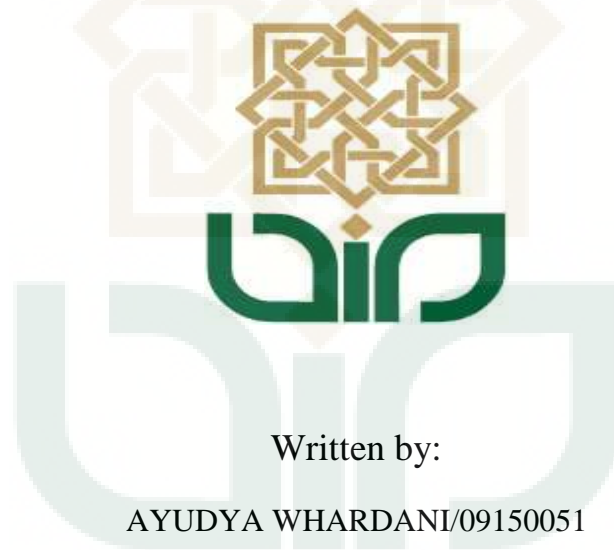


**HUMOR AS REFLECTED IN THE USE OF
COOPERATIVE AND POLITENESS PRINCIPLES
IN *YES MAN* MOVIE**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements
for Gaining the Bachelor Degree in English Literature



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2013

A FINAL PROJECT STATEMENT

I guarantee that this thesis is absolutely my own work. I am responsible for the whole content of this thesis. Other writers' statements, opinions, or findings included in the thesis are cited or quoted in line with ethical standards.

Yogyakarta, June 24, 2013

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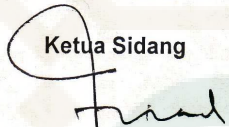
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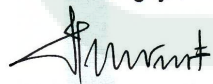
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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

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DEDICATION

I dedicate this little work to my father, mother and my two older brothers. Thanks for the never ending supports and spirits you give to me. That is so much worth for me.



MOTTO

I'm starting with the man in the mirror. I'm asking him to change his ways. And no message could have been any clearer: if you wanna make the world a better place, take a look at yourself then make a change. (Michael Jackson Man in the Mirror)

I never found anyone who fulfilled my needs. A lonely place to be and so I learn to depend on me. I decided long ago never to walk in anyone's shadows. If I fail if I succeed, at least I've lived as I believe. No matter what they take from me. They can't take away my dignity. (Whitney Houston The Greatest Love of All)

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Furthermore, since this thesis is far from perfect, the writer hopes that the readers are willing to share his/her suggestions for the sake of the goodness of the thesis.



The Writer

Humor as Reflected in the Use of Cooperative and Politeness Principles in *Yes Man* Movie

INTISARI

Menyaksikan film komedi adalah hal yang menyenangkan apalagi ketika kita dapat menangkap bagian cerita yang membuat kita tertawa. Untuk bisa mengerti bagian yang lucu, kita harus menginterpretasikan konteks dan ucapan yang diutarakan oleh pelaku yang terlibat dalam suatu cerita komedi. Kedua hal tersebut dapat dipelajari dengan kajian Pragmatik. Sehubungan dengan itu, penulis tertarik untuk menganalisis sebuah film barat yang berjudul *Yes Man* bertemakan komedi yang diproduksi pada tahun 2008 yang dibintangi oleh komedian kenamaan dari Amerika yaitu Jim Carey. Dalam kajiannya ini, penulis menganalisis komunikasi verbal yang terdapat pada beberapa adegan lucu yang diperankan oleh para pelaku humor terutama percakapan yang melibatkan pemeran utama yang bernama Carl dan juga pemain pendukung lainnya yang ucapannya mengandung unsur prinsip - prinsip kerjasama dan kesopanan. Karena film tersebut bertemakan komedi, maka penulis juga menganalisis hubungan antara prinsip- prinsip kerjasama dan kesopanan yang digunakan oleh para pelaku dalam kaitannya dengan humor.

Pada kajian ini, penulis menemukan 33 adegan lucu yang dianalisis dengan pendekatan kualitatif yaitu dengan cara mendokumentasikan data analisis untuk menemukan bagaimana sesuatu yang lucu dapat terjadi dalam kaitannya dengan ungkapan - ungkapan tertentu. Untuk menganalisis adegan lucu tersebut, penulis menerapkan teori prinsip - prinsip kerjasama dari Grice (1975), sedangkan untuk prinsip - prinsip kesopanan penulis mengaplikasikan dua teori yaitu maksim kesopanan dari Leech (1983) dan strategi kesopanan dari Brown dan Levinson (1987), kemudian dalam kaitannya dengan humor penulis menggunakan teori humor dari beberapa ahli.

Setelah menganalisis data - data tersebut, penulis menemukan bahwa beberapa karakter di film *Yes Man* yang terlibat dalam adegan - adegan lucu menunjukkan kontribusi penggunaan prinsip - prinsip kerjasama dan kesopanan baik dengan cara memenuhinya maupun melanggarnya. Dalam kaitannya dengan humor, semua penggunaan prinsip - prinsip tersebut bisa menimbulkan efek humor dilihat dari dua teori humor yaitu humor sebagai bentuk penindasan dan humor sebagai suatu interpretasi keganjilan. Prinsip yang paling efektif dalam menstimulasi penonton untuk tertawa dilihat dari banyaknya contoh yang ditampilkan adalah dipenuhinya prinsip - prinsip kesopanan yang disebabkan oleh humor sebagai suatu interpretasi keganjilan.

Kata Kunci: *adegan lucu, prinsip kerjasama, prinsip kesopanan, dan humor*

Humor as Reflected in the Use of Cooperative and Politeness Principles in *Yes Man* Movie

ABSTRACT

Watching a comedy movie is enjoyable as long as we can catch the funny part. In order to understand the funny part, we have to interpret the context and the utterances produced by the participants within comedy stories. Both of them can be learned in the study of Pragmatics. In relation to that, the writer is interested in analyzing a western comedy movie entitled *Yes Man* produced in 2008. In this study, the writer analyzes verbal communications which exist in some humorous scenes shown by the producers of humor which involve the main character named Carl and some supporting characters. Moreover, the humorous scenes are focused only on the use of cooperative and politeness principles. Since the genre of the movie is comedy, the writer also analyzes the connection between cooperative and politeness principles used by the characters with humor.

In this study, the writer finds 33 humorous scenes analyzed with qualitative approach especially documentary analyses to find out how the amusing parts occur and the meaning people have given to particular utterances. In conducting the study, the writer applies the theory of cooperative principles from Grice (1975), while for politeness principles she uses two theories; first politeness maxims proposed by Leech (1983), and second politeness strategies introduced by Brown and Levinson (1987). While in relation to humor, the writer uses humor theories from some experts.

After analyzing the data, this study leads to the findings that the characters in humorous scenes in *Yes Man* movie contribute the use of both cooperative and politeness principles no matter the characters follow or flout them. In relation to humor, the use of the two pragmatic aspects can arouse humorous effect seen from two humor theories. They are humor as an expression of superiority and humor as an interpretation of incongruity. The most effective way in stimulating the viewers to laugh seen from the number of examples shown is incongruous use of the following of politeness principles.

Keywords: *Humorous scenes, cooperative principles, politeness principles, and humor*

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CHAPTER 1

INTRODUCTION

1.1. Background of Study

Humor is interesting if we can catch its funny part. People may not feel their life enjoyable if they never share humor with others. Based on *Oxford Advanced Learner's Dictionary*, humor is the quality of being amusing and the ability to be amused (582). Through humor, people can laugh and relieve their pain.

Since humor can make people happy and relaxed, people's lives become cheerful and colorful. Lynch states that humor has no boundaries, for it permeates every social context (423). Undoubtedly, humor and laughing are essential parts of what it is to be human. Everybody has his/her humor experience. People may have different tastes of humor. That is why some people sometimes have different interpretations of humor. Some people probably consider something funny but others may not. Those who laugh are able to understand the amusing part, so they can laugh. For communication, humor may be easily used to express a social criticism. By using humor, it is possible to say the truth without offending someone's feeling.

Additionally, there is another term which has relation to humor. It is comedy. According to *Oxford Advanced Learner's Dictionary*, comedy is the type of films or plays. Besides, a light or amusing play or film usually has a happy ending (227). Furthermore, Abrams says that a comedy is a work in which the

materials are selected and managed primarily in order to interest and amuse us (25). The form of humor or comedy can be seen on television. Almost every day viewers are provided with jokes/humor programs. For example, in Indonesia there are television stations, including TransTV, Trans7, and MetroTV which provide comedy programs like Yuuk Keep Smile, Comedy Project, Opera Van Java, and Standup Comedy MetroTV. Besides, there are many movies which have comedy as their theme. Western movies often make comedy movies such as Ace Ventura (Pet Detective), Mister Bean, The Pink Panther, Yes Man, Bad Teacher, Mister's Poppers Penguins, The Love Guru, The Mask etc. Most of them are successful either in western box offices or in other countries. From those movies, then appear some talented comedians like Jim Carrey, Mike Myers, and Rowan Atkinson. They are famous because of their specific actions and styles in their movies.

In communication people cannot depend only on the lexical meanings of the sentences, but they should also concern the context in which the communication takes place. The study concerning those three elements (meaning, context, and communication) is called pragmatics. It studies meaning as semantics does. However, for Yule they are different in several ways. Semantics is the study about the relations between linguistics forms and the world entities; it studies the relations of words with something literally (word for word), while pragmatics is the study about the relation between linguistics forms and the users of those forms (4-5). Furthermore, Yule says that pragmatics is the study about meaning delivered by the speaker (or the writer) and interpreted by the listener (or the reader). Pragmatics is often related to the analysis about what people mean with

their utterances than about separated meaning of words or phrases used in the utterances (13). Therefore, in pragmatics, we study how we recognize what is meant even when it is not actually said or written.

Being cooperative is obvious in a conversation. Grice says “Make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”

(45). The cooperation itself is a simple way to make people we are talking to feel that they are not being lied, played, confused or hidden from certain information.

Allah says in Al Ahzab: 70 – 71:

سَدِيدًا قَوْلًا وَقُولُوا لِلَّهِ اتَّقُوا ءَامِنُوا الَّذِينَ يَتَأْتِيهَا

عَظِيمًا فَوْزًا فَازَ فَقَدَ وَرَسُولَهُ دَاللَّهُ يُطِيعَ وَمَنْ ذُنُوبَكُمْ لَكُمْ وَيَغْفِرْ أَعْمَلَكُمْ لَكُمْ يُصَلِّحْ

“O you who believe! Fear Allah and speak a word that is right. He will set right for you your deeds and forgive you your sins. And whoever obeys Allah and His Messenger has certainly attained a great achievement”.

In that verse, it is concluded that it is so much better for us to speak a good word or to remain silent. This is an encouragement to speak what is good and beneficial; at the same time it is a warning, cautioning us to be careful in what we say, lest we say something that is harmful or false.

In addition to being cooperative, being polite is also important in a friendship or relationship. In our interaction with others, there are other factors we need to negotiate to succeed our cooperation in communication. Some of the factors to consider are social distance and closeness of the participants. Yule says

that it is common if we treat politeness as a firm concept like a good manner or an ethic in culture (104).

Moreover, Allah says in Surah An-Nisaa 36:

عَلَى ذِي الْجَارِ وَالْمَسْكِينِ وَالْيَتَامَى الْقُرْبَى وَيَذَى إِحْسَنًا وَالْوَالِدَيْنِ شَيْئًا بِهِ تَتَشَرَّكُوا وَلَا لِلَّهِ وَعَبُدُوا ۗ
 إِلَّا كَانَ مَنْ تُحِبُّ لَا إِلَهَ إِلَّا اللَّهُ إِنَّ أَيْمَنُكُمْ مَلَكَتْ وَمَا السَّبِيلُ وَأَبْنِ بِالْجَنبِ وَالصَّاحِبِ الْجَنبِ وَالْجَارِ الْقَرْدِ
 فَخُورًا مَحْتًا

“Worship Allah and associate nothing with Him, and show kindness to parents, relatives, orphans, the poor, the near neighbor, the distant neighbor, the companion at your side, the traveler, and those whom your right hands possess. Indeed, Allah does not like those who are conceited and boastful “

Based on this ayah, An- Nisaa 36, it can be inferred that as faithful people, we have to show hospitality to the neighbor and the guest. But, the main aim of this surah is to encourage people to be kind to others.

In some circumstances, the use of cooperative and politeness principles in communication particularly in the case of such play or movie can arouse humorous effects. Goatly in 2012 states that humorous meanings are generated and interpreted by understanding knowledge of the language code (a matter mostly of semantics) and background knowledge necessary for making inference to catch the amusing part (a matter of pragmatics) (1).

In relation to the matter above, the writer studies linguistics more specifically pragmatics. The research object is a movie entitled *Yes Man*. *Yes Man* is a 2008 American comedy film directed by Peyton Reed, starring Jim Carrey and other movie stars based on the book *Yes Man* by a British humorist named

Danny Wallace. The writer chooses this movie as an object of the study, for it is different from previous movies starred by Jim Carrey such as *Ace Ventura, The Mask*, *Mr. Popper's Penguins* and *Bruce Almighty*. Compared to Jim Carrey's previous comedy movies, *Yes Man* is interesting, because this movie shows different touch of humor. This movie accentuates humorous effects not only based on the negative attitude produced by the characters which is called as a *humor as an expression of superiority*, but also the positive attitude which can also arouse humor.

This movie needs to be studied because the writer finds language use phenomena. It is interesting to be analyzed because the utterance "Yes" has made some effects toward the main character named Carl. It could be a compliment, happiness, sadness, or even problem. The conversations performed by participants in the movie contain pragmatics principles, especially cooperative principles and politeness principles. Moreover, they cause humor. The viewers have to understand the movie to catch the amusing part. The viewers also should think the possible contexts and should concern communication between the speaker and addressee as well in order to make the conversation easy to understand. Thus, the writer identifies the relation between some pragmatics principles and the humorous effects.

1.2. Scope of Study

It is impossible for the writer to solve all problems, so the writer limits the problem on analyzing the conversations in some humorous scenes which involve the main character named Carl Allen and some supporting characters in *Yes Man*.

It means the utterances in the movie which have no Carl as a participant are excluded. The study is only focused on cooperative principles proposed by Grice, politeness principles based on Leech's politeness maxims and politeness strategies based on Brown and Levinson. Furthermore, the writer will relate the use of cooperative and politeness principles with humor.

1.3. Problem Statements

Based on the identification and limitation of the problems, the formulations of the problems are as follows:

1. What cooperative principles are breached or followed by the characters in *Yes Man*?
2. What politeness principles are breached or followed by the characters in *Yes Man*?
3. How can cooperative and politeness principles breached or followed by the characters arouse humorous effects in *Yes Man*?

1.4. Objectives of Study

Based on the formulation of the problems, the objectives are as follows:

1. To analyze cooperative principles breached or followed by the characters in *Yes Man*.
2. To analyze politeness principles breached or followed by the characters in *Yes Man*.
3. To find how the breaching or following of cooperative and politeness principles can arouse humorous effects in *Yes Man*.

1.5. Significances of Study

Some research studies have been accomplished to investigate and to analyze language whether it is internally or externally. Since this research applies linguistics theory especially pragmatics, this research is about an analysis of language in relation to the context, speaker, and addressee. Besides, this research also applies humor theory since the data is obtained from humorous scenes in *Yes Man* movie.

The writer expects that the study will give theoretical advantage as well as practical use:

1.5.1. Theoretical significance

The writer hopes that the research findings will give enrichment and reference to other researchers about a pragmatics analysis in the language use based on comedy movies.

1.5.2. Practical significance

The research study is also expected to inspire other researchers to conduct other humor research studies which are analyzed by applying other linguistics aspects. It is because humor can be analyzed not only by applying pragmatics principles but also other linguistics aspects. Moreover, humor theories are not just based on superiority humor and incongruity humor. There are still other sources which explain the cause of humor which have connection with verbal linguistics. In addition to the academic purpose, the writer hopes that this research can inspire common readers especially comedians to perform humor not only by accentuating

the hostility or superiority, but also by showing something different but still arousing humor.

1.6. Prior Researches

This study has some connections with some other studies which have similar topics.

The first research is from Meilawati who graduated from English Department of Christian Petra University Surabaya. Her thesis title is “A Pragmatics Analysis on Collection of Indonesian humor Entitled *Buku Pintar Ketawa Lagi* (2011)”. Her paper answers two basic questions: how are the Indonesian humors pragmatically analyzed and how are Indonesian Humors pragmatically classified. Besides, the paper also identifies the frequency of the Indonesian humor. It uses theory of humor and theory of pragmatics as the main theories. Moreover, it also applies the theory of speech act and the theory of conversational implicature as supporting theories to see how participants observe the cooperative principles and to find what implicature they may generate. The study takes 48 two- liner and short-text humor from a humor book *Buku Pintar Ketawa Lagi*. It leads to the findings that in most humors people commonly use the type of directives to express their intended meaning (illocutionary act). Besides, most of them disobey the cooperative principles. The maxim of manner and quality are mostly flouted. In conclusion, violating maxims is normally believed to rarely occur in daily communication and people are afraid to trick or to make others feel offended.

The next research which has similar study is written by Tan Siali who graduated from English Department of Christian Petra University Surabaya. The title of her thesis is “An Analysis of Humorous Effects Caused by the Flouting of Grice’s Conversational Maxim in the Comedy *The Nanny*” (1998). The thesis finds the relation between humor in the comedy *The Nanny* and the flouting of the conversational maxims. The object of study is the three episodes of *The Nanny* broadcasted by Indonesian television station named SCTV (Surya Citra Television) in January and February 1999. The theories used are the theory of Grice (1975), humor theories from Raskin (1985), Nonrich (1986), and Attardo (1993). The research reveals that there are the flouting maxims in the comedy *The Nanny*. The flouting causes humor. Moreover, it elaborates that the flouting of the maxim of quality and the maxim of manner frequently occurs in the comedy *The Nanny*. The breaching of a maxim shows that people violate it not only to cause humor but also to indicate that they have close relationship. In short, the study concludes that the initial assumption about the flouting of the conversational maxim is allowed as long as it does not break the communication. As a result, breaching the maxim can cause humorous effects.

The third research is from Ariyani Muji Lestari. She graduated from Gadjah Mada University Yogyakarta. Her research title is “The Use of the Violations of Some Pragmatics Principles to Arouse Humor in Situational Comedy *Friends*” (2009). This research analyzes and gives evidences that violations of pragmatics principles give contribution to produce humor in the situational comedy *Friends*. The process of the analyses is focused on Grice’s

Cooperative Principles and Leech's Politeness Principles. The research result shows that utterances which contain humor are produced by violating cooperative and politeness principles.

In relation to the previous researches, this research studies a comedy movie entitled *Yes Man*. From the object and theories, it has the same idea with the prior researches above. This research is different in the way it identifies the problems. Previous researches analyze the flouting of the pragmatics principles to arouse humorous effects as their identifications, while here the study has different problems. It analyzes the movie based on the cooperative principles and politeness principles used by the characters in *Yes Man*. The analyses are not only based on the breaching of pragmatics principles (cooperative and politeness principles), but also based on pragmatics principles fulfilled by the characters. Further, it identifies the cause of humor based on pragmatics principles used by the characters and humor theory point of view.

1.7. Theoretical Approach

This study is focused on an analysis based on a movie entitled *Yes Man*. To analyze the data, the writer uses two approaches; they are pragmatics theory and humor theory.

Firstly, for the pragmatics theory, we need to concern the relations between language and context that are basic to an account of language understanding. The study about the relation between language and context is called pragmatics. It is significant for participants to share knowledge to each other so the hearer may minimize the misinterpretation of the speaker's intended

meaning. Yule states that the advantage of studying language through pragmatics is that someone can utter his/her intended meaning, assumption, purpose and aim (15).

Secondly, for humor, Soedjadmiko states that humor is obtained through manipulating some rules of communication, speech act, presupposition, precondition, and conversational implicature (20). However, based on humor theory, humor is divided into three categories:

1. Superiority Humor

This type of humor mostly accentuates the negative attitude of the producers of humor. Both Plato and Aristotle via Lynch state that humor can be a form of mockery or disdain (426).

2. Incongruity Humor

According to Lynch, humor or jokes can be also a stem from the recognition that something is inappropriate with the expected rational nature of the perceived environment (428).

3. Humor as Tension Relief

This type of humor focuses on the recipient of humor. For Lynch, when a joke is used to reduce tension or stress, humor can be considered to provide a relief function (427).

The first supporting theory in relation to pragmatics is cooperative principles. Cooperative principles were firstly introduced by Grice in 1975 when he referred to his conversational implicature. Yule states that in most circumstances, the cooperative assumption is obvious so he reveals the idea of the

existence of a cooperative principle with its elaborated sub principles called maxims (37).

The maxims are:

1. Maxim of quality

Do not say something that you believe it is untrue.

Do not say something if you do not have adequate evidence.

2. Maxim of quantity

Make the conversation as informative as is required.

Do not say something more than is required.

3. Maxim of relation

Be relevant.

4. Maxim of manner

Avoid obscure expressions.

Avoid ambiguity.

Make the conversation brief, clear, and orderly.

(Adapted from Yule 165-168)

The second supporting theory is politeness principles. Speakers are sometimes a bit confused when they talk to others. It happens because there are other factors that speakers consider besides factors in determining the success of being cooperative in communication. People should pay more attention to social distance and closeness of the participants. Concerning this, Leech and Brown and Levinson develops politeness theory.

Leech elaborates that politeness principles consist of six maxims. The six maxims of the politeness principle are (131):

1. The Tact maxim

The maxim concerns minimizing cost and maximizing benefit to *other*.

2. The Generosity Maxim

The maxim concerns minimizing benefit and maximizing cost to *self*.

3. The Approbation Maxim

The maxim concerns minimizing dispraise and maximizing praise of *other*.

4. The Modesty Maxim

The maxim concerns minimizing praise and maximizing criticism of *self*.

5. The Agreement Maxim

The maxim concerns minimizing disagreement and maximizing agreement between *self* and *other*.

6. The Sympathy Maxim

The maxim concerns minimizing antipathy and maximizing the sympathy between *self* and *other*.

Brown and Levinson also develop politeness theory. They reissue their idea on politeness, and proposed a theory on politeness and its function in interaction. Brown and Levinson use the term “face” to explain the nature of politeness. Yule says that ”face” is the realization of a person’s public self- image (60). In daily conversation, people usually behave as if their hopes are connected with their public self image. Their expectations of their public self image are called *face wants*. Face wants consist of two related aspects. They are a face

threatening and a face saving act. This face saving act is then called politeness.

There are two kinds of politeness.

1. Positive politeness.

For Yule, positive politeness is a face saving act concerned with the person's positive face which tends to show solidarity. It is the need to be accepted that both speakers want the same thing, and that they have the common goal (62).

2. Negative politeness

According to Yule, negative politeness is a face saving act oriented to person's negative face which tends to show deference, to emphasize the importance of the other's time, or even to include an apology for imposition and interruption (62).

To perform an act of utterance, a speaker can choose a particular strategy of politeness as categorized by Brown and Levinson via (Yule 62-64).

1. Say nothing strategy

In this approach, speaker prefers not to say something but do things that can make the hearer recognize his/her need.

2. Say something strategy

In this approach, speaker can directly state his/her needs to the hearer.

There are two different ways in doing this.

2.1. Off record

Off record refers to hints. It means the utterance is not directly addressed to the hearer.

2.2. On record

Speaker can directly address his/her need to the hearer. It may be done in two ways.

2.2.1. Bald on Record

It is an utterance in which a request is directly addressed to other explicitly.

2.2.2. Using Face Saving Act

This strategy uses softening expression of the demands called mitigating devices.

This face saving act can be oriented to:

2.2.2.1. Positive politeness by using solidarity strategy

It directs speakers to use the strategy to show solidarity. It means that the speaker and the hearer have the same goal.

2.2.2.2. Negative politeness by using deference strategy

This strategy is used to express questions, even questions which seem asking for permission. It means the speakers show distance toward the hearers and concern it by avoiding imposition and disturbance of the hearer's territory.

1.8. Methods of Research

This part presents the research method used in conducting the study. It deals with the description about type of research, source of data, technique of analyzing data, and research data analysis.

1.8.1. Type of Research

The writer uses qualitative approach that has some characteristics. Jack and Norman say that the natural setting is the direct source of data and the writer is the key instrument in the research. Secondly, qualitative data is collected in the forms of words or pictures rather than numbers. Thirdly, qualitative researches

concern process as well as products (380-381). This study observes how the funny part occurs by finding the breaching or the following of pragmatics principles. Finally, a major concern of a qualitative research is how people make sense out of their lives. Here, the study identifies conversations between the main character named Carl and some supporting characters in the movie *Yes Man* in relation to the use of the maxim of cooperative principles, politeness principles, and humor.

1.8.2. Source of Data

The source of the study is the *Yes Man* movie. The data of the research is the script obtained from some humorous scenes which contain conversations between the main character named Carl and some supporting characters (Peter, Terrence, Rooney, Nick Lane, Tillie, the homeless man and the customers).

1.8.3. Technique of Analyzing Data

This research uses documentation method. Arikunto states that documentation method is a method which searches data about things or variable like notes, transcriptions, books, newspapers, magazines, artifacts, agendas, etc (31). What researchers observe in documentation is not living creature, but non living objects. In collecting the data, the writer uses some steps. First, the writer did close watching *Yes Man* movie for several times. Second, the writer listened the conversations and observed them. Third, after watching, listening, and observing the movie, the writer made documentation of the data. The writer selected the conversations in the humorous scenes done by the main character named Carl and some characters whose conversations contain the maxim of cooperative principles, politeness principles and humor.

1.8.4. Data Analysis

This study uses descriptive analysis. The analysis is divided into two parts. Firstly, the writer interprets and describes the data which is only based on the maxims of cooperative principles and politeness principles breached or fulfilled by the main character named Carl and other supporting characters (Peter, Terrence, Allison, Rooney, Nick Lane, Tillie, the homeless man, and the customers). Secondly, the writer explains how the use of those pragmatics principles can arouse humorous effects seen from humor theories.

1.9. Paper Organization

This paper is divided into four chapters. Those chapters are introduction, theoretical background, analysis, and conclusion. In the first chapter, there is general information of this research including background of study, scope of study, problem statements, objectives of study, significances of study, prior researches, theoretical approaches, methods of the research, and paper organization. The second chapter elaborates all related theories. The writer explains the cooperative principles, politeness principles, and humor theory. In the next chapter, she analyzes the data and explains her study findings. Eventually, in the last chapter, the writer gives conclusion and suggestion of her research study.

CHAPTER IV

CONCLUSION & SUGGESTION

4.1. Conclusion

Based on the analysis in the previous chapter about humorous effects performed by the characters in the *Yes Man* movie, it can be concluded that humorous effects in *Yes Man* movie can be obtained through using two pragmatics aspects: cooperative principles and politeness principles.

In arousing humor, not all of the following or the breaching of the cooperative and politeness principles are influential. In the part of humorous effects in relation to the use of cooperative principles, only the breaching of the cooperative principles which can contribute humor. They are the breaching of the maxim of quality, the maxim of quantity, the maxim of relevance, and the maxim of manner.

Further, in the part of humorous effect in relation to the use of politeness principles, it is found that the following and the breaching of the politeness maxims exist in the humorous scenes. Humorous effect caused by the breaching of the politeness principles is found related to three maxims out of six maxims. They are the breaching of the tact maxim, the breaching of the approbation maxim, and the breaching of the agreement maxim by using bald on record strategies.

Moreover, in the part of humorous effect in relation to the following of the politeness principles are found related to four maxims out of six maxims. They are the following of the generosity maxim by using face saving act (positive

politeness by using solidarity strategy), the following of the approbation maxim by using face saving act (negative politeness by using deference strategy), the following of the modesty maxim by using face saving act (negative politeness by using deference strategy), and the following of the agreement maxim by using face saving act (negative politeness by using deference strategy). Besides, apart from politeness maxims, there is a case which relates only to the politeness strategy. That is humorous scene caused by the use of *off record* (through saying something strategy).

The humorous scenes are mostly performed by the main characters named Carl Allen and some of the humorous scenes are performed by four supporting characters; Tillie, Terrence, Nick, Peter and the customers. Additionally, the use of cooperative principles and politeness principles can convey humor to the viewers seen from two humor point of views. They are humor as an expression of incongruity and humor as an interpretation of incongruity. Seen from the data found and the number of each category performed by the characters, the most contributed pragmatics aspect in arousing humorous effects is incongruous use of the following of politeness principles.

4.2. Suggestion

In any movies whose genre is comedy, humorous scenes can be obtained through using rules of pragmatics aspects which are not just limited on cooperative principles and politeness principles. Besides, the humor theories are not just based on superiority humor and incongruity humor. There are still other sources which explain the cause of humor which have connection with verbal linguistics. Other researches related to this study can be conducted since there are still many things that can be analyzed in term of humorous effects in the use of linguistics aspects. For example, still based on *Yes Man* movie, the humorous scenes can be seen in certain utterances caused by manipulating phonemes of certain words.

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APPENDIX 1

Yes Man Movie Synopsis

“Yes Man” tells about someone named Carl Allen who says “Yes” to everything because of the covenant. The word “Yes” has really changed his life. “Yes Man” movie has many characters. The main character is Carl Allen. The other characters are Peter, Rooney, Tillie, Norman, Terrence, the homeless man, Allison, and the customers.

First of all, Carl Allen is a very unkind person. He always makes up excuses to the people around him. He does not want to get tied down with everything. Carl works in Brea Federal Saving and Loan. His duties are serving and deciding customers who will loan money. He is single. He actually has ex wife whose name is Stephanie. They are divorced after getting married for six months. Carl has two close friends. They are Peter and Rooney. Peter is always loyal to Carl. He often invites Carl to drink in a bar with Rooney. Peter always tries to amuse Carl, for he knows that Carl is depressed after divorced. Rooney is also kind to Carl. His hobby is drinking in a bar. Carl lives in an apartment. He has a close neighbor named Tillie. Tillie is an old woman, but aggressive. She lives alone and she likes to tease Carl. In the office, Carl has a friend named Norman. Norman is a funny and a kind guy. He loves having costume parties with his friends. He invites Carl frequently even though Carl always refuses it.

One day, when sitting in the office’s yard on rest time, Carl meets his friend named Nick Lane. Nick tells about his wonderful experiences to Carl. Nick

says that it all happens because he says “Yes” to everything. Then, he influences Carl to attend a seminar. Having told by Nick, Carl is curious. He decides to attend the seminar of which the theme is “Yes is the new No”. There, he meets Nick again. Nick introduces the speaker of the seminar named Terrence. During the seminar, Carl is embarrassed by Terrence and the audiences because Carl is a “No Man”. In the end of the seminar, Terrence commands Carl to make a covenant. The covenant is to force Carl to be a “yes man”.

During his journey of saying “Yes” to everything, he experiences many wonderful things. He meets a homeless guy who asks Carl for help. He gets Carl to drive him to Elysian Park. This is the place where he lives. On the way to Elysian Park, Carl approves everything what the homeless wants. First, the homeless guy borrows Carl’s phone. He always stays connected until the battery is dead. When they have arrived to Elysian Park, the homeless guy wants to borrow couple of bucks to Carl. Carl takes some from his wallet. The homeless guy sees that Carl has much money, so he wants Carl to give all of his money to him. Since Carl should say “yes”, he finally gives all his money. On the way home, he does not realize that he is run out of the gas. He decides to go to a gas station on foot. There, he meets a woman named Allison. Allison is a spontaneous and a ballsy woman. He likes riding scooter, jogging, and taking picture in the morning. From that meeting, they have close relationship. Carl and Allison love having spontaneous vacations. They never plan where to go, but buy tickets in the last minute. Because of this, Carl and Allison are arrested by the police. Carl is suspected in attacking America, for Carl studies Korean, approves fertilizer

business, learns to fly a plane, and makes friend with a Persian woman. To clarify those accusations, Carl asks his attorney Peter to help him. Peter explains the police that Carl does not mean to attack America or to be a terrorist. Carl just fulfills the covenant that he must say “yes” to everything. Peter shows the book from Terrence read by Carl. Finally, the police free Carl and Allison. As a result, Allison is disappointed and leaves Carl. Allison assumes that Carl is not sincere to through every moment they have.

Carl feels some things get dicey due to the covenant. He then suddenly gets into Terrence’s car. Terrence is so surprised and leads them to crash a big truck. Both of them are injured and stay in the hospital. There, Carl requests Terrence to remove the covenant. Terrence clarifies that the covenant is just riffing. He just does want to be embarrassed in front of the audiences. Furthermore, he explains that Carl just does not know how to use it. The point is that we say “yes” is not because we have to or the covenant tells us to, but because we know in our hearts that we want to.

Realizing Terrence’s words, Carl decides to meet Allison. He apologizes to Allison about the arrest. He explains Allison that he will never meet her if he does not says “yes” to everything. The moments they have are not just because Carl has to say “yes”, yet Carl does love Allison. Allison tries to understand. At last, Allison wants to have special relationship again with Carl. In the end of the movie Carl and Allison corporate to hold a charity program. Carl collects many clothes which he obtains from the “yes” seminar members.

APPENDIX 2

YES MAN MOVIE TRANSCRIPTION

A. Humorous Effects Related to the Breaching of Cooperative Principles

A.1. The Breaching of the Quality Maxim

1. Carl and Peter at the video store (*Yes Man* 00:00:54)

Carl: Oh, hi man? I was just about to call you. That's so weird. Had your number dialed, was about to press "send." Did you block your number?

Peter: Yes, I did. You never answer when I don't. So, what are you doing'?

Carl: **Oh, just hanging out in my apartment.**

Peter: thing, thing, what thing?

Carl: Thing, you know? Just the thing. If I had my thing in front of you that I could tell you what it is. But, I know there's a thing.

Peter: A thing, haa? You know? I don't think there is anything written down in your fake calendar.

Carl: No, it says specific things.

Peter: A specific thing, like emm, "get in line at at the video store"?

Carl: what? What are you talking about? haha, I'm not at the video store. I'm in my apartment

Peter: I can see you Carl. I'm outside the video store. (*Peter waves his hand toward Carl*).

Carl: (*Carl look outside*) That's not me.

Peter: It's not?

Carl: owh, I know what's happening. There is this guy who looks just like me. Emm who goes to a lot of the same stores I do. That's probably who you're seeing right now.

Peter: Wow, that's amazing because his mouth's moving is in sync with what you're saying.

2. Carl and Peter at Carl's apartment (*Yes Man* 00:10:06)

Carl: (*He reject's Peter's call*) Jesus, Pete. I'm not in or I'm busy.

Carl: (*He is watching the movie and giving comments on the movie*) Oh, come on. You're halfway through, just snap it off already.

Someone knocks the door. Carl checks who comes. And the one is Peter.

Carl: Pete? Hey. Where you been?

Peter: You not been getting my calls?

Carl: What?

Peter: God, no.

Carl: Oh, I totally lost my phone.

Peter: You're so full of shit.

Peter does not believe him and tries to phone him.

Carl: (*Carl's mobile phone is in his pocket*) Here it is.

A.2. The Breaching of the Quantity Maxim

1. Carl and Norman at the Norman's Costume Party (*Yes Man* 00:53:13)

Norman: Expeliarmus! Hah, I'm just kidding

Carl: that's okay. I blocked it and deflected it back.

Norman: oh! Kaching! wow! Cool costume my man!

Carl: the only one they had left was for toddlers. This is Allison and her wand made from sequoia.

Norman: hi!

Allison: Wow! You must be Norman.

Norman: Nice to meet you. Thanks for coming. Come in!

A.3. The Breaching of The Maxim Of Relevance

1. Carl, Peter, and Rooney in the Bar (*Yes Man* 00:03:25)

Peter: So anyway, we're gonna have an engagement party on the 21 st. Open bar.

Rooney: Oh, you bastard. Always knows how to get me.

Peter: Nice. Carl, does that work for you?

Carl: Yeah, we'll figure it out.

Peter: What's there to figure out?

Carl: **Oh, God, look who's here.**

Peter: I'm not falling for that, Carl. What's to figure out?

Rooney: Open bar. What's the problem?

Carl: **I'm serious. Stephanie's at the bar.**

Lucy: The Stephanie?

Carl: Yes, my ex-wife. She's at the bar.

A.4. The Breaching of the Maxim of Manner (*Yes Man* 00:16:01)

1. Carl and Terrence is “Yes is the new no” seminar

Terrance: I want you to invite “yes” into your lives because it will RSVP “Yes”. When you say “yes” to things, you embrace the possible. You gobble up all of your life’s energies and you excrete the waste. Before we begin today, I’d like to welcome our new members. Who among you is new?

Nick: he is, this guy is right here. He is new. Over here

Carl: Please don’t. Jesus

Terrance: come on up! Future “yes’ man.

Carl: That’s okay, I’m just auditing.

Audiences: Oh!, hahaha (*Laughing at Carl*).

Terrance: You can’t audit life my friend. Now get on up here!

Carl: No, thanks. I’m cool.

Terrance: I’m sorry. What was that you said?

Carl: **I said a a I’m cool.**

Terrance: Before that.

Carl: **Thank you.**

Terrance: Back up just a little bit more.

Carl: **No.**

Audiences: “no” man! “no” man! “no” man! “no” man!

B. Humor related to Politeness Principles

B.1. Humor Related to the Breaching of the Politeness Principles

B.1.1. The Breaching of the Tact Maxim by Using Bald on Record Strategy

1. Carl and Peter at the Video Store (*Yes Man* 00:01:58)

Peter: It's not?

Carl: owh, I know what's happening. There is this guy who looks just like me. Eemm who goes to a lot of the same stores I do. That's probably who you're seeing right now.

Peter: Wow, that's amazing because his mouth's moving is in sync with what you're saying.

Carl: *(talking on the phone voicelessly)*

Peter: Carl, I know you are not saying anything.

Carl: *(still talking on the phone voicelessly)*

Peter: **Carl, get outside! I know you're not talking.**

Carl: what?

Peter: **Carl!!!**

Carl: All right!!

2. Carl and Terrence in "Yes is the new no" seminar (*Yes Man* 00:16:04)

Terrance: **come on up! Future "yes" man.**

Carl: That's okay, I'm just auditing.

Audiences: Oh!, hahaha *(Laughing at Carl)*.

Terrance: **You can't audit life my friend. Now get on up here!**

Carl: No, thanks. I'm cool.

Terrance: *(He comes closer to Carl)* We're gonna make a covenant Carl? Do you want to make a covenant?

Carl: e e e m, *(Terrance hits Carl's head with his microphone)* u u h ,

Terrance: The word is "yes" Carl. *(He hits Carl's head with microphone)*

Audiences: Yes!!*(They shout)*

Carl: Yes.

Terrance: once you leave this building, every time an opportunity presents itself, no matter what it is, you will say “yes”.

Carl: *(He shouts)* Yes yes

Audiences: Yes yes

Carl: But what if I say the other word?

Terrance: You’ll be making a promise to yourself. And when you break a promise to yourself, things can get little dicey. What do you say, Carl? Are you ready to make a covenant? **Come on Carl!**

Carl: Yes *(Audiences shout to him “yes” loudly)* Yes.

Terrance: **Again!**

Carl: Yes

Terrance: **Say it again!**

Carl: *(He shouts loudly)* Yes!!!

Terrance: **Make me believe it!!***(He holds Carl’s head and shakes it)*

Carl: yes, yes yes

3. Carl and Peter at the Bar *(Yes Man00:31:04)*

Carl: I'm telling you, man, things are different.

Peter: Okay. Wait, so wait. You have to say yes to everything?

Carl: Yeah, exactly. It's like you said: I wasn't open to stuff, and now I am.....and things are changing for me. It's like the era of yes has begun.

Peter: All right. Look, gets you out of the house, I'm all for it. Excuse me. Could we get another round of drinks? And actually, we're gonna start a tab.....and our good friend here, **Carl, will be taking care of it. Well, you're okay with that, right, buddy?**

Carl: Yes. Yes, I am.

The waitress: Okay.

B.1.2. The Breaching of the Approbation Maxim by using Bald on Record Strategy

1. Peter and Carl in Carl’s Apartment *(Yes Man 00:11:31)*

Peter: You think her name's Lucy Fishwall?

Carl: No? That's wrong?

Peter: It's Burns.

Carl: Burns?

Peter: It's Lucy Burns, Carl.

Peter: And guess what? She doesn't like my best friend. I keep trying to think of reasons why she should, but you know what? I can't think of any. *(Peter leaves Carl)*

Carl: Pete, l... *(Carl tries to explain to Peter)*

Peter: *(Peter leaves Carl, goes downstairs and mocks Carl)* **I don't wanna hear another excuse, Carl. You do whatever you want. I'm telling you, you don't change your life, you're gonna end up Ionely. A Ionely guy, Carl *(He speaks very loud)* Lonely guy.**

Carl closes the door sadly

2. Terrence and Carl in "Yes is the new no" seminar *(Yes Man 00:17:05)*

Terrance: Let me guess Carl, someone talked you into coming here tonight, didn't they?

Carl: Yes *(Nick smiles at him)*

Audiences: *(They shout together)* Yes!

Terrance: And you're not sure about this, are you?

Carl: No.

Audiences: "no" man! "no" man! "no" man! "no" man!

Terrance: **You're dead Carl. You say no to life and therefore you're not living. You make up excuses to the people around you and to yourself. You're stuck in the same dead-end job you've been for years. You don't have a girl friend. You don't have anything close to a girlfriend. And you lost the love of your life because she couldn't be with someone who didn't live theirs.**

Carl: huuhh,,

Terrance: **And in most night, you're so bored and filled with ennui. You can't even summon the enthusiasm necessary to masturbate.**

Carl: *(Carl feels ashamed)*

3. Carl and Peter in a Restaurant (*Yes Man* 00:51:48)

Peter: (*He whispers to Carl*) Should you talk about Allison in front of Faranoush?

Carl: (*He whispers to Peter*) It's okay man. We just met. She knows it's not exclusive. Besides, (*He sees Faranoush*) **she's totally not my type.**

Faranoush: (*She can hear that Peter and Carl are talking about herself*) I can hear you.

Carl: (*He is little bit surprised*) ah! Sorry Faranoush.

Carl: Anyway, I never would've met Allison if I hadn't said yes to the homeless guy.

Peter: **So you wouldn't be on a blind date with a stranger woman, ne offense Faranoush.**

Faranoush: None taken.

Carl: Wow! I didn't realize I was dealing with the no man.

Peter: No. I think it's great. Throw this way for me, will you!

Carl: (*Carl throws the garbage*)

4. Carl and the stranger outside Stephanie's house (*Yes Man* 01:27:35)

Carl: Are you serious?

Carl: Oh, Jesus.

Carl: Oh, please.

Carl: I didn't even see the red zone. I've only been here for 20 minutes.

The Man: Sorry, pal. Can't help you.

Carl: Oh, come on. Can't you give me a break?

The Man: **No, man, no, man, no, man.**

The Man: **No man, no man, no man...**

Carl: Not possible!

The man: **Jack off**

B.1.3. The Breaching of the Agreement Maxim by Using Bald on Record Strategy

1. Carl and Tillie Around Their Apartment (*Yes Man* 00:05:07)

Carl: Oh! Hi, Tillie.

Tillie: Morning, Carl.

Tillie: Would you like to come over for a little breakfast?

Carl: **Gee, that sounds great, but I can't.**

Tillie: Some cereal, a little yogurt?

Carl: **Yeah, no.**

Tillie: How about some toast, huh?

Carl: **You know, I have to go to work, but thanks**

2. Carl and Norman in Their Apartment(*Yes Man* 00:06:55)

Norman: This'll cheer you up. I'm having a little get-together at my place. It's a funny hat and-or wig party.

Carl: **Oh, man. Sucks I'm gonna be out of town.**

Norman: You don't know what day it is.

Carl: When is it?

Norman: Friday.

Carl: **I'm out of town.**

Norman: You spoke at the same time I did just then. Like you were committed to saying what you were saying, regardless of what I was gonna say. Hm.

3. Carl and Nick Outside Carl's Office (*Yes Man* 00:08:32)

Nick: wanna know my secret? (*takes a pamphlet from outside his coat*)

Carl: (he refuses by moving his head from side to side)

Nick: I'm a yes man. The word "yes" has changed my life. Here!

Carl: **No thanks, I'm fine**

Nick: O fine! I wet my ass with "fine"

Carl: Oh, okay.

Nick: You don't wanna work here Carl (*while stuffing the pamphlet inside Carl's jacket*).

Carl: **Yeah, I do.**

Nick: No, you don't (*gets a rock out of his pocket and moves close to Carl*). Why don't you take this rock, throw it at that bank and shatter the window?

Carl: (*uncomfortably*) No thanks

4. Carl and a Nurse in the Hospital (Yes Man 01:31:04)

Nurse: Sir, you need to get back to your room.

Carl: **No, I don't.**

Nurse: Sir, stop right there.

Carl: **Eat me.**

Carl: Lee. What are you doing here?

Lee: I'm a nurse, remember?

Carl: Oh, yeah, right. Sorry. Can I borrow your car?

Lee: No, I don't have my car anymore. I've got my Ducati, thanks to you.

Carl: Ducati.

B.2. Humor Related to the Following of the Politeness Principles

B.2.1. The Following of the Generosity Maxim by Using Face Saving Act

1. Carl and the homeless guy in the Elysian Park (Yes Man 00:22:05)

Carl: No problem, have a good night.

The homeless man: Can I borrow a couple of bucks?

Carl: Okay. (*He takes the money in his pocket*). I've come this far. (*He counts the money and gives two dollar for the homeless man*) **Yes you can.**

The homeless man: (*He sees Carl has a lot of money*) You've got a whole lot there. Can I have it all?

Carl and the homeless man: (*Both of them laugh*) Ha ha ha.

Carl: **Sure, it's all yours.**

The homeless man: God bless you man.

2. Carl and Tillie in Tillie's Apartment (Yes Man 00:37:12)

Tillie: Would you like a release?

Carl: I'm sorry?

Tillie: You know? A sexual release?

Carl: Owh, yeah, what do I do here? *(He is confused of what to do)*

Tillie: *(Tillie pushes Carl to the wall)* **Owh, you don't have to do anything Carl. You just lay back and I will take care of everything.**

Carl: I don't want to say here, I'm stumped. I'm baffled. I don't know if I'm gonna be able to say yes for this one. Till.

After that terrible incident, Carl decides to come back to Tillie's apartment.

Tillie: *(She lays down Carl to her bed and puts off her counterfeit teeth)* **Just relax. I'll handle this.**

Carl: *(He feels what Tillie does is disgusting)* Oh, God!

Carl: *(Tillie opens Carl's pants)* Oh, no. Oh, my...Wow.

Carl: That... Oh...That is a...

B.2.2. The Following of the Approbation Maxim by Using Face Saving Act

1. Carl and the Customer in Carl's office (Yes Man 00:28:40)

The costumer: *(The woman brings boxes)* Excuse me? I'd like to apply for a small business loan.

Carl: And what's your business?

The Costumer: *(She opens the box and shows its content)* I bake cakes in the shape of different celebrities' faces

Carl: **ow, wow Mickey Rouke.**

The costumer: *(She is little bit disappointed)* No. It's Bono.

B.2.3. The Following of the Modesty maxim by Using Face Saving Act (

1. The Following of the Modesty Maxim

1. Carl and Peter in a Bar (Yes Man 00:30:50)

Carl: I have been such a dick and a douche. More of a douche than a dick, probably.....but I'm sorry. I should have been there. I mean, really.

Peter: You're preaching to the choir, Carl.

Carl: I'm telling you, man, things are different.

Peter: Okay. Wait, so wait. You have to say yes to everything?

Carl: Yeah, exactly. It's like you said: I wasn't open to stuff, and now I am.....and things are changing for me. It's like the era of yes has begun.

2. Carl and Allison in Charity Program

The Volunteer: Thanks, guys. This is the single biggest donation that we've ever had.)

Allison: You're welcome, but it was Carl that made it all happen.

The Man: You're a good man, Carl.

Carl: **No big deal. I know a lot of people who are willing to give.**

Terrence: Say it a million times. Say it a million more times.

Terrence: And the word you will have said 2 million times is:

Audiences: Yes!

Terrence: Good God. *(Terrence is surprised by the naked seminar members)*

B.2.4. The Following of the Agreement Maxim by Using Face Saving Act

1. Carl and Terrence in “Yes is the new no” seminar *(Yes Man 00:18:20)*

Terrance: *(He comes closer to Carl)* We're gonna make a covenant Carl? Do you want to make a covenant?

Carl: e e e m, *(Terrance hits Carl's head with his microphone)* u u h ,

Terrance: The word is “yes” Carl. *(He hits Carl's head with microphone)*

Audiences: Yes!!*(They shout)*

Carl: **Yes.**

Terrance: once you leave this building, every time an opportunity presents itself, no matter what it is, you will say “yes”.

Carl: *(He shouts)* **Yes yes**

Audiences: Yes yes

Carl: But what if I say the other word?

Terrance: You'll be making a promise to yourself. And when you break a promise to yourself, things can get little dicey. What do you say, Carl? Are you ready to make a covenant? Come on Carl!

Carl: **Yes** (*Audiences shout to him "yes" loudly*) **Yes.**

Terrance: Again!

Carl: **Yes**

Terrance: Say it again!

Carl: (*He shouts loudly*) **Yes!!!**

Terrance: Make me believe it!! (*He holds Carl's head and shakes it*)

Carl: **yes, yes yes**

Terrence : **yes!!!!**

2. Carl and the Homeless Man in the Elysian Park (*Yes Man*00:20:20)

The homeless man: hey, man. That's a nice car. Could you drive me to Elysian Park?

Carl: owh, a a a a

Nick: (*he shouts very loud*) Yes!!! (*He comes to Carl and the homeless man*) Sure he can, right Carl?

Carl: **ahhh, yeah, why not?**

Nick: ah yes, you won't regret this Carl.

Carl: he he he (*Carl laughs at Nick*)

Carl and the homeless man get into the car and Carl is ready to drive the homeless man to the Elysian Park.

The homeless man: Can I borrow a couple of bucks?

Carl: Okay. (*He takes the money in his pocket*). I've come this far. (*He counts the money and gives two dollar for the homeless man*) **Yes you can.**

The homeless man: (*He sees Carl has a lot of money*) You've got a whole lot there. Can I have it all?

Carl and the homeless man: (*Both of them laugh*) Ha ha ha.

Carl: **Sure, it's all yours.**

The homeless man: God bless you man.

3. Carl and Norman on the Phone (*Yes Man* 00:27:32)

Carl: "Yes always leads to something good. Never avoid opportunities. They may come in any form."

Carl: Hello?

Norman: Carl, it's your buddy Norman. Well, and your boss, but more your buddy than your boss, right?

Carl: **I guess.**

Norman: So look, we're kind of short on Saturday staff. Is there any way you could come in?

Carl: **Sure. Nothing I like better than the inside of a bank on a beautiful Saturday.**

Norman: Yeah. Yeah, there really is something magical about this place.

4. Carl and Peter in a Bar (*Yes Man*00:31:04)

Carl: I'm telling you, man, things are different.

Peter: Okay. Wait, so wait. You have to say yes to everything?

Carl: Yeah, exactly. It's like you said: I wasn't open to stuff, and now I am.....and things are changing for me. It's like the era of yes has begun.

Peter: All right. Look, gets you out of the house, I'm all for it. Excuse me. Could we get another round of drinks? And actually, we're gonna start a tab.....and our good friend here, Carl, will be taking care of it. Well, you're okay with that, right, buddy?

Carl: **Yes. Yes, I am.**

The waitress: Okay.

5. Carl and the Two Men in Carl's Apartment (*Yes Man* 00:40:04)

The two men: Hello. Wondering if you had a moment to discuss the Church of Jesus Christ.

Carl: **Yeah, come on in**

6. Carl and The Girls in Carl's Apartment (*Yes Man* 00:40:10)

The two girls: Buttercup Girls.

Carl: **Buttercup Girls.**

7. Carl and the Man Around Carl's office (Yes Man 00:41:35)

The man: Wanna see a... Oh, sorry.

Carl: **You know what? I'd love to. Way to stick in there.**

8. Carl and Rooney on the Phone (Yes Man 00:47:12)

Carl: Yeah, Rooney?

Rooney: Yo, Carl, hitting the clubs. Got a case of Red Bull. Gonna pull an all-nighter. You down?

Carl: **Yeah.**

9. Carl, Peter and Lucy in a Restaurant (Yes Man 00:52:29)

Lucy: So my friends are being really lame. And nobody's offered to throw me for a bridal shower.

Peter: Hey, I have an idea, Carl, would you like to throw Lucy a bridal shower?

Carl: **Yeah, sure why not? That'd be great. Yeah I'd love, I'd love that**

Peter: Problem solved

Lucy: Ah really? *(She doubts Carl)*

Carl: **Yeah.**

Lucy: Thanks Carl, that's really sweet

10. Carl and Allison at the Airport (Yes Man 01:18:05)

Carl: She asked me to move in with her and I hesitated. That was like a no. I should have said yes right away, you know? That's how the whole thing got screwed up. I broke the covenant.

Peter: Ever think things got screwed up because you said yes without thinking, not because of a covenant you made?

Carl: It's with the universe. It's a big deal.

Peter: There is a middle ground here. You can process things. You can weigh them individually and make decisions on a case-by-case basis. a.k.a. What normal people do.

Carl: **Yeah, that's a good point. Hold that thought. Allison!**

Peter: Or not.

Carl: Allison, please, can't we talk for a sec?

Allison: Get away from me.

Carl: **Okay.**

Allison: Farther.

Carl: **Yeah.**

Peter: Carl.

Peter: Bye, Carl.

B.3. The Use of *Off Record* through *Saying Something Strategy*

1. Carl and The Customer (*Yes Man 00:41:25*)

The customer: (*he brings the fertilizer in Carl's desk*) I wanna start an organic-fertilizer distribution business

Carl: (*He approved the loan*).

The customer: (*He wants to give handshaking to Carl*)

Carl: (*Carl does not want to have handshaking, for the customer's hand is dirty*)
Next!

2. Carl and Allison in the Bar (*Yes Man 01:19:47*)

Allison: Hello, Jake, Rodrigo, Penelope, Phillip, Zachary. I'd like to thank you all for coming for no other reason than you genuinely wanted to. In an unrelated note, everyone else can go jump off a bridge.

Carl: **Ah!**

APPENDIX III
CURICULUM VITAE



Name : Ayudya Whardani

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