Flouting Gricean Maxims for Comic Implicatures in Hassan El Fad's Sitcom Comedy *Tendance* Forth Episode

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Abstract
This paper explores how the flouting of the Gricean maxims is used to bring about comedy and humorous effect in Hassan El Fad's 4th episode of Tendance sitcom. Therefore, it aims at finding out what maxims are flouted the most to create comedy and what maxims the two main characters disobey for the sake of making people laugh. To reach the study objective, the paper is based on the analysis of the fourth episode transcription. That is, the study relies on a qualitative descriptive method as it aims at exploring the flouting of Grice's cooperative principle in Moroccan Arabic comedy and describing how such flouting generates humour and comedy. The results show that the most frequently flouted maxim was the maxim of quantity (39.3%), followed by the maxims of quality (29.6%), manner (26.2%) and the least maxim flouted was relevance (4.9%). The results suggest that the use of flouts has to do with their different moods and personalities, which is why the main characters did not use as many flouts in order to create comedy, since it would not be in line with their personalities. Furthermore, the study shows that most of maxim flouts that create comic implicature are perceived via the use of obscure overstatement and personification, use of misleading conventional-coded expressions, irrelevant oddness of conversation-established ideas, and flouting of Moroccan communication patterns. The study concludes that the use of urban accent of Marrakech city alongside maxims flouting generated humorous effect.

1. INTRODUCTION

In a general sense, languages are used as a code for communicating and expressing interactants' thoughts, feelings, and attitudes for establishing and maintaining their social relationships (Leech, 1983; Brown & Levinson, 1987). For an effective interaction, participants are in need to be cooperative with each other. Therefore, Grice (1975) posits four conversational maxims in his Cooperative Principle (CP) to be observed by the interlocutors to ensure successful interaction. These maxims are: a) quality, b) quantity, c) relation, and d) manner. Here, Grice's assumption of the cooperative principle is that people cooperate when they are interacting with each other for successful communication. However, Grice (1975) states that they do not follow the maxims and they deliberately violate one of the maxims so that they can communicate additional and extra meanings. When doing so, conversational implicatures are created and it is the hearer's job to get the message load of the speaker. In this regard, Taberski (1998) pointed out that via creating conversational implicatures, a humorous effect is created in the communicated discourse.

A number of researchers, such as Hunter (1983), Yamaguchi (1988), Dolitsky (1992) Taberski (1998), Al kayed (2019), Al-Zubeiry (2020), tackled the issue that conversational implicature has been used to create humour in different comedy genres. A comedian intentionally creates implicatures via the violation or the flouting of one of the maxims for the purpose of reaching laughter and amusement. Nonetheless, creating comedy and humorous situations is a matter of culture. In this respect, Leech (1983) states that it depends on social rules, conventions, and language owned by different speech communities. For example, what is considered funny here in Morocco would be unfunny in another culture. Thus, taking the above-mentioned background into consideration, the main aims of the present study are to explore the violations of Grice's maxims in Hassan El Fad's comedy sitcom *Tendance* (episode 4), to count the floutings of Grice's maxims in the sitcom, and so as to explain how the flouting of the maxims create humorous situations.

2. LITERATURE REVIEW

2.1. Grice's Cooperative Principle

As reported by Grice (1975), in conversations, interlocutors unconsciously adhere to four maxims that are subsumed under the cooperative principle (Thomas, 1995). Grice (1975) summarises his CP in these words "make your contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (p. 45). Grice (1975) proposed a theory of Co-operative Principle that consists of a set of conversational maxims which interactants in a conversation should, but often do not adhere to:

- The maxim of Quantity: make your contribution as informative as is required; do not make it more informative than is required.
- The maxim of Quality: do not say what you believe to be false; do not say something for which you lack adequate evidence.
- The maxim of Relevance: be relevant to the overall conversation.
- The maxim of Manner: avoid obscurity of expression and ambiguity; be brief; be orderly. (Grice, 1975, pp. 45-46)

According to Grice (1975), flouting one of the maxims directs the hearer to make what Grice calls implicatures[1] (or inferences) so as to ascertain the speaker's intended meaning and thereby restore the CP. Keenan (1971) confirmed that even though the Gricean maxims may be valid in western cultures, there is no guarantee that the maxims are equally valid in different cultures. According to Leech (1983), Grice's CP fails to take into consideration social variables in language usage.

2.2. Flouting a Maxim

Every so often, interlocutors fail to follow the maxims for certain purposes. When they do so, their utterance carries a message load that may be/not be decoded by the hearer. According to Grice (1975), this failure to observe a maxim is referred to as flouting and violating conversational maxims. According to Thomas (1995), flouting a maxim is when "a speaker blatantly fails to observe a maxim" (p. 65). That is to say, the speakers' intention is not to deceive the hearer, but they expect them to decode the message load and understand it. Consider the utterance below of a teacher addressing one of his/her students who is making a lot of noise inside the classroom:

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[1] See Levinson (1983), for more insightful information about the term implicature.

(1)   **Teacher:** What a well-behaved student you are Ali.

From the teacher's utterance above, it is quite clear that he flouted the maxim of quality. He is trying to give a negative comment on Ali's negative behavior through irony. The maxim of quality was disobeyed, clearly to the hearer since Ali is making a lot of noise inside the classroom. Hence, the teacher's positive utterance carries a negative message load directed to the misbehaved student and he is not trying to deceive the student since he wants him to stop being noisy. Such situations give rise to conversational implicature whereby speakers create a special force to their utterance that brings about humour.

2.3. **Violating a Maxim**

On the other hand, a violation happens when a speaker fails to obey a conversational maxim in order to, intentionally, generate misleading implicature in a conversation (Thomas, 1995). Accordingly, a speaker is aware that the hearer will not know the truth and will only know the literal expressed meaning of what is uttered. Unlike flouting a maxim, the speaker intentionally misleads and deceives the hearer. A good example of this is when people try to lie in order to avoid problems. Consider example (2):

[**Scene:** The conversation below is taking place at the hospital. A father and a mother are in their son's room. The sick son is in the bathroom and his father notices smoke coming out from underneath the door.]

(2)   **Father:** Son, why is smoke coming out of the bathroom?

Son: Oh yeah, the doctor said that could be one of the side effects.

Father: Yeah-yeah! Put that cigarette out!

Son: [the son is afraid and confused] The smoke is coming out of me.

Father: Put it out.

The son seems to violate the quality maxim since he tries to hide the fact that he was smoking. He tries to deceive his father by lying. The reason for doing that is that he does not want to fall in trouble with his father. However, by trying to mislead his father, the son, deliberately, violated the quality maxim and consequently created a humorous effect.

2.4. Humour in Discourse

In modern usage, the term humor represents "anything comic or anything that makes people laugh" (Encyclopaedia Britannica, 1970, p. 841). Thus, humor can be used as a tool to express ideas, thoughts, and emotions so that it could touch humour's objection. For Audrieth (1998), humour is anything that is purposely made to make people laugh. In humour, there is a distinction between two types: 1) verbal, which stands for some verbal elements such as words, phrases, and sentences; and 2) non-verbal, which is about the use of behaviour, kinesics, etc. In this present study, the focus is on verbal humor that evokes the reflex of laughter in people.

In this respect, humor discourse is dealt with in relation to several humour theories, such as superiority theory which is based on the belief that laughter arises from our sense of superiority with respect to someone else; relief theory which is based on the idea that humor is used to release tension or psychic energy (Attardo, 1994); and incongruity theory which says that humor happens at the moment of realization of incongruity between a concept involved within certain context and the real objects thought to be related to the concept (Schwarz, 2010).

A considerable number of studies tackled the issue of flouting and violating Gricean maxims to bring about humour. For example, Taberski (1998) studied and analyzed the famous American situation comedy *Friends* in relation to Gricean maxims. The study aimed at investigating what part of the humor in sitcoms that may be attributed to violations of Grice's Maxims and to possibly amend the list of established motivations for using implicature. The researcher showed evidence of the humorous violation of Grice's Maxims in the American sitcom *Friends*. Another study that analyzed the situation comedy *Friends* was conducted by Retno (2006). The study studies the types of humour that appeared in the comedy sitcom *Friends*, in the episode of *The One with That Could Have Been* and its relation to Grice's Maxims. It is conducted to find out the types of humour, which appear in this episode and define whether those humours obey or disobey the Grice's Maxims as the standard conversational norms.

Hu (2012) studied the verbal humour in the comedy *Big Bang Theory* with relation to the cooperative principle and the relevance theory. The study results showed that humour is generated when the four cooperative maxims are violated or flouted. Among the current studies tackled the issue of maxims violation and humour discourse is conducted by Al-Zubeiry (2020). The aim of his paper is to explore the violation of Grice's Maxims in the Arabic comedy *Madraset Al Mushaghbeen* (School of Troublemakers) and explain how the violation of the maxims brings about humorous effects in the play. His findings showed that most humorous situations derived from the maxim violations are perceived through the following: rhetorical strategy of overstatement and personification, use of misleading conventional coded expressions, an incongruity of conversation-established concepts/ideas, and breaking of communication norms.

Therefore, most of the studies dealt with humour effect and its relation with the flouting and the violation of Gricean maxims. Nonetheless, the present study attempts to investigate further factors that would explain more how the flouting of Grice's maxims generates humorous implicatures in Hassan El Fad's *Tendance* (Trending) episode four.

3. METHODOLOGY

3.1. Data Collection

This study focuses on a qualitative research method that employs a descriptive method. That is, the research was conducted by using qualitative and quantitative methods. The object of investigation focused on the utterances made by the characters in Hassan El Fad's comedy sitcom *Tendance (Trending)* fourth episode that contain the flouting of the Gricean maxims. The sitcom was played and watched online on Hassan El Fad's official YouTube channel. The researcher transcribed all the utterances in Moroccan Arabic using both "IPA symbols and symbols used in IVAr". After that the researcher translated the characters' utterances into English and put them between square brackets. Additionally, it would be worthy to note that the researcher consulted a Moroccan Arabic native-speaker of the urban dialect of Marrakech to understand some local vocabulary and inferences. The utterances were analyzed carefully in relation to the Moroccan context. During the data analysis, the investigator identified the flouting of the maxims and categorized them according to number and type.

3.2. Material

The material that we have chosen to do this paper is the comedy sitcom *Tendance* (Trending) episode 4. It was chosen since I had noticed many instances in which flouting of the maxims occur to generate comic effect. The sitcom contains four episodes and each one is about 25

minutes long. The fourth episode under study is 25 minutes long and contains four different humorous situations. *Tendance* (Trending) sitcom tackles and provides insightful topics related to the Moroccan web. For example, the fourth episode covers four different humorous situations. The first scene tackles a dialogue between Abdeljabar and Khaoula who are having a date in a restaurant. The second deals with a mother-son relationship and her willingness to find him the right woman to marry. The third one covers a funny dialogue between a Moroccan husband with his wife discussing to buy an apartment. The last scene portrays how a Moroccan female influencer presents her content and the way she talks to her followers on social media. The scene that will be analyzed in this article is the first one.

4. RESULTS AND DISCUSSION

As the present study aims at exploring the flouting of Grice's maxims in the Moroccan Arabic comedy *Tendance*; and counting their occurrences in the fourth episode, the researcher carefully analyzed all the utterances between the two characters. The researcher attempted to identify the flouted maxims and categorized them in number and type. Table 1 presents the frequency and the distribution of maxim flouting in the fourth episode of *Tendance* comedy sitcom.

Table 1: The Frequency and Distribution of Maxim Flouting in *Tendance* (Fourth Episode)

Maxim Flouting	Number	Percentage
Quantity	24	39.3%
Quality	18	29.6%
Relevance	3	4.9%
Manner	16	26.2%

This section presents and discusses the findings of the data analysis, which is the flouting of the conversational maxims in Hassan El Fad's comedy sitcom entitled *Tendance*. Table 1 above summarizes the results. The table shows that a total of 61 occurrences of maxim flouting were found. It shows that the most frequently flouted maxim was the maxim of quantity (39.3%), followed by the maxims of quality (29.6%), manner (26.2%), and then relevance (4.9%). The flouting of each of the maxims is discussed and explained in further detail below. Each flouting discussed would cover only two examples because of the space limitation of the paper.

4.1. The Flouting of the Quantity Maxim

The maxim of quantity is flouted when a speaker intentionally gives more or less information than is needed within a conversation. The analysis of the maxim flouts in the sitcom shows that the maxim of quantity is the frequently flouted maxim (39.3%) compared to the other ones. An example of flouting the maxim of quantity in the comedy *Tendance* can be seen in example (3):

(3)　　Situation 1: Abdeljabar and Khaoula are in a restaurant having a conversation about their relationship on their first date and trying to get to know each other.

> **Khaoula:** Célibataire Ok! Walakin ʕlash ma-tzawjtich f l'waqt? [Single OK! But why didn't you get married in an early age?]
>
> **Abdeljabar:** Allah ana li ma-tzwjt f luqt? Ana li matzwajt f luqt. Ana li ma-tzwajt f luqt, wella nti li majiti f luqt. Shkun li maja f luqt a dat ridaʔ l' ʔhmer. Zaydun haduk li kant tanjib makyʕjbuch mi. [Is it me who didn't get married on time? I didn't get married on time! Is it me, or you who didn't show up in my life on time? Who didn't show up on time, woman in red? However, mom never liked girls I suggested her.]

In the situation above, it is quite obvious that Abdeljabar did not answer Khaoula's question directly. He communicated more than necessary to show that she is the right one he was waiting for. Thus the information given by Abdeljabar is more than enough for the interlocutor to understand at a direct level. Therefore, it is fair to say that the character flouts the maxim of quantity as he gave too much information. The purpose of such maxim flouting, in situation 1, is to show that he was waiting for the appropriate girl to marry, and finally, here she is sitting in front of him. By doing so, the character's verbal strategy of overstatement generates a comic effect. Another issue that brings comic effect is the use of the urban dialect of Marrakech city while stating his overstatement.

Another example illustrating how the maxim of quantity is flouted by Abdeljabar's character is shown in situation 2 below.

(4)　　Situation 2: The couple is having a conversation about what if they had an argument in the future and how would Abdeljabar react.

> **Khaoula:** Daba ila txasmna chkun fina aynʕas f salon oshkun aynʕas bit nʕas? [After a fight, who is going to sleep in the living room, and who is going to sleep in the bedroom?]
>
> **Abdeljabar:** ʕlah ħena baʕda ɣadi ntxasmo! Ana maʕndi xsam f jadwal aʕmal! [We won't be fighting at all. Fighting with you isn't in my schedule plan]
>
> **Khaoula:** Matalan! [Just suppose]
>
> **Abdeljabar:** mamatalansh! [No! Let's not suppose.]
>
> **Khaoula:** wa ɣir zaʕma! [Let's just assume]
>
> **Abdeljabar:** mazʕamtinish! [Let's not assume]

In example four, Khaoula is trying to get a clear answer from Abdeljabar about an imaginary scenario of fighting during the first years of marriage. Nonetheless, Abdeljabar in his turn is avoiding answering her question via being less informative. He gives less information than required which is not enough for the interlocutor to understand at a direct level. By flouting the maxim of quantity here, Abdeljabar is telling Khaoula that they will never have a fight in the future and she should not worry a lot about the issue of fighting. Furthermore, it is to be noted that Abdeljabar's funny Marakechi accent while giving less information to Khaoula generated humorous implicature.

4.2. The Flouting of the Quality Maxim

As stated in the literature review, the maxim of quality is said to be flouted when a speaker intentionally says something that is untrue or for which the speaker has inadequate evidence. An implicature is generated when the speaker deliberately says something that is false. Moreover, according to Thomas (1995), the speaker is not trying to deceive the hearer in any way, which leads the listener to look for another set of meanings of the utterance. An example of this is used by Abdeljabar while talking to Khaoula on their first date. Consider the conversation below:

(5) Situation 3: Khaoula and Abeljabar are talking about his mother and how tough she is.

Abdeljabar: Mi fiha 4. tsli w tfaraj w tħsab sarf w tgulik tfi ʕalmaqrach yalbala. [My mother is like four people in one. She prays, watches TV and tells you to turn the stove off for the boiling kettle, silly boy.]
Khaoula: f deqa weħda? [At once]
Abdeljabar: f nes deqa. [Less]

In example 5, Abdeljabar is trying to lead Khaoula to understand that his mother is a difficult person via saying that she is like "four people in one person". He wants her to decode his message load which in fact not true. His utterance is false since the mother cannot do a lot of things in a very short period of time and cannot be four people in real life as well. The non-observance of the maxim in this case was not meant to deceive the hearer; since the other person understood the answer to be deliberately untrue, this made the person look for another set of meanings, i.e. the answer "f deqa" (at once) created an implicature, which told the other person she got his message and she understands that his mother is not that easy to deal with.

Another case where the maxim of quality is being flouted can be seen in Abdeljabar's saying to Khaoula:

(6) "Mi rah katxenzer f l'bid kaytslaq!" [Eggs are boiled only by my mother's gazing]

In this case, the hearer of the utterance has to look for another meaning since a person is not able to boil eggs by his/her eyes, but rather his mother's look is firm and tenacious. The implicature in this case is a metaphor for how the person sees his mother's firm look and difficult character. Due to the flouting of the quality maxim, a humorous implicature is generated.

4.3. The Flouting of the Relevance Maxim

Flouting the maxim of relevance happens when the speaker responds to the hearer by deliberately not giving a relevant response to the topic that is being discussed. That is to say, a speaker is giving a response or making an observation that is intentionally not relevant to the topic they are having a conversation about. A cutting (2002) asserts that the speaker that flouts the maxim of relevance expects the hearer to understand the meaning behind the utterance. The analysis of the maxim flouting in the sitcom shows that the maxim of relevance is the less frequently flouted maxim compared to the other ones with a rate of 4.9%. An example of this is seen in example (7):

(7)   Situation 4: Abdeljabar and Khaoula are having a conversation about his mother. They are still talking about her difficult personality and how her look is very firm.

> **Abdeljabar:** Mi rah katxenzer f l'bid kaytslaq!" [Eggs can be boiled only by my mother's look]
>
> **Khaoula:** (shocked and afraid) Kifash kaytslaq? [How come?]
>
> **Abdeljabar:** taytslaq! taytiiiib! Taytiiib yalmtybani. Tatwli fih taybuba. Tayfqas o tatxraj mnu tibibt. [It gets boiled! It boils! It boils, you boiling[2] attractive girl. It becomes kind-hearted. It hatches to release a bird.]
>
> **Khaoula:** hahahah (looks happy and shy)

In the above-quoted scene, the character, Abdeljabar, flouts the maxim of relevance once. Instead of further explaining how difficult his mother is, Abdeljabar shifted and changed the topic. He started flirting and being romantic in an ambiguous way. Hence, by mentioning something irrelevant to the topic being discussed, the speaker indicates that he does not want to take part in the topic which the conversation is about. He, intentionally, changed the topic because Khaoula seemed shocked and afraid of his mother's difficult personality. This is a deliberate non-observance of the maxim since he has taken part in the conversation about his own mother.

Another case of where the maxim of relation is flouted is tackled in example (8) below:

(8)   Situation 5: In this scene, Abdeljabar looks shocked because of Khaoula's high dowry.

> **Abdeljabar**: 3 dmlyon! 3 dmlyon ya xuya! 3 dlmlyun! Ana rah bat la confiance! Muxirat sadaq atxdiha muqdam ! Ana zaida oxluq f Tetouan o siri sawli ʕliya f Sefro mururan b Anzo w Bettana. W ila matγqti bγit nsift xti daba localization. [30 thousand MAD! 30 thousand MAD, my brother! 30 thousand MAD! I'm a confident man! You will get your dowry! I was born and raised in Tetouan (Moroccan city in the North). Go ask about my reputation in Sefrou (Moroccan city in the center) and across Anzo (Moroccan village situated in Bni-Melal regrion) and Bettana (A neighborhood in Sale city)
>
> **Khaoula**: wili mashi ħeta lhad daraja ! walakin ħeta nta ħawl tfhamni! [Well, not that much! But just try to understand me.]
>
> **Abdeljabar**: ash bit nfham fih?! Nti muqrar! [Understand what? You're a curriculum!]

In the dialogue above, Abdeljabar seemed shocked, upset and confused when Khaoula told him about the high dowry. Abdeljabar flouted the maxim of relevance by changing the topic. At first, he was talking about the dowry in an unsatisfied way and suddenly starts talking about himself. By flouting the relation maxim, Abdeljabar is trying to communicate displeased feelings in an indirect way. In addition, it should be noted that Abdeljabar's ambiguous and irrelevant utterances created a comic effect and that is something that comedians or comedies use.

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[2] In urban dictionary, boiling stands for a girl that is so attractive.

4.4. The Flouting of the Manner Maxim

The maxim of manner is flouted when a speaker intentionally fails to observe the maxim by not being brief, using obscure language, not being orderly, or using ambiguity. Thomas (1995) points out that this creates an implicature that makes the participants look for an additional set of meanings. In terms of its percentage distribution, flouting the manner maxim came the third place with a rate of 26.2%. For the convenience of presentation and space limitation of the paper, only two illustrative examples of the maxim flouting are tackled and analyzed. Consider the first example below:

(9)   Situation 6: Abdeljabar is describing the personality of his mother because Khaoula requested it.

Khaoula: Wayli! [Really!]

Abdeljabar: Mawylish! MatatҁrÍïsh Mma. Mma mn nuҁ li katjib liha shfanj okatqulik bli ҁtawh lik matqub almҁtuh. Mi Karizma. Karizma nit. Ikun dbaz f lħuma otħder mi bħal ila nazlu lqubaҁat Zurq. Waqf itlaq nar lʔani wa tabadul asra. Wa lҁawda l'ħudud 84. F lbla. [Yeah! You don't know my mother. She is the type of mother who criticizes everything. My mother's charismatic. She's a charisma. When there's a fight in our neighborhood, my mother interferes and always represents the blue hamlets peacekeepers. Immediate ceasefire and prisoners' exchange! Returning to the 1984 borders, right away]

In example (9), Abdeljabar flouted the maxim of manner for not being brief or orderly and for being ambiguous. In the dialogue above, Abdeljabar flouts the maxim of the manner by being ambiguous. "Blue hamlets peacekeepers. Immediate ceasefire and prisoners' exchange! Returning to the 1984 borders" utterances in this context do not mean taking part in a war or battle against an enemy physically using weapons, but it means that Abdeljabar wants Khaoula to see how strong, firm, and difficult his mother is.

Another flouting of the maxim of manner can be illustrated with reference to the use of language obscurity. Below is an example of the flouting of this sub-maxim.

(10)   Situation 7: In this scene, Abdeljabar looks shocked because Khaoula demanded a high dowry.

Abdeljabar: 3 dlmlyon! Ana bit nҁti ħbiba dyali shik ҁala bayad! ħna bɣina ntzwju f samdi swar. Baykun weekend! Bidfҁih tlat! Oyduz virement larbaҁ! bɣaw ydeblokiwh jamҁa lilt ramdan nhar lħuli! [30 thousand MAD! I will give my love a blank cheque! We want to get married on a Saturday night. It will be at the weekend. You'll pay it on Tuesday. It will be transferred on Wednesday! Will be deblocked on Friday the night of Ramadan on the day of sacrifice feast.]

Khaoula: Mafhamt walo! [I didn't understand anything]

Abdeljabar: ash biti tfahmi f zaҁtar dyal beroqratya d mo lҁalam tallit. W duwal mutaxlifa. Ash bɣiti tfahmi fiha gaҁ! [You have nothing to do with the

bureaucracy of the third world and the underdeveloped countries. You have nothing to do with it.]

Khaoula: safi safi (trying to silence him) [Calm, Calm]

It is quite clear that there are two cases of flouting in the situation (7) above. The first one shows that Abdeljabar is lost, confused, and upset because of the high dowry requested by Khaoula. He does not know what to say which made him use ambiguous and obscure language. Furthermore, he seems to be chaotic in his answer. The second case goes hand in hand with the first one since Abdeljabar's utterances are chaotic and obscure to some extent. Via being chaotic and obscure, Abdeljabar is trying to convey, indirectly, that Khaoula requested too much money for her dowry.

4.5. Discussion

The total number of flouts identified during the first situation comedy in the 4th episode was 61. The maxim of quantity was flouted 24 times. There were 18 instances where the maxim of quality was flouted, 3 instances where the maxim of relevance was flouted and 16 instances where the maxim of manner was flouted. A considerable number of the flouts identified in Hassan El Fad's sitcom *Tendance* fourth episode were thus of the maxims of quantity, quality and manner, while the maxim of relevance were not at all flouted as frequently as the other maxims. It is worth noting that the maxim of manner was the hardest to identify since it is hard to distinguish between violations and flouts in some particular cases.

The reason why certain maxim flouts were used more frequently than other maxims was due to the relationship characters have and due to the topic they are discussing. For example, the character who flouted the most maxims was Abdeljabar. On the other hand, Khaoula, Abdeljabar's future wife, did not flout any of the maxims. Abdeljabar dominated the conversation because he was trying his best to convince Khaoula that he is the right man for her. Thus, when he flouted the maxim of quantity, it was usually either because he wanted to convince her about an issue or show his dissatisfaction with a particular situation.

Moreover, the study results and conversation utterances suggest that most of maxim flouts that create comic effect are perceived via the use of obscure overstatement and personification, use of misleading conventional-coded expressions, irrelevant oddness of conversation-established ideas, and flouting of communication norms. For example, personification occurred when Abdeljabar told Khaoula that the boiled eggs became kind-hearted when gazed at by his mother. A clear example of the misleading conversation-coded expression is when Abdeljabar started being romantic with Khaoula via using obscure expressions in order to mislead and make her forget about how difficult his mother is. As for the irrelevant oddness of conversation-established ideas illustration, it occurs when Abdeljabar suddenly starts talking about himself in a mysterious way to avoid talking about the dowry. Furthermore, occasionally, Abdeljabar's communication patterns with Khaoula would not be considered proper and respectful in a Moroccan context. It shows also that the use of urban accent of Marrakech city alongside maxims flouting created humorous implicatures.

5. CONCLUSION

The study aimed at exploring the flouting of Grice's maxims in the Moroccan Arabic comedy sitcom *Tendance* (Trending) fourth episode. It attempted to elucidate how the flouting of the maxims generates comic implicatures in the sitcom under study. The study analysis confirmed that 61 instances of maxims violation were identified in the fourth episode of *Tendance*. Maxim of quantity receives the highest percentage of flouting i.e., 24 (39.3%) compared to the other maxims. Maxims of quality came second, i.e., 18 (29.6%) and followed by the maxim of manner 16 (26.2%). Maxim of relevance constitutes 3 numbers of flouts (i.e., 4.9%). The study results demonstrated that most comic situations derived from the maxim flout, the urban accent of Marrakech city and the use of the rhetorical strategy of an overstatement, the use of misleading obscure conventional coded expressions, and flouting of communication patterns related to the Moroccan culture. Additionally, the present study conclusions and researcher observations showed that to generate humorous implicatures one should have Moroccan cultural and background knowledge. In view of the foregoing about the maxim flouting, it can be inferred that there is concrete proof contributing to the point that humorous effect in the scenes of the Moroccan Arabic comedy *Tendance*, generated from implicatures involving the characters' flouting of Grice's maxims. Due to the study findings, some implications can be considered such humorous implicature counts on the conventions of the interlocutors community and the variety shared among them; and it is being generated as a result of speakers' acts and/or expressions that tend to be inappropriate with the behavior and concepts established in the culture of the concerned interlocutors. All in all, this study creates an avenue for future researches in understanding the relationship between flouting or violating or infringing or opting out or even suspending Grice's maxims and humorous implicatures in different genres and across cultures. Consequently, further studies are suggested to explore implicatures derived from maxims flouting related to cultural behavior or patterns in other genres.

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