The Pragmatics of Laughter: Analyzing Humorous Strategies in the British Sitcom Mind Your Language

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Abstract

The current study investigates how humor is built up in Mind Your Language by violating the usual rules of conversation in a funny way. Although humor has been widely studied from psychological, cultural, and literary perspectives, however, a limited attention has been given to how pragmatic theories particularly Grice's Cooperative Principle can systematically explain humor in scripted multilingual classroom settings. The main focus is to uncover how violating the rules of Grice's Cooperative Principles namely, Quantity, Quality, Relation, and Manner, creates humor among students from different cultures and with different languages in the classroom. A qualitative approach is used in the study, which applies a practical theory from Grice's work. Three particular episodes from the sitcom were selected because they feature many funny scenes. Each humorous sequence was described, and the maxim that was flouted was explained in its context, instead of giving the full dialogue. The findings show that much of the comedy in the sitcom happens when the characters breach Grice's Relation and Quantity maxims on purpose or due to cultural reasons. The violations are linked to more than just little mistakes in language; they also lead to cultural tensions, repeated stereotypes, and funny character traits. This study demonstrates that Grice's Cooperative Principle is a practical method for looking at pragmatic humor in media scripts. In addition, it explains that sitcoms such as Mind Your Language build humor from miscommunication, which backs up the importance of pragmatic analysis for understanding humor.

Keyword: *Pragmatics, Mind Your Language, Humour, British Sitcom, Grice's Maxims*

Introduction

The essence of humor is more complicated than just what the words themselves say. Linguistic experts notice that jokes are commonly made using wordplay, irony, sarcasm, and puns, all in relation to what is happening in the situation (Ibraheem & Abbas, 2016). It's not just the choice of words or grammar that brings about humor. The use of language in specific social settings is very important as well. Because pragmatic analysis looks at hidden meaning and how talks usually go, it is necessary to understand humor in language. Pragmatics deals with how people normally use Grice's Cooperative Principle and its four maxims, and how intentionally stepping away from them leads to implied messages.

Humour is commonly defined as the quality of being amusing or entertaining, often resulting in laughter due to incongruity, exaggeration, or playful language (Raskin, 1985). Within media, situational comedy—or sitcom—is a genre that builds humor around recurring characters in familiar settings, such as homes, schools, or workplaces, where misunderstandings, cultural clashes, or everyday frustrations become sources of laughter (Mills, 2009).

If a speaker goes against the maxims on purpose, for example by offering irrelevant or overblown facts, the listener must figure out what is being said. According to Al-Zubeiry (2020), these kinds of statements aim to inform and make people laugh. As a result, humour involves bending the usual rules of a conversation to show that it is meant to be playful.

Sperber and Wilson's (1995) relevance theory also supports this viewpoint by stating that communication, as well as humor, is an "ostensive-inferential" process, the speakers indicate that their words should be read with a deeper meaning. Jin and Wang (2020) claim that humor often works by not meeting the audience's expectations with the actual joke. When speakers surprise the listener,

the audience must use more imagination, which makes the final punch line even more enjoyable.

General knowledge about pragmatic humor helps in studying a television show like *Mind Your Language* which was created and written by Vince Powell, set in a London adult-education college that first aired in 1977, the show is about a beginner English class run by Mr. Jeremy Brown. The group of students, who come from many cultures like Italy, Greece, Japan, and India, often get confused by English idioms and grammar. As an example, Giovanni Cupello, the Italian chef character, regularly gives wrong answers on purpose, causing people to laugh by breaking conversational rules. Pragmatic theories allow us to see how language and humor develop among different cultures in *Mind Your Language*. The current study attempts to address the following two questions:

Q1. In what ways does pragmatic laughter reproduce cultural stereotypes and intercultural communication in the sitcom?

Q2. How is the use of pragmatic laughter incorporated into an overall amusing television show?

Literature Review

Humor in language is a field that fascinates many scholars across disciplines. Martin (2007) and others first discussed humor, mainly in psychological or semantic terms, and looked at ideas like incongruity, relief, superiority, and social bonding. Even if we know what makes humor work, these theories do not tell us how it is managed in real conversations. This gap is covered by pragmatic approaches that concentrate on subtle meanings and how conversations take place. In contrast to wondering only about why humor is funny, pragmatics looks into how humor is formed and spotted in conversations.

The Cooperative Principle by Grice forms the basis of pragmatics and states that speakers mainly rely on maxims of Quantity, Quality, Relation, and Manner to communicate effectively (Grice, 1975). If speakers deliberately break these maxims, they cause listeners to look for hidden meanings. Thomas (1995) explains the difference between flouting and violating Grice's maxims. Flouting means breaking a maxim to encourage a listener to interpret, without intending any deceit, whereas the purpose of violation is deceiving. During humorous conversations, flouting is important as it tells listeners to expect a light-hearted or non-literal meaning (Al-Zubeiry, 2020). Often, flouting Quantity (too much or too little), Relation (off-topic), and Manner (being unclear on purpose) creates situations that lead to laughter. According to Al-Zubeiry's (2020) study, intentionally breaking maxims frequently leads to amusement as audiences are aware of the difference and like solving what is being communicated.

According to Sperber and Wilson's (1995) Relevance Theory, which is built on top of Grice's ideas, people try to minimize effort while maximizing how relevant their communication is. Jin and Wang (2020) analyze humor with Relevance Theory by stating that it often sets up a planned difference between anticipation and the actual meaning. Finding the meaning of a joke takes extra work from the audience, but they enjoy the mental and emotional payoff when they get it. As a result, humor is considered more than breaking the rules of conversation; it actively leads listeners to a purposeful meaning.

The above mentioned theories are supported by many empirical investigations. For instance, Hamdi (2024) examined Tunisian short stories from a pragmatic perspective and found that humor usually happens when conversational rules are purposely ignored. Attardo's (1994) perspective was used by Hamdi, who found that humor was usually created by breaking the rules of Quantity, Relation, and Manner, rather than Quality. Ibraheem and Abbas (2016) examined

Shakespeare's *Measure for Measure* and saw that deliberate pragmatic failures in the play are used to signal humor to the audience.

Studies in media have also confirmed the tie between pragmatic theory and creating humor. Taberski's (1998) analysis of *Friends* suggests that jokes in the show mainly depend on flouting the conversational norms. Al-Zubeiry (2020) claims that sitcom humor usually makes use of playful breaches of all four Gricean maxims. Similarly, Hu (2012) looked at The Big Bang Theory and found that ignoring social norms in conversation is a common source of humor.

Moreover, Maulida et al. (2022) researched humor in *Friends* and discovered that flouting maxims, together with how and when jokes are said, makes the comedy stronger. They found that combining what is said with gestures leads to humorous meanings and keeps audiences involved.

In general, the available studies show that pragmatic theories, especially the Cooperative Principle and Relevance Theory, help us understand how humor emerges in language. The frameworks will direct our analysis of humor in *Mind Your Language*, showing how breaking pragmatic norms and making inferences adds to the sitcom's humor.

Investigating the connection between pragmatics and humor has produced many interesting results, mainly by using Grice's Cooperative Principle. In the past few years, researchers have stressed that conversational implicatures and maxims are important for humor in a variety of areas. A growing number of experts now see humor as both a feature of language and a means of interacting, affected by culture and context (Attardo, 2017).

The ideas in Grice's theory, which were created for regular conversations, are extremely helpful when studying humor. Using Quantity, Quality, Relation, and Manner in unexpected ways frequently becomes a source of humor. Yus (2017)

mentions that when people willfully break certain conventions, the audience might interpret their message differently. Much of the comedy in irony is found here in the moment of explanation.

Nowadays, researchers apply Gricean analysis to the communication found in sitcoms. In Dynel's (2020) view, most humorous lines in sitcoms come from familiar situations and breaking the usual conventions that audience members have to interpret. People use these violations on purpose to create humor, not because they can't express themselves well. Also, Haugh and Jaszczolt (2018) argue in their research that the rules of conversation are at the heart of inferences in humorous scripts.

Studies of television humor show that sitcoms use speech that is clearly marked with humor to create laughter. Shao (2019) discovered that American and British sitcoms most often made jokes that ignored the Relevance principle, many of which involved cultural references or funny character confusions. Another research by Maulida, Nur, and Ramadhan (2022) on the sitcom *Friends* revealed that people often use humor by violating Quantity or Manner rules in conversation, usually by overdoing something or giving an unclear response.

In conversations in another language, people use humor to amuse and also to reflect the challenges associated with the cultures. Marzuki and Riyadi (2021) examined humorous classroom conversations and found that many non-native learners expressed humor unintentionally, often deviating from the usual communicative standards. These violations encouraged students and their teachers to bond and keep interacting in the classroom.

Today's approaches to humor analysis still rely on Relevance Theory (Sperber & Wilson, 1995). The model suggests that people use communication to try and achieve the best relevance. People laugh when they realize something is said that

isn't directly meant and they have to use their mind to fill in the gap between the two. According to Jin and Wang (2020), making jokes often makes the speaker's meaning more difficult to understand, so listeners have to draw their own conclusion.

All of the above studies point out that humor depends on common psychological and social processes. Violating regular conversation rules—by mistake or design—can help people enjoy humor more. Sitcoms such as *Mind Your Language* have more of these features thanks to a multicultural cast, characters struggling with speech, and situations where people don't get the jokes.

Methodology

The analysis of this study considers how humour is generated in the British sitcom *Mind Your Language* by applying pragmatic principles. The study is based on Grice's Cooperative Principle, highlighting ways in which contravening expectations creates comedy in *Mind Your Language.* An in-depth qualitative analysis permits the examination of language within its particular communicative context.

Method

A descriptive qualitative method was used to explore how humour emerges in language used in scripted television. Interpretive method is used to analyze how utterances contribute to the development of humour in specific interactional situations. The study focuses on locating and interpreting ways in which characters break from common conversational expectations to generate humour using principles outlined by Cooperative Principle.

Sampling

For the sake of data analysis, three episodes from the first season of *Mind Your Language* were chosen specifically for analysis.

Episode 1: *"The First Lesson"*

Episode 4: *"All Through the Night"*

Episode 8: "*Better to have loved and lost"*

The episodes were selected as they feature numerous instances of humour and frequent examples of mixed-up speech. These episodes demonstrate a variety of the show's humorous techniques and therefore offer useful insights into the pragmatic foundations of its jokes.

Data Collection Procedures

Extensive analysis of carefully chosen episodes provided the source of the collected data. Specific scenes were analyzed for the ways in which the show's humour arises from violating routine conversational practices. Dialogue was analyzed and summarized according to its pragmatic function to investigate how linguistic exchange contributes to the emergence of humour in the episodes.

Data Analysis

The data analysis focuses heavily on how the show uses comedy by looking at Grice's Cooperative Principle. Based on the episodes Season 1, Episode 1 ("The First Lesson"), Episode 4 ("All Through the Night"), and Episode 8 ("Better to have Loved and Lost"), this analysis is separated by each of Grice's conversational maxims being ignored; quality, quantity, relation, and manner. This research is centered on explaining how these rule breakings create laughter and play a key role in shaping characters and cultural misunderstandings, which are the basis of the program's humor.

1. Flouting the Maxim of Quality

Grice (1975) believes that the maxim means that the provided information should come from reliable sources, and people assume what they are saying must either be real or backed by reliable evidence. Within comedy, this statement is ignored quite often in scripted programs. Speakers in sitcoms often make deliberately false statements that are clearly understood by both the characters and the audience as untrue; these statements are typically used to produce irony, sarcasm, or absurdity. Usually, such words are intended to entertain, since the audience is expected to realize the utterances are unrealistic. Quite a few of the comic moments in *Mind Your Language* depend on this type of pragmatic mismatch.

Episode: Season 1, Episode 1 – "The First Lesson"

Mr. Brown: What's your name?
Ali: My name is Cleopatra.
Mr. Brown: [confused] Cleopatra?
Ali: Yes, I am also Queen of the Nile.

Ali humorously challenges the rule that asks a speaker to only say things they think are true. When he says his name is Cleopatra and names himself Queen of the Nile, Ali offers evidence that shows he knows these are not true. People find it funny when the lie is a clear one and is told with a mysterious sense of surprising seriousness.

From a practical viewpoint, such intentional error makes it clear that the speaker does not want the audience to take what is said literally. According to Grice (1975), such statements encourage the viewer and Mr. Brown to conclude that Ali is either making fun of or joking about the setting in his classroom. Here, Ali, a character from another culture, acts comically to test the teacher and bring small amounts of laughter to the classroom. According to Yus (2017), if we fail to adhere to the maxim of quality, it can often result in some jokes and help highlight the character's traits and disrupt norms in school.

2. Flouting the Maxim of Quantity

In his most famous publication, the Maxim of Quantity offered by H.P. Grice, states that outside speakers are required to provide the amount of information required to effectively communicate; neither too much nor too little. Interruptions beyond this command, to be sure, regardless of whether the resultant utterances are short or prolix, disrupt the expected pace of a conversation. The congruitive so produced obliges the spectator to figure a further level of meaning, and this often culminates in a comic or burlesque interpretation. As a typical example, when the answer demanded is precise when the answer given is one very much on the schematic side, or when a much surplus information is given in response, the incongruence between what is known and what is wanted is likely to be found comic. The situation is regularly played upon in sitcoms like, *Mind Your Language*, where regular characters commit routine violation of the Maxim of Quantity: explanatory replies are made as super concise non-sequiturs, or extra content is provided that is culturally unwarranted as well as otherwise unnecessary. The effects of such violation are to create confusions between the protagonists; and at the same time leave the readers entertained by putting in the foreground, the absurdity surrounding both over- and under-explaining ordinary

discussions. In *Mind Your Language*, flouting this maxim occurs many times. Here's an exchange from Episode 4: "All Through the Night":

Mr. Brown: Giovanni, do you know what time it is?
Giovanni: Si, I know what time it is.
Mr. Brown: Well?
Giovanni: It is... time to go home?

At this moment, Giovanni doesn't answer directly and instead shares an indirect response because he doesn't explain properly, Giovanni interrupts the conversation's logical progression, therefore, Mr. Brown (and viewers) must guess what he means. It works so well because everyone watching, just like they do, understands Giovanni is avoiding the question, and this makes the comedy stronger. This can sometimes work the other way, where students provide much more information than what they asked for, which can offer some laughter. For example:

Mr. Brown: Did you get your homework done, Giovanni?

Giovanni: Oh yes, Mr. Brown. My homework comes after I finish helping my mama in the kitchen, take care of our pet cat, and cleanup, which is followed by a relaxing drink....

All the added details turn the simple Yes-No query into a situation filled with unnecessary explanations. The fun comes from observing how a clear request for information leads to a deluge of different personal stories, thus pointing out aspects of cultural stereotypes. This over-informative strategy not only disrupts the flow of a normal classroom conversation but also invites the audience to laugh at how the character blends personal narrative with formal classroom

expectations. The humour lies in the contrast between Mr. Brown's need for a direct answer and Giovanni's storytelling, which reflects a culturally exaggerated form of politeness or self-expression.

3. Flouting the Maxim of Relation

Grice's Relation or Relevance maxim requires communication to be continually on-topic. Sometimes, people following this rule in their scripts end up with comical encounters when the characters miss the point or reply with cultural references. In *Mind Your Language*, this often happens when a student gives an unrelated answer that ignores the intended question. These off-topic responses create humorous misunderstandings, especially when the audience realizes that the speaker is either confused or joking. The mismatch between the expected and actual response is what produces the comic effect.

We see this clearly in Episode 8: *"Better to Have Loved and Lost"*.

Mr. Brown: What do you think about romantic love, Ranjeet?
Ranjeet: In my country, marriage is arranged. You do not meet your wife until the wedding night. Very economical.

Unlike Mr. Brown's attempt to have the group express personal feelings about romance, Ranjeet changes the subject to arranged marriages in India. Even if his response seems strange to Westerners, it's a funny way of saying things in his culture. Because of these two factors, there's a delightful moment when the unexpected joke and outcome are different from what we expected. Purposefully not being relevant calls attention to cultural and linguistic action, since the humor

comes when students are asked about something and respond with something matching their cultural habits.

4. Flouting the Maxim of Manner

Manner means that everyone should keep their speech neat by not speaking unclear or blurry. Even so, listeners might sometimes find it funny when friends on *Mind Your Language* speak in a winding or overly poetic way. For example, characters may give roundabout explanations, use overly formal or nonsensical phrases, or repeat themselves unnecessarily. This kind of speech disrupts the natural flow of the conversation and creates a humorous effect, especially when paired with puzzled reactions from others. The comedy comes from the unnecessary complexity and how it contrasts with the simple answers expected in classroom settings.

In Episode 4, a major example happens:

Mr. Brown: Su-Lee, where are you from?
Su-Lee: I am from the place where the moon dances over the water lilies.

Although poetic personifications are oprefered, they don't help in keeping the conversation clear. While Mr. Brown looks for a direct map response, Su-Lee's imagery-filled version goes against the Manner system. Everyone's confused reaction and the teacher's puzzled face, plus the students' giggles, reveal how using indirectness may create humor, particularly in the usual serious setting of school lessons. Another example is where a student's reply sounds too official or unnatural.

Mr. Brown: Taro, what profession do you want for your future?

Taro: I desire to work in a way that daily benefits the community, even if I remain humble.

There, Taro, because of his rigid use of textbook English, is too formal for such a simple conversation because Mr. Brown talks about the long answer and pauses, this causes the viewers laugh at what happens. The humor stems from the contrast between Taro's overly serious tone and the casual classroom setting. His unnecessarily elaborate phrasing breaks the expectation of a straightforward reply, making the moment comically awkward.

Findings and Discussion

The current study analyzed the ways humor works in *Mind Your Language* by examining how it deliberately breaks one of Grice's main rules in communication. The analysis of the three episodes found that the sitcom mostly uses humor by breaking social norms in language exchanges. Even though such discordant language is not accidental, it is intended by the writer to construct comedy, point out language contrasts, and underline problems between different cultures. The findings are divided below into sub-sections for each maxim.

Flouting the Maxim of Quality

When using the Maxim of Quality, one should only talk about facts supported by evidence. In *Mind Your Language*, many of the characters say something absurd, sarcastic, or entirely wrong to make people laugh. For example, a student might claim, "The sun rises in the west," or "I am the Queen of England," which

is clearly false but said with a straight face. These obvious lies are not meant to deceive but to entertain, and the humor comes from the audience recognizing the exaggeration. The contrast between the serious delivery and the clearly untrue statement highlights the deliberate flouting, making it effective in creating comedy.

Example from Episode 1 ("The First Lesson"):

Mr. Brown: What's your name?
Ali: My name is Cleopatra.
Mr. Brown (surprised): Cleopatra?
Ali: Yes. In my country, we have many Cleopatras.

Here, Ali lies on purpose, compromising the rule of quality when he replies. The contrast between what funny guys think should happen and the grand statement he makes people laugh. Because of the character's culture and the way language is used, people soon notice when the rules of talking are broken for humor. Time after time, Groucho overlooks quality, which is why his character is so funny. The main purpose is to delight, rather than confuse, by showing how lying and banned references can create comedy.

Flouting the Maxim of Quantity

The maxim of quantity indicates that one provide just enough information as they are expected to provide. The sitcom often amuses the viewers by having its characters explain too much and provide extra information that isn't really needed. This often results in a long-winded response to a simple question, making the scene humorously exaggerated. For instance, instead of saying "Yes" to a

homework question, a student might describe their whole evening routine. This unnecessary detail creates a mismatch between what is asked and what is answered, making the audience laugh at the character's dramatic or culturally-influenced storytelling.

Example from Episode 4 ("All Through the Night"):

Mr. Brown: Giovanni, did you turn off the lights before you left the room?
Giovanni: Yes, Mr. Brown. I turn off-a the lights, I close-a the window, I lock-a the door, and I say buona notte to my mamma on the phone.
Mr. Brown: I only asked about the lights.

Because of Giovanni's long answer, Mr. Brown was amusingly troubled by the situation. His tendency to exaggerate is traditional in his culture and reveals how much the man values being responsible. It's funny because the teacher asks about something quickly and Giovanni's answer includes a lot of detail. Such actions are funny and also demonstrate the problem of communicating in a classroom with students from many cultures, whose norms for briefness differ.

Flouting the Maxim of Relation

Speakers should give pieces of information that help the conversation run smoothly. Looking down on this principle usually results in a jumpy conversation, which often brings on the laughs in the sitcom. A student might respond to a question with something completely unrelated, forcing the teacher (and viewers) to make sense of the confusion. This flouting highlights not just misunderstanding, but cultural or linguistic gaps that produce funny misinterpretations. The audience enjoys how characters miss the point and respond with unexpected or irrelevant comments, creating humorous tension and surprise.

Example from Episode 8 ("Better to Have Loved and Lost"):

Mr. Brown: Ranjeet, can you give me an example of a romantic English phrase?
Ranjeet: In my country, marriages are arranged by the family. We believe in duty before love.
Mr. Brown: That's very insightful, Ranjeet, but I meant a phrase like "I love you."
Ranjeet: Then I say, "I love you because my mother says I must."

His reaction discusses arranged marriage, but neither romantic expression nor caution comes up. The breaking of cultural rules brings humor and gives rise to common ideas about particular cultures at the same time as they encourage empathy. Because Ranjeet's actions differ from the ideal, viewers often laugh and consider the gap between them. The sitcom often presents such a strategy to address how people understand and interpret things in different cultures.

Flouting the Maxim of Manner

The Maxim of Manner states that one's messages should be clear and concise. A moment of comedy appears when someone talks in a way that is confusing to others. In *Mind Your Language*, this often happens when a character overuses formal or bookish language, or when they speak in a roundabout way that puzzles both the teacher and other students. The humour lies in the awkward phrasing or overly complicated explanations, which make the dialogue amusingly unclear. This type of humor reflects both language learning struggles and cultural miscommunication.

Example from Episode 4 ("All Through the Night"):

Mr. Brown: Su-Lee, where are you from in China?
Su-Lee: I am from the place where the lotus blooms under the moonlight.
Mr. Brown: Ah… and does that place have a name?

Su-Lee shows a lack of manners when her metaphor replaces the usual plain directness with poetic obscurity. Mr. Brown's confused response demonstrates how funny it is that the way she spoke set aside the usual unambiguous way teachers talk in class. By flouting this maxim, Su-Lee proves that avoiding directness and giving special attention to style in conversation can sometimes lead to humor among people from different cultures. Her overly artistic or vague expressions confuse the listener, creating a contrast between expected classroom clarity and unexpected phrasing, which adds to the comedic effect.

The findings show that the sitcom *Mind Your Language* uses flouting the Grice's maxims to create humorous situations. People often make others laugh with intentionally broken conversational rules. In addition to showing off their innovative use of language, such slang reveals the importance of multiculturalism, learning new languages, and the reasons we laugh. The findings confirm that this research has pointed out that sitcom lines that violate social norms can be funny in communicated discourse.

Conclusions and Recommendations

From the analysis of sample episodes, it has become obvious that sitcoms use intentional flouting of four communication maxims to generate humor. Making these speak-outs pragmatic means they succeed in helping the audience laugh by bringing up social misfits, pointing out cultural clashes and revealing character

qualities. According to the findings, pragmatic principles are a reliable method for researching scripted humor worldwide. Because non-native English speakerscommunicate with formal teaching methods, any mistakes or confusions become funny. This reveals that Grice's theory can be branched out to investigate mediated discourse, specifically in television comedy set up by multicultural and multilingual views. Within the boundaries of this report, additional pathways can be explored in further studies.

1. Future analysis could examine how *Mind Your Language* was similar to or different from other sitcoms such as (Friends, The Big Bang Theory and 'Allo 'Allo!), to study how humor crossing cultures has remained pragmatic.
2. If cues like tone, hand gestures, and facial expressions are analyzed in relation to humor, we can understand audiovisual humor deeper.
3. Future research might discover ways to use humorous sitcoms in teaching language learners about different communication styles.

Ultimately, this study demonstrates that using pragmatics is a valuable way to study humor systematically. It adds to the discussions within linguistic pragmatics, discourse analysis, and media studies by proving that breaking common rules in conversation is done to trigger humor, create unique characters, or address cultural topics.

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پوختە

ئەم توێژینەوەیە ئەوە شیدەکاتەوە کە چۆن گاڵتەوگەپ (humor) لە زنجیرەی "Mind Your Language"دا لە ڕێگەی پێشێلکردنی کۆمیدیانەی بنەماکانی گفتوگۆی ئاساییەوە دروست دەبێت. سەرنجی سەرەکی لەسەر دەرخستنی ئەو کاریگەرییەیە کە شکاندنی بنەما هاوکارییەکانی گرایس —(Grice's Cooperative Principles)وەک چەندێتی، چۆنێتی، پەیوەندی، و شێواز—هەیەتی لەسەر خوڵقاندنی نوکتە لەنێو خوێندکارە جیاوازە کولتووری و زمانییەکانی پۆلەکەدا.

توێژینەوەکە ڕێبازێکی چۆنایەتی و تیۆریی پراگماتیکیی گرایس بۆ شیکاری بەکاردەهێنێت. لەم چوارچێوەیەدا، سێ ئەڵقەی هەڵبژێردراوی سیتکۆمەکە، کە دەوڵەمەندن بە دیمەنی کۆمیدی، کراونەتە بابەتی لێکۆڵینەوە. شێوازی شیکارییەکە بریتییە لە وەسفکردنی هەر ڕیزبەندییەکی گاڵتەئامێز و ڕوونکردنەوەی ئەو بنەمایەی (maxim) کە لە هەر دۆخێکدا پێشێل کراوە، بەبێ هێنانەوەی دیالۆگی تەواو.

ئەنجامەکان دەریدەخەن کە بەشێکی زۆری کۆمیدیای سیتکۆمەکە لە ئەنجامی پێشێلکردنی بنەماکانی پەیوەندی و چەندێتیی گرایسەوە سەرچاوە دەگرێت، جا ئەم پێشێلکردنە بە ئەنقەست بێت یان بەهۆی هۆکاری کولتووریەوە. ئەم پێشێلکارییانە زیاترن لە تەنیا هەڵەی زمانەوانیی سادە؛ بەڵکو دەبنە هۆی دروستبوونی گرژیی کولتووری، دووپاتکردنەوەی ستێریۆتایپەکان (قاڵبە باوەکان)، و پتەوکردنی تایبەتمەندییە کۆمیدییەکانی کارەکتەرەکان.

لە کۆتاییدا، توێژینەوەکە پشتڕاستی دەکاتەوە کە Grice's Cooperative Principles ئامرازێکی کرداریی بەسوودە بۆ لێکۆڵینەوە لە گاڵتەوگەپی پراگماتیکی لە دەقە میدیاییەکاندا. هەروەها، جەخت لەوە دەکاتەوە کە سیتکۆمەکانی وەک "Mind Your Language" گاڵتەکانیان لەسەر بنەمای لێکتێنەگەیشتن (miscommunication)بنیاد دەنێن، کە ئەمەش بایەخی شیکاریی پراگماتیکی بۆ تێگەیشتن لە میکانیزمەکانی گاڵتەوگەپ زیاتر دەردەخات

ملخص

يتناول المقال كيفية بناء الفكاهة في مسلسل "Mind Your Language" من خلال كسر قواعد المحادثة المعتادة بطريقة فكاهية. وينصب التركيز الرئيسي على Grice's Cooperative Principles بين الطلاب من ثقافات مختلفة ولغات مختلفة في الفصل الدراسي من خلال كسر قواعد Grice's Cooperative Principles، مثل الكمية والنوعية والعلاقة والأسلوب.

يستخدم البحث منهجًا نوعيًا، يطبق نظرية عملية من أعمال غرايس. تم اختيار ثلاث حلقات من المسلسل الكوميدي لأنها تتضمن العديد من المشاهد المضحكة. وُصفت كل حلقة فكاهية، وشُرح المبدأ الذي تم تجاوزه في سياقه، بدلاً من عرض الحوار كاملاً.

يُظهر البحث أن الكثير من الكوميديا في المسلسل الكوميدي تحدث عندما تخرق الشخصيات Grice's Cooperative Principlesالمتعلقة بالعلاقة والكمية عمدًا أو لأسباب ثقافية. وترتبط هذه الانتهاكات بأكثر من مجرد أخطاء لغوية بسيطة، بل تؤدي أيضًا إلى توترات ثقافية، وتكرار الصور النمطية، وسمات شخصية مضحكة. تُظهر هذه الدراسة أن Grice's Cooperative Principles يُعدّ منهجية عملية لدراسة الفكاهة البراجماتية في النصوص الإعلامية. كما توضح أن المسلسلات الكوميدية، مثل " Mind Your Language"، تبني الفكاهة من سوء الفهم، مما يُعزز أهمية التحليل البراجماتي لفهم الفكاهة

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الكلمات المفتاحية: البراجماتية، Mind Your Language، الفكاهة، المسلسلات الكوميدية البريطانية، مبادئ غرايس

کلیلە وشەکان: پراگماتیکس، Mind Your Languageگاڵتەو گەپ، ستیکۆمی بەریتانی، بنەماکانی گرایس.