Muncer, M. (2018). *The Evolution of Horror - Inside No. 9 & League of Gentlemen (with Reece Shearsmith & Steve Pemberton)*. <https://open.spotify.com/episode/2plhZjmTuiusCpjASuZuKj?si=e2783f6d86f24adf>
- Nassaji, H. (2015). Qualitative and descriptive research: Data type versus data analysis. *Language Teaching Research*, 19(2), 129–132. <https://doi.org/10.1177/1362168815572747>
- Novera, M. K., I Made, W., & I Nyoman, U. (2021). Maxim Flouting in "Brooklyn Nine-Nine." *PROJECT (Professional Journal of English Education)*, 4(4), 685. <https://doi.org/10.22460/project.v4i4.p685-691>
- Pemberton, S., Shearsmith, R., & Harper, G. (2018). *Inside No. 9, "Bernie Clifton's Dressing Room."* British Broadcasting Corporation (BBC).
- Pemberton, S., Shearsmith, R., & Kerr, D. (2018). *Inside No. 9, "Zanzibar."* British Broadcasting Corporation (BBC).
- Pemberton, S., Shearsmith, R., & O'Hanlon, J. (2018). *Inside No. 9, "Once Removed."* British Broadcasting Corporation (BBC).
- Peran, A. (2018). *A Pragmatic Analysis of Humor Mechanisms in Yes, Prime Minister* (Issue May).
- Ponton, D. M. (2018). Social Class, Interactional Pragmatics and the Likely Lads. *Open Linguistics*, 4(1), 227–240. <https://doi.org/10.1515/opli-2018-0012>
- Qiu, J. (2019). Pragmatic Analysis of Verbal Humor in Friends — Based on Cooperative Principle. *Theory and Practice in Language Studies*, 9(8), 935–940.
- Rillo, R. M., & Buslon, J. B. (2019). The Pragmatics of Irony in Humor: Emerging Drifts In Philippine Witticism. *Sci.Int.(Lahore)*, 31(3), 493–497.
- Savkaničová, M. (2013). *Pragmatic Analysis of Ironic Humour in Black Books*. Masaryk University.

- Thomas, J. (1995). *Meaning in Interaction: An Introduction to Pragmatics*. Routledge.
- Waterstones. (2020). *Inside No. 9: Steve Pemberton & Reece Shearsmith in conversation with Robin Ince*. <https://www.youtube.com/watch?v=A79XL0ZNq38>
- Wray, A., & Bloomer, A. (2006). *Projects in Linguistics: A Practical Guide to Researching Language* (2nd ed.). Hodder Education.
- Yule, G. (1996). *Pragmatics* (2nd ed.). Oxford University Press.
- Zeb, F. (2019). Flouting of Griceans Maxims in Comedy Dramas. *Journal of Social Sciences and Humanities*, 58(2), 87–96. <https://doi.org/10.46568/jssh.v58i2.8>

CURRICULUM VITAE

Complete Name	Institution	Education	Research Interests
Nauka Nayana Prasadini	Universitas Negeri Yogyakarta	Program Studi Pendidikan Bahasa Inggris, Universitas Negeri Yogyakarta (S1)	Linguistics, discourse analysis, and materials development.
Tri Winindyasari Palupi	STKIP PGRI Banjarmasin	Magister Manajemen Pendidikan, Universitas Lambung Mangkurat (S2)	English education, educational management, and multicultural education.