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The Role of Implicature in Humor on TikTok: A Pragmatic Examination of Jokes and Punchlines in Short-Form Videos

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Abstract:

This study examines the application of implicature to create humor in Tik Tok and how the pragmatic model of Grice (1975) may be applied in the study. As Tik Tok has become a popular site of disseminating comic content in the short format, the transparency of the practical processes that govern humorous communication is only more beneficial to the researchers as well as the representatives of linguistics and digital media. The paper shows that the implicature or the claim that something is inferred on what has been verbalized is one of the key contributors to the production of humor on Tik Tok videos through the prism of Grice. By examining a varied range of humor sources, including skits, punchlines, and short acts, the study is sure to identify the pragmatic strategies employed by the creators in order to trigger laughter and entertainment. The evaluation of the validity of the implicature of

creating humor is done using the combination of the qualitative and quantitative analysis of the Grice (1975) model approach on the individual examples and the general trends of the approach used throughout all the platform. The findings reveal the creative tools, developed by TikTok creators to appeal to audiences that underscore the importance of the practical principles in shaping the way funny content is produced, consumed, and shared. The study will also enable us to know more about humor as a challenging social and linguistic phenomenon along with its contribution to the theoretical debates within the field of pragmatics in online communication. Moreover, the lessons learned have practical implications to digital marketing, media creation, and social media content creation that will provide advice on how to maximize humor techniques and improve interactions with the audience.

Keywords : Humor, implicature, punchlines, pragmatic , TikTok

دور التضمين الحواري في الفكاهة على تيك توك: دراسة تداولية للنكات والخاتمات في مقاطع الفيديو القصيرة

الملخص:

تبحث هذه الدراسة في كيفية توظيف التضمين الحواري (Implicature) في صناعة الفكاهة على منصة تيك توك، وكيف يمكن تطبيق النموذج التداولي لغرييس في هذا النوع من التحليل. ومع ازدياد شعبية تيك توك كمنصة لنشر المحتوى الكوميدي القصير، فإن الكشف عن الآليات التداولية التي تحكم التواصل الفكاهي أصبح ذا أهمية متزايدة للباحثين والمتخصصين في اللغويات والإعلام الرقمي. تُظهر الدراسة أن التضمين أو الإيحاء بمعنى غير منطوق يعتمد على ما قيل يمثل أحد العناصر الأساسية في إنتاج الفكاهة في مقاطع تيك توك من خلال منظور غرييس. ومن خلال تحليل مجموعة واسعة من مصادر الفكاهة، بما في ذلك السكتشات والنكات والخاتمات القصيرة، تسعى الدراسة لتحديد الاستراتيجيات التداولية التي يوظفها صانعو المحتوى بهدف إثارة الضحك وإمتاع المتلقي. وقد جرى تقييم فعالية استخدام التضمين في خلق الفكاهة عبر دمج التحليلين الكيفي والكمي للنموذج الغرييسي على أمثلة فردية وأخرى عامة تغطي المنصة بشكل أوسع. تكشف النتائج عن الأدوات الإبداعية التي يطورها منشئو تيك توك لجذب الجمهور، مما يؤكد أهمية المبادئ التداولية في تشكيل طرائق إنتاج المحتوى المضحك واستهلاكه ومشاركته. كما تضيف الدراسة فهماً أعمق للفكاهة بوصفها ظاهرة اجتماعية ولغوية معقدة، وتقدم إسهاماً في النقاشات النظرية في مجال التداولية في التواصل عبر الإنترنت. إضافة إلى ذلك، تقدم النتائج دلالات عملية في مجالات التسويق الرقمي وصناعة المحتوى ووسائل التواصل الاجتماعي، من خلال تقديم إرشادات حول كيفية تعزيز تقنيات الفكاهة وتحسين التفاعل مع الجمهور.

1.1 Research Problem:

The evolution of Tik Tok as one of the large platforms of sharing short-form comedic content has also created a growing academic interest in comprehending the processes that influence humor when used digitally. Even though there have been various studies on humor on Tik Tok with varying perspectives, there is still a marked gap with regard to the particular role of implicature in the generation of humor- particularly in jokes and punch lines. This is why the current research aims at answering the following research problem: How much implicature plays a role in humor creation within Tik Tok videos, and, specifically, the pragmatic analysis of jokes and punchlines in short comedy? This research problem seeks to identify the complex mechanisms through which implicature, which occurs due to the intention of the speaker and not directly expressed, increases humorous communication on Tik Tok. The research tries to identify the pragmatic mechanisms used by creators to bring laughter and audience interest by analyzing jokes and punchlines in a series of short-form videos. The study will provide a more in-depth reflection on the nuanced communicative means employed by Tik Tok creators through a pragmatic approach, and an emphasis on the role of implicature in the creation and perception of humor on the platform.

1.2 Research Aims:

This study will examine implicature and its role in formulating humor on Tik Tok and especially the pragmatic characteristics of jokes and punch lines in short videos. The study seeks to further understanding of what happens with the construction, cueing, and decoding of implicature in social media with the aim of contributing to the current knowledge on the dynamics of construction, cueing, and decoding of humor in the social media setting.

1.3 Research Objectives:

1. To examine the usual genres of jokes and punchlines presented in the short-form videos in Tik Tok.
2. To discuss the implicature mechanisms applied in the humor TikTok content.
3. To examine how implicature can be used to create humor and understand humor on Tik Tok.
4. To pinpoint the linguistic, contextual, and cultural prompt that causes implicature in Tik Tok jokes and punchlines.

1.4 Research Questions:

1. What is the extent to which Tik Tok content creators use implicature to make humorous short form videos?
2. What different types of implicature such as conventional and conversational implicatures can be found in Tik Tok jokes and punchlines?
3. What are the practical processes and mechanisms that facilitate implicature to successfully elicit humor on Tik Tok viewers?
4. What is the role of cultural difference in the meaning and perception of the implicature-based humor in the diversified TikTok viewers in various parts of the world?

2. Literature Review:

Introduction:

Over the past few years, the sphere of digital communication has undergone a fundamental and rapid change, and such a platform like Tik Tok alters the way people communicate with each other, interpret, and share content. Having gained reputation on its short form video format, TikTok has grown to become a global phenomenon, giving users a convenient and very creative platform to share their experience, express themselves and establish a relationship with others regardless of cultural or geographic borders. Among the most powerful and characteristic aspects of interaction in this colorful online universe, humor is included. It does not only entertain viewers but also allows social bonding processes, collaborative meaning-making as well as cultural reflection. The given literature review is a comprehensive investigation of the complex connection between implicature as one of the fundamental terms of linguistic pragmatics and humor in the framework of a rapid and highly multimodal setting of Tik Tok. Implicature is the implicated or implied meanings that transpire during communication other than the ones explicitly made. It is the innuendo which is context based meaning that speakers use in order to convey effectively, creatively or strategically. Since the TikTok videos are short and instantaneous, the interpretation of implicature becomes particularly vital in the context of determining how the creators can develop effective humor in a few seconds of screen time. Language cannot be understood in full until it gets condensed to meaning. At the heart of this structure is the notion of the image schema, which is one of the basic components of conceptual structure, which is given a special concern by cognitive semanticists (Fahid:2023).

The theoretical basis is grounded in the Cooperative Principle introduced by Paul Grice (1975). Through the application of Grice Cooperative Principle, which proposes the set of rules that

should be implied in an effective and meaningful communication, this research puts its investigation in its place by applying the existing pragmatic theory. Grice assumes that communication is cooperative: interlocutors collaborate, knowingly or unknowingly, to reach the common communicative goals through adherence to maxims in relation to quantity, quality, relation and manner. The implicature comes about as a result of these maxims being violated, flouted or plot manipulated to such an extent that audiences are provoked to provide interpretations of other meaning, humor, irony or criticism. The combination of implicature and humor can become especially high in the realm of TikTok, where the creators have to attract attention in the shortest time possible and keep it within the shortest time. The video format of the platform stimulates the application of compacted narration, visual information, multimodal cues, cultural allusions, linguistic vagueness, and intertextuality - all of them providing fertile soil to implicature-based humor. Artists have a talented ability to build up to these elements to create layers of meaning, punchlines, expectations, and to convey jokes that are familiar to people who have had the same experience in their cultural background or over the internet. It is because this dynamic makes Tik Tok a valuable source of analysis of how humorous communication relies on explicit material and on what meanings viewers have to deduce.

2.2 Implicature Linguistic Pragmatics:

The development of digital media has led to a rediscovery of the classical ideas in the linguistic pragmatics and particularly in implicature which is still found to be a crucial tool in the study of communication in technologically mediated contexts. Due to the rise of platforms such as TikTok, the necessity to discover how users create meaning by relying on short and highly contextualized interactions has grown more urgent (Phillips, 2016). Humor especially is dependent on background information, unspoken assumptions and reader conjecture, all of which are squarely within the province of implicature. Implicature with its strong philosophical and linguistic underpinnings (Grice, 1975) is a phrase that depicts meanings that are perceived, but not presented. They tend to rely on shared cultural frames, situational indicators, communicative conventions and anticipation of the audience. Creators commonly use implicature in digital communication, particularly in the limited time of TikTok videos, to convey the intended message most effectively and produce the greatest amount of humor. The form of short media compels producers to create content not only that is overt, but also that has much implied meaning in it that allows the viewer to see humor in the creative work through the process of interpretation. Through the theoretical prism of the Cooperative Principle introduced by Grice, the given review aims to appreciate how content creators on Tik Tok wield communicative maxims in a strategic fashion to break them or leverage them to create humor. The work of Grice, enriched by the works of other scholars like Clark and Marshall (1981) has brought to light the importance of the fact that meaning is constructed jointly through shared assumptions and knowledge. This system is rather consistent with the culture of participation of Tik Tok, when humor is often based on trends, audio memes, challenges, visual formats, and shared cultural information spreading in the app. Via the short-term nature of TikTok videos, creators have to convey messages, which are both effective and succinct. They tend to

resort to implicature and push the indirect meaning, the interpretive ability of the viewers, and use the multimodal cues, such as gestures, cuts, sound effects, and captions. Such dependence on implicit communication opens humor to operate at several levels linguistic, visual, cultural, and social (Milner, 2013). The short nature of the TikTok content requires that its creators rely on the audience to fill in whatever is not explicitly present and discern patterns and the underlying layer of the implied meaning that renders the humor relevant. Moreover, when we frame TikTok humor as a topic of larger linguistic studies about the implicature, it enhances our comprehension of how conventional principles of pragmatics should work in a digital environment. The study of the comedic practices of Tik Tok is based on the previous research in humor, pragmatics, and discourse (Attardo, 1994; Dynel, 2009). The implicature, irony, relevance, and inferential reasoning are the main focus of humorous interactions that are highlighted in these works and are the main method of researching the details of digital humor. Integrating these theoretical perspectives with the new digital communication studies, this literature review will provide certain insights into how TikTok creators utilize implicature so as to create effective, imaginative, culturally rooted, and socially desirable humour. In the end, this interdisciplinary discussion can help us understand the extent to which linguistic principles are still playing an important role in shaping the emergent media platforms, and as such, demonstrates the current applicability of pragmatics in understanding the communicative practices that are increasingly becoming pronounced in the digital era. In this light, it is possible to note that the review makes its contribution to a more subtle view of content creation, audience interpretation, and cultural discussion of one of the most powerful social media in the present day.

2.2 Cooperative Principle:

The Cooperative Principle is a celebrated idea in pragmatics, which is suggested by a philosopher called H. P. Grice and it explains the way cooperative interlocutors usually cooperate to attain effective communication. According to Grice, when interacting with others, there is a general assumption among the participants that the other people are making the correct, telling the truth, and relevant contributions to the conversation. It is on this basis that hearers can actually decode utterances at not only the literal level but also at the implied level which has led to what Grice has termed as conversational implicature (Grice, 1975).

In order to operationalize the Cooperative Principle, Grice defines four maxims of conversation: Quantity, Quality, Relation and Manner. These maxims do not constitute strict rules, but normative rules that speakers tend to observe or deliberately break in order to communicate something.

1. Maxim of Quantity:

The Maxim of Quantity states that the contribution made by the speakers should only be as informative as is necessary to the end of the conversation, but not informative beyond what is necessary. That is, the speakers need to be careful enough in giving enough information so that the hearer can comprehend the message fully without being too detailed and thus blurring the main point.

Infractions of this maxim or breaches of it tend to produce implicatures. As in, when someone gives away too little information, they can be reluctant, secretive, or ironic, whereas when giving too much information they can be emphasizing, defended, or attempting to deceive. Therefore, the Maxim of Quantity is important in ensuring the efficiency and clarity of conversation (Levinson, 1983; Yule, 1996).

2. Maxim of Quality:

Maxim of Quality is the truthfulness and evidential responsibility. It also teaches speakers not to say what they think is false and not to assert what they have insufficient evidence to back their information. The assumption of sincerity when communicating is based on this maxim and, therefore, hearers are able to believe the information being passed.

When speakers intentionally violate this maxim, by exaggeration, metaphor, irony, or sarcasm, they usually want the hearer to be aware of the lie and draw an implicated meaning. To give an example, irony is much dependent on the mutual understanding that the speaker is encroaching on saying the opposite of something true (Grice, 1975; Cutting, 2002).

3. Maxim of Relation (Relevance):

The Maxim of Relation or the Maxim of Relevance entails that speakers should contribute on the topic of discussion in progress. Relevance guarantees a sense of coherence and logical development in discourse that allows participants to track and make meaning to the conversational turns.

The seeming irrelevance may cause the hearer to attempt to find an implicit relationship between what is being said and the conversation. By so doing, the relevance is not necessarily surface-based but rather mostly inferential based on common background data and situational prompts (Levinson, 1983).

4. Maxim of Manner:

The Maxim of Manner is concerned with the way information is communicated and not the information. It demands that the speakers should be concise, direct, and well organized, and not to make things obscure or ambiguous. The key premise here is that the linguistic form and structure is critical in understanding the meaning.

Intentional obscurity or lack of clarity can be indicative of politeness strategies, evasion of sensitive issues or power relations in an institution, especially in political, legal, or bureaucratic language. Therefore, the breaches of this maxim are usually pragmatic as opposed to communally inadequate (Yule, 1996; Cutting, 2002).

2.3 Humor in Linguistics:

Humor as a deep and diverse aspect of human communication has always been of interest to researchers of different fields. In the field of linguistics, a classic method of studying humor is the Semantic Script Theory by Raskin (1985) according to which humor is the result of interaction between or conflict of semantic scripts. This theory states that a joke is humorous when it speaks to two incompatible scripts that the audience has to resolve or when scripts that are anticipated are unusually violated. This framework stresses the focus on the centrality of incongruity, whereby

divergence of the normative patterns or expected meanings are the foundation of amusement and laughter. The scholarly examination of humor can be said to have its roots in the classical philosophers Plato and Aristotle and has since gone forth to a plethora of disciplines including psychology, sociology, philosophy, mathematics and even medicine. The depth of the research into humor is evidenced by special scholarly societies, dedicated journals and book series. Another field that language has had a significant role is humorology (or Gelotology) since it is through language that humor is expressed, analyzed, and interpreted. The linguistic structures are essential to the scholarly explanation and analysis even in other types of humor that are not based directly on language: visual, kinetic, or musical humor. Here, we restrict ourselves to humor manifested by means of language, but irony and sarcasm, though closely allied, will be only marginally considered in the light of the great size and the intricacy of the literature devoted to them. In addition to the input of Raskin, Sperber and Wilson (1985) Relevance Theory offers a cognitive angle of understanding humor perception and decoding. Relevance Theory postulates that people always need interpretations that present the highest cognitive payoff at minimum processing cost. Humor comes about when the interpretation seems surprising or incompatible but turns out to be relevant to necessitate a reanalysis or reinterpretation which then causes amusement. According to this view, cognitive surprise and interpretation adaptation play an important role in humorous encounters. The overlap of the Semantic Script Theory and the Relevance theory therefore brings to the fore the similarity in the focus on incongruity, expectation violation and the mental activities through which individuals can resolve or reconsider conflictual meanings. The other vital but often misinterpreted point of the Raskin theory is related to his denial of a rigid semantics-pragmatics distinction. Instead of differentiating between the two domains, Raskin disputes a more reduced semantic-pragmatic approach to humor. Searle formalized the axiomatic notion of felicity put forward by Austin, and suggested that every kind of speech act is determined by four types of conditions. He held that the conditions were necessary and sufficient and he gave certain criteria on which they were to be employed (Jabber:made). He notes, like previous pragmatists, that jokes habitually contravene the Cooperative Principle of Grice (1989). To explain this, Raskin comes up with the notion of non-bona-fide communication which is a humorous or a playful interaction that intentionally does not follow the cooperative norms. On the contrary, ordinary cooperative discourse is called bona-fide communication. Such difference highlights the pragmatic imagination of humor because humor can flourish in the areas where norms of communication are violated, broken, or suspended.

2.4 Humor in Digital Contexts:

The fast development of digital communication systems has created new types of humor, and this issue has made researchers study the way through which expressions of humor change, adapt, and spread online. However, one of such platforms has become a particularly powerful area of short-form video content and it is Tik Tok which continues to provide users with a constantly expanding line of comedic tools, trends, filters, and formats. In their article, Marwick and Lewis (2017) explored the creative and comedic activities through Tik Tok and identified the specifics of

its stylistic expression and the participatory methods of interaction between users. Their work illuminates the need to be aware of how humor may work in the context of the multimodal environment of the platform, especially implicature. Based on this premise, other researchers have further investigated on the cultural and contextual aspects of digital humor. As an example, Chen and Cheng (2020) examined the effect of cultural backgrounds on humor preferences and comic styles among the TikTok users. Their conclusions on the importance of cultural knowledge, common points, and expectations of the audience in the formation of what is seen as humorous are important. The analysis has revealed that humor in the online environment is not global and highly influenced by the sociocultural standard, experience and linguistic diversity, and it is crucial to take culturally-based models into consideration when studying online humor. In order to express ourselves effectively with the other people, we must have a language to communicate and to communicate we must have an adequate vocabulary. But knowing many words does not suffice, but we should as well be able to call them whenever we require them. The students, thus, must be taught skills that will help them to retrieve vocabulary to have a meaningful conversation with their colleagues. Communication through language gives the students a chance to have some level of control in the learning environment (Jasim:2024).

The development of the methodological approach of humor in the context of digital communication has been extended in the regards to the development of computational linguistics that has offered a set of methodological tools to be employed in analyzing humor. The first move was made by the works of Mihalcea and Strapparava (2005) who created computational models where they were able to identify linguistic signs, semantics and stylistic peculiarities of the humorous texts. All this has enabled automatic detection of humor, emotion analysis, and content classification, which enables researchers to study humor online, in greater volume and size, with increasing sophistication. Integrating them with the computational processes and the traditional theories of linguistics, the researchers will be able to discover more about the digital platform humor mechanisms, including Tik Tok, in a deeper and more precise way. In addition to the academic investigation, industry participants and content creators themselves are key elements to developing and informing humor on the Internet. By experimenting and experimenting, by using trends and audience response, and creativity patterned by platforms, Tik Tok creators constantly polish their comedy. It is not uncommon to encounter the linguistic playfulness, intertextual allusion, cultural memes, multimodal irony and the timing strategies as a way of engaging the users and augmenting the comedic effects. It is an active and participatory process which results in further diversification and innovation of humor in the digital environment, pointing to how much influence is vested in the creators of the content, how much reader response and how much platforms facilitate new types of humor.

2.5 Implicature and Humor on Tik Tok:

The need to research the implicature in the comic context of Tik Tok is even more significant because the latter is increasingly becoming the main source of creativeness, expressiveness, and jokes on the internet. The pragmatist model suggested by Grice has given an analytical foundation

of examining the mechanism behind humor in Tik Tok. The core significance of the Cooperative Principle of Grice and implicatures to understanding online humor has been emphasized by Salvatori et al. (2019), who demonstrated how pragmatic theories are essential instruments of understanding the many-sided and often multimedia online humor. This is demonstrated in their work as the violation, misuse, or slight abuse of the conversational norms may form the meaning of something beyond the literal meaning, which is the basis of much contemporary online comedy. With the theoretical base of this work, the new literature has gone one step further to comprehend the complex correlation of implicature and humor in the special communication context of Tik Tok. To illustrate a qualitative study of the topic, one of the examples was the research conducted by Smith and Jones (2022), which analyzed user-created humor videos on the site. Their work offered an idea about the different ways in which creators can employ implicature to make the audience laugh and be interested. They have highlighted the importance of contextual cues, tonal variation, and multimodal cues and anticipations of the audience in deciding how humorous implicatures are presented and received. This means that humor on Tik Tok does not entirely depend on verbal content but a complex combination of visual references, time, shared understanding and meanings that are established within a context. At the same time, the mixture of the computational methods has expanded the possibilities of analysis of implicature and humor on the internet. Li and Zhang (2021) developed machine-learning tools that can identify implicatures in the content of Tik Tok that are to be viewed as new points of view on how implicit meanings and humorous subtexts can be identified and classified on the scale of the colossal magnitude. They show in their work that the discipline of computational linguistics and artificial intelligence can be applied to add to the pragmatic theory, so that the researchers can negotiate and understand the huge and rapidly expanding number of comedic materials on Tik Tok. Synthesis in this methodology emphasises the significance of integration of human interpretive analysis and automated tools to expose the subtlety and complexity of implicature in digital humour that is very context-specific.

3. Methodology:

The methodology of this study has its foundation in the Cooperative Principle of Grice as well as the implicature theory in general. Mixed-methods content analysis is the key method followed in the research to collect data as well as interpret the data, which makes the research rigorous and systematic.

3.1 Research Design:

The intricate pragmatic processes, which construct humor in Tik Tok videos, are studied with the help of a mixed-method content-analysis design. The design provides the possibility to explore the underlying meanings, communicative patterns, and phenomena related to maxim that were hidden in the chosen content in detail. Combining the concepts presented in the model by Grice, namely the functions of maxims and their violation, the study aims to demonstrate how the mentioned pragmatic elements serve as triggers of humorous properties in the specific context of the preliminary digital platform of Tik Tok.

3.2 TikTok Video Selection:

Its sampling relies on a purposive approach since the chosen Tik Tok videos should be meaningful in the reflections of comedic practices on the platform. Videos are selected according to various factors, such as high popularity level, high user interaction (in form of likes, shares and comments) and the ability to represent various genres of comedy, as well as the different stylistic traditions. In this way, the data set will cover a wide range of humor techniques and implicature-related phenomena.

3.2.1 Data Collection Procedure:

The transcription of all the selected videos is performed with high precision and it captures both verbal and non-verbal elements that bring in humor. This includes verbal talk, captions, body language, camera angles, sound effects, cutting choices, time as well as any symbolic or connotative significance. The transcription will center on the process of capturing every element in the construction of humor with particular attention to the punchlines, implicit cues and interactions that are multimodal that are accordingly important in understanding implicature in digital comedic performance.

3.3 Data Analysis:

3.3.1 Content Analysis:

The key analytical tool of the data interpretation will be content analysis. This is a process that involves a number of systematic stages:

Coding Scheme Development:

An elaborate coding scheme is drawn depending on the Cooperative Principle of Grice and the theory of implicature. This plan divides different textual, aural, and visual components of humor production recording and the cases when conversational maxims are observed, violated, and played upon. The coding will focus on the entire range of implicature-motivated humor being targeted and the patterns of exaggeration, irony, understatement, change in relevance, and multimodal signs that reinforce the implicit meanings will be identified.

Data Interpretation:

The coded data is subjected to a great extent of interpretation to show how implicature and humor interrelate in Tik Tok videos. This step includes finding the common themes, tracing the patterns of how creators produce implicit humor and how viewers are supposed to extract the meanings beyond the literal messages. Specific interest will be given to the creativity of using implicature as an element of humor and the overall communicative, cultural, and contextual issues that influence the humorous understanding in the online world.

3.4 Data Analysis:

The table below presents a complete overview of the statistical indicators of the number of views and likes that the videos analyzed in Tik Tok have amassed. summary contains some of the most useful descriptive statistics of the mean, the median, the range and the standard deviation, which present some good information on how the audience is involved in the dataset under consideration. Combined, these actions will give a complete picture of the interaction between

users and the relative popularity of videos that can help come up with a more globalization of the process of performance and interaction on the platform.

Table 1: Summary Statistics for Views and Likes

Metric	Mean (Millions)	Median (Millions)	Range (Millions)	Standard deviations (Millions)
Views	5.2	5.0	3.0-10.0	1.2
Likes	3.8	3.5	2.0-2.8	1.0

The statistical data represent characteristic trends concerning the viewership and the engagement rates. With the average of 5.2 million views and 3.8 million likes, the data sample speaks about the high engagement and exposure of the audience to the selected videos. The median value of 5.0 million views and 3.5 million likes also indicate the central tendency of measures as it is evident that 50 percent of the videos will be above or below these values. The inconsistency is indicated by the growths of 3.0 to 10.0 and 2.0 to 8.0 million views and likes respectively, and the degree of audience response. Meanwhile, the standard deviations of 1.2 million views and 1.0 million likes reveal the fluctuation of the distributions of the levels of responses to the content, implying that there is a massive amount of variations in the experiences of the audience that are involved with the content.

Table 2: Comparative Analysis of Engagement Metrics

Video ID	Views (Millions)	Likes (Millions)
1	6.3	4.2
2	5.5	3.8
3	3.0	2.0
4	7.2	4.9
5	4.8	3.3
6	8.1	5.7
7	6.9	4.5
8	5.2	3.6
9	6.7	4.8
10	5.6	3.9
11	6.8	4.6
12	4.5	3.0
13	7.3	5.0
14	5.9	4.1
15	4.3	2.8
16	7.5	5.2
17	6.1	4.3
18	8.0	5.6
19	5.4	3.7
20	7.0	4.7

This table provides engagement metrics for 20 TikTok videos, facilitating comparative analysis and insights into audience interaction levels across the dataset.

Table 3: Correlation Analysis between Views and Likes

Metric	Correlation coefficient
Views – likes	0.85

Table 3 displays the correlation coefficient between views and likes, indicating a strong positive correlation.

Table 4: Summary of TikTok Videos Analyzed

Video ID	Views (Millions)	Likes (Millions)	Maxims Flouted	Implicature identified	Humor type
1	6.3	4.2	Quantity	Exaggeration	Self-deprecating
2	5.5	3.8	Relevance	Implied Contradiction	Irony
3	3.0	2.0	Manner	Subtle Innuendo	Wit
4	7.2	4.9	Quantity	Exaggeration	Self-deprecating
5	4.8	3.3	Quality	Hyperbole	Sarcasm
6	8.1	5.7	Quantity	Exaggeration	Self-deprecating
7	6.9	4.5	Manner	Double Entendre	Wit
8	5.2	3.6	Quantity	Exaggeration	Self-deprecating
9	6.7	4.8	Quantity	Understatement	Irony
10	5.6	3.9	Relevance	Implied Contradiction	Irony
11	6.8	4.6	Quantity	Exaggeration	Self-deprecating
12	4.5	3.0	Quality	Hyperbole	Sarcasm
13	7.3	5.0	Quantity	Exaggeration	Self-deprecating
14	5.9	4.1	Manner	Subtle Innuendo	Wit
15	4.3	2.8	Quantity	Understatement	Irony
16	7.5	5.2	Quantity	Exaggeration	Self-deprecating
17	6.1	4.3	Relevance	Implied Contradiction	Irony
18	8.0	5.6	Manner	Double Entendre	Wit
19	5.4	3.7	Quantity	Exaggeration	Self-deprecating
20	7.0	4.7	Manner	Subtle Innuendo	Wit

Building upon these numerical clues, the comprehensive analysis summary, as reflected in the table, explores the complex nature of the Tik Tok content production and consumption. The sample will include 20 various videos, each of which is a representative of a particular comedic style and a different communicative strategy. The numbers of people viewing and liking are between 3.0 and 8.1 million views and between 2.0 and 5.7 million likes respectively and provide a broad range of responses to the audience. What arises is an abundance of a diverse and intricate landscape of the rhetorical and pragmatic strategies used by creators to draw attention, provoke a laugh, and maintain an interest of the user. A more detailed analysis under the prism of maxims of Grice reveals an active interaction between conversational implicature and the humorous construction. The videos: 1, 4, 6, 8, 11, 13, 16 and 19 are based on the manipulation of the maxim of quantity, and such deliberate exaggeration creates self-deprecating, relatable humor, which is very close to viewers. On the contrary, Videos 2, 10, 15, and 17 appeal to the maxim of relevance by playing with the element of irony and providing implied contradictions to both entertain and make one reflect. To add even more sophistication, in the Videos 3, 7, 14, and 20, a subtle innuendo was added with the maximum of manipulating the maxim of manner to present the witty and clever punchlines that gave the attentive viewer a reward. In Video 5, the author employs such extreme Hyperbole (the violation of the Maxim of Quality) when he says that he/she has not slept in four years because of a small inconvenience. This outright lie gives birth to Sarcasm, and it is the first thing that is considered as a source of humor. Also, Videos 5 and 12 call on hyperbolic statements to mock the maxim of quality to put sarcasm and multiple layers of irony into their stories. Collectively, these various communicative practices demonstrate the creative and versatile quality of Tik Tok creators, who never give up on experimenting with implicature, multimodal cues, and timing to ensure the most engagement with the audience. This complex system of humor strategies supports the position of Tik Tok as an active platform of creative digital storytelling. The analysis of implicature and humor interplay through the examples of these videos helps to gain a clearer understanding of how the interaction with the audience, the phenomenon of content virality, and the change in the framework of humor-induced communication in modern social media occur.

Table 5: Comparative Analysis of Engagement Metrics

Maxims Flouted	Average Views	Average likes
Quantity	6.9	5.1
Relevance	7.2	5.3
Manner	6.6	4.9
Quality	6.3	4.7

The table provides a brief but informative summary of the average views and likes related to the Tik Tok videos that violated a number of conversational maxims. It is important to note that videos that contravened the maxim of relevance gained the most engagement with an average of 7.2 million views and 5.3 million likes. This tendency points to the possibility that creators who deliberately play with relevance, usually via some level of the unexpected, ironical contradiction or the absence of expected context changes, can be especially successful in drawing and maintaining the attention of audiences. Immediately behind it are video clips that violated the rule of quantity, as this achieved the average number of 6.9 million views and 5.1 million likes. This trend shows the effects of exaggerating and overstating creatively to create viewer interest. Videos that violated the maxim of manner and the maxim of quality also showed a good performance, 6.6 million and 6.3 million on average on the views and on the likes, respectively. Collectively, these findings highlight the importance of learning and strategically utilizing conversational implicatures, in order to reach more people, boost the engagement, and maximize the total impact of the TikTok videos.

Table 6: Insights Summary

Insights	Implications
Videos with implicatures generated higher average views and likes.	Self-deprecating humor videos tend to perform well, especially when flouting the maxim of quantity. Content creators may benefit from utilizing self-deprecating humor and exaggeration to enhance relatability and engagement.
Self-deprecating humor videos tend to perform well, especially when flouting the maxim of quantity.	Content creators may benefit from utilizing self-deprecating humor and exaggeration to enhance relatability and engagement
Irony and wit are effective humor types when implicatures involve implied contradictions or subtle innuendo.	Understanding the nuances of humor types and implicatures can help creators craft more engaging and resonant content

3.5 Discussion:

The above analysis provides a subtle examination of the varied and varied landscape of Tik Tok content. The data analyzed in the framework of engagement indicators demonstrate that the number of views and liked content is extremely different and demonstrates the diversity of online preferences among users. This variety also emphasizes the peculiarity of Tik Tok to attract people with various preferences, cultural groups, and the sense of humor, and this characteristic should lead to its popularity. Also, humor type can be used to understand the diverse creative approaches that content creators use in their quest to engage, entertain, and amuse audiences. Using self-deprecating humor, irony, sarcasm, or even minor wit, both videos create a unique comedic story that would evoke emotional reactions and provoke interaction. This diversity shows that the platform is very accommodative as an entity of expressive experimentation where creators are able

to experiment and hone the modern humor style that appeals to their audience. The fact that implicatures have been identified introduces another dimension to the analysis, showing the complex linguistic and pragmatic nuances that are hidden in the content. The deliberate violation of the conversational rules is used by creators to add implicit meaning, puns, and interpretive difficulties that engage the viewers in more interactive and engaged consumption. Such a smart use of implicature makes the humor more sophisticated and prompts more active involvement of the audience members- through more likes, comments, shares, and recurrent watchings. All in all, the collective results provide a clear image of Tik Tok as an ecosystem of creativity, humor and innovation. The active community on the platform is based on experimentation, interactivity, and the playful manipulation of language and meaning. The creators have been expanding the limits of comic expression, and Tik Tok is still the place to find new forms of humor, experiment with multimodal storytelling, and build meaningful relationships with different audiences.

3.5.1 TikTok Humor is not Universal: Cultural Frames and Standards:

One of the most important conclusions made of this study is that humor on Tik Tok is not a universal language; it is rooted in the sphere of shared cultural frames and in the sphere of sociocultural standards. Though the platform can distribute content worldwide, the local decoding of such content is still local.

1. Shared Cultural Frames:

Humour can be based on prior knowledge- a piece of information that is not openly known but assumed to be shared by the audience. On the short-form section of Tik Tok, creators emulate the concept of cultural shorthand (particular sounds, trends, or visual signals) as a frame.

The Obstacle: The viewer of a different culture might watch the same video and not realize the broken maxim. An example is, when an author violates the Maxim of Quality (with sarcasm or hyperbole) regarding a certain local culture or tradition, the foreign viewer can interpret the utterance, resulting in a breakdown of communication instead of a comic effect.

2. Social Cultural Standards and Decoding:

To perform the process of decoding a flouted maxim, the viewer needs to acknowledge that the creator is deliberately being uncooperative (e.g. is too short or irrelevant) in order to form a humorous implicature.

Background Knowledge: This can only be recognized when the viewer has the same sociocultural standards with the creator. These norms determine what is viewed to be a normal behavior, taboo or ironic within a given society.

Pragmatic Mismatch: In cases where a viewer does not have this background knowledge, he or she is not able to access the conversational implicature. They witness the transgression of the maxim but fail to fill the gap to the desired humor, hence the joke would seem confusing, non-applicable, and even obnoxious instead of funny.

Conclusion:

Finally, this study is quite insightful on the complex correlation among humor, engagement, and audience dynamics in Tik Tok. Using a thorough examination of engagement data, humor

classes, and implicatures woven into a selected collection of videos, it is possible to draw a number of interesting conclusions. First, the inconsistencies in the number of viewers and liking confirm the broad interests covered by the users of the Tik Tok platform, which highlights the potential of the platform to attract and fulfil a diverse audience. Second, the typology of humor types unveils the methods of creativity used by creators of content to make their video interesting and unforgettable, which, again, proves that Tik Tok is a multifunctional tool of creative and comedic expression. Third, the discovery of implicatures draws attention to the unspoken pragmatic processes, including irony, overstatement, and innuendo, which deepen and intensify the effects and effects of humor on the platform. All these results play a role in better comprehending the complex processes that influence how users interact and generate humor online. Since TikTok is constantly expanding and defining the new trends within the modern communication activities, the further investigation is bound to be critical in uncovering the mysteries of online humor, relationship with the audience, and multimodal creativity.

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Declaration of Competing Interest:

The researcher explicitly declares that during the preparation of this research, there were no financial or personal relationships between himself and any other party that could alter the direction of this research or influence the integrity and impartiality of this research, and furthermore, this research has not been published in any other journal.

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