

Humor Analysis in Asterix at the Olympic Games Comic

Miftahush Shalihah^{1*}

¹Faculty of Health Sciences, Universitas 'Aisyiyah Yogyakarta

Corresponding Author: Miftahush Shalihah E-mail: miftadialaula@unisayogya.ac.id

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ABSTRACT

Humor can be found in both spoken and written language, which is an imitation of spoken language. Comic books are one type of written source of humor. *Asterix at the Olympic Games* is one of comic which contains humor. The purpose of this paper is to determine how linguistic context and non-linguistic context produce humor in the comic *Asterix at the Olympic Games*. This study used a descriptive qualitative approach. The study's findings revealed that speech acts and maxims violations were linguistic contexts that contributed to the production of humor. Character expression and illustration, on the other hand, contributed to the production of humor in a non-linguistic context.

1. INTRODUCTION

People, as social creatures, require interaction and communication with one another. People communicate to each other using language. There are variety of modes of communication, direct spoken language and written language that represents spoken language (Yulia, 2016). Because spoken language is more spontaneous and widespread, it is more basic and natural than written language. However, this does not negate the significance of written language. Of course, conversation in both spoken and written language is necessary in order for people to interact with one another.

In any kinds of interaction, people use humor to alleviate the tensions that exist around them. Humor can be found not only in spoken language, but also in written language, which is an imitation of spoken language. In general, humor is closely related to anything amusing (Jay, 2003: 306). However, only a few people are interested in conducting a comedy study because it is believed that examining humor will make it unfunny (Wananda, 2021). In recent years, there has been an increase in the number of people interested in conducting research on humor. Almost all research sources, however, include conversations or dialogues from TV shows, such as *Pragmatic*

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Analysis on Jokes Spoken by Participants of 8 Out of 10 Cats Does Countdown (2019), *An Analysis of Humor Speech Act of The Big Bang Theory at CBS Television Series* (Suardi, 2020), *Pragmatic Perspective of Verbal Humor in American Sitcom* (2020), and *A Pragmatic Analysis of Humor in Kookurokoo Morning Show* (Ofori et al, 2021). However, there are also several studies that examine written texts, for example *Pragmatic and Rhetorical Strategies in the English-Written Jokes* (Rochmawati, 2017), *Analysis of Humor on Cartoon Comics "Be Like Bro": Pragmatic Study* (Puri and Baskara, 2019) and *A Linguistic Analysis of Verbal Humor Found in the Transcription of Animated TV Series Gravity Falls* (Wananda, et al, 2021).

In this study, the author analyzes the humor found in comic book. Comic books are one type of written source of humor. The comic analyzed in this study is *Asterix at the Olympic Games*. This comic is one of the most famous series of Asterix comic book. *Asterix at the Olympic Games* is the 12th comic book album in the Asterix series. This comic series was even filmed in 2008. At the time of release, it was the most expensive French and non-English-speaking film of all time ([https://kids.kiddle.co/Asterix_at_the_Olympic_Games_\(film\)](https://kids.kiddle.co/Asterix_at_the_Olympic_Games_(film))). This comic was also adapted into video games in 2007 with the same title that is *Asterix at the Olympic Games*. The film of Asterix at the Olympic Games, which was released at the same time as the Beijing Olympics, was not wasted by Atari and Étranges Libellules to make a video game version for the Wii, Xbox 360, PlayStation 2, Microsoft Windows and Nintendo (http://www.hardcoregaming101.net/asterix/asterix7.htm). This paper examines the amusing conversations between characters in the Asterix comic book that make the reader laugh. The researcher will discover how the speech acts of the conversation in *Asterix at the Olympic Games* produce humor, how the maxims of the conversation in *Asterix at the Olympic Games* produce humor, and what the comic's non-linguistic context contributes to humor production. The analysis employs pragmatic elements such as speech acts and cooperative principles.

2. LITERATURE REVIEW

This research is a pragmatic study. This study proposes to use the speech act theories proposed by Austin and Searle to analyze the types of speech acts used in the comic *Asterix at the Olympic Games*. The locutionary, illocutionary, and perlocutionary acts are described in this study using



Austin's theory. Furthermore, Grice's cooperative principle theory is used in this study. The theory is used to determine which maxims have been violated, resulting in the comic's humor. This study also looks for non-linguistic factors that contribute to the production of humor.

2.1 Speech Act

Austin introduced the term "speech act" in 1962, and Searle expanded on it in 1969. Austin defines speech acts as actions taken in order to say something (Arifullah, 2014)). Austin also distinguishes three distinct levels of action beyond the act of utterance. He distinguishes between the act of saying something, what one does while saying it, and what one does after saying it, and refers to these as locutionary, illocutionary, and perlocutionary acts, respectively (Jurafsky and Martin, 2000). Austin (1962: 101) distinguishes three distinct levels of action beyond the act of utterance:

1. Locutionary Act

Locutionary act is an act where the speakers talk about something inaccurate orders so the speech has meaning and can be understood or pronouncing specific sentences that have meaning and references (Kiuk and Ghazali, 2018). This act carries out the act of saying something. According to Cutting (2002: 16), a locutionary act is "what is said; the form of the words uttered." There are three patterns of locutionary act that are used to construct English sentences. If it tells something, it is declarative; if it gives an order, it is imperative; and if it asks a question, it is interrogative (Austin, 1962: 108).

2. Illocutionary Act

Angelina (2017) states that illocutionary act is the act of doing something. Austin (1962: 150) distinguishes five more general types of utterances based on illocutionary force: verdictives, exercitives, commissives, behabitives, and expositives. However, Searle (in Rahardi, 2005: 35) categorizes illocutionary acts according to the following criteria:

a. Assertive or Representative

According to Searle (2005: 12), the members of this class' purpose is to commit the speaker (to varying degrees) to something being the case, to the truth of the expressed proposition. It describes worldly states or events such as an assertion, a description, a claim, a statement



of fact, a report, and a conclusion. As a result, testing an assertive is as simple as asking whether it can be classified as true or false.

b. Directive

The illocutionary point of this category is demonstrated by the speaker's attempt to persuade the listener to do something (Searle, 2005: 13). He goes on to say that it includes things like commanding, requesting, inviting, forbidding, ordering, supplicating, imploring, pleading, permitting, advising, contradicting, challenging, doubting, and suggesting. Furthermore, Yule (1996: 54) claims that it expresses what the speakers want. The speaker attempts to make the world fit the words by using a directive. Leech (1996: 105-107) defines directive as the intention of the hearer to produce some effects through an action. The use of directive speech is also considered a face-threatening act because it has the potential to harm the needs of the listeners (Tanako, 2005).

c. Commissive

According to Searle (2005: 14), commissive refers to an illocutionary act in which the speaker (to varying degrees) commits to some future course of action, such as promising, offering, threatening, refusing, vowing, engaging, undertaking, assuring, reassuring, and volunteering. Yule (1996: 54) and Leech (1996: 105-107) both add that it expresses the speaker's intent. Furthermore, Kreidler (1998: 192) explains that commissive verbs are illustrated by the infinitives agree, ask, offer, refuse, and swear.

d. Expressive

The term "expressive" refers to acts in which words are used to express a psychological state specified in the sincerity condition about a state of affairs specified in the propositional content (Searle, 2005: 15). In other words, it is a speech act in which the speaker expresses his or her feelings and attitudes toward something. It can express pleasure, pain, like, dislike, joy, or sorrow. He goes on to say that the paradigms of expressive verbs are thank, congratulate, apologize, regret, lament, wish, curse, bless, and welcome. Yule (1996: 53) agrees with Searle that this class is a type of speech act that expresses how the speaker feels. It can express pleasure, pain, like, dislike, joy, or sorrow.



e. Declarative

Yule (1996: 53) and Cutting (2002: 16) summarize Searle's explanation by stating that declaration is a type of speech act that alters the world through utterance. In order to properly perform a declaration, the speaker must have a special institutional role in a specific context. According to Leech (1996: 105-107), declarations are the illocutions whose successful performance results in the correspondence between propositional content and reality. Declarations include christening or baptizing, declaring war, abdicating, resigning, dismissing, naming, and excommunicating.

3. Perlocutionary Act

A perlocutionary act is the result of an utterance. It is what people bring about or achieve by saying things like "get the hearer to know," "get the hearer to do something," "get the hearer to expect something," "show pleasant and pleasant feelings," and "praise" (Austin, 1969: 108).

2.2 The Cooperative Principle

When people engage in conversation with others, the basic assumption is that they are attempting to collaborate with others in order to construct a meaningful conversation. This assumption is also referred to as the Cooperative Principle (CP). Related to the CP, Grice (in Thomas, 1995: 56) states "*make your conversational contribution such as is required, at the stage at which it occurs by the accepted purpose or direction of the talk exchange in which you are engaged*". The CP, according to Grice, will manifest in a number of conversational maxims. Grice proposes four maxims: the maxim of quantity, the maxim of quality, the maxim of relation, and the maxim of manner.

1. Maxim of Quantity

There are some rules that must be followed in maxim quantity. The first is to make your contribution as informative as possible, and the second is to avoid making your contribution more informative than necessary. The adage goes, 'say as much as is helpful, but no more and no less.' Participants in a conversation must present the message as informatively as possible.

2. Maxim of Quality

Maxim quality implies that we must be truthful. There are also some rules that must be followed in order to adhere to the quality maxim. The first is to avoid saying anything you believe to be false. The second rule is to avoid saying anything for which there is insufficient evidence.



3. Maxim of Relation

Maxim of Relation is concerned with providing the relevant answer to the question as expected by the person who asks the question. Giving an irrelevant answer or expression may lead to the hearer's misunderstanding, or the message may not be well transferred because the hearer is not successful in unfolding the intended meaning or message that the speaker tries to convey. To put it another way, in order to obey the Maxim of Relation, we must provide a relevant answer to the question that is easily understood by the listener. The key is to provide an answer that is direct and clear, and that is focused on the question.

4. Maxim of Manner

We are expected to be perspicuous, which means that we must say things in the clearest, shortest, and most orderly manner possible. There are some rules that must be followed in this maxim. The first is to avoid obscurity in expression, the second is to avoid ambiguity, the next is to be brief or avoid unnecessary prolixity, and the last is to be orderly.

2.3. Context

Context is an important concept in pragmatic analysis because pragmatics focuses on the meaning of words in context or interaction and how the persons involved in the interaction communicate more information than the word they use. Yule (1996: 21) mentions that context simply means the physical environment in which a word is used. Meanwhile, Mey (1993: 39-40) states that context is more than a matter of reference and of understanding what things are about. It gives a deeper meaning to utterances. Context means the situation giving rise to the discourse and within which the discourse is embedded. Nunan (1993: 8) says that there are two types of context.

- a. The linguistic context: the language that surrounds or accompanies the piece of discourse under analysis.
- b. The non-linguistic or experiential context within which the discourse takes place. Non-linguistic context includes: the type of communication event (for instance, joke, story, lecture, greeting, conversation); the topic; the purpose of the event; the setting including location, time of the day, season of year, and physical aspects of the situation (for example, size of room, arrangement of furniture); and the participants and the relationships between them underlying the communicative event.



Based on what it is stated above, the present researcher also focuses on non-linguistic context of the comic that is the picture of the comic. It cannot be denied that the picture or the drawing of the comic is one of the most important parts of the comic. To understand the comic, both the story line and the humor, the reader should pay attention to the picture. In some parts of the comic, the humor is mostly created by the illustration, not by the utterances of the characters of the comic. The non-linguistics contexts which will be analyzed in this paper are the illustration and the character's expression.

2.4. Comic and Cartoon

Comic and cartoon are very closely connected. Both of the term brings out a similar idea. McCloud (2008) states that comic is juxtaposed pictorial and other images in deliberately sequences, intended to convey information and/or produce an aesthetic response.

Gultom and Gintings (2013) states that cartoon as humorous drawing can critique the condition of a country, for example political, economical or social events. Verbal cartoon itself is defined as the combination of words and pictures in which humorous idea or joke is put beyond the form conversational text and the drawings (Wijana, 2003). The text in the cartoon shows the speech uttered and the drawing shows the speaker, hearer, the word spokes of and spatiotemporal setting related to where and when the speech is uttered. It can be said that the drawing represents the context of situation in the comic. It means illustration and expression also play important roles in understanding the joke or the humor in the comic.

Russell & Fernández-Dols (in Kaiser and Wehrle, 2001: 287) states that facial expressions have non-emotional, communicative functions. Kaiser and Wehrle (2001: 287) also add that a smile or a frown, for instance, can have different meanings. It can be a *speech-regulation signal* (e.g., a back-channel signal), a *speech-related signal* (illustrator), a *means for signaling relationship* (e.g., when a couple is discussing a controversial topic, a smile can indicate that although they disagree on the topic there is no "danger" for the relationship), an *indicator for cognitive processes* (e.g., frowning often occurs when somebody does some hard thinking while concentrated on attending to a problem, or when a difficulty is encountered in a task), and an *indicator for an emotion* (affect display). Related to the facial expression, humor is also associated with odd facial expression. A specific change of facial expression can bring laugh to the



audience/reader when they watch TV/read comics. When we read comic books, we can see the change of facial expression in the illustration, for example when the character is angry, shocked, laughing, surprised or crying.

2.5. Humor

McGhee in Gultom and Gintings (2013) defines humor as some attributes of an event that make a person laugh or smile, namely attributes that lead us to perceive the event as ludicrous or humorous. Nowadays, humor is closely related to some words like funny, laugh, and amusement. A straightforward definition of humor which mention that humor is something that elicits laughter or smile from audience or listeners seems very debatable (Cendra, 2016). However, Jay (2003) still suggest that humor refers to anything that is funny, either intended or not intended.

Pragmatically, humor is seen as a violation of Grice's Cooperative Principle (CP). Pan (2016) states that the factors that makes humor are the lack of required information and the provided information more that required.

3. METHODOLOGY

This is a pragmatics study based on the speech act proposed by Searle (2005) and Austin (1962) as well as the conversational implicature proposed by Gricce (1975). It focuses on the comic's humorous conversation. It provides a description of the situational context, which explains the participant, the setting, the topic, and the function of the conversation in particular.

This research is a descriptive qualitative study. A qualitative study is one that does not involve any sort of circulation or enumeration (Moleong, 1990: 2). According to Bogdan and Taylor in Moleong (1990: 3), qualitative research is a research procedure that generates descriptive data in the form of written or oral words of people and behaviors that can be observed. However, descriptive means that the data from this study is presented in the form of words. Data are materials used by some researchers in which the research object is described using materials from the research object.

The researcher attempts to analyze the humorous conversation in the comic using a descriptive method based on the theory provided. As a result, the researcher collects data, analyzes, categorizes, and interprets it, and draws conclusions relevant to the discussion. To explain the



implied meaning, qualitative analysis is used. This study also includes a quantitative presentation model. The data analysis is presented quantitatively in terms of the frequency with which each analyzing item occurs.

This study's data is taken from the comic Asterix at the Olympic Games in the form of a conversation in the comic. According to Arikunto (1996: 114), the source of the data refers to the subject from which the data are obtained. Data are materials used by some researchers in which the research object is described using materials from the research object. The data is presented in the form of utterances made by the characters in the comic. The current researcher only collects humorous utterances, utterances with maximum violation content, or conversations in which illustrations aid in the production of humor.

4. RESULTS AND DISCUSSION

There are three kinds of finding in this research. The first part is the speech act in the funny conversation. The second part is the violation of the maxim in the comic. The last part is the non-linguistics contexts which contributes in producing humor. Tables are provided to show the frequencies of the findings.

4.1 The Speech Act

The data for speech acts were obtained by analyzing sentences based on their function. The research findings are shown in the table below.

Table 1. The occurrence of funny speech act

Speech Acts	Parts	Frequency	Funny Speech Act	Percentage
Locutionary act (The sentence)	Declarative	105	18	58,1%
	Interrogative	36	8	25,8%
	Imperative	45	5	16,1%
	TOTAL	186	31	100%
Illocutionary act (The action)	Directive	73	12	37,5%
	Assertive	64	11	34,4%
	Expressive	28	5	15,6%
	Commissive	17	3	9,4%
	Declaration	4	1	3,1%
	TOTAL	186	32	100%
Perlocutionary Act	Get hearer to do something	75	12	57,1%



(The impact)	Get hearer to know	59	5	23,8%
	To express feeling	33	3	14,3%
	To praise	8	1	4,8%
	Get hearer to expect something	11	-	0
TOTAL		186	21	100%

Locutionary acts are simply the acts of saying something. The locutionary act is used most frequently in declarative sentences. That is, the majority of the utterances are declarative sentences. Declarative utterances are found 105 times. The utterances are declarative because they tell the listener something. The second most common occurrences are mandatory. It happens 45 times. An imperative sentence is used to direct the listener's attention. The interrogative sentence has the fewest occurrences. To ask a question, an interrogative sentence is used. The interrogative is used 36 times.

What one does when saying something is referred to as an illocutionary act. The most common occurrences of illocutionary acts in this study are directive utterances. Directive utterances express the speakers' desires. There are 73 instances of directive statements. The following most common utterances are assertive. They appear 64 times. The word assertive is used to express what the speaker knows or believes.

Expressive utterances are the next most frequently uttered illocutionary acts. They appear 28 times. They are used to express the speaker's feelings and attitudes toward something. The next one is compliant. It is used to express what the speakers intend. There are 17 instances of communicative utterances. The final one is a declaration. It appears four times. When making a declaration, the speakers play a unique institutional role in a given context.

The effect of an utterance is referred to as a perlocutionary act. There are 186 utterances in total. 75 of the 186 utterances are used to persuade the listener to do something. To teach the listener something new, 59 utterances are used. The third most common effect is express emotion. This effect happens 33 times. The other effects that are to the listener to expect something and to praise occur 11 times and 8 times in the comic, respectively.

The example can be found in page 6. Chief Vitalstatistix and Obelix are having a conversation. The following is the transcript of the conversation:



Geriatric : I was near Aquarium picking mushroom – They're good over there – when I heard cheering. The Romans seems to be in a very good mood!

Chief Vitalstatistix: ***"Hm... That's odd. I don't know what to make of them"***

Obelix : ***"Soup. Mushroom soup is very nice"***.

Chief Vitalstatistix: ***"SOUP?!... IS THAT ALL YOU CAN THINK OF, OBELIX?!... (Shouting at Obelix). When you get mushrooms, you should make an omelette. That's how the real gourmet eats them."***

From the preceding conversation, Chief Vitalstatistix's locutionary act is the sentence he utters, ***"Hm... That's odd. I don't know what to make of them ..."*** This statement could be a question to the listener, but it could also be a prediction about Romans who are in a good mood. This utterance's illocutionary act is that Chief Vitalstatistix wishes to elicit a response from the listeners.

Obelix's response is the perlocutionary act of this utterance. Obelix's response clearly demonstrates that he believes Chief Vitalstatistix is referring to the mushrooms. However, it is possible that 'them' in Chief Vitalstatistix's utterance refers to the Romans. Obelix's response does not address the topic of the discussion because he responds before Chief Vitalstatistix finishes his sentence. The humor arises when Chief Vitalstatistix mentions the Romans, but Obelix's response is about the mushroom.

The humor in this comic is mostly found when the hearer's perlocutionary act or response does not match the speaker's illocutionary act. To summarize, when an utterance is inconsistent with an action or a sentence, and the action is inconsistent with the response, it can lead to laughter during a conversation.

4.2. The Cooperative Principle

According to Attardo (2001), humor is seen pragmatically as a violation of the cooperative principle, which in this case is a violation of the maxims. The researcher entered the data into the data card after reading the comic and obtaining the data. The following are the findings concerning violated maxims:

Table 2. The occurrence of funny violated maxims

Cooperative Principle	Violated Maxim	Percentage
Maxim of Quality	6	23,1%
Maxim of Quantity	10	38,5%
Maxim of Manner	6	23,1%



Maxim of Relation	4	15,3%
TOTAL	26	100%

According to the data above, the maxim of quality violation occurs 6 times. In maxim quality, we have to be truthful. The second maxim is the quantity maxim. It is violated ten times. The quantity maxim proposes that the speaker provide information that is sufficient for the current purpose of the conversation and not provide more information than is necessary. The following maxim is the maxim of manner. It is violated six times. In this maxim, we are expected to be perspicuous, which means that we must say things in the clearest, shortest, and most orderly manner possible. The last one is a relational maxim. It is violated four times in the comic. We must be relevant in order to maximize our relationship. The maxim of relation is treated as the relevancy condition, which is interpreted in such a way that it is directly relevant to the current interaction.

The example of maxim of quality violation can be found in page 16 in the conversation among Geriatrix, Fulliautomatix, Obelix and Chief Vitalstatistix. The following is the transcript of the conversation

Geriatrix : “THE OLDEST INHABITANT SHOULD REPRESENT THE VILLAGE!”
Fulliautomatix: “No, I shall go to the games!”
Obelix : “Huh! Might just as well send Dogmatix. **He's better than you!**”
Fulliautomatix: “BETTER THAN ME?”
Obelix : “Well, can you scratch your ear with your hind leg?”
Getafix : “Order! Order! The Olympic Committee has chosen our team. Asterix. Because he is the most intelligent and because without him we wouldn't be competing in the games at all. And Obelix because the potion had a permanent effect on him.”
Obelix : “Exactly! I feel in when I was a baby!”
Geriatrix : “Get away! Do tell me all about it ...”
Chief Vitalstatistix: “And now, I've got a surprise for you! We shall all accompany our team to olympia to cheer them on!”
The Gaulish people: “Good old Vitalstatistix! Good old Asterix! Good old Obelix!”
Fulliautomatix: “Objection! I don't agree! Look!” (behave like Dogmatix)

Obelix's understanding of the meaning of 'strong' appears to differ from that of others. In general, we interpret 'strong' as someone's ability to lift something heavy or how tough they are in the face of a difficult situation. However, in Obelix's opinion, 'strong' means something that cannot be done with the help of another person. Dogmatix is considered strong because he can scratch his



ear with his hind leg while Obelix cannot. However, as shown in the illustration, Dogmatix is a small dog, whereas Fulliautomatix is a very large man. As a result, Dogmatix cannot be stronger than Fulliautomatix. Obelix tells Fulliautomatix that Dogmatix is stronger than him, which is not a true statement. It means that Obelix violates the quality maxim.

Another maxim violation that can be amusing is the violation of the maxim Quantity. The quantity maxim violation is in page 16-18. The scene is set when The Gauls arrive in the harbor and prepare to board the boat. The Captain of the Boat demonstrates how to sit on the boat. The seats are outfitted with oars. It is, in fact, the seat for the boatmen who row the boat. According to the captain, those seats are reserved for the Gauls. It means that the passengers will sail the boat themselves to Olympia. When Chief Vitalstatistix inquires about the music, the boatman begins to strike a music instrument that appears to be percussion. The captain also mentions that they have a luxury class because passengers on typical cruises are chained up. This statement implies that Gauls are treated slightly better than slaves. When the slaves are rowing the boat, the captain usually chains them. The following is the conversation:

Chief Vitalstatistix : *"I've hired a boat. **We're going to be very comfortable: one class only, deck games, open air sports and marvelous atmosphere.**"*

(The next day - page 18 to 19).

Chief Vitalstatistix : *"Good morning Captain! Does your boat go at good rate of knots?"*

Captain : *"That's a knotty question. It's up to you... There are your seats!"*

The Gaulish people : (angry)

Captain : *"What are you moaning about? One class only as agreed. As for deck games and sport, you are going to get plenty of that. And I advise you to get rowing for a start. We must sail with the tide."*

Chief Vitalstatistix : *"What about the atmosphere?"*

Captain : *"You have a point there. Let the music begin! And don't make any fuss. You're getting luxury class. On the usual cruises, the passengers are chained up and whipped. There's a long waiting list. Everyone wants to get to the Olympic Games."*

The conversation above demonstrates that the Captain does not provide the Gauls with complete information. The boat will be "comfortable: one class only, deck games, open air sports, and marvelous atmosphere," according to the advertisement. However, what they receive differs greatly from what is stated in the advertisement. The phrase "one class only" implies that the passenger has no control over how they spend their time on the trip. The Gauls must row the boat



themselves because it is a "open air sport." The "marvelous atmosphere" refers to the boatman playing a percussion-like instrument while the Gauls row the boat to Olympia. The Captain of the boat violates the quantity maxim by providing limited information about the boat's facilities.

The example of violation of the maxim of manners can be found in page 16. It is the moment when the Druid is about to name the Gaulish athletes who will represent them in the Olympic Games. Everyone wishes they were the one to represent the Gauls. Some Gauls are debating who the best person to represent the Gauls is. Fulliautomatix claims to be the best, but Obelix claims that Dogmatix is superior because it can scratch its ear with its hind leg. The following is an illustration and conversation:

Geriatrix : *"THE OLDEST INHABITANT SHOULD REPRESENT THE VILLAGE!"*
Fulliautomatix: *"No, I shall go to the games!"*
Obelix : *"Huh! Might just as well send Dogmatix. He's better than you!"*
Fulliautomatix: *"BETTER THAN ME?"*
Obelix : *"Well, can you scratch your ear with your hind leg?"*
Getafix : *"Order! Order! The Olympic Committee has chosen our team. Asterix. Because he is the most intelligent and because without him we wouldn't be competing in the games at all. And Obelix because the potion had a permanent effect on him."*
Obelix : *"Exactly! I feel in when I was a baby!"*
Geriatrix : *"Get away! Do tell me all about it ..."*
Chief Vitalstatistix: *"And now, I've got a surprise for you! We shall all accompany our team to olympia to cheer them on!"*
The Gaulish people: *"Good old Vitalstatistix! Good old Asterix! Good old Obelix!"*
Fulliautomatix: *"Obejction! I don't agree! Look!" (behave like Dogmatix)*

When Fulliautomatix responds to Obelix's challenge to show that he is stronger than Dogmatix, he violates the manner maxim. Fulliautomatix behaves similarly to Dogmatix. He is scratching his ear with the back of his leg. In this case, Fulliautomatix responds to Obelix's challenge by impersonating Dogmatix. Fulliautomatix's response to Obelix's question violates an etiquette rule.

The violation of the maxim relation also contributes to the production of humor. Page 6 shows an example of a maxim relation violation. There is a conversation in the scene when Geriatrix informs Chief Vitalstatistix that the Romans in Aquarium are very happy. Geriatrix not only tells you about the Romans in the Aquarium, but he also tells you about the mushroom he just



picked up. When Chief Vitalstatistix wants to make a comment, Obelix cuts him off in the middle of his sentence.

There are two violations of the relational maxim in this scene. The first infraction occurs when Chief Vitalstatistix speaks his sentence. His statement can be interpreted in two ways. There is an ambiguity because he receives the response before completing his sentence. The Romans are the first possible topic for Chief Vitalstatistix's utterance, and the mushroom is the second. Obelix, another character in the scene, responds to Chief Vitalstatistix's utterance. Obelix believes Chief Vitalstatistix is referring to the mushroom. It's clear from their conversation:

Chief Vitalstatistix: *"Hm... That's odd. I don't know what to make of them"*
Obelix : ***"Soup. Mushroom soup is very nice."***

Obelix's response clearly demonstrates that he believes Chief Vitalstatistix is referring to the mushrooms. However, it is possible that 'them' in Chief Vitalstatistix's utterance refers to the Romans. However, it is possible that the word 'them' in his utterance refers to the mushrooms. Both are possible because Chief Vitalstatistix has not yet completed his sentence. He might want to say:

"Hm... That's odd. I don't know what to make of them in a very good mood."

But it is also possible that he wants to say:

"Hm... That's odd. I don't know what to make of them delicious."

Both are plausible because Geriatrix mentions mushrooms and Romans who are in a good mood about one topic. Chief Vitalstatistix may be interested in the mushroom, or he may be suspicious, because the Romans are unlikely to be in a good mood.

The reader will find it amusing if they interpret Chief Vitalstatistix's comments about the Romans as Obelix's response about the mushroom. Obelix, as depicted in the comic, is very fat and enjoys eating large portions of food. When Geriatrix mentions both the mushroom and the Romans, Obelix will, of course, respond to Geriatrix's remark about the mushroom rather than the Romans. The second violation is when Getafix talks to Asterix. Here are their dialogues:

Getafix: *"Sometimes I get the impression our friends don't take things seriously enough... It may be a bad sign for us if the Romans in a good mood".*

Asterix: *"So what do you suggest O Druid?"*



Getafix: "Let them stew in their own juice! It brings out the flavour."

When Getafix responds to Asterix's first utterance, the violation appears. Getafix made a remark about Obelix, Geriatrix, and Chief Vitalstatistix in his first utterance. He stated that they all do not take things seriously enough. When Asterix heard Getafix's statement, he assumed that Getafix is the only one who seriously considers the Romans. However, when Asterix asked for a suggestion, Getafix's utterance violates the maxim of relation because Asterix asks what they should do about the Romans, but Getafix responds by suggesting another way to process the mushroom.

The maxim of the conversation in Asterix at the Olympic Games comic is violated or flouted to create humor. By violating the maxim, the speakers intentionally avoid using certain maxims in their conversation in order to cause misunderstanding among their participants or to achieve other goals. However, maxim flouting occurs when people deliberately stop using maxims to persuade their listeners to infer the hidden meaning behind their utterances.

4.3. Non-Linguistics Context

The non-linguistics contexts which will be analyzed in this paper are the character's expression and the illustration.

Table 3. The occurrence of funny characters' expression and illustration

Context of Situation	Data	Funny Data	Percentage
Illustration	23	11	61,1%
Character's expression	23	7	38,9%
TOTAL		18	100%

According to the data, there are 23 non-linguistics context aspect which contribute to the humor which consist of illustration and character's expression. One of the most important factors that will entice readers to read the comic is the illustration. The reader will be able to imagine the situation in the story during the conversation with the help of illustrations. The illustrations in humor comics play an important role in conveying the humor. According to Bodmer (1992) in Fang (1996), states that illustrations serve to "expand, explain, interpret, or decorate a written text". It is because humor is created not only through conversation but also through the situations



depicted in the illustration. The humor in this comic is brought up by a funny illustration to support the comic's characters' funny conversation and to illustrate the situation during the conversation.

The example of how funny illustration can be seen in the example which is found in page 12 as follows:



The scene of the story is when Obelix states that Dogmatix is better and stronger than Fulliautomaticus because Obelix can scratch his ear with his hind leg. Fulliautomaticus feels challenged by Obelix and he wants to prove that he is as strong as Dogmatix. After a while, Fulliautomaticus comes again and shows to the people that he can do what Dogmatix can. It means that he believes

that Dogmatix is stronger than him. The illustration when Fulliautomatix behaves like Dogmatix makes the scene funny.

The change in character expression depicted in the comic aids readers in imagining the characters' emotions. It is also one of the factors that aids the writer in attracting readers. The reader will read the conversation in which the character's emotion changes. The reader will gain a better understanding of the story's situation by observing the character's expression change in the illustration. If the readers have the image in their heads, the humor will come to them more easily when they read the comic. As a result, the change in expression of the character becomes one of the factors that brings out the humor.

The example of funny expression can be found in page 12. The scene happens when Chief Vitalstatistix comes to The Aquarium where the Romans stay. He meets Chief Gaius Veriambitius to tell him that the Gauls will also join the Olympic Games. The conversation is as follow:



Page 12

Chief Vitalstatistix	: "We've decided to enter for the Olympic Games as well."
Chief Gaius Veriambitius	: "WHAT!"
Chief Vitalstatistix	: "Yes. We'll send a champion to Olympia! And may the best man win. Cheerio!"

Hearing this, Chief Gaius Veriambitius is very shocked. He almost jumps out of his bathtub. His expression when he is shocked brings up the humor of the comic. The expression of the other character beside him also brings up the humor. He is sweeping very fast since he knows that The Gauls, who is known for their power, will be one of his competitors in the Olympic Games.

To sum up, illustration becomes one of the most important factors which attracts the readers to read the comic. Illustration can help the reader to imagine the situation in the story during the



conversation. In humor comics, the illustrations have an important role in delivering the humor. It is because the humor is not always created from the conversation but it is also created from the situations which are drawn in the illustration. The humors in this comic are brought up by a funny illustration to support the funny conversation between the characters in the comics and to illustrate the situation during the conversation. Even more, the change of character's expression drawn in the comic helps the readers imagine the emotion of the characters. It is also one point that helps the writer to attract the readers. By seeing the change of character's expression in the illustration, the reader can understand more about the situation in the story. If the readers have the picture in their imagination, of course the humor will come up easier when they read the comic. This is why the change of character's expression also becomes one of the factors which bring out the humor.

5. CONCLUSION

The speech acts and the cooperative principle of maxims are pragmatic aspects of conversation in the comic that produce humor. There are three sequences in the speech act: the locutionary act, the illocutionary act, and the perlocutionary act. The sentence is the locutionary act, the action is the illocutionary act, and the perlocutionary act is the impact of the utterance as well as the action of the sentence. When the sentence does not correspond to the action, the humor emerges. The humor also appears when the sentence and action are not in line with the expected impact. When the sentence, the action, and the impact are not in sync, humor may appear. It means that the act of speaking contributes to the production of humor.

One of the pragmatic aspects that produces humor is the cooperative principle. There are four maxims in cooperative principle: the maxim of quality, the maxim of quantity, the maxim of manner, and the maxim of relation. When people communicate with one another, the maxim may be broken. The violation may occur as a result of the speakers or addressee failing to provide adequate information during the conversation. In a conversation, a maxim violation can occur either intentionally or unintentionally. The violation of maxims in the conversation can be amusing. It means that one of the pragmatic aspects that produce humor is the cooperative principle of maxim.



However, a comic is a combination of words and pictures in which a humorous idea or joke is expanded beyond the form of conversational text and drawings. The conversational text depicts the speech uttered, while the drawing depicts the speaker, hearer, the word spoken of, and the spatiotemporal setting associated with where and when the speech is uttered. The drawing in the comic can be said to represent the context of the situation. That is, illustration and expression are important in understanding the joke or humor in the comic. The illustration of the comic and the expressions of the characters in the comic are found to contribute to humor in this study.

ABOUT THE AUTHOR(S)

The author is a lecturer at Universitas 'Aisyiyah Yogyakarta

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