



Non-verbal
Humorous
Language

By Nurhidayanto, M.Pd

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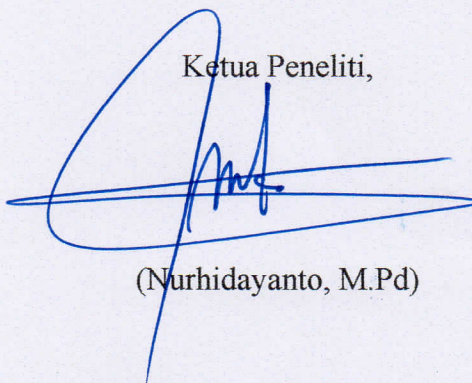
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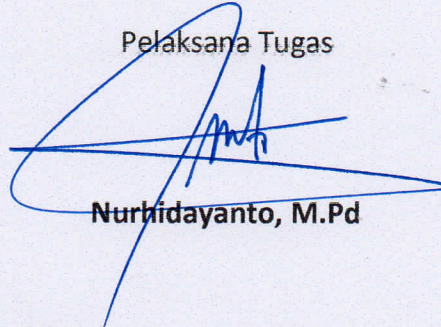
Untuk melaksanakan kegiatan penelitian, "**Nonverbal Humorous Language**" yang akan dilaksanakan pada STMIK AMIKOM Surakarta.

Demikian surat tugas ini dibuat untuk dapat dipergunakan seperlunya.

Surakarta, 03 Mei 2023

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Nonverbal Humorous Language in Mr. Bean's Comedy Performances

Abstract

This research was aimed at describing the nonverbal language cues applied by Mr. Bean to fulfill the characteristics of incongruity and disparagement humor.

This population research used a content analysis method, using the data (nonverbal cues) and the data contexts (the humorous conditions –incongruity and disparagement). The descriptive analysis upon 88 fragments revealed that; gestures brought about what the implicature directed (88 fragments); nineteen emotions through his face (83 fragments); eye behaviors delivered the emotions (5) and served certain functions (32), touch served three different functions (28); posture delivered what the implicature directed (21); violation against privacy (21); formal time violation (9); personal/bodily space violation (8); artifact violation (8); and Mr. Bean's face and bodily attractiveness constituted inborn nonverbal cues.

The analysis that linked data with the context data revealed that 1) *incongruity* humor with Conventional Implicature Violation (51 fragments), Maxim of Quality Violation (11), Maxim of Manner Violation (3), Maxim of Relation Violation (3), and No Conventional Implicature Violation (1) and 2) *disparagement* humor with Conventional Implicature Violation (13 fragments), Maxim of Quality Violation (3), No Cooperative Principle Maxim Violation (2) and No Conventional Implicature Violation (1).

Keywords: nonverbal language, humorous

Introduction

Language is defined as a systematic means used for communication, communicating ideas or feelings by use of conventionalized signs, sounds, gestures or marks. Language is a human activity that cannot stop only at the boundary of verbal activity. Verbal language is always embedded in nonverbal one. Take an

example, when one is speaking just crossing his legs, his crossed legs may convey a meaning –non challenge, perhaps. Even when nothing appears to be going on at all, something may be communicated (language of silence).

The language definition above also suggests that language contains two systems. Forms constitute manifestations of language (spoken, written, and gestural) and functions are the realization of these forms. Gestural and spoken are integrated system that they interact or support each other in one communication event. Wardhaugh (2011) argues “language appears to be most effective when there is communicative congruence, that is, when words, gestures, and behaviors support one another, being appropriate to the speaker and the hearer and to the content and the context of the message (p. 3). When one of the components is missing, it results in an incongruous state of the message. When one calls his friend from a distance, he will both produce the spoken language and perform relevant gestures like hand waving, depending upon the cultural norms in which an activity occurs. Therefore, when one of these is missing, it results in a difficulty in interpreting the message.

Albert Mehrabian states that the 7-38-55 rule of communication: 7% of our communication is delivered by words, 38% by vocal signals, and 55% of our total communication is delivered by body language (as cited in Leathers, 1986, p. 31). It proves that non verbal language systems play the most important role in communication. Widdowson states that the analysis of social interaction can be made without taking account of the language employed by the speakers (as cited in Brown and Yule, 2018, p. 228). Further, he sets an example of nonverbal discourse analysis

(domestic evening scene: husband and wife watching television)

A: indicates by pointing and tapping his ear that he can hear the telephone

B: points Tom the cat asleep on her lap

A: shrugs and gets up

These two statements lead the writer's attention to take an investigation on nonverbal language as his study. Moreover, the nonverbal language study is still less in number than the verbal.

According to Raskin (2011), "The investigation of humorous language says that any humor act achieves humor through –incongruity, disparagement and release (p. 30). In the linguistics point of view, humorous language is a pragmatic rule deviation, i.e. the un-fulfillment of communication rule expectations that are already conventionally ruled. Shortly, in humorous language, the conventional meaning and co-operative principle maxims are not fulfilled. Due to this concept, the writer will apply the pragmatic concept of analysis to answer why the audience laughs at the nonverbal language cues Mr. Bean makes.

To sum up, this research analyzes humorous language through its nonverbal aspects to find answer research questions of why the audience laughs at the nonverbal language message Mr. Bean makes and how he performs his nonverbal language cues to deliver his communication goal.

Humor

Any action, saying or writing might be intended to be humorous –means to give amusement or to cause other persons to laugh. Raskin (2011 :99) whose humor research deals with verbal humor concludes that a verbal humor (**VH**) achieves its success, to be **Funny** or humorous, when:

$$VH = (S, H, ST, E_{(s)}, E_{(h)}, E_{(s-h)}, P_{(h)}, SI, SO_{(s-h)}) = F$$

This formula simply explains that the participants (**Speaker** dan **Hearer**) must exist. It is the speaker who makes a **STimulus** and the hearer who interprets the stimulus. Both the speaker and the hearer base on their **Experiences** to do the role. Then the shared experience of the participants is important to refrain from misunderstanding (i.e. the hearer does not understand the stimulus and the speaker does not know how to develop the stimulus). The hearer's **Psychology** to be ready to receive/perceive the stimulus determines the degree of funniness. Finally, in doing their roles, they are under shared **SItuation** and **SOciety**.

Furthermore, Raskin (Raskin, 2011:32) suggests theories of humor:

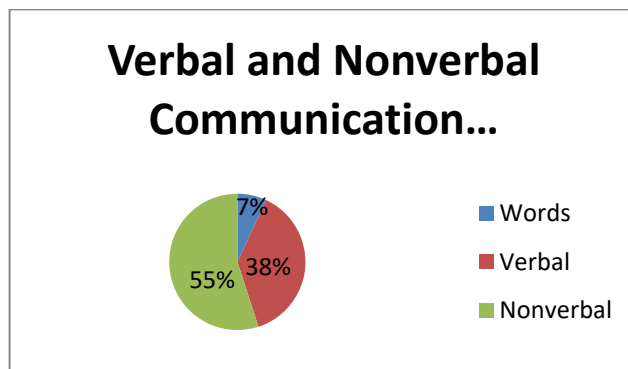
1. The incongruity theory says that the cause of laughter is simply the sudden perception of incongruity between a concept and the real objects which have been thought it in some relation, and the laugh itself is just the expression of this incongruity
2. Disparagement theory says that people laugh at others' infirmities.
3. While, the release theory says that humor is an emotional trick, a situation that seems to be threatening falls into nothing.

Wijana (1996:6) adds that a solution effect of incongruity and disparagement humor is capable of releasing someone's emotional state, from telic (threatening) to paratelic (release).

Like language, humor not only has three forms of manifestations, i.e. spoken, written and gesture, but also has functions in communication. Adler and Rodman (2016:12) describe three types of social needs people strive to fulfill by communicating, they are; a) *inclusion* : the need to feel a sense of belonging to some personal relationship b) *control*: the need or desire to influence others, to feel some sense of power over the world, 3) *affection*: the need or desire to care for others and know that they care for.

Nonverbal Communication

Adler and Rodman (2016:118) define nonverbal communication as oral and non-oral messages expressed by other than linguistic means. It is communication without words. Verbal output can be turned off in communication, whereas, non verbal cannot. Even silence speaks.



The interaction of verbal and nonverbal is grounded in several central assumptions. Firstly there are situations which nonverbal serves important function

but verbal simply does not occur. For instance, when someone wants to stop a public bus, he only needs to wave his hand up-and-down –his verbal falls useless in that situation. In addition, when someone feels uncomfortable about others' arrival, he will not state his feeling verbally; but he will keep a greater distance to them with his face reflecting the supported expression. Secondly nonverbal assumes the dominant and central role while the verbal necessarily assumes the secondary role. For instance, when someone is angry, he will not tell others 'I am angry' (verbally); whereas he will use his facial expression and high vocalic pronunciation.

Leathers (2017:13) explains that nonverbal communication comprises three major interacting systems; visual, auditory and invisible communication system. The nonverbal communication systems used to analyze the units/fragments are:

1. Visual

a. Kinesics; a study of observable, isolable, and meaningful movement in communication.

1) Facial Expression; is the primary effective source of emotional communication. To help the interpretation of facial expression, the researcher adopts a series of photos consisting of face expressions with their meanings of disgust, bewilderment, happiness, determination, fear, anger, surprise, interest, contempt and sadness. (Loren Lewis Series in Leathers, 2017:40-41)

2) Eye Behaviors; the researcher consider some types of eye behaviors to be interpreted such as; eye contact, face gaze, eye gaze, mutual gaze, mutual

eye contact, gaze avoidance, gaze omission, gaze aversion, eye shifts, staring, eye blinking, and eye flutter. They serve many important meanings that may fall into one of these seven communicative eye behavior functions (Leathers, 2017:57-66); to indicate degrees of attentiveness, interest, and arousal, to help initiate and sustain intimate relationships, to influence attitude change and persuasion, to regulate interaction, to communicate emotions, to define power and status relationships, and to assume a central role in impression management.

- 3) Gestures; body acts, that are the readily observable movements, with a definite beginning and end, which could occur in any part of the body and across multiple body parts simultaneously.
- 4) Postures; are the position as a fixed configuration of the parts of the body which is identified by a lack of movement for a discernible period of time –two seconds or more- with any body part.

b. Proxemics; the study of how individuals use space/distance to communicate. Proxemic behaviors serve as a sensitive barometer that reflects the relative strength of the competing tendencies to both seek and avoid closer interaction with other individuals.

- 1) Space; fixed-feature space refers to characteristic arrangement of rooms by function; semifixed-feature refers to the placement of objects in the room; and non fixed-feature refers to the immediately surrounding the body. They all frequently serve two communicative functions; a)

sociopetal, to bring people together, to stimulate involvement and to satisfy the affiliative need of individuals by promoting interaction b) sociofugal, to keep people apart, to promote withdrawal and to satisfy privacy need.

- 2) Distance; how far one individual is from another to satisfy their various needs. They are intimate, personal, social, and public distance. Distance norms are influenced not only by belief and value but also by such personal characteristics as gender, age, ethnicity race, status, personality, degree of acquaintance and area of residence. The desirable separation distances generally suggest that people seek an optimal range of distance for interaction and departures from. This range that leaves either too large or too small distances result in discomfort and dissatisfaction.
- 3) Territory; behaviors by which an organism characteristically lays claim to an area and defends it against members of its own species and in so doing assures the propagation of the species regulating density. This concept of territory comes from the study that illustrate how animals identify and defend clearly delineated territories by means of instinct. Layman and Scott (in Leathers, 2017:103-105) classify territory into four kinds of territories: public, home, interactional, and body territories.
- 4) Privacy; Atman defines privacy as selective control of access to one's self or one's group. When individuals apply ineffective or unsatisfactory use of space, distance, and territory, they automatically achieve inadequate

level of privacy (in Leathers, 2017:107) There are four dimensions of privacy; physical, social, psychological, and informational privacy.

- c. Artifactual; things that human can wear on their bodies, do to their bodies, or use as extensions of their bodies for purposes of exercising conscious control over their personal appearance.
 - 1) Facial Attractiveness; suggest a theory that a standard of face to be attractive and not is needed within the communication. Staat (in Leathers, 2017:141) says that large facial features are typically considered less attractive than smaller ones.
 - 2) Bodily Attractiveness; Sheldon ((in Leathers, 2017:143) relates body types and temperament/personality characteristics. a) Endomorphic body (soft, fat) exhibits a viscerotonic temperament –a laid-back, relaxed and event indolent personality, b) Mesomorphic body (bony, athletic) exhibits a somatotonic temperament –a highly confident, task oriented and aggressive personality, c) Ectomorphic body (thin, fragile) exhibits a cerebrotonic temperament –tense, fussy and critical of others.
 - 3) Artifacts; things that human can wear on their bodies, do to their bodies, or use as extensions of their bodies for purposes of exercising conscious control over their personal appearance. Brown (2018:211) adds that clothes often signal a person’s sense of self-esteem, socio-economic class, and general characters. Jewelry also conveys certain messages. He argues

that artifacts can be a significant factor in lifting barriers, identifying certain personality characteristics, and setting a general mood.

2. Invisible

- a. Tactile / Touch; plays a central role in relational communication (developing close relationships) Collier adds that tactile can send messages by signaling three types of cues 1) changes in temperature, 2) changes in muscular tensions and 3) changes in the amount of moisture on the skin. John and Yarbrough identify four different types of touch including the meaning, i.e. 1) positive-affect touches communicate the meaning of support, appreciation, inclusion, sexual interest and affection, 2) playful touches communicate the meanings of playful affection and playful aggression, 3) control touches communicate compliance, gaining attention and announcing a response, and 4) ritualistic touches communicate the meanings associated with greeting and departures. These touching norms dictate that the sex, age, race, culture and status of communicators must all be considered before exhibiting socially appropriate tactile behaviors.
- b. Chronemics; is defined by the way members of a given culture define experience, structure and use of time. Hall (in Leathers, 2017:351) classifies time into two distinct classes; formal (measured by such precise and fixed units of time as minutes, hours, days and so forth) and informal (measured by the much more subjective judgment(s) of the people who are interacting).

3. Auditory; is an important communication system of its own right. There are nine different sound attributes, which are susceptible to the conscious control, that give communicators' vocal cues their distinctive quality; loudness, pitch, rate, duration, quality, regularity, articulation, pronunciation, and silence.

Pragmatic Concept of Analysis

Brown and Yule (2018:1) states that discourse is language in use, the analysis of a discourse takes a pragmatic approach that the analyst has to take account of context in which the discourse occurs. The pragmatic approach leads the writer to use such terms as reference, presupposition, implicature and inference to describe what the speaker and hearer are doing.

Data of a discourse analysis are performance data, i.e. the record (text) of dynamic language process in which a speaker –to express meanings and to achieve intentions, uses language as an instrument of communication in a context. Working on the data, the analyst seeks to describe regularities used by people to communicate those meanings and intentions.

In relation to the study → Text (Mr. Bean's nonverbal cues) → Topic (the fragment of communicative act begins and ends) In one topic, there may exist one or two more other smaller topic(s), called *chunk*. A topic constitutes a chunk if there is no other smaller topic → Tied in contexts (of situation and culture) → Interpret Mr. Bean's intention/illocution.

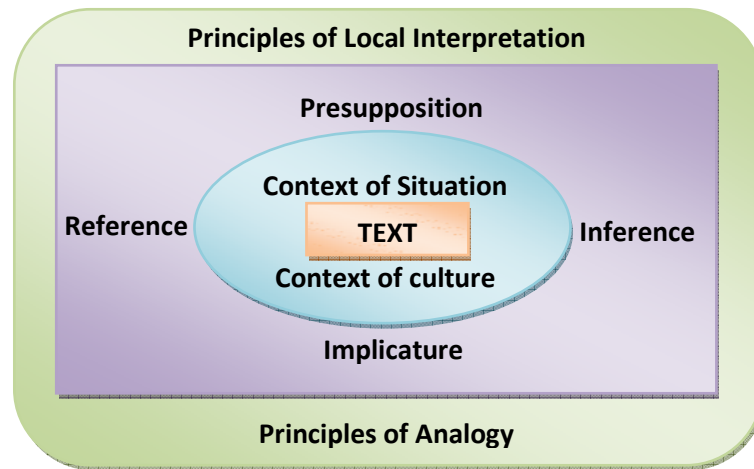
It is undeniable that the researcher needs principles of interpretation which enable him to determine a relevant and reasonable interpretation of an expression.

Brown and Yule (2018:59-67) propose 1) *The Principle of Local Interpretation* (not to construct any larger than he needs, to guide the analyst to construct a limited context, it is his knowledge of the world which constrain his local interpretation) and 2) *The Principle of Analogy*, suggests that the analyst's past similar experience will make him confident in his description and interpretation.

Using those two principles, the researcher applies pragmatics terms as reference, presupposition, implicature and inference to interpret Mr. Bean's nonverbal cues. Related to implicature, Grice states the conversational implicature consisting of maxims that participants in a communication event must obey, -called *Cooperative Principles*:

1. *Maxim of Quantity*: Make your contribution as informative as is required, but not more informative than is required.
2. *Maxim of Quality*: Try to make your contribution one that is true. That is, do not say anything you believe to be false or lack adequate evidence for.
3. *Maxim of Relation*: Make your contribution relevant to the aims of the ongoing conversation.
4. *Maxim of Manner*: Be Clear. Try to avoid obscurity, ambiguity, wordiness, and disorderliness in your use of language.

In short, the pragmatic concept of analysis of the research could be represented in the figure below:

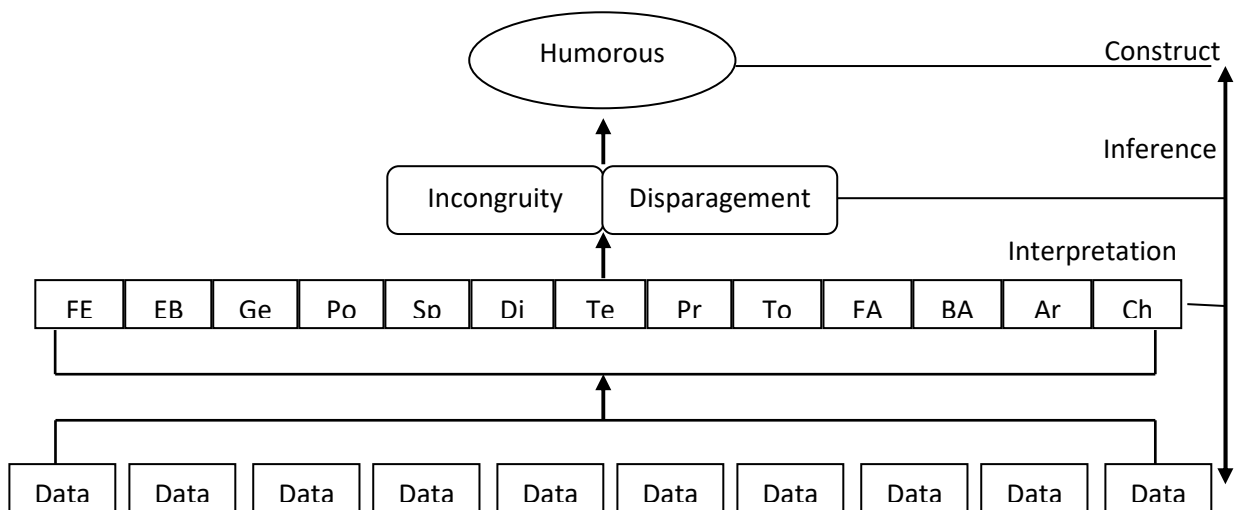


The figure explains that using the researcher's local interpretation and analogy, he applies such terms as reference, presupposition, implicature and inference (tied in the context of situation and culture) to get interpretation and description of Mr. Bean's nonverbal language cues that are humorous.

Analytical Construct

An analytical construct operationalizes what the analyst knows about the independencies between data and context. This research analytical construct is an input-process-output model. The input is the nonverbal cues. The output is humorous messages; whereas, the process was the way Mr. Bean performs the nonverbal cues to make humorous messages.

The pragmatic analysis of Mr. Bean’s nonverbal languages is done by finding a small unit of funny topics –chunks, describing the chunks through the nonverbal language cues and analyzing their message/illocutionary force and finally the answers of the research questions are formulated. The analytical construct is thus formulated that a fragment is humorous if the nonverbal language cues reflect the characteristics of incongruity and disparagement, as shown in the organogram below:



Notes:

FE = Facial Expression

Di = Distance

BA = Bodily Attractiveness

EB = Eye Behaviors

Te = Territory

Ar = Artifacts

Ge = Gestures

Pr = Privacy

Ch = Chronemics

Po = Posture

To = Touch

Sp = Space

FA = Facial Attractiveness

Research Methodology

The data are taken from 11 films of “The Best Bits of Mr. Bean”. This research data collection was in-depth-observation, while the instrument is the researcher himself.

James (2017) states that content analysis is a research technique form making replicable and valid inferences from data to their context. Steps to follow in content analysis are: 1) Data making; a) unitizing, b) sampling and c) recording, 2) Data reduction, 3) Inference, 4) Analysis.

- a) Unitizing; the units of analysis of the research are Mr. Bean’s nonverbal language in which the messages reflect the characteristics of incongruity or disparagement humor.
- b) Sampling; in order to observed a detailed phenomena under the study, Arikunto (1983:103) says that a researcher should hold an population research. He cannot determine the number of units of analysis in advance, before the data recording activity is held.
- c) Recording; the researcher records the nonverbal languages, which can be analyzed through the actor’s kinesics, proxemics, artifactual, tactile, and chronemics. The recordings constitute audio-visual data; so that, to make the data manageable, the researcher transcribes and describes in a summary or transcription form.

The tables below were used to record data and determine the number of units of analysis.

The Topic Framework Recording Form

No	Title	Time	Participant/s	Time of Setting	Place of Setting	Description

The Recording Form of Implicature, Humor Category and Nonverbal Languages

Fragment	Mr. Bean's Act												
Time	Nonverbal Language Cues												
	FE	EB	Ge	Po	Sp	Di	Te	Pr	To	FA	BA	Ar	Ch

- d) Data Reduction; the researcher separates the relevant data (nonverbal cues in incongruity or disparagement humor) from the irrelevant data (verbal and other non verbal such as vocalic and olfactory systems)
- e) The data analysis steps done by the researcher were
- (1) He transcribed Mr. Bean's audio visual performance data, so that he could directly focus on the research questions.
 - (2) Using organizing table units, he described the way Mr. Bean performs the nonverbal cues.
 - (3) He then counted the frequencies of what humor classification and of what nonverbal language cues that dominate to cause the audience laugh.
 - (4) He then formulated the answer of why the audience laughs according to the humor categories. Here, the researcher's interpretations constitute the answer.
 - (5) Then the analysis and description of the data led to the results of the research of how Mr. Bean performs his nonverbal languages and why the audience laughs at his nonverbal cues.

- (6) And as a part of the process, the researcher applied measures of reliability.
- f) This research data reliability was determined by inter-observer agreement, by having a second person/observer/coder. Dr. I Dewa Putu Wijana, an English Literature lecture of Gadjah Mada University Yogyakarta who had also done research on humor (verbal humor) was appointed to be the field assistant. The Coefficient Alpha Formula was employed to know the degree of agreement between observers. While the research finding validity was implied in the procedure of data collection and analysis.

Research findings

Together with his second observer, the researcher decided 88 fragments to be the units of analysis.

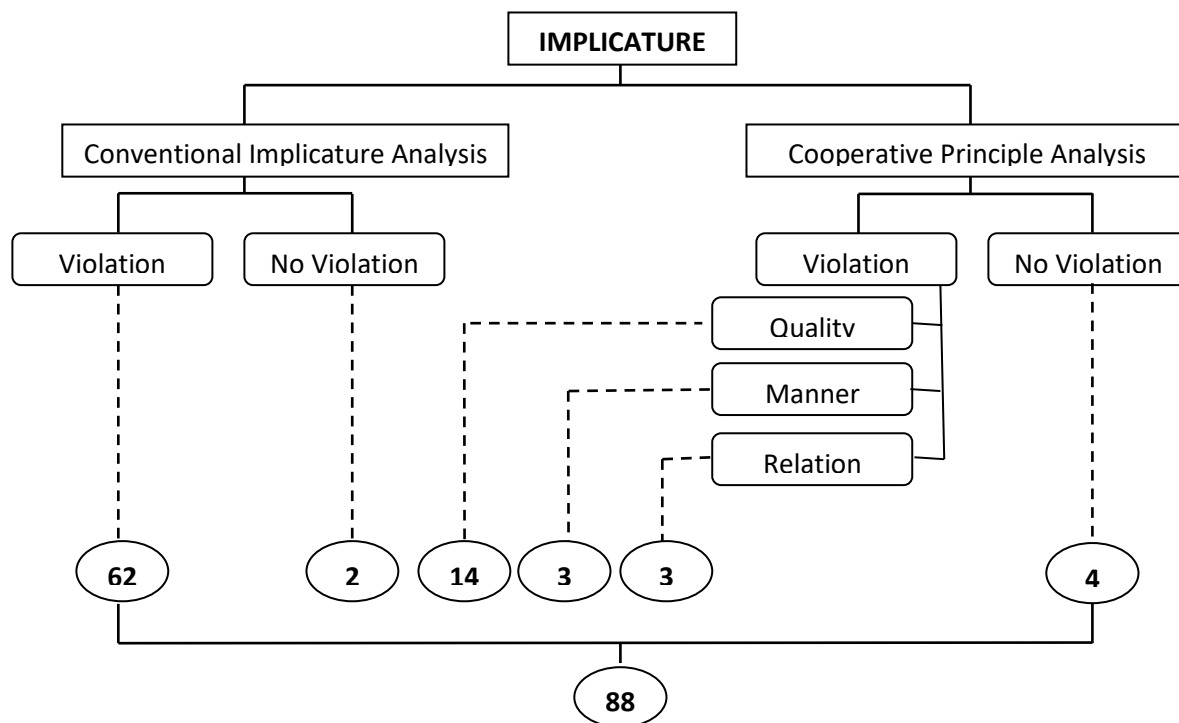
- 1) Deciding the topic of each fragment; he had described those analysis units to find the topic by applying the context in the term of presupposition pools/topic framework –represented the way the researcher decided the topic. Here is one sample of those topic frameworks:

(9K) the topic framework; *participant(s)*: Mr. Bean (50+, male), a gentleman (40+) and a woman (30+) *Time*: one evening, *Place*: in a Royal Line up. Mr. Bean was standing in line to wait for Queen Elizabeth. He stood up between a gentleman on his right and a woman on his left. He got very upset since he forgot zipping up his pants. He found himself in trouble to find that the zipper got stuck. He forcibly zipped up, but his effort resulted in nothing. He then tried to zip it up with his two hands. He slipped his right hand inside his pants through the pelvis, while Queen Elizabeth was still shaking hands with the gentleman next to him. He stopped trying to zip up his pants when the woman turned to see him. That woman got more surprised because Bean let his right hand being slipped inside his pants and his right index finger erected through the zippers. Note: 9 (the ninth film, K (the fragment/chunk)

Table below is summarized the research units of analysis:

No	Film Title	Topic	Total Units of Analysis
1	Mr. Bean at the Dentist	(A) : Letting nothing waking him up (B) : (Z)	26
2	(A) so forth	7
11	(A)	1
Total			88

2) Identifying the implicature; the researcher classified the findings into two groups, Fragments which only involved one participant → Conventional Implicature Analysis (CIA) and Fragments which involved others in the discourse → Cooperative Principles Analysis (CPA) The findings are as shown in the following chart;



The analysis qualitative implicature analysis are shown below

a) A fragment violating Conventional Implicature;

Fragment	Topics	Time
1D	Having morning exercises	00.05.44

Interpretation: Mr. Bean's nonverbal cues implicated that he had been doing push-up and stretching. In doing the acts, he had violated the conventional implicature towards both acts. He violated what he should have done in doing push up and stretching. He did not adhere to a push up and muscle stretching act implication. The violation brought about inappropriate acts in the fragment. This fragment could be classified into the incongruity humor.

A fragment with No Violation against Conventional Implicature;

Fragment	Topics	Time
6H	Taking out the shout pats	00.36.26

Interpretation: to bring lots of luggage, one must have a big space suitcase to handle all of them. Or one must bring the most important one and leave the least. Or he may fold the foldable luggage into smaller in length and size. In this fragment Mr. Bean had not violated the conventional implicature. He only got misfortune about cutting his long pants. Actually he had prepared his shorts before cutting the long pants. Taking out the short parts was congruous to the situation of lessening the luggage. However, it was incongruous to a different situation –that he had just cut his long pants to substitute for the shorts. The new situation got him into misfortune. The audience respectively laughed at this condition, therefore, this fragment could be classified into the disparagement humor.

b) A fragment with Maxims of Quality Violation

Fragment	Topics	Time
8H	Pretending to dance	00.50.48

Interpretation:

(Bean) stood up and laid his hand on his pelvis and rubbed his pelvis. (gentleman) turned to him (Bean) danced

Bean had violated the maxim of quality as he was not truthful toward the implication of his act. His act had implicated that he was looking for something inside his pants but he tried to avoid being caught in the act of looking for the candy inside his pants. He convinced the gentleman by his act that he was dancing instead of looking for the candy. In relation to humor category, Mr. Bean had implied paradoxical implication in his act.

He delivered it through an appropriate act. That he danced in the church was incongruous to the situation but congruous to his attempt to get the candy.

A fragment with Maxims of Manner Violation

Fragment	Topics	Time
9C	Exhaling his mouth breath to the gentleman	00.55.01

Interpretation:

(Gentleman) exhaled his mouth breath and smelt it. (Bean) exhaled his mouth breath and smelt it. He squeezed his nose. He sprayed the fresh mouth perfume into his mouth. He exhaled and smelt it. He smiled. He then exhaled his mouth breath to the maid servant on his right. (the maid servant) turned to him and felt annoyed (Bean) exhaled his mouth breath to the gentleman on his left. (the gentleman) turned to him and felt annoyed.

Bean had violated the maxim of manner by performing an act that was more informative than was required. He should not have done the act since the gentleman and the maid servant had observed him spraying the fresh mouth perfume. They had held the implication that his mouth breath was fragrant. Thus, Bean act constituted an over action that resulted in inappropriateness. The inappropriate act fulfilled the category of the incongruity humor.

A fragment with Maxims of Relation Violation

Fragment	Topics	Time
10A	Taking out a handful of pens	01.01.08

Interpretation:

(his mate) took a pen from his pocket and put it on the table. (Bean) turned to his mate and smiled. He was taking out his pen one by one from his pocket and put them on the table. Finally, he took out a handful of pens (his mate) peeped every time Bean took out the pen.

When the gentleman took out a pen and put it on the table, he implicated that he had prepared am pen for the exam. However, Bean violated the maxim of relation by making irrelevant contribution to the aim of the ongoing communication. He misinterpreted the gentleman's an act by regarding it as an act of showing off, ao that he gave the feedback of showing off. What Bean had performed by taking out a handful of pens was incongruous to the situation of preparing for the exam. However, it was congruous to the situation that he meant to show off that he had prepared more pens for the exam. This incongruity characterized this fragment and categorized it into the incongruity humor.

A fragment with No Violation against Maxims of Cooperative Principles

Fragment	Topics	Time
9K	Letting his right index finger stick out through the zipper	00.58.31

Interpretation:

(Bean) slipped his right hand inside his pants to close the zipper (the maid servant) turned to him and was observing him zipping up (Bean) stopped zipping and left his right hand in the pants. His index finger poked out through the zippers. (the maid servant) startled.

The participants had interacted due to the stimulus they had received. She turned to him to inform him that the Queen was approaching. Bean had received this implication and he then stopped zipping up. He only performed inappropriate acts such as slipping his right hand inside the pants to zip up.

- 3) Categorizing the implication into humor categories (incongruity and disparagement)
 - a) Incongruity; characteristics of inappropriateness, paradox, dissimilarity as well as an affection arising from sudden transformation of a strained expectation to nothing occurred.

Fragment	Topics	Time
1A	Sinking a table clock into a glass of water	00.04.28

Interpretation:

Mr. Bean's non verbal cues (his closed eyes and sleeping face expression) implicated that he was lazy to wake up and would continue on his sleep. This implication could be precisely caught when he reached out his left hand to switch of the clock-waker, lifted it and sank it into the water. His gestures had treated the clock improperly. His act of sinking the table clock inside the water had violated the conventional implicature of switching off the table clock by pressing the button on its top. He also had violated toward the act that he should have got up instead of continuing on his sleep. The audience –who holds the normal way of doing the act, expected him to press the button, instead of sinking it into the water. The audience spontaneous laugh was merely the expression of this incongruity.

- b) Disparagement; a sudden situation arising from a conception of some eminency in a person, by comparison with the infirmity of others' or with himself formerly.

Fragment	Topics	Time
1N	Spitting on the man	00.10.40

Interpretation:

The gentleman nonverbally gave response to the water foam which was on his buttock by touching it and smelling his palm. His face sent the meaning that he just smelt something disgusting and his eyes looked up the tree to convince himself that the water was from a bird. The act of spitting has implication that the act of ejecting saliva from the mouth on the ground or in the toilet. Thus Mr. Bean's act of spitting the paste foam to the street bank from his running car had violated the conventional implicature. While he spat on the man working under the tree was only an additional event that resulted from the inappropriate act he had performed. Thus the audience laughed at the other's misfortune or infirmity.

4) Nonverbal Language

The researcher applied the recording sheet of non verbal cues (appendix C) in order to get the answer of what nonverbal cues delivered the humorous message.

The table below summarizes the nonverbal cues:

Nonverbal Language Cues		
A. Gestures		88 fragments. All research units of analysis need gestures to deliver the implication.
B. Facial Expression		Mr. bean sends 19 different kinds of emotion. 1A and 1B are no emotion, the researcher could identify his sleeping face meaning.
1. Disappointment	10	: 2A, 3F, 5A, 6D, 6H, 6J, 8A, 8G, 8J, 10E
2. Stupidity	10	: 1F, 2B, 6B, 6C, 6E, 8E, 8H, 9H, 9K, 10B
3. Anxiety	9	: 1T, 1Z, 8B, 8I, 9A, 9E, 9G, 10C, 10I
4. Amusement	7	: 1C, 3A, 4A, 4C, 5B, 6A, 6F
5. Terror	7	: 1E, 1Q, 1S, 4D, 7B, 8C, 10H
6. Apprehension	5	: 1I, 1L, 1M, 4B, 9L
7. Confusion	5	: 1G, 1O, 1Y, 7C, 9I
8. Attention	5	: 1H, 1V, 1W, 1X, 3E
9. Arrogance	4	: 3D, 4E, 9C, 10A

10. Excitement	3	: 3B, 7A, 10F	
11. Resolute	3	: 1D, 6G, 10G	
12. Distress	3	: 1U, 6I, 11A	
13. Repugnance	2	: 1N, 9F	
14. Annoyance	2	: 3G, 9G	
15. Disdain	2	: 1P, 10D	
16. Laughter	1	: 3C	
17. Stubborn	1	: 9J	
18. Aversion	1	: 8F	
19. Flabbergasted	1	: 1E	
20. No emotion	2	: 1A, 1B	
TOTAL		83	
C. Eye Behaviors			
One participant (Mr.) Bean	are assumed to belong to the facial expressions to give emphasis on the emotions the face sends.		51 fragments
Two/More participants	Physical	Functional	
	1. Eye Contact	Define power and status relationships	: 4E
	2. Eye Staring	Communicate emotions	: 1Z, 7C, 8C, 8I
		Indicate degrees of attentiveness, interest and arousal	: 1U, 8D
		Influence attitudes change and persuasion	: 10I
	3. Gaze Avoidance	Influence attitudes change and persuasion	: 8F, 8H, 8J, 10D
		Communicate emotions	: 9J
	4. Gaze Aversion	Influence attitudes change and persuasion	: 10G, 9G, 9E
		Indicate degrees of attentiveness, interest and arousal	: 1O, 9K
		Communicate emotions	: 1T
	5. Face Gaze	Communicate emotions	: 10C, 10E
		Define power and status relationships	: 10B
	6. Eye Gaze	Communicate emotions	: 8E, 9C, 9L, 10F
		Define power and status relationships	: 1P, 10A

		Help initiate and sustain intimate relationships	: 8A
		Influence attitudes change and persuasion	: 8G
		Regulate interaction	: 9F
	7. Eye Shift	Communicate emotions	: 4B
D. Touching Behaviors			
	1. Positive affects	: 1(G,H,M,Q,R,S,Y,Z) 3E, 4(C, D, E, F) 5B, 6I, 7B, 8I, 9L, 10H, 11A	
	2. Playful touch	: 1 9D,E,K,L) 3B	
	3. Control touch	: 1B, 3F, 4E, 9G	
E. Postures: 26 actions of a fixed configuration of gestures by a lack of movements.			
	Conventional Impilcature Violation	: 1 (D,G,H,K,Q) 2 (A,B) 3 (A,G) 5A, 7A, 8B, 9 (B,I,J,K,L) 11A	
	No Conventional Impilcature Violation	: 1C	
	Maxims of Cooperative Principle Violation	: 8 H, 8G	
	No Maxims of Cooperative Principle Violation	: 8A	
F. Violation against Territory and Distance ↓ Privacy These three cues are so interrelated that violating against the rules of territory or distance constitutes the significant source of interpreting privacy.			
	1. Physical	: 1(H,N,T,U,Z) 4F, 5B, 8D, 9(C,F,G,L)	
	2. Social	: 1(O,P) 8E, 9J, 10(D,F,G)	
	3. Psychological	: 8C, 9K	
G. Chronemics			
	: violation against the conventionalized formal time	: 1G, 2A, 2B, 8A, 8D, 8H, 10B, 10D, 10I	
H. Space			
	: Bean sends the space cues by violating the rules of personal/bodily space.	: 1 (I,J,K,L,M) 7 (A,B,C)	
I. Artfactual			
	: he created humor by violating the rules of wearing clothes and any accessories.	: 1V, 1W, 1X, 2A, 2B, 3F, 3G	
J. Bodily and Facial Attractiveness are two underlying nonverbal cues that make other cues comic. ↓ Mr. Bean bodily and facial attractiveness enable him to communicate with his body language skillfully, therefore, the researcher called these two nonverbal cues to be “Inborn Nonverbal Cues”			

5) The research question on why the audience laughs at the nonverbal cues will be clearly revealed after the analysis of the interrelationship between implicature and humor category, as shown below:

Incongruity		
	51 fragments	: conventional meaning violation
	11 fragments	: maxim of Quality violation
	3 fragments	: maxim of Manner violation
	3 fragments	: maxim of Relation violation
	1 fragment	: no conventional meaning violation
Disparagement		
	13 fragments	: conventional meaning violation
	3 fragments	: maxim of Quality violation
	2 fragments	: no cooperative principle violation
	1 fragments	: no conventional meaning violation

Conclusion

Related to how Mr. Bean performs his nonverbal language cues to achieve his communication goal to make the audience laugh, it could be concluded that 1) Mr. Bean skillfully visualized through his body language such characters as (a) being innocent/alien (being born yesterday), (b) of childishness (a child masquerading an adult), (c) uncivilized (not knowing the social convention) and (d) inappropriateness (doing something that normal people will have given up), 2) Mr. Bean has capability of creating comic actions of some idealized actions. He took advantages of his great illusion. Using his body movements, he led the audience to perceive the idealized scene and 3) Mr. Bean's nonverbal humorous language cues are funny by (a) behaving in an unexpected way, and (b) being in the unexpected place/time.

Related to the cause of the audience laughter at Mr. Bean's nonverbal cues, in general he applied Conventional Implicature Violation (64 fragments), No Conventional Implicature Violation (2), Cooperative Principle Maxim Violation (20) and No Cooperative Principle Maxim Violation (2); so that a conclusion could be made that the violation against the implicature and cooperative principles constitute Mr. Bean's effective ways of creating humor.

The findings implicate that applying the nonverbal humor efficiently and effectively to the teaching will positively influence the students' learning condition. Teachers can use nonverbal humor to break the students' boredom, to build close relationships with the students, and to create a relaxed atmosphere in the class, and at cetera. Finally, other researchers are recommended to conduct other pieces of research in the same field by using other research methodologies if inferences in this research are found to be in valid.

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