

An Analysis of Conversational Implicature and Humor Construction in the Podcast Conan O'Brien Needs a Friend

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ABSTRACT

This study comprehensively investigates the phenomenon of conversational implicature within the popular podcast *Conan O'Brien Needs a Friend* and examines in depth its crucial role in constructing humour through dynamic and pragmatic interaction between the host and his guests. Employing a descriptive qualitative approach, the research carefully analyse a selection of podcast transcripts featuring natural conversations among Conan O'Brien and various celebrity guests, capturing spontaneous and unscripted moments of humour. The data were systematically collected through purposive sampling, with a specific focus on excerpts that exemplify the violation or deliberate flouting of Grice's Cooperative Principle and its four conversational maxims Quantity, Quality, Relation, and Manner. The analysis is theoretically grounded in the works of (Grice, 1975), (Yule, 2005), (Brown et al., 1987), (Kotthoff, 1998), and (Mabaquiao, 2018), providing a strong foundation for understanding how implicature and speech acts interact to create humorous meaning within authentic discourse. The findings indicate humour in the podcast primarily emerges from intentional maxim violations that generate irony, exaggeration, absurdity, and incongruity, with implicatures interpreted through shared cultural assumptions and contextual understanding. Furthermore, various speech acts, including teasing, complimenting, joking, and self-deprecating humour, enrich the interaction and strengthen its overall comedic impact. This research ultimately underscores the essential function of conversational implicature in humorous discourse and significantly contributes to the broader study of pragmatics in spontaneous spoken media. The results provide valuable pedagogical insights for English language teaching, especially in developing learners' pragmatic competence, sociolinguistic awareness, and ability to engage in authentic, natural communication.

Keywords: Conversational Implicature; Humour; Podcast; Pragmatics; Speech Acts

INTRODUCTION

Humour often thrives on ambiguity, implied meaning, and deviations from conversational norms. In everyday interaction, speakers frequently convey meanings indirectly, relying on shared knowledge, contextual cues, and pragmatic inference. One contemporary medium that clearly reflects this phenomenon is podcast discourse, particularly conversational podcasts hosted by professional comedians. The podcast *Conan O'Brien Needs a Friend* provides a rich corpus for pragmatic analysis because of its unscripted and conversational nature, which frequently features irony, sarcasm, teasing, and playful banter. Unlike scripted comedy or stand-up performances, this podcast captures spontaneous interaction where humour naturally emerges through linguistic creativity and interpersonal dynamics. This study investigates how conversational implicature and speech acts contribute to the construction of humour and communicative depth in the podcast, particularly through the violation or flouting of Grice's conversational maxims.

Language in humorous communication is rarely direct or literal. According to Grice's Cooperative Principle, effective communication is guided by four conversational maxims: Quantity, Quality, Relation, and Manner (Grice, 1975; Hadi, 2013). However, humour often arises not from strict adherence to these maxims but from their deliberate flouting, which creates implied meaning or implicature. Yule (2005) explains that conversational implicature enables speakers to convey meanings beyond what is explicitly stated, requiring listeners to interpret utterances based on context and shared assumptions. Davidson, Burrage, and Ellis (2014) further highlight that implicature plays a central role in understanding how speakers communicate indirect meanings, particularly in humorous discourse. Through this mechanism, speakers are able to criticize, tease, exaggerate, or entertain without expressing their intentions explicitly, making humour both subtle and socially meaningful.

Podcasts, especially those hosted by professional comedians, provide a unique setting for pragmatic analysis because they combine natural conversation with performative intent. In *Conan O'Brien Needs a Friend*, the host and guests frequently flout conversational norms to generate implicatures that rely on cultural references, irony, exaggeration, and incongruity. Kotthoff (1998) emphasizes that pragmatic strategies such as irony, exaggeration, and staged intertextuality are essential elements of verbal humour, often operating beneath the surface of literal language. Brown, Levinson, and Gumperz (1987) also suggest that humour is closely related to politeness strategies and social negotiation, where speakers balance face-saving and playful teasing within interaction. Therefore, analysing podcast discourse through a pragmatic lens allows a deeper understanding of how humour functions within conversational structure and social interaction.

In addition to implicature, Speech Act Theory provides an important framework for analysing how utterances perform communicative actions. Austin and Urmson (2018) distinguish between locutionary acts (what is said), illocutionary acts (what is intended), and perlocutionary effects (the impact on the listener), while Mabaquiao (2018) further explains the development of speech act theory from Austin to Searle. In humorous interaction, illocutionary acts such as joking, teasing, complimenting, and self-deprecation often generate perlocutionary effects such as laughter, amusement, and social bonding. Dynel (2009; 2011) argues that humour frequently operates at the intersection of implicature and speech acts, where meaning is negotiated dynamically between speakers and listeners in context.

Despite growing interest in pragmatic studies of humour, research on conversational implicature in podcast discourse remains limited. Many previous studies have focused on written texts, films, or scripted dialogues, while spontaneous conversational media such as podcasts are still underexplored. Moreover, few studies integrate conversational implicature and speech act theory simultaneously to explain humour as a multi-layered pragmatic phenomenon in authentic spoken interaction. This gap highlights the need for research that examines how these two theoretical perspectives interact within real-life digital communication contexts.

Therefore, this study aims to analyse selected conversational excerpts from *Conan O'Brien Needs a Friend* to identify how conversational implicature arises through maxim flouting and how speech acts contribute to humour construction. By combining Grice's Cooperative Principle (Grice, 1975), pragmatic interpretation (Yule, 2005), politeness theory (Brown et al., 1987), humour pragmatics (Kotthoff, 1998; Dynel, 2009; 2011), and speech act theory (Austin & Urmson, 2018; Mabaquiao, 2018), this research offers a comprehensive framework for understanding humour in spontaneous spoken media. The novelty of this study lies in applying classical pragmatic theories to podcast discourse, providing insights into how implicit meaning, intention, and social interaction shape humour in contemporary digital communication. The findings are expected to contribute to pragmatics, media linguistics, and English language education by enhancing understanding of authentic pragmatic competence and natural communication.

LITERATURE REVIEW

This study is grounded in two central frameworks within the field of pragmatics: Grice's Cooperative Principle and Conversational Maxims and Speech Act Theory, as developed by Austin and Searle. These theories provide analytical tools for examining how meaning is constructed beyond literal language, particularly in humorous interactions such as those found in the *Conan O'Brien Needs a Friend* podcast. Both frameworks have been widely applied in the study of humor and conversational analysis because they emphasize how speakers use language not

only to exchange information but also to negotiate meaning, express identity, and entertain (Dyner, 2009).

Grice's Cooperative Principle and Conversational Maxims

Grice's Cooperative Principle, introduced by (Hadi, 2013), is a foundational concept in pragmatics, positing that participants in a conversation typically assume that their interlocutors are cooperating in the exchange of information. Grice outlined four conversational maxims that guide cooperative dialogue:

Maxim of Quantity: Provide as much information as is needed, but no more. Maxim of Quality: Do not say what you believe to be false or for which you lack evidence. Maxim of Relation: Be relevant to the topic of conversation. Maxim of Manner: Avoid obscurity and ambiguity; be brief and orderly.

These maxims are not rigid rules but rather expectations that shape how meaning is inferred. In actual communication, speakers often flout these maxims intentionally, prompting the hearer to search for an implicature an implied meaning that arises not from what is said directly, but from how it is said. For instance, when a speaker provides irrelevant information or exaggerates a fact, the audience typically interprets this as a cue to infer deeper, often humorous or ironic, intentions (Burgos et al., 2025).

In humorous discourse, particularly within comedic podcasts, the deliberate violation of these maxims becomes a strategic tool for entertainment. (Sari & Triyono, 2023) and Nanda, Sukyadi, and (Sudarsono, 2013) suggest that implicatures derived from maxim flouting rely on shared knowledge and context, making them ideal for informal settings like spontaneous conversation or stand-up comedy. In the context of podcasts, humor arises when speakers flout conversational norms, drawing on cultural references, irony, and exaggeration key ingredients that make humor both dynamic and context-dependent.

Flouting maxims has also been explored in films and media, where speakers intentionally violate maxims to create humor or to manipulate the audience's expectations ((Melania & Afriana, 2023). In their study, they analyze how characters in Jurassic World Dominion flout conversational maxims, showing that irony and irrelevance are often central to comedic effect. This aligns with your own focus on podcasts, which similarly rely on maxim violations to generate humor in an interactive, informal setting. Further empirical support comes from television analyses ((Cristina & Afriana, n.d.) and film studies ((Efizahane & Afriana, 2022).pdf, n.d.), (Mutiah & Afriana, 2024), which show similar patterns of maxim violation in digital and mass-media discourse.

Speech Act Theory

In addition to implicature, Speech Act Theory provides another framework for analyzing pragmatic meaning. Originating from (Austin & Urmson, 2018) and refined by (Rota, 2016), this theory classifies utterances based on their function in communication, not just their form. Austin distinguished three levels of speech acts: Locutionary act: The actual words uttered and their literal meaning. Illocutionary act: The speaker's intended function behind the utterance (e.g., asserting, questioning, joking, teasing). Perlocutionary effect: The effect the utterance has on the listener (e.g., amusement, confusion, agreement). For example, when Conan O'Brien jokes with a guest, the locution might be a literal insult, the illocution is likely playful teasing, and the perlocutionary effect is often laughter or a witty retort. The effectiveness of humor, then, depends on the alignment between these levels and the shared expectations of the speaker and listener.

Speech Act Theory is particularly useful for analyzing the multifunctional nature of humorous language, which often carries layered meanings shaped by tone, timing, and social dynamics (Haugh, 2011). Moreover, in conversational media like podcasts, where language is less formal and more responsive, the boundary between illocutionary and perlocutionary acts can become fluid, emphasizing the importance of context in interpreting intention. The playful subversion of conversational norms in podcasts thus creates a complex web of meaning that involves both the speaker's intent and the listener's interpretation. According to (Dyrel, 2011), humor often "operates at the intersection of implicature and speech act," where the violation of conversational expectations invites the audience to engage cognitively and emotionally in the interpretive process. This perspective is essential when analyzing podcasts, where the interplay of maxim violations and illocutionary intent creates humor in spontaneous interactions.

Integrative Perspective

By combining Grice's theory of implicature with Austin and Searle's classification of speech acts, this study adopts a comprehensive pragmatic lens. This integrative approach enables a nuanced exploration of how humor is co-constructed in spontaneous dialogue through both what is said and what is implied. For instance, when Conan mockingly declares, "I'm the most generous man alive. I let my guests talk for five minutes," he simultaneously flouts the Maxim of Quantity (providing less information than expected) and performs a teasing illocutionary act. The resulting laughter arises from the interplay of implicature and speech act intention, confirming that meaning is both linguistic and social. In the context of the Conan O'Brien Needs a Friend podcast, humor emerges not only from what is said but also from the strategic flouting of conversational norms and the audience's active engagement with these violations. (Sari & Triyono, 2023) and ((Melania & Afriana, 2023) provide similar

analyses in media, showing how humor is constructed through the careful manipulation of conversational maxims and speech acts. Thus, this integrated theoretical perspective recognizes that meaning in humorous discourse is dynamic, context-dependent, and jointly constructed through cooperation and playful deviation from conversational norms. The study expands the current literature by bridging classical pragmatics and contemporary digital media.

METHOD

Design and Sample

This study employed a qualitative descriptive research design to explore conversational humour through pragmatic analysis. A qualitative approach was appropriate because the study focused on interpreting meaning, context, and interactional dynamics in natural language rather than measuring numerical patterns. The analysis was grounded in Grice's Cooperative Principle and Speech Act Theory to examine how conversational implicature and speech acts contribute to humour in spontaneous interaction.

The data source consisted of selected audio recordings and transcript segments from the podcast Conan O'Brien Needs a Friend. Episodes featuring extended conversational exchanges and noticeable humorous interaction were purposively selected. The participants in the data included the host, Conan O'Brien, and various celebrity guests who engaged in unscripted conversations characterized by irony, teasing, and playful banter. These episodes provided authentic examples of conversational interaction in a natural media setting, allowing the researchers to observe pragmatic phenomena in real communication. The sample of data was limited to conversational excerpts that clearly demonstrated maxim flouting and the presence of implicature or speech acts related to humour. This sampling strategy ensured that the analysis remained focused on utterances relevant to the research objectives.

Instruments and Procedures

The primary research instrument was the researchers themselves, supported by audio recordings and written transcripts of the selected podcast episodes. Observation and document analysis were used as the main techniques for collecting linguistic data. Data collection followed several stages. First, relevant podcast episodes were selected based on their frequency of humorous interaction and conversational richness. Second, the selected episodes were transcribed verbatim to capture the speakers' utterances accurately. Paralinguistic features such as laughter, pauses, and intonation cues were also noted when they contributed to pragmatic meaning. Third, the transcripts were segmented into conversational units or turns to facilitate detailed identification of maxim flouting and speech acts. Each transcript was carefully reviewed to ensure

accuracy and consistency between the audio recordings and written data. This process helped maintain data reliability and allowed the researchers to capture subtle pragmatic features that influence humour interpretation.

Data Analysis

Data analysis was conducted in several systematic stages. First, each conversational segment was examined to identify instances where one or more of Grice's conversational maxims (Quantity, Quality, Relation, and Manner) were flouted. These instances were marked as potential sources of conversational implicature. Second, the identified utterances were analysed using Speech Act Theory to determine the types of speech acts involved, including locutionary acts, illocutionary acts, and perlocutionary effects. This step focused on understanding the speaker's communicative intention and the listener's response within the conversational context. Third, the data were categorized according to the type of maxim flouted and the type of speech act performed. Interpretation was carried out by considering contextual factors such as the topic of conversation, the relationship between speakers, tone, and shared cultural knowledge. To enhance the trustworthiness of the findings, triangulation was applied by comparing multiple transcripts and cross-checking interpretations with the original audio recordings. This process ensured that the identified implicatures and speech acts accurately reflected the actual conversational interaction.

RESULT AND DISCUSSION

This section presents a detailed analysis of conversational excerpts from Conan O'Brien Needs a Friend, focusing on the violation of Grice's Maxims and the manifestation of speech acts. The findings highlight how conversational implicature and speech acts work together to create humor and enhance communicative effectiveness in the podcast.

Flouting of Grice's Maxims and Conversational Implicature

The analysis identified several instances where participants intentionally flouted Grice's maxims to produce humor and create layered meanings, with implicature playing a crucial role.

a. Maxim of Quality

Example:

"I think you were shocked that Christmas was celebrated because you're such a Grinch."

Conan violates the Maxim of Quality by knowingly making a false statement (sarcasm). The implicature invites the listener to understand that Jason is not literally a Grinch, but rather that the comment is exaggerated and ironic. The humour arises from the sarcasm, which creates a playful and ironic tone.

b. Maxim of Relation

Example:

“I just broke my hip pivoting.”

This utterance is irrelevant to the prior topic, violating the Maxim of Relation. The implicature is a deliberate absurdity that surprises the listener and creates humour by shifting the conversation unexpectedly, provoking laughter and confusion.

c. Maxim of Quantity

Example:

“I can’t get a beat on you.”

Here, Conan provides less information than expected, which flouts the Maxim of Quantity. The implicature involves playful confusion or teasing, which is inferred by the listener, and this contributes to the humour in the interaction.

d. Maxim of Manner

Example:

“You’re squirrely, Bateman.”

This metaphorical expression flouts the Maxim of Manner by being ambiguous. The implicature invites the listener to infer that Conan is playfully critiquing Jason’s unpredictable nature. The humour emerges from the suggestiveness and the metaphor's vagueness, adding an element of light-hearted critique.

Speech Acts Identified in the Podcast

The analysis of speech acts identified several key functions in the interaction, where the illocutionary force (intended function) and perlocutionary effect (listener’s response) played a significant role in humor creation.

Table 1. Speech Act Classification in Conan O’Brien Needs a Friend Podcast

No	Types of Speech Act	Example Utterance	Function / Interpretation
1	Locutionary Act	“I just broke my hip pivoting.”	Literal statement presenting surface meaning without explicit humorous intent.
2	Illocutionary Act	“You’re squirrely, Bateman.”	Teasing or playful reprimand, not genuine criticism.
3	Illocutionary Act	“I don’t understand why people listen to it.”	Self-deprecating humor; meant to entertain, not express real confusion.
4	Perlocutionary Effect	(Listener laughter following a joke)	Amusement and social bonding between Conan and the guest.

Interaction Between Maxim Flouting and Speech Acts

Table 2. summarizes the interaction between maxim flouting and speech acts and their communicative effects. These interactions reveal how humour is co-constructed through both the flouting of conversational maxims and the speech acts performed.

Table 2. Interaction Between Maxim Flouting and Speech Acts in the Podcast

No	Maxim Flouted	Corresponding Speech Act	Perlocutionary Effect	Communicative Function
1	Quality (sarcasm)	Teasing (Illocutionary)	Laughter, amusement	Builds rapport and humor through irony.
2	Relation (irrelevance)	Joking (Illocutionary)	Surprise and laughter	Generates spontaneous humor via unexpected topic shift.
3	Quantity (brevity)	Self-deprecating comment (Illocutionary)	Empathy, laughter	Establishes humility and relatability.
4	Manner (ambiguity)	Playful critique (Illocutionary)	Laughter, teasing response	Strengthens conversational intimacy through creative language.

Implicature Functions in Conan O’Brien Needs a Friend

The implicature functions identified in the podcast reveal how humour operates within the interaction, creating various effects, such as entertainment, social connection, and self-deprecation.

Table 3. Functions of Implicature Identified in Conan O’Brien Needs a Friend

No	Function of Implicature	Example Utterance	Meaning
1	To entertain the audience	“I just broke my hip pivoting.”	Creates absurd humor to amuse listeners.
2	Self-protection / self-deprecation	“I don’t understand why people listen to it.”	Masks genuine criticism with humor, reducing potential tension.
3	To build social connection	“You’re squirrely, Bateman.”	Uses playful teasing to reinforce camaraderie.
4	To express irony or sarcasm	“You’re such a Grinch.”	Signals humorous exaggeration and shared cultural knowledge.
5	To manage politeness / power	Brief teasing exchanges	Balances status between host and guest while maintaining humor.

This study examined how conversational implicature and speech acts interact to construct humour in the podcast Conan O'Brien Needs a Friend. The findings demonstrate that humour is primarily generated through deliberate flouting of Grice's conversational maxims, especially the maxims of Quality, Relation, and Manner, combined with illocutionary acts such as teasing, joking, and self-deprecation. These pragmatic strategies enable speakers to convey meanings indirectly, encouraging listeners to actively interpret implied messages within a shared contextual framework. This confirms Grice's (1975) claim that meaning in conversation often extends beyond literal utterances and supports Yule's (2005) view that conversational implicature is central to pragmatic interpretation.

One important finding of this study is that maxim flouting in the podcast does not merely serve as a source of humour but also functions as a mechanism for maintaining rapport and managing social relationships. For example, sarcastic violations of the Maxim of Quality and playful irrelevance under the Maxim of Relation frequently triggered laughter while simultaneously strengthening interpersonal bonding between the host and guests. This aligns with Brown, Levinson, and Gumperz's (1987) perspective that humour operates as a politeness strategy that balances face-threatening acts with social harmony. However, this study extends their argument by showing how such politeness management occurs dynamically in unscripted digital media rather than controlled or scripted environments.

Compared with previous research on maxim flouting in films and television, such as Melania and Afriana (2023) and Mutiah and Afriana (2024), the present study reveals a higher degree of spontaneity and contextual dependence in humour construction. In scripted media, humour is carefully designed and predictable, whereas in podcast discourse humour emerges naturally through real-time interaction, hesitation, overlap, and immediate audience feedback. This finding highlights a new contribution: humour in podcasts relies heavily on conversational timing, shared cultural references, and adaptive interactional responses rather than fixed narrative structure. This supports Kotthoff's (1998) argument that irony and intertextuality are socially negotiated but further demonstrates how these processes operate in live conversational settings.

Another new finding is the strong interaction between implicature and speech acts in producing humour. While previous studies often examined implicature or speech acts separately, this research shows that humorous meaning frequently emerges when maxim flouting coincides with specific illocutionary intentions. For instance, ambiguous expressions flouting the Maxim of Manner often functioned as teasing illocutionary acts, producing perlocutionary effects such as laughter and playful retaliation. This supports Dynel's (2009; 2011) claim that humour operates at the intersection of pragmatic inference and communicative action. However, the present study adds empirical evidence from authentic podcast discourse, showing that the listener's immediate interpretation and emotional response are crucial in sustaining

humour during interaction.

The findings also resonate with Burgos, Politico, and Vergara (2025), who emphasize that humour in everyday communication frequently relies on irony, exaggeration, and metaphor. In the podcast data, exaggeration and absurd statements were commonly used to flout the Maxim of Quality, creating humorous implicatures that relied on shared knowledge between participants. Similarly, Sari and Triyono (2023) argue that humorous discourse often uses indirect criticism and playful mockery to engage audiences while maintaining social balance. This study supports their conclusions but extends them into spoken digital media, where humour unfolds collaboratively rather than as a monologic performance.

A further contribution of this study lies in identifying the pedagogical relevance of pragmatic competence in authentic media contexts. The findings show that understanding humour requires not only grammatical knowledge but also sensitivity to context, tone, intention, and cultural references. Learners who are exposed to authentic podcast discourse may develop stronger pragmatic awareness, particularly in interpreting implicature, sarcasm, and indirect meaning. This supports the pedagogical implications proposed by Dynel (2011) and Yule (2005) regarding the importance of pragmatic instruction in language learning. Podcasts can serve as valuable teaching materials for developing learners' listening skills, sociolinguistic awareness, and pragmatic competence in real communication.

Despite these contributions, several limitations should be acknowledged. First, the data were limited to selected episodes of a single podcast. While Conan O'Brien Needs a Friend offers rich conversational data, the findings cannot be generalized to all podcast genres or cultural contexts. Different podcast formats, such as educational, political, or non-comedic podcasts, may employ distinct pragmatic strategies. Second, the qualitative nature of the study emphasizes depth of interpretation rather than frequency or statistical distribution. Future studies could combine qualitative analysis with quantitative approaches to examine patterns of maxim flouting more systematically. Third, interpretation of implicature and speech acts involves a degree of subjectivity, even though triangulation was applied through transcript comparison and audio verification. Listener background knowledge and cultural familiarity may influence how humour is interpreted.

Another limitation concerns the absence of audience reception analysis. This study focused on speaker interaction within the podcast rather than how audiences perceive and interpret humour. Future research could incorporate listener response data, such as audience comments, surveys, or experimental tasks, to explore how implicature and humour are processed by diverse listeners. Additionally, longitudinal analysis across multiple seasons or different podcasts could provide a broader picture of how pragmatic humour evolves over time in digital media. This study contributes to pragmatic

research by demonstrating that humour in podcast discourse is co-constructed through the interaction of maxim flouting and speech act performance.

The findings confirm existing theories of implicature and humour while extending them to spontaneous, unscripted media contexts. The study highlights that humour functions not only as entertainment but also as a social strategy for building rapport, negotiating identity, and managing interpersonal relationships. The integration of conversational implicature and speech act analysis offers a more comprehensive understanding of how meaning is dynamically produced in authentic spoken interaction. These insights strengthen the relevance of pragmatic studies for linguistics, media discourse analysis, and language education.

CONCLUSION

This study investigated how conversational implicature and speech acts contribute to humour construction in the podcast Conan O'Brien Needs a Friend. By analysing selected conversational excerpts using Grice's Cooperative Principle and Speech Act Theory, the study demonstrates that humour is predominantly generated through deliberate flouting of conversational maxims, particularly the maxims of Quality, Relation, and Manner. These maxim violations prompt listeners to infer implied meanings, which often result in ironic, exaggerated, or absurd interpretations that trigger humorous responses. A key finding of this research is that humour in podcast discourse is not produced solely by linguistic form but by the interaction between implicature and illocutionary intention. Teasing, joking, and self-deprecating speech acts function together with maxim flouting to create layered meaning and strengthen interpersonal engagement between speakers. This confirms previous pragmatic theories while extending them to spontaneous, unscripted digital communication, where humour emerges dynamically rather than through scripted design. Another important contribution of this study lies in its focus on authentic spoken media. Unlike prior studies that concentrate on films or written texts, this research highlights how humour is co-constructed in real-time interaction, shaped by shared cultural knowledge, timing, and immediate conversational response. This contextual sensitivity demonstrates that pragmatic competence involves not only understanding linguistic rules but also interpreting intention, tone, and social cues within evolving discourse.

From a theoretical perspective, the integration of conversational implicature and speech act analysis offers a more comprehensive framework for examining humour as a multi-layered pragmatic phenomenon. Practically, the findings suggest that podcasts can be valuable learning resources for developing learners' pragmatic awareness, listening skills, and sociolinguistic competence in authentic communication contexts. Exposure to real conversational humour can help learners better interpret indirect meaning and manage interpersonal interaction in English. Despite its contributions, this study is limited by its focus on a single podcast and a qualitative dataset, which restricts broader

generalization. Future research is encouraged to examine diverse podcast genres, incorporate quantitative analysis, or investigate audience interpretation to deepen understanding of pragmatic humour in digital media. This study reinforces the significance of conversational implicature and speech acts in shaping humour and interactional meaning. By situating classical pragmatic theories within contemporary podcast discourse, the research contributes to ongoing discussions on how language functions creatively and socially in modern communication.

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