

Flouting Maxim as a Trigger of Sarcasm and Humor: A Pragmatic Analysis of X Tweets by @TitaniaMcGrath

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ABSTRACT

The research aims to analyze the flouting of conversational maxims in satirical tweets posted by Titania McGrath on X. Previous studies on maxim flouting have primarily focused on stand-up comedy, webtoons, and general online interactions, while the role of maxim flouting in ideological digital satire remains underexplored. To address this gap, this study investigates how conversational maxims are flouted in Titania McGrath's tweets and how such flouting generates humor and sarcasm. Using a qualitative descriptive approach, the study analyzes selected tweets through Grice's (1975) Cooperative Principle, implicature theory, humor theory, and cyberpragmatics. The findings reveal that the Maxim of Quality is flouted most frequently through hyperbole, implausible claims, and verbal irony, while the other maxims contribute to ambiguity, incongruity, and parody. This research contributes to pragmatic research by demonstrating how maxim flouting functions as a key mechanism of digital satire in social media discourse.

Keywords: *Pragmatics, Maxim Flouting, Humor, Sarcasm, Digital Discourse, Satire*

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INTRODUCTION

Language is the main way people connect with each other and share ideas. It helps speakers understand and negotiate meaning during communication. Language does more than simply convey information; it also expresses identity, emotions, attitudes, and social relationships (Cutting, 2002; Yule, 1996). In everyday interaction, people rarely rely only on the literal meanings of words. Instead, they interpret utterances by considering contextual information, shared knowledge, and speakers' intentions (Levinson, 1983; Thomas, 2014). This process becomes even more crucial in computer-mediated communication, where non-verbal cues are largely absent and meaning must often be inferred from written text and contextual assumptions (Danet & Herring, 2007; Yus, 2011).

One of the key ideas in pragmatics is Grice's Cooperative Principle from (Grice, 1975). This principle suggests that good communication relies on four main rules: Quantity, Quality, Relation, and Manner. But speakers often break these rules on purpose, a technique called maxim flouting to create implied meanings (Thomas, 2014). In online communication, especially on platforms like X, the lack of things like tone of voice, facial expressions, and hand movements makes people depend more on practical methods to express humor and sarcasm (Budiarti et al., 2024; Dynel, 2016).

Satire has become a prominent form of communication in digital environments, where users frequently employ irony, exaggeration, parody, and humor to comment on social, cultural, and political issues. Rather than expressing criticism directly, satirical discourse often relies on implied meanings that require audiences to infer the speaker's intentions from contextual cues. One notable example is Titania McGrath, a satirical online persona created by British comedian and writer Andrew Doyle. Through posts on X, Titania McGrath presents exaggerated and often absurd opinions that imitate contemporary ideological debates. The persona deliberately blurs the boundary between sincerity and parody, making it a valuable

source for examining how linguistic strategies generate humor, sarcasm, and ideological criticism in digital communication.

Therefore, X provides a particularly relevant context for pragmatic analysis because communication on the platform is primarily text-based, brief, and highly interactive. Unlike face-to-face conversations, users must interpret meaning without access to nonverbal cues such as facial expressions, gestures, or tone of voice. As a result, understanding irony, sarcasm, and satire often depends on contextual knowledge and pragmatic inference. The platform also facilitates the rapid circulation of opinions, reactions, and ideological debates, making it an important site for studying how implied meanings are produced and interpreted in online discourse. These characteristics make X a productive environment for investigating the pragmatic mechanisms underlying digital satire.

Previous studies have investigated maxim flouting in various contexts. Ulliyadhi et al. (2019) and Risnawati et al. (2025) examined how maxim flouting contributes to humor in stand-up comedy performances. Hassani (2019) analyzed maxim flouting in webtoons, showing how irrelevant and illogical responses create humorous effects. In social media contexts, Oktaviani (2024) explored maxim flouting in comments on Instagram influencer pages as a strategy for indirect criticism. Although these studies have demonstrated the importance of maxim flouting in humor and online communication, they mainly focus on entertainment performances, visual narratives, or general social media interactions. However, little attention has been given to maxim flouting in ideological digital satire produced by a consistent satirical persona on X. Moreover, previous studies rarely examine how maxim flouting simultaneously constructs humor, sarcasm, and ideological criticism, nor do they explain how audiences interpret such satire from a cyberpragmatic perspective. Therefore, this study investigates maxim flouting in the tweets of Titania McGrath to address these gaps and contribute to the understanding of digital satirical discourse.

Considering the gaps mentioned earlier, this study looks into these research questions: (1) What types of maxim flouting are found in the tweets of @TitaniaMcGrath? (2) How does maxim flouting create humor and sarcasm in those tweets? The study looks at the different ways @TitaniaMcGrath breaks language rules in her tweets. It wants to show how this can create humor and sarcasm through implied meanings. It also aims to find out what causes people to understand things differently in online communication. This research aims to add to practical studies, especially in grasping non-literal meanings in conversations on social media.

METHOD

This study applies a qualitative descriptive approach, as it focuses on describing and interpreting language use rather than measuring it numerically. Qualitative research is appropriate for exploring meanings, patterns, and interpretations that naturally occur in human communication (Creswell & Poth, 2018). Qualitative research is suitable for analyzing conversational data because it focuses on describing linguistic phenomena through contextual interpretation and descriptive analysis (Patton, 2002). In this context, the study aims to examine how humor and sarcasm are constructed through the use of language, particularly through the flouting of conversational maxims in social media discourse.

The data were collected from the X account @TitaniaMcGrath, a satirical online persona known for posting ironic, exaggerated, and politically charged content. The tweets were collected from posts published between 2020 and 2026. A total of approximately 150 tweets containing indications of maxim flouting were initially identified and categorized according to Grice's four conversational maxims. From this dataset, eight representative tweets were selected for detailed analysis using purposive sampling. The tweets were chosen based on three criteria: (1) they contained clear instances of humor or sarcasm, (2) they demonstrated identifiable forms of maxim flouting, and (3) they provided sufficient contextual information for pragmatic interpretation. These selected tweets were considered representative of the

dominant patterns of maxim flouting found across the larger dataset and therefore suitable for illustrating how humor and sarcasm are constructed in digital satirical discourse.

The data were analyzed through a systematic qualitative procedure consisting of five stages. First, data collection was conducted by gathering tweets from the X account @TitaniaMcGrath posted between 2020 and 2026. Second, the collected tweets were classified according to their relevance to the research objectives, and only tweets containing indications of humor, sarcasm, and maxim flouting were retained for analysis. Third, each selected tweet was examined to identify the type of maxim flouting based on Grice (1975) Cooperative Principle, namely the Maxims of Quality, Quantity, Relation, and Manner. Fourth, the researcher interpreted the conversational implicatures generated by the maxim flouting by considering the linguistic and contextual features of each tweet. Finally, the implied meanings were analyzed to determine how humor and sarcasm were constructed through strategies such as hyperbole, verbal irony, parody, absurdity, incongruity, and moral contradiction. The analysis was supported by theories of implicature, humor, and cyberpragmatics to explain how meaning is communicated and interpreted in digital discourse.

The data consisted of approximately 150 tweets posted by @TitaniaMcGrath between 2020 and 2026. From this dataset, eight representative tweets were selected through purposive sampling for in-depth qualitative analysis. The selected tweets met three criteria: they contained indications of humor or sarcasm, demonstrated identifiable forms of maxim flouting, and provided sufficient contextual information for pragmatic interpretation. The data were analyzed through a systematic qualitative procedure consisting of five stages. First, the tweets were collected and organized as the research dataset. Second, the tweets were classified according to their relevance to the research objectives. Third, each selected tweet was examined to identify the type of maxim flouting based on Grice (1975) Cooperative Principle. Fourth, the conversational implicatures generated by the flouting were interpreted by considering the linguistic and contextual features of the tweets. Finally, the implied meanings were analyzed to determine how humor and sarcasm were constructed in digital satirical discourse. To ensure the validity of the analysis, the researcher applied theoretical triangulation by using multiple relevant theories in pragmatics, including the Cooperative Principle, implicature theory, humor theory, and cyberpragmatics. In addition, repeated reading and careful interpretation were conducted to maintain consistency and accuracy throughout the analysis process.

FINDINGS AND DISCUSSION

The Maxim of Quality requires speakers to provide truthful and evidence-based information. Speakers are expected not to say something they believe to be false or unsupported by evidence. However, in satirical discourse, this maxim is frequently flouted through exaggeration, implausible claims, and ironic contradictions to generate humor and implied criticism (Grice, 1975).

A total of 150 tweets containing instances of maxim flouting were identified and categorized according to Grice (1975) four conversational maxims. The distribution of data is presented in Table 2. To provide a more detailed pragmatic analysis, eight representative tweets were selected as a sample to illustrate the dominant pattern of maxim flouting found in the dataset.

Table 1. Representative Data

Data of Posting	Maxim Flouted	Humor Strategy	Satirical Function
January 27th , 2026	Quality	Hyperbole	Ideology criticism
October 29th, 2025	Quality	Absurdity	Social media discourse criticism
September 20th, 2023	Quantity	Absurdity	Digital culture criticisms
February 07th, 2022	Quantity	Absurdity	Criticism of cancel culture
January 23rd, 2022	Relation	Incongruity	Identity satire
March 08th, 2024	Relation	Incongruity	Identity satire
November 07th, 2024	Manner	Moral Contradiction	Critique of performative morality
April 23rd, 2023	Manner	Hyperbolic Irony	Critique of victim mentality in online discourse

Based on the table above, flouting of the Quality Principle actually occurred most frequently in the tweets analyzed. However, the data also shows similar results for flouting of the Maxim Principle. These tweets generally employ hyperbole, illogical reasoning, and verbal irony to create humorous and satirical effects. These strategies are used to indirectly critique social and ideological issues within digital discourse.

Table 2. Research Data Tweets From 2020-2026

NO	Maxim of Flouted	Number of Data	Percentage
1.	Maxim of Quality	124	83%
2.	Maxim of Quantity	18	12%
3.	Maxim of Relation	2	1%
4.	Maxim of Manner	6	4%
Total		150	100%

Before discussing the representative tweets, it is important to examine the overall distribution of maxim flouting in the dataset. A total of 150 tweets containing instances of maxim flouting were identified and categorized according to Grice's four conversational maxims. As shown in Table 2, the Maxim of Quality occurred most frequently, accounting for 124 cases (83%). The Maxim of Quantity appeared in 18 cases (12%), followed by the Maxim of Manner with 6 cases (4%) and the Maxim of Relation with only 2 cases (1%).

The frequency distribution supports the qualitative findings. The dominance of the Maxim of Quality indicates that hyperbole, implausible claims, and verbal irony are the primary mechanisms used to construct humor and sarcasm in Titania McGrath's satirical discourse. In contrast, the relatively low occurrence of the Maxims of Quantity, Manner, and Relation suggests that satirical communication on X relies more heavily on deliberate falsehoods and exaggeration than on irrelevance, ambiguity, or insufficient information. The following analyses of representative tweets illustrate how these patterns operate in specific instances of digital satire.

The predominance of the Maxim of Quality is consistent with previous studies on humor and maxim flouting. Ulliyadhi et al. (2019) and Risnawati et al. (2025) similarly found that exaggerated and intentionally implausible statements frequently generate humorous effects. However, unlike previous studies that focused on stand-up comedy performances, the present study demonstrates that maxim flouting also functions as a strategic device for ideological satire in digital communication. In Titania McGrath's tweets, the flouting of the Maxim of Quality is not merely intended to entertain audiences but also to criticize social and political issues indirectly through irony and parody.

Type of Flouting Maxim

Flouting of the Maxim of Quality

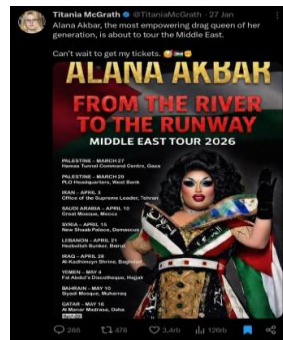


Figure 1. Tweet posted on January 27, 2026.

Analysis Figure 1

The tweet flouted the maxim of the Quality Principles by presenting absurd and exaggerated claims as if they were facts. The author of the tweet expressed enthusiastic support for drag shows in the Middle East, whereas the region's socio-political reality makes such a scenario highly controversial and unlikely to occur in some countries there. Such exaggeration indicates that the statement was not intended to be taken literally. The phrase *"inclusive enough"* functions as verbal irony because it implies that social representation can never be considered sufficient regardless of actual progress. Humor emerges from the exaggerated suggestion that inclusivity must continuously expand without limit. This ironic exaggeration encourages readers to recognize the unrealistic nature of the claim and infer the satirical intention behind the statement. The sarcastic effect is reinforced through verbal irony because the literal meaning contradicts the implied criticism. Rather than genuinely supporting the issue, the tweet indirectly mocks forms of online discourse that are perceived as detached from existing cultural and political realities.



Figure 2. Tweet posted on October 29, 2025.

Analysis Figure 2

This tweet flouts the Maxim of Quality Principles through excessive and unfounded reasoning. The statement claims that cisgender women lose in sports competitions because they are *"too lazy"*, a phrase that deliberately ignores the complexity of the debate surrounding gender and sports. The expression *"too lazy"* creates humor through absurdity because it reduces a complex social issue to a simplistic personal flaw. The statement humorously suggests that women lose competitions solely because they lack effort, ignoring broader social and contextual factors. This absurd simplification encourages readers to recognize the satirical nature of the argument. The tweet also serves as a satirical critique of the polarized discourse on social media. By reducing a complex issue to a simplistic explanation, the speaker parodies emotionally charged online arguments that prioritize hyperbole over in-depth discussion.

Flouting of the Maxim of Quantity

According to Grice (1975), the Maxim of Quantity requires speakers to provide information that is sufficiently informative and proportionate to the communicative context. However, satirical discourse often violates this maxim through oversimplification, lack of contextual detail, and reductive reasoning.



Figure 3. Tweet posted on September 20, 2023.

Analysis Figure 3

The tweet flouts the Principle of Maxim Quantity by presenting an overly general statement without contextual explanation. The author of the tweet claims that people who aren't offended simply "*you're just not working hard enough*," thereby reducing a complex social phenomenon to an exaggerated and simplistic conclusion. The clause "*you're just not working hard enough*" generates humor through absurdity and contextual incongruity. Being offended is typically viewed as an emotional response, yet the tweet reframes it as a form of achievement that requires effort and dedication. This unusual reinterpretation creates a humorous effect while simultaneously mocking outrage culture in digital discourse. The sarcastic tone arises from the contrast between the serious structure of the statement and the absurdity of its implication. By framing being offended as a measurable achievement, the tweet satirizes sensitivity that is merely a facade in digital discourse.



Figure 4. Tweet posted on February 07, 2022.

Analysis Figure 4

The tweet demonstrates a flouting of the Principle of Maxim Quantity through its extreme simplicity and lack of informative detail. The statement provides almost no explanation of what should be banned or why, thereby creating absurdity due to the incompleteness of the information. The phrase "*ban everything*" creates humor through exaggerated reduction. Rather than offering a realistic solution, the statement reduces a complex social issue to an extreme and impossible recommendation. The absurdity of banning everything encourages readers to recognize the satirical criticism of excessive censorship and cancel culture.

Flouting of the Maxim of Relation

According to Grice (1975), the Maxim of Relation requires speakers to provide contributions that are relevant to the ongoing topic of discussion. In satirical discourse, this maxim is frequently flouted through irrelevant association, disproportionate comparison, and contextual mismatch.



Figure 5. Tweet posted on January 23, 2022.

Analysis Figure 5

The tweet flouted the Principle of Relation by gradually introducing linguistic forms that are increasingly detached from communicative relevance. The lexical forms “*womxn*” and “*fxmynity*” generate humor through parody and incongruity. These spellings imitate inclusive language practice while pushing it to an exaggerated and impractical level. The excessive alteration of familiar words creates a humorous effect by making ordinary language appear unnecessarily complicated. This irrelevance serves as a satirical critique of the online linguistic reform movement, which is seen as excessive or merely for show. By exaggerating inclusive spelling conventions, the speaker builds irony through stylistic mimicry and absurd linguistic increase.



Figure 6. Tweet posted on March 08, 2024

Analysis Figure 6

The tweet flouted the Principle of Maxim Relation due to an international disconnection and an absence of logical correlation between the written caption and the accompanying imagery. Humor emerges from the contrast between the celebratory hashtag “*#HappyInternationalWomensDay*” and the controversial images accompanying it. Readers expect context relevant to the celebration. However, the unexpected visual context creates incongruity, encouraging readers to interpret the tweet as satire rather than a sincere greeting. The incongruity functions as the primary humor strategy because the audience recognizes the mismatch between the celebratory message and the controversial imagery. The sarcastic tone emerges from the deliberate association between a celebratory occasion and imagery that appears unrelated to its conventional meaning. By pairing the hashtag “*#HappyInternationalWomensDay*” with controversial images, the tweet implicitly questions contemporary interpretations of gender identity in online discourse.

Flouting of the Maxim of Manner

According to Grice (1975), the Maxim of Manner requires speakers to communicate clearly, briefly, and unambiguously. However, online satire frequently violates this maxim through ambiguity, obscurity, paradox, and exaggerated metaphorical language.



Figure 7. Tweet posted on November 07, 2024.

Analysis Figure 7

This tweet demonstrates a flouting of the Maxim of Manner principles through ambiguity and ironic contradiction. The statement is intentionally ambiguous, as the reader must determine whether it is sincere or ironic. This ambiguity generates sarcasm by prompting the audience to infer meaning beyond the literal expression. Humor is generated through the contradiction between the moral values expressed and the behavior being described. The

tweet simultaneously condemns racism while implying discriminatory treatment, creating a form of moral contradiction. This inconsistency produces irony, the principle being defended conflicts with the actions being justified.



Figure 8. Tweet posted on April 23, 2023.

Analysis Figure 8

The tweet flouts the Maxim of Manner of Speech through the use of ambiguous and emotionally exaggerated metaphorical language. The comparison between the revocation of the blue verification badge and “*digital genocide*” creates ambiguity because the metaphor is intentionally disproportionate. The humor is built on the elements of surprise and hyperbolic irony. By applying catastrophic terminology to a relatively minor digital issue, the speaker parodies the exaggerated victim mentality and over-the-top emotional reactions often found in online discourse. The expression “*digital genocide*” functions as hyperbolic irony because it compares the removal of social media verification badges to one of the most severe forms of human suffering. The enormous disparity between the two concepts creates humor through exaggeration and absurdity. The sarcastic meaning lies in the implication that some users react to minor online inconveniences as though they were catastrophic historical events.

Humor and Sarcasm Construction in Digital Satirical Discourse

The analysis reveals that humor and sarcasm in @TitaniaMcGrath’s tweets are primarily constructed through several interconnected mechanisms, namely incongruity, verbal irony, parody, absurdity, moral contradiction, and hyperbole. Rather than functioning independently, these mechanisms frequently overlap to strengthen the satirical effect and encourage audiences to infer meanings beyond the literal utterances. Based on the analysis of 150 tweets, the Maxim of Quality was the most dominant category (83%), indicating that humor and sarcasm were primarily constructed through hyperbole, verbal irony, and absurd claims. Other mechanisms, such as absurdity, incongruity, parody, and moral contradiction, appeared less frequently but contributed significantly to the satirical effect.

The dominance of the Maxim of Quality can be explained by the nature of satirical discourse itself. Satire frequently relies on statements that are intentionally exaggerated, absurd, or obviously untrue in order to expose contradictions and criticize social realities. By presenting claims that readers recognize as implausible, satirical writers encourage audiences to search for meanings beyond the literal interpretation. Consequently, the flouting of the Maxim of Quality becomes an effective strategy for generating both humor and critical reflection. This finding suggests that deliberate departures from truthfulness are central to the communicative function of digital satire.

However, humor commonly emerges from incongruity, or the contrast between expectation and reality. This mechanism appears consistently throughout the data, particularly in tweets that present exaggerated sociopolitical claims with serious or confident tones (Attardo, 2024). For example, the tweet comparing the removal of blue verification badges to “*digital genocide*” creates humor through the extreme mismatch between a minor social media policy and a catastrophic historical tragedy. The disproportionate comparison generates absurdity because the audience recognizes the incompatibility between the two situations.

Similarly, the tweet concerning drag performances in the Middle East constructs humor through contextual incongruity. The optimistic and celebratory tone contrasts sharply

with the sociopolitical realities associated with the region. This mismatch encourages readers to interpret the statement ironically rather than literally.

Another dominant mechanism identified in the findings is verbal irony. According to Thomas (2014) verbal irony occurs when the intended meaning differs from the literal meaning expressed by the speaker. In the analyzed tweets, ironic meaning is often communicated indirectly through exaggerated support, absurd praise, or contradictory reasoning. For instance, the tweet discussing transgender athletes sarcastically claims that cisgender women lose sports competitions because they are “*too lazy*.” The exaggerated expressions found in the tweets also function to intensify emotional and ideological reactions within online discourse. Similar to findings Budiarti et al. (2024), hyperbole in text-based communication often serves to make emotional expression more vivid and impactful despite the absence of face-to-face interaction cues. The literal statement appears to blame women’s athletic performance, but the implied meaning functions as criticism of oversimplified and emotionally charged online debates. The humor emerges because readers recognize the irrationality of the explanation and infer the opposite intended meaning.

Parody also plays a crucial role in constructing satire within the tweets. Several utterances imitate recognizable forms of online discourse and exaggerate them to absurd levels. This pattern is particularly visible in the tweet containing altered spellings such as “*womxn*” and “*fxmyninity*.” Initially, the lexical forms resemble inclusive language practices commonly found in digital activism. However, the excessive modification gradually transforms the language into communicative distortion. The parody functions by imitating the stylistic features of progressive online discourse while simultaneously exaggerating them beyond practical comprehension. As a result, the humor emerges not only from linguistic distortion itself but also from the audience’s recognition of the discourse style being imitated.

In addition, absurdity becomes a recurring mechanism in several tweets, particularly those presenting unrealistic or impossible solutions. The statement “*ban everything*,” for example, produces humor through extreme reductive logic. The phrase appears grammatically simple and emotionally neutral, yet its implication is irrational and impractical. The absurdity emerges from the contrast between the seriousness of prohibition discourse and the impossibility of banning everything universally. Another important mechanism identified in the findings is moral contradiction. This strategy appears clearly in the tweet discussing racism and the dismissal of an immigrant housekeeper. The speaker simultaneously condemns racism while engaging in discriminatory behavior, creating a contradiction between moral positioning and actual action.

The humor generated from this contradiction relies heavily on audience recognition of hypocrisy. Readers understand that the inconsistency is intentional and interpret the statement as criticism of performative morality within online discourse. Consequently, sarcasm is constructed through the gap between ethical language and unethical conduct. Hyperbole functions as one of the most dominant strategies throughout the data. Many tweets intentionally exaggerate emotional reactions, sociopolitical issues, and ideological positions to unrealistic extremes. The use of catastrophic expressions such as “*digital genocide*” or exaggerated causal claims regarding offense culture demonstrates how overstatement is employed to intensify sarcasm and ridicule.

The findings that humor in digital satirical discourse is highly dependent on pragmatic interpretation and contextual awareness. The tweets rarely communicate criticism directly. Instead, humor and sarcasm are constructed through layered mechanisms that require audiences to infer implied meanings, recognize exaggeration, and identify contradictions between literal expression and intended message. Furthermore, the combination of irony, parody, hyperbole, and absurdity reflects broader characteristics of online communication, particularly within polarized ideological discourse. Such exaggeration should not necessarily be interpreted as deception or falsehood, since hyperbolic expressions in online discourse are often used to intensify meaning and create humorous or critical effects rather than to mislead readers (Budiarti et al., 2024).

Audience Interpretation in Digital Discourse

The findings demonstrate that the interpretation of satire in digital communication is highly dependent on contextual understanding, pragmatic competence, and audience familiarity with online discourse conventions. In digital discourse, exaggerated expressions often function as contextual signals that help audiences recognize humorous or ironic intentions despite the absence of face-to-face interaction cues (Budiarti et al., 2024). Successful interpretation of irony requires hearers to recognize the speaker's intention beyond literal meaning (Thomas, 2014). This finding aligns with Risnawati et al. (2025), who argue that humorous discourse frequently depends on pragmatic incongruity and audience recognition of implied meanings. In the analyzed tweets, audiences are expected to identify exaggeration, contradiction, absurdity, and contextual mismatch as signals of sarcasm. However, not all readers interpret these cues successfully.

One of the most notable patterns identified in the data is the failure to recognize irony. Several tweets received Budiarti et al. (2024) responses from users who interpreted the satirical statements literally rather than ironically. This pattern is particularly evident in the tweet comparing the removal of blue verification badges to "*digital genocide*." While many readers recognized the statement as exaggerated satire, others responded with serious criticism or moral outrage, suggesting that they interpreted the comparison literally. This interpretive failure occurs because satire in online environments often relies heavily on shared contextual assumptions. Readers unfamiliar with @TitaniaMcGrath's satirical persona may perceive the tweets as genuine ideological statements rather than parody. Consequently, meaning becomes unstable and highly dependent on audience background knowledge. This demonstrates that successful interpretation of satire depends not only on linguistic competence but also on familiarity with internet culture and discourse conventions.

The findings also support the cyberpragmatic perspective proposed by Yus (2011), which argues that online communication requires users to infer meaning through contextual and inferential processes rather than direct linguistic signals alone. In digital discourse, irony is frequently communicated without explicit markers, forcing readers to rely on exaggeration, implausibility, and contextual awareness to interpret intended meaning. This contextual dependence is particularly visible in the tweet containing distorted lexical forms such as "*womxn*" and "*fxmyninity*." Readers who are familiar with online discussions surrounding inclusive language are more likely to recognize the tweet as parody. In contrast, readers lacking familiarity with such discourse may interpret the statement as sincere support for linguistic inclusivity. Therefore, interpretation depends not only on language itself but also on audience familiarity with contemporary internet culture.

A similar phenomenon appears in the "*ban everything*" tweet. The statement's extreme brevity and absurdity function as indicators of satire for some readers, yet others may perceive it merely as vague or irrational commentary. This demonstrates how the absence of contextual framing in social media communication increases interpretive ambiguity. Moreover, audience misunderstanding in digital satire is intensified by the fast-paced nature of online interaction. Social media users frequently encounter isolated statements without broader conversational context, making it easier for ironic or satirical utterances to be interpreted literally. The circulation of screenshots, reposts, and quote tweets may further separate the content from its original communicative environment.

The findings therefore indicate that successful interpretation of online satire depends on several interconnected factors, including contextual knowledge, familiarity with internet discourse practices, recognition of exaggeration, and awareness of satirical personas. Humor and sarcasm in digital discourse are not fully contained within linguistic structures themselves but emerge through interaction between text, context, and audience interpretation. From a cyberpragmatic perspective, the interpretation of Titania McGrath's tweets depends heavily on contextual and background knowledge. Users on X must infer whether a post is intended sincerely or satirically because the platform provides limited contextual cues compared to face-to-face interaction. Understanding the humor and sarcasm embedded in the tweets therefore requires familiarity with current social debates, political events, and the satirical

identity of the account. This finding supports cyberpragmatic assumptions that meaning in online communication is constructed through inferential processes rather than explicit linguistic information alone. Furthermore, the instability of meaning in online communication reflects a broader characteristic of contemporary digital culture, where the boundary between sincerity and parody is increasingly blurred. Satirical discourse intentionally exploits this ambiguity, creating humor while simultaneously generating confusion, disagreement, and interpretive conflict among audiences.

CONCLUSIONS

This study demonstrates that maxim flouting functions as a strategic pragmatic device in digital satirical discourse rather than merely violating conversational norms. Analysis of Titania McGrath's tweets shows that maxim flouting enables indirect criticism of social and political issues through irony, exaggeration, and satire. The findings highlight the importance of contextual knowledge and pragmatic competence in interpreting implicit meanings on social media, where intended messages often rely on inference rather than literal expression. The study contributes to pragmatic and cyberpragmatic research by illustrating how digital satirical personas employ conversational maxim flouting to construct ideological satire and political criticism through inferential meaning-making. It also suggests that successful interpretation of online satire depends not only on linguistic knowledge but also on familiarity with digital discourse conventions. Practically, the findings help readers better understand how satire, irony, and sarcasm function in online communication, reducing the risk of literal misinterpretation. Future research should investigate maxim flouting across different satirical accounts, social media platforms, and cultural contexts to expand understanding of pragmatic strategies in contemporary digital communication.

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