Pragmatic Analysis of the Humorous Speech in The Comic Les Aventures de Tintin: Le Trésor de Rackham le Rouge

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ABSTRACT

This study delves into the analysis and exploration of humor within "Les Aventures de Tintin: Le Trésor de Rackham le Rouge." The primary aim is to elucidate the techniques employed to create comedic dialogues in comics. This is achieved through an examination of satirical language styles and instances where maxims of cooperative principles are transgressed. Furthermore, the research endeavors to elucidate the potential of humorous discourse as an alternative pedagogical tool in the Semantics and Pragmatics course. The data for this investigation is sourced from humorous dialogues found in the digital version of the comic, obtained via website download, and the Indonesian version acquired from the library. In this qualitative research, the researcher, serving as the primary analytical instrument, initially conducted a systematic observation to categorize the data, drawing upon Hymes' "SPEAKING" context theory (1972) and Berger's humor typology (1976). Subsequently, scenes featuring humor were chronologically documented to ascertain their underlying intent. The results of this study reveal that the comic's humor comprises 94 instances employing satirical language styles, including innuendo, irony, sarcasm, satire, and cynicism, alongside 74 instances that contravene maxims related to the cooperative principles (quality, quantity, relation, and manner). Additionally, it is noted that the concept of using humorous discourse could be effectively integrated into the Semantics and Pragmatics course, following the pedagogical approach of the Cognitive Academic Language Learning Approach (CALLA) model.

Keywords: *Humor in comic, pragmatics, satire language style, The adventures of tintin: Red Rackham's treasure.*

1. INTRODUCTION

The satire language style and violation of maxims of the cooperative principle are examined in many works, such as films, television shows or comics (Pratiwi, 2021; Pribadi, 2018; Susanti, Aibonotika, & Rahayu, 2013). In contrast to the studies, this research analyses humorous discourse in the comic "The Adventure of Tintin: *Le Trésor de Rackham le Rouge"* by using pragmatic approach with both theories. The application of humor in this comic uses a lot of satire language style, as well as violation of maxims of the cooperative principle in many characters' conversations. Therefore, an analysis of the humorous discourse in this comic is necessary to discover the meaning of each humorous context in order to understand the story and the intention.

Based on background of study, this study aims to describe: (1) The types and forms of the use of the satire language style as the aspect of the formation of humorous speech in the comic The Adventures of Tintin: The Treasure of Rackham the Red; (2) The types and forms of the violation of the maxims in the principle of cooperation as the aspect of the formation of humorous discourse in the comic The Adventures of Tintin: The Treasure of Rackham the Red; and (3) The concept of humorous discourse as the results of research to be applied for the course of Semantics and Pragmatics.

1.1. Studies of Context and Discourse Analysis

Primarily, Maingueneau (1976) asserted that *"it is better to use the term 'enunciation' to designate a unit of language which is the realization of the 'speech act' (language acts) within the framework of linguistics, and the term discourse is used in relation to a communication situation."* We can therefore say that discourse: statement + statement.

Consequently, it can be reniform that discourse is a sentence, dialogue or series of sentences that can be conveyed by language actors directly or indirectly, in writing or orally, in which discourse construction elements, such as context, are found.

By understanding speech contextually, speakers and speech partners can see the context of various aspects surrounding a speech event. Hymes (1972) formulated the context determinants in speech events through the acronym SPEAKING with each phoneme representing the determinants in question, namely: *Setting and Scene, Participants, Ends, Act Sequences, Key, Instrumentalities, Norms*, and *Genres*.

Furthermore, Stubbs (1983) argues that "discourse analysis is a study that examines and analyzes naturally used language, both spoken and written, as language use in a social context and occurs among speakers of that language" The aim of discourse analysis is to find a more explicit and systematic description of what is being conveyed (Dijk, 1988). Humorous speech, for example, needs to be analyzed to ensure contextual compatibility between speaker and listener.

1.2. Studies of Humor and Satire Language Style

Fundamentally, humor is a social phenomenon when someone creates a context to make others laugh (Rahman, Anam, & Muzaki, 2022). By creating a humorous context in a speech event, a humorous speaker may deliver a speech that was not originally intended to be a humorous speech, but the speech partner may perceive the speech as a humorous utterance.

Berger (1976) classified humor which summarizes the theory of The Typology of Humor which consists of: (1) Sarcasm, (2) Exaggeration, (3) Stereotype, (4) Pun, (5) Infantilism, (6) Malicious Pleasure, (7) Repetition, (8) Conceptual Surprise, (9) Sexual Allusion, (10) Misunderstanding, and (11) Embarrassment.

The use of both lingual and pragmatic aspects in the creation of humor can bring out an element of unpredictability that is key to listeners' emotional reactions (Wijana, 2004). For example, we can use figure of speech to create it. The figure of speech that is often used in the process of creating humor is the satirical speech style. Masruchin (2017) divided satirical language style into: (1) Innuendo, (2) Irony, (3) Sarcasm, (4) Satire, (5) Cynicism.

1.3. Studies of Pragmatic and Cooperative Principle

Pragmatics is one of the factors in creating humorous discourse. Yule (1996) asserted that pragmatics is the study of the relationship between linguistic forms and their users. In addition, Yule highlighted three pragmatic properties, namely: pragmatics as the study of the speaker's actions and intentions; pragmatics as the study of contextual meaning; and pragmatics as the study of expressions of distance relations.

The cooperative principle is a norm or principle for maintaining communication in order to achieve the same goal between speakers and interlocutors and it is an obligation for speakers to maintain their discourse so that interlocutors can process the information transmitted correctly and receive it correctly so that they can provide reciprocity, feedback in line with the speaker's expectations (Grice, 1989).

In terms of comprehension based on these three characteristics, the cooperative principle has parameters that must be respected, in order to maintain the quality of the information exchanged between speaker and interlocutor. These parameters can then be qualified as maxims, i.e., linguistic rules of lingual interaction necessary to explain a process of understanding the meaning of implications (Davies, 2007). Furthermore, Grice (1989) divides maxims on the cooperative principle into four types, including: (1) The maxim of quality, (2) The maxim of quantity, (3) The maxim of relation, (4) The maxim of manners.

The four maxims are not always obeyed when making speeches (violation). Thomas (1995) defined four types of violation of maxims from Grice's cooperative principles, as follows: (1) Misleading maxims, (2) Cancellation of maxims, (3) Conflicts between maxims, and (4) Disregarding maxims.

1.4. Application of Humorous Discourse in Sémantique et Pragmatique Course

The *Sémantique et Pragmatique* course is one of the linguistics concentration courses and is followed by the *Sociolinguistique* (Sociolinguistics) and *Analyse de Discours* (Discourse Analysis) courses. The concept of humorous discourse can be applied as an alternative learning medium by conducting pragmatic and semantic analysis, through the scope of learning pragmatics which is contextual in nature including *Qui parle* (who speaks), *de quoi on parle* (what is spoken about), o*n parle quand* (when the conversation takes place), *cohésion* (cohesion), *cohérence* (coherence), and *sujet et thème* (subject and theme). As an alternative learning media, the analysis of implicit humorous discourse could improve students' analytical skills.

The language learning strategy used as a model in preparing the fiche pédagogique in this study is to use The Cognitive Academic Language Approach (CALLA) model which was adapted and developed by Tarigan (1987) cognitive theory and is specific to second language learning (B2). The application of the CALLA model in Learning Design Plan *(fiche pédagogique)* in this study uses a reading skill teaching strategy focused on cognitive skills, with the following series of procedures: Resourcing, Grouping, Note taking, Summarizing, Deduction, Auditory Representation, Elaboration, Transfer, and Inferencing.

2. METHOD

The method applied in this research is qualitative descriptive because it uses a natural setting with the intention of interpreting a phenomenon that occurs and is carried out by involving various existing methods (Denzin & Lincoln, 1995). Furthermore, Fraenkel and Wallen (2009) remark that the characteristics of qualitative research include the following: (1) Natural setting (naturistic inquiry), (2) Researcher as the key instrument, (3) Descriptive, (4) Qualitative research emphasizes the process rather than the result or outcome, (5) Data analysis is done inductively, and (6) Qualitative research emphasizes meaning. This method was adopted in order to be able to describe the facts and phenomena of the use of allusion and violation of cooperative principles in the stories of the comic "The Adventure of Tintin: *Le Trésor de Rackham le Rouge"* totaling 64 pages.

Taking the first data source has gone through a triangulation process, which is a data validity checking technique by utilizing something else outside the data for comparison purposes against the data concerned Moleong (2001). We used participant observation and documentation techniques by reviewing and observing the contents of the comic "The Adventure of Tintin: *Le Trésor de Rackham le Rouge"* to find pieces of dialogue in the story that contain humorous discourse.

Data cards were used to facilitate us in grouping data (based on two categories, namely the use of sarcasm and violation of cooperative principles as a form of humorous discourse) that have been searched and analyzing data.

The method of data analysis in this study is the reflexive-introspective method. Sudaryanto (1993) states that the method is "an effort to fully involve or utilize, optimally, the role of the researcher as a language speaker without melting the role of the researcher." Therefore, the reflective-introspective method is very helpful for researchers in their role as language helpers (informants) to prepare introspective data that is ready to be analyzed (Mahsun, 2017).

3. FINDINGS AND DISCUSSION

After analyzing the data, we found 168 entries that use satirical language style and violate maxims in the principle of cooperation. We grouped them into five types of satirical language style as follows: 8 insinuation, 10 irony, 44 sarcasm, 16 satire, and 16 cynicisms. Then, we grouped four types of maxim violation in the principle of cooperation as follows: 11 quality, 21 quantity, 28 relationship, and 14 manners. We examined these data using SPEAKING theory (Hymes, 1972) and the Typology of Humor theory (Berger, 1976) to identify the context of humorous discourse. The following is a discussion of the research results:

3.1. The Use of Satire Language Style

3.1.1. Innuendo

Data (01)

Captain Haddock	:	*« Bon. Eh bien! Moi, je suis le descendant du Chevalier François de Hadoque, qui tua jadis Rackham le Rouge en combat singulier… et il y a des moments où je le sens remonter en moi les instincts belliqueux de mon aïeul! »* [Good! Well, I am a descendant of Chevalier François de Haddoque, who managed to kill Rackham le Rouge and blow up his ship... and sometimes the hot blood of my ancestors comes rushing back!"]

The following context of the speech based on SPEAKING component by Hymes (1972) and the description of type of humor discourse in data (01) by considering Berger's theory (1976) show that the data contains the type of humor Exaggeration delivered by Captain Haddock. The speaker (Captain Haddock) tries to convey the fact that he is a descendant of Sir François Haddoque who killed the pirate Rackham le Rouge and even burned down his ship (in the comic Les Aventures de Tintin: Le Secret de la Licorne). He conveys this fact to satirize the speech partner (people who claim to be descendants of Rackham le Rouge) by exaggerating the fact (Exaggeration) and describing that his anger is a genetic factor from his ancestor (Innuendo). Therefore, the speech in the data successfully shows the suitability between the context of the speech and the use of Innuendo.

3.1.2. Sarcasm

Data (02)

Captain Haddock	:	*« Mille millions de mille sabords! Cette fois, j'en ai assez! »* [A thousand million hurricanes! Now that's enough!]
Tintin	:	*« Capitaine, voyons! »* [Captain! Look!]
Captain Haddock	:	*« Laissez-moi! il faut que je passe ma rage sur quelque chose! »* [Move aside! I have to vent!]

Data (02) contains the type of Sarcasm humor delivered by Captain Haddock. The attitude of the speaker (captained Haddock) who had lost his temper due to Professor Tournesol's attitude, became dark and made the speech partner panic (Tintin). The speaker also vented his anger by hitting the coconut tree while swearing and insinuating Professor Tournesol rudely and openly (Sarcasm). Therefore, the speech in the data successfully shows the suitability between the context of the speech and the use of Sarcasm.

3.1.3. Satire

Data (03)

Tintin	:	*« Vous n'avez pas honte, à votre âge? Vous disputer ainsi pour des queues de cerises? Allons! C'est fini n'est-ce pas? »* [Aren't you ashamed? Grown-ups bicker about such trivial things. Well, that's it, go to bed.]

Data (03) contains a type of Embarrassment humor experienced by Dupond and Dupont. The attitude of the speaker (Tintin) who was tired and sleepy showed that he was surprised and a little annoyed at the attitude of the speech partner (Dupond & Dupont). The speaker also questioned the speech partner's childish attitude with the fact as a blatant insinuation, so that the speech partner felt embarrassed (Embarrassment). Therefore, the speech in the data successfully shows the suitability between the context of the speech and the use of Satire.

3.1.4. Cynicism

Data (04)

Professor Tournesol	:	*«Capitaine! Capitaine! Le bateau avance! »* [Captain! Captain! Captain! The boat is moving!]
Captain Haddock	:	*« Eh bien, que voulez-vous qu'il fasse? Qu'il danse le menuet?»* [Well, what do you want him to do? Minuet dance?]

Data (04) contains Sarcasm and Pun humor types delivered by Capitaine Haddock. The attitude of the speaker (Capitaine Haddock) looks annoyed and cynical to the speech partner (Professor Tournesol) who suddenly provides information that the ship has finally sailed again. Because their ship had sailed again some time ago, the speaker also responded with sarcasm using the expression *"le minuet",* which is a traditional French dance in the Baroque era. Therefore, the speech in the data successfully shows the suitability between the context of the speech and the use of Cynicism.

3.1.5. Irony

Data (05)

Captain Haddock	:	*« Est-ce que j'ai l'air de jouer du cornet à pistons,par hasard? »* [What do you think am I doing? Playing the trumpet?]

Data (05) contains a type of Sarcasm humor delivered by Capitaine Haddock. The attitude of the speaker (Capitaine Haddock) satirizes the speech partner (Professor Tournesol) who keeps telling him to dance the anchor, even though he keeps doing it. Finally, the speaker feels annoyed and satirizes the speech partner with a harsh expression and a frowning expression found in the data documentation (39) (Sarcasm) by saying that he is blowing a trumpet, something that contradicts the fact of what he is doing. Therefore, the speech in the data successfully shows the suitability between the context of the speech and the use of Irony.

3.2. The Violation of Maxim in Cooperative Principle

3.2.1. Maxim of Quality

Data (06)

Dupont	:	*« Cette île est-t-t-ensorcelée, Capitaine. Retournons vite à bo… à bo-bord… »* [This island is haunted, Captain. B-b-b-back s-ship...]
Dupond	:	*« Je di-di… je dirais même plus: retournons à bo… à bo-bo… à bo-bord… »* [I-I said: w-we return t-to t-t-he s-s-ship…]

Data (06) indicate that the data contains Malicious Pleasure and Exaggeration humor types delivered and experienced by Dupond and Dupont. The attitude of the speakers (Dupond & Dupont) who were so scared that they stuttered when speaking (Exaggeration) after hearing mysterious sounds on an uninhabited island full of swearing and harsh expressions made them think that the voices came from ghosts (Malicious Pleasure) so that the speakers also asked the speech partners (Capitaine Haddock) to return to the ship. In fact, it is still not certain that the mysterious voices came from ghosts. Therefore, the utterance in the data successfully shows the suitability between the context of the utterance and the violation of maxim of quality.

3.2.2. Maxim of Quantity

Data (07)

Professor Tournesol	:	*« Bonjour, Messieurs! Je ne vous dérange pas? Non? Alors, Messieurs, je vous annonce que mon appareil est terminé. Quand puis-je m'embarquer? »* [Good afternoon, gentlemen! I hope I'm not disturbing you. No? Then, gentlemen, I'd like to announce that my submarine is ready. When can I board?]

Data (07) reveal that the data contains a type of Conceptual Surprise humor experienced by Capitaine Haddock, Tintin, and Dupond & Dupont. The attitude of the speaker (Professor Tournesol) who came to the speech partners (Capitaine Haddock, Tintin, and Dupond & Dupont) suddenly announced that the shark submarine had been completed, so he asked when he could get on the ship so he could go to look for Rackham le Rouge's treasure (Conceptual Surprise). In fact, it was very clear beforehand that Tintin and Capitaine Haddock strongly opposed and rejected the speaker's offer, even to the point of being conveyed many times. Therefore, the utterance in the data successfully shows the suitability between the context of the utterance and the violation of maxim of quantity.

3.2.3. Maxim of Relation

Data (08)

Captain Haddock	:	*« Merci. Mais je dis simplement que nos aventures s'étaient bien terminées, qu'elles avaient heureusement pris **fin**!»* [Thank you. But I'm just saying that our adventures had come to a happy ending!]
Professor Tournesol	:	*« Non, merci. Jamais entre les repas… »* [No, thank you. I already ate...]

Data (08) contains Infantilism and Misunderstanding humor types delivered and experienced by Professor Tournesol as well as Sarcasm and Repetition delivered by Capitaine Haddock. The speaker's attitude (Capitaine Haddock) is very happy and intends to share these feelings with the speech partner (Professor Tournesol) and Tintin. However, the speech partner's response was very beyond the speaker's expectations which conveyed various forms of context misunderstanding (Misunderstanding), thus making the speaker repeatedly convey the meaning of his speech (Repetition). The forms of misunderstanding of the context include when the speaker conveyed the saying "Tout est bien qui finit bien", the speech partner responded to the statement by restating what he always believed: To the West. Then when the speaker is still patient in responding to the speech partner who has violated the context, the speech partner actually responds with praise and when the speaker restates the meaning of his speech very clearly, the speech partner instead assumes that the speaker is offering food. Then, the speaker lost his patience, so he expressed sarcasm which in the end the speaker caught the proverbial sentence but was conveyed back by him. This happens due to a misunderstanding in interpreting the context of the speech because the speech partner's hearing is poor, so he assumes a lot of the interlocutor's speech himself. An example is interpreting the meaning of the sentence conveyed by the speaker "fin" as "faim" (Infantilism) which results in the purpose of communication in the speech event not being achieved due to a mismatch of context. Therefore, the utterance in the data successfully shows the suitability between the context of the utterance and the violation of maxim of relation.

3.2.4. Maxim of Manner

Data (09)

Professor Tournesol	:	*« Non. Tournesol. Tryphon Tournesol, Monsieur Tintin, j'ai appris que vous alliez partir à la recherche d'un trésor. C'est fort bien… mais avez-vous songé aux requins? »* [No. Tournesol. Tryphon Tournesol, Mr. Tintin. I hear you're going on a treasure hunt. That's all very well... but have you thought about sharks?]
Tintin	:	*« Aux requins? »* [Shark?]

Data (09) reveal that the data contains a type of Misunderstanding humor experienced by Tintin. The attitude of the speaker (Professor Tournesol) who impulsively states the purpose of his arrival with a little digression plus he asks if the speech partner has ever thought of a shark, which is a context or discussion that is ambiguous so that the speech partner (Tintin) does not understand the meaning of the speaker's speech. Therefore, the utterance in the data successfully shows the suitability between the context of the utterance and the violation of maxim of manners.

3.3. The Implementation to the Pragmatic Study

The concept of humorous discourse as a result of research implemented to be a reference or alternative media in supporting *Sémantique et Pragmatique* course. We emphasized CALLA model strategy in the preparation of Learning Design Plan *(Fiche Pédagogique),* by carrying out the use of satire language style and violation of maxims of cooperative principle as the main material in analyzing humorous discourse in the comic *"Les Aventures de Tintin: Le Trésor de Rackham le Rouge"*, as seen in Table 1.

Table 1. Course learning plan: identifying and analyzing humorous discourse in comics

No	Category	Description
1	Level	B1
2	Duration	3 x 50 minutes
3	Subject	- Using satirical language style as a method of creating humorous discourse and its intent on the comic strip The Adventures of Tintin: The Treasure of Rackham the Red. - The violation of maxims in the principle of cooperation as a method of creating humorous discourse and its intention on the comic strip The Adventures of Tintin: The Treasure of Rackham Red. (Download or view the excerpt here: https://drive.google.com/drive/folders/lt0VLx8ZbebVWE7YCDMMwFPATTJLGARCC?usp=share_link)
4	Objectives	- Socio-cultural: to have knowledge of the company's habit, based on the context of humorous discourse, and familiarity with one of the world's most popular comic strips. - Cognitive: understanding the theory of satirical language style for learning semantics and the forms of violation of the maxims of the principle of cooperation for learning pragmatics. - Linguistics: be able to identify, classify and analyze humorous discourse in comics to discover the use of satirical language style and the violation of the maxims of the principle of cooperation as the method of creating humorous discourse and its intention.
5	Medias	A laptop or mobile phone to consult the subject, a projector, a whiteboard and a marker pen.
6	Methods	Presentation and discussion

Getting started:

1. Introduce the theory of semantics, then the definition and types of satirical language style (innuendo, irony, sarcasm, satire and cynicism).
2. Present the comic strip The Adventures of Tintin: The Treasure of Rackham the Red as the teaching extract and show the access link.
3. Present the humorous discourse in the comic strip.
4. Ask the learners questions about the content.
5. Discuss with learners to identify and analyze the types of satirical language style in the content.
6. Ask one of the learners to try to identify and analyze the types of satirical language style in the teaching extract.
7. Conclude the topic covered in this session.

4. CONCLUSION

Based on the data analysis, we can conclude that the types of use of satirical language style and violation of the maxims of the cooperative principle are varied in the creation of humorous discourse on the comic The Adventures of Tintin: The Treasure of Rackham the Red by Hergé. In addition, the use of the satirical language style and the violation of the maxims in the cooperative principle in the humorous speech of this comic are also varied, such as those intended to express feelings of annoyance, annoyance, anger, expressions of surprise as well as to convey rhetoric to the interlocutor with the intention of self-reflection, moreover, express wishes and express expressions of confusion, surprise, and excitement.

Thus, based on the results, the combination of satire language style and violation of maxims in the cooperative principle are connected in forming a practical, concise, and meaningful. In addition, concepts of humor such as the results of this research can be applied in the Semantics and Pragmatics course. The pedagogical form as the implementation of research analysis is suitable to be used as a study and analyze a humorous discourse in pragmatic approach.

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