

Contents

<i>Preface</i>	xiii
<i>List of figures</i>	xix
<i>List of tables</i>	xxi

PART I. Humor Studies

1. Humor studies: a few definitions	3
1.1 Terminology	4
1.1.1 The characters	4
1.1.2 Humor as umbrella term	7
1.1.3 Joke	14
1.1.4 Mirth, humor, laughter	17
1.2 A brief overview of humor studies	18
1.2.1 Why do we need a field of study?	23
1.3 A few basic distinctions	25
1.3.1 Linguistic humor vs. verbal humor	25
1.3.2 Humor and meta-humor	26
1.4 Further readings	29
2. Methodological preliminaries	30
2.1 Competence and performance	31
2.1.1 Application of the principle of commutation to humor	34
2.1.2 Other methodologies	36
2.2 Identifying humor	38
2.2.1 Humor, mirth, and smiling/laughter	39
2.2.2 Smiling	40
2.2.3 Laughter	41
2.3 Mirthful vs. non-mirthful laughter	42
2.3.1 On the lack of direct linear correlation between humor and mirth displays	44
2.3.2 Recognition vs. appreciation	46
2.3.3 Confusion between humor and humor appreciation	49

2.4 Keying	50
2.4.1 Playful mode	51
2.4.2 Surprise	53
2.4.3 Unintentional humor	53
2.5 Identifying humor: the triangulation approach	54
2.6 Further readings	56
3. Theories of humor and their levels	57
3.1 Explanation, reductionism, essentialism	57
3.2 The three major theories of humor	59
3.3 Humor as release	60
3.3.1 Humor as play	61
3.3.2 Are release and play theories essentialist?	63
3.4 Humor as incongruity	64
3.5 Humor as aggression	64
3.6 Other theories	67
3.6.1 Neurolinguistics of humor	68
3.6.2 Evolutionary theories	69
3.6.3 Anti-essentialist theories	69
3.6.4 Mixed, partial, and no-theory-theories	70
3.7 Complementarity of the theories of humor	71
3.7.1 Evaluation of theories	73
3.7.2 Bisociation theory	73
3.7.3 Evaluation of the theories	74
3.8 Further readings	77
4. Incongruity and resolution	78
4.1 Incongruity	79
4.1.1 Enter semantics	81
4.2 Resolution	82
4.2.1 The history of resolution	83
4.2.2 Full vs. partial resolution	87
4.2.3 Foregrounded vs. backgrounded incongruities	88
4.3 Linear organization of the joke	90
4.3.1 The isotopy–disjunction model	91

4.4	Conclusions	93
4.5	Further readings	94
5.	Semiotics of humor	95
5.1	Humor and semiotics	96
5.1.1	Communication and semiosis	96
5.1.2	Connotative semiotics	97
5.1.3	Perlocutionary definition of humor	98
5.1.4	Defunctionalization of the sign	99
5.1.5	Semantics vs. semiotics of humor	103
5.2	Conclusions	108
5.3	Further readings	109
PART II. Humor Competence		
6.	The semantics of humor	113
6.1	The Semantic Script Theory	113
6.1.1	Origins	114
6.1.2	The notion of script	116
6.1.3	Dynamic scripts	123
6.1.4	Combinatorial explosion	126
6.2	The Semantic Script Theory of Humor's two conditions	127
6.2.1	Oppositeness	128
6.2.2	Overlapping	128
6.2.3	The exemplar doctor's wife joke	129
6.2.4	Methodological issues	131
6.3	Non-bona-fide	133
6.4	The Ontological Semantics Theory of Humor	134
6.5	Conclusions	134
6.6	Further readings	135
7.	The General Theory of Verbal Humor	136
7.1	The knowledge resources	137
7.1.1	Language	138
7.1.2	Narrative Strategy	141
7.1.3	Target	144

7.1.4 Situation	147
7.1.5 Logical Mechanism	149
7.1.6 Script Opposition	150
7.2 Further issues with the General Theory of Verbal Humor	152
7.2.1 Broadening the Theory?	152
7.2.2 The application of the General Theory of Verbal Humor to longer texts	153
7.2.3 A small methodological note on cherry-picking	154
7.3 Conclusions	156
7.4 Further readings	156
8. Pragmatics of humor	157
8.1 Pragmatic principles	158
8.1.1 Speech acts	158
8.1.2 Cooperation and implicatures	159
8.1.3 Implicature	161
8.1.4 Humor and the implicit	163
8.2 Nature of the violation of the CP	163
8.2.1 Is humor a flout?	163
8.2.2 The LDP	166
8.3 Irony and humor	168
8.4 All humor is intentional	170
8.5 Conclusions	175
8.6 Further readings	175
9. Verbal humor	176
9.1 Defining puns	177
9.2 Classifying puns	180
9.3 Ways to bring about two meanings in a text	181
9.3.1 Ambiguity	181
9.3.2 Syntagmatic placement	186
9.3.3 Paronymy and phonetic distance	188
9.3.4 Connectors and disjunctors	190
9.4 The fate of the interpretation	191

CONTENTS

9.5 Cratylism: resolution in puns	192
9.5.1 Evidence for the Cratylistic folk-theory	194
9.6 The psycholinguistics of puns	196
9.7 Conclusions	197
9.8 Further readings	198
PART III. Humor Performance	
10. The performance of humor	201
10.1 A little history never hurt anyone	202
10.1.1 Early studies on the social context of humor	203
10.1.2 Carrell's performance theory	203
10.1.3 Stand-up performance	204
10.1.4 Performance of canned jokes	206
10.1.5 GTVH and performance	207
10.1.6 Sociolinguistic approaches	208
10.2 The Hymes-Gumperz sociolinguistic model	211
10.2.1 Linguistic repertoires	213
10.2.2 Speech acts and speech events	215
10.2.3 Genres	221
10.2.4 Contextualization cues	226
10.3 Empirical studies on markers of humor performance	227
10.4 Further readings	234
11. Conversation analysis: humor in conversation I	235
11.1 Conversation and discourse analysis	236
11.1.1 Bracketing	236
11.2 CA of laughter	239
11.2.1 Laughter is indexical	239
11.2.2 The definition(s) of laughable	241
11.3 The canonical CA joke analysis	246
11.3.1 Sacks on jokes	246
11.4 Issues in CA of humor	252
11.4.1 Is humor-laughter an adjacency pair?	252
11.4.2 Humorous and non-humorous laughter in conversation	253

CONTENTS

11.4.3 Is humor a test of understanding?	258
11.4.4 Tellability	259
11.5 Conclusions	261
11.6 Further readings	262
12. Discourse analysis: humor in conversation II	263
12.1 Functional DA	264
12.1.1 Tannen's Thanksgiving dinner	266
12.1.2 Catherine Davies' joint construction of humor	267
12.1.3 Priego-Valverde's dialogic model	269
12.1.4 Functions of humor in conversation	273
12.2 Conversational humor in various settings	280
12.2.1 Conversation among friends	280
12.2.2 Medical	281
12.2.3 Workplace	283
12.3 Corpus-based discourse analysis	286
12.4 Some issues in the DA of humor	289
12.4.1 Establishing the humorous intention	289
12.4.2 How do speakers identify humor?	291
12.4.3 Failed humor	293
12.4.4 Sustained humor turns	295
12.5 Conclusions	297
12.6 Further readings	298
13. Sociolinguistics of humor	299
13.1 Universality of humor	299
13.2 Variationist humor theory	304
13.2.1 Humor and gender	304
13.2.2 Social class	306
13.2.3 Age	308
13.2.4 Dialects as humorous languages	309
13.3 The social construction of humor	313
13.4 Conclusions	315
13.5 Further readings	315

PART IV. Applications

14. Humor in literature	319
14.1 Script-based theory of humorous texts	321
14.1.1 The expansionist approach	322
14.1.2 Chłopicki	322
14.1.3 Holcomb	323
14.1.4 The revisionist approach	324
14.2 Other approaches	328
14.3 Narratology	330
14.4 Stylistics	332
14.4.1 Register humor	334
14.5 Some examples of literary constructs	336
14.6 Further readings	339
15. Humor and translation	340
15.1 A few definitions	343
15.1.1 Source text and target text language	343
15.1.2 Intra- and inter-semiotic translation	344
15.2 Theories of humor translation	344
15.2.1 Faithfulness	344
15.2.2 Literal vs. functional translation	346
15.2.3 Zabalbeascoa's priority scales and solution types	347
15.2.4 Eco's translation-as-negotiation	351
15.2.5 Skopos theory	351
15.2.6 Relevance Theoretic approaches	353
15.3 Audiovisual translation	355
15.3.1 Dubbing	356
15.3.2 Subtitling	357
15.3.3 Interpreting	358
15.4 Translating puns	359
15.4.1 Are puns untranslatable?	360
15.4.2 The practice of translating puns	363
15.5 Conclusions	365
15.6 Further readings	366

CONTENTS

16. Humor in the classroom	367
16.1 The pioneers	368
16.2 The apologists	371
16.3 The realists	372
16.4 Classroom discourse analysis	377
16.4.1 How much humor do teachers produce in class?	378
16.5 Conclusions	379
16.6 Further readings	380
17. Conclusion	381
<i>Glossary</i>	385
<i>References</i>	393
<i>Author index</i>	441
<i>Subject index</i>	453