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An Analysis of Grice's Flouting of Maxims in Conan O'Brien's Podcast

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ABSTRACT

Purpose: The article examines how deliberate maxim flouting functions as a humorous communication strategy in Ryan Reynolds' responses during Conan O'Brien's podcast. Research methodology: A qualitative descriptive pragmatic analysis was conducted through documentation, verbatim transcription, data reduction, classification of flouting types, and contextual implicature analysis. Results: Quality flouting was dominant because Ryan frequently used hyperbole, irony, absurdity, and self-deprecating statements; relation, quantity, and manner flouting supported topic shifts, storytelling, and playful ambiguity. Limitations: The findings cannot be generalized to all podcast episodes or all speakers. Contribution: The findings show that maxim flouting does not cause communicative failure in entertainment discourse but strengthens humor, rapport, and audience engagement.

Keywords: Cooperative Principle; Implicature; Maxim Flouting.

INTRODUCTION

Communication in digital entertainment is increasingly shaped by spontaneous dialogue, humor, and indirect meaning. Podcasts are especially relevant to pragmatic inquiry because they present extended interaction in which speakers do not merely exchange information but also entertain, negotiate identity, and build interpersonal closeness with listeners. In such conversations, the meaning of an utterance often exceeds its literal form. A guest may exaggerate, shift topics, answer too briefly, or speak ambiguously, yet the interaction remains intelligible because the host and audience infer the speaker's intended meaning from context.

Pragmatics provides the analytical basis for understanding this phenomenon because it studies meaning as communicated by speakers and interpreted by listeners within a particular context (Yule, 1996). Grice's Cooperative Principle explains that effective conversation is generally guided by the maxims of quantity, quality, relation, and manner (Grice, 1989). These maxims do not operate as rigid rules; instead, they become interpretive expectations. When speakers deliberately appear not to observe a maxim, listeners search for an additional meaning or implicature. In entertainment discourse, such apparent non-observance is often strategic rather than accidental.

Research on maxim flouting has developed across films, speeches, talk shows, and podcasts. Studies of films and stories have shown that maxim flouting can reveal character intentions, irony, politeness, and conflict (Ikawati, 2022; Lestari et al., 2025; Nurjannah et al., 2020; Saefudin et al., 2025). Studies of public speech and talk-show interviews also demonstrate that maxim flouting can function as a persuasive, cautious, or face-saving strategy (Ali et al., 2022; Sari et al., 2025; Usman, 2021). In podcast contexts, Abd Hadi and Mat Isa (2023), Malau et al. (2023), Amartya and Al Al Rosyiidah (2025), and Malihatunnazihah et al. (2025) found that speakers flouted maxims to maintain audience interest, avoid sensitive topics, and construct humor.

Although these studies confirm the relevance of Gricean analysis for spoken media, the pragmatic use of maxim flouting in English-language comedy podcasts remains less explored. Previous podcast studies often focus on political discussion, Indonesian celebrity interviews, or selected Asian entertainment programs. Conan O'Brien Needs a Friend offers a different context because it combines celebrity interviewing, improvisational comedy, and a strong host-guest rapport. The episode featuring Ryan

Reynolds is particularly significant because Reynolds is widely associated with irony, sarcasm, hyperbole, and self-deprecating humor. These characteristics make the episode a productive object for analyzing how maxim flouting generates implicature while keeping the conversation fluent.

The novelty of this study lies in its focus on the pragmatic function of maxim flouting in a comedy podcast featuring a guest whose public persona depends heavily on rapid humorous response. Rather than treating maxim flouting as a deviation that disrupts communication, this article examines it as a creative communicative resource. The study therefore addresses two objectives: to identify the types of Grice's maxim flouting found in Ryan Reynolds' utterances in Conan O'Brien's podcast and to analyze the implicatures generated through those flouted maxims.

THEORETICAL FRAMEWORK

Pragmatics, context, and implicature

Pragmatics concerns the relationship between linguistic expression, speaker intention, listener interpretation, and context. Yule (1996) emphasizes that pragmatic meaning depends on what speakers intend and what listeners infer, not only on the lexical meaning of words. In this sense, context is not an optional background but a central part of meaning construction. The relationship between Conan O'Brien and Ryan Reynolds, the entertainment genre of the podcast, and the audience's expectation of humor all shape the interpretation of utterances in the analyzed episode.

Implicature is essential in this study because the implied meaning of an utterance is often more important than the literal content. Grice (1989) explains that implicature arises when what is said differs from what is meant and the hearer assumes that the speaker remains cooperative at a deeper level. For example, exaggerated statements are not interpreted as lies when the conversational context makes their humorous function clear. The listener recognizes that the speaker is inviting an inference rather than reporting factual information.

Theories of humor also support the analysis. Attardo (1994) argues that humor can be examined linguistically because it depends on meaning, incongruity, and interpretive mechanisms. Dynel (2009) further shows that conversational humor appears in many forms, including irony, teasing, exaggeration, and playful shifts in topic. In the context of podcast interaction, humor is not only produced through prepared jokes but also through spontaneous responses that challenge conversational expectations.

Grice's Cooperative Principle and maxim flouting

Grice's Cooperative Principle proposes that conversational participants usually make their contribution appropriate to the purpose and direction of the exchange. The principle is elaborated into four maxims: quantity, quality, relation, and manner (Grice, 1989). The maxim of quantity concerns the amount of information; the maxim of quality concerns truthfulness and evidence; the maxim of relation concerns relevance; and the maxim of manner concerns clarity, orderliness, and avoidance of ambiguity.

Maxim flouting occurs when a speaker intentionally appears to violate a maxim while expecting the listener to infer a non-literal or additional meaning. Cutting (2002) distinguishes flouting from simple violation because flouting is overt and inferential. A speaker may give too little information, exaggerate an obviously false statement, shift the topic, or use an obscure expression. The listener is not expected to be deceived; instead, the listener is expected to recognize the implied meaning.

In comedy discourse, flouting the maxim of quality often appears through hyperbole, irony, sarcasm, metaphor, or absurdity. Flouting the maxim of relation may appear when a speaker responds by moving to a surprising topic that is only indirectly connected to the previous utterance. Flouting the maxim of quantity may appear through deliberately brief punchlines or extended storytelling beyond what was asked. Flouting the maxim of manner may appear through playful ambiguity, indirect expressions, or coded references that require shared knowledge.

Previous studies and research gap

Previous studies demonstrate that maxim flouting is a flexible pragmatic phenomenon. Nurjannah et al. (2020) found maxim flouting in Avengers: Infinity War and showed that non-literal utterances support character interaction and audience interpretation. Ikawati (2022) analyzed a short story and found that literary characters use maxim flouting to imply criticism and emotional distance. More recent film studies, such as Lestari et al. (2025) and Saefudin et al. (2025), confirm that flouting can construct characterization, romantic tension, and humorous meaning.

Studies in public discourse reveal another function. Usman (2021) examined political speech and showed that maxim-related strategies can shape audience perception. Ali et al. (2022) found that talk-show

interaction may involve flouting to support argumentation and public image. Sari et al. (2025) reported that Chris Martin's responses in a Mata Najwa interview flouted maxims in ways connected to politeness, cross-cultural communication, and the maintenance of a comfortable interview atmosphere.

Podcast-focused studies provide the closest background for this article. Abd Hadi and Mat Isa (2023) found that Syed Saddiq flouted all four maxims in a podcast interview, with quantity flouting as the dominant type, reflecting strategic political communication. Malau et al. (2023) found that Denny Sumargo and Najwa Shihab's podcast contained all types of flouting, mainly through excessive information and relaxed conversational strategies. Amartya and Al Al Rosyiidah (2025) reported quality flouting as dominant in Deddy Corbuzier's podcast, while Malihatunnazihah et al. (2025) identified manner flouting as dominant in a Psick Show podcast scene involving BTS RM.

These studies indicate that the dominant type and function of maxim flouting are highly context-dependent. However, limited attention has been given to English-language comedy podcasts where the guest's humorous persona is central to the interaction. This gap justifies an analysis of Ryan Reynolds' utterances in Conan O'Brien Needs a Friend, especially because the episode provides a natural setting for humor, sarcasm, topic shifting, and relaxed self-presentation.

METHOD

This study employed a qualitative descriptive method with a pragmatic approach. The method was selected because the purpose of the analysis was not to measure causal relationships but to describe and interpret how maxim flouting occurs in naturally occurring spoken interaction. The pragmatic approach was based on Grice's Cooperative Principle and focused on the relationship between utterance, conversational context, type of flouting, and implicature.

The data source was the Conan O'Brien Needs a Friend podcast episode featuring Ryan Reynolds, published on the YouTube platform on May 13, 2025. The episode has a duration of one hour, three minutes, and fifty-five seconds. The interaction involves Conan O'Brien as host and Ryan Reynolds as guest. The data consisted of Ryan Reynolds' utterances that indicated deliberate flouting of the maxims of quantity, quality, relation, or manner. The focus on Ryan Reynolds was determined to maintain a consistent unit of analysis and to connect the findings with the guest's distinctive humorous style.

Data were collected through documentation and complete observation. The episode was watched repeatedly to understand the sequence of topics, the relationship between utterances, and the humorous situation surrounding each response. Relevant segments were transcribed verbatim, accompanied by timestamps and speaker identification. The transcription was then reduced by selecting utterances that contained irony, hyperbole, sarcasm, topic shift, indirectness, ambiguity, or an information imbalance that generated an interpretable implicature. Utterances that did not serve the research objectives were excluded.

The analysis involved five stages. First, each selected utterance was identified as potential maxim flouting by comparing it with Gricean expectations. Second, the utterance was classified into one of four types: quantity, quality, relation, or manner. Third, the conversational context was examined to determine the implied meaning. Fourth, the relationship between the flouted maxim and the resulting implicature was explained. Fifth, the overall frequency and pattern of maxim flouting were synthesized to determine the dominant type and its communicative function in the podcast. To improve analytical consistency, the classification focused on overt flouting, not hidden deception or accidental misunderstanding.

RESULTS AND DISCUSSION

Results

The analysis identified 32 utterances containing maxim flouting in Ryan Reynolds' responses. All four types of Gricean maxim flouting were found, but the distribution was uneven. Flouting the maxim of quality was the most frequent type, followed by relation, quantity, and manner. The frequency distribution is presented in Table 1.

Table 1. Frequency of maxim flouting in Ryan Reynolds' utterances

No.	Type of maxim flouting	Frequency	Percentage
1	Quality	17	53.13%
2	Relation	7	21.88%
3	Quantity	4	12.50%
4	Manner	4	12.50%
	Total	32	100%

The dominance of quality flouting shows that the humorous force of the episode relies heavily on utterances that are not intended to be taken literally. Ryan repeatedly uses exaggeration, irony, absurd comparisons, and self-deprecating statements. These utterances would be problematic if interpreted as factual claims, yet they are understood as jokes because the conversational setting is comedic and the host shares the same humorous orientation.

Relation flouting appears when Ryan redirects the conversation from the immediate topic to an unexpected but humorous association. Quantity flouting appears in two directions: some responses are deliberately brief and function as punchlines, while others expand beyond the question to build humorous storytelling. Manner flouting appears when Ryan uses ambiguous, indirect, or unconventional expressions that require contextual and cultural knowledge to interpret.

Table 2. Representative data of maxim flouting and implicature

No.	Timestamp	Condensed utterance	Type	Main implicature
1	00:00:24-00:00:27	Ryan: 'Uh, yes. And I am sorry.'	Quantity	He accepts Conan's teasing before it is fully expressed and turns the response into a joke.
2	00:13:38-00:14:20	Ryan calls himself a 'moving target' and 'harvestable organs.'	Quality	His youngest-child position is exaggerated as a chaotic and vulnerable family experience.
3	00:18:21-00:18:32	Ryan: 'I have exited some rooms through drywall.'	Quality	The hyperbole implies harsh or intense childhood experiences, not literal action.
4	00:23:34-00:23:44	Ryan denies having any need for validation after admitting it.	Quality	The denial is ironic and produces self-deprecating humor.
5	00:29:54-00:30:05	Ryan shifts from Conan's missed scene to himself singing the Marvel theme.	Relation	He redirects the topic to keep the conversation playful.
6	00:36:43-00:37:08	Ryan mentions an unnamed studio executive.	Manner	The identity is withheld to create ambiguity, curiosity, and humor.
7	00:44:58-00:46:25	Ryan answers an advertising question with a long explanation of consumers and creativity.	Quantity	The extended answer presents advertising humor as strategic and collaborative.
8	00:49:21-00:49:30	Ryan calls a portal the 'Marvel Sparkle Circle.'	Manner	The unusual phrase makes a superhero convention sound silly and less serious.
9	00:52:13-00:52:21	Ryan says he knew the conversation was returning because of 'gravity.'	Relation	The portal topic is framed as a recurring joke that pulls the talk back.
10	01:03:01-01:03:08	Ryan: 'I bless you. And I am a God.'	Quality	The closing remark is hyperbolic and plays with Conan's religious farewell.

Detailed interpretation by maxim type

Flouting the maxim of quality appears when Ryan says something that is obviously untrue, excessive, ironic, or logically impossible. The most illustrative examples are his statements about being a moving target, leaving rooms through drywall, turning an ordinary job into something connected with the CIA, and closing the conversation by calling himself a god. These utterances do not invite literal belief. Instead, they require the audience to recognize exaggeration and infer the intended humorous meaning. The repeated use of quality flouting shows that Ryan's humor is built through a deliberate gap between factual possibility and comic imagination.

Quality flouting also allows sensitive personal content to be framed lightly. When Ryan discusses his father, childhood pressure, and his desire for validation, the non-literal expressions soften the emotional seriousness of the topic. The implied meaning is not that the experiences were unreal, but that they are being processed through comic exaggeration. This strategy supports rapport because Conan can continue the topic without making the conversation overly solemn. In this sense, quality flouting works as both a humor device and a face-management strategy.

Flouting the maxim of relation appears when Ryan responds by redirecting the conversation toward a surprising association. The shift from missed movie scenes to singing the Marvel theme, from portal discussion to the metaphor of gravity, and from Conan's memory to Cayman Islands wire numbers shows that Ryan often treats the preceding utterance as a trigger for a new joke. These topic shifts may seem irrelevant at the literal level, but they remain coherent at the level of humor because they preserve the playful tone of the podcast.

Relation flouting is especially important in a podcast because the conversation needs movement. A strictly relevant answer may provide information, but it may not always sustain entertainment. By shifting the topic, Ryan keeps the interaction unpredictable. The implicature is that the conversation is not governed only by factual relevance; it is governed by comic relevance. A response is successful when it contributes to rhythm, surprise, and shared amusement, even when it does not answer the preceding statement directly.

Flouting the maxim of quantity appears through both under-informative and over-informative responses. The brief answer 'Uh, yes. And I am sorry' is under-informative because it does not explain what Conan means, yet it functions effectively as a punchline. The listener infers that Ryan has anticipated a teasing evaluation and chooses to accept it humorously. In contrast, his extended explanation of advertising gives more information than requested, but the additional detail reveals how he understands consumers, collaboration, and comic timing.

These two directions of quantity flouting indicate that information control is central to comedic pacing. Too little information creates a gap that the audience fills through inference, while too much information creates a comic expansion that transforms a simple question into a story. Both strategies are pragmatically meaningful because they are adapted to the conversational moment. The utterance is not evaluated by the amount of information alone, but by whether the amount of information produces the intended humorous effect.

Flouting the maxim of manner is found in Ryan's use of intentionally unconventional expressions such as 'large air hole' and 'Marvel Sparkle Circle.' These phrases are not unclear because Ryan lacks control over language; they are unclear in a playful way. The listener must connect the phrase with the immediate conversational context. The term 'large air hole,' for example, implies a pause after an awkward or dark joke, while 'Marvel Sparkle Circle' humorously renames the familiar superhero portal.

Manner flouting therefore depends on shared cultural knowledge. Listeners who understand superhero film conventions, celebrity interviews, and the conversational style of the speakers are more likely to interpret the joke successfully. The ambiguity does not create failure because it is designed to be recoverable. It encourages the audience to participate in meaning-making by connecting the unusual expression with the surrounding discourse.

Table 3. Pragmatic functions of maxim flouting in the podcast

Type	Dominant linguistic strategy	Main implicature	Communicative function
Quality	Hyperbole, irony, absurdity, self-deprecation	The literal statement is not factual; the intended meaning is humorous or personally reflective.	Creates comic incongruity and softens serious personal topics.
Relation	Topic shift and unexpected association	The response redirects the talk to a new comic frame.	Maintains spontaneity, surprise, and conversational rhythm.
Quantity	Brief punchline or expanded storytelling	The missing or excessive information invites inference.	Controls comedic timing and develops personal narrative.
Manner	Ambiguity, indirectness, unconventional naming	The listener must infer meaning from context and shared knowledge.	Produces playful ambiguity and audience engagement.

Table 3 clarifies that each type of flouting contributes to a different pragmatic function. The functions overlap, but they are not identical. Quality flouting is closely tied to comic incongruity; relation flouting keeps the exchange mobile; quantity flouting controls how much the audience is invited to infer; and manner flouting turns expression itself into a source of humor. This mapping strengthens the argument that maxim flouting in the episode is purposeful, patterned, and connected to the entertainment goals of the podcast.

Discussion

The findings confirm that maxim flouting in the podcast functions as a communicative strategy rather than a communication error. If the Cooperative Principle is understood only as a rule of literal efficiency, Ryan's utterances may seem uncooperative. However, Gricean pragmatics allows a deeper interpretation: an apparently uncooperative utterance may still be cooperative when it enables the listener to infer the intended meaning. The podcast context, the comedic identities of the speakers, and the shared expectation of entertainment make the flouted maxims interpretable.

The most significant pattern is the dominance of quality flouting. Ryan's use of exaggerated and factually impossible expressions, such as describing himself as a moving target or claiming divine status at the end

of the interview, is not intended to deceive. These utterances invite the listener to infer humor, self-irony, and playful exaggeration. This finding aligns with Cutting's (2002) explanation that quality flouting often appears through hyperbole, irony, and sarcasm. It is also consistent with Attardo's (1994) view that humorous meaning depends on incongruity between literal interpretation and intended meaning.

Quality flouting in this podcast also reflects Ryan Reynolds' public persona. His responses frequently reduce serious or personal topics into comic images. When discussing his father, childhood, praise, validation, or acting experience, he uses exaggeration to avoid a purely sentimental tone. This does not erase the emotional content of the utterance. Instead, the humor allows the personal experience to be communicated indirectly. The implicature is therefore double-layered: the audience perceives both the humorous surface and the personal meaning beneath it.

Relation flouting, the second most frequent type, strengthens the spontaneity of the podcast. Ryan often responds to Conan by shifting the focus toward a new comic association. For example, when Conan discusses a missed part of a movie, Ryan moves to a joke about singing along to the Marvel theme. This topic shift is not random; it is relevant to the broader entertainment frame and the Marvel-related context of the conversation. The shift produces surprise, which is central to conversational humor. Dynel (2009) notes that humor in interaction frequently relies on playful incongruity, and relation flouting provides one mechanism for producing it.

Quantity flouting has a smaller frequency but an important rhetorical function. Brief responses such as 'Uh, yes. And I am sorry' create humor by leaving part of the meaning unstated. The listener infers that Ryan understands Conan's teasing before the question is completed. In contrast, extended responses create humor through storytelling. When Ryan discusses advertising and the creative process, the answer exceeds the immediate requirement of the question, but the expansion clarifies his creative philosophy. Thus, quantity flouting supports both punchline economy and narrative elaboration.

Manner flouting occurs when Ryan uses expressions that are intentionally indirect or unconventional. Phrases such as 'Marvel Sparkle Circle' require contextual understanding of superhero films and franchise discourse. The expression is not difficult because of grammatical disorder; it is playful because it replaces a serious term with a deliberately silly one. This kind of manner flouting shows that ambiguity can be productive when the speaker and audience share enough background knowledge to interpret the joke.

Compared with earlier studies, these findings show both continuity and contextual difference. Abd Hadi and Mat Isa (2023) found quantity flouting dominant in a political podcast, where the speaker's long or brief answers were connected to image management and avoidance of sensitive issues. Malau et al. (2023) also found quantity flouting dominant in an Indonesian podcast, mainly through extensive information before reaching the main point. In contrast, this study found quality flouting dominant because the analyzed episode is built around comedic exaggeration and absurdity rather than political caution or explanatory expansion.

The findings also differ from Malihatunnazihah et al. (2025), who reported manner flouting as dominant in a Korean entertainment podcast scene. That difference suggests that entertainment discourse does not produce one fixed pragmatic pattern. The dominant maxim depends on the speaker's style, the interactional goal, and the type of humor being used. Ryan Reynolds' humor depends more on false-literalness, hyperbole, and ironic denial, while other speakers may rely more on ambiguity, indirectness, or unusual expression.

The results have similarities with Sari et al. (2025), who showed that maxim flouting does not necessarily damage interaction. In a formal cross-cultural interview, maxim flouting can maintain politeness and comfort. In the Conan O'Brien podcast, maxim flouting maintains entertainment, rapport, and conversational rhythm. Both contexts demonstrate that flouting is not inherently negative; it becomes meaningful when interpreted in relation to genre, context, and speaker intention.

The novelty of the present analysis is its demonstration that maxim flouting can become a stable comedic pattern in an English-language celebrity podcast. The flouted maxims do not interrupt communication because the host and audience recognize the pragmatic cues. Hyperbole, absurdity, topic redirection, compact punchlines, and playful ambiguity collectively form a conversational style that supports humor while preserving intelligibility. Therefore, the podcast illustrates how pragmatic deviation can function as a form of cooperation at the level of entertainment.

Overall, the analysis shows that Ryan Reynolds' utterances produce implicatures related to humor, sarcasm, self-deprecation, personal experience, topic management, and interpersonal closeness. The interaction remains successful because Conan O'Brien responds within the same humorous frame. Maxim

flouting becomes an efficient way of making the conversation lively, maintaining audience engagement, and constructing a relaxed relationship between host, guest, and listeners.

CONCLUSION AND SUGGESTION

An important interpretive distinction concerns the difference between simply breaking a conversational expectation and visibly flouting it. A response that appears unrelated can still be cooperative at the level of implied meaning when the audience understands that it is intended as a joke or ironic comment. The analysis therefore depends on the immediate conversational setting, including the question asked, the guest's delivery, and the expectation created by the host. Counting an utterance without considering its context could overlook the very implicature that makes the exchange humorous. This contextual approach helps explain why apparently uncooperative turns may strengthen, rather than weaken, communicative cooperation.

The dominance of quality flouting in the reported findings is consistent with the role of deliberate exaggeration in an entertainment interview. In a humorous exchange, obviously improbable claims may invite the listener to infer an attitude, evaluation, or playful criticism rather than accept literal content. The communicative contribution of such turns depends on shared knowledge that the speaker is performing humor. Nevertheless, the same words could be interpreted differently outside the interview setting. The result therefore highlights the importance of genre and interpersonal relationship when analyzing the pragmatic force of utterances.

Flouting relation, quantity, or manner can also serve distinct interactional purposes. A sudden topic shift may postpone a direct answer while sustaining a playful exchange; an excessively detailed answer may heighten comic tension; and an ambiguously formulated response may create a temporary interpretive puzzle. These strategies should not be considered equivalent simply because they depart from a maxim. Each one generates a different pathway toward implicature, depending on what the audience expects and what the speaker chooses to foreground. A classification that combines frequency with functional explanation consequently provides a richer account than numerical reporting alone.

The single-episode scope of the analysis provides opportunities for close reading but limits wider inference. The observed frequencies describe the selected episode and the utterances attributed to the chosen guest, not the complete conversational style of all episodes or all participants. Other guests may employ humor differently, and even the same guest may adopt a different speaking style in another setting. Future studies might compare episodes, conversational partners, or genres using equivalent criteria for identifying flouting. Such comparisons could clarify whether certain patterns are specific to comedy podcasts or more broadly associated with spontaneous public conversation.

From a pedagogical perspective, podcast excerpts may offer language learners examples of how intended meaning differs from literal sentence meaning. However, humor often relies on cultural references, timing, and shared background knowledge. A learner who recognizes the vocabulary of a statement may still miss its implicature. This reinforces the value of teaching pragmatic interpretation alongside grammatical competence. The findings of this study support using authentic speech as material for discussing exaggeration, irony, and context-dependent interpretation while acknowledging that the analyzed episode alone does not establish instructional effectiveness.

CONCLUSION

This study concludes that Ryan Reynolds' utterances in Conan O'Brien Needs a Friend contain four types of Gricean maxim flouting: quality, relation, quantity, and manner. From 32 identified instances, flouting the maxim of quality is the most dominant type with 17 cases or 53.13%, followed by relation with 7 cases or 21.88%, quantity with 4 cases or 12.50%, and manner with 4 cases or 12.50%. The dominance of quality flouting indicates that Ryan's humor relies strongly on exaggeration, irony, absurdity, and non-literal statements. The generated implicatures are not signs of communicative failure; they reveal humor, sarcasm, self-deprecation, personal emphasis, topic redirection, and playful ambiguity. The study also shows that maxim flouting functions as a pragmatic strategy for sustaining the rhythm of entertainment discourse and building rapport between the speaker, the interlocutor, and the audience. The main limitation of this study is that it analyzes only one podcast episode and focuses only on Ryan Reynolds' utterances, so the results cannot represent all episodes, all guests, or all comedy podcasts.

Suggestion

Future research should examine a broader range of podcast episodes, different guests, and contrasting media genres to determine whether the dominance of quality flouting is specific to Ryan Reynolds' humorous persona or common in celebrity comedy podcasts. Further studies may also integrate

nonverbal elements such as intonation, pause, laughter, facial expression, and gesture because these features often strengthen the interpretation of implicature in video podcasts. For students and scholars of pragmatics, this study suggests that maxim flouting should be analyzed in relation to genre and communicative purpose rather than treated simply as a violation of conversational norms. For podcast creators and language users, the findings indicate that indirectness, exaggeration, and playful ambiguity can be effective communication strategies when shared context allows the audience to infer the intended meaning.

TRANSPARENCY AND ETHICS STATEMENT

1. **CRediT Author Contributions: SDPZ:** conceptualization, investigation, data curation, formal analysis, and writing – original draft. **DAP:** supervision, validation, and writing – review and editing. **MR:** supervision, validation, and writing – review and editing. All authors approved the final manuscript.
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4. **Ethics and Participant Consent:** This study analyzed publicly available digital content and did not involve intervention or collection of personal data from human participants; therefore, participant consent was not applicable.
5. **Generative Artificial Intelligence Statement:** Generative AI was used to assist with manuscript restructuring and English-language editing based on the source thesis. The authors remain responsible for verifying all scientific content, data, interpretations, and citations

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