

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This study examines the flouting of conversational maxims and its implicatures in the TV show *Family Guy*, utilising Grice's theory to analyse the maxims and Levinson's theory to analyse the implicatures. Through an extensive analysis of 190 data, the research reveals that all four maxims are being flouted in *Family Guy*. To be specific, the maxim of relevance is flouted in 68.42% of the data (130 out of 190), showing a strong emphasis on flouting the conversational relevance. The maxim of quality appears in 12.11% of the data (23 out of 190), while the maxim of quantity is flouted in 11.05% of the data, and the maxim manner in 8.42%.

Furthermore, the analysis reveals that the implicatures as in Levinson's (1983) categorisation that particularised implicatures appears the most, followed by generalised implicatures. This pattern shows the show's dependence on context-specific meanings to convey humour and satire.

The findings shows that *Family Guy* utilises the strategic flouting of maxims to create complex meanings, engaging the audience through a brilliant showcase of implicatures. The utilisation of flouting the maxim of relevance highlights the show's focus on topical and situational humour. The prevalence of particularised implicatures reflects the show's need for contextual humour, which in turn enhancing its satirical

impact. Overall, the study demonstrates how *Family Guy* utilises flouting maxims and leverages conversational implicatures to engage the audiences - creating humour and conveying satire effectively.

5.2 Suggestion

There are difficulties in conducting this research. In writing this research, the author acknowledges the presence of limitations in the study. These limitations might serve as valuable points for future researchers with similar cases.

These recommendations are directed to researchers with similar interests of their own in examining the utilisations of Flouting Maxims and its Implicatures. After conducting the research, the author suggests to consider these points. First, future studies could expand the analysis to include a broader range of characters within the examined materials. By incorporating minor and main characters, any other researchers could gain deeper insights of how different characters utilise and flout conversational maxims. Second, this study depends on Grice's and Levinson's theories, incorporating other theoretical frameworks might help in providing a deeper analysis of conversational implicatures and maxims.

Table 4.2 Findings

Season 19

No.	Time	Episodes	Utterances	Maxims	Implicatures
1	07.11 – 07.21	S. 19 Ep. 1	<p>Brian: “Yeah, but now what? Everyone can understand you?” Stewie: “I don't think so. Not unless I'm yelling something I feel strongly about. Greta Gerwig is a national treasure!”</p> <p>Context: Stewie had just produced his first word, and it’s a swear. Then, he tries it with Brian.</p>	Quantity	Stewie avoids the question about his actual first word by showing off his rich vocabulary, suggesting that he is more sophisticated than expected for a baby.
2	06.22 – 06.34	S.19 Ep. 1	<p>Chris: Hey Stewie said his first word. And it was a swear. Peter: Well, this is unacceptable. We have to leave right now and go straight to breakfast. Unbelievable!</p> <p>Context: Stewie says his first word at the church, everyone hears it that it was a swear.</p>	Relevance	Peter is trying to change the subject, possibly because he is uncomfortable with the topic of Stewie's language
3.	01.44 – 02.00	S.19 Ep. 2	<p>Lois: Stewie?? Stewie: What? Lois: Oh, there you are, sweetie. You want some animal crackers? I just went to the market and got a new crate. Stewie: Ugh, can't you ever come back from shopping without looking like you were getting supplies for a refugee camp?</p> <p>Context: Lois is looking for Stewie upstairs, offering him some animal crackers.</p>	Relevance	Stewie’s comment, “Ugh, can't you ever come back from shopping without looking like you were getting supplies for a refugee camp?” is not directly related to the offer of animal crackers. Instead, it’s a critical observation about how Lois appears after shopping, which diverts the topic from the immediate context of offering snacks.

4.	07.12 – 07.23	S.19 Ep. 2	<p>*Chris yawning Stewie: Well, looks like someone was up late. Chris: Yeah, I tend to sleep a little longer when I'm resting under a big, furry bear.</p> <p>Context: Chris wakes up late for breakfast.</p>	Relevance	Chris's response about sleeping under a big, furry bear is completely unrelated to Stewie's comment about him being up late. This unexpected and humorous deflection creates comedic effects
5.	12.55 – 13.05	S.19 Ep.2	<p>Lifeguard: Excuse me, where are your parents? Stewie: Oh. I-I don't... I'm-I'm-I'm like... I'm like a... I'm like a baby guy.</p> <p>Context: Stewie's going on a spiritual journey to Bali to forget Rupert that now belongs to Chris.</p>	Quantity	Stewie's response is evasive and doesn't provide a clear answer to the lifeguard's question. His attempt to portray himself as a "baby guy" is a humorous and unexpected way to avoid the issue.
6.	18.32 – 18.52	S.19 Ep. 2	<p>(both grunt) *Stewie hits Chris Stewie: This is exactly how it happened in the movie! How can you say this isn't like Hitchcock?! Chris: This is from 'The Talented Mr. Ripley.' It's not a Hitchcock film! *Chris defends himself Stewie: It's not? Chris: No. It was directed by Anthony Minghella. Stewie: But isn't it a remake? Chris: Of a French film! *Stewie hits back Chris: Oh!</p> <p>Context: Stewie tries to kill Chris with a reference of Hitchcock.</p>	Quality	This maxim requires that contributions should be truthful and provide information that is accurate. Stewie is making a claim that the film is similar to Hitchcock's style or films, but Chris corrects him, stating that it's from "The Talented Mr. Ripley," which is directed by Anthony Minghella, not Alfred Hitchcock. Stewie's insistence on comparing the film to Hitchcock despite Chris's correction implies a stubbornness or unwillingness to accept factual information. It suggests that Stewie is more focused on maintaining his

					point of view or enjoying the argument rather than accurately discussing the film.
3.	16.35 – 16.52	S. 19 Ep. 3	<p>Peter: Lois, please berate me! Lois: Okay, Peter. If I do this, I really got to do it. Peter: Do it.</p> <p>Lois: For starters, you're a failure. You didn't go to college. Daddy pays our mortgage. And you're a terrible father and husband...</p> <p>Peter: Ouch</p> <p>Context: Peter needs Lois's help to shrink his body. Lois helps him by berating him</p>	Quantity	The implicature here is that Lois takes the request very literally and uses the opportunity to express her genuine frustrations of Peter, which adds a layer of discomfort to what might have been intended as a humorous exchange. This creates a comedic effect due to the unexpected intensity of her response.
5	00.40 – 01.00	S.19 Ep. 5	<p>Peter: God, can you believe that Trump hung himself in prison? Lois: I know! And that Chris Christie lost all that weight. He still looks terrible, though.</p> <p>Context: They've just watched some news on TV</p>	Relevance	Lois's response is not directly related to Peter's statement about Trump. Instead of continuing the discussion about Trump, she changes the topic to Chris Christie and his weight loss, which is unrelated to the topic Peter introduced. This creates a humorous effect by abruptly changing the topic in an unexpected way.
6	02.30 – 02.36	S. 19 Ep. 5	<p>Lois: You can't bring a cat to church. Peter: Why not? He's Cat'lic.</p> <p>Context: Peter brings a cat to church.</p>	Quality	Peter's joke about the cat being "Cat'lic" flouts the maxim of quality. It's not meant to be taken seriously; cats don't have religious affiliations. The humour comes from the absurdity of the pun, deliberately stating something false for comedic

					effect rather than addressing Lois's concern seriously.
7	04.15 – 04.28	S.19 Ep. 5	<p>Joe: Everyone, I have a few words. It's a very special day, as we dedicate Susie's life to Christ before she can consent to it or have any conception of what's happening.</p> <p>Chris: Susie once licked a booger off my hand. I'm Chris, by the way!</p> <p>Context: Joe and Bonnie have just got a baby, and it's a girl.</p>	Manner	Chris's response could be seen as flouting the maxim of manner due to its unexpected and abrupt nature, which contrasts with the serious tone set by Joe's statement.
8	06.55 – 07.07	S.19 Ep. 5	<p>Chris: Are things gonna change that you're now a godfather?</p> <p>Peter: Good question, Chris. And yes, quite a bit. I'll be touching ffaces a lot more than I used to. My boys (touching Chris's face). My bambinos (touching Stewie's face). No touch (Peter doesn't want to touch Meg's face)</p> <p>Context: Peter's family got annoyed by the fact that Peter now thinks he's a part of some Italian mob.</p>	Relevance	Peter's response humorously veers off from the topic of becoming a godfather to his intentions about touching faces, which is unrelated to Chris's question about how things will change.
9	02.58 – 03.08	S.19 Ep. 6	<p>Quagmire: Peter, I say this, in the strongest heterosexual way possible, but it looks really good on you.</p> <p>Joe: Yeah, I say this in the least heterosexual way possible, but I shared an ice cream cone with another adult man last night.</p> <p>Context: Peter asks the boys how he looks in an Italian clothing</p>	Manner	Joe's response intentionally exaggerates his lack of heterosexuality (as in fact, he's heterosexual) to make a humorous contrast with Quagmire's statement. By stating that he shared an ice cream cone with another man in a non-heterosexual manner, Joe flouts the maxim of manner by deliberately making a statement that is

					awkward and unexpected in its clarity. Instead of directly responding to Quagmire's compliment to Peter, Joe diverts the conversation with a humorous revelation of his recent unrelated activity.
10	08.07 – 08.20	S. 19 Ep. 5	<p>Lois: Peter, what the hell? That was our Prego.</p> <p>Peter: Yeah, and prego means "you're welcome." It's a very cocky name for an average pasta sauce.</p> <p>Context: Peter's just thrown a pasta sauce with the Prego brand on it</p>	Relevance	Peter's response is illogical in relation to Lois's complaint about him throwing away their Prego pasta sauce. Instead of addressing Lois's concern or explaining his actions, Peter makes a funny comment about the name "Prego", which means "you're welcome" in Italian.
11	17.08 – 17.14	S. 19 Ep. 5	<p>Joe: Did you see the new Paul Rudd Movie? It's laugh-out-loud funny.</p> <p>Peter: Can I just say 'watchable'?</p> <p>Joe: No, no you have to say it exactly.</p> <p>Context: Joe is being sarcastic about Paul Rudd's film</p>	Quality	Joe is being sarcastic. It implies the opposite of what he is saying, suggesting that the film is not actually funny. This flouts the maxim of quality because Joe's literal statement is not intended to be true; instead, he is using sarcasm to express his real opinion that the movie is not good.
12	20.45 – 20.53	S. 19 Ep. 5	<p>Lois: Has anyone seen the rest of my white wine?</p> <p>Brian: Sorry, Lois. I drank that.</p> <p>Lois: Oh. That's fine, Brian.</p> <p>Context: Lois is looking for her white wine, but Brian drank that. Lois isn't happy about it, but says 'that's fine'.</p>	Quality	Lois's response "That's fine" is likely intended to be sarcastic. Given the context that she is unhappy about Brian drinking her wine, her statement is not meant to be taken literally. Instead, she implies the opposite—that she is not actually fine with it. This flouts the maxim of quality

13.	06.31 – 06.42	S. 19 Ep. 6	<p>Dr Hartman: See? They're already coming in.</p> <p>Peter: Probably not gonna be able to have sex for, like, a while, though, right?</p> <p>Dr Hartman: I think it should be fine.</p> <p>Lois: Oh, what, you think I enjoy it?</p> <p>Context: Peter lost his arms. And according to Dr Hartman, it can grow back.</p>	Quality	<p>Lois's response is sarcastic. By saying "Oh, what, you think I enjoy it?" she implies the opposite of what her words literally mean. Instead of conveying that she doesn't enjoy sex, Lois's sarcastic comment humorously suggests she might not enjoy it as much as Peter assumes. Thus, it flouts the maxim of quality.</p>
15.	10.32 - 10.43	S. 19 Ep. 6	<p>Lois: I wanted to talk to you about Bruce.</p> <p>Meg: Isn't he the best?</p> <p>Lois: Uh-huh. Yeah, he's great. But you haven't noticed anything different about him?</p> <p>Context: Meg has a gay boyfriend</p>	Relevance	<p>Lois's statement "Uh-huh. Yeah, he's great." followed by the question "But you haven't noticed anything different about him?" implies that there is something significant about Bruce that Meg should have noticed. The phrase "he's great" seems to agree with Meg but is followed by a hint that there is an important aspect Meg is missing, likely alluding to Bruce's sexuality.</p>
16.	16.05 – 16.13	S. 19 Ep. 6	<p>Lois: I can't believe my daughter is getting married. You look beautiful, Meg.</p> <p>Meg: Really? You think so?</p> <p>Lois: Uh... uh-huh. Y-Yes.</p> <p>Context: Lois is not sure if Meg is a beautiful girl, because for her, she's not.</p>	Quality	<p>If Lois is being sarcastic when she says "You look beautiful, Meg," she is not being sincere. Lois's hesitant and stammering response further indicates insincerity. Her hesitation and the manner in which she delivers her agreement suggest that she is not being honest, reinforcing the sarcasm and flouting the maxim of quality</p>

17.	19.17 – 19.25	S. 19 Ep. 6	<p>Meg: Bruce and Jeffrey love each other. They deserve to be happy. And, so do I.</p> <p>Peter: Oh, Meg! Don't make this day about you.</p> <p>Context: Meg and Bruce marriage is cancelled. Turns out, Bruce and Jeffrey are getting back together.</p>	Relevance	<p>Meg is expressing her belief that Bruce and Jeffrey deserve to be happy and extending that sentiment to herself, implying that she also deserves happiness. Peter's response, "Don't make this day about you," dismisses Meg's statement and shifts the focus away from her feelings and desires. This flouts the maxim of relation by diverting the conversation away from Meg's valid point and reframing it in a way that dismisses her perspective.</p>
18.	01.47 – 02.07	S. 19 Ep. 7	<p>Peter: You're making it harder than it should be. Just get a former Batman and move on. I'm sure Val kilmer could use the insurance.</p> <p>Lois: Peter, we're not going to get a former batman. That has been pitched every day since Adam West died. And the response has been tepid at best. We need someone with fresh ideas. Someone who knows the issues.</p> <p>Context: Quahog needs a new mayor</p>	Relevance	<p>Peter's suggestion to "just get a former Batman" is irrelevant to the serious discussion about finding a new mayor. His comment about Val Kilmer needing insurance adds to the absurdity. This flouts the maxim of relation by introducing a funny and irrelevant suggestion instead of addressing the real criteria needed for a mayoral candidate.</p>
19.	07.04 – 07.17	S. 19 Ep. 7	<p>Lois: Thank you for coming out to celebrate a new day in Quahog. I would like to ask all the women to please put aside your blinding hatred of other women and vote for this incredibly qualified candidate.</p>	Quality	<p>Lois's statement that women have a "blinding hatred of other women" is an exaggerated and not entirely truthful generalization. This flouts the maxim of quality by making a hyperbolic and</p>

			Context: Lois's giving a speech about a mayoral candidate to the audience.		sarcastic remark that is not meant to be taken literally.
20.	08.10 – 08.52	S. 19 Ep. 7	<p>Lois: Peter, what the hell is wrong with you? You don't know anything about politics.</p> <p>Peter: Well, you don't know anything about landing an airplane, asswipe. (Relevance)</p> <p>Besides, Wild West would make a great mayor. Because, he's a man...</p> <p>Lois: What does that have to do with anything?</p> <p>Peter: Because this is America, Lois. Men always run things and there have never been any problems whatsoever. (Quality)</p> <p>And don't say the economy or Iraq, or income inequality, or racism, or Brett Kavanaugh, or air pollution, or Vietnam, or slavery, or Watergate, or capitalism, or #MeToo, or homelessness, or police brutality, or homophobia, or Monica Lewinsky, or school shootings, or Native American genocide, or Fox News, or Tim Allen, or climate change. (Quantity)</p> <p>Context: Peter and Lois are debating about Quahog's mayor candidates</p>	Relevance, Quality, Quantity	<p>Relevance: Peter's response is not directly relevant to Lois's point about politics. Instead, he shifts the focus to an unrelated topic (landing an airplane) to deflect criticism, flouting the maxim of relation.</p> <p>Quality: Peter's statement is sarcastic and clearly untrue, as evidenced by his extensive list of problems that contradict his claim. This flouts the maxim of quality because his statement is not meant to be taken literally.</p>
21.	07.48 – 07.55	S. 19 Ep. 8	<p>Peter: I'm gonna do whatever it takes to keep it up.</p> <p>Lois: Finally, Peter cares about keeping something up.</p> <p>Peter: Lois, will you stifle yourself?</p>	Relevance	Lois's statement is likely a sarcastic remark implying that Peter usually doesn't care about maintaining things or responsibilities.

			Context: Peter wants the statue of Pawtucket Pat remains, while many people want to tear it down.		Peter's response doesn't directly address Lois's sarcastic comment. Instead, he tells her to "stifle herself," which means to be quiet. This flouts the maxim of relation because it doesn't engage with the substance of Lois's remark
22.	10.51 – 11.02	S. 19 Ep. 8	<p>Cleveland: Peter, anybody who supports that statue is a racist. Peter: Racist? How can a 300-pound white guy who looks at black porn be racist?</p> <p>Context: Cleveland and Peter are debating whether or not the Pawtucket statue should be torn down.</p>	Relevance	Cleveland is making a serious point about the implications of supporting a controversial statue, suggesting that support for the statue equates to supporting racism. Peter's response shifts the focus from the serious issue of racism and the statue to a personal, irrelevant, and inappropriate detail about his own habits. This flouts the maxim of relation because it does not directly address Cleveland's accusation about racism
23.	13.34 – 13.56	S. 19 Ep. 8	<p>Brian: That statue is a disgrace. I'll tell you, part of me wants to march down to that park and remove it myself. Stewie: Well, why don't you? It'd be a noble act. Think of it as civil disobedience. Brian: Disobedience? But I'm a good boy. I obey. I always obey. I'm a good boy who obeys. Stewie: Okay, don't think of it as disobedience. Forget I used that</p>	Relevance, quantity,	Instead of addressing the concept of civil disobedience and the moral implications of removing the statue, Brian fixates on the word "disobedience" and responds in a way that is more typical of a pet dog than a rational discussion participant. This flouts the maxim of relation by diverting the conversation to an irrelevant topic.

			<p>word. You're a weird guy, Bri. A weird doggy guy.</p>		<p>Brian repeats the same idea multiple times without adding new information. This flouts the maxim of quantity by being excessively repetitive and not informative.</p> <p>Stewie's response also flouts the maxim of relation by not engaging with the serious topic of removing the statue. Instead, he calls Brian a "weird doggy guy,".</p> <p>In summary, Brian's and Stewie's responses flout the maxims of relation and quantity by diverting the conversation to irrelevant, repetitive, and absurd topics.</p>
24.	15.31 – 15.42	S. 19 Ep. 8	<p>Stewie: I guess you only paid for driver's side airbags.</p> <p>Brian: Yeah. When I bought this, I was dating a girl I didn't like.</p> <p>Context: Brian's car crashes, Stewie gets hit in the face.</p>	Relevance	<p>Stewie's comment points out the lack of a passenger side airbag, implying Brian's negligence or frugality in car safety. Instead of addressing the issue of car safety directly, Brian explains his choice with an irrelevant and personal anecdote about his dating life. This flouts the maxim of relation by not addressing Stewie's implicit concern</p>
25.	20.10 – 20.34	S. 19 Ep. 8	<p>Lois: Well, thank God this whole controversy is behind us.</p> <p>Brian: Yeah. And Peter, I'm glad you came to your senses.</p> <p>Peter: Me, too. You know, we might even win an award for this.</p> <p>Lois: Really?</p>	Relevance	<p>Peter's response shifts the focus from the resolution of the controversy to an irrelevant and self-congratulatory comment about winning an award for good storytelling and</p>

			<p>Peter: Yeah, award. Voters love when someone with a right-leaning viewpoint admits they're wrong. They declare it a good storytelling and character development.</p> <p>Context: Peter acknowledges that the man behind the statue is not a good guy.</p>		<p>character development. This flouts the maxim of relation because it doesn't directly address the resolution of the issue.</p>
26.	01.20 – 01.33	S. 19 Ep. 9	<p>Peter: That looks heavy. Lois: Well, dragging a bin full of decorations down the stairs while repeatedly yelling **** in front of my children means only one thing. It's Christmas time.</p> <p>Context: Lois has just dragged down a bin full of decorations, heavy stuff.</p>	Relevance	<p>Peter's comment is a simple observation about the bin's weight. Lois's sarcastic response shifts to the stress and chaos of Christmas preparations, flouting the maxim of relevance by not directly addressing Peter's observation.</p>
27.	02.25 – 02.36	S. 19 Ep. 9	<p>Brian: Why are we doing our Christmas shopping at the strip mall? Peter: 'Cause we ran out of gas out front. Chris: You got to get that gas gauge fixed. Peter: Look, Chris, Did you want the gas gauge fixed, or did you want a year of Quibi? Chris: The gas gauge</p> <p>Context: Peter and his kids are going for some Christmas shopping</p>	Relevance	<p>Chris points out the practical issue with the car's gas gauge. Peter deflects this concern by offering a false dilemma, implying fixing the gas gauge and getting a Quibi subscription are mutually exclusive. This flouts the maxim of relation by diverting to an irrelevant topic.</p>
28.	05.32 – 05.49	S. 19 Ep. 9	<p>Lois: Peter. Peter?! Peter Griffin, what the hell is going on here? Peter: Huh? Huh? What? Oh, yeah. I was gonna go get all the Christmas stuff, but then I fell</p>	Relevance	<p>Lois is questioning why Peter hasn't gotten the Christmas stuff. Instead of directly addressing why he didn't do it, Peter gives a detailed and</p>

			<p>asleep rubbin' one out to Madonna's 'Santa Baby' in the car. By the way, tonight's date night is cancelled due to lack of interest.</p> <p>Context: Lois wakes Peter up, expecting him to go get the Christmas stuff, but he falls asleep in his car.</p>		<p>irrelevant explanation involving Madonna's song and then adds an unrelated comment about cancelling date night.</p>
29.	06.17 – 06.41	S. 19 Ep. 9	<p>Lois: I am packing my bags, and I'm out of here. *Comes Quagmire Quagmire: You're getting divorced? Lois: No, I'm just leaving for a few days and ruining their Christmas. *Comes Morty Morty: You're ruining Christmas by suing the city over holiday decorations? Lois: No, I'm just leaving my family for the holidays. *Comes this random woman Random woman: You're doing deaf jokes? Lois: No. No one's doing deaf jokes. Random woman: Well, I can't hear, so I don't know.</p> <p>Context: Lois is leaving the town for Christmas</p>	Relevance	<p>Each person who enters the scene misinterprets Lois's statement, leading to a series of irrelevant and unrelated assumptions. Lois's straightforward explanations to these misunderstandings flout the maxim of relation by addressing each misinterpretation rather than staying on topic about her leaving for a few days.</p>
30.	09.35 – 10.00	S. 19 Ep. 9	<p>Peter: All right, time to put up the 2020 Christmas decorations. First, ethnically-accurate Jesus goes right here, next to father Mary and Mother Josephine, followed closely by the three genderless Wise People on their</p>	Relevance	<p>Peter's comment about putting up Christmas decorations quickly devolves into a sarcastic critique of modern social and cultural changes. Instead of simply describing the decorations,</p>

			<p>Bird Scooters, Tig Notaro for some reason, and of course, the Little Drummer Them. Because God forbid we call a boy, a boy.</p> <p>Context: Peter arranges Christmas decorations. 'Ethnically accurate' means that the Jesus shown on the show is black.</p>		<p>he brings in irrelevant points about gender, ethnicity, and political correctness. This flouts the maxim of relation by mixing the task of decorating with unrelated social commentary.</p>
31.	11.54 – 12.02	S. 19 Ep. 9	<p>Tom Tucker: Hello, I'm Tom Tucker. This just in. Husband does what wife normally does, comma, makes headlines.</p> <p>Context: Tom Tucker's doing some reporting in front of Peter's house.</p>	Relevance	<p>Tom's statement highlights the absurdity of a domestic task becoming newsworthy just because a husband's doing it, whereas it would be considered routine if a wife did it. This flouts the maxim of relevance by pointing out the gender bias in societal expectations.</p>
32.	14.50 – 15.25	S. 19 Ep. 9	<p>Quagmire: Hello, Joan. My name is Glenn Quagmire. I'm just calling to see if I have a payment due on my Discover card. (Relevance)</p> <p>Joan: You're alone?</p> <p>Quagmire: What? No, I'm not alone on Christmas. I'll have you know I'm actually here with my very large family.</p> <p>Joan: Prove it, tell me your children's real names.</p> <p>Quagmire: Uh, prove it by telling you my children's real names that don't sound like I made them up in a panic? Uh, oh, Bloofus and Klunt. Look. There's kids, okay? (Quality)</p> <p>Joan: I don't believe it.</p>	Relevance, Quality	<p>Quagmire initiates the call with a question about his Discover card, which is irrelevant to the actual reason he called—his loneliness. His response to Joan's question about being alone introduces the unrelated topic of a non-existent family.</p> <p>Quagmire invents obviously fake names for his "children," flouting the maxim of quality by providing information that is clearly false.</p>

			<p>Quagmire: Oh, what, you don't believe me?</p> <p>*Quagmire kicking a vase, pretending that it was Bloofus</p> <p>Quagmire: Bloofus, that vase was irreplaceable. Oh, boy, Joan, I'm gonna have to let you go.</p> <p>Joan: You kicked it.</p> <p>Quagmire: Wait. You think I was the one who knocked over that vase? How dare you, madam.</p> <p>Context: Quagmire's calling her ex-wife, cause he's feeling lonely during Christmas.</p>		
33.	00.40 – 00.53	S. 19 Ep. 10	<p>Tom Tucker: Good evening. I'm Tom Tucker. Please don't adjust your sets. (Telling the camera crew) I've been sneezing all over the camera. That's right. The flu epidemic has officially hit Quahog. So, for the rest of tonight's broadcast, my mommy will be spoon-feeding me chicken soup.</p> <p>Context: Tom Tucker speaking to the camera, presenting news.</p>	Manner	The statement about sneezing all over the camera is not clear in the context of a news broadcast. It introduces unnecessary and irrelevant information that confuses the primary purpose of delivering the news.
34.	03.44 – 04.02	S. 19 Ep. 10	<p>Doctor: So, I ran some tests and it's official: You all have the flue, but luckily you got here in time.</p> <p>Peter: Doc, this is very important. How long before she can make dinner again? (asking about Lois). I only know how to make eggs.</p> <p>Doctor: Oh, don't worry. Everyone should make a full recovery in a couple of days.</p> <p>Peter: Okay, good. I can egg my way through that.</p>	Relevance	Instead of expressing concern for his family's health or asking about their recovery, Peter's primary concern is about Lois making dinner again. This flouts the maxim of relevance, Peter diverts the seriousness of the diagnosis and focuses on a trivial aspect.

			Context: His family, except Peter, all catches flu.		
35.	06.00 – 06.15	S. 19 Ep. 10	<p>Chris: So, how's this gonna work, Dad? You don't know anything about medicine.</p> <p>Peter: Oh, there's a lot more to being a nurse than medical mumbo jumbo. For example, what's the next holiday? (Relevance)</p> <p>Chris: Memorial Day.</p> <p>Peter: The next one.</p> <p>Chris: Fourth of July.</p> <p>Peter: Say 'Christmas'</p> <p>Chris: Christmas</p> <p>*Peter puts a Christmas headband on his head</p> <p>Peter: That's good nursing. (Manner)</p> <p>Context: The Griffin family have a morning talk, Chris asks how it's gonna work being a nurse, while Peter has no nursing or medicine experience.</p>	Relevance, Manner	<p>Relevance: Chris's question is serious and relevant to Peter's lack of medical knowledge, but Peter diverts the conversation to holidays, which is irrelevant to the topic of nursing.</p> <p>Manner: The sequence of events and Peter's actions are unclear and nonsensical in the context of nursing, adding to the humor through confusion and absurdity.</p>
36.	06.48 – 07.10	S. 19 Ep. 10	<p>Context: Brian's acting like a cat after a report said he's one percent cat.</p> <p>Brian: I guess that DNA report was right on the money. Nature over nurture.</p> <p>*Brian starts purring</p> <p>Stewie: Are you purring? Do you really think you're a cat?</p> <p>Brian: Yeah. No, I don't know. Okay? I-I just feel different.</p>	Relevance	Instead of directly addressing Brian's behaviour and his confusion about his identity, Stewie introduces a new term, "pretentious absorber," which initially seems unrelated to Brian's behaviour.

			<p>Stewie: I don't care what that report said. You're not a cat. You're what's called a pretentious absorber.</p> <p>Brian: What's that?</p> <p>Stewie: You remember how Madonna lived in London, for like, a month and then started talking with a British accent? It's that.</p>		
37.	08.00 – 09.00	S. 19 Ep. 10	<p>Quagmire: Peter, what are you doing here?</p> <p>Peter: I'm your nurse. So, what brings you in today, Mr Quagmire?</p> <p>Quagmire: Look, I don't really feel comfortable sharing my health problems with one of my buddies. Can I get a different nurse?</p> <p>Peter: You're in a hospital, Glenn. Anything you say is private and confidential and legally protected by HIPAA...</p> <p>Quagmire: Don't say it.</p> <p>Peter: What's said here, stays here. So, what's your problem?</p> <p>Quagmire: So, I was at home watching 'Mrs. Fletcher'</p> <p>Peter: Mm-hmmm</p> <p>Quagmire: It's a pretty sexually-driven show, and it kinda gets me going.</p> <p>Peter: Right, right.</p> <p>Quagmire: So, I'm pretty revved up and I decide to... you know,</p> <p>Peter: Sure</p> <p>Quagmire: And I don't have a prayer of finishing unless I kick it up a few notches. Like, weird notches.</p> <p>Peter: Uh-Huh.</p>	Quantity	<p>Quagmire provides more information than necessary about his personal habits and his use of Apple TV remotes, which is excessive and not typically shared in such detail in a medical setting. This flouts the maxim of quantity by being overly detailed.</p>

			<p>Quagmire: So, I look over at my side table and I see the Apple TV remote and I think, 'Well, that could work.' Before I know it, I've got six Apple TV remotes taped together and my foot behind my head. And just I get everything... you know... 'Mrs Fletcher' ends and 'Watchmen starts, which scares me...</p> <p>Peter: Mm. Wow.</p> <p>Quagmire: ...but now it's too late because everything's... you know.... Uh, hold on a second, I got a text.</p> <p>Context: Quagmire is about to receive treatment from Peter (an inexperienced nurse)</p>		
38.	11.23 – 11.40	S. 19 Ep. 10	<p>Peter: I'm sorry, Dr. Hartman, but I can't help this patient. We're really big rivals.</p> <p>Dr Hartman: Peter, If I only helped people I liked, everyone in this hospital would be dead. Just do what I do, help them out, then angry 'Footloose' dance-out your frustrations.</p> <p>Context: Peter has to help or give some treatments to his big rival, the chicken.</p>	Manner	Dr. Hartman's response is somewhat hyperbolic and introduces an unexpected and humorous element (the 'Footloose' dance). This flouts the maxim of manner by being overly dramatic and not straightforward in addressing the professional expectation to treat all patients equally.
39.	19.20 – 19.41	S. 19 Ep. 10	<p>Lois: What are we celebrating? Is our IRS audit finally over?</p> <p>Peter: Oh, we wish. Also, we have to put a desk in the garage and the attic. Every room needs a desk. Our house has to be more office than living space. Anyway,</p>	Relevance	Peter's response redirects the conversation away from the serious and relevant topic Lois brought up (IRS audit) to something more personal and less significant in the grand scheme of things (his

			<p>this champagne is to celebrate my victory over the Giant Chicken.</p> <p>Context: They're having a dinner, Peter opens a champagne. Lois thought it's a job-related celebration.</p>		<p>ongoing feud with the Giant Chicken). This flouting of relevance enhances the comedic effect by introducing a surprising and unrelated topic, contrasting with the serious tone of the IRS audit.</p>
40.	17.58 – 18.07	S. 19 Ep. 10	<p>Stewie: Hey, Bri, sorry that roof jump didn't work out. Brian: I guess you were right about me. I'm just a nobody dog. Stewie: Well, since you're going to be laid up, I got you another book on tape: 'Marmaduke' as read by Benicio Del Toro.</p> <p>Context: Brian just fell off a roof, trying to prove he's got a cat genetic.</p>	Relevance	<p>Instead of addressing Brian's feelings directly or offering support, Stewie responds by mentioning that he got Brian another book on tape, "Marmaduke" as read by Benicio Del Toro. This response is not directly relevant to Brian's emotional state or his statement about being a "nobody dog."</p>
41.	19.06 – 20.17	S. 19 Ep. 10	<p>Peter: Come on! You got to live, damn it! I need you! You do have something to live for: me! You hate me, remember? Remember! Giant Chicken: You... ...saved me? Why? Peter: Because I hate you. Every day, I wake up not knowing if you're gonna come out of nowhere and punch me in the face. I flinch every time a door opens. I look over my shoulder every time I bend down to tie my shoes. And I flip my porch light on every night before I go to bed just to see if you're standing there. Do you have any idea how exciting that is? So, I didn't save</p>	Quality	<p>Despite his words, Peter's actions of saving the Giant Chicken suggest a deeper, more complex relationship than simple hatred. The audience infers that Peter's feelings are not purely negative.</p> <p>By providing an absurd reason for saving the Giant Chicken, Peter creates a humorous situation. The audience understands that the real reason might be more nuanced, but the exaggerated hatred is meant to be funny.</p>

			<p>your life because I like you. I saved you because I hate you.</p> <p>Giant Chicken: I hate you too, Peter Griffin.</p> <p>Peter: Also, if you die, I'll be solely responsible for all the destruction we've caused over the years, so this decision is both emotional and financial.</p> <p>Context: Peter's helping the Giant Chicken, his rival, to stay alive.</p>		
42.	02.12 – 02.25	S. 19 Ep. 11	<p>Peter: What's all this?</p> <p>Joe: Oh, hey, guys. Uh, sadly, my uncle Ray passed away last week, but he left me his vintage sports car.</p> <p>Peter: Joe, that's amazing that your uncle died. But I'm really sorry to hear about the car.</p> <p>Context: Joe's uncle has just passed away, and there's a car from his uncle.</p>	Relevance	When someone expresses condolences about a death, it's normally expected that the focus would be on the loss and offering sympathy. Thus, Peter flouts the maxim of relevance by diverting the topic.
43	02.27 – 02.41	S. 19 Ep. 11	<p>Joe: Uncle Ray also left strict instructions for me to show his car at the Classic Car Show in Providence this weekend.</p> <p>Peter: Classic Car Show? Isn't that one of those gatherings of a bunch of guys whose penises don't work?</p> <p>Joe: Correct. Anyone with a perfectly-restored classic car for sure has a bum wiener.</p> <p>Context: Joe's got some instructions from his uncle that he's got to show his car at the Classic Car Show</p>	Manner	Joe's statement about classic car owners and their "bum wieners" is a clear stereotype and not necessarily related to the functionality of car restoration. It could be considered an unnecessary and irrelevant addition to stating the car show's purpose.

44	04.53 – 05.07	S. 19 Ep. 11	<p>Joe: Close your eyes, gang, as we hit the Kancamagus Highway. Just four miles to Mount Washington.</p> <p>Peter: What the hell are you doing, Joe? We want to go for a real drive.</p> <p>Joe: This is a real drive. Just imagine it. Feel that New Hampshire air.</p> <p>Quagmire: Joe, we're not in New Hampshire. We're in your driveway.</p> <p>Joe: Oh, great, some knucklehead is tailgating us.</p> <p>Context: Joe is paraplegic. So, the driving is pure imagination.</p>	Quality	<p>Joe is not being truthful since they are not actually on the Kancamagus Highway or anywhere near Mount Washington, but rather in his driveway. He is encouraging his friends to use their imagination to experience the drive, knowing full well that it is not real.</p>
45	07.02 – 07.19	S. 19 Ep. 11	<p>Stewie: So, big date, huh? You must really like this girl.</p> <p>Brian: Honestly, I think Holly could be... the one.</p> <p>Stewie: Brian, you strike me as a very selfless lover.</p> <p>Context: Brian is preparing for his date with a new girl.</p>	Relevance	<p>Stewie's comment about Brian being a "selfless lover" is not directly relevant to the conversation about Brian's date and his feelings for Holly. Instead of directly addressing the topic of Brian's feelings or the significance of the date, Stewie brings up an unrelated and somewhat intimate observation about Brian's character.</p>
46	07.22 – 07.40	S. 19 Ep. 11	<p>Brian: Have you been reading Lois' romance novels again?</p> <p>Stewie: A few, but I'm saying I bet your coital congress will send Holly into paroxysms of ecstasy.</p> <p>Brian: Knock it off.</p> <p>Stewie: What? I'm being supportive. After all, confidence will help you maintain optimal stamina during your lovemaking.</p>	Relevance, Quantity	<p>Relevance: Stewie's response shifts the conversation from Brian's question about the romance novels to a detailed and explicit description of Brian's potential sexual performance. This is not directly related to Brian's initial query and brings in an unexpected topic.</p>

			<p>Brian: That's enough. Stewie: Have it your way, Brian. I myself am a student of the pleasures of the flesh.</p>		<p>Quantity: Stewie provides more information than necessary, going into details about sexual performance and confidence, which is excessive for the context and the level of detail expected in the conversation.</p>
47.	09.59 – 10.10	S. 19 Ep. 11	<p>Joe: Hello? Peter: Yes, Joe Swanson? On a scale of one to ten, how happy are you with your WiFi service? Joe: Well, I'd say it's Wi-Fine.</p> <p>Context: Peter's trying to give some distraction to Joe in order to drive Joe's car without him knowing it</p>	Relevance	<p>Joe's response includes a pun ("Wi-Fine") instead of giving a straightforward answer about his satisfaction with his WiFi service. This is a playful and humorous deviation from the expected response.</p>
48.	10.32 – 10.39	S. 19 Ep. 11	<p>Peter: Great job hot-wiring the car, Cleveland. Cleveland: The key was in the ashtray, but your presumption will not be forgotten.</p> <p>Context: Cleveland starts revving Joe's car</p>	Relevance	<p>Cleveland's response indirectly addresses Peter's compliment by revealing that the car was not hot-wired but started with a key found in the ashtray. He also humorously admonishes Peter for assuming he hot-wired the car, which adds a layer of irony and humor to the conversation.</p>
49.	16.08 – 16.20	S. 19 Ep. 11	<p>Brian: Kyle and I had actual fun together. I mean, most kids suck. They just want to sit around and play 'Candy Land'. Stewie: Yeah. Hell of a game. Brian: No, it's not. 'Candy Land' is terrible. There's not even any skill to it.</p>	Quality	<p>Stewie is being sarcastic. He doesn't genuinely believe "Candy Land" is a great game; instead, he's likely mocking the simplicity and lack of skill involved, contrary to Brian's distaste.</p>

			Context: Brian broke up with Holly. And, Brian misses Holly's son, Kyle.		
50.	16-42 – 16.56	S. 19 Ep. 11	Quagmire: What the hell are we gonna do? Joe's gonna be furious. Peter: Relax, Quagmire. From what I know about car accidents, you can total your car, completely walk away from it and still be Caitlyn Jenner. Context: The boys have just had an accident with Joe's car, and the car is broken.	Relevance	Peter is making a reference to Caitlyn Jenner's past involvement in a car accident, which is irrelevant to the immediate concern of Quagmire's worry about Joe's reaction. This flouts the maxim of relevance by diverting the conversation from the immediate problem to an unrelated anecdote.
51.	00.38 – 00.51	S. 19 Ep. 12	Lois: Chris, you've hardly touched your food. Chris: Mum, are you a scientist? Lois: No. Chris: Then, quit putting me under a *** microscope! Context: Lois's wondering because Chris hasn't touched his food, she wants him to eat it.	Relevance	Instead of directly addressing Lois's concern about his eating, Chris changes the subject by making a hyperbolic and metaphorical complaint about feeling scrutinized, which diverts from the topic of his uneaten food.
52.	03.48 – 04.09	S. 19 Ep. 12	Brian: Stewie, what the hell did you do to yourself? Stewie: Nothing. Almost nothing. Just a little Botox, a little filler, maybe some strings. Brian: Stewie, this face-lift was a big mistake. Like letting ducks be part of the Boston Tea Party. Context: Context: Stewie's feeling insecure, so he's trying to look young.	Relevance	Brian uses an irrelevant and humorous historical analogy to emphasise how misguided and absurd Stewie's decision was. Comparing the face-lift to something as nonsensical as ducks participating in a significant historical event highlights the folly of Stewie's actions in a comically exaggerated way.
53.	14.28 – 14.38	S. 19 Ep. 12	Cleveland: What you keep looking at, Peter? Do you know about some terror?	Quality	Peter is lying to cover up his real reason for being nervous and panicky, which is related

			<p>Peter: No, no, relax. I'm-I'm just, uh, just curious to see what Quagmire's gonna be wearing when he gets here.</p> <p>Context: Peter is hanging out with the boys, getting panicked as he lies to everyone about the stuff he sold (e.g: a hat signed by a popular figure, while it's not)</p>		to his deception about the items he sold. He provides an excuse that he knows is false, thus flouting the maxim of quality (truthfulness).
54.	16.10 – 16.29	S. 19 Ep. 12	<p>Brian: This is Stewie. He needs you to help fix his face. Dr Hartman: Oh, absolutely, I can do that. Brian: Great. Is it a simple procedure? Dr Hartman: Oh, sure. We just break every bone in his face and then smush them back into position. Brian: Dr Hartman, where'd you get your medical degree from? Dr Hartman: I went to BU. You know our fight song, right?</p> <p>Context: Brian wants Dr Hartman to fix Stewie's face who got plastic surgery wrong</p>	Relevance	Dr. Hartman avoids addressing the implied criticism about his qualifications by changing the subject to the university's fight song. This response flouts the maxim of relation (relevance) by not directly addressing the concern about his medical competence and instead bringing up an unrelated topic.
55.	10.31 – 10.38	S. 19 Ep. 13	<p>Brian: We can't go back home. We got to keep moving. I'll need to rent a car. Stewie: We could get a Yuber. Brian: A Yuber? Stewie: Yes, a Yuber. Brian: It's Uber.</p> <p>Context: Brian's car got broken down.</p>	Manner	Stewie's use of "Yuber" instead of "Uber" is a playful and intentional deviation from the expected term. It creates ambiguity and humor by mispronouncing a well-known service name.
56.	13.28 – 13.44	S. 19 Ep. 13	<p>Brian: Stewie, where are you going? Stewie: I have to talk to</p>	Relevance	Stewie's comment about Instagram likes is tangential

			<p>myself, Brian, and find out what happened. Plus, can you imagine how many likes this post gets on Instagram? Me with future me? That's like "Stewie won the Internet" good.</p> <p>Context: Brian and Stewie go to the future to find out what's happening in 2060 because, in the present time, there's a terminator robot (Peterminator) who's sent from the future assigned to kill Stewie by instruction of future Brian.</p>		<p>to the serious situation they are in (a terminator robot trying to kill him). This shift from a serious topic to a trivial one (social media likes) flouts the maxim of relevance, creating humour by juxtaposing the gravity of their situation with Stewie's focus on social media popularity.</p>
57.	03.29 – 04.45	S. 19 Ep. 14	<p>Morty: Rachel, I love you. And today, we merge our lives, our hearts, and our fraudulent home businesses.</p> <p>Rachel: Mort, may my plantar fasciitis act like the roots for our tree of love.</p> <p>Context: Morty and Rachel are having a wedding</p>	Relevance	<p>Morty's: By mentioning "fraudulent home businesses" in the context of a wedding vow, Morty flouts the relevance maxim, bringing in an unexpected and unrelated topic for comedic effect.</p> <p>Rachel: The mention of a medical condition (plantar fasciitis) in a vow about love is irrelevant, creating humor by juxtaposing a mundane health issue with romantic sentiment.</p>
58.	03.29 – 04.45	S. 19 Ep. 14	<p>Morty: We will reshape our lives together just as socks reshape my calves daily.</p> <p>Rachel: I am so happy to be merging the napkins in my pockets with the napkins in your pockets.</p>	Relevance	<p>Morty's: Comparing the significant act of reshaping their lives to the trivial and unrelated act of socks reshaping calves flouts the relevance maxim, adding absurdity.</p> <p>Rachel's: This trivialises the merging of lives by focusing on something as mundane as</p>

					napkins in pockets, flouting the relevance maxim.
59.	03.29 – 04.45	S. 19 Ep. 14	Morty: Rachel, with you by my side, there is no Christmas display that I can't sue the city over. Rachel: I vow to keep you nourished by filling our home with the worst wine in the world and preparing potatoes and applesauce. Just like nobody.	Relevance	Morty's: Bringing up suing the city over Christmas displays during a wedding vow is irrelevant and unexpected, flouting the maxim of relevance for humour. Rachel's: The mention of bad wine and an odd combination of food items is irrelevant in the context of wedding vows, adding absurdity.
60.	03.29 – 04.45	S. 19 Ep. 14	Morty: And I vow to adorn our walls with only brown art from the '70s. Rachel: Mort, we're two peas in a pod. We just go together. You are the plastic covering to my furniture.	Relevance	Morty's: This statement about decor preferences during a wedding vow is irrelevant and flouts the relevance maxim for comedic effect. Rachel's: Comparing her partner to plastic furniture covers is irrelevant and unexpected in a romantic vow, flouting the relevance maxim.
61.	03.29 – 04.45	S. 19 Ep. 14	Morty: And you are the little spit bubble in the corner of my mouth. Rachel: Mort, you are my forever person. May we continue to have no respect for other drivers on the road and view stop signs as suggestions.	Relevance	Morty's: This gross and trivial comparison flouts the relevance maxim, adding humor through its absurdity. Rachel's: This statement about driving habits is irrelevant in the context of a wedding vow, flouting the relevance maxim.
62.	03.29 – 04.45	S. 19 Ep. 14	Morty: And, Rachel, you are my forever person. And may my dead ex-wife's uncle's Netflix account	Relevance	Mentioning a deceased relative's Netflix account during wedding vows is irrelevant and unexpected,

			continue to be fruitful to us for many years to come.		flouting the relevance maxim for comedic effect.
63.	06.18 – 06.27	S. 19 Ep. 14	<p>Brian: Stewie, this is crazy. You can't marry that woman. You don't even know her.</p> <p>Stewie: I know she can disassemble and reassemble a rifle in 15 seconds.</p> <p>Brian: How does that matter...</p> <p>Stewie: I know it's adorable that she thinks we're gonna see Whoopi Goldberg everywhere we go.</p> <p>Context: After seeing Morty's marriage, Stewie wants it as well, so he 'buys' a middle-aged woman.</p>	Relevance	<p>1. : Stewie provides an irrelevant fact about the woman's skill, which doesn't address Brian's concern about knowing her well enough to marry her.</p> <p>2. : Stewie continues to provide irrelevant information, further ignoring the main issue Brian raised about knowing the woman well enough.</p>
64.	15.40 – 15.50	S. 19 Ep. 14	<p>Stewie: I'm not gonna write him up. He's the only one strong enough to change the water jugs.</p> <p>Brian: Look, Stewie, I'm sorry. I honestly didn't think you'd care. It's not like you're having sex with her.</p> <p>Stewie: I know, right? Once they say "I do," they don't.</p> <p>Context: Brian's got caught having an affair with Stewie's 'wife'.</p>	Relevance	<p>Stewie's response is irrelevant to Brian's apology. Instead of addressing the betrayal or the apology, Stewie makes a cynical comment about married life, implying that sexual activity decreases after marriage. This flouts the maxim of relevance by diverting from the actual issue of Brian's betrayal.</p>
65.	01.58 – 02.07	S. 19 Ep. 15	<p>Lois: Why did you do this?</p> <p>Chris: If they didn't want us to put our foot down there, they shouldn't make it a perfect fit foot a toilet shoe.</p> <p>Context: Lois is helping Chris whose foot is stuck in the toilet.</p>	Relevance	<p>Chris's response is not a direct explanation but rather a humorous and illogical justification. By saying that the toilet is a perfect fit for a "toilet shoe," he is not addressing the actual question of why he put his foot in the toilet, thus</p>

					flouting the maxim of relevance.
66.	04.52 – 05.19	S. 19 Ep. 15	<p>Lois: You know, the funniest thing happened to me today. I go to this coffee shop every morning, and they do this fun thing where every week they choose a Customer of the Week. It's just a silly thing, which is why it's so fun. Anyway, I've never been picked, which is fine. The thing is... I'm friendly, I always tip, I almost never say anything when foreigners loudly FaceTime, and in general, I'm a pretty good person. Right?</p> <p>Chris: Yeah. I mean, you show little patience for the handicapped at times, but... yeah.</p> <p>Context: Lois shares her story, she wants to be picked up as a customer of the week.</p>	Relevance	Chris acknowledges Lois's general good behaviour but brings up an unrelated and negative observation about her patience with handicapped people.
67.	10.01 – 10.31	S. 19 Ep. 15	<p>Context: Everyone's arguing about who is the best Spider-Man, but Lois isn't involved in it. She thinks she didn't have a chance to be a customer of the week.</p> <p>Lois: I don't get it.</p> <p>Peter: Wait, Spider-Man? He's a guy with spider-powers.</p> <p>Lois: Can't I have one thing in my life? Is that too much to ask? What is it, do they hate me? Because astrologically, I'm very compatible with Kyle H and Lisa. I'm a Gemini and they're both Aquarius. So, we're natural matches! Kyle is a Virgo, which doesn't match with</p>	Relevance	Chris's suggestion is exaggerated and impractical. It implies that Lois's efforts to be noticed (such as being compatible astrologically) are trivial and that she would need to do something extreme to gain recognition. It humorously highlights the absurdity of her situation and the perceived difficulty of being chosen as Customer of the Week.

			<p>Gemini, but they're supposed to at least care about people! What am I missing?</p> <p>Chris: You know, Mum, if you really want to get noticed, you should save one of their lives.</p>		
68.	17.45 – 18.05	S. 19 Ep. 15	<p>Brian: Hey, Lois, what ever happened to that Customer of the Week thing?</p> <p>Lois: Th-The what?</p> <p>Brian: The Customer of the Week at the coffee shop. Did you ever win?</p> <p>Lois: Why? why would you bring that up? What are you, obsessed with it?</p> <p>Brian: Uh, you-you had been talking about it...</p> <p>Lois: Oh, so you can hear me when I say that, but can't hear me when I say "get off the couch."</p> <p>Context: Lois is upset with that 'Customer of the Week' thing. And Brian brings it up</p>	Relevance	<p>The first one, Lois's response diverts from the straightforward question Brian asked about the Customer of the Week. Instead of addressing the question, she reacts defensively, implying that Brian's interest is odd or excessive.</p> <p>The second one, This response further flouts the maxim of relation by shifting the focus from the topic of the coffee shop recognition to a general complaint about Brian's behaviour at home. It implies that Brian selectively listens to her, emphasising her frustration with him beyond the initial topic of conversation.</p>
69.	02.48 – 03.35	S. 19 Ep. 16	<p>Context: Peter reveals his hair in front of his family. He doesn't want to get a haircut because his usual barber, Jerry, is dead.</p> <p>Peter: Good morning, family.</p> <p>Lois: Peter, why are you wearing that hat? You look like you're getting ready to ride a moped in Thailand.</p>	Relevance	<p>Peter's response to Lois's suggestion that he get a haircut introduces an unrelated fact about his barber Jerry's death, which he uses as a justification for not getting a haircut. This flouts the maxim of relation because it does not directly address Lois's point that he</p>

			<p>Stewie: Oh, God, how does it look wet and dry at the same time?</p> <p>Chris: You look like if Shelley Duvall ate Shelley Duvall.</p> <p>Lois: Peter, you have to get a haircut.</p> <p>Peter: Lois, Jerry's dead. So, I think I'm just gonna be a long-haired old guy from here on out.</p>		<p>needs a haircut; instead, it brings in an emotional and unrelated reason to avoid the haircut.</p>
70.	12.22 – 13/05	S. 19 Ep. 16	<p>Chris: Well, I got in to Orange Julius school today.</p> <p>Lois: That's wonderful!</p> <p>Peter: Tell 'em what the guy said, Chris.</p> <p>Chris: He said I was lucky I was the only one who applied. (Q)</p> <p>Lois: You're being too modest.</p> <p>Chris: He also said they only accept 99% of applicants. Anyway, I've already been fired for touching myself while the Hot Dog on a Stick ladies made lemonade. (Q)</p> <p>Brian: That's terrible, Chris.</p> <p>Chris: Well, to be fair, the hot dogs look like wieners and lemonade looks like pee, so I was kind of doomed from the get-go. (M)</p> <p>Context: Chris has just got accepted into a new school.</p>	Quantity, Manner	<p>Quantity: Chris provides more information than necessary about his acceptance and subsequent firing, which is not typically expected in a casual conversation about getting into a school. His additional comments about the acceptance rate and the reason for his firing introduce humor by revealing absurd and inappropriate details that are not usually shared in such contexts.</p> <p>Manner: Chris's explanation of why he was "kind of doomed from the get-go" is a convoluted and indirect way of justifying his inappropriate behaviour. This flouts the maxim of manner by being unnecessarily detailed and ambiguous, adding to the humour of the situation by making an absurd connection between the</p>

					appearance of food items and his behaviour.
71.	14.48 – 15.02	S. 19 Ep. 16	<p>Stewie: It's my bit, huh. Chris: You like bit, bud? Well, this is my bit -- want to ride the Stewie-Go-Round?</p> <p>Stewie: Ah! Make it stop! Chris: I can't! It's like an SNL bit! Too long with no ending!</p> <p>Context: Stewie's trying to joke around, but Chris can't get it.</p>	Relevance	Chris's response is not directly relevant to Stewie's joke. Instead of continuing the joke or acknowledging it, Chris shifts to his own playful bit, which doesn't directly connect to Stewie's original comment. This change in topic adds humor by being unexpectedly irrelevant to the initial joke.
72.	01.20 – 01.35	S. 19 Ep. 17	<p>Lois: Peter, pay attention. Peter: Sorry, I was having a Fast Times daydream about that tank top mum.</p> <p>Lois: Yeah, that's disgusting. How would you like it if she did that to you?</p> <p>Context: Lois and Peter are at Stewie's school, having parents meeting.</p>	Relevance	Peter's response is not directly relevant to the context of the parents' meeting. Instead of focusing on the discussion or addressing the meeting's content, he introduces an unrelated and inappropriate daydream. This shift in topic is unexpected and inappropriate, making it humorous and surprising.
73.	06.01 – 06.12	S. 19 Ep. 17	<p>Lois: You're gonna want to watch where I point. -Calamari, placenta. Meg: Who died again? Lois: Meg, listen to the lies. Nobody died.</p> <p>Context: Lois is giving instructions to Chris and Meg before leaving the house.</p>	Relevance	By saying "listen to the lies" and "nobody died," Lois implies that there might have been an exaggeration or misinformation regarding a death, indicating that Meg has misunderstood the context. The mention of "calamari, placenta" is confusing and unrelated to the idea of someone dying, which flouts the maxim of relevance. Lois is pointing out the absurdity and

					irrelevance of Meg's question in the context of her instructions.
74.	07.08 – 07.17	S. 19 Ep. 17	<p>Peter: They like us. Lois: This is it, Peter. We're gonna vape. We're gonna vape! Peter: It's causing deaths, but not that many yet.</p> <p>Context: Peter, Lois and Stewie have just moved to an apartment to get closer to the young parents they've just met, Kate and Matt. Peter and Lois think they like them.</p>	Relevance	By mentioning that vaping is causing deaths, Peter introduces a piece of information that is somewhat irrelevant to the immediate context of being liked by their new friends and their excitement about vaping. This statement introduces a serious and negative consequence (deaths caused by vaping) into an otherwise light and enthusiastic conversation about fitting in and vaping. The implicature here is that despite the risks, they are still enthusiastic about fitting in with their new friends, albeit with a hint of dark humour.
75.	11.07 – 11.29	S. 19 Ep. 17	<p>Meg: Shouldn't we be confronting our parents right now? Chris: I know, it's so crazy how they moved out of the house. But you know what's really crazy? Paying big showroom prices for catamarans. Meg, do you want to pay for someone else's brick and mortar? Or do you want to pay for your own fun and freedom on the waves? Meg: I really think that we should be getting back.</p>	Relevance	By shifting the topic from confronting their parents to talking about the prices of catamarans, Chris introduces a topic that is irrelevant to their immediate concern of finding their parents. The implicature here is that Chris is either trying to avoid the confrontation with their parents or distract Meg from the pressing issue at hand by discussing an unrelated topic (catamarans and their prices).

			Context: Meg and Chris are looking for their parents by going with a boat.		
76.	12.00 – 12.14	S. 19 Ep. 17	<p>Matt: So, Griffins, what do you think of our little oasis in Quahog? Peter: I like it, but I can't believe we're all going to college next year. Lois: Peter, that's too young.</p> <p>Context: Peter and Lois are having fun by the pool, Matt approaches them asking a question. Peter and Lois are pretending to be 'young parents' since knowing Matt.</p>	Relevance	By responding with "I can't believe we're all going to college next year," Peter brings up an irrelevant topic to the question Matt asked about the pool area (the "little oasis in Quahog"). This shift in topic implies that Peter is trying to maintain their façade of being 'young parents' by making a comment that aligns with a younger age group, even though it doesn't directly answer Matt's question.
77.	14.05 – 14.32	S. 19 Ep. 17	<p>Lois: Well, what about you guys? You seem like a very happy couple, yet I haven't seen you even kiss yet. Meg (whispering to Chris): This is why I said we should've practised. Chris: I can't kiss at the moment. I have raging HPV in my throat. Compliments of m'lady's Florida sojourn. What a fun Gen Z time we're having. We should take a photo. Lois, why don't you take a photo and AirDrop it to us? Lois (getting panicked): Of course, AirDrop.</p> <p>Context: Matt, Kate, Lois, Peter, Chris, and Meg are playing a board game. Chris and Meg want to reveal Lois and Peter's real identities to Matt and Kate by</p>	Relevance	By bringing up an unrelated and overly specific medical condition, Chris diverts from Lois's observation about their relationship. His mention of HPV and the exaggerated explanation ("Compliments of m'lady's Florida sojourn") is irrelevant and meant to create an awkward or shocking moment to distract from the real issue. The sudden shift to suggesting a photo and using "AirDrop" adds to the diversion, highlighting their attempt to fit into the Gen Z persona.

			pretending to be young parents moving to the apartment.		
78.	00.42 – 01.05	S. 19 Ep. 18	<p>Quagmire: New shirt, Cleveland? Cleveland: Donna saw an unflattering picture of me on Facebook and only lets me wear black now. Quagmire: Is the picture that bad? Cleveland: It was the worst thing I would ever want to see myself be. Problem with these dark shirts is the dandruff shows. But when I wear light colours,...</p> <p>Peter: The dandruff doesn't show, but you look bigger in the shirt. Yeah, it's called "Guillermo's Paradox." Cleveland: What's that now?</p>	Relevance	Peter responds by providing an irrelevant and fictional concept called "Guillermo's Paradox." His comment does not address the original question about the Facebook picture or the real issue with Cleveland's shirts but instead introduces a humorous and made-up explanation that shifts the conversation away from the embarrassing topic.
79	01.39 – 01.49	S. 19 Ep. 18	<p>Quagmire: Man, imagine how great it would feel to be retired? Peter: I knew a retired kid in high school. All he ate was Tater Tots. He smooshed a turtle like an ice cream sandwich. He was severely retired. Cleveland: Okay, Peter.</p> <p>Context: The boys just got told by the bar owner about his daughter who went to college and has a successful life as of now, and that he's about to retire having financial support from his daughter.</p>	Relevance	Peter flouts the maxim of relevance by introducing an unrelated and absurd anecdote involving a misinterpretation of the word "retired." This flouting adds a humorous element to the conversation, as Peter's story is clearly disconnected from the discussion about the bar owner's retirement.
80.	05.40 – 05.52	S. 19 Ep. 18	<p>Stewie: All right, so what do you got going on for New Years? Brian: What? Stewie: 80% of being a trainer is asking clients what they're doing for New Years. And then not</p>	Relevance	Stewie flouts the maxim of relevance by adding an off-topic comment about trainers' typical behavior, suggesting that trainers often ask

			<p>seeming interested when you tell me.</p> <p>Brian: I don't know, I might go over to a buddy's house and watch the ball drop.</p> <p>Context: Brian's trying to get healthy, he thought he was about to be trained by Stewie's trainer, but actually, it turns out that Stewie will be Brian's trainer. Before getting started, Stewie asks Brian some questions.</p>		personal questions but don't really care about the answers.
81.	14.48 – 15.05	S. 19 Ep. 18	<p>Brian: You know, maybe there's a way none of you gets in trouble.</p> <p>Meg: What are you talking about?</p> <p>Brian: Well, you said you can do all those things on your application. If you show you can actually can do those things, you're all in the clear.</p> <p>Peter: And then I can get back to hustling drunk women upstairs with Tobin and Squee.</p> <p>Context: Meg gets caught of faking her applications to Brown University, Brian's trying to tell her some suggestions.</p>	Relevance	Peter's response is unrelated to the serious issue at hand (Meg's fraudulent application) and Brian's suggestion. Instead, he makes an irrelevant comment about hustling drunk women, which introduces a different topic entirely and adds a humorous but inappropriate layer to the conversation.
82.	15.01 – 15.12	S. 19 Ep. 18	<p>Meg: But I seriously doubt that I'll be able to pull this off.</p> <p>Peter: Hey, come on. Anything's possible. Like when that Starbucks cup made it onto Game of Thrones.</p> <p>Context: Same context as the one above</p>	Relevance	Peter flouts the maxim of relevance by responding to Meg's serious concern with a reference to a famous pop culture mistake. His comment does not directly address Meg's doubt or provide a meaningful solution. Instead, it serves to

					lighten the mood with humour.
83.	06.55 – 17.14	S. 19 Ep. 19	<p>Quagmire: Before families can officially adopt a cat, someone needs to make sure the animal is being placed in a loving and safe environment. That someone is me.</p> <p>Lois: Is this necessary? You know us.</p> <p>Quagmire: Good people can still be bad cat owners, Lois. Ever heard of Eric Hoernel?</p>	Relevance	Responds with a seemingly irrelevant mention of "Eric Hoernel," implying that even people who are known to be good can fail in specific roles (like being good cat owners), thus justifying the need for his inspection.
84.	11.51 – 12.13	S. 19 Ep. 19	<p>Brian: No, I mean she can really talk. She told me that she is using the family for some kind of cat plan.</p> <p>Stewie: Brian, have you been watching flat Earth videos? Those always make you mistrustful.</p> <p>Brian: I'm serious, Stewie. And there are actually some flat Earth models that aren't completely idiotic.</p> <p>Context: Brian's trying to tell Stewie that the cat they've just adopted is not a good pet.</p>	Relevance	Stewie flouts the maxim of relevance by diverting the conversation from Brian's claim about the cat's suspicious behavior to an unrelated topic about flat Earth videos. This deflection serves to downplay Brian's concern and suggests that Brian's judgment might be impaired by consuming irrational content.
85.	00.54 – 01.04	S. 19 Ep. 20	<p>Quagmire: So, we're gonna talk sports to pass the time?</p> <p>Joe: Or maybe watch 'Gilmore Girls'. Like a goof.</p> <p>Context: They are at a bar. the TV cable's not working. So, they can't watch sports.</p>	Manner	Joe flouts the maxim of manner by giving a response that is deliberately ambiguous and sarcastic. Instead of directly agreeing or disagreeing with Quagmire's suggestion to talk about sports, he introduces an unexpected and incongruous alternative (watching "Gilmore Girls").

86.	05.10 – 05.25	S. 19 Ep. 20	<p>Cleveland: However, tensions between the US and Cuba were high. Castro was not happy that they named the most dangerously gay part of San Francisco after him.</p> <p>Context: Cleveland's telling the boys a story about himself in the past about his desire to be a baseball player. Then he talks how he wants to move to the US.</p>	Relevance	<p>Cleveland's statement about Castro and the naming of a part of San Francisco seems unrelated to the previous discussion about his desire to be a baseball player and his move to the US. Cleveland flouts the maxim of relation by making a comment that seems irrelevant to the story</p>
87.	10.43 – 10.55	S. 19 Ep. 20	<p>Quagmire: It was an honour playing for Freddy (Mercury) on grass that day. He later died. The doctor said it was 'asphalt'.</p> <p>Context: Quagmire's telling the boys a story about being a tennis player back then.</p>	Relevance	<p>Quagmire's mention of Freddy Mercury dying and the doctor saying it was 'asphalt' introduces a pun that seems out of place with the context of playing tennis on grass. The wordplay on "asphalt" (a common material for road surfaces) contrasts with the "grass" surface of the tennis court, creating a humorous twist that diverts from the narrative about playing tennis.</p>
88.	13.05 – 13.17	S. 19 Ep. 20	<p>Quagmire: In 2001, at the US open, my first serve hit a plane, causing it to go tragically off course and hit a building. Everyone blames the Muslims.</p> <p>Context: Now, it is about Quagmire's declining career.</p>	Relevance	<p>Quagmire's statement draws a shocking and inappropriate connection between a tennis serve and the tragic events of 9/11. By making this connection, Quagmire implies a humorous or absurd explanation for a serious historical event, which is both irrelevant and tasteless in the context of discussing his tennis career.</p>

Season 20

No.	Time	Episodes	Utterances	Maxims	Implicatures
1	02.52 – 03.22	S. 20 Ep. 1	<p>Dr Hartman: Just as I thought. You're far-sided.</p> <p>Lois: Oh, no. What do I do about it?</p> <p>Dr Hartman: Oh, well, I'm no doctor, but I would say you either need to get glasses or maybe LASIK.</p> <p>Context: Lois's got her eyes checked</p>	Quality	Dr. Hartman is a doctor, so his statement is blatantly false, creating humor by pretending to be unsure of his own professional status.
2	02.52 – 03.22	S. 20 Ep. 1	<p>Lois: Is that the surgery people get and then tell everybody they got it?</p> <p>Dr Hartman: Yes, it's the veganism of elective surgery. (Q) If you're unsure of what to do, here's a video of Radiohead front man and super weirdo Thom Yorke to help you decide. (R)</p> <p>Context: Lois's got her eyes checked</p>	Quantity, Relevance	<p>Quantity: This statement gives more information than necessary, drawing an analogy between LASIK surgery and veganism to imply that people who get LASIK tend to talk about it a lot, just as vegans are stereotypically known for talking about their dietary choices.</p> <p>Relevance: This statement is irrelevant to Lois's question about what to do about her farsightedness. The mention of Thom Yorke and his weirdness adds a layer of absurdity, implying that deciding on LASIK surgery is as strange and unconventional as Thom Yorke, which is humorous because it's an</p>

					unexpected and unrelated reference.
3.	04.02 – 04.15	S. 20 Ep. 1	<p>Dr Hartman: Mrs. Griffin, the surgery was a success. And by that, I mean the hospital agreed to take your Discover card. (R)</p> <p>Peter: Plus, we'll get one percent of that back, which is basically like getting nothing. (Q)</p> <p>Context: Lois's just got her eyes a LASIK surgery.</p>	Relevance, Quantity	<p>Relevance: Instead of directly addressing the success of the surgery itself, Dr. Hartman makes a joke about the financial transaction, implying that the success is measured by the payment rather than the medical outcome.</p> <p>Quantity: Peter's comment about the cashback from using the Discover card provides more information than necessary and adds a humorous twist by downplaying the benefit.</p>
4.	10.31 – 10.42	S. 20 Ep. 1	<p>Meg: Mum, you won't believe what happened. Your video went viral.</p> <p>Lois: Oh, does that mean Circuit City's back?</p> <p>Context: Meg's telling her mum that the video of Lois her mum went viral after she talked about what happened to her eyes.</p>	Relevance	<p>Meg tells Lois that her video went viral, a comment relevant to Lois's popularity on social media. Instead of responding directly to the topic of the viral video, Lois makes a humorous and unrelated comment about Circuit City, an electronics retail company that went out of business.</p>
5.	13.06 – 13.25	S. 20 Ep. 1	<p>Lois: Please be sure to try out our new colonic partnership with increasingly irrelevant rapper Eminem, the Eminenema. It promises to clear out '8 Miles' of mum's spaghetti. It goes in slim clear</p>	Relevance, Manner	<p>Relevance: Lois introduces a new product in a bizarre and humorous way, referencing rapper Eminem and his song "Lose Yourself" with the line about "mum's spaghetti." The irrelevance lies in the</p>

			and comes out slim shady. (R) Thank you, I'm blind. (M)		unexpected combination of a medical procedure and a rapper, creating humor through absurdity. Manner: Lois's sudden statement about her blindness is an abrupt and unclear way to conclude her speech, adding to the absurdity and humour.
6.	15.18 – 15.31	S. 20 Ep. 1	Stewie: It was you making us do all that stuff. You made fools of us, Doug! Chris: Get him! *Chasing Doug Chris: Dad, help! Peter: I'm not Dad. I'm Pete the Pirate. God, I already told you. Context: Stewie's just successfully revealed Doug's deception of fooling the Griffins.	Relevance	Chris is calling for help from his father, Peter, in a situation where they are chasing Doug. However, Peter responds in a way that is not directly relevant to the immediate need for help.
7.	00.58 – 01.12	S. 20 Ep. 2	Peter: You know, it's stores like this where you learn about the real history of rock and roll, not the watered-down version you get in every movie about a musician's life. Quagmire: Yeah, all those biopics are the same story: unsupportive parents, hit songs, band turmoil... Peter: Having giant horse teeth and dying of AIDS. All of them are exactly the same Context: Peter and the boys are at a music store.	Relevance	Peter abruptly shifts the topic to a specific and tragic element associated with Freddie Mercury (implying the "giant horse teeth" and "dying of AIDS").
8.	8.39 – 8.55	S. 20 Ep. 3	Chris: I'm gonna help you.	Relevance	The show "Succession" is known for its portrayal of a

			<p>Stewie: Really? You'd do that for me?</p> <p>Chris: Of course, Stewie. We're family. We look out for each other like the people on 'Succession'.</p> <p>Context: Chris offers a help to Stewie hiding his candy from Peter.</p>		<p>wealthy family that is highly dysfunctional, where family members often betray each other rather than look out for each other. By comparing their family to the one on "Succession," Chris is humorously implying the opposite of what he says.</p>
9.	11.52 – 12.09	S. 20 Ep. 3	<p>Carrie: Hi, honey, we're home. Will you help me move in his dog food, like we're preparing for a flood?</p> <p>Quagmire: Dexter eats all this?</p> <p>Carrie: Not just Dexter, but Dexter and all his rescue brothers and sisters.</p> <p>Quagmire: Oh, my God, how many are there?</p> <p>Carrie: Hmm, enough to do a slow pan with music from 'Airplane.'</p> <p>Context: Quagmire and Carrie just got married, and Carrie brings all her dogs to move to Quagmire's home.</p>	Quantity	<p>Instead of giving a specific number of dogs, Carrie provides a humorous and indirect response, implying that there are so many dogs that it would take a significant amount of time to show them all in a slow camera pan, much like a scene from the movie 'Airplane.'</p>
10	20.21 – 20.46	S. 20 Ep. 3	<p>Mayor West: Now, if you don't know, most Hollywood screenplays wrap up at around 110 pages. And if it's a comedy, why, you want it in the 90s. Anyway, they said I could have these last few seconds to mention something near and dear to me.</p> <p>So, men, don't be afraid to have the doctor put a camera up your old saddle masher. They knock</p>	Relevance, Manner	<p>Relevance: Mayor West's sudden shift from discussing screenplay lengths to advocating for a medical procedure is unexpected and seems irrelevant to the preceding topic. This non sequitur humorously disrupts the flow and adds an absurd twist.</p>

			<p>you out now, and it's a good way to make sure there's no bac beans in your mess wagon. We hope you've enjoyed the 'Family Guy'.</p> <p>Context: Mayor West gives a speech at the end of the episode.</p>		Manner:
11.	01.50 – 02.11	S. 20 Ep. 4	<p>Chris: Dad, can I ask you something about girls? Peter: Are you wearing a wire? Chris: There's a girl in my class I have a crush on, and I can't get her to notice me. Peter: Ah, now I understand. Lucky for you, there's a bunch of old movies on this very subject.</p> <p>Context: Chris asks Peter about girls.</p>	Relevance	Peter's response is not relevant to Chris's question about girls. It's an unexpected and humorous response that implies a mistrust or suspicion, completely unrelated to the topic Chris is asking about. This creates a humorous effect by diverting from the expected topic of conversation.
12	04.10 – 04.22	S. 20 Ep. 4	<p>Teacher: Hello, Show-and-Tell National Championships in DeKalb, Illinois, I have a nominee for you. Stewie: Dammit. I'm sick of being one-upped by Doug. Hurts. It hurts than a trip to the barber shop.</p> <p>Context: Stewie's losing it against Doug in a Show-and-Tell event in his classroom.</p>	Relevance	Stewie's response, however, focuses on his personal frustration with Doug rather than acknowledging the teacher's announcement. Additionally, his comment about the barbershop introduces a different topic, using a personal and somewhat hyperbolic comparison to express his feelings. This creates humor and emphasizes Stewie's feelings of frustration by diverting from the expected response to the teacher's statement.
13	07.18 – 07.43	S. 20 Ep. 4	<p>Stewie: Don't mind me, Brian. Just pushing the edge.</p>	Relevance	Stewie's statements are not relevant to his main

			<p>Brian: Hmm.</p> <p>Stewie: 14 zippers, if you must know, but it's not about my pants, Brian. It's about my fearlessness and pants. Now, I need to plan out every last inch of my climb tomorrow. If I do this right, I'm gonna be remembered forever, like 9/11 was for a few years.</p> <p>Brian: You're just climbing a jungle gym. Not a big deal.</p> <p>Context: Stewie's flexing his gear to go retrieve a frisbee at the top of a jungle gym in order to gain attention from his classmates over Doug.</p>		<p>objective, retrieving a frisbee to get his classmates attention over Doug. His statement about 9/11 was exaggerated, inappropriate and not related to the topic.</p>
14.	08.42 – 09.00	S. 20 Ep. 4	<p>Peter: Family, come here conveniently fast, please!</p> <p>Brian: What is it, Peter?</p> <p>Peter: I have decided to prove to you all that the '80s are still relevant and hilarious.</p> <p>Meg: But they're not.</p> <p>Peter: And in keeping with the wonderful 1980s, I'm gonna go upstairs and drill a hole in the wall to watch girls shower.</p> <p>Context: Peter wants to prove that the 80s methods are the best, and still relevant. It's due to the fact that Lois thinks Peter can't suggest to Chris to approach a girl using the 80s methods.</p>	Relevance	<p>Peter's statement about proving the '80s are still relevant and hilarious is intended to set up a contrast with his subsequent, inappropriate action. His plan to drill a hole in the wall to watch girls shower is a gross and outdated idea, which is irrelevant to any serious or acceptable way of proving the relevance of the '80s. The humour comes from Peter's extreme and inappropriate response, which flouts the maxim of relevance by introducing an absurd and unrelated action to the context of proving the '80s' relevance.</p>

15.	13.29 – 13.43	S. 20 Ep. 4	<p>Doug: Too dangerous to risk going for help now. I think we're gonna have to wait it out, Stewie. Just you and me and the homeless people who live and copulate in the playground among children.</p> <p>Stewie: Yes, we as a society have clearly just decided we're gonna roll with that.</p> <p>Context: Doug and Stewie are at the top of a jungle gym, going for a frisbee. Now, Stewie's foot stuck between the pipes at the top. Doug's asking for some help, but it seems difficult to get a response as the weather suddenly turn dark.</p>	Relevance	Doug's mention of homeless people living and copulating in the playground is an unexpected and unrelated detail that shifts the focus from their immediate problem of being stuck at the top of the jungle gym.
16.	13.52 – 14.06	S. 20 Ep. 4	<p>Lois: Peter, what are you doing? Peter: Well, you know how you told me to give up the '80s and find a whole different decade to be into? Lois: No, that's not what I... Peter: Well, I'm doing the 1920s! Not 'cause of legal cocaine but mostly 'cause of legal cocaine. *then pretends to sniff something</p> <p>Peter: Time to design a very stupid flying contraption.</p> <p>Context: Peter's still trying to prove the 80s better, but he wears some clothes from the 1920's, and acts as if he's in the 20's</p>	Relevance	Peter's response is intentionally irrelevant to Lois's concern. Lois is questioning Peter's actions, expecting a reasonable explanation, but Peter shifts the conversation to an exaggerated and humorous take on the 1920s, emphasizing "legal cocaine." This shift makes light of the situation and distracts from addressing Lois's actual point.
17.	15.17 – 15.48	S. 20 Ep. 4	Stewie: Thank you for taking care of me Doug.	Manner	Doug's attempt at a compliment about Stewie's hair is ambiguous and lacks

			<p>Doug: Look, Stewie, I want to apologise</p> <p>Stewie: You do? For what?</p> <p>Doug: For always showing you up and just being a jerk. I think I'm just intimidated by your brilliance. Plus, it's so great you've only got nine hairs. It probably takes you 3 seconds to get ready in the morning. Me, I've got this whole head of hair.</p> <p>Stewie: That's not quite as nice as you meant for it to sound, but since we're confessing our insecurities... I'm not exactly the, um, I don't know, 'slick cucumber' everyone thinks I am.</p> <p>Context: While being at the jungle gym top, both of them start confessing their stories and insecurities.</p>		<p>clarity. Instead of being a straightforward compliment, it comes off as a backhanded remark, implying that Stewie's limited hair is a benefit due to the reduced time it takes to get ready, while also pointing out his own full head of hair as a problem. This ambiguity and lack of clarity in Doug's statement flouts the maxim of manner, leading to Stewie's response acknowledging the awkwardness of the comment.</p>
18.	00.38 – 01.08	S. 20 Ep. 5	<p>Tom: Good evening, I'm Tom Tucker. Our top story: doing laundry and drinking beer. I'm sorry. Doing laundry and drinking beer? Quahog welcomes Duds & Suds, a new Laundromat that serves beer. So, if you want to drink and watch your kid's teacher wash his only pair of pants, get on down there.</p> <p>Quagmire: Ah, cool!</p> <p>Cleveland: We should go.</p> <p>Joe: Nothing better than putting on a warm diaper right out of the dryer.</p>	Manner	<p>The statement is deliberately ambiguous and vague. It mixes the idea of a Laundromat serving beer with an oddly specific and somewhat confusing scenario involving a child's teacher, which is an unusual and unexpected detail. This flouting adds humor through its odd specificity and lack of clarity.</p>

			Context: Tom Tucker announces a new Laundromat in Quahog.		
19.	05.32 – 05.42	S. 20 Ep. 5	Co-pilot: Morning, Captain Quagmire. Quagmire: Hey, did you know if this was a wiener, we'd be the wiener's eyes? Context: Quagmire and his co-pilot start their day at work	Relevance	Quagmire's statement serves to inject humor into the conversation and lighten the mood. It suggests that he is playful and likes to make light of situations, even in a professional setting. The irrelevance of the remark highlights Quagmire's comedic personality and adds a humorous twist to the mundane start of the workday.
20.	09.45 – 09.56	S. 20 Ep. 5	Stewie: I can't do it. I can't kill a cat. Unless you were in the movie musical with Rebel Wilson? *Cat shaking its head Context: Stewie has to kill Doug's 'toy' as an exchange for Doug's act of killing Stewie's new toy. Turns out, Doug's toy is an actual cat.	Relevance	Stewie's comment serves to inject humor into the situation by referencing the widely criticized movie "Cats." By implying that he could only kill the cat if it were involved in that particular film, Stewie humorously expresses disdain for the movie, highlighting how bad it was received. This unexpected and unrelated remark lightens the dark situation, showcasing Stewie's quick wit and tendency to make jokes, even in serious moments.
21.	10.16 – 10.38	S. 20 Ep. 5	Brian: What's your problem? Why are you being such a jerk to me? Peter: My problem with you? Let's see, where do we begin? You accept food, clothing, and	Relevance	Peter's mention of Nancy Pelosi's official title is not directly relevant to the specific grievances he lists about Brian, such as

			<p>shelter, yet no responsibilities. You constantly want to sleep with my wife, who is an angel. Oh, and the hypocrisy. You claim to be an ally to women, but I bet you don't even know Nancy Pelosi's official title.</p> <p>Context: Brian's questioning Peter's weird behaviour lately. Peter's changed since he wears Quagmire's underwear lately, by accident.</p>		<p>accepting food and shelter without responsibilities and wanting to sleep with Lois. Peter's comment about Nancy Pelosi is meant to highlight Brian's perceived hypocrisy in a humorous way.</p>
22.	03.02 – 03.18	S. 20 Ep. 6	<p>Peter: Hi, everyone, Peter Griffin. Welcome to the roast portion of the evening. Ladies and gentlemen: my son, Chris. Born on the highway, because that is where most accidents happen.</p> <p>Lois: Peter!</p> <p>Peter: But we're here to talk about Brian getting another year older.</p> <p>Context: Peter's giving opening speech for Brian's birthday.</p>	Relevance	<p>Peter's irrelevant comment about Chris being born on the highway and calling it an accident is a humorous way to start his speech. It serves to highlight Peter's tendency to make inappropriate or irrelevant jokes. The shift back to Brian's birthday after the irrelevant remark emphasizes the absurdity and humor of the situation, showcasing Peter's characteristic style of diverting from the main topic for comedic effect.</p>
23.	09.51 – 10.08	S. 20 Ep. 6	<p>Lois: Well, what if I spiced it up for you, Peter? I-I think I saw a take-out mustard packet in the key drawer.</p> <p>Peter: That's a water bed for my army guy.</p> <p>Meg: What if you spun the plate around, Dad? Tried it from behind.</p>	Relevance	<p>Peter's response to Lois about the mustard packet being a water bed for his army guy humorously dismisses her suggestion and implies that he is not interested in spicing up his meal, showing his disinterest in eating dinner.</p>

			<p>Peter: Meg, go to place!</p> <p>Context: Peter doesn't have an appetite to eat dinner Lois made.</p>		
24.	13.18 – 14.00	S. 20 Ep. 6	<p>Stewie: Hello, Brian. If you're watching this, it means you couldn't find your phone charger and came in to use mine.</p> <p>Brian: Man, am I that predictable?</p> <p>Stewie: Yes, yes you are.</p> <p>Anyway, I can see that my disease has become a burden to the people I love, so I've decided to take a bus to Vermont to have physician-assisted suicide.</p> <p>Brian: What?</p> <p>Stewie: I've left two suits in my closet, and this is very important: the black is for the wake, the wool is for the 'Gram story. Two suits, Bri. Two looks. That's what people would expect of me.</p> <p>Brian: Oh, my God. This is terrible.</p> <p>Stewie: Okay, don't look at the tags, that's tacky. Well, I'm not telling you that, but not cheap. I don't care about the suits!</p> <p>Brian: I don't care about the suits!</p> <p>Stewie: Anyway, you were a good friend, Bri. Oh, and if they make a movie about my life, don't let Jim Carrey play me. Unless he gets his eyes done. Even then, though... Ugh, hard maybe.</p> <p>Context: Stewie's facetimeing Brian, telling him that he's going</p>	Quantity	<p>Stewie provides excessive and unnecessary information about the suits and movie casting, which distracts from the main point of his serious announcement. Stewie's detailed focus on irrelevant and trivial matters (suits, Instagram looks, movie casting) serves to downplay the seriousness of his announcement, creating a comedic effect and highlighting his eccentric personality.</p>

			to Vermont to have an assisted-suicide.		
25.	19.15 – 20.05	S. 20 Ep. 6	<p>Stewie: Brian, what are you doing? Don't touch that! That's the infected Play-Doh!</p> <p>*Brian swallowing Play-Doh</p> <p>Stewie: Brian, no! Stop!</p> <p>Brian: There. Now I have cooties, too. And I don't care.</p> <p>Stewie: You... you don't?</p> <p>Brian: We all have cooties, whether it's illness or loneliness or turning 70. Nothing is promised. We could get run over by a car. Or struck by lightning. We could be hit with an unprecedented pandemic that the government is slow to recognise, woefully unprepared for and then mismanages with reckless incompetence. But that's all the more reason to appreciate the time we do have. I mean, look around! Look at this room. It's beautiful.</p> <p>Stewie: Bri, did you eat those mushrooms you found?</p> <p>Brian: Yeah. You actually look like a very old witch right now. But I'm also just happy to be alive... and you should be, too.</p> <p>Context: Brian's trying to stop Stewie from getting euthanised. Stewie thinks he's got a cootie problem, which makes him want to suicide.</p>	Quantity, Relevance	<p>Quantity: Brian provides much more information than necessary, covering a wide range of potential problems and societal issues, which isn't directly related to Stewie's immediate concern about having cooties.</p> <p>By mentioning a variety of dire scenarios, Brian is trying to make Stewie realize that his concern about cooties is minor in the grand scheme of things.</p> <p>Relevance: "We could be hit with an unprecedented pandemic that the government is slow to recognize, woefully unprepared for and then mismanages with reckless incompetence." The mention of an unprecedented pandemic and government incompetence, although seemingly off-topic, might be an attempt to humorously highlight how unpredictable and uncontrollable life can be, further reinforcing the message to appreciate what we have.</p>

26.	01.39 – 02.03	S. 20 Ep. 7	<p>Peter: Alright, Chris. Time for your old man to teach you how to swing a bat.</p> <p>Chris: But I've been playing Little League since I was seven.</p> <p>Peter: Oh, that's all right. After all, this is about father-son bonding and not about hitting you in the nuts to get on America's Funniest Home Videos. (Q)</p> <p>Chris: Wait, why are you pointing the pitching machine at my crotch?</p> <p>*Peter shoots the balls</p> <p>Chris: Aah! Hey!</p> <p>Peter: Come on, Chris. You and me up there at AFV in boxy, six-button suits. The kings of 1991, just for one night. (R)</p> <p>Context: Peter's just bought a baseball machine, wanting Chris to play with him.</p>	Quality, Relevance	<p>Quality: This statement flouts the maxim of quality because Peter is being sarcastic. He clearly implies that his real intention is to hit Chris in the nuts to get on America's Funniest Home Videos, contradicting his initial claim about father-son bonding.</p> <p>Relevance: This comment is irrelevant to the immediate context of teaching Chris how to swing a bat and introduces an entirely new topic about appearing on a TV show and wearing outdated suits.</p>
27.	04.17 – 04.40	S. 20 Ep. 7	<p>Lois: Why are you even going, Daddy?</p> <p>Carter: People always want the richest person they ever worked for to attend their funeral. They'll be, like, "Oh, my God, a rich person! I guess it's okay he's talking on his phone."</p> <p>Lois: Well, I can't miss Meredith's funeral. Yeah, I'd better go, too.</p> <p>Carter: But I need you to watch the house!</p> <p>Lois: Oh, Peter and the kids are more than capable of watching the house.</p>	Quality, manner	<p>Quality: The implication that people are so impressed by wealth that they overlook rude behaviour at a funeral is not necessarily true and is used to justify his attendance in a humorous way.</p> <p>Manner: Carter's statement is not particularly clear or straightforward. It's a convoluted way of justifying his attendance at the funeral, adding</p>

			Context: Carter wants to go to Lois' old nanny's funeral, Lois insists she wants to go as well.		confusion and humour to the conversation.
28.	08.45 – 09.04	S. 20 Ep. 7	Stewie: I say, Brian, do you know what these guests need? What these guests need is someone to arrange a little romance in their lives. And I'm the perfect man for the job. After all, I do all of Kevin Spacey's matchmaking. Context: While Carter & Lois leaving, Peter and the rest of the family turn Carter's house into a hotel. Here, Stewie discusses something with Brian.	Relevance	This statement flouts the maxim of relevance because it introduces an unexpected and unrelated topic into the conversation about arranging romance for the guests. Mentioning Kevin Spacey and matchmaking is irrelevant to the immediate context of hosting guests in Carter's house.
29.	14.28 – 14.42	S. 20 Ep. 7	Lois: Daddy, you had an affair with Meredith? How could you? Carter: Lois, honey, you don't understand. The horn part in 'Sussudio' gave your mother a headache that lasted five years. What was I supposed to do? Lois: Yeah, I don't want to hear it. Do you have any idea what that woman meant to me? Context: Turns out that Carter had an affair with Meredith, Lois' nanny back then.	Relevance	The implicature here is that Carter is attempting to rationalise his affair by blaming it on his wife's constant headache, suggesting that he felt driven to seek comfort elsewhere. However, the absurdity of linking an affair to a song-induced headache highlights the weakness of his excuse and adds a comedic element to the conversation.
30.	16.12 – 17.00	S. 20 Ep. 7	Priest: I'd like to ask Lois Griffin to say a few words. Lois: Hi, I'm Lois Griffin. I, uh, I- I just wanted to be here today to say goodbye to Meredith and thank you. Thank you for raising me, and-and-and for being there when no one else was. That's why	Relevance	Carter is being dismissive and perhaps uncomfortable with the emotional content of Lois' speech. By stating the obvious and irrelevant fact that Meredith cannot hear Lois, Carter might be trying to avoid facing the

			<p>I was so hurt when you left, and I always held it against you, but now I realise it wasn't your fault.</p> <p>Carter: You know, she can't hear you, right?</p> <p>Lois: No matter what happened, Meredith, thank you for being my teacher. Even today, you're teaching me that the people you love most of all can still betray you.</p> <p>Context: Lois's giving a speech regarding Meredith's death. She's also being sarcastic towards Carter who had an affair with Meredith back then.</p>		<p>emotional weight and the accusations implied in Lois' words. This could also suggest a lack of empathy or an attempt to deflect attention from his own guilt regarding the affair.</p>
31.	19.54 – 20.06	S. 20 Ep. 7	<p>Carter: I figured you can come here to sit whenever you miss Meredith.</p> <p>Lois: Daddy, this is beautiful.</p> <p>Carter: I'm sorry, Lois. You were right, people you love can betray you. But if they're rich enough, they can buy apology ponds.</p> <p>Lois: Thank you, Daddy.</p> <p>Context: While driving home, Carter ordered some people to create a beautiful pond. Now, Carter's showing it as a form of apology to Lois.</p>	Relevance	<p>This statement flouts the maxim of relevance because it introduces an off-topic remark about wealth and material compensation in the context of an emotional apology. Carter acknowledges his betrayal but tries to make light of the situation by suggesting that wealth can make up for personal failures.</p>
32.	02.32 – 02.54	S. 20 Ep. 9	<p>Seamus: Well, Mac, what did you find out?</p> <p>Peter: Now hold on, it's 8.00 am. And we're two men in a room. Let me fix you a drink. (R)</p> <p>*Drink</p>	Relevance, Manner	<p>Relevance: Peter's statement flouts the maxim of relevance because it shifts the focus from the serious topic of Seamus's wife possibly having an affair to an irrelevant</p>

			<p>Peter: So, I tailed your wife. Sorry, pal, she's having an affair. Seamus: Ah, too bad. I guess she's the maple, but I'm the sap. (M)</p> <p>Context: Seamus and Peter discuss about some business.</p>		<p>comment about the time of day and offering a drink. This diversion seems unnecessary in the context of discussing important personal matters.</p> <p>Manner: Seamus uses a metaphor to flout the maxim of manner, making a play on words with "maple" and "sap." The implicature is that he feels foolish for not realising his wife was having an affair, likening himself to a tree that produces sap, implying he has been naive or easily deceived.</p>
33.	05.00 – 05.10	S. 20 Ep. 9	<p>Peter: So, when was the last time you saw the sister? Carter: In the church garden, wearing giant nun boots and trying to step on squirrels. Peter: Yeah, that checks out.</p> <p>Context: Peter asks Carter (portrayed as a cardinal in this episode) where Meg is.</p>	Quality	<p>Carter's response is an exaggerated and absurd description, which flouts the maxim of quality because it is unlikely to be true. This exaggeration serves to humorously suggest that the situation is outlandish or nonsensical, which is not intended to be taken literally.</p>
34.	06.22 – 06.54	S. 20 Ep. 9	<p>Peter: Do you know her? *showing a photo of Meg Peter: Well, no one has any idea what happened to her. Not even her boss, the cardinal. Cleveland: The cardinal? Let me tell you, that priest is a shady cat. I heard that when the state voted</p>	Relevance	<p>Peter and Brian's responses flout the maxim of relevance by dismissing Cleveland's concern about the missing Black girls. Instead of addressing or showing concern for Cleveland's mention of other missing persons, they</p>

			<p>on Prohibition, he rigged the vote to get alcohol banned.</p> <p>Brian: I tell you, something's going on at that church, and I'm not gonna rest until I get to the bottom of it.</p> <p>Peter: Yeah, I'm with you, pal.</p> <p>Cleveland: Two more Black girls recently went missing. Maybe you can look into that, too?</p> <p>Peter: Oh, boy, you know, I am just so busy...</p> <p>Brian: Yeah, I am absolutely swamped... with this Sister Megan thing.</p> <p>Context: Peter and Brian are still looking for Meg, they ask Cleveland for her. Cleveland also asks for some help finding two black girls, they ignore it, a bit of racism.</p>		<p>redirect the conversation back to their own issue, which highlights their lack of interest in the matter Cleveland brought up.</p>
35.	10.27 – 10.46	S. 20 Ep. 9	<p>*Lois pulling out a cigarette</p> <p>Lois: So, you got a light?</p> <p>Peter: I got a lot of lights, but nowhere to plug them in.</p> <p>Lois: Maybe I could help with that.</p> <p>Peter: You help me? I'm gonna bust out crying.</p> <p>Lois: Hope you got a hanky.</p> <p>Peter: I'll bring the hanky, you bring the panky.</p> <p>Lois: You're awfully quick with the wit, Mr Bookpro.</p> <p>Peter: I hear you're quick with the feet.</p>	Relevance	<p>Peter's responses flout the maxim of relevance because they do not directly address Lois's request for a light for her cigarette. Instead, he uses puns and wordplay, which diverts from the practical issue at hand. The conversation shifts to playful and somewhat nonsensical banter that is unrelated to the initial request.</p>

			Context: Lois and Peter have a date		
36.	14.00 – 14.35	S. 20 Ep. 9	<p>Peter: Ace (Joe), thank God. Somebody just stabbed the cardinal and ran out the back door. And they stole all the cardinal's Andres candies and put them in my pocket. (R)</p> <p>Joe: Nice try, Mac (Peter). We got an anonymous tip that a heavysset man entered the church with a knife. And funny thing, we got that tip right after getting the ballistics report on Sister Megan's murder. She was killed with your gun.</p> <p>Peter: What?</p> <p>Joe: Sorry, I have to take you downtown.</p> <p>Peter: Dinner and a show? (R)</p> <p>Joe: No, Mac. Cuff him.</p> <p>Peter: Come on, Ace. You can't send me to the hoosegow, the big house, the graybar saloon, the stir. (Quantity)</p> <p>Joe: And take his thesaurus.</p> <p>Context: Peter is wrongfully caught for killing Carter (the cardinal), but it's too late. Joe got it misunderstood.</p>	Relevance, Quantity	<p>Relevance: Peter's comments are irrelevant to the serious situation at hand. Instead of focusing on the accusation and trying to provide a serious explanation, Peter makes irrelevant statements about the stolen candies and uses multiple slang terms for jail. This diversion flouts the maxim of relevance as it does not address the seriousness of the situation.</p> <p>Quantity: Peter provides more information than necessary by using various slang terms for prison and making jokes, which adds unnecessary complexity and obscures the seriousness of the situation.</p>
37.	16.30 – 17.02	S. 20 Ep. 9	<p>*Peter showing a photo of Lois and Carter</p> <p>Peter: And now, explain this. A photo of you and your business partner, the cardinal.</p> <p>Lois: He's not my business partner. The father is my father.</p> <p>Peter: What?</p>	Relevance	<p>Peter's comment is irrelevant to Lois's explanation about her relationship with Carter. Instead of focusing on understanding the situation or addressing the issue at hand, he makes a</p>

			<p>Lois: I'm sorry I never told you. We had to keep it a secret due to his position. But that's why when I needed to give up my own child, I gave her to the Church.</p> <p>Peter: Save it for the cops, doll. You can't ballet-dance your way out of this one.</p> <p>Context: Peter wants some explanation regarding Lois's relationship with Carter, because in this episode every character is portrayed as a different person</p>		<p>dismissive remark that shifts the focus away from the explanation.</p>
38.	19.28 – 19.42	S. 20 Ep. 9	<p>Lois: Oh, Mac, you saved us.</p> <p>Peter: Yeah. Your daughter is still dead, but you get to continue to outlive her, which is every mum's dream.</p> <p>Lois: Oh, just shut up and kiss me.</p> <p>Context: Peter's just saved Lois's life after Stewie's attempt to kill her.</p>	Relevance	<p>Peter's response is irrelevant to Lois's gratitude for saving her life. Instead of acknowledging her thanks or expressing relief or happiness at having saved her, Peter brings up a grim and unrelated point about Lois's deceased daughter.</p>
39.	01.24 – 01.46	S. 20 Ep. 10	<p>Stewie: I. must. have. that. toy.</p> <p>Brian: What, are you serious?</p> <p>Stewie: Of course, I'm serious. I'm a child and I just saw a commercial! Or maybe you don't want me to have a happy American Christmas.</p> <p>Brian: Of course, I do. But do you really not see that you're crassly manifesting the very consumerism on which Christmas is built?</p> <p>Stewie: Chris, can you please put the dog out?</p> <p>Chris: Yes, sir!</p>	Relevance	<p>Stewie's shift in topic might imply a desire to avoid or dismiss Brian's critique of consumerism. By asking Chris to put the dog out, Stewie is essentially ignoring or minimising Brian's point about the commercialisation of Christmas and refocusing the conversation on his own immediate desire for the toy.</p>

			Context: Stewie has just seen a toy commercial, Christmas toy.		
40.	08.01 – 08.30	S. 20 Ep. 10	<p>Tom Tucker: Mayor West, what can you tell us about the disappearance and also about my contested parking ticket, and I'll remind you the tree limb was blocking the sign.</p> <p>Mayor West: That tree was a hardwood, Mr Tucker, and there wouldn't have been a leaf on it till mid-May.</p> <p>Tom Tucker: The printing of the restricted times was also faded, and as to the investigation?</p> <p>Mayor West: Whoever took that nativity scene best sleep with one eye open, 'cause I'm on your trail. And I'm gonna hunt you down like the mighty grizzly hunts a Slim Jim left on the dashboard of a Ford Taurus.</p> <p>Context: Tom Tucker is joined live by Mayor West, reporting the town nativity scene has gone missing.</p>	Relevance	Mayor West's response to Tom Tucker's question about both the disappearance of the nativity scene and the parking ticket complaint is irrelevant to the parking ticket issue. Instead, he focuses on the nativity scene and delivers a dramatic and unrelated metaphor about hunting down the culprit. This shift in topic flouts the maxim of relevance, as Mayor West does not address Tom Tucker's specific concerns about the parking ticket and instead makes an exaggerated statement about the investigation into the missing nativity scene.
41.	00.44 – 00.53	S. 20 Ep. 11	<p>Lois: Good morning, Peter. Hope you enjoyed sleeping in.</p> <p>Peter: Oh, there's no sleeping in when you're an alcoholic Lois. You just never go to sleep. Happy Valentine's Day, honey.</p> <p>Context: The Griffins having a breakfast as usual</p>	Quality	Peter's response flouts the maxim of quality (truthfulness) because he exaggerates his situation to a dramatic and unrealistic extent. His comment that "you just never go to sleep" is an overstatement meant to highlight his ongoing struggles with alcoholism,

					which is not literally true. By saying this, Peter adds a layer of dark humour to his statement about not sleeping in, which is meant to exaggerate the effects of his condition and contrast with the seemingly cheerful Valentine's Day wish.
42.	07.39 – 08.05	S. 20 Ep. 11	<p>Priest: The Body of Christ. Peter: Thank you, Father. Priest: Your voice. It's pristine. You know, one of our altar boys called in sick today. How would you like to fill in for him in the choir? Peter: Well, okay. But only if God will kill a bunch of babies for no reason. Priest: That's not a problem. God does that a lot in the Bible.</p> <p>Context: Peter's voice has changed to somewhat a shrill sound. It's due to the fact that he hurt his testicles during exercises.</p>	Relevance	Peter's response flouts the maxim of relevance because his statement about God killing babies is not related to the offer of filling in for the altar boy. Instead, it's a provocative and extreme comment meant to shock and humorously contrast with the priest's offer.
43.	08.42 – 08.52	S. 20 Ep. 11	<p>Priest: Wow, that was amazing! How would you like to be a regular member of the choir? Peter: I'll do it, buddy, under one condition: we shake like that epic handshake meme. Priest: You got a deal, buddy.</p> <p>Context: Peter joined the choir, and it was an amazing performance by Peter.</p>	Quantity	Peter's response flouts the maxim of quantity because his condition for joining the choir, which involves performing a handshake meme, is irrelevant and excessive compared to the simple request to join the choir. The handshake meme is a humorous and unnecessary detail that doesn't add value to the discussion about choir

					membership, thereby deflecting from the seriousness of the offer.
44.	02.08 – 02.37	S. 20 Ep. 12	<p>Lois: Hey, Glenn, I have this class reunion coming up soon, and I thought maybe it'd be fun if, I don't know, you know, maybe the two of us went together.</p> <p>Glenn: What about Peter?</p> <p>Lois: Oh, he hates those things. And football. Climate change?</p> <p>Glenn: Well, that is a real problem.</p> <p>Lois: Hey, here's a fun thought: what if you go and pretend to be my husband?</p> <p>Glenn: Well, I'm not used to wearing rings above the waist, but what the hell-- I'll try anything once.</p> <p>Context: Lois is asking Glenn to go to Lois' high school reunion, pretending to be her husband.</p>	Relevance	Glenn's comment about wearing rings above the waist flouts the maxim of relevance because it shifts the focus from Lois's request to a humorous, irrelevant observation about rings. His response does not directly address the situation but instead introduces an off-topic comment about the nature of rings, which adds a humorous twist but diverts from the main discussion about pretending to be Lois's husband.
45.	04.46 – 04.55	S. 20 Ep. 12	<p>Lois: Okay, so I booked us a suite, so that we can keep up the appearance of being married, but still sleep in separate rooms.</p> <p>Quagmire: Like John Krasinski and Emily Blunt?</p> <p>Lois: Exactly.</p> <p>Context: Lois and Quagmire have just arrived at the hotel, pretending to be a married couple.</p>	Relevance	Quagmire's reference to John Krasinski and Emily Blunt is not directly relevant to the arrangement Lois is describing. By mentioning a real-life couple as a comparison, Quagmire diverts from the immediate practical details of their situation and introduces a humorous, somewhat tangential reference.
46.	07.23 – 07.37	S. 20 Ep. 12	<p>Lois: No, you know what, it's fine. We're already here.</p>	Relevance	Quagmire's reference to John Wayne Bobbitt and

			<p>Quagmire (speaking to the front desk): My wife says, 'no, it's fine, we're already here.'</p> <p>Lois: But don't get any ideas, because nothing is gonna happen between us.</p> <p>Quagmire: You have nothing to worry about. I'll be more of a gentleman than John Wayne Bobbitt with his second wife.</p> <p>Context: Quagmire and Lois are already in the room, expecting it to be double-bed room. But Quagmire is a platinum member at all the hotel chains, they probably saw his name and upgraded the room automatically.</p>		<p>his second wife is a non-sequitur in response to Lois's concern. It shifts the focus from their current situation to a specific and unusual case involving Bobbitt, which is irrelevant to the immediate context of their hotel room arrangements.</p>
47.	19.30 – 19.48	S. 20 Ep. 12	<p>Peter: All right, Lois is gonna be home soon, so we go to fix this now.</p> <p>Chris: Why don't we just shove him in the sewer, let the clowns have at him?</p> <p>Meg: I'm good with anything that keeps Pennywise off my jock.</p> <p>Peter: Sounds like a plan.</p> <p>Context: The pizza man died a few hours ago at Peter's home, now they've got to remove his body.</p>	Quantity	<p>The conversation is about dealing with the body of the deceased pizza man, which is a serious situation. Chris and Meg's responses, however, are inappropriate and trivialise the gravity of the situation by referencing fictional elements and dismissing the seriousness of the problem. By suggesting to "shove him in the sewer" and mentioning "Pennywise," they are flouting the maxim of quantity by not providing practical solutions to the problem.</p>
48.	00.33 – 00.59	S. 20 Ep. 13	<p>Lois: Dinner time, everyone.</p> <p>Brian: You know what I'm craving? Lobster.</p>	Relevance	<p>The discussion is about the meal being served, which is Dinty Moore stew. Stewie's</p>

			<p>*Chris giving food to Brian Chris: Your lobster today is Dinty Moore stew from a can too dented to risk on people. Stewie: What does 'Dinty' even mean? Is it an adjective or a guy? Or a contraction, like, 'Boy, he really screw up that meal, din't he?' I mean, Dinty Moore? How about Dinty Less, right?</p> <p>Context: Lois provides the dinner for the family.</p>		<p>comments divert from the topic of the meal itself and instead focus on the etymology and meaning of the term "Dinty Moore," which is irrelevant to the immediate context of discussing dinner. By questioning and making jokes about the name "Dinty Moore," Stewie is flouting the maxim of relevance, as his remarks do not contribute to the discussion about the meal or its quality.</p>
49.	07.20 – 07.30	S. 20 Ep. 13	<p>Brian: Stewie, we got the boat 20 minutes ago. Settle down. How'd we get the boat, anyway? Stewie: Traded it for opioids from a working-class New Englander hooked on opioids.</p> <p>Context: Brian and Stewie go lobster-fishing.</p>	Quantity	<p>Brian's question about how they obtained the boat is answered with excessive and unnecessary detail about trading it for opioids. Stewie provides more information than needed by giving an elaborate backstory that does not directly address the practicalities of their current situation. Instead of simply stating how they acquired the boat, Stewie's response diverts to a detailed and somewhat irrelevant explanation involving opioids, flouting the maxim of quantity by offering more information than is useful or required in the context of the conversation.</p>

50.	09.10 – 09.18	S. 20 Ep. 13	<p>Brian: Three hours of lobster fishing and nothing. Stewie: You shouldn't have dumped all my Percocets in the water. Now the lobsters are just down there hanging out and defrauding the government for disability checks.</p> <p>Context: They've been fishing for three hours. And they've got nothing.</p>	Relevance	Stewie's comment about the lobsters defrauding the government is not relevant to the conversation about their fishing success. It's a humorous exaggeration that shifts the focus from their actual predicament.
51.	09.18 – 09.27	S. 20 Ep. 13	<p>Brian: Should we drop our traps somewhere else? Stewie: Like where? Brian: I don't know, maybe we try David Harbour. It's that harbour nobody even heard of until three years ago, and now all of a sudden it's huge. Stewie: We could try Michael Bay. Although I hear that bay was mean to Megan Fox.</p> <p>Context: Brian and Stewie are considering to drop the traps somewhere else, lobster-fishing.</p>	Relevance	Stewie's suggestion of trying "Michael Bay" instead of a more relevant location is a non sequitur. Stewie's response implies that he is humorously dismissive of the idea of moving the traps to a new location by making a joke about a famous director and an unrelated celebrity. The humour relies on the absurdity of discussing a movie director and actor in the context of fishing.
52.	15.21 – 15.36	S. 20 Ep. 13	<p>Mayor West: And just like that, Rupert sank forever into the inky deep. Also, did you know that the ocean is 40% fish whiz? All this and more on West's Wonders.</p> <p>Context: Stewie's Rupert (a doll) is falling down into the Mariana Trench. Suddenly, out of nowhere, Mayor West emerges to the scene, saying something weird.</p>	Relevance	The implicature here is that Mayor West's comment is meant to be humorous and absurd, which is a common comedic technique in <i>Family Guy</i> . By making an irrelevant and bizarre comment, it highlights the surreal nature of the scene and adds to the comedic effect. The audience is expected to recognize the

					absurdity and find humour in the non-sequitur nature of his statement.
53.	16.35 – 16.50	S. 20 Ep. 13	<p>Stewie: You know what? I don't care what you do. I'm going back to save Rupert.</p> <p>Brian: Fine. Go ahead and try. You'll be back in one minute. That's just enough time for me to remember the name of the main guy in 'That Thing You Do'.</p> <p>Context: Brian's telling Stewie not to save Rupert because Rupert has fallen too deep into the Mariana Trench, Stewie ignores him.</p>	Relevance	In response to Stewie's serious determination to save Rupert, Brian's comment about remembering the name of the main guy in 'That Thing You Do' seems irrelevant to the immediate concern of saving Rupert.
54.	00.37 – 00.46	S. 20 Ep. 14	<p>*Peter has a call with someone</p> <p>Peter: All right, thank you very much.</p> <p>Peter: Guys, great news. My uncle just died, so we can use his HBO Max password until they cancel his credit card.</p> <p>Lois: Is that the one with 'The Marvelous Mrs. Maisel'?</p> <p>Context: Peter's just got notified that his uncle has passed away. He's telling it to his family.</p>	Relevance	The comment about using the HBO Max password is not directly relevant to the family's current situation or the gravity of the news Peter just shared. Instead of addressing the emotional aspect of the loss, Peter shifts the focus to a practical benefit from the death, making the response seem inappropriate given the context.
55.	02.28 – 02.39	S. 20 Ep. 14	<p>Lois: Be careful, Jon Yellowsnow.</p> <p>Peter: I will be handsome, and that will be enough.</p> <p>Context: It's a Game of Throne parody with Family Guy characters in it. Jon Yellowsnow is Peter. Here, Peter's about to go</p>	Relevance	Peter's response is not relevant to the concern Lois is expressing. She is worried about his well-being, but Peter shifts the topic to his appearance, making his response seem dismissive of her genuine concern. This creates a

			to the King's landing, leaving Lois at home.		humorous contrast between the serious nature of the situation (being careful) and Peter's superficial focus (being handsome).
56.	04.00 – 04.12	S. 20 Ep. 14	Stewie: What do you know about wars? Brian: Front lines, flanking..., planking... Stewie: That's yoga. Context: Brian's pretending to be an intelligent guy, he claims know something about wars.	Relevance	Brian's mention of "planking" is irrelevant to the topic of wars. Stewie's correction highlights that Brian's knowledge is superficial and incorrect, making his claim of knowing about wars questionable.
57.	04.51 – 05.10	S. 20 Ep. 14	Daenerys: I am Daenerys Targaryen, other of Dragons. *Stewie's confused Daenerys: Is there a problem here? Stewie: Uh, no, no. No, uh, no problem, really. I just didn't know the Seven Kingdoms had any, um, strong, beautiful... persons of colour? Context: Daenerys comes and introduces herself, and she's black. Stewie's confused.	Relevance	Stewie's remark about the character's race is not directly relevant to Daenerys's introduction or her role as "Mother of Dragons." The focus of the conversation should be on her identity and purpose, not on her racial background. Stewie's comment implies that he is surprised or uncomfortable with the racial representation of Daenerys Targaryen, which is an inappropriate and irrelevant reaction to her introduction.
58.	06.50 – 07.08	S. 20 Ep. 14	Peter: Don't worry, guys. I'm gonna be a great king. Brian: What are you gonna do that's so great? Peter: I will make it illegal to say, "My trainer kicked my butt this morning."	Quantity	Peter's response about making it illegal to say, "My trainer kicked my butt this morning" provides an excessive or trivial piece of information about his plans as a king. Peter's comment implies that he lacks a

			Context: Peter's just taken the throne from Stewie, his team won a battle.		serious or effective plan for his new role as king.
59.	07.15 – 07.29	S. 20 Ep. 14	<p>Peter: Well, that's the story of Game of Thrones, and you can watch it on HBO Max. And, hey, while I got you here, why aren't the Real Sex episodes on HBO Max? It's part of the catalogue. Dance with the pervert shut-in who brung ya.</p> <p>Context: Peter's done telling his family about the story of Game of Thrones.</p>	Relevance	Peter's comment about the absence of "Real Sex" episodes on HBO Max is unrelated to the story he was just telling about "Game of Thrones." The transition from discussing a popular TV show to questioning the availability of a specific type of content on HBO Max is a shift in topic that doesn't follow from the previous conversation. Peter's remark implies that he is using the opportunity to bring up a personal grievance or curiosity about HBO Max, despite it being unrelated to the discussion about "Game of Thrones."
60.	07.40 – 07.57	S. 20 Ep. 14	<p>Peter: That was fun, huh? Chris: Yeah, I love shows where white people argue about who's in charge. Peter: Then you're in luck. The next show is called 'Succession.' This show is so popular that almost 6,000 people in New York and Los Angeles have seen it. Lois: Surely, you're joking. Peter: I'm joking, yes, but not by a ton.</p>	Quantity	Peter's claim that almost 6,000 people in New York and Los Angeles have seen "Succession" is an exaggeration. The actual viewership numbers for a popular show like "Succession" would be much higher, so Peter's statement provides more information than what is accurate or relevant. Peter's exaggerated statistic about the show's popularity implies that he's making a

			Context: Peter's about to introduce another HBO's TV show his family to, 'Succession.'.		humorous exaggeration to emphasize the show's popularity.
61.	08.33 – 08.42	S. 20 Ep. 14	<p>Peter: As you all know, I am the most powerful man in media. But, like Bryan Cox, I can't find a sport coat that fits.</p> <p>*Peter's struggling with his coat Stewie: What up dicks? I cuss and I sit weird in chairs.</p> <p>Context: This is a parody of 'Succession'. Peter introduces himself as the most powerful man in media.</p>	Quantity	Peter's statement that he is "the most powerful man in media" is an overstatement or exaggeration. The information he provides about himself is more than what is accurate or reasonable. This exaggeration is meant for comedic effect rather than to provide factual information.
62.	11.55 – 12.27	S. 20 Ep. 14	<p>*Chris and Meg singing to impress his dad in the hunt for taking over his company Peter: Stop! After watching how bad you guys are at singing song, I've decided I'm staying at P-Stream Industries. Look, a lot of people say P-Stream is weak, but the truth is P-Stream has never been stronger or more vital. When I chose to bifurcate P-Stream, people said it was gonna be a mess. And sure, there's been times when P-Stream's been in the red. It hurt, but this isn't the time for P-Stream to be yellow. It's clear now. I am staying.</p> <p>Chris: Was that just so... Peter: Yeah, it was just about pee, but I'm staying.</p> <p>Context: Peter demands his kids to come up with presentations</p>	Quality	Peter's explanation about why he is staying at P-Stream includes a metaphor about the company being "yellow" and "in the red," which is not literally accurate and serves to add humour rather than factual information. His admission that the whole speech was just about "pee" (a play on words with "P" for P-Stream) reveals that his elaborate speech was a joke rather than a serious discussion about the company's future.

			before deciding who's gonna take over his company. But instead providing a presentation, they're singing songs (as requested by Peter as well not to do presentations, but singing a song instead)		
63.	12.39 – 12.57	S. 20 Ep. 14	<p>Lois: Peter, pick a better show. I was barely in that.</p> <p>Peter: What HBO show do you want me to do?</p> <p>Lois: Easy. 'Big Little Lies'.</p> <p>Peter: Isn't that a show about five women?</p> <p>Lois: Oh, I suppose it would be better if it were about five men?</p> <p>Peter: Now that's interesting.</p> <p>Context: Peter's has just done with telling his family about 'Succession'. Now, he switches to another one, 'Big Little Lies'.</p>	Relevance	<p>Peter's question, "Isn't that a show about five women?" and his subsequent comment, "Now that's interesting," seem to flout the Maxim of Relevance. His initial question is indirectly dismissive of "Big Little Lies" by pointing out its all-female cast, which is not directly related to why the show might be interesting or worth watching. His comment about the idea being "interesting" seems to imply a shift in focus or an irrelevant consideration (the gender of the cast) rather than engaging with the actual content or qualities of the show.</p>
64.	15.36 – 15.59	S. 20 Ep. 14	<p>Peter: Just an FYI, I say a lot with my hand over my heart, so you know I'm being sincere. We love that you're here.</p> <p>Chris: We love being here. I've never had coffee by the water before.</p> <p>Peter: Since you're not from here, can I ask if you've been to</p>	Relevance	<p>Peter is deliberately changing the topic to something absurd and humorous. He's likely testing Chris's reaction and trying to create a light-hearted atmosphere.</p>

			<p>a Burger King and if it's true they'll give anyone a crown?</p> <p>Chris: I've definitely been in them, but I'm not positive about the crown thing.</p> <p>Context: Peter and Chris getting to know each other</p>		
65.	03.13 – 03.32	S. 20 Ep. 15	<p>Peter: Aw, cool. Virtual Reality: The Hulk.</p> <p>Joe: What's going on? What's happening?</p> <p>Peter: I don't know. It's weird. It keeps stopping and rebooting. Eric Bana, smash. Edward Norton, smash. Okay, here we go. Mark Ruffalo.</p> <p>Joe: Are you smashing?</p> <p>Peter: No, I'm mainly just updating my twitter avatar to raise awareness about fracking.</p> <p>Context: Peter tries the Marvel VR in front of his buddies.</p>	Relevance	Peter's sudden shift from discussing the VR experience to updating his Twitter avatar is irrelevant to the conversation. This abrupt change is humorous and unexpected.
66.	07.46 – 08.02	S. 20 Ep. 15	<p>*Quagmire hiccupping</p> <p>Dr Hartman: All right, Mr Quagmire, I understand you have the hiccups. Now, it says here on your chart you've tried "boo." Outside of that, the best way to treat hiccups is through hypnosis.</p> <p>Peter: Yeah, hypnosis helps with all sorts of stuff. This guy even helped me recover a traumatic repressed memory.</p> <p>Context: Quagmire is seeing a doctor to recover from</p>	Relevance	Peter's comment about hypnosis and recovering a traumatic repressed memory is irrelevant to the current situation of Quagmire's hiccups. He deliberately diverts the conversation to a humorous and unexpected topic.

			hiccupping, Peter accompanies him.		
67.	11.17 – 11.29	S. 20 Ep. 15	<p>*Quagmire knocking on Peter's door, hiccupping Quagmire: Hey, I saw your TV was on and thought I'd... swing by. Peter: Geez you look like hell. Quagmire: Listen, I'm at the end of my rope here. I can't sleep. I can't eat. Peyton Manning was accused of assaulting a woman... and it just kind of went away.</p> <p>Context: Quagmire can't sleep due to his hiccupping, so he goes to Peter's house, looking for someone to talk to.</p>	Relevance	Quagmire abruptly shifts the conversation from his hiccups to a completely unrelated topic: Peyton Manning. This unexpected change creates a humorous and absurd effect.
68.	14.35 – 15.06	S. 20 Ep. 15	<p>*Quagmire's cat scratches his pants Quagmire: God, those claws went right through my pants. Oh, my God. Oh, my God, they're gone. (the hiccups) Quagmire: Kitty, you did it! You broke the curse! *Quagmire goes to sleep that the hiccups' gone. *Peter comes get him, trying to kidnap him (as requested by Quagmire before his hiccupping going away, he wanted Peter to kill him) Quagmire: Peter, no! They went away. My hiccups are gone. Peter: Oh, no! That's exactly what you said not to listen to. Quagmire: Peter, please! I swear, they're gone! Listen!</p>	Relevance	Peter ignores Quagmire's claim that his hiccups are gone and continues with his planned "kidnapping." His focus on his promise and the irrelevant comparison to guarding Jeffrey Epstein creates a humorous and absurd contrast.

			<p>Peter: Sorry, Quagmire. I promised to take you out of your misery. And then I give my word on something, I give it my all. Like when I guarded Jeffrey Epstein.</p> <p>Context: Quagmire's hiccups are gone after getting scratched by his cat, but Peter insists to try to kill him as promised before the hiccups gone.</p>		
69.	09.53 – 10.06	S. 20 Ep. 16	<p>Peter: Oh, Ping-Pong, huh? That's cute. Me, I like American games. Joe: Okay, I'll bite. Peter: No, I'm just saying Ping-Pong's not bad, but I'll tell you what's better... foosball.</p> <p>Context: Peter's got jealous that his Ping-Pong's table he gave to Cleveland turns out to be something attractive, a lot of people get attracted.</p>	Relevance	Peter's sudden shift from discussing Ping-Pong to promoting foosball is unexpected and humorous. His attempt to divert attention from the popularity of Ping-Pong is clear.
70.	15.10 – 15.21	S. 20 Ep. 16	<p>*Brian has put Lois in his crate for hours due to Lois's addiction to 'prescribed heroine', now she's facing delusions while being caged.</p> <p>*Kid Lois Lois: Daddy, will you come to my recital? Carter: Can't you see I'm busy? God, so needy. She'll probably end up with the first fat slob she meets.</p>	Quality, relevance	Carter's dismissive and cruel response to Lois's delusion is clearly exaggerated for comedic effect. His character is known for his cynical and often mean-spirited behaviour.

			Context: Lois is addicted to 'prescribed heroine'. Now that all the pills are gone, she's craving it so bad. Brian knows that it's because of his broken arms that he is given those pills.		
71.	01.52 – 02.10	S. 20 Ep. 17	<p>Lois: Alana, it's been five year since you graduated, and still no college plans?</p> <p>Alana: I still want to audition fo Juilliard, but I still can't afford the \$1,200 application fee.</p> <p>Lois: Oh, you're not gonna tell me you can't pay the seven dollars for today's lesson? 'Cause that's our sandwich money.</p> <p>Context: Alana Fitzgerald comes to the Griffins' family life. She's taking a piano course with Lois being the teacher.</p>	Quantity	Lois intentionally downplays the financial burden of the piano lesson fee, emphasizing the family's financial constraints. This creates a humorous and relatable situation. While there's no overt exaggeration or unexpected shift in topic, Lois's statement effectively conveys the family's financial struggles through understatement. This is a common comedic device used in the show.
72.		S. 20 Ep. 17	<p>Lois: You guys must be starving. Oh, what's all this?</p> <p>Alana: Oh, good morning, Lois. I thought I'd let you sleep in.</p> <p>Lois: Oh, that's nice. Where's Peter?</p> <p>Alana: Oh, he's here. He's just in the kid phase of the Mini-Wheats cycle.</p> <p>*Peter acts like a child</p> <p>Peter: The shrinking process was incredibly painful.</p> <p>Meg: Mom, she made us eggs with falafel. Or, as she calls it, 'falafel a la Alana.' It's hard to say, but they're delicious.</p> <p>*Peter acts like a child</p>	Relevance	Peter's exaggerated and absurd statements about the "shrinking process" and his bodily functions are clearly humorous and unrealistic. His behaviour is intended to be comedic and unexpected. His statements diverts from the topic.

			<p>Peter: I take adult-sized poops, but I have kid-sized parts. I could die from this.</p> <p>Context: Lois wakes up late, but Alana's prepared all for breakfast.</p>		
73.	14.52 – 15.08	S. 20 Ep. 17	<p>Lois: All right, let's check the grocery list. Dozen eggs, orange juice, bread, and one Sara Lee cheesecake I will take tiny finger pinches of all the way home and then throw in the outside trash. Oh, God, I love shopping!</p> <p>Context: Lois goes shopping to the groceries.</p>	Quality	Lois is clearly joking about taking tiny pinches of the cheesecake and throwing it away. She's exaggerating her desire for the cheesecake while maintaining a humorous tone.
74.	02.32 – 02.42	S. 20 Ep. 18	<p>Lois: Peter, how many times do I have to tell you to stop leaving your wet swimsuit at the bottom of the stairs?</p> <p>Peter: I never know when I'll be back in the sprinklers. I got to be able to grab and go when they start spraying.</p> <p>Context: Peter left his wet swimsuit at the bottom of the stairs, Lois is furious because of this.</p>	Relevance	Peter's response is completely unrelated to Lois's complaint about the wet swimsuit. He's deliberately avoiding the issue and creating a humorous, nonsensical excuse.
75.	03.34 – 04.03	S. 20 Ep. 18	<p>Peter: Hey, Jerome, could I get a Twisted Tea over here?</p> <p>Joe: Uh-oh. Never a good sign when a guy strays from linear tea. Never a good sign when a guy strays from linear tea. Everything okay, Peter?</p>	Relevance	Quagmire's sudden and dramatic reaction to the news of Chris's Canadian girlfriend is unexpected and humorous. His exaggerated concern and use of the term "red flag" create a comedic effects. Quagmire's statements are a classic

			<p>Peter: Eh, it's just Chris. Ever since he got a girlfriend, he's been insufferable.</p> <p>Cleveland: Chris got a lady? That's great.</p> <p>Quagmire: Do we know anything about this girl?</p> <p>Peter: All I know is he met her at camp, and she's from Canada.</p> <p>*Quagmire inhales sharply</p> <p>Quagmire: Trouble. Have you seen Chris FaceTime her or heard her on the phone or anything?</p> <p>Peter: No, why?</p> <p>Quagmire: Peter, I don't know how to say this, but Canada is kind of a red flag.</p> <p>Context: Peter shares a story about Chris meeting his new 'girlfriend' to the boys.</p>		<p>example of flouting the maxim of relevance. His response is not directly related to the topic of conversation but serves to create a humorous and exaggerated reaction.</p>
76.	01.37 – 01.48	S. 20 Ep. 19	<p>*Stewie's on a slippery slide</p> <p>Stewie: Yay! Fun!</p> <p>*Falls awkwardly</p> <p>Joe: Ah, public humiliation! You must be a United States senator.</p> <p>Peter (laughs): Good one, Joe.</p> <p>Context: Stewie tries the slippery slide while having a family gathering</p>	Relevance	<p>Joe's comment, "Ah, public humiliation! You must be a United States senator," is a humorous and somewhat sarcastic remark about Stewie's fall. The comment is intended to be a joke about public humiliation rather than a serious comment about Stewie's situation. It's not directly related to the immediate context of Stewie's fall and the family gathering but instead makes a broader, humorous reference to the public nature of political</p>

					figures, particularly senators.
77.	08.23 – 08.51	S. 20 Ep. 19	<p>Quagmire: Morning, Mr Mayor. Hey, can I get a room far away from the ice machine? Peter: Ice machine? Quagmire: See, that's why I want to be away from it. Mayor West: Fellas, I think we had a miscommunication. This isn't a hotel. It's a working ranch. You'll do your chores during the day and sleep in the barn at night. Peter: What? I thought this was a vacation. Joe: Yeah, I thought it'd be fun, like Young Guns with Kiefer Sutherland and Blue Diamond Walnuts.</p> <p>Context: The boys are worried about getting old. Thus, Mayor West suggests them to take a break doing some activities at his ranch, taking a break from city activities.</p>	Relevance	Peter and Joe's initial expectations of a vacation and the reference to "Young Guns" contrast sharply with the reality of the situation, creating comedic effects.
78.	08.01 – 08.46	S. 20 Ep. 19	<p>Stewie: I'm having my period. It's like 'The Shining' elevator down there. My 21st Century Box has been conquered by Eric the Very Red. Brian: Yeah, this is getting dangerously close to a 'Will & Grace' now. But if you're bleeding down there, it's clearly because you hurt yourself on the Slippery Slide. Stewie: Oh, yeah? If I'm not having my period, then why am I</p>	Quality, relevance	Both Stewie and Brian are engaging in humorous exaggeration and irrelevant tangents to create comedic effect. Stewie's claims of having a period and Brian's counterarguments are clearly absurd and not intended to be taken literally. Their dialogue is filled with humorous references and stereotypes,

			<p>drinking herbal tea from a large earthenware mug with no handle on it?</p> <p>Brian: Stewie, trust me, boys can't get periods.</p> <p>Stewie: Brian, it's 2022 -- there's no such thing as a boy anymore, or a girl. Just a vast sea of chubby 'theys' and 'thems,' so coddled by their sanctimonious woke parents who think activism is virtue-signaling on Instagram. If Martin Luther King could come back, and see what they were doing in his name, he'd never stop throwing up.</p> <p>Context: Stewie thinks he's got his period, while in reality, it's just because he hurt himself on the slippery slide.</p>		<p>contributing to the overall comedic tone of the scene.</p>
79.	13.44 – 13.59	S. 20 Ep. 19	<p>*Bear attacks the boys' camp</p> <p>Peter: It's okay, guys, we might be getting attacked by a bear, or we might just be on 'Bear Scares'.</p> <p>Cleveland: What's 'Bear Scares'?</p> <p>Peter: Only Latvia's number-one bear prank show.</p> <p>Context: While everyone's falling asleep at the camp, Cleveland's not asleep and he realises there's a bear comes to attack them.</p>	Quality (or Quantity)	<p>Peter's suggestion that they might be part of a prank show is a clear example of denial and humour in a stressful situation. He's attempting to downplay the seriousness of the bear attack by suggesting a more light-hearted scenario.</p> <p>This is a classic example of comedic deflection, where a character avoids a serious situation by introducing a humorous and unrealistic alternative.</p>

80.	19.03 – 19.10	S. 20 Ep. 19	<p>*A bear emerges from the back, the boys' got scared</p> <p>*The bear attacks Peter</p> <p>Peter: Uh-oh. I'm gonna get 'Revenant'-ed. Remember that movie we all said was amazing and then immediately forgot?</p>	Relevance	Peter's reference to "The Revenant" is a humorous and unexpected attempt to deflect the seriousness of the bear attack. By comparing his situation to a movie, he's downplaying the danger he's in.
81.	02.53 – 03.22	S. 20 Ep. 20	<p>Peter: I just found out I have to meet my stupid boss in Atlantic City for a business trip.</p> <p>Quagmire: Peter, business trips are great.</p> <p>Joe: Yeah, haven't you seen 'Cedar Rapids' with Ed Helms? He plays a salesman who goes to a conference in the titular city. There, he encounters three repeat attendees who lead him on a profound weekend journey, equal parts hope and self-discovery.... I memorise Rotten Tomatoes movie descriptions.</p> <p>Context: The boys are hanging out, and Peter looks sad. It is because of a business trip.</p>	Relevance	<p>Joe's detailed and enthusiastic description of the movie "Cedar Rapids" is irrelevant to the current conversation about Peter's business trip. His unexpected tangent creates a humorous and unexpected moment.</p> <p>Joe's statement is a classic example of flouting the maxim of relevance. His intention is not to provide relevant information about Peter's situation but to create a comedic and unexpected moment.</p>
82.	05.18 – 05.37	S. 20 Ep. 20	<p>Peter: Thought I'd swing by work first and pick up a case of beer for the road. Then we're off. (opening car door, leaves)</p> <p>Quagmire: Hear him breathe? AC's on full blast, and he's covered in sweat. Lois will be a widow soon, right?</p> <p>Joe: Yeah, he's circling the drain. And let me guess -- no estate planning?</p>	Relevance	Quagmire and Joe's observations about Peter's physical condition are not directly related to the immediate situation of Peter leaving for work. Their comments are humorous exaggerations of Peter's state, creating a comedic effect.

			<p>Cleveland: Would you guys tell me if my car smelled this bad? Everywhere I look, I see another stray French fry.</p> <p>Context: Peter's leaving the boys in his car for a few moments. The boys notice he's got a breathing problem.</p>		<p>This is another example of the characters using irrelevant observations to create humour and commentary on Peter's character.</p>
83.	07.05 – 07.21	S. 20 Ep. 20	<p>Cleveland: I wish there were more than two beds. Joe: I'll just sleep in my chair. Peter: You sleep sitting up, Joe? Joe: Yeah, Bonnie puts a falcon hood on me, and I go right out.</p> <p>Context: The boys have just arrived at the hotel, noticing there are only two beds for them four.</p>	Quality	<p>Joe's claim of sleeping in a chair with a falcon hood is a clear exaggeration for comedic effect. It's a humorous and absurd solution to the problem of not having enough beds.</p> <p>This is a typical example of comedic exaggeration, where a character overstates a situation for humorous effect.</p>
84.	10.32 – 10.44	S. 20 Ep. 20	<p>Stewie: You'll nail this audition, Chris. *Meg-lookalike walking by, carrying a chair The girl: Behind you, fellas. Chris: Oh, hi, Meg. Stewie: That's not her. All high school theatre tech girls just look like Meg.</p> <p>Context: Chris misinterpreted a high school theatre tech girl as Meg as he prepares for the Romeo & Juliet audition.</p>		<p>Stewie's statement that all high school theater tech girls look like Meg is a humorous exaggeration. He's creating a comedic stereotype to explain Chris's mistaken identity. This is another example of comedic exaggeration, where a character overstates a situation for humorous effect.</p>
85.	12.12 – 12.29	S. 20 Ep. 20	<p>Peter's boss: Griffin, I knew I'd find you in a bar. I am furious. But that doesn't mean you</p>	Relevance	<p>Peter's attempt to introduce his boss to Sebastian Maniscalco and his comedic</p>

			<p>shouldn't introduce me to your friends as a common courtesy. Peter: Oh, yeah. uh, Quagmire, Cleveland, Joe. Wanna see Sebastian Maniscalco with us in the 'Stardust Room'? He's that comedian who's always startled by the pasta he takes pictures with.</p> <p>Context: Peter's got caught by his boss at a bar, he should be at work.</p>		<p>description of the comedian is a clear deflection from the serious situation he's in. He's trying to change the subject and avoid the consequences of being caught at the bar.</p>
86.	20.28 – 20.53	S. 20 Ep. 20	<p>Chris (as Romeo): Here's to my love. (take a sip of poison) Oh true apothecary, thy drugs are quick. Thus, with a kiss... (kissing Stewie - as a Juliet) I die. *Chris falls, dies. *Stewie as Juliet wakes up Stewie (Juliet): Oh, no, Romeo's dead. Now he can't enjoy Ruth's Chris Steak House's Surf-and-Turf Two-for-One Fridays.</p> <p>Context: Chris and Stewie are on the theatre stage, playing Romeo & Juliet.</p>	Relevance	<p>Stewie's comment about Ruth's Chris Steak House is completely unrelated to the dramatic scene of Romeo's death. It's a humorous and unexpected interruption, creating comedic effects.</p>