It's A Funny Old World: The Construction of Possible Worlds in Jokes and Stand-up Comedy.

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Abstract

Though there exists a wide range of research surrounding theories of humour and the structure of jokes, very little academic attention is given to stand-up comedy, despite its popularity within modern culture and appreciation as a type of performance. Stand-up comedy's audience cognitively process highly creative discourse at great speed and reach the intended instances of humour created by the performer. This thesis seeks to address the inabilities of current linguistic theories of humour when applied to stand-up comedy, by proposing a new model of humour (the Possible Worlds Model of Humour). The most prolific of the linguistic theories of humour, the General Theory of Verbal Humor (GTVH), has been scrutinised for under-definition within the parameters of the model, and providing an analysis with a lack of focus into the cognitive processes that bring an audience to laugh. In creating a new linguistic model for the analysis of humour, cognitive stylistics (cognitive poetics) has been chosen to achieve cognitive insight into stand-up comedy as a text through logic based possible-world approaches to fiction. Appropriate incongruity, textual universes and their textual actual worlds, scripts, accessibility relations, and the alternative worlds in a comedian's jokes can be used in defining an individual style attributed to a particular stand-up comedian. Analyses are carried out on two extracts from British stand-up comedians (Milton Jones and Stewart Lee) to show the abilities of the proposed model when considering this type of text.

Table of Contents

1. Introduction

> A lot of people say to me, "Hey you" [...] "What are you doing in my garden?"[...] For once, the audience is made to use its own imagination. There are no clues, or helpful pointers. The line has little in common with most of the material of other 'alternative' stand-up comedians of the time; It doesn't ask us to share an experience, as when three of the same bus come at once; It doesn't contain any easy cultural signifiers, such as references to 1970s television or the forgotten play-ground rituals and newsagent confectionery of childhood; it isn't 'about' anything. The everyday phrase 'hey you', is disrupted and made bizarre by being followed by the unexpected 'what are you doing in my garden'. It is, to invoke a now wasted phrase, a moment of pure comic genius.
>
> (Lee 2010, p.137)

Humour is a common occurrence within everyday discourse. Often we laugh in response to an utterance, or aim to produce one for others to find amusing. Instinctively we know how, and find it relatively simple to produce humour, yet are unaware of the exact impact on the recipient's cognition or the mechanisms of what we have achieved. The prevalence and frequency of humour in everyday conversation makes it of significant importance within fields such as linguistics and psychology. Many theories and models have been created and adapted to provide the structure of jokes and the psychological reasons as to why we laugh at them; these stem originally from contributions provided by philosophers such as Plato and Aristotle, and have now graduated into a number of linguistic theories of humour such as Attardo and Raskin's (1991) renowned semantic model: the General Theory of Verbal Humor. Despite attention given to jokes in general, and humour in conversation (Norrick, 1993), very little attention has been given to stand-up comedy as an area of humour research.

In stand-up comedy, this element of everyday humour in conversation is worked into a performance with successive instances of jokes meticulously planned with the sole purpose of making an audience laugh again and again. Despite being such a popular variety of humour within culture, academia has not provided much insight into its workings. The

epigraph from Stewart Lee is evidence that comedians appreciate and are aware of why something is humorous informally, yet models and theories have not been purposefully applied to stand-up comedy as a text to explain joke choices in routines, styles of comedy or how the increased creativity within comedy as an art form influences the jokes. This gap in research could be as a result of stand-up comedy's previous lack of mainstream popularity and relatively short life span. The majority of academic contributions to stand-up comedy have been from Double (1997, 2005), who illustrates the suspected origins of British stand-up comedy to be as recently as the mid-19th century as part of music hall (Double 2005, p. 29): comic songs sung by single performers. To achieve a greater insight into stand-up comedy it is essential that theories and models created to analyse jokes make use of analysing this type of performance / text.

In the following thesis a new model will be introduced to analyse jokes and more importantly, be capable of an analysis of stand-up comedy. The construction of this new theory of humour will be based within cognitive stylistics, more specifically that of possible worlds theory. As a current trend in analysing literature, aspects of cognitive stylistics provided in part by Ryan (1985, 1991a, 1991b), and Stockwell (2002), can be structured in a way to successfully deal with humour providing an insight into the cognition of an audience in reading / hearing a joke. Chapter 2 will consider the current models of verbal humour along with their evolution and ability, highlighting the incapability of the most prolific theory (the General Theory of Verbal Humor (Attardo and Raskin, 1991)) in dealing with stand-up comedy. Stand-up comedy and humour in general contain and require a high level of creativity from both the creator of the joke and the audience. With this in mind, humour should be treated alongside other creative texts such as poetry and fiction, and analytical tools used to analyse literature should be transferable to jokes. The current trend within literature analysis of studying the relationship between style and cognition is perfect for the analysis of stand-up comedy that is absent from the field of linguistics. The proposed model (Possible Worlds Model of Humour) will be outlined within chapter 3, focusing on possible worlds theory (specifically the work of Ryan) within cognitive stylistics that is behind each aspect, and what it can achieve within an analysis of a joke. This model will then be applied to an extract of stand-up comedy in chapter 4 from the two British comedians Milton Jones and Stewart Lee. Forty jokes of each will be analysed, with the aim of providing insight into cognition, and gathering evidence of styles specific to each comedian held within the

transcriptions of their routines (see appendices). Chapter 5 summarises the findings of the model, and discusses the ability of the proposed model in light of the given analysis, including its avoidance of criticisms associated with the General Theory of Verbal Humor. The Possible Worlds Model of Humour has the potential for expansion and development regarding the analysis of jokes, in particular stand-up comedy, and the conclusion provided by Chapter 6 will touch on a number of these areas of further research. The model is a contribution to humour theory and cognitive stylistics.

2. Literature Review

2.1 Theories of humour

Humour research has attracted attention across a range of academic areas claiming to produce theories of humour to explain the overarching reasons behind why it is that humans are capable of finding something funny. The most prolific of these theoretical contributions have been developed within the fields of philosophy, psychology, linguistics and sociology. The easiest method of providing an overview to the types of theories is by utilising the common categorisation of three main areas associated with research within humour studies: relief theories, superiority theories and incongruity theories. (Raskin 1985, Attardo 1994, Ritchie 2004).

Relief in terms of humour theory is most commonly associated with Freud's work in *Jokes and Their Relation to the Unconscious* (1960). The main premise behind humour encouraging relief is that the physical act of laughing provides a way of venting nervous energy from emotions that are not accepted by society. Oring (1992, p. 1) provides a brief yet descriptive account of Freud's theory towards laughter: expressive forms have motives that lie behind them, and in the case of jokes these are aggressive and sexual which is also said to hold an aggressive dominance (sexual motives turn into aggressive ones). By finding humour in things and laughing, this releases a tension built up by the aggression mentioned.

Superiority theories, for instance Hobbes (1840), conclude that laughter occurs as a reaction to a feeling of 'sudden glory'. This feeling of glory is as a reaction to an inferior object / person / group of people, or an inferior version of ourselves in the past. These inferior objects or characters are located in humour as the 'butt of the joke' (Attardo 1994). Bergson's (1911) similar musings on aspects of cruelty associated with why we find things funny, is one of the most cited theories surrounding this socio-behavioural superiority explanation of humour. Also known as aggression theory, Bergson hypothesised that humour is 'used by society to correct deviant behaviour' (Attardo 1994, p. 50). There is an emotional detachment as a reader / hearer from the object / character who is at the centre of ridicule. This detachment allows us to become amused by the inferiority of the disparaged, influenced by hostility towards them in light of ourselves being superior.

There is a clear link between relief and superiority theories of humour and their use of aggression as a factor involved in producing humour. This mutual aspect of aggression within these two categories of humour theory suggests a societal link with status and norms

being involved in humour production and appreciation. Though humour theories involving aggression do not have particularly strong ties with the field of linguistics, they cannot be ignored as a consideration for the construction in a linguistic theory of humour. Incongruity theories of humour with a linguistic basis are able to incorporate this aggression into their models, as will be seen with the structure of the General Theory of Verbal Humor (Attardo and Raskin 1991).

2.1.1 Incongruity theories of humour

Incongruity as an explanation of humour creation has had popularity throughout humour research and is the most prevalent to this thesis and linguistic theories of humour in general. In linguistic-based humour research it has been featured in theories and models such as the Semantic Script Theory of Humour (Raskin 1985), and The General Theory of Verbal Humor (Attardo and Raskin 1991), and in turn will be the theoretical category for the model proposed in this thesis (Possible Worlds Model of Humour). Incongruity's origin within humour theory is often traced as far back as 1790 with Kant expressing that 'laughter is an affection arising from the sudden transformation of a strained expectation into nothing' (Kant 1892). Simply put, an expectation that is presumed never comes to fruition. When two contrasting, unsuitable, ideas, objects, or manners come together their unexpected relationship is witnessed cognitively and elicits laughter as a reaction to this. A difficulty in grasping the concept of incongruity comes from the inconsistency in terminology used by different theorists when describing the idea or their own models based on this main premise.

An incongruity theory of humour which has had a lasting impact in humour research is Koestler's notion of bisociation. Koestler describes the occurrence of humour as

> The perceiving of a situation or idea… in two self-consistent but habitually incompatible frames of reference (…) The event (…,) in which the two intersect , is made to vibrate simultaneously on two different wavelengths
>
> (Koestler 1969, p. 35).
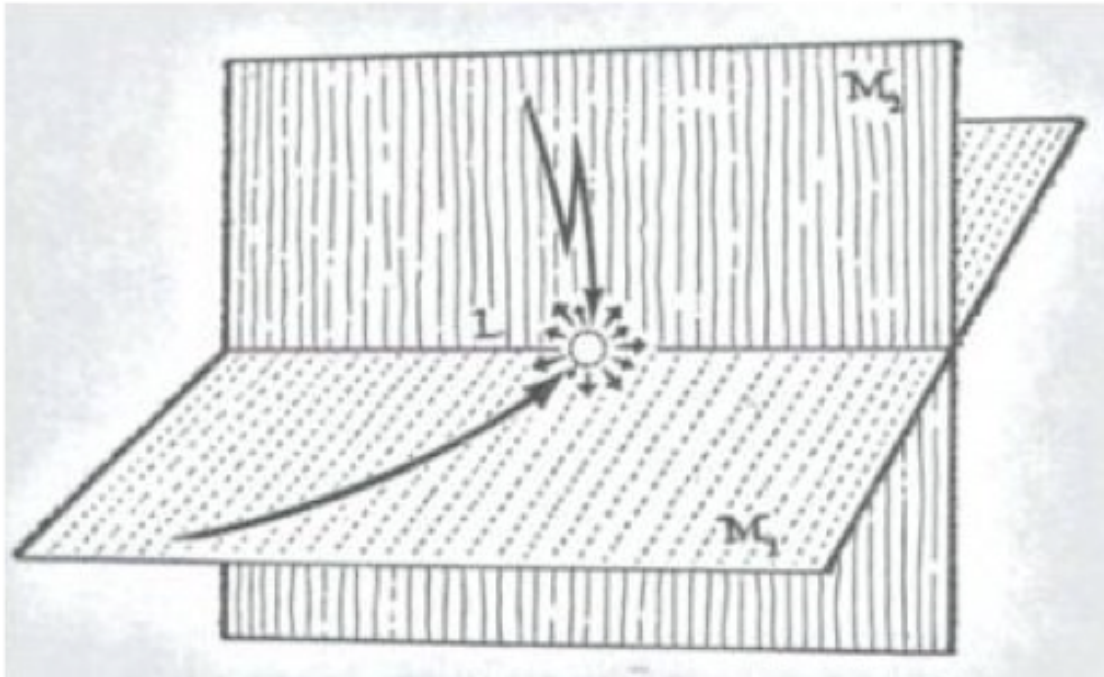
Figure 1: Koestler's diagram of bisociation (Koestler 1969, p. 35)

The "wavelengths" the model refers to are titled by Koestler as "M1" and "M2". These two "wavelengths" vibrate the perception of the situation or idea stated, given the title "L". This effect on "L" (comic situation) is created by the two "associative contexts" (M1 and M2) being attached to it, hence "bisociation".

Originally, the theory was created as a means of illustrating how all forms of creativity are produced. However, in his chapter *Logic and Laughter,* Koestler (1969) uses humour as an example of creativity in explaining how both the theory and model function. According to Koestler, this bisociation in use within creativity differs from the normal, everyday, way of thinking which is on a single "plane" (only one context associated and attached to "L"). Creative thinking like the example of humour uses two or more of these "planes". The unspecific terms in this theory such as "planes" and "associative contexts" leave the notion of incongruity under-defined, an issue that is continued forward in theories progressed from this model, as will be shown within the General Theory of Verbal Humor.

A common proposal regarding incongruity theory and humour is the idea of incongruity-resolution. The main premise of the idea is that incongruity alone is not enough to create humour; the incongruity produced needs to be resolved (Suls 1972). This idea has seen backing by other theorists within the field such as Ruch (1992), and Shultz and Horibe (1974). To use my own explanation of incongruity resolution: humour occurs when an

incongruity is present between the two "associative contexts" (ideas, objects etc) to use Koestler's terms. These contexts and their incongruous relationship do not create humour by themselves, but require a means of revealing how the two contexts are exactly related. This may be achieved through the homonymity of two words as given in the example below, as the resolution would be the mind's realisation of the phonetic similarities.

1) BERT: Mom, there's a man with a bill at the door.

   MOMMY: Don't be silly dear, it's probably a duck with a hat on.

(Brandreth 1985, p. 34)

In 1) it is understood that 'a man with a bill' is a man with a printed statement for charges towards the person living at the address. The mother's response of it being 'a duck with a hat on' is incongruous to the reader / hearer as this was not the initial interpretation gained. In re-considering the whole joke it becomes apparent that through homonymity there are two possible interpretations of 'bill', the second being that of a duck's beak. (For a full summary and discussion of Incongruity-Resolution theory see Ritchie 2004).

Oring disagreed with the necessity proposed by Suls (1972) of a 'precise and unalterable linguistics formula' (Oring 2003, p. 1): incongruity alone is not enough to cause humour. Oring's notion of "appropriate incongruity" is the cognitive witnessing of two contrasting ideas being sufficient to cause amusement and humour providing that the two ideas are "appropriate", with an accompanying explanation providing the exact details of each joke. This idea rejects the need for incongruity to be specifically resolved as in incongruity-resolution. Using Oring's (1992) definition, appropriate incongruity is 'the perception of an appropriate interrelationship of elements from domains that are generally regarded as incongruous' (Oring 1992, p. 2). Oring's appropriate incongruity is far more capable of making sense of the humour within surrealist (absurd) jokes and those that we may class as nonsense. Jokes can be analysed on a case by case basis to explain their incongruity. To use a contemporary example of a surrealist joke, the following from Bill Bailey can be considered:

2) Argos: the laminated book of dreams.

(Bill Bailey – Argos – Part Troll 2011)

This instance of humour cannot be analysed using incongruity-resolution theory, as there is no particular reveal of a joke. The idea of Argos would make the reader / hearer bring to mind what they know about Argos, notably that their products are listed and chosen by a customer from a magazine with no physical shop floor, which is a conventionally odd way of running a business. Bill Bailey's description of this catalogue is humorous as it is an elaborate and hyperbolic statement surrounding the mundane nature of a catalogue that has become a popular way of shopping. The incongruity produced between this idea and the natural connotations of Argos is humorous. It cannot be specified that any particular mechanism is in place to expose this incongruity, which an incongruity-resolution theory would strive to do.

The proposed model in this thesis (the Possible Worlds Model of Humour), which will be used to analyse humour within stand-up comedy, would fall under the classification of an incongruity theory of humour based on the relationship (incongruity) between projected possible worlds constructed from discourse. This is in-line with the thought of Oring (1992) that resolution is not a necessary factor of humour production and "appropriate incongruity" can explain each instance of humour individually. To validate this decision it is necessary to consider the structure of previous linguistic models of humour, including their development and approach to incongruity.

2.2 Linguistic theories of humour

2.2.1 Grice's Cooperative Principle and the NBF Communication Mode

The development of two of the most prevalent linguistic theories of humour, Raskin's SSTH and Attardo's GTVH (as discussed later within this chapter) can be traced back to an affinity within linguistics of using pragmatics[1] as a basis for the analysis of jokes. A participant in a conversation knows that an instance of humour is / will be present, so from this expectation one can interpret utterances accordingly. Most notably, Grice's Cooperative Principle and its adaptation to explain elements of humour in conversation has been widely applied to humour, with some of the first applications coming from Hancher (1980), Leech (1981) and Morreall (1983).

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[1] 'Studying language in its context of use' (Aarons 2012, p.22)
[2] The organisation of knowledge into units referred to as schema.

Grice's Cooperative Principle (1975) exists to provide a description of how people communicate with one another through the pragmatics of natural discourse. The Cooperative Principle assumes that participants in a conversation intuitively share the need for a conversation to be cooperative and rational. Grice theorised that the most effective and desirable conversations rely on four maxims contained within the Cooperative Principle being obeyed by a speaker:

> We should understand our interlocutor's utterances to be truthful, appropriate in length, and quantity of information, orderly in presentation and relevant to the interaction at hand.
>
> (Aarons 2012, p. 25)

These four maxims are known as Quality, Quantity, Relation and Manner. As interlocutors do not precisely follow maxims in a computational way, we often flout maxims "in order to communicate something other or additional to what we actually say" (Aarons 2012, p.27). Extra information within a conversation can be seen as implied (implicature) without being directly said, if an interlocutor believes the speaker is not adhering to the maxims. This idea of what has gone unsaid within an utterance provides a basic notion of what is occurring within jokes according to pragmatic approaches.

The use of the Cooperative Principle in exploring flouting maxims, with regard to humour, stems from Grice himself. Grice provided instances (1989, p. 36-37) of the violation of one or more of these maxims with examples incorporating irony and puns, though this was not to specifically illustrate the mechanisms of humour, but how maxims are not always abided by. For example, the following instance of implicature in irony is humorous as a result of violating maxims.

> Miss X produced a series of sounds that corresponded closely with the score of "Home sweet home."
>
> (Grice 1989, p. 36)

This violation of the maxim of quantity acts to indicate a difference between the rendition given by Miss X and how it should be "sang", which would provide a more concise

description of events. The verbosity of the speaker is humorous as all the interlocutors would be aware of the implicature of it not being a good performance of "Home sweet home".

Raskin (1985) later edited the maxims within the Cooperative Principle solely for jokes and presented them as the Non-Bona-Fide (NBF) Communication Mode of joke telling. Raskin believed that jokes didn't simply negate Grice's maxims used in sincere conversations but had their own set. For a joke to be successful in creating humour, one or more of the following maxims must be adhered to as all jokes belong to the Non-Bona-Fide Communication Mode:

1. Maxim of Quantity: Give exactly as much information as is necessary for the joke;

2. Maxim of Quality: Say only what is compatible with the world of the joke;

3. Maxim of Relation: Say only what is relevant to the joke;

4. Maxim of Manner: Tell the joke efficiently.

(Raskin 1985, p. 103)

Using examples from Attardo (1994, p. 272) we can see the types of intentional jokes that relate to each aspect of Raskin's NBF Communication Mode: in turn they also relate to violating each aspect of the cooperative principle.

Quantity:

"Excuse me, do you know what time it is?"

"Yes"

Quality:

"Why did the Vice President fly to Panama?"

"Because the fighting is over."

Relation:

"How many surrealists does it take to screw in a light bulb?"

"Fish!"

Manner:

"Do you believe in clubs for young people?"

"Only when kindness fails."

Raskin noted that all jokes and NBF communication are not always intentional as in the jokes in the examples above. Ambiguity can be found even when a speaker is engaged in what they believe to be a bona fide communicative context. If an ambiguous interpretation is the one a hearer is aware of, the conversation will enter the non-bona-fide communication mode and subsequent humour could occur. Attardo (1994) comments that entering NBF communication is not seen as a failure to be cooperative within a conversation, but a 'subversion of the maxims to achieve socially desirable effects.' (Attardo 1994, p. 287).

This pragmatic approach to jokes is part of a traditionalist trend in humour analysis to view humour as contained within the utterances of a joke between interlocutors in context, rather than the reader / listener's own interpretation and cognitive processes involved in producing the humour. Raskin's Semantic Script Theory of Humour (1985) is widely accepted to be a semantic theory of humour (as the name would suggest), however uses the pragmatic Non-Bona-Fide Communication Mode as an important underlying component, continuing to view jokes as a violation of the Cooperative Principle and the NBF Communication Mode a switch between serious and humorous conversation. This will be particularly reflected within the introduction of a semantic script-switch trigger (despite the name); a pragmatic approach of analysing the structure and context of a humorous text to explain the humour generated is clearly a thread of the framework. At the core however, is the Semantic Script Theory of Humour's main component – scripts, which is the element that begins to deal with the semantic information within jokes in a way that most previous theories had not.

2.2.2 The SSTH

Despite the aforementioned complex vocabulary used in his theory of bisociation, Koestler's model has been useful in the development and adaptations of linguistic theories of humour. Most notably, the basic premises described in Koestler's *Act of Creation* form the structure

of Raskin's Semantic Script Theory of Humour (SSTH). A main idea within Raskin's Semantic Script Theory of Humour that replaces the ambiguously named "planes" of Koestler's model is a script. The origin of scripts lies within cognitive science and schema theory[2].

Schemata[3] are organised collections of knowledge based on the personal experience of objects, events, and situations; they are stored in memory. "Schema Theory" is used as an umbrella term for theories deriving from this basic premise of schemata. Schank and Abelson (1977) developed one of the most influential and commonly cited versions of schema theory. Their theory's main aim was to describe the knowledge humans use to understand texts, and the cognitive processes required for this to take place; the theory would also contribute towards developments in artificial intelligence programming. From this initial notion of schema, Schank and Abelson (1977) created the idea of scripts. Schank (1975, p. 264) describes scripts as elaborate chains of world knowledge about an often experienced situation. Restaurant, football, and game are all examples of nouns with scripts attached to them. Within a script is contained information on how we should act in a situation, an expectation of how the situation evolves (potentially chronologically) and a variety of other norms including the objects contained. For example, the script of "game" would possibly involve teams, a playing setting (pitch, table etc.), rules, and competitive events that ultimately lead to a winning and losing side.

> The meaning of the text of a joke can be presented as a script (or an arrangement of scripts), where a script is a structured configuration of knowledge about some situation or activity.
>
> (Ritchie 2004, p. 70)

The Semantic Script Theory of Humour utilises the idea of scripts to describe the process of gaining two interpretations from a humorous text. Each joke needs two opposing scripts to provide an opposition that is incongruous, and therefore humorous. The explanation of the Semantic Script Theory of Humour provided by Raskin (1985) renders the SSTH an

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[2] The organisation of knowledge into units referred to as schema.
[3] The plural of "schema" as an individual unit.

improvement on bisociation with aspects of highly regarded psychological theory (schema theory). Raskin describes the exact role of these scripts within the SSTH:

> A text can be characterized as a single-joke-carrying-text if both the[se] conditions are satisfied:
>
> (i)   The text is compatible, fully or in part, with two different scripts
>
> (ii)   The two scripts with which the text is compatible are opposite in a special sense (...)
>
> The two scripts with which some text is compatible are said to overlap fully or in part in this text.
>
> (Raskin 1985, p. 99)

The Semantic Script Theory of Humour categorises the scripts' opposition into one of these three categories: real/unreal, normal/abnormal, and possible/impossible. This is the 'special sense' referred to in (ii). These categories can be focussed on further by specifying good/bad, life/death, obscene/non-obscene (sex/no sex), money/no money, and high/low stature, to name the five most common.

In simplified terms, the main notion of the Semantic Script Theory of Humour is that two interpretations are gained from a joke, both are scripts. These interpretations are often as a result of a particular word or phrase, one of which is favoured by the reader / hearer. This favoured interpretation is located in a part of the text which is affected by the reveal of a joke (often the last sentence / clause). The difference in the meaning of these two interpretations of a text / utterance results in incongruity, through its specific opposition (script-switch trigger).

The Semantic Script Theory of Humour also introduces a semantic script-switch trigger:

> The usual effect of the trigger is exactly this: by introducing the second script it casts a shadow on the first script and the part of the text which introduced it, and imposes a different interpretation on it, which is different from the most obvious one.
>
> (Raskin 1985, p. 114)

This switch is of two types: ambiguity or contradiction. Raskin rejected the idea that the SSTH was an incongruity theory of humour (incongruity-resolution), however it has since been accepted that this is the case (Attardo 1997; 2001), and is now referred to as such. The two opposing scripts are incongruous with each other and the sematic script-switch trigger determines if this incongruity derives from ambiguity or contradiction acting as the resolution to the opposition of scripts. This moment, in which the semantic script-switch trigger comes into use, shows an affiliation with the entering of the NBF Communication Mode: a certain point in the joke is regarded as the shift from one interpretation to two, and is subsequently humorous.

To illustrate the Semantic Script Theory of Humour in full, 3) will be analysed using this model:

3) CUSTOMER: Why is this chop so very tough?

WAITER: Well, sir, it's a karate chop.

(Brandreth 1985, p. 36)

The first script within joke 3) is that of a meat chop as the customer asks the waiter why it is 'so very tough' and clearly not up to the standard the customer expects. When the waiter replies and refers to karate, the reader / hearer witnesses incongruity in his response allowing the reader / hearer to switch to the non-bona-fide communication mode and find an incongruous script. The script-switch trigger of ambiguity highlights the meat chop / karate chop distinction in light of the earlier claim of the chop being 'tough'. This gives the script opposition of normal / abnormal as the edible chop would likely be in a restaurant, whereas the karate chop would not.

Raskin's SSTH is not the only example of using schema theory (specifically scripts) when analysing humorous texts. Taking a more social slant on schema's role in humour, Snell (2006) analysed excerpts from Little Britain focusing on how the audience's schemata contributes to differing interpretations of the sketches, including finding different sections amusing over others. It is mentioned how cultural schema plays a part in some people finding certain jokes funny and others not "getting" them (Snell 2006, p. 63). This idea of scripts and their opposition playing a part in the construction of humour and incongruity, as

used predominantly by the Semantic Script Theory of Humour, is carried forward to the development of the theory and model into the General Theory of Verbal Humor (GTVH).

2.2.3 The GTVH

The General Theory of Verbal Humor (GTVH) is Attardo and Raskin's (1991) development of the SSTH to a more encompassing linguistic theory of humour (incongruity-resolution based), meaning it makes use of many areas of linguistics including (but not limited to) narrative theory, pragmatics and stylistics (Attardo 1994, p. 222). These additions in explaining the semantic efforts behind humour are brought in to the theory by the roles of 6 knowledge resources (KRs): parameters that provide the certain attributes of jokes that can be compared between instances of humour for joke similarity, something which Attardo (1994) claims the theory dedicates a lot of effort to.

> The KRs are the script opposition (SO), the logical mechanism (LM), the target
>
> (TA), the narrative strategy (NS), the language (LA), and the situation (SI).
>
> <div align="right">(Attardo 1994, p. 223)</div>

The purpose of each of the knowledge resources are as follows:

The script opposition (SO) is a notion directly taken from the previously explained Semantic Script Theory of Humour (SSTH). Two created interpretations called scripts oppose each other in a way that is incongruous through a reveal. Script opposition's main purpose is to encompass all the other knowledge resources (KRs) into this opposition of the scripts created from the verbal humour. These can be further defined by the 'special sense' described in Raskin's SSTH (actual / non-actual, normal / abnormal and possible / impossible).

The remaining knowledge resources (KRs) are not based on any prior framework, and are created solely for use within the General Theory of Verbal Humor (GTVH): The logical mechanism (LM) of a joke is concerned with the exact dynamic that is used in opposing the scripts. False analogies, garden path phenomena, figure-ground reversals and juxtapositions are given by Ruch et al. (1993) as just some of the (seemingly, and yet to be limited) endless categories of logical mechanisms (LMs). The logical mechanism (LM) provides the "resolution" element of the script opposition, categorising the theory as

incongruity-resolution. The situation (SI) knowledge resource is the parameter that highlights what a joke is about. The objects, character, or place to which the joke refers is the key to this parameter, although alone they are not responsible for the humour of a joke. Attardo (1994, p. 225) describes the Situation (SI) as the 'props' of a joke. The target parameter (TA) is described by Ritchie as what we may informally describe as the "butt" of a joke (2004). A joke may commonly centre round a certain group of people that are ridiculed through their stereotype included within a joke. Anyone that is portrayed negatively in humour and the subject of the ridicule can be a target (TA). Not all jokes need a target parameter (TA). The knowledge resource of narrative strategy (NS) focuses on the 'narrative organization' (Attardo 1994, p. 224) of the joke: narrative, dialogue, riddle etc. In simpler terms that which we may think of as a genre of the joke. Language (LA) is the construction of all the other parameters combined: how the verbal humour is presented as written text. This parameter can be altered with the infinite possibility of the exact words used (synonyms) and grammar. The difference in the words used and detail given can be changed, yet the effect of humour is rarely disturbed / distorted, unlike other knowledge resources. In a succinct definition the language parameter (LA) concerns itself with 'word choice, syntactic construction and other features that appear at the surface' (Oring 2011, p. 204)

These knowledge resources are, as listed, in a hierarchical order with each parameter determining / affecting the one(s) below it. From script opposition (SO) to language (LA), limitations are put in place by choices further up the list of parameters. The situation parameter (SI), for instance, is dependent upon the scripts the instance of humour creates. Two scripts that do not show any notion of a school cannot then be said to be part of a joke that uses a school, or any objects semantically tied to a school, as the situation parameter (SI). To fully explain this and the workings of the theory and model, an example can be taken from Attardo and Raskin (1991):

4) How many Poles does it take to screw in a light bulb?

Five. One to hold the light bulb and four to turn the table he's standing on.

Attardo and Raskin (2001) attribute the script opposition (SO) to this joke of normal / abnormal – further defined to smart / dumb. The logical mechanism (LM) is listed as a

figure-ground reversal, the situation (SI) as light-bulb changing, the target (TA, present in this joke) is Poles, and the narrative strategy (NS) is a riddle. The language parameter (LA) is the construction of the sentences that form the riddle.

The General Theory of Verbal Humor (GTVH), as mentioned, has a particular focus on the similarity of jokes and justifying the scale of similarity through its parameters. The number of knowledge resources in common between two jokes determines how similar one joke is to the other, and this level of similarity is also increased by the hierarchical level of the parameters shared.

5) How many Poles does it take to screw in a light bulb?

Five. One to hold the bulb and four to look for the right screw driver.

(Attardo and Raskin 1991)

The similarity between 4) and 5) from an intuitive non-linguistic view is clear. The General Theory of Verbal Humor aims to explain this obvious similarity using the knowledge resources. The two jokes share all but their LM and LA: the LM of 4) is a riddle, whereas in the case of 5) scripts are opposed using the LM of a false analogy. The high hierarchical position of the LM as a parameter that is not shared between 4) and 5) changes the entire way the humour is specifically produced between the two jokes, though it can be argued that the jokes do share similarity as seen in the remaining parameters and a higher parameter than the LM (script opposition – SO) being shared. This idea of joke similarity was empirically tested by Ruch et al. (1993). Participants without a background in linguistics or any knowledge of the General Theory of Verbal Humor (GTVH) successfully replicated, by scoring, the extent to which jokes differed from one and other according to the GTVH.

The GTVH is not just limited to an analysis of jokes, but has also been used for the analysis of cartoons (Paolillo 1998) and, after extending the theory, joke-containing texts other than short single-joke texts. In 2001, ten years after the first version of the General Theory of Verbal Humor, Attardo expanded the model to cover longer texts in an effort to branch away from the analysis of one-liner style jokes. This was achieved by additional aspects of the model including punch line and jab line distinction, how these lines are distributed, and a taxonomy of humorous plots. This extension of the theory provided a

wider scope for the model as a linguistic theory of humour, as shown by Attardo's (2002) analysis of Lord Arthur Savile's Crime (Wilde 1911 [originally published 1891]).

'Punch lines' (Attardo, 2001) in the GTVH refer to what we may also use a punch line to colloquially refer to: the reveal of a joke – the point of disjunction in a joke that forces a reader to switch from one script to another (incongruity-resolution). In longer texts however, 'jab lines' (Attardo 2001) may be present. Unlike punch lines, jab lines do not need to occur at the end of a text to force scripts to switch, and they are instances of humour within the lines of a text achieving incongruity and humour. Jab lines provide instances of humour with the punch line providing an overall humorous reveal at the end of a text. The only difference in terms of analysing each of these is a punch line's ability to end a narrative and a humorous plot.

An example of this distinction between jab lines and punch lines can be illustrated through the following joke:

6) Frank and Tom were walking their dogs on a hot summer day and passed a bar that didn't allow pets. Tom said, "I sure wish we could go have a beer."

Frank thought for a minute and said "Do what I do, and follow my lead." He put on his sunglasses and followed his German Shepherd into the bar as if he were blind. Tom waited a minute. Frank didn't come back out, so Tom put his sunglasses on and followed his dog into the bar.

The bartender looked at them and said, "You can't bring that dog in here."

Tom protested, "But he's my seeing-eye dog."

The bartender scoffed and said, "Schnauzers aren't seeing-eye dogs."
Tom paused a moment and said, "Wait a minute-they gave me a schnauzer??"

(McNeely 2011, p. 17-18)

The humorous finale to the joke is Tom's fake realisation that he was unaware of the breed of dog that was on his lead, in keeping with the pretence that he is blind. This legitimises using his Schnauzer as a seeing-dog, with the audience knowing this is a quick and clever retort. This instance of humour acts as a conclusion to the story, and therefore fits the role of a punch line. However, this is not the only humorous occurrence within the joke with the first instance occurring as early as "follow my lead". The homophone "lead" is uncommonly used here with relevance to both interpretations as Tom is asked to follow Frank's journey into the bar, with Frank's dog's lead following the same path as him; Tom can follow Tom's lead (noun) or Tom's lead (verb) to the same affect. Though amusing, this does not form a vital part of the narrative of the story and is not the main instance of humour we are expected to laugh at, placing this humorous occurrence as a jab line.

The addition of a taxonomy of humorous plots was concerned with the overall narrative of the humorous text. Attardo (2001) provided three types: humorous plot with punch line, humorous plot with meta-narrative disruption, and humorous plot with humorous central complication. The first of these (humorous plot with punch line) is the most straightforward of the taxonomy: the text goes through a set-up phase, and results in a humorous punch line at the end which creates humour via a reinterpretation of the set-up, much like any short single-joke text that has previously been discussed. A humorous plot with meta-narrative disruption is uncommon and 'a kind of text that contains one or more disruptions of the narrative conventions of its genre' (Herman et al. 2010, p. 226); this disruption is responsible for the humour. Attardo (2001) provides Mel Brook's *Spaceballs* (1987) as an example of this, in which characters rent a video of the same film *Spaceballs* and fast-forward the video to the point that they rent the film and fast forward. The narrative here gets lost within itself creating an infinite playback of the same part of the film. This creates humour simply as it is disruptive to the narrative and acknowledges itself as fictional. The final of the three, the humorous plot with humorous central complication, occurs when a narrative has a central aspect of the story that is responsible for the overall humour of the text. Lord Arthur Savile's Crime is an example of this third humorous plot (He kills the very cheiromantist that produced the forecast of him killing someone).

Attardo's analysis (2002) of Lord Arthur Savile's Crime is carried out using these new additions and alterations to the original GTVH (1991). It is helpful to be aware of some of the most notable aspects to come from the analysis to see how the new additions to the

model contribute further in the use of this incongruity-resolution theory. Out of 253 instances of humour spread across an extract there was a high level of humour frequency distributed across the lines (jab lines), with the exemption of 1000 words that were used as "serious relief" according to Attardo (2002). Each of these instances of humour were analysed using the GTVH, finding that 89 out of the 253 instances had targets that could be attributed to the parameter (these were often Lord Savile himself, however strands[4] of jab lines did too occur targeting other characters).

A further addition to the theory of the GTVH from Attardo, Hempelmann and Di Maio (2002) is that of syntagmatic and inferential jokes providing categorisation for the logical mechanism. Differences in whether a joke is inferential or syntagmatic was included in an effort to show differences in brain activity courtesy of its LM.

> Areas of the brain involved in spatial reasoning would be active in the syntagmatic Logical Mechanisms, while these should not be active in the inferential Logical Mechanisms.
>
> (Attardo and Hempelmann 2011, p. 127 – 128)

This 'material difference' (Davies 2011, p. 159) in the way we use cognition to understand and reach the humorous reveal of a joke, opens up the possibility of determining preferences of types of joke to a reader / hearer based on the categories of syntagmatic and inferential.

To illustrate the full workings and process of analysis, I will perform my own analysis of two jokes of my choice using the General Theory of Verbal Humor. One will be a short joke (pun / cratylism) and the other a longer text.

> 7) Ned: What kind of dog do you have there—a pointer?
>   Fred: No—a disappointer.
>
> (Rosenbloom 1981, p. 91)

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[4] Strands refer to a series of thematically related punch or jab lines. (Attardo 2002)

8) A man went to his doctor complaining about terrible neck pains, throbbing headaches and dizzy spells. The doctor examined him and said, "I'm afraid I have some bad news for you. You have only six months to live."

The doomed man decided he would spend his remaining time on earth enjoying himself. He told his boss what he thought of him and quit his job. Then he took all his money out of the bank and bought a sports car, 10 new suits, and 15 pairs of new shoes.

Then he went to get himself a dozen tailored shirts. He went to the finest shirt shop he could find. The tailor measured him and wrote down size 16 neck.

"Wait a moment," the man interrupted. "I always wear a size 14 neck, and that is what I want."

"I'd be glad to do it for you, sir," the tailor replied. "However, if you wear a size 14 neck you're going to get terrible neck pains, throbbing headaches and dizzy spells."

(Rosenbloom 1981, p. 150)

7) has the SO of actual / non-actual: dog breed / adjective. These scripts are brought together by the syntagmatic LM of juxtaposition as the differing uses of the homonym 'pointer', in the form of a breed of dog and as a negative adjective, are presented side by side in the same situation. The SI of the joke is dog walking. The TA here is the particular dog being called a disappointment by his owner. The NS is a conversation between two people. Finally, the LA parameter is the actual linguistic units used in the particular order they are used in to convey all of the above parameters.

8) is a longer humorous text with the SO of normal / abnormal: uncontrollable / preventable. The scripts are brought together through the inferential LM of figure-ground reversal: something the man wants as a result of illness turns out to be the cause of his illness. The SI of the joke is death. There is not an obvious TA that the joke is geared towards, yet it could be argued that the TA is the man himself, as he is portrayed as unintentionally killing himself in a bizarre way. The NS of the joke is a humorous plot with central complication as defined by the additions of longer joke-containing texts. The LA is

forced by the rest of these parameters to construct the lexical components needed in forming the words and sentences etc. of the joke.

Similarity between the two jokes does not occur. They do not share a single parameter of the General Theory of Verbal Humor. This abrupt end to the analysis of jokes, and providing no further route to continue down for insight is just one of the irksome areas of the General Theory of Verbal Humor, which invites a range of criticism.

2.2.4 Criticisms of the GTVH

Despite being the most widely used and cited of linguistic theories of humour, the General Theory of Verbal Humor (Attardo and Raskin 1991) has come under scrutiny with an extensive array of criticisms from many academics. These criticisms often revolve around aspects of the model such as the roles of certain parameters (predominantly the logical mechanism), the model's link to other linguistic theories, and the lack of definition in the introduction of its knowledge resources. The most substantial evaluations of the GTVH come from Davies (2004; 2011), Oring (2011), and Ritchie (2004).

Ritchie (2004) provides an array of issues he sees with the model, especially focusing on the lack of definition that surrounds the majority of terms and ideas within the GTVH. The logical mechanism is the cause of much of Ritchie's annoyance with the under-definition of parameters, and the reader not knowing whether the logical mechanism exists to:

- describe how the two scripts are related?
- indicate what is odd about the events described in the resulting interpretation (script)?
- state how the scripts (or other information) are conveyed by the text?
- something else?

(Ritchie 2004, p. 74)

The provided logical mechanisms suggested in examples within Attardo (1994), such as juxtaposition, figure-ground reversal, and false analogies, are not explained enough to know

when to attribute them, and how they differ from each other. Though lists of logical mechanisms have been compiled (for example Attardo et al. (2002)) there are not sufficient accompanying explanations to guide the choosing of one. The logical mechanisms chosen for the above analyses of 7) and 8) were guided merely by an intuitive and familiar understanding of both juxtaposition and figure-ground reversal. Ritchie (2004, p. 75) and Oring (2011, p. 209) highlight that the use of "garden-path" used as a logical mechanism by Attardo and Raskin in example analyses (Attardo and Raskin, 1991) is confusing due to the GTVH's predecessor, the SSTH, essentially treating every joke as having the logical mechanism of "garden-path": with script opposition comes one interpretation which is favoured, before revealing another interpretation. This is the basis of examples using puns for both script-based theories of humour (Semantic Script Theory of Humour and General Theory of Verbal Humor), and so surely the garden-path logical mechanism is the logical mechanism at work within all short single-joke texts (possibly all forms of jokes).

The issue of under-definition is not limited to that of the logical mechanism, but creates problems in general for all other knowledge resources (KRs) too. Oring's (2011, p. 210) criticism points towards the situation parameter as an area of confusion regarding its explanation proving inadequate for use in an analysis. The intuitive semantics of "situation" suggests a place rather than what a joke is "about", inclusive of characters, settings or objects. Oring (2011) suggests that the parameter of "topic" would make more sense in terms of highlighting this aspect of a joke, as every joke must have a topic rather than a place it surrounds or includes. The possible variations in situation that could be attributed to jokes 7) and 8) render choosing one as highly subjective. The situation in joke 7) of "dog walking" (due to the likelihood of this being the setting of the conversation) could just as easily be listed as "dog owning" due to the disappointment of the owner providing the reveal of humour.

Davies (2011) provides a critique solely concerned with the logical mechanism within the General Theory of Verbal Humor. Some of the points raised are more valuable to this particular thesis than others, and I will focus on these issues raised with regards to the logical mechanism as opposed to all five areas of critique supplied by Davies. One of the crucial points Davies (2011, p. 160) brings to attention is that the classification and difference between jokes' logical mechanisms does not correspond with cognitive mechanisms. It lacks any psychological grounding in theory, and is merely a way (a difficult

way, due to under-definition) of attempting to identify resolution within the humorous jokes / texts. This criticism has also been previously mentioned by Brône and Feyaerts (2004). Davies additionally notes that, by the same token, further claims by Attardo and Hempelmann (2011) regarding syntagmatic and inferential jokes are almost arbitrary, as all defining these would do is highlight modes which is not something that is limited to the production of humour. The analysis provided of joke 8) does not illustrate the reader / hearer's mental processes of finding the longer joke humorous, despite the identification of it being syntagmatic. The analysis only provides a description of the joke that could have been achieved without using the GTVH or any framework for analysis.

Another striking criticism of Davies (2004, p. 379; 2011, p. 163) which has been recognised and addressed by Attardo (Attardo and Hempelmann, 2011) is the lack of logic within the logical mechanism.

> What general conclusions can you draw from these lists and categories? What testable hypotheses can you generate? What is to be gained by making fine distinctions between different kinds of ambiguity or types of false resolution of incongruity?
>
> (Davies 2004, p. 379)

Confusingly, Davies does not deny the existence of a logical mechanism; she finds it feasible to suggest that the reveal of a joke can be characterised by logical mechanisms (or a similar function). However, Davies does go on to suggest that though existing, it does not necessarily make sense for it to be included within a theory of humour. Its presence can be described as merely naming parts of the joke, rather than explaining why it is successful in providing humour, as a theory of humour would be assumed to achieve. Attardo and Hempelmann (2011) argue that:

> In Attardo et al. 2002, we hypothesized that all Logical Mechanisms must include some element of reasoning. This hypothesis strikes us as very

testable and in fact seriously challenged by such Logical Mechanisms as juxtaposition (127) and chiasmus.[5]

(Attardo and Hempelmann 2011, p. 127)

The retort from Attardo and Hempelmann does not suffice to silence this issue of Davies', as it is reiterated in Davies 2011.

The lack of any obvious logic in the logical mechanism (Davies 2004; 2011) hints towards a wider issue with the model as a whole. It is criticised (Davies 2011, p. 165, Oring 2011, Ritchie 2004) for lacking reference to prior frameworks (most notably linguistic). The lack of theory the model is connected to, and developed from, causes problems with the credibility and ease of the identification and analysis of humour. Choosing the correct knowledge resources cannot be verified as the theory and model rely on internal descriptions and definitions. Ritchie (2004, p. 78) comments on how the knowledge resources of the GTVH are not necessarily humour-specific and have the scope to be successfully used on a variety of texts that do not contain humour. The parameters of language (LA), narrative structure (NS), target (TA), and situation (SI) are, like the logical mechanism, presented as being related to humour as if they are not applicable elsewhere. This is obviously not the case as almost any piece of discourse can and may contain language, a narrative structure, a situation and in some cases a target. By not linking to theory outside of the model the structure and choices of KRs seems somewhat arbitrary in the GTVH.

Attardo (2002, p. 231) claims that those partaking in humour research and the GTVH have been using 'cognitive stylistics' all along in doing so. However, the above criticism, and most notably Davies' (2011) critique of the GTVH, leaves a question over the cognitive insight the GTVH really achieves.

Given this focus on cognitive and semantic aspects of language in use, it is striking that surprisingly little insights from the paradigm of cognitive linguistics (CL) have been incorporated into and respectively applied to humor studies.

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[5] The inverted repetition of an idea.

The parameters in use within the GTVH are only capable of providing a description of aspects of a joke due to under-definition and distance from linguistic theories. The GTVH does not tell us about the cognition of the audience (reader / hearer) of a textual joke in any more detail than that which could be obtained through an intuitive explanation of the humour within a joke. This is even more prominent when comparing joke similarity. How they are similar could be described in simple terms such as "using the same stereotype" or "both being located in a school". The GTVH hides this simplicity behind its parameters, providing no suggestion as to how the hearer / reader utilises the parameters identified in the discourse of the joke. Brône and Feyaerts (2004, p. 364) scrutinise the SSTH and GTVH's inability to explain humour with regards to normal language use, which they believe cognitive linguistics could and should be used in providing.

Brône and Feyaerts (2004, p. 362) highlight the idea of using cognitive linguistics to provide the framework for humour analysis due to its theoretical ability to focus on cross-cognitive and conceptual aspects of language use. Theories of humour and cognitive linguistics are not commonly linked together in theoretical models, however when merged they could be of assistance in making falsifiable claims in humour research. The Semantic Script Theory of Humour and General Theory of Verbal Humor do not utilise this area of linguistics enough, or with any reference to pre-existing frameworks, to account for the reader / hearer's cognition of humour. These models are also limited in their application to texts, as will now be demonstrated with stand-up comedy.

2.3 Humour theory and stand-up comedy

Within the majority of linguistic humour research is a preference to analyse short single-joke texts, and with minimum cognitive insight. Attardo and Hempelmann acknowledge this fact in regard to the GTVH and claim that this leaves 'the extension to more complex texts to later research' (Attardo and Hempelmann 2011, p. 131). Stand-up comedy has been neglected within humour research analysis, yet could provide greater knowledge into the production and cognition of jokes in conjunction with the GTVH or any proposed theory of humour. Transcribing, and adapting a stand-up comedy routine into a succession of jokes could be useful in carrying out a rigorous linguistic analysis, contributing an insight into the

style of a comedian. Stand-up comedy's variation between performers and the audience's intuitive categorisation of them into genres has the potential to contribute a clear illustration of differences in types of verbal humour when analysed.

The majority of academic work surrounding stand-up comedy has focused on the performance aspect of it within the discipline of drama. Numerous books have been devised in order to suggest best practice in stand-up comedy and provide insight into making an audience laugh, yet research from a linguistic perspective is difficult to come by. One of these performance-based contributions is that of Judy Carter's (1989) *Stand-Up Comedy: The Book*. It is inclusive of elements such as microphone technique, as well as how and why to perform such aspects as segues. This prescriptive look at how to perform stand-up comedy does not provide insight into the language used to convey jokes and its importance in bringing the audience to laughter.

As explained by Double (1997, p. 237) many comedians' stand-up comedy performances go through a writing process to then be performed.

> Ben Elton says: "To me, performing is an extension of writing. Everything for me starts with the words, the writing. I write my act just as I write a novel, or… sitcoms, or whatever" [Ben Elton 1998]. He writes his material, learns it and performs it, even seeing the improvisation which is an essential part of stand-up as "sort of writing on the spur of the moment".

The preparation and decisions involved with constructing stand-up material will inevitably create particular lexical, narratological and stylistic choices specific to a certain comedian, much like writing a novel, as claimed by Elton. Even less rigorous preparation for a stand-up comedy performance including improvisation, will naturally reflect a particular style the comedian has adopted throughout their successive performances and is familiar with creating. The effect of this on an audience is that they will be subject to a consistent style of comedy throughout the duration of a comedian's performance, with the expectation of constantly finding humorous instances within it. This production element of the jokes that make it to a comedian's performance differs greatly from the short single-joke texts that are the common subject of analysis.

As explained, the adaptation of the General Theory of Verbal Humor to longer texts has brought with it the analysis of a wider range of humorous texts within literature, such as plays and novels. Attardo's (2002) analysis of Lord Arthur Savile's Crime illustrated the GTVH's ability in its identification of jab lines vs. punch lines and their volume and distribution throughout a particular text. This branching-out from the type of verbal humour analysed in humour theory was needed for further insight into the model's flaws and triumphs, yet has not gone far enough in terms of types of texts analysed. Plays and novels are unlikely to have the same structure of continuous efforts to make the audience laugh as stand-up comedy performances, including the diversity in the way this is achieved (continuous puns, anecdotes, or a mixture of narrative structures).

The following 4 examples of jokes are consecutive jokes from comedian Tim Vine's stand-up DVD *So I said to this bloke…* (2008). Located in an analysis of stand-up comedy should be the data to confirm the common intuitive realisation of a certain style. However, the GTVH's criticisms are highlighted further with its application to this type of humorous text, as seen in the analysis below of 9) through to 12). Knowing that the model does not account for paralinguistic features such as facial expression and gesture, these have been removed with only the core discourse of the joke remaining and edited into legible sentences with punctuation to work as a textual joke when read.

9) So I rang up Alexander Graham Bell, inventor of the first ever telephone.
   He said where the hell are you calling from?

10) Talking of inventions – velcro, what a rip off.

11) This bloke said to me, he said, whatever you do don't mention deodorants. I said Sure, Mum's the word.

12) And a friend of mine found a gold coin in a lump of Earth. Lucky sod.

(Vine 2008)

The SO of the above four jokes is normal / abnormal apart from joke 9) which is using real / unreal. The specific script oppositions of each joke are 9) inventor / sole user,

10) function / price, 11) ok / deodorant brands, and 12) person / coin. The jokes 10) 11) and 12) are not just sharing the same opposition type, but they also have the same LM of juxtaposition: in all three cases the same word / phrase in the joke is being used in a different way in each opposing script. The SI parameter is different for each of the jokes: 9) telephone 10) velcro 11) deodorant 12) coins. None of the jokes make use of the TA parameter, but all share a NS of cratylism (pun). The LA parameter for each joke is obviously different for each of the jokes.

Based on this analysis, the similarity of the jokes is held in the script opposition and logical mechanism parameters. There is a clear divide between joke 9) and the rest of the jokes (10) 11) and 12)) as all share the same categories of script opposition from the list of three given (Attardo 1994), and a logical mechanism of juxtaposition. Both of these shared parameters are higher up on the hierarchy of knowledge resources, and therefore have more of a weighting towards similarity. All these jokes share the narrative strategy of cratylism, meaning they are similar in terms of their narrative, though this is the only connector between joke 9) and jokes 10) 11) and 12). The jokes together cannot be analysed as one longer joke containing text as doing so would not highlight where the similarity of the jokes lies due to the clear structure of each joke having its own incongruity and resolution (punch-line).

In this instance of using stand-up comedy, the GTVH provides the expected analysis in light of the criticisms given. The extract used contains jokes that are not semantically or contextually attached to one another, and therefore can be analysed independently and compared for joke similarity as the GTVH would wish; this has been illustrated many times in prior research. The obvious downfalls are still present however, as ascribing under-defined and unlisted parameter choices will always be difficult. There is no reason beyond my own personal opinion of how the opposition occurs and which logical mechanism is responsible for the workings of incongruity to produce humour. When using an extract of stand-up comedy in which the jokes are seen to link with information in previous jokes / syntactically follow on from the joke before, as in natural spoken discourse, the GTVH runs into further problems in providing a worthwhile analysis to illustrate the style of the jokes and stand-up, particularly regarding the cognition of the audience.

Jokes 13) – 16) are consecutive jokes from comedian Richard Herring, performing on *Russell Howard's Good News Extra*. Again, paralinguistic features have not been included in

the transcription of these jokes, and jokes have been chosen that do not solely rely on these features in order to produce humour.

13) I have to say though, I'm not very impressed with the standard of graffiti in the gents' toilet. Ye, I was in there earlier, y'know in one of the cubicles, and in six inch high letters in one of the cubicles someone has written "suck my cock".

14) Pathetic. Childish. Ignorant thing to do. There's no name, no phone number. No address, nothing.

15) How am I meant to get in touch with you?

16) What a waste of my valuable time.

(Richard Herring on Russell Howard's Good News Extra - Series 3 2011)

The adaptation of the GTVH to deal with longer texts would identify the four jokes above as jab lines of the whole piece of stand-up. However, this does not do the presented jokes justice, as each one offers an instance of humour to the audience and is no-lesser a joke than the final joke of the whole piece of stand-up, which would be classed as the punch line. Attempting to attribute one of the three narrative plots to these jokes is impossible without the whole transcribed piece of stand-up from start to finish, even though the rest of the jokes are not necessary for the humour of these four jokes, and may not even follow on as a story or one large joke. Even the adapted edition of the GTVH for longer texts cannot begin to explain how the jokes are linked to one another in order to produce humour, as it can only match aspects of their structure to indicate similarity such as the SI of "toilet". Even if the four jokes were taken to be analysed as a longer text in itself, the final joke (16)) would be taken as the punch-line, when arguably joke 14) is the punch-line of the jokes combined, and the other jokes are jab-lines. This does not make sense to the GTVH, and the confusion caused over this naming of parts stops a successful analysis before it has even started.

The GTVH fails to tackle a key element of these four jokes and their relationship to one another. To take the example of joke 15), 'How am I meant to get in touch with you?' does not produce humour by itself, but retains the semantics and narrative of previous jokes in order to make this interrogative sentence humorous. A GTVH analysis of a stand-up comedy extract is not equipped to explain the evidently complex cognition of the audience in keeping up with, and constantly producing, humour / new jokes from very short samples of discourse in this form of performance. When a text varies in genre from the puns or long humorous texts the GTVH is accustomed to, it encounters even more issues. The GTVH identifying parts of a joke may be sufficient for that which we understand as a pun and one-liner, yet with a text as diverse and creative as stand-up comedy, it does not begin to give the insight it so deserves. This identifies a gap in research for a model that can achieve this insight which the GTVH lacks, to solve its aforementioned criticisms. With the inclusion of current cognitive stylistic approaches to the analysis of jokes, stand-up comedy as well as other humorous texts could be analysed not only in terms of joke construction, but how this brings an audience to laughter.

2.4 Cognitive approaches

The final body of work to be discussed is cognitive approaches, for which we can draw on cognitive stylistics, and more specifically the current application of possible worlds theory to texts.

Brône and Feyaerts' suggestion of including cognitive linguistics in theories of humour is a valid and important suggestion in combatting a variety of criticisms with the General Theory of Verbal Humor, including the overall lack of cognitive insight current linguistic theories of humour provide. However, the introduction of cognitive linguistic approaches into humour analysis should not result in the loss of the stylistic analysis that the GTVH did succeed in identifying, such as narratological trends. Stylistic choices within jokes are essential in achieving an insightful analysis, and of increased importance when dealing with texts such as stand-up comedy due to their creative diversity. Cognitive stylistics (also known as cognitive poetics (Stockwell 2002)) provides a useful medium between cognition and stylistics, as the name suggests, and will be proposed as the grounding for a new model of analysis.

Linguistic stylistics, although predominantly dealing with literature, 'sees itself as a branch of language study with literature as one among many sets of language data' (Stockwell 2002, p. 7). With this in mind it is worthwhile to branch away from the obvious literary texts, into the analysis of stand-up comedy using theory from within this area of linguistics. The contribution of cognitive linguistics to stylistics provides an insight into the processes involved with reading. An extended quote from Stockwell (2002) is the best way to describe this insight that cognitive stylistics (poetics) provides to understanding how we comprehend and interact with texts, which will contribute towards a robust analysis in the case of stand-up comedy as well as other humorous texts.

> Cognitive poetics [...] has a linguistic dimension which means we can engage in detailed and precise textual analysis of style and literary craft. It offers a means of describing and delineating different types of knowledge and belief in a systematic way, and a model of how to connect these matters of circumstance to literary style and to use the language of the literature. It also demonstrates the continuities between creative literary language and creative language in everyday use.
>
> (Stockwell 2002, p. 4)

Cognitive stylistics is able to textually analyse style, the role of context (social and personal) in understanding, and different types of knowledge and belief. Proposing a model based within cognitive stylistics would solve many of the issues that the GTVH has been criticised for. It would also be able to provide an insight into the specifics of the discourse used by particular stand-up comedians and how their audience are able to create humour from it. A prominent theoretical area concerned with knowledge and belief within processing fiction is possible worlds theory. Its adoption from philosophy and logic into literary analysis accounts for cognitive processes, imagination, and familiarity with the world that the reader identifies as "real".

2.4.1 Possible worlds

Ronen (1994, p. 1) outlines the necessity of using interdisciplinary approaches where fictionality is concerned. Fictionality's use throughout many disciplines should create

interest in this concept, especially from philosophical and literary studies; 'fictional texts … posit a reality of their own' (Ronen 1994, p.1). Possible worlds theory as applied to fiction concerns the acknowledgement of realities created by fiction (predominantly in literature) that are beyond what we perceive as the "actual world".

The basis of possible worlds theory is grounded in philosophy and more specifically Leibniz in the 17th Century commenting extensively on the idea that the "real world" may not be the only possible world, but one of an infinity. This idea generates the ability to consider modal properties beyond our "real world" (such as plans, beliefs, and that which is uncertain at a given point in time) as well as ontological truth and falsity, creating necessary truth and possible truth. These hypothetical alternative events / existences to those in the actual world are known as possible worlds. These overarching ideas become easier to grasp using the following examples, based on Bradley and Swartz (1979).

1. London held the Olympics in 2012
2. London held the Olympics in 2000
3. London may or may not have held the Olympics in 2012
4. London held the Olympics in 2012 and did not hold the Olympics in 2012

It is easy to claim the truth and falsity of these sentences when considered in the actual world. 1 can be said to be true, whereas 2 has to be regarded as false within the actual world. In terms of intuitive logic within the real world 3 is always necessarily true, and 4 necessarily false. However, in terms of possible worlds this classification of truth and falsity differs: 1 is possibly true, 2 is possibly false, 3 is necessarily true, and 4 is necessarily false. 3 and 4 can never differ from their truth / falsity in any possible world constructed, as 3 in any world is always possible, and 4 cannot occur in any possible world (logically impossible) as 'individual propositions cannot be simultaneously true and false' (Semino, 1997, p. 59)[6].

Within possible worlds theory, philosophers have ascribed different levels of realism to the possible worlds purported by this philosophical notion. David Lewis, as a modal realist, believes that all possible worlds are as "real" as that which we in this domain would call the actual world (1973). He views the actual world as a subjective idea and subsequent

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[6] This notion is formally known as the excluded middle.

term that can be used by any inhabitant of any possible world to refer to their idea of reality. Saul Kripke and his influential model (1971) differ from Lewis' radical view and are perceived as an example of moderate realism within possible worlds theory, viewing possible alternatives as components of the "real world", but not literally in existence.

Kripke's 'model structure' (1971) is highly regarded within possible worlds theory for formulating the link between the "real world" and possible worlds, including modal notions as to 'what might be the case in the past, present or future' (Maitre 1983, p.21). It is renowned as influential (Semino 1997) and considered the introduction of possible worlds into modal logic (Ronen 1994).

> Kripke describes his model as consisting of a set of objects K, a specific object
> G belonging to K and a relationship R between the members of K.
>
> (Semino 1997, p. 59)

In context, K is the set of possible worlds, G is the actual world, and R is the relationship between them. This relationship accounts for accessibility (similarity) between K and G, and deciding which worlds can be alternatives of G. This is worked out as "The model assigns to each individual proposition a separate truth-value for each possible world" (Semino 1997, p. 59) resulting in every proposition being either possibly true, possibly false, necessarily true or necessarily false (as seen in the examples above).

Both of the above viewpoints have contributed to the adaptation of possible worlds theory into literary theory. Lewis' modal realism and Kripke's moderate realism have been dominant within the consideration and application of possible worlds theory in the analysis of texts. Lewis' ideas bring forward the consideration of regarding a fictional character's actual world as just as real as our own reality. Kripke's model suggests a necessity to deal with similar issues of accessibility between the actual world and the worlds created by fiction.

Popular forms of literary criticism traditionally have their ideas and analysis ruled by the presumption that the only world is that in which the literature was created. For example, Russell (1919) believed that the only world is that which we would refer to and perceive as reality, and the only real feelings are those of the readers / hearers that are provoked by the literature. Fictional characters, objects, and terms have empty reference,

meaning they do not refer to anything in the actual world in which the fiction is being read so are less "real". This school of thought ignores the philosophical and logical premise of possible worlds theory that there are other ways that things could be, and the truth-values assigned to these alternate states of affairs. Opinions such as Russell's invalidate the existence of characters, objects and terms within fiction, creating issues within traditional literary criticism surrounding fictionality.

> The work of a group of literary researchers working within a formalist tradition (Doležel, Pavel, Eco, Ryan, (…)) anticipates, implies and sometimes explicitly implements a reconsideration of fictionality
>
> (Ronen 1994, p. 9)

This reconsideration resulted in the adoption of possible worlds' logical framework (including terminology) that could comment on and explain the reading process and relationship between fictionality and the actual world, introducing further regard for cognition in literary analysis. Fiction, in turn, can be seen as evidence for possible worlds theory as a reader and writer are both able to imagine and invest in possibilities outside of that which they call the actual world. By acknowledging an audience's need to suspend disbelief when reading and processing fiction, Doležel (1989a, 1989b) believed that fiction could not be viewed and analysed as if it were an entity of the actual world, but as a world in its own right and existence. This is the case however logically detached from the actual world fiction may be. The reader / hearer needs to have belief in the truth of a fictional world:

> Fictional particulars are necessary and indispensable constituents of literary fictions. Literature deals with concrete fictional persons in specific spatial and temporal settings, bound by peculiar relationships and engaged in unique struggles, quests, frustrations. A model frame which does not accommodate the concept of fictional particulars cannot be an adequate theoretical base of fictional semantics.
>
> (Doležel 1989b, p. 228)

The adaptation of possible worlds theory into literary criticism is often vague, and overtly not that of which philosophers and logicians would class as possible worlds theory. Certain attributes of possible worlds do not hold in fiction. Possible worlds in fiction are 'cultural and artistic constructs, whose existence depends on the production and interpretation of communicative objects' (Semino 1997, p. 63). These 'communicative objects' include spoken or written texts. There are particular differing characteristics of fictional worlds compared to the possible worlds of logic: (i) they are furnished worlds, dealing with specific entities in specific situations. (ii) They rely on the reader's prior knowledge of the actual world ('parasitical') (Eco 1989, p. 346-52). (iii) Truth-values are not assigned to all conceivable propositions. (Pavel 1986) (iv) They may include logical contradictions [excluded middle] as they do not have to be consistent (Semino 1997, p. 63).

In simpler terms, a possible-world semantics approach to fiction realises the necessity to view entities within fiction as real, despite any illogicality according to the actual world and the truth-values of logic. The cognition behind reading for instance, requires processes of readers projecting these possible worlds through imagination[7] as if they are real: suspending disbelief of what we know in the real world to be true, false, right or wrong etc. This is achieved through using our current knowledge of reality (schema), and adapting it accordingly to the narrative / plot and aspects of the discourse.

> Thanks to semiotic mediation, an actual reader can "observe" fictional worlds
> and make them a source of his experience, just as he observes and
> experientially appropriates the actual world.
>
> (Doležel 1988, p. 485)

This shift in approaches to fictionality from traditionalist pragmatic–contextual to cognitive logico-semantics (Ronen, 1994) mirrors trends in linguistic theories of humour. Traditional linguistic theories of humour and their pragmatic basis have received criticism to move to, and achieve, a more cognitive analysis. This parallelism agrees with the necessity to create new approaches and models of humour theory. A new model will now be proposed drawing on the theory within current humour models and possible world semantics of fictionality

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[7] 'The ability to bring to mind that which is absent from current perception' (Maitre 1983, p.13)

that have been discussed in this chapter, as well considering stand-up comedy as a previously neglected text to be the subject of an analysis.

3. The Proposed Model (Possible Worlds Model of Humour)

3.1 Aspects of the model

3.1.1 Appropriate incongruity

As previously explained, the SSTH and GTVH are both classed as incongruity-resolution models of humour as both attempt to identify the exact mechanisms that fulfil the incongruity in jokes, revealing an answer as to how two scripts are connected. Within this proposed model of Possible Worlds Model of Humour (PWMH), the incongruity detailed in the following outline of the proposed model will differ from these two earlier models, and refer to appropriate incongruity. This appropriate incongruity is as defined and introduced by Oring (1992). This will provide room for surrealism and nonsense to be analysed successfully if required.

3.1.2 Basic structure of the model

Though applicable to all jokes and humorous texts, the model has been developed with stand-up comedy in mind to find trends in jokes provided by comedians in succession, forming a particular style associated with a comedian. This is due to the aforementioned lack of research on stand-up comedy within linguistics and the interesting results and data it may be able to provide to humour research within linguistics.

With the type of incongruity to be incorporated in this new model established, it is necessary to decide on aspects of previous incongruity theories to continue to use within this model. The script opposition previously described in the SSTH will provide a basic structure for the Possible Worlds Model of Humour. Incongruous worlds created by the discourse (and in turn by scripts, similar to Raskin's notion) will replace the two opposing scripts used in theories such as his SSTH. Scripts will not be the complete source of incongruity as in the SSTH's script opposition, but instead used to trigger and furnish the possible worlds created by the reader / hearer of a joke. These possible worlds in turn will be incongruous with each other. This is with the aim to achieve a more developed and replicable illustration of the interpretations readers / hearers come to when reading / hearing a joke: how a comedian's audience process utterances through imagination and into possible worlds to create humour. Using structures and current models from within possible worlds theory means the proposed model can use trends and research within cognitive

stylistics coherently, including the aforementioned application of scripts (as a trigger for producing possible worlds).

To illustrate this new structure outline fully, another example of an SSTH analysis will be given for joke 17), followed by an analysis using the PWMH's structure, highlighting the differences between the two:

17) What can you give me for flat feet doctor?

    Have you tried a bicycle pump?

<div align="right">(Brandreth 1985, p. 35)</div>

SSTH: Scripts are created here around the phrase 'flat feet'. The initial interpretation (script) gained from the first sentence of the joke is that a patient has gone to the doctor with the ailment of dropped arches in their feet. We would expect that the doctor would reply with a method of medically helping the patient. However, in the second portion of the joke the suggestion from the doctor of a 'bicycle pump' gives the reader a new interpretation (script) of 'flat feet'. We now see that the doctor has assumed that like a tyre, the patient's feet need inflating due to them being flat. This realisation of a different interpretation being present results in humour due to the incongruity between the two scripts.

PWMH: Here, two possible worlds are created around the idea of 'flat feet', much like the basis of the scripts in the SSTH analysis. The audience projects an initial possible world from the first question asked. From the notion of a doctor's appointment, the listener / reader projects the setting: what it may look like, what the doctor may professionally reply with. When the response of the doctor is revealed in the second line of the joke, the audience project a second world from a script of deflation: a doctor treating a patient whose feet need inflating like a bicycle tyre. The incongruity between these two possible worlds constructed is in the medical concept of 'flat feet', as each possible world presents a different understanding of the term. The reader / hearer will naturally react by initially projecting the world they know and is available most readily. Retrieving new information and projecting a very different situation based on the same or extended discourse that triggered the first possible world is where the humour is created.

The proposed model will not make use of the "special sense" in which SSTH scripts oppose each other, as omitted from the PWMH analysis above. The model will account for this opposition in other ways, exercising a more in depth use of scripts.

3.1.3 Scripts in More Detail

The explanation of scripts triggering possible worlds, provided above, will not be insightful enough alone to account for how worlds are cognitively projected in both of the incongruous possible worlds created within a joke, and any trends in a comedian's set. The proposed model for analysing humour will be using further theory surrounding scripts from their application in cognitive stylistics. Scripts are now incorporated into cognitive stylistics as an explanation of how we call on reality to influence cognition in reading. This will be the reason for their inclusion in a model of humour. Stockwell (2002, p. 75) claims that the use of schema theory within literature was one of the first applications from cognitive science used in the subject, and so it will not be out of place in the connected field of humour.

To re-cap and elaborate on the use of scripts in relation to possible worlds, when a reader / hearer processes a joke, it will be with a goal (end point) in mind. Much like a story, the audience will perceive that each constructed world reflects a process happening from start to finish with aims and objectives to be achieved (goals). These aims and objectives are what scripts are developed from as a means of reaching them. These 'socioculturally defined mental protocol[s]' (Stockwell 2002, p. 77) are necessary within fiction to build possible worlds; they are where the reader / hearer projects situations from based on the provided discourse. Scripts are triggered (instigated) by words or phrases, at which point they (the scripts) are said to have been 'entered' (Schank 1975). Once entered, objects can be referenced as if they have been mentioned before. This is due to a reader / hearer's preconceived and pre-projected ideas of objects / characters present within a possible world. This means that descriptions do not have to be overly-elaborate to convey the setting and ideas of an author / speaker precisely. For example, if someone was to start a conversation with "yesterday, I went to a restaurant" the listeners would know what going to a restaurant entailed as their "going to a restaurant" script was entered. The listener would now have an expectation, and imagined scenario, of behaviour, what to see, and the order in which events may happen (sit down, order, eat, pay, leave.). Hereafter, the speaker mentioning "the waiter" or "the menu" does not have to introduce these people and

objects, as they are already known to the listener through experiences with reality, stored in the situational restaurant script.

Within the analysis the proposed model will provide, scripts will be categorised according to the three types given in the work of Schank and Abelson (1977). These categories greatly contribute to the projection of a possible world to specify the root of the audience's knowledge in the actual world, used to construct these worlds from a text. Whether constructing either of the two possible worlds formed by a joke, the information comes from a word, phrase, or idea embedded in the discourse that triggers a script to become relevant and necessary to use. The aforementioned situational script used in the restaurant example is one of these three types of scripts that can be triggered by words or phrases. Situational scripts bring with them ideas of what is expected to be seen, heard, or how events unfold in a certain setting such as a park, the cinema or a restaurant. Personal scripts occur to produce information on what we expect when we feel a certain way, how we behave to fulfil a stereotype, or our interaction with others. Finally, the instrumental script brings with it how to perform tasks: how to change a light bulb, movement we use to play sport, or how to cook a particular recipe (Stockwell 2002; Semino 1997).

The categorisation of the two scripts in use within a joke does not have to be the same. The scripts responsible for each possible world themselves can differ in title and categorisation depending on the two interpretations posed by the discourse. Personal scripts are essential in providing the ability to account for the aggression that theories of relief and superiority give so much attention to, as was mentioned in summarising the theories of humour other than incongruity. Personal scripts are able to suggest stereotypes that jokes are intended to focus on and ridicule: the personal script of a nerd for example would provide the correct associated mannerisms, opinion and objects surrounding them and their lives in order to disparage them in accordance with reality.

To specify scripts further, tracks may be provided. Tracks further define a script to the exact type of script necessary in providing information for the processing of discourse and subsequent projection of worlds (Stockwell 2002). For example, there would be a specific difference between a restaurant script depending on the type of restaurant it is. The process of ordering at a fast-food restaurant would be different to that of a high-end restaurant. The tracks of "fast food" and "high-end" here would further define what is to be expected in terms of objects and steps in ordering / eating when building a possible world

based on these scripts. Tracks are not always needed and utilised, as the overarching script can provide the general norms and particulars that suffice in the construction of worlds. By noting which scripts are favoured by a comedian over another, we can see how a comedian may predominantly utilise one type of script. Trends in the categorisation of scripts would illustrate how comedians' content differs from one another. For example, a comedian who requires his audience to use a lot of personal scripts' content will revolve around emotions, behaviour and thoughts.

The following joke's analysis will illustrate the inclusion of scripts in an analysis according to the Possible Worlds Model of Humour:

18) MOTHER: Bobby, have you given the goldfish fresh water today?
BOBBY: No, they haven't finished what I gave them yesterday.

(Brandreth 1985, p. 12)

The two possible worlds here are built around the phrase 'given the goldfish fresh water'. A reader / listener's instrumental goldfish script is entered, providing information on what is usually expected from looking after a goldfish; they need a tank / bowl to live in with water and they need to be fed. From this script we come to project a possible world in which a goldfish's bowl needs to be cleaned and have fresh water put into the bowl by its possibly juvenile owner, Bobby. However, when the word 'finished' is introduced in the second line of the joke it urges the reader / listener to create a new world by accessing a different script of drinking. This new script is instrumental and contains what we know about how and why we drink as humans and this is passed on as a trait of the goldfish. A new and second possible world has been created around the text. The water in the goldfish's bowl is for consumption and the water level has not yet decreased enough to warrant Bobby changing the water. The first script is readily available, the second line forces the reader to find a script that can be adapted to project a certain situation dictated by the discourse. The difference between the commonly experienced world from the first script and the new second script and world is incongruous, providing humour.

The specificity of identifying scripts in jokes will not ignore the wider use of schemata and how it is developed throughout consecutive jokes / a comedian's set. A reader / listener's schema can evolve throughout fiction through accretion, tuning or

restructuring. Stockwell labels these as aspects of "Literary schemas" (2002, p. 79) and explains them:

> Accretion – the addition of new facts to the schema
>
> Tuning – the modification of facts or relations within the schema
>
> Restructuring – the creation of new schemas

<div align="right">(Stockwell 2002, p.79)</div>

For example, the second world created by the audience of joke 22) tunes the schema of goldfish to the species drinking water. Though illogical to what is known of the actual world this tuned "fact" could be recalled if necessary in further fiction surrounding the topic. If the joke were to carry on with BOBBY: 'I think they would prefer lemonade', the reader / listener could comprehend and project this using the previously tuned script. When we are exposed to fiction, we learn about new characters and objects: this is restructuring. As we continue engagement with a particular narrative our schema inevitably goes through accretion as we pick up facts we were not previously aware of, which are in turn retained for use in the future.

Following the processes of calling upon schema and scripts within humour, and particularly a set of jokes as within stand-up comedy, insight is gained into how an audience keeps up with the humorous narrative to imagine possible worlds they can believe in and compare against each other. This produces the incongruity and therefore humour intended. However, to build a further picture of how this schema is utilised and its end goal, the worlds themselves can be analysed and the specificity of construction categorised as Ryan does with other texts.

3.1.4 Ryan and possible worlds

3.1.4.1 Modal structure of worlds

As seen, scripts and schema have the ability to furnish possible worlds, but do not provide enough in terms of how the reader / hearer structures the worlds created by fiction and jokes. Ryan's work is prevalent within possible world approaches to fiction, and tackles this issue in its elaboration regarding how textual universes are produced and organised as a result of texts. Her work adopts the term "actual world" (AW) to refer to the world in which

the text is produced. Lewis's ideas regarding the subjectivity of the actual world are subscribed to by Ryan, as the possible world(s) a text produces is referred to by her as the textual actual world (TAW) (1989; 1991a; 1991b).

One of Ryan's contributions to possible worlds in literature has been developing the notion of a modal structure within a textual universe projected by a text: alternative worlds surround the textual actual worlds, as in reality.

> In the most widespread and intuitive application of this model to literary semantics, the opposition between the AW [Actual World] and its alternatives is regarded as constitutive of the distinction between fiction and nonfiction: while the nonfiction text describes the actual world, the fictional text refers to a non-actual possible world. This characterization misses, however, the sense in which the opposition actual/non-actual is itself internalized within the semantic domain.
>
> (Ryan 1991b, p. 554)

Ryan (1985) agrees with the belief that reality has a modal structure: we have a world in which we regard as actual (the actual world), and it is surrounded by an infinite number of possible worlds we can consider or are unaware of. We may wish a world, imagine what we think will happen in the future, or plan to do something; all of these actions create a possible world themselves, outside of our actual world. These are the alternative worlds based around the actual world in which we exist. Ryan believes this structure is not limited to the actual world (AW) but is also applicable for textual actual worlds (TAWs) created by texts. This depth of structure will be adopted into the PWMH, moving away from the vagueness of possible worlds as an overarching concept and providing a more concrete location of worlds created within a textual universe created from discourse.

Within a textual universe created by a text, Ryan (1991b) states that the textual actual world (TAW) is at the centre of the system. The textual actual world represents the facts presented as actual in the text. Around this centre are alternative worlds (which will later be discussed in depth) produced by possible worlds of non-actual events. The system that is being represented and referred to through the textual universe is the textual referential world (TRW). The facts of this system outlined by Ryan are presented as follows:

1. There is only one AW.

2. The sender (author) of a text is always located in the AW.

3. Every text projects a textual universe. At the centre of this universe is the TAW.

4. The TAW may or may not be similar to the AW.

5. The TAW is offered as the accurate image of a world, or TRW, which is assumed (really or in make-believe) to exist independently of the TAW.

6. Every text has an implied speaker. The implied speaker is the individual who fulfils the felicity conditions of the textual speech acts.

7. The implied speaker of the text is always located in the TRW.

(Ryan 1991b, 555)

This structure of a textual universe presented by Ryan will be adapted into the Possible Worlds Model of Humour. However, in-line with previous theories of humour such as Koestler's bisociation (two planes), the textual universe of a joke will be commonly centred around two textual actual worlds (the two interpretations gained), and not one as alluded to in Ryan's facts above. It is in projecting and witnessing these two worlds that appropriate incongruity can be found by a reader / hearer, inciting humour. Incorporating Ryan's main terms of textual universe, textual actual world (TAW) and actual world (AW) will replace the loose term "possible worlds" used in the previous PWMH example analyses of jokes.

The figure below represents the most common structure of jokes revealed by the Possible Worlds Model of Humour, which will aid the understanding of the model and help to visualise the proposed cognitive projections made by a reader / hearer of a joke.
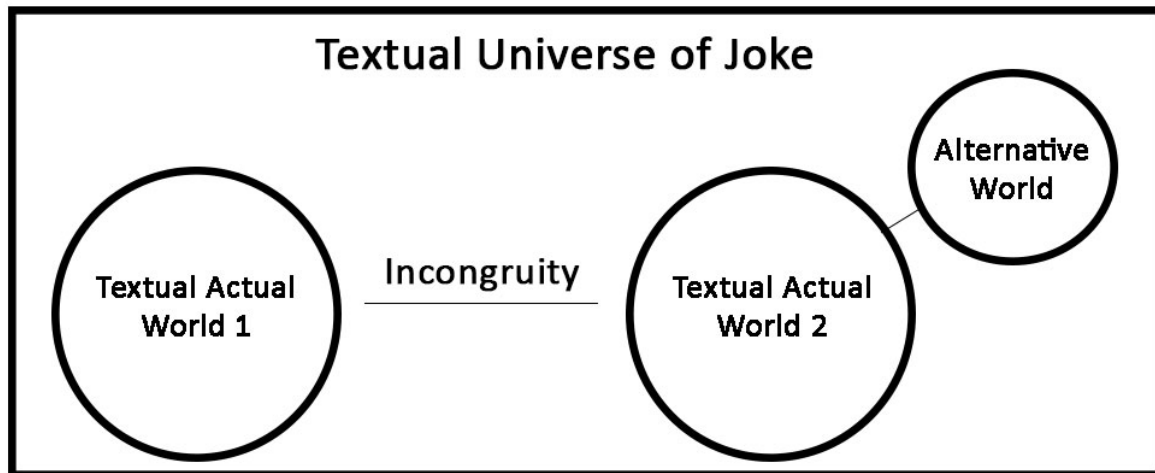
Figure 2: Typical structure of a joke's textual universe, centred on two incongruous textual actual worlds.

The textual actual world created by engaging with a text (fiction or non-fiction) contains characters that wish, predict and plan the future creating alternative worlds in addition to this textual actual world (TAW). If these alternative domains of a textual actual world are in agreement with the truth of the TAW they are said to be harmonious. However, if someone's alternative domain of what they believe / wish / want in the TAW is not the truth, there is said to be conflict between the TAW and the alternative domain:

Ryan (1985, 1991a: 109ff.) provides the following catalogue of types of alternative possible worlds that may be included within a [textual universe] (besides the domain that is taken as actual):

(a) Epistemic or Knowledge Worlds, represented by what characters know or believe to be the case in the actual domain;

(b) Hypothetical Extensions of Knowledge Worlds, represented by the characters' hypotheses about future developments in the actual domain;

(c) Intention Worlds, represented by the characters' plans to cause change in the actual domain;

(d) Wish Worlds, represented by alternative states of the actual domain that are desirable or undesirable for a particular character or group;

(e) Obligation worlds, represented by alternative states of the actual domain that are good or bad according to the moral principles of a certain character or group;

(f) Alternate or Fantasy Universes, represented by the characters' dreams, fantasies, hallucinations, or by the fictions composed by the characters themselves.'

<div align="right">(Semino 1997, p. 72)</div>

The two worlds that are built incongruously within a joke may make use of one or more of these alternative worlds. The humour of incongruity between worlds may lie between a TAW and an alternative world (conflict between the TAW and a domain of the TAW), instead of a structure where an alternative world may simply feed more information into the world-building process of a joke (see figure 2). The figure below shows this second structure of jokes where conflict between the TAW and alternative world causes incongruity and humour:
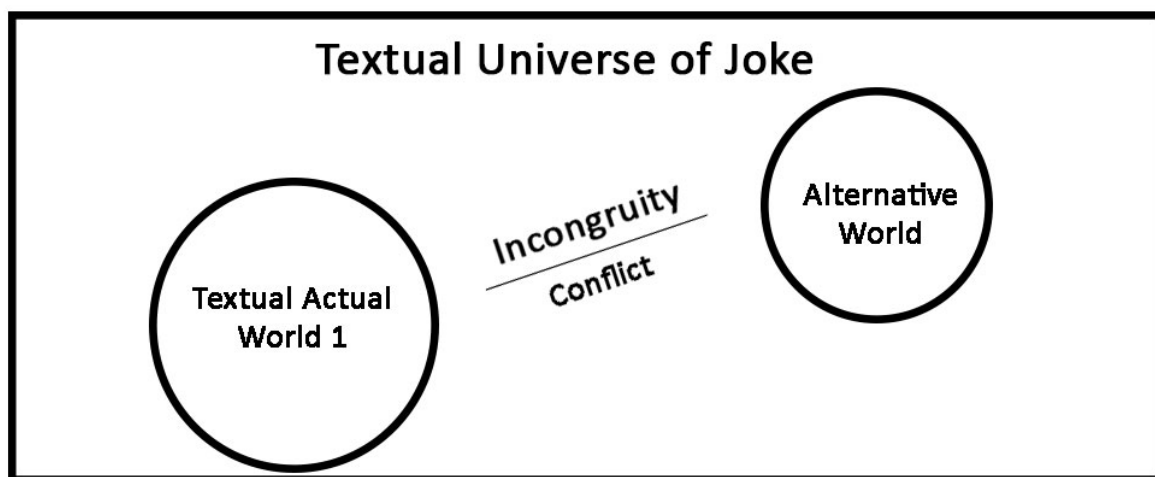
Figure 3: A visual representation of a joke structure in which incongruity occurs between a TAW and an alternative world of its domain.

Identifying these alternative worlds as a domain of a textual actual world (TAW) can explain how each possible world in a joke is constructed and projected by the reader / hearer, as well as an insight to characters' / narrator's beliefs and where they stand in relation to the worlds being constructed.

Joke 19) illustrates the insight identifying alternative worlds can provide in analysing humour.

19) MOTHER: Shall I put the kettle on?

FATHER: No, dear, I don't think it will suit you

(Brandreth 1985, p. 92)

In this joke the two incongruous textual actual worlds (TAW1 and TAW2) are based around the phrase 'put the kettle on'. The initial textual actual world (TAW1) is projected of a mother and father having a conversation, possibly in a kitchen, and plugging in the kettle to boil water. This is based on a script of making a cup of tea. The father's response to this question brings with it the realisation that another interpretation can be taken from 'put the kettle on'. The phrase 'I don't think it will suit you' provides a new script of wearing something (a kettle), which is projected into a second textual actual world (TAW2) within the textual universe. This new world (TAW2) was not readily available to the reader / hearer in the TAW1, as a reader / hearer would imagine the mother considering whether or not to wear a kettle. An alternative knowledge world is present as a domain of the second textual actual world projected, as the father "thinks" the kettle will not suit the Mother. The father's alternative knowledge world is harmonious with the TAW2, as it is true that wearing a kettle would not 'suit' someone. It is the incongruity between the projection of a familiar situation (making a hot drink) and an unfamiliar situation (wearing a kettle) being projected that is viewed as humorous through the phrase 'put the kettle on'. The structure of this joke is that which is represented in Figure 2.

The second textual actual world (TAW2) in the example analysis of 19), is not one that a reader / hearer of the actual world would have necessarily have witnessed for themselves. The idea of someone wearing a kettle is not completely surreal as we have knowledge of a kettle, and what wearing something requires (from schema and scripts). There is a certain level of detachment between our actual world (AW) and the textual actual world (TAW2), which further work of Ryan aims to reveal the specifics of. Ryan created "accessibility relations" to illustrate exactly how similar a textual actual world is from our own actual world.

3.1.4.2 Accessibility relations

Specific aspects of cognitive stylistics have been previously suggested for use in the analysis of jokes, yet these have not come to prominence within humour theory. Semino (1997) suggests further work to be compiled on possible worlds (textual actual worlds) and the accessibility of the worlds within jokes in relation to the actual world. As suggested, the PWMH will consider how a joke's incongruous textual actual worlds are accessible to an audience through their actual world.

How we access a textual actual world (TAW) from our own actual world (AW) has been previously discussed as down to suspending disbelief and using scripts and schema that can link our prior knowledge to the cognitive building of worlds we can comprehend, despite their illogicality. However, there is the larger question linked to this idea regarding genre. How do genres occur if all possible worlds are built through the same process? In work clearly influenced by Kripke's model, Ryan (1991b) considers a typology of accessibility relations to explain the differing relationships of the textual actual world (TAW) to the actual world (AW). This typology of accessibility has the ability to define genres. The accessibility relations are in 'decreasing order of stringency' (Ryan 1991b, p. 558), meaning that the relations at the top of the list need to be held in order for a text and its universe to be classed as 'non-fiction'. The relations further down the list need not be held if a text was nonsense.

The accessibility relations are as follows:

(A) Identity of properties (abbreviated A/properties): TAW is accessible from AW if the objects common to TAW and AW have the same properties.

(B) Identity of inventory (B/same inventory): TAW is accessible from AW if TAW and AW are furnished by the same objects.

(C) Compatibility of inventory (C/expanded inventory): TAW is accessible from AW if TAW includes all the members of AW, as well as some native members

(D) Chronological compatibility (D/chronology): TAW is accessible from AW if it takes no temporal relocation for a member of AW to contemplate the entire history of TAW. (This condition means that TAW is no older than AW, i.e. that its present is not posterior in absolute time to AW's present.

We can contemplate facts of the past from the viewpoint of the present, but since the future holds no facts, only projections, it takes a relocation beyond the time to regard as facts events located in the future.)

(E) Physical compatibility (E/natural laws): TAW is accessible from AW if they share natural laws.

(F) Taxonomic compatibility (F/taxonomy): TAW is accessible from AW if both worlds contain the same species, and the species are characterized by the same properties. Within F it may be useful to distinguish a narrower version F' stipulating that TAW must contain not only the same inventory of natural species, but also the same type of manufactured objects as found in AW up to the present.

(G) Logical compatibility (G/logic): TAW is accessible from AW if both worlds respect the principles of non-contradiction and of excluded middle.

(H) Analytical compatibility (H/analytical): TAW is accessible from AW if they share analytical truths, i.e. if objects designated by the same words share the same essential properties.

(I) Linguistic compatibility (I/linguistic): TAW is accessible from AW if the language in which TAW is described can be understood in AW.

(Ryan 1991b, p. 558-559)

Joke 20) shows how these accessibility relations can be used within the PWMH.

20) What were Tarzan's last words?
   Who greased the vine?

(Brandreth 1985, p. 39)

In this instance of humour the settings of both textual actual worlds have relations D/, G/, H/ and I/ held, making it possible for them to be accessed from the actual world. The initial textual actual world (TAW1) is built from the idea of Tarzan's 'last words' coming from him being old and on his death-bed. The second line of the joke creates the TAW2 in which his last words are created moments before his death via an accident. Knowing who Tarzan is

and his affiliation with vines allows the joke's TAW2 to be created and therefore provide the incongruity to TAW1, and subsequently the humour.

If a reader / hearer was unaware of who Tarzan is, this joke would simply not be as funny, if at all. Intertextuality provides the audience here with information of the story of Tarzan to produce the humour necessary. Without prior knowledge of Tarzan, we could only understand from the last line of the joke that the second world created is that of a man falling from a vine to his death and project this. However, our lack of scripts associated with that particular set up means it is difficult to project and believe in this as a possible world and fully understand the humour of this parody. We fill in our knowledge of Tarzan and his life through intertextuality and our experience of the character in previous literature. This is how we can pin down that this joke is stereotypically placed in the genre of what Ryan (1991b) describes as a fairy tale. Although D/, G/, H/, and I/ held, the relaxation of E/ and F/ are realised by knowledge of the wider story of Tarzan: natural laws such as the athletic capability of humans, and the taxonomic capabilities of species such as human and gorilla friendships are not adhered to in the TAWs. This idea of intertextuality has been considered by Ryan regarding possible worlds theory and her idea of the Principle of Minimal Departure.

3.1.5 Principle of minimal departure and intertextuality

As we have discussed, the textual actual worlds that fiction creates are not complete. When constructing worlds from literature, we make presumptions based on what has not been stated. If we project a world from a text, we fill in information from the actual world (AW) to make the world as complete as we believe necessary. This is what Ryan (1985) calls the Principle of Minimal Departure. To illustrate this concept, Semino (1997) gives the example of Othello's legs: in reading Shakespeare's *Othello* it does not state that Othello has two legs. However, given the sentence "Othello only has one leg." we would be likely to agree it was false. Similarly, within jokes we would be likely to fill any missing information regarding the participants / characters of the setting using norms from the AW. Using common settings, celebrities, political figures we would presume they are the same and possess the same qualities as in the actual world, although we are not being explicitly told so.

For common fictional settings and characters however, I propose that instead of filling in missing information with that from the actual world, it is intertextuality[8] that secures the projection of textual actual worlds, and subsequently incongruous textual actual worlds constructed from jokes. This key concept within literary theory of how texts shape the content of other texts is common in humour with the use of fictional characters such as Tarzan within jokes (see 20)). Ryan (1985, p. 54) expresses that the principle of minimal departure may appear as conflicting with intertextuality, but the two can be complementary and critical to the cognitive construction of textual actual worlds based on the audience's experience of reality:

> As part of reality, texts also exist as potential objects of knowledge, and this knowledge may be singled out as relevant material for the construction of a textual universe.
>
> (Ryan 1991a, p. 54)

As texts exist in the actual world it is not conflicting to use their characters and stories, although fictional, as a means of minimal departure through the notion of intertextuality. In this model, analyses will be made with either the principle of minimal departure or intertextuality in mind. It will be highlighted if a joke uses intertextuality over minimal departure, as this is more irregular.

If a comedian relies greatly on intertextuality within their jokes, then this is a clear style choice. Expecting the audience to have schemata of the literature being referenced and used in order to project textual actual worlds, it can be concluded that the comedian has preconceptions about their audience and a similarity in knowledge and cognition between them and himself / herself.

3.2 Bringing the threads of the model together in more detail

3.2.1 Definitions of terms

3.2.1.1 Jokes

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[8] 'The emergence of meaning from a horizon of expectations created by other texts' (Ryan 1991a, p. 54)

The generic use of "joke" or "jokes" will refer to a single instance of humour, whether an extended joke or a short single-joke text.

3.2.1.2 Short single-joke texts

The model will use Raskin's (1985) term of "short single-joke texts" to refer to jokes which can stand alone in any context and remain humorous, for example how jokes in a joke book appear. They do not rely on a previous story or the other jokes in order to create humour. Alexander (1997) lists some of the forms of short single-joke texts as gags and puns.

3.2.1.3 Extended jokes

In Attardo's revision of the GTVH (2001) changes were made in light of applying the theory to "extended jokes". This will be the term the model will use to identify jokes that are dependent on context and worlds previously alluded to within the rest of the particular transcript under analysis. In addition to information provided through scripts grounded in the actual world, there is information needed within the narrative of the discourse to make sense of, and form the required textual actual worlds for humour to occur in extended jokes. Schema accretion, tuning and restructuring plays a part in extended jokes.

3.2.1.4 Textual actual world

As much of the theory embedded within the model surrounds Ryan's notions and theories of possible worlds, the model and any analysis will adopt her terms. A textual actual world (TAW) will refer to one of the worlds within the textual universe created from a joke, with TAW1 and TAW2 corresponding to the two worlds created. The analyses will also adopt the term of alternative world for possible non-actual worlds that are a domain of a specified textual actual world of a joke.

3.2.1.5 Actual world

The actual world (AW) will refer to the world in which the jokes are analysed, and what one may consider as "reality".

3.2.1.6 Audience

The term of "the audience" within an analysis will refer to the reader / hearer of a joke. Where stand-up comedy is concerned, the physical audience in the setting that the stand-up is recorded in are referred to as the "textual referential world (TRW) audience".

3.3 The Possible Worlds Model of Humour in use

Now that each of the individual elements of the model have been discussed, the model needs to be applied as a whole to illustrate the analysis to jokes, and in this particular case stand-up comedy, it can and will be used to provide.

The model will be illustrated step by step in its entirety firstly using a short single-joke text:

21) DAN: When I grow up, I'm going to be a policeman and follow in my father's footprints.

STAN: I didn't know your father was a policeman.

DAN: He's not – he's a burglar.

(Brandreth 1985, p. 42)

The first step of the model is to locate the two incongruous textual actual worlds:

Intuitively, it can be said that the first of the two textual actual worlds (TAW1) within this short single-joke text is one where Dan's father is a policeman and Dan looks up to him; the second (TAW2) is the revelation that Dan's father is a burglar and Dan physically wants to follow him, as if to track him down. This step is the overview of the two worlds between which the incongruity and subsequent humour is created.

Once the two textual actual worlds are evident it needs to be seen if any alternative worlds are created by the discourse:

An alternative world (hypothetical extension of a knowledge world) is present as a domain of both textual actual worlds. Dan wants to become a policeman, and this aspiration is a non-actual possible world of both textual actual worlds formed in the textual universe of the joke. The reader has no other knowledge that would suggest this is untrue or unlikely to happen in either world constructed, and so the relationship between the textual actual worlds and the alternative world is one of harmony. The alternative world in this joke

provides a basis for projecting the two textual actual worlds as Dan's aspiration sets the purpose of the two worlds to be constructed.

According to Ryan's typology, the worlds located in the joke need to be classified:

Both textual actual worlds and the alternative world they are projected with hold the first two principles (A/properties and B/same inventory) but C/expanded inventory may be relaxed. The possibility of C/expanded being relaxed lies in whether or not Dan and his Dad are present in the actual world. We cannot state that Dan and Stan are non-fictional, however nor can it be said that they are made-up. The situation they are in is realistic, and does not break any laws of logicality or physics, for example, that would separate it from non-fiction within the actual world.

To explain how the worlds have been specifically constructed through cognition from the discourse, the scripts in use must be identified:

The area of the joke where we need to look at the scripts is where the two textual actual worlds differ from each other. TAW1 is constructed through the personal script of career from 'following in someone's footsteps'. The reader constructs a world in which Dan idolises his father, a policeman, and wants to emulate his career choice for himself in the future. Dan's later response that his father is in fact a burglar forces the reader to enter and utilise a situational script of following (physically). The reader's script of physically following someone's footsteps builds the second textual actual world (TAW2) in which Dan is trying to track down his father to arrest him. The incongruity between the world in which Dan idolises his father (TAW1), and the world in which he is chasing his father as a criminal (TAW2), is humorous. The readers choose the most readily available script to fill in information in building a world that turned out to be one of a possible two within the textual universe. The TAW2 is constructed when provided with new information, triggering a different script to become relevant.

Explain how the principle of minimal departure / intertextuality aids the construction of the textual actual worlds.

The reader / hearer uses their prior notions of policemen, father and burglar from the actual world to transfer into the textual actual worlds in construction. The joke does not

provide any specifics about these characters being built, so through the principle of minimal departure the construction of the world does not deviate from that which is perceived as reality to the reader. The characters involved are not being carried forward from a different piece of fiction so there are no specific aspects of intertextuality that are used in constructing the necessary textual actual worlds.

Though successfully illustrating the model and providing a worthwhile analysis, the examples used above are only short single-joke texts, and will differ from the particular discourse that will be analysed. The stand-up comedy's discourse will contain many jokes, often with semantic links to each other. To return to a previous set of example jokes, 13) 14) 15) and 16) will be analysed using this new model to illustrate just how it is able to tackle the issues raised regarding extended jokes within the analysis of an extract of stand-up comedy.

13) I have to say though I'm not very impressed with the standard of graffiti in the gent's toilet. Ye, I was in there earlier y'know in one of the cubicles, and in 6 inch high letters in one of the cubicles someone has written "suck my cock".

14) Pathetic. Childish. Ignorant thing to do. There's no name, no phone number, no address, nothing.

15) How am I meant to get in touch with you?

16) What a waste of my valuable time.

(*Richard Herring on Russell Howard's Good News Extra - Series 3* 2011)

Joke 13) produces a personal script of standards for the reader / hearer that provides information of a lower-limit of tolerance around aspects of life. A common idea that the idea of standards is associated with is behaviour. There is an expectation of how one should behave and how things should be carried out. The connotations around graffiti are provided

by an instrumental script of graffiti which contains who carries it out, and the general negative opinion of it (this is affected by it being located in a toilet, therefore it can be assumed it is not of an artistic variety). A textual actual world (TAW1) is built around this of Richard Herring using the cubicle in the venue, seeing graffiti, and holding these negative connotations about it. The introduction of what the graffiti says in the toilet ("suck my cock") makes the audience consider this in light of the standards script and project a second textual actual world (TAW2) in which Herring is considering the calibre of the graffiti, as if some cubicle graffiti is of a higher standard than others. The idea of seeing graffiti and thinking little of it, compared to the textual actual world in which it is being assessed, is incongruous and produces humour.

Joke 14) continues the use of joke 13)'s second textual actual world of Richard Herring seriously analysing and assessing the graffiti as its first textual actual world. 'Pathetic. Childish. Ignorant thing to do' agrees with the previous projection of him analysing the graffiti with a negative viewpoint. A second textual actual world is constructed from 'There's no name, no phone number, no address' as an instrumental script of correspondence is entered. The audience considers why Richard Herring would want to contact the person who placed the graffiti, and it is projected into the second textual actual world of the joke's textual universe that he is genuinely interested in getting in contact and performing oral sex as a result of the imperative placed on the toilet door, as if it is an advertisement. An alternative wish world is a non-actual domain of the second textual actual world, as the wish of Richard Herring as a character in this world would be to answer to the graffiti and perform sexual acts with the perpetrator. The adjectives used to describe the graffiti are reconsidered in the second textual actual world, (now viewed as a display of his annoyance at the graffiti perpetrator's insincerity) and the initial interpretation and subsequent textual actual world is incongruous with the second, creating humour. This joke uses a previous textual actual world from another joke as the discourse alone does not make sense or create an instance of humour.

Both joke 15) and 16) repeat the use of both incongruous textual actual worlds of joke 14) by acting as comments that re-trigger the textual universe previously considered. 'How am I meant to get in touch with you?' reiterates the textual universe that the audience cognitively constructed and witnessed in joke 14). This is repeated again by joke 16) in the same process. No new information and subsequent scripts are provided, the discourse

simply recalls the cognitive process of projecting the two textual actual worlds imagined in joke 14).

By combining these aspects of cognitive stylistics into the model of analysis presented (Possible Worlds Model of Humour), it can be seen how jokes are created using the audience's cognitive processes in coherence with a range of stylistic features to aid / encourage a particular projection of a joke's textual universe. The model has been created with a view of incorporating stand-up comedy for analysis in humour theory, so the PWMH will be able to analyse the development of styles of comedy used in stand-up comedy transcripts. Analysing the jokes within a section of a comedian's stand-up will highlight stylistic trends regarding each element of the model discussed, and the ways in which the audience are forced to build the desired textual actual worlds and alternative worlds for the comedian's joke to successfully produce the humour intended.

4. Analyses

4.1 Method of analysis

The proposed model (Possible Worlds Model of Humour) introduced in chapter 3 of this thesis will be used for the analysis of two comedians' extracts of stand-up comedy (Milton Jones and Stewart Lee). Each extract will contain 40 jokes, where each joke has been defined by an instance of the textual referential world audience laughing. Paralinguistic features have not been included in the transcripts of the performances, as the limitations of this thesis means it will not be viable to develop the model further than has been proposed in order to analyse aspects such as intonation, gesture and facial expression. Presenting each joke in this way is in keeping with the analyses undertaken by prior models to this, such as the SSTH and GTVH.

Video footage of each of the comedian's chosen stand-up performance has been transcribed from the audio into legible sentences. Punctuation has been added for the discourse to make sense when read as a text, however the analyses are also valid when the raw discourse from the footage is listened to. Milton Jones' transcription is located in Appendix A, and any joke numbers referred to in his analysis correspond to those within the individual transcript. Stewart Lee's transcription is located in Appendix B, and any numbers referred to in his analysis correspond to those within the individual transcript also.

Milton Jones (Appendix A) is a stand-up comedian, writer, previous Perrier Best Newcomer and nominee, Sony Award winner and British Comedy Award nominee. He has appeared on television in shows such as *Mock The Week* and *Live At The Apollo*. The extract of Milton Jones' stand-up, transcribed and analysed in this thesis, is from his performance on *Dave's One Night Stand* in Dublin, acting as support act for Jason Byrne. This episode of *Dave's One Night Stand* was first broadcast on 5th May 2011.

The second comedian, Stewart Lee (Appendix B), is a comedian and writer known widely for his 2010 BBC 2 series *Stewart Lee's Comedy Vehicle* and subsequent second series, both receiving critical acclaim, winning him the award of Best Male Television Comic at the 2011 British Comedy Awards. His stand-up comedy is often described as being within the "alternative" genre of stand-up comedians, notably by himself (Lee 2010). Stewart Lee started much of his earlier career as part of a comedy duo with fellow comedian Richard Herring, creating television programmes such as *This Morning With Richard Not Judy*. This

particular extract of comedy has been transcribed from his DVD *Stewart Lee: Stand Up Comedian* (2005), a performance recorded in Glasgow.

These two comedians have been chosen for their intuitively different styles of comedy and different audience bases. Rarely do they appear together on the same line-ups or TV programmes, indicating some sort of separation in target audience and genre. The following analysis will be undertaken with the aim of systematically explaining these differences. The analysis below will provide an overview of the jokes with examples in light of each aspect of the model (4.2 Milton Jones; 4.3. Stewart Lee). All jokes from the extract of stand-up comedy analysed can be located in the appendices from the extract of stand-up comedy.

4.2 Milton Jones analysis

Alternative worlds

Many of Milton Jones' jokes, within the performance analysed, create humour from two incongruous textual actual worlds (TAWs) being created, and no alternative worlds as a domain of either of these worlds. The majority of the instances of humour occur from very brief discourse providing the minimal amount necessary to build both incongruous textual actual worlds: there is no additional information provided that an alternative world would have, such as a certain viewpoint, wish or prediction. Looking at joke 18 this can be seen: the finite present tense of the discourse places it solidly within a textual universe with no alternative thought or intention expressed. The two incongruous textual actual worlds surround the common phrase embedded in the utterance of being "a ladies' man". The first world (TAW1) is the audience's immediate interpretation using a personal script of attractiveness: the grandfather is somewhat of a charmer and receives a lot of female attention. We may build the world up to contain a well-dressed, well-spoken older man who we envisage as the grandfather of Milton Jones. However, the additional information contained in the second sentence using the abbreviation 'gents', cognitively combines with "a ladies' man" to provide a new interpretation of the phrase and brings forward an instrumental script of public toilets which are often assigned by gender. The audience now construct a new and different textual actual world (TAW2) from the realisation that their first was not the only possibility of what the discourse was alluding to. This second textual

actual world contains Milton Jones' grandfather constantly using the incorrect public toilet for his gender. "A ladies' man" connects these two TAWs and the incongruity between the audience's two interpretations gained is humorous as the TAWs constructed are semantically very far apart. It is not necessary for the textual universe created from this joke to include an alternative world as a domain of either TAW. An opinion, prediction or desire used to create an alternative world would serve only to elongate the joke as enough substance is provided in the discourse for the desired worlds to be imagined using the scripts, the principle of minimal departure and information from the utterance (e.g. Milton Jones has a grandfather). This typical use of short single-joke texts can be intuitively seen as Milton Jones' penchant for performing one-liners. This idea is verified by the analysis showing short single-joke texts used without alternative worlds and all accessibility relations held. This indicates a consistent style choice used within the jokes produced by Milton Jones.

The observation of alternative worlds being in relatively scarce use within Milton Jones' jokes is also suggested by joke 8; the first mention of American culture, linked with the quote of 'have a nice day' forces the audience to enter a personal script of American culture with a track of positivity. From this we use our knowledge through experience to build the first textual actual world in which Milton Jones is in America being friendly and sociable, mirroring the Americans he meets. The second sentence however forces the audience to build a polarised textual actual world to that which they have previously projected. Acting again on a stereotype of American culture, this time negative, Milton Jones' comment on the shopkeeper's direct speech causes the audience to enter a personal script of negative American culture. His blunt commentary on the situation reinforces the world constructed with the stereotype that Americans will sue people for trivial reasons (in this case a polite statement that does not come to fruition). It could be argued that an alternative world exists within Milton Jones' perception of Americans, however I would retort that as a stereotype it is not only contained within his opinion but brought forward by the majority of listeners within their scripts as an expectation of behaviour.

Despite joke 8's tense being in the past, this would also not be classed as an alternative world. The past is contained within the textual actual worlds (TAWs) and not any alternative worlds surrounding it, rendering it a fact. Again, with this joke there is not much, if any, room for an alternative world to be present as it would dampen the effect of the

incongruity. Inserting the phrase "I think" would create an alternative knowledge world within the relevant TAW1 only based on Milton Jones' notion of American culture (positive), and not the general stereotype accessible by everyone. 'I think' may suggest a distance and variation between Milton Jones' and the audience's notions of Americans. An alternative world here would only detract from the specific stereotypes that are necessary and in use by the audience when constructing TAW1 and TAW2.

Jokes told by Milton Jones that do in fact use alternative worlds, commonly do so to provide additional information that ensures the audience can build a more in depth outlook and understanding of a joke's textual universe. For example, this is the case with jokes 9, 15 and 16. However, The alternative knowledge world of joke 34 surrounds the use of direct thought: 'I thought to myself' and creates conflict with the textual actual world created. It portrays to the audience that Milton Jones kept his outer appearance to everyone that he was responsible, as the initial textual actual world (TAW1) presents, but secretly he was being immature with his thoughts despite now having a child (in an alternative knowledge world of TAW1). The conflict between the textual actual world and the alternative knowledge world is where humour is generated. The incongruity between the audience's understanding of the TAW, and being let into Milton Jones' thought process as to retrieve and project the entire world, is humorous.

Joke 33 uses an alternative world in a very different way to joke 34. Joke 33's declarative statement presumably introduces the next joke to the audience and the script necessary for constructing the TAW1. With the audience in the setting of reading / hearing a stand-up comedy performance within the actual world, they have an expectation of a joke to follow 'I don't know if any of you have been skiing'. It is presumed that further discourse will follow this line culminating in a skiing related joke, and with this in mind the audience enters an instrumental script of skiing. This script ensures the audience build a very generic skiing setting likely to contain a resort, many other skiers, chair lifts and ski gear. However, the phrase 'but then how would I?' eliminates the audience's expectation of humour into nothing but a logical conclusion, with the TAW1 and alternative knowledge world in harmony with each other. The creation of the alternative world here is located in the phrase 'I don't know'. The alternative knowledge world in use is not apparent to the audience until the final phrase is uttered and its truth and importance is revealed. 'I don't know' is omitted in the TAW1 built by the audience through them assuming it is a figure of speech and not to

be taken and projected literally. This lack of incongruity in the joke itself is humorous as it is incongruous with what the audience expected of the discourse. This structure of a meta-joke shows a rare moment in which Milton Jones' joke is not as basic as presumed from the majority of his short single-joke texts.

All other instances of alternative worlds in use within Milton Jones' performance are limited to the categories of knowledge worlds, or hypothetical extensions of knowledge worlds. To give an example of this infrequent use of a hypothetical extension of a knowledge world in use within a Milton jones' joke, we can analyse joke 10. The use of 'if' hypothesises a future event in which following Milton Jones' advice could be necessary. The hypothetical extension of a knowledge world used is an alternative world of each of the textual actual worlds created (TAW1 and TAW2). It acts as recognition that being chased by a police dog will not be a scenario that will have occurred to the majority of the audience, though they may have a script responsible for imagining what it would be like; this script would possibly be created from television they have viewed previously. The first script (situational) of being chased (by a police dog), builds a textual actual world of an elaborate chase with obstacles that both the human and the following dog are required to avoid. Milton Jones contributes to the construction of the chase further by listing what should not occur in the world being projected: tunnels, see-saws, and hoops of fire. The suggestion for the omission of these objects in fact does not cause the audience to ignore them, but to construct a new textual actual world (TAW2) from a dog agility script (situational). The lack of a fully formed script through first-hand experience of an event is used to Milton Jones' advantage in shaping the world the audience constructs. The alternative world used is a domain of both textual actual worlds recognising the hypothetical situation, however is in harmony with them. Dogs would be likely to master the obstacles mentioned so the advice is relevant and true in the TAWs.

Accessibility relations

The accessibility relations within this extract of Milton Jones' stand-up comedy are frequently the same between both incongruous textual actual worlds of a joke. Joke 20 has the TAW1 of Milton Jones' grandfather being too old to partake in activities he would have used to, such as exercise, through the common use of the phrase "can't do what he used to". It is projected that he is now more dependent on others through a personal script of old

age (with a track of physical ability). The second textual actual world (TAW2) uses the phrase 'bomb the Japanese' to instigate a situational script of World War II and the audience form a world in which Milton Jones' grandfather is no longer permitted to carry out his wartime duties. Though the two TAWs produce incongruity between them, they are linked by the same common phrase. The phrase 'can't do what he used to' is adjusted according to each script used to furnish the TAWS. The accessibility relations of these two textual actual worlds with the actual world are all held and adhered to as they are grounded to the actual world through their realistic nature. There is nothing to suggest that either world is not in fact the reality in the actual world, they are just the audience's cognitive reproductions of this reality. Milton Jones' grandfather is likely to be old and also feasibly have served in the Second World War. The audience would have to know Milton Jones in depth to establish if A/properties is being relaxed within this joke and many of the others, which is ignored by our cognition in world-building. When both of a joke's textual actual worlds hold all accessibility relations (as seen in joke 20) the worlds are not as diverse in the cognitive processes they require, making it simpler to project them; this has the ability to further define Milton Jones' style.

The majority of jokes contained in the performance are the same as that of joke 20 in the accessibility relations they hold. Their realistic / plausible nature means that the truth of the actual world is transferred into the textual actual worlds, though some facts stated by Milton Jones could be untrue without us as an audience knowing or depending on this knowledge. The accessibility of the audience's knowledge of the actual world to the joke's textual actual worlds is based solidly in the believable (non-fiction) events being discussed. A further example of all accessibility relations being held occurs in the previously described joke 34. 'Too immature to be a father' causes the audience to enter into the personal script of fatherhood in assisting with the projection of the initial textual actual world (TAW1). The qualities associated with being a father are contained within the script and paint Milton Jones in a more serious light as someone who is responsible and a role model due to the birth of his child. With the revelation that he in fact thought to himself 'hahaha he's naked', it is projected that his perception and attitude of nudity is comparable to that of a child's. This construction of a world in which Milton Jones is still immature is held in a conflicting alternative knowledge world. The joke is not unrealistic. We are given no reason to believe that Milton Jones does not have a child or that he is not immature. Our scripts responsible

for creating the worlds from the text are based on experience with little deviation for imagination to take over. We cannot claim that our accessibility from the actual world to the textual actual world is anything but non-fiction, unless we were specifically told that a fact contained within the joke is incorrect.

There are instances in Milton Jones' stand-up in which the worlds being projected do obviously relax certain accessibility relations. This makes these particular textual actual worlds the audience construct further from their knowledge of the actual world. In order to use scripts the audience can access in the construction of textual actual worlds of which they may not have genuine experience of, enough relations are held for the basis of the worlds to use experience, teamed with imagination, and ensure script tuning takes place accordingly for this purpose. The accessibility relations that remain held suffice in providing a basis to cognitively construct the worlds needed. Joke 6 not only relaxes accessibility relations in the second textual actual world (TAW2), making it apparent events are not entirely shared between the actual world and TAW, but TAW1 and TAW2 are also not identical in accessibility relations. The TAW1 and TAW2 are linked by the common phrase of 'sticks and stones may break my bones but words can never hurt me'. This phrase instigates an initial personal script of bullying (verbal) which brings with it schema of verbal abuse, possibly child-like name-calling. This script is projected into a possible world where the phrase 'sticks and stones…' means the same as in the AW (verbal bullying cannot physically harm someone) and Milton Jones is aware of this. This TAW1 is accessible by holding all relations. The phrase exists and holds meaning as much in the textual actual world as it does in the actual world. Projecting it into this world does not require adaptation but merely an alternative knowledge world to be created, harmoniously feeding in Milton Jones' belief in the phrase. The TAW2 differs in accessibility relations by relaxing A/properties: the world that is incongruous with Milton's belief in the phrase 'sticks and stones…' is that he is hurt by falling into a printing press. The audience's situational script of accidents will be used in the construction of the projected world to contain Milton Jones going through a printing press, possibly a Victorian one similar to a large mangle and inadvertently become injured by the harmless 'words' of the TAW1 created. We are still able to easily let our imagination take over and build this world (TAW2), despite the obvious flaw that Milton Jones is speaking now, seemingly unharmed. The relaxation of A/properties excludes a world from its objects and characters having the exact same properties of those in the actual world. We

can adapt to ignore the illogicality in the worlds created providing there is something in common with the actual world to base it on. Milton Jones' other jokes within this performance are all either realistic to the point of being inseparable from non-fiction or with only A/properties or B/inventory relaxed, which Ryan (1991b) describes as true-fiction.

Script usage

As has been shown in the examples, Milton Jones tends to perform jokes that require situational or personal scripts to be entered, but rarely instrumental. This highlights that the jokes used are based on the life of Milton Jones, using anecdotes (though as previously stated are not necessarily true), or are concerned with familiar settings and events of life experienced by all of the audience. The jokes' content means there is no reason for the audience to frequently engage with their instrumental type scripts that are concerned with how to practically perform tasks such as opening a jar. It can be said from this aspect of analysis that the humour is very personable as human life is at the centre of the majority of worlds created.

Joke 12 forms both of its textual actual worlds (TAW1 and TAW2) through situational scripts. The initial script in use to construct the first textual actual world (TAW1) is a situational camping script from the imperative phrase 'don't go camping in the countryside'. Despite the negation of 'don't', the order makes the audience consider camping and build a world surrounding it from their schema contained in the script. The audience would know what to expect of camping in terms of what items would be present (tent, fire, luggage) and the sequence of events that unfold as part of the script (put the tent up, cook, and sleep in the tent). With the mention of a tent in the second sentence preceded by words such as police and murder (things that seem unnecessary to include in the world just constructed) it becomes apparent for the need of using a different script to build the second world (TAW2) intended. A second situational script of forensics is used to now construct this new world in which people are sleeping in a forensics tent on camping trip. This new textual actual world (TAW2) is not as closely related to the actual world as the first textual actual world (TAW1) constructed was: the accessibility relation of B/inventory is relaxed as the properties of a camping tent and forensics tent overlap. Both worlds utilise situational scripts as the incongruity and subsequent humour lies in the parallels in the objects of the incongruous worlds.

As discussed, for incongruous textual actual worlds to be formed and subsequent humour to occur, the scripts within a joke do not have to be of identical categorisation. As seen in joke 14 the scripts responsible for world-building are personal and situational. The idea of being surrounded by family, as the last line suggests, conjures up images of being with loved ones in a spiritual sense (possibly with a physical element, though the phrase has more of a sentimental metaphorical use than literal) at the time of death. There is a personal script of dying with a track of old age in use. The audience's initial textual actual world (TAW1) is built with familiar notions of what is said and done by family at the time of a death, and the sensitive emotions felt by those involved. The second script is entered through the mind calling upon the last sentence for information that creates a second interpretation of 'surrounded by family'; this time using a situational script of criminality with the particular track through the script of a police chase hunting a criminal. The new information builds up the TAW2 with the situation of the death (surrounded physically by family) to construct this new world of being killed by family, who are police. This difference and incongruity between the semantics of both worlds, based on the same phrase, is humorous and created through different categorisations of script.

The accretion of schema happens throughout this particular stand-up set, and would be expected in most examples of stand-up comedy. An audience are constantly being exposed to new facts about the speaker, in this case Milton Jones and his experiences of life as well as the ones he has in common with the audience. These new facts play an important role in building the correct TAWs of a joke. Though the majority of jokes within this stand-up routine can stand alone as short single-joke texts, there are occasional instances in which Milton Jones needs the audience to call upon previous TAWs in previous jokes to secure the intended schema is present to achieve the textual actual worlds necessary. This creates an extended joke. When a new fact is revealed in the discourse of joke 3, the audience's schema of Milton Jones has new facts added: he has an older brother. Joke 4 in turn relies on joke 3's newly acquired schema, which then goes through further accretion in joke 4 to add the fact his older brother has now died, and then in joke 5 another fact is added that the brother has a massive head. All of these facts are relevant to the humour of the joke and must be retained by the audience for successive jokes to make sense. The instance of humour in joke 3 occurs between Milton Jones' older brother's advice being in TAW1 wise and helpful, yet in the opposing TAW2 cruel and misleading. Although not explicitly

revealed, it is presumed for joke 4 that the animosity Milton Jones would feel for his brother would amount to no more than possibly playing a prank on his older brother in return (re-using the personal script of bullying from joke 3's TAW2 and the newly acquired schema of Milton Jones' sibling relationship as joke 4's TAW1). However, the clause of joke 4 states his brother died of massive head injuries, forming a new and second textual actual world (TAW2) by entering a personal script of murder: Milton Jones murdered his brother as an over-reaction. The incongruity between these two reactions to a practical joke is where the humour lies and is fuelled by our accrued schema of Milton Jones' relationship with his brother, resulting in re-using former TAWs. Joke 5 works in the same way by adding the fact of his brother having a large head to construct a TAW2 for joke 5, opposing the earlier interpretation of 'massive head injuries' as the cause of death.

There are also instances in which a joke is repeated through a further clause to any discourse used within the initial instance of a particular joke. There is nothing humorous about joke 11 by itself. 'Because they train for that' in joke 11 is effectively repeating joke 10. The audience had already come to form the incongruous textual actual worlds from the discourse of the joke (police dog chase and agility training), this line simply acts to force the audience into re-projecting both worlds simultaneously, illustrating the humour in the incongruity of their interpretations once more. No new worlds are created through this clause, but the entire textual universe of joke 10 is reconstructed. This structural feature also occurs in joke 2, when it is reiterated that the second textual actual world (TAW2) of joke 1 contains a lot of people at once conveying information to Milton Jones (repeat the textual universe of joke 1).

Joke 17 combines reusing textual actual worlds of previous jokes, and repeating jokes. It does this by proposing the existence of an 'other' grandfather (suggesting he has three grandfathers). The TAW1 is formed using the second textual actual world of joke 15 (his 'other' grandfather was a peeping Tom, who died.) The notion of another grandfather already present within this TAW1 means that there would be no more grandfathers in a conventional family set up, rendering 'an other' grandfather a confusing notion. However, the TAW2 is projected from the mention of yet another 'other grandfather' in the discourse of joke 17. It becomes apparent that this is the third grandfather mentioned and the TAW2 uses a personal script of family, with schema tuned to contain three grandparents and not two. The abnormality of this newly projected situation compared to that of the joke 15's

second textual actual world, is incongruous. This particular joke structure of a TAW1 with fewer grandfathers than the TAW2 is repeated a further four times (jokes 19, 21, 23, and 25 all do this in exactly the same way with almost identical worlds in each instance). By joke 25 the TAW2 contains seven grandfathers. With each mention of another grandfather the same process of humour occurs. This noun phrase of 'my other grandfather' precedes a short single-joke text each time. To take any notice of, and therefore create an instance of humour from these joke's preceding clauses, the audience need the stand-up set so far to provide the schema which creates a joke from it (a previous textual actual world used), noticing the unusual number of grandfathers. Additionally, jokes 27 and 40 then require the audience to use their newly constructed schema surrounded Milton Jones' excessive number of grandfathers to successfully create the humour. These instances of humour projecting textual actual worlds around Milton Jones having an excessive number of grandfathers, is again relaxing the accessibility relation of A/properties. These jokes increase the number of possible worlds created that are not entirely cohesive with the actual world (perceived as reality by the audience). This relatively complex structure provides relief from the continuous list of short-single joke texts.

Principle of minimal departure

All the jokes throughout this example of Milton Jones' stand-up rely upon the principle of minimal departure to fill in gaps about the worlds being projected through any lack of description. By the audience filling gaps and assuming each world created is as near to the actual world as they would automatically presume (unless it is indicated otherwise), the second interpretation and subsequent world built from the text becomes all the more of a revelation when something naturally included / excluded from the TAW1 appears as a result of later discourse. For example, Joke 35 uses the description of 'small round and yellow' to agree with the claim that Milton Jones' daughter had 'jaundice' when she was born. An instrumental script of jaundice is entered by the audience and we project the TAW1 of a baby suffering from the condition. When it is revealed that Milton Jones called her 'Melonie', a personal script of melon is entered and a new textual actual world (TAW2) is built of a baby who looks like, and is named after, a melon. The TAW2 here is a revelation to the audience as they would not naturally jump to the conclusion that the baby looked like a melon, despite the characteristics of small round and yellow being attributed to her. The

principle of minimal departure means they are more likely to feel sympathy for the plight of the baby as in their actual world, rather than mock her appearance and liken her to a fruit. It is the mention of 'Melonie' that forces the inclusion of this likeness to form the TAW2.

Even in cases of improvisation the principle of minimal departure is in use. When a textual referential world (TRW) audience member cheers at a joke that has not been completed, Milton Jones is forced to acknowledge the heckler and react. In doing so his reply is humorous as he successfully forms a joke from the female TRW audience member's interruption, forcing the audience to use the same cognitive processes as those for the jokes he has rehearsed. This retort forms jokes 29 and 30. Milton Jones' response of 'there he is' continues to build the textual actual world (TAW1) from using a personal script of nephew, agreeing with the male gender in the pronoun. However, by hearing the female TRW audience member's voice, we project the image of a woman through a personal script of female, which is in agreement here with the high-pitched voice of the TRW audience member. This is incongruous to the world built around 'nephew'. Given the incongruity the audience witnesses between the two TAWS of the joke's textual universe (in part from the principle of minimal departure), the high-pitched voice of Milton Jones' supposed nephew causes A/properties to be relaxed in order for the audience to successfully build the textual actual world (TAW2) intended. Joke 30 provides an explanation as to why his nephew sounds like a woman, yet this does not contribute to the main ideas within either possible world in joke 29, it repeats the incongruity of joke 29 forming the same joke.

4.3 Stewart Lee analysis

Alternative worlds

This extract from Stewart Lee's stand-up contains alternative worlds that feed into one of the two textual actual worlds the joke depends on, or alternative worlds that conflict with their TAW1s to produce incongruity. Joke 1 includes two alternative worlds that are conflicting domains of the textual actual world projected by the audience. An obligation world is brought about by the sentence 'I don't understand how anyone can have a kind of generalised view about another nation or race.' Stewart Lee is creating an alternative domain for the audience to project, in which lies his purported morals surrounding nationality and race. In this domain he cannot understand why or how someone should hold

negative stereotypes about people different to themselves. A second alternative world is that of a knowledge world: Stewart Lee believes that he does not hold the view that he is criticising. These alternative worlds are domains of the TAW1, held within the textual universe of the joke. The TAW1 is constructed as the audience build a world regarding Stewart Lee's later discourse that claims he is 'different' and 'better'. This textual actual world is constructed via the audience entering a personal script of self-importance. The incongruity of these worlds occurs between the textual actual world (TAW1) and both its alternative worlds. What Stewart Lee believes to be the case in the textual actual world is in conflict with the reality of the textual actual world. This is humorous as only the audience are seemingly aware of this hypocrisy, which is provided by the necessary incongruity of the conflict within the textual universe.

The knowledge worlds created within Stewart Lee's jokes are not always attributed to his personal views / wishes / predictions, but sometimes that which he believes the textual referential world (TRW) audience believe. 'Now you'll know more than any other audience I've played in the last three weeks that Braveheart is the shittest film ever made, right?' This declarative statement from joke 25 is responsible for creating a domain of TAW1 in which an alternative knowledge world is projected, based on what Stewart Lee thinks to be the opinion of his Glaswegian TRW audience. The tag question 'right?' seeks confirmation from the TRW audience that they do indeed hold the view that the film *Braveheart* (Gibson 1995) is 'shit'. However, if the audience are aware of the film and therefore can access the relevant script, their personal Braveheart script will inform them that the root of the film is William Wallace's defence of Scotland. The general consensus of the TRW audience is likely to be that the Scottish in the room would appreciate and feel patriotism towards the film and the history of Scotland it claims to depict, and not that it is 'shit'. The incongruity lies between this alternative world and the textual actual world it is a domain of that are in conflict with each other. The audience's response of laughing to Stewart Lee's tag question is a response to the conflict between Stewart Lee's knowledge world and the TAW1. Using domains of the TAW to conflict and create the incongruity necessary for humour indicates a pattern within Stewart Lee's comedy of using complex modal structures of textual actual worlds and their alternative domains in order to create the appropriate incongruity and subsequent humour.

The alternative worlds used by Stewart Lee do not always create incongruity and humour from conflict with its textual actual world, but merely provide additional information into one or both of the textual actual worlds, aiding the construction of the TAWs. Joke 15 uses a previously constructed world within the extract of Stewart Lee not knowing his father was Scottish, and is now claiming this makes him consequently Scottish (Joke 3 TAW2). Joke 15's TAW2 is created through the phrase 'I hated being English', which enters a personal script of being English in light of Stewart Lee hating his nationality: the audience's knowledge of what it means to be English is projected into the TAW2 of the joke, as the script is tuned to project that Stewart Lee as a child loathed being English and would therefore act accordingly. The loathing of his true nationality suggests some sort of notion that Stewart Lee was subconsciously aware he had Scottish heritage. As the audience we consider what it means to be English and the possible stereotypes of behaviour that can be associated with the nationality. A wish world feeds into this second textual actual world and secures its construction: 'I always harboured secret cravings for shortbread, offal and heroin'. The first two cravings are common foods associated with Scotland, the third item refers to a stereotype of Scotland's high level of heroin use comparative to other countries such as England. The inclusion of the wish world depicting what Stewart Lee wanted reinforces the notion that he already knew he was Scottish. This TAW2 is incongruous with the previous TAW1 of being unaware of any possible Scottish roots.

Although containing a relatively low number of alternative worlds created in the discourse, those that are present are used to reappear as domains of successive jokes' textual actual worlds. The audience retains schema of Stewart Lee's knowledge and opinions and transfers these into alternative worlds of other textual actual worlds in different jokes. For example, the alternative domain constructed in joke 10 (alternative knowledge world of Stewart Lee perceiving himself as Scottish) continues to remain as a domain of the following worlds constructed (in jokes 11-17 and joke 23). Having this domain continually present for following TAWs constructed, means that the TAWs are understood and perceived in light of the notion of Stewart Lee believing he is Scottish.

Accessibility relations

Regarding accessibility relations, A/properties being relaxed is not uncommon within this Stewart Lee extract. An example of this is across the two extended jokes 16 and 17. Joke

17 uses a previous world of craving certain Scottish foods and heroin. It uses joke 16's TAW2 to create a TAW1 of craving heroin, especially deep-fried. Heroin is not being used in a way that we would expect in the actual world, which is relaxing the accessibility relation of A/properties in these textual actual worlds (joke 16 TAW2; joke 17 TAW1). Joke 17's TAW2 is then constructed from a situational script of chip shop, allowing the audience to construct a world in which heroin is widely available in Scotland via chip shops; just as someone would order a "fish supper", Scottish chip shops offer "heroin supper". This incongruity between joke 17's TAW1 and TAW2 of not only Stewart Lee craving heroin as if a type of food but it being widely available in chip shops causes humour when the audience perceive them in relation to each other.

Jokes 3, 4, 5, 6, 7, and 8 are all extended jokes whose accessibility relations are all held with the exception of a relation further down Ryan's typology than A/properties being relaxed. In each instance an aspect of genetics is being tampered with in the jokes' TAWs. Joke 3's second textual actual world (TAW2) commences the use of relaxing the accessibility relation of E/natural laws. In the TAW1 of joke 3, Stewart Lee's discourse surrounding adopted and birth parents means the audience gain the knowledge that his father is Scottish, and project this accordingly. This triggers a personal script of family to be in use, providing the audience with their norms and expectations of what it means to be a biological father as opposed to an adoptive father. Stewart Lee's discourse continues on to force the audience to construct a second textual actual world (TAW2) to that which they have previously. The new world sees that Stewart Lees' biological father has passed on his Scottish nationality through genetics. This is not something that the audience would have previously included in their first world. E/natural laws is relaxed as genes in the second world are acting and responsible in a different way to that of the actual world, however other relations between the TAW and AW remain the same.

There are jokes which do not contain accessibility relations being relaxed in either textual actual world responsible for incongruity. The worlds we have previously touched on surrounding the film Braveheart, do to some extent, already have accessibility relations relaxed, given that the story is widely accepted to not be fully non-fictional and a dramatisation of events. The audience may not realise, but any script containing information of Braveheart will already have the relaxation of certain accessibility relations such as A/properties and B/inventory: anachronisms may be present in the story along with

made up characters or fictional aspects of characters' personalities. However, due to the link with the story being an object in the actual world, we view it as a truth of the AW that the story exists, regardless of the fictionality. As mentioned, in joke 27 Stewart Lee unravels the aspects of the audience's knowledge of the film, highlighting the inconsistencies between Mel Gibson's version, and facts about the audience's William Wallace script. This forces the reader to reconstruct any textual actual worlds containing Braveheart to incorporate what Stewart Lee claims as the true story. The incongruity between these two stories and their constructed worlds is responsible for the humour. Joke 27's TAW2, although logically thought to be nearer to the AW, has all accessibility relations held much like the TAW1. In this particular joke the incongruity comes from two reasonable interpretations, and not an alteration of the story of Braveheart. It does occur however that alterations to the story are made in the further jokes relaxing A/properties (32, 33, 34 and 35).

Worlds created that hold all relations are not uncommon, with over half the jokes in the extract of stand-up comedy analysed holding all relations to AW in textual actual worlds. Due to opinions given by Stewart Lee in creating the worlds, we are not in a position to say whether or not he is a reliable narrator of his own thoughts and feelings / anecdotes. The noun phrase in joke 26 'the reactionary Catholic bigot Mel Gibson' uses a personal script of Braveheart to force the audience into constructing the first textual actual world (TAW1). Knowing the director and his name, 'Mel Gibson' carries with it the audience's knowledge and pre-conceptions of him, most of which will be using what they know of Mel Gibson (what he looks likes, films he has been in and his personality from interviews / possible controversy surrounding him). The TAW2 is from the personal script of Mel Gibson, but is adapted to truncate knowledge about him into the phrase 'reactionary Catholic bigot', a somewhat hyperbolic take on what some of the audience may already think of him. This statement cannot be said as true or false as largely it is an opinion of Stewart Lee, and possibly members of the audience. It cannot be proven whether or not Mel Gibson does or does not qualify for the description of a 'reactionary Catholic bigot' in the AW, therefore it has to be classed that all accessibility relations here in both TAWs are held. The humour comes from the audience's initial perception of Gibson built into a textual actual world (TAW1), and the forced interpretation of Gibson given by Stewart Lee into a different textual actual world (TAW2).

Script usage

The categorisation of many of Stewart Lee's scripts used to construct worlds are commonly personal or instrumental, and do not often differ in categorisation between the two incongruous textual actual worlds of a joke. An example of personal scripts in use is joke 10. The phrase 'I always knew I was one of you' gives the notion to the audience that Stewart Lee believes he is Scottish, based on restructured schema that the performance's textual referential world audience is Scottish. We, reading the text as the audience in the actual world, will have connotations with what this means in terms of interests and opinions towards English, in this instance, regarding sport. A textual actual world (TAW1) is constructed of the anecdote in joke 10 in which Stewart Lee is being spoken to about English sport by an acquaintance at school. Stewart Lee, claiming to be Scottish, would be indifferent towards England winning (personal script of indifference entered). The response Stewart Lee gives that England winning fills him with feelings of 'revulsion and disgust' seems to be hyperbolic, and it creates a new textual actual world (TAW2) in which Stewart Lee's over-the-top response is included as genuine. This TAW2 is through a personal script of overreaction, a surprisingly radical Scottish opinion of the English and their sport. This means that there is incongruity between the presumed response of indifference in the TAW1, and the value-laden 'revulsion' of the TAW2. This slight difference produces humour by the difference in the audience's expectation of Stewart Lee projected and witnessed side by side.

Another example, from those previously given of instrumental scripts used in the construction of incongruous textual actual worlds, can be taken from joke 7. The use of the word 'breed' within the joke has scientific connotations which instantiate an instrumental script of human reproduction. The audience accesses this script in which the process of human reproduction is understood and this is projected. The additional information of the process in which Stewart Lee is describing contains Scottish men having to go south of the border (into England) in order to 'breed'. This creates a TAW2 from an instrumental script of breeding with a track of Scottish breeding, which constructs a textual actual world (TAW2) in the audience's imagination in which Scottish men breed differently from other human beings and have to relocate for the process. This TAW2 relaxes E/natural laws with science working differently to how the audience are accustomed to. The schema of how the Scottish reproduce is tuned to include these bizarre facts of relocation in the TAW2 projected, as this

fact has been exposed to us for inclusion. The incongruity lies between these two textual actual worlds' notions of Scottish men breeding.

Many of the jokes within the extract of Stewart Lee are dependent on a previous textual actual world within the discourse of all the jokes to allow the audience a successful projection of the worlds necessary to create a following instance of humour. The audience add new facts to their schema and tune scripts throughout this extract and Stewart Lee often asks / forces the audience to call upon some of their newly acquired knowledge about his life and thoughts to construct other jokes. This common instance causes the majority of jokes to be classed as extended jokes. For example, from joke 25 and the topic of Braveheart, through to joke 40, the audience need to be present throughout all of the jokes to fully construct the textual actual world(s) necessary to create humour. This can be likened to a conversation where a participant had only heard a snippet of the utterance, and therefore has no prior knowledge of the narrative to use the discourse with. Joke 28 standing alone would read 'Now Glasgow, I'm not saying that William Wallace, Braveheart, your national hero, didn't have sex with her.' This would not produce humour by itself as the only script that could be taken is the personal script of Braveheart, which alone is not enough to generate the humour. This script would include who Braveheart is also known as (William Wallace), and what the story is that surrounds him, whether based on the film or based on history. The missing element that is necessary to be revealed is the pronoun 'her' within the joke. It is the key to understanding and finding this sentence humorous. The knowledge of who the personal pronoun "her" refers to would have been located in joke 27. The audience, having heard joke 27, would be able to construct the TAW1 for joke 28 to create humour. This TAW1, through the personal script of sex, is a reaction to joke 27: the fact that the princess was only four years old at the time of William Wallace's death, means she never had sex with Braveheart. This presumption comes from the audience's script providing the norms we are used to surrounding the act of sex, namely the age of consent being far from reached in this instance; the norms are not achieved, therefore it seems unlikely it occurred. The TAW2 comes from Stewart Lee's discourse within this joke of 'I'm not saying he didn't have sex with her'. He has ignored the anachronism he brought to light in joke 27's TAW2 and continues to construct a world adhering to the personal script of the film Braveheart by simply changing the age of one of the characters. The story is not being edited or reconsidered by Stewart Lee despite the revelation of an anachronism in the film.

In doing so, the audience follow his cognitive process and replicate it. The humour lies between these two versions of events and their moral and plausible incongruity.

The repetition of a joke through one phrase / sentence in the discourse is also used to instigate occurrences of humour. In Joke 2 'And I'm better let's face it' acts to reinforce and repeat the textual universe formed in joke 1. The phrase brings forward the two textual actual worlds constructed in the previous joke of Stewart Lee's moral opinion and his hypocrisy. The noun phrase of joke 2 comes straight after the worlds of joke 1, with the audience again cognitively processing that Stewart Lee thinks of himself as superior to others. The hypocrisy of what Stewart Lee is saying is brought back into view and the two textual actual worlds opposing are again incongruous and therefore humorous. This repetition is not limited to joke 2 and is also the reason for humour in jokes 12, 14, 22, 24, 29 and 40 as they are jokes that require the same scripts and worlds as previous instances of humour.

Stewart Lee is successful in improvising to create jokes when heckled by a textual referential world (TRW) audience member. Even in having to think of a retort quickly, Stewart Lee creates humour relying on scripts accessible by the audience. This occurs twice, and both times the retort develops into extended / repeated jokes. Joke 18's use of the word 'scotch' triggers a TRW audience member to heckle with 'It's Scottish'. Stewart Lee's response to this in joke 19 successfully creates an instance of humour. His reply 'thank you' makes the audience laugh due to the construction of two incongruous textual actual worlds that it forces. The first and initial textual actual world (TAW1), gained through a personal script of politeness, is that he is genuinely thanking the TRW audience member for correcting his error. The second textual actual world (TAW2), through a personal script of sarcasm constructs a world in which Stewart Lee's response is not genuine and he is in fact not thankful but annoyed by the response. These two worlds are witnessed within the same textual universe and illicit laughter as a response. There are no alternative worlds and all accessibility relations are held within this instance of humour. The incongruity between the two interpretations of what could be meant by 'thank you' is humorous.

In the other instance of humour (joke 38), occurring from Stewart Lee's improvisation, a TRW audience member stands up. From this, the audience presume it is for the reason of going to the toilet, based on the fact that anything else would be an inexcusable thing to be doing in the middle of a stand-up performance. Embedded in this is

the situational script of needing the toilet, in which the audience is aware of the goal the script is geared towards, together with the means of getting there. Stewart Lee comments on the TRW audience member standing up: 'fine leave at this point it gets worse'. This imperative creates a situational script of leaving with the track of the TRW audience member being offended. This is comprehensible due to the nature of the subject that was previously being discussed (paedophilia), so the audience easily project this into another textual actual world. The two worlds side by side are incongruous in how they reflect on the member of the TRW audience. The first world paints the man in a very uninteresting way to an audience member as he is merely going to the toilet to later return. However, the second projected world sees the man as someone who is easily offended and clearly naive to Stewart Lee's comedy.

The second textual actual world projected by joke 38 (TAW2) is carried forward from the first incongruous world of joke 39 (TAW1). The second textual actual world (TAW2) of joke 39 is constructed by the audience through a personal script of perversity. Stewart Lee's defaming statement that the man is going to be heading out of the venue so he can think about Braveheart as a paedophile is incongruous with the previous world the audience had in mind of the TRW audience member being offended. Joke 40 uses this second textual actual world (TAW2) of joke 39 to be incongruous with a further world created in the discourse. Through a personal script, again of perversity, the situation of the TRW audience member is furthered by the addition of him being sat in the toilet whilst thinking about the paedophile Braveheart. This opposes the idea of the interpretation from joke 39 as joke 40 incorporates both the likely event that in the textual referential world he is going to the toilet, and any perverse reasons linked to the content of the stand-up.

Principle of minimal departure

The principle of minimal departure allows the audience to fill gaps in the TAWs constructed. This principle of not straying from the actual world's knowledge unless specifically required to is in use throughout, and aids the humour of extended jokes. Extended jokes which follow on from one another are a perfect display of the role that the principle of minimal departure plays in creating humour within Stewart Lee's comedy. Through a long narrative containing many jokes that reuse textual actual worlds from other instances of humour, the minimal departure from our actual world creates humour when

the slightest bit of extra information is provided that distances the TAW from the AW. When an initial possible world is constructed from a joke, the audience fill in what has not been stated using their information of the actual world. For example, in joke 32 it is finally voiced that if William Wallace had had sex with the four-year-old princess it would make him ('Scotland's national hero', claimed by Stewart Lee) a paedophile. The audience use their knowledge of the actual world here to instantly change their reaction to Braveheart now viewing him as a paedophile (TAW2). The audience imagine Braveheart in exactly the same setting as the film, the only thing that has changed is that they now consider him as a paedophile. The principle of minimal departure in use means that the audience want to stay as close as possible to the knowledge they already have of him in the actual world. Joke 33 moves away from the existing knowledge of the actual world to suggest that a Scottish paedophile is of significance, and more despicable than any other kind of paedophile. Joke 34 goes further again to change the audience's vision of Braveheart describing him as having shortbread around his mouth, and joke 35 allows us a further building block to this new version projecting Braveheart as mumbling sexual threats. Each joke produces a new textual actual world for their specific instance of humour in which aspects of Stewart Lee's diegetic[9] narration build on top of one another to create a very different man to that in the previous world and the one nearest to our actual world. This has a knock-on effect with accessibility relations as the further the audience departs from the character they know, the more obviously relaxed the accessibility relation A/properties becomes.

Intertextuality

The use of Braveheart in building a lot of the worlds within this extract highlights the necessity of intertextuality for Stewart Lee's audience. Knowing the film of Braveheart, it is easy for the audience to have a script of the storyline and characters within the film. However, if this was not something an audience member had seen / was vaguely familiar with, much of the humour could simply not occur. Lacking the knowledge of William Wallace being Scottish for a start would prove problematic with the surrounding knowledge that the TRW audience too are Scottish. Additionally, any humour based on the characters, for example joke 27 onwards would not be as humorous as the textual actual worlds

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[9] 'Indirect presentation and summary' (Herman et al 2010, p. 107). Diegesis (telling) is the opposite of mimesis (showing).

necessary cannot be constructed in such detail. Stewart Lee presumes the knowledge of the audience so does not give details as to what the characters look like or what their personality is like. In joke 32 for example, lacking knowledge of Braveheart, one would just presume that William Wallace was thought to be a national hero, but is in fact a paedophile. Though possibly amusing, it is not as funny as the grounding of the character and the notions of his bravery and spirit that can only be present through some aspect of intertextuality being accessible to the audience.

5. Discussion

5.1 Comparison of comedians' worlds

The two stand-up comedians' use of the specified cognitive stylistic elements, included in the Possible Worlds Model of Humour (PWMH), provides a way to identify their styles and any consistency with one another between the two analysed extracts. The type of analysis carried out above can produce proven and replicable results regarding aspects of the stylistics in the discourse that then affect the audience's cognitive processing of it, culminating in humour. Trends in the analyses of Stewart Lee and Milton Jones have illustrated how aspects such as textual actual worlds, script use, alternative worlds, and accessibility relations vary between the two and how this can explain their intuitively different approaches to jokes and styles of stand-up comedy.

One of the most obvious differences observed from the analyses is the difference in the types of jokes used by each comedian. It is clear that Milton Jones' jokes stand alone as short single-joke texts. Each textual actual world (TAW) constructed within these textual universes of Milton Jones' jokes are rarely required to be called upon further on in his set, either as a form of repeating a joke or using a previous TAW in a new joke. Each joke can be read or heard and its humour appreciated in any situation, with very little context needed. Stewart Lee's discourse and subsequent jokes however, are tied into the narrative of the stand-up set as a whole, with obvious points of detachment creating jokes that can, and do, build textual actual worlds independently from the rest of the discourse. Stewart Lee needs the audience to retain the accretion, tuning and restructuring of schema (scripts) in order to create humour in his extended jokes. Using textual actual worlds already created in earlier instances of humour forms many of Stewart Lee's jokes, whereas Milton Jones shows infrequent occurrences of this. Of 80 potential worlds in each stand-up comedian's transcribed extract (textual actual worlds or alternative worlds of their domains), 37 of Stewart Lee's textual actual worlds are repeated from worlds constructed previously in the text, this is compared with only 19 in the case of Milton Jones. The number of newly constructed worlds in Milton Jones' stand-up comedy shows the independent nature of each joke from the rest of the discourse.

Both the extracts analysed make use of knowledge worlds, however their difference in use and variety contributes to how the audience structure textual universes and process the jokes. Stewart Lee's style in using alternative worlds within his humour is far more

complex than that of Milton Jones' which most frequently only treats alternative worlds as a means of feeding / grounding the construction of a textual actual world harmoniously (8 out of 9 instances). The knowledge worlds used within his jokes provide the audience with what Milton Jones perceives to be the case in the text's actual world, which is commonly used in agreement with the textual actual worlds that are necessary to the humour. Stewart Lee, however, uses some of the alternative worlds within the discourse to act as an incongruous world to the TAW1 (6 out of 18 instances of alternative worlds conflict), creating humour. This type of opposition places these alternative worlds in conflict with the textual actual world in the textual universe leaving the audience able to see a discrepancy between what Stewart Lee believes to be the case, and what is actually the case in the TAW. The detachment in context of Milton Jones' jokes means that they do not remain or reoccur as an alternative domain. Stewart Lee's jokes may utilise these alternative domains across further jokes to provide the schema for which the joke is created as seen across jokes 11-17, which rely on the knowledge from the previously purported alternative world, that Stewart Lee knows and knew he was Scottish. These elements bring great complexity to his modal worlds which cognitively overshadow the simplicity of Milton Jones' structure which uses alternative domains harmoniously in one or both incongruous textual actual worlds (TAW1 and TAW2).

Another notable comparison regarding alternative worlds is Stewart Lee's use of alternative knowledge worlds being associated with his audience rather than his own views. Stewart Lee's jokes 3 and 25 provide a further complexity to the use of Stewart Lee's alternative worlds in comparison to Milton Jones. Stewart Lee, in each of these instances, constructs a knowledge world surrounding what he believes the audience (in the textual referential world) to believe in the TAW. In both cases a conflict occurs between these alternative world and the TAW, as although difficult to prove, it would be unlikely for the audience to hold these views, given we know something about them (the majority are Scottish). Milton Jones' alternative worlds are only concerned with himself or representations of himself within his jokes. In general, there is more of a barrier between Milton Jones and his audience (as in the textual referential world) as they are rarely included in the discourse of the jokes; this is different to Stewart Lee who often uses tag questions to give more of a conversational and inclusive style with his audience.

Not only do the two comedians vary in style with regards to how alternative worlds are used, but with the types of worlds in use. Milton Jones' alternative worlds do not vary in categorisation. Worlds produced that project into alternative domains are knowledge worlds and hypothetical extensions of knowledge worlds. Stewart Lee displays the use of many different types of alternative worlds including wish worlds and obligation worlds, as well as both types of knowledge world used by Milton Jones. A broader use of these alternative worlds again shows that Stewart Lee's discourse is more complex in modal structure, requiring the audience / reader / hearer to project a wider range of textual universe structures than that of Milton Jones. In using alternative worlds of different varieties, some that remain as a domain of further jokes or schema, and those that conflict to create incongruity, Stewart Lee's audience have to use more complex cognitive processes to build the successful textual universe structures to illicit humour; this same process can be praised of him for creating discourse that makes his audience do so.

The trends in script use that provide schematic information to each instance of humour's textual universe reflect the type of content covered within the extracts. The use of instrumental scripts is within Stewart Lee's discourse concerned with breeding and DNA. His comedy makes use of science and the audience's ingrained knowledge of it to play on and force them to construct worlds with which they are not wholly familiar and vary from their initial construction. Both Milton Jones and Stewart Lee make use of personal scripts frequently, which can be reflected in the discourse in both cases with the frequent use of pronouns. The jokes that make use of this categorisation have a focus on opinion, stereotypes and character. In Stewart Lee's case much of this use of personal scripts occurs with regards to Braveheart and the audience's present opinion, which through extended jokes is then moulded by Stewart Lee until he is unrecognisable to them. The other category of script which is used frequently by Milton Jones is situational. Many of his jokes can, for instance in joke 20, use a personal script in the TAW1, and then a situational script in the TAW2, something that is rarer in Stewart Lee's jokes analysed. This difference in script categories between worlds in jokes used by Milton Jones is indicative of a style that plays on the ambiguity of a word or phrase and each world is a textual actual world interpretation of this, rather than that of Stewart Lee's jokes which are often subtle changes in aspects of worlds that were not considered in the construction of the TAW1.

Both Milton Jones and Stewart Lee's discourse contains jokes where the incongruous textual actual worlds cannot be claimed to have any accessibility relations relaxed. The audience are not able to verify the claims made within the jokes' textual actual worlds as they do not know enough personal information about the comedians. Schema dedicated to the lives of the comedians analysed needs to be present to confirm if either or both of A/properties and B/inventory are relaxed. For instance, I personally do not know whether or not Milton Jones has a grandfather that was in a war, just as I could not be sure that Stewart Lee is adopted. Both of these things are probably easy to find out if desired, however to the audience this does not change anything about the humour of the joke as they are not common enough schematically for the audience to be presumed to have knowledge of. Regardless, we take these things to be the truth / insignificant when projecting worlds, and if the audience still find it funny it is evident the humour does not rely on these specifics. However, certain aspects of worlds are easy and necessary to identify. In Milton Jones' joke 36 we are led to construct a textual actual world in which a hepatitis bee exists. We are able to do this, yet it is cognitively known to the audience that such a creature does not exist in the AW, and the accessibility relation of B/inventory is being relaxed in order to construct that world from the actual world. Similarly, Stewart Lee's joke 17 relaxes the accessibility relation of A/properties in the TAW2 constructed as heroin is used as food. This variation on what we think of as a bee and heroin is where the TAW2 is constructed and incongruous with the TAW1. 21 worlds relax accessibility relations in Milton Jones' humour, compared to Stewart Lee's 26. Although not a large difference in usage, Stewart Lee's jokes' accessibility relation relaxing is often further down Ryan's typology, moving the TAWs further from the AW.

This variation in the types of accessibility relations relaxed, is usually that of A/properties or B/inventory for Milton Jones; accessibility relations higher up the typology and therefore nearer to the actual world the audience are located in. Stewart Lee's jokes require several instances of relaxing E/natural laws. This illustrates different trends by the comedians and places the worlds created by Stewart Lee, in general, further from what we are aware of as reality than Milton Jones' jokes. His jokes stay very close to the actual world despite some instances of relaxing A/properties or B/inventory. Both comedians share the trend of using many instances of worlds that would be classed as 'true fiction' on account of

it being difficult to pin down the aforementioned truth discrepancy of some of the worlds built.

The principle of minimal departure is strongly in use by both audiences of both styles of comedy, however the way in which it is used is different, influenced by the other factors within the extracts. Milton Jones' structure of using many short single-joke texts means we use minimal departure to fill in the large gaps that the short discourse provides. Milton Jones' joke 31 for example mentions the profession of being 'an accountant'. There is no additional discourse to give an example of what it is an accountant does in the textual actual worlds the audience are constructing, therefore they use what they know in the actual world to be an accountant and place this within the incongruous worlds necessary. Stewart Lee relies on the audience's use of the principle of minimal departure in a different way, as the discourse he provides is more specific in containing world-building elements. This leaves smaller gaps for the audience to fill with information of the actual world. For example Stewart Lee's joke 10 does not require the audience to fill in exactly what was said in a conversation between him as a child and people at school regarding sport, as he uses direct speech to convey the attitudes of his classmates. From this the audience only fill in what they believe could be Stewart Lee's reaction to this, based on norms of the actual world and his previous discourse regarding being Scottish. His response is far more extreme in opinion and emotion than the audience had expected. The large gaps the principle of minimal departure fills in Milton Jones' jokes, creates far more incongruity between TAWs in a textual universe than the smaller gaps left by Stewart Lee. Stewart Lee's textual universes are created by the discourse to have a subtler incongruity between TAWs, though that is not to suggest this has any weighting on the humour achieved.

The intertextuality used within Stewart Lee's discourse is not present in Milton Jones'. A vast amount of Stewart Lee's extract centres around the storyline (and subsequent possible world) of the film Braveheart. The audience have to cognitively replicate and edit the world of the film accordingly in order to find the discourse humorous in the textual actual worlds of the joke. This could bring with it the issue that an audience member who had not seen the film will not find any humour in what is being discussed as they cannot construct the textual actual worlds intended for the humour to occur (they will not have access to a script of Braveheart). The film's story is possibly well-known enough to construct a variant of the correct world, yet will not be as humorous to the person constructing it

because a certain depth of knowledge (schema and scripts) of any worlds built is not achieved. Milton Jones steers clear of this issue by using very general, socially and culturally inclusive ideas that do not rely on literature or films and the audience's acknowledgement of them. Stereotypes used by Milton Jones, for instance the American in joke 8, do not need to be witnessed first-hand in order to have a script available to use for it as they are arguably more commonly known than the specifics of literature and films.

5.2 Summary of individual styles

The PWMH has been successful in illustrating and defining the styles of two stand-up comedians using cognitive stylistics and possible worlds to identify trends in producing humour. The analyses have shown Stewart Lee's humour is altogether more complex in terms of the audience's use of cognition to produce the worlds and subsequent humour intended across extended jokes. Milton Jones' stand-up comedy requires the audience to create worlds that are constructed through many different scripts but structured as short single-joke texts, many as basic as holding all accessibility relations and containing no alternative worlds of the textual actual world. From the point of view of each comedian as a writer, the following summary can be concluded:

Stewart Lee produces jokes that require mostly instrumental and personal scripts, centring his comedy on behaviour, opinions and the general workings of the world. The same script categorisation between the textual actual worlds suggests worlds are incongruous by subtle differences rather than overt word play. Stewart Lee's jokes often borrow from previous worlds in other jokes, most often the second textual actual world is carried forward to form the first textual actual world of the next joke; this creates extended jokes and forms a narrative within the comedy without the obvious starting and stopping of single jokes. Stewart Lee does not always use two TAWs through scripts to create humour, but uses alternative worlds (knowledge worlds, hypothetical extension of knowledge worlds, wish worlds and obligation worlds) that conflict with the TAW. This structure of the textual universe of a joke sees him creating incongruity and humour by influencing the audience to perceive his character and the textual actual worlds differently to him. Stewart Lee's use of relaxing accessibility relations in his discourse, ranging from A/properties (e.g. jokes 3, 6 and 9) to E/natural laws (e.g. jokes 4, 5, 6, 7 and 8), furthers their distance in similarity to the actual world (the audience's reality) showing an affinity for aspects of

surrealism within his humour. Intertextuality is also very prevalent in much of the content of the discourse as Stewart Lee expects the audience to have knowledge of Braveheart in order to create the necessary humour from the jokes. These attributes combine with the detail of the discourse he includes, such as sections of direct speech of characters other than himself, and descriptions of characters within the textual universes produced.

The scripts in use by Milton Jones, to assist with the construction of textual actual worlds, are most often situational and personal. He predominantly chooses discourse surrounding emotion, behaviour and common human scenarios. The structure of one-liners focuses on ambiguity of words and descriptions resulting in the two variations projected into worlds, hence the two incongruous / conflicting worlds of jokes often differing in categorisation (e.g. one world (TAW1) will be through a situational script, and the following interpretation and textual actual world (TAW2) personal). In terms of alternative worlds (domains of textual actual worlds) Milton Jones uses knowledge worlds and hypothetical extensions of knowledge worlds. In all but one case Milton Jones uses these alternative worlds to provide more information to constructing worlds. They feed in extra information, for example a thought of Jones', and are harmonious with the actual case of the TAW. Milton Jones' basic level of use of the alternative worlds is replicated in accessibility relations: the accessibility relations used by Milton Jones are predominantly all held, however in cases where a world does not hold all relations to be in line with the actual world (reality) the audience only ever need relax the two highest relations in the typology (A/properties B/inventory). This keeps all other links to the actual world in place, as he avoids surreal scenarios within his jokes. The use of a meta-joke in the extract of stand-up however may hint towards his ability to divert from the usual style shown throughout the rest of the jokes. Milton Jones' overarching lack of specifics in the worlds he creates for the audience through his short sections of discourse for each joke means a vast amount of description, including characteristics of objects / characters are filled in through the audience's principle of minimal departure.

These differences in choices and subsequent complexity is not to suggest that Stewart Lee's jokes are more humorous than that of Milton Jones (or vice versa), but that there is a clear difference between the styles of the two comedians analysed from the view of possible world approaches within cognitive stylistics.

5.3 Triumphs of the proposed model (Possible Worlds Model of Humour)

The identification of joke similarity with which the GTVH is so concerned, is essential to be brought forward and accounted for within the proposed model of analysis. The PWMH successfully and easily identifies aspects of the comedians' jokes and subsequent cognition of their audience for this, with its own elements acting as parameters. These elements such as script use and alternative world use can be defined and analysed in order to find trends in the style and cognition of the instances of humour. This can be easily compared with the results of other jokes or sets of jokes by analysing them. For instance, it can be counted how many times Stewart Lee or Milton Jones use a certain alternative world, or which script is the most often used within their jokes. The PWMH has also been shown to be capable of accounting for differences in how these worlds are used, for instance the accessibility relations relaxed within them. Accounting for similarity within the extracts and in comparison to other comedians' extracts is what builds a style for each comedian. Within the extracts analysed it has been successfully shown that each comedian can be attributed their own style based on common trends within the structure and production of their jokes.

The use of cognitive stylistics means that the model inherits the feats that this type of analysis provides. With such a cognitively complex phenomenon as humour, the cognitive input focuses on why something appears as humorous, and the stylistic aspects focus on how this is conveyed through the choices made by the writer / comedian. The process as a whole revolves around the same way as described by Gavins and Steen considering literary texts:

> relating the structures of the work of art, including the literary text, to their
> presumed or observed psychological effects on the recipient, including the
> reader.
>
> (Gavins and Steen 2003, p. 1)

Possible worlds theory is more in-line with the intuition of an audience when considering their imagination and projections of textual actual worlds from jokes. Previous notions of "planes" (Koestler 1969) and "script opposition" (Raskin 1985; Attardo 1994) fail to show an in-depth picture of a reader / hearer's cognitive processes when engaging with jokes. Cognitive stylistics' focus on the psychology behind reading processes can be seen as more

worthwhile in an analysis of humour than that of the GTVH's parameters, which have very few links with psychology (such as the situation parameter). Cognitive stylistic elements can aid the definition of genre through uncovering trends in the effects on a reader / hearer's cognition, and this is continued within the PWMH.

Oring comments on the lack of research into genre in humour:

Narrative Strategy (NS) also seems unobjectionable as an aspect of jokes, although, again, GTVH has not inspired much close work on the various joke genres

(Oring 2011, p. 207)

The GTVH and its parameters (KRs) have not been used in order to categorise types of similarities into genres. This thesis has built the foundations to do this with the analyses carried out through the proposed model (Possible Worlds Model of Humour). The trends attributed to Stewart Lee for example could provide a wider distinction of Stewart Lee's stand-up if compared across many transcripts of his work. The use of a wide range of alternative worlds and the relaxation of accessibility relations (A/properties B/inventory and E/natural laws) could not just be a product of this particular extract of discourse, but a common feature and genre defining style of Stewart Lee's stand-up comedy. These ideas are able to be extended and shown to be used by many different stand-up comedians collating them into a genre. These trends, that can be defined by using the model, illustrate its ability to acknowledge the creativity used within instances of humour, and in this instance of stand-up comedy. The model uses cognitive stylistics in a way that is designed and successful in extending its use from western literature to discourse used in performance. This is combined with existing models of humour research such as the script use of the SSTH influencing the creation of the PWMH. This breaks away from the previously pun-focussed structural theories for analysing humour, which were irrelevant when considering sets of jokes as in stand-up comedy. The model has filled a gap in the combination of these two areas and applied it to an academically neglected humorous text.

5.4 How the Possible Worlds Model of Humour avoids criticism

The General Theory of Verbal Humor could not have provided the same level of replicable and falsifiable analysis on stand-up comedy as has been achieved by the Possible Worlds Model of Humour (PWMH). The GTVH may be successful in providing an insight into the structure of short jokes (short single-joke containing texts) however, this does not make for a whole and informative analysis of jokes, especially in the case of a text such as stand-up comedy. The PWMH introduced in this thesis has gone some way in combatting and avoiding the same criticism as that which the GTVH receives.

The issue regarding under-definition in the GTVH is avoided by the elements of the proposed model already being established and highly regarded as theory from the area of cognitive stylistics (cognitive poetics). Though used in specific ways as explained, the main premise of each step of the model is grounded by widely accepted theory in the analysis of fiction and discourse. The development and maturity of possible worlds in fiction has led to Ryan's (1985; 1991a; 1991b) replicable typology of accessibility relations and the categorisation of alternative worlds produced by discourse. Attributing these properties to a joke is then achieved with ease by choosing from the limited options available as set by prior research. Notions such as these and scripts from schema theory are therefore not born with the PWMH and are included as a credit to their respectability as theories of cognition and stylistic analysis. This theory has been used in the same way as intended for literature, yet adapted in light of linguistic theories of humour (in particular the obscure and neglected text of stand-up comedy) to secure relevant results are shown.

Ritchie's (2004) issues with the logical mechanism (LM) of the General Theory of Verbal Humor centred on its purpose: it is not clear what exactly the LM does or whether it is even necessary. This confusing notion of a logical mechanism is not in use or adapted within the PWMH, however this does not hinder it, or leave it lacking in any way. The logical mechanism's role of describing how the incongruity is produced would be an arbitrary addition to the proposed model: the PWMH analysis illustrates that incongruity is present between two textual actual worlds created (or a textual actual world and conflicting alternative world) which creates humour and elicits laughter as a reaction to this, however the incongruous relationship between these two worlds need not be explicitly identified but merely acknowledged as appropriate. This simplicity of using "appropriate incongruity" in humour theory could be argued as taking a step back from the inclusion of an LM within a theory of humour, yet incongruity-resolution theories have not provided consistency in

identifying and explaining resolution, and is therefore an arbitrary element until refined as applicable in all humorous circumstances (e.g. surreal humour). Raskin (2006) hypothesised about the LM being unnecessary in a theory of humour as it was likely to be encompassed within the whole joke, and not just limited to the categorisation of one parameter. The PWMH treats the notion of a logical mechanism in the same way: each instance of humour is itself a logical mechanism, as the particular aspects of the joke (alternative worlds, accessibility relations, scripts in use) define exactly how that particular occurrence of humour is created through the stylistic choices made, and the audience's cognitive processing of this discourse. There is no particular need for a resolution to occur in humour; the incongruity of projections are witnessed by a reader / hearer and they are left open to interpretation, not resolved as the GTVH suggests to provide a cognitive end point in line with the discourse.

The cognitive mechanisms that Davies (2011) claim are lacking from being identified by the logical mechanism within the GTVH is a criticism that is combatted by the inclusion of cognitive processes analysed within the PWMH's base in cognitive stylistics. Though useful in many circumstances, stylistics alone would not go deep enough to explain the audience's thought processes in reading / hearing humour and it is this shallow analysis that the GTVH provides within the structural viewpoint provided by its parameters (naming parts). Linking together elements of style and cognition produces a far more extensive analysis of how these elements of style affect their audience. The given analysis of Stewart Lee's joke 35 is more insightful than that which could be achieved by viewing it from a traditional stylistic perspective. We would end up with an analysis that focused predominantly on the comedian's linguistic choices, including connotations of words such as 'bothy' and 'shortbread' to agree with, and solidify, the foregrounding of Scotland. This short text would be classed as diegetic with a lot of detail provided in a short space, as the reader is given the precise information of what Braveheart looks like with regards to specifics of the situation. Cognitive stylistics, and the PWMH by association, include these aspects of analysis into the linguistic choices of a text, but also provide insight into how this affects a reader / hearer's cognitive processes in regard to engaging with the discourse. Humour is a complex phenomenon to describe and analyse, and traditional stylistics would not touch on the all-important processes of why we are brought to laughter by certain pieces of discourse.

The logic that using possible worlds on texts stems from is key in combatting another one of Davies' (2011) criticisms regarding the GTVH and lack of reasoning. Just as the LM contained too few mechanisms, she also argues the case there is insufficient logic involved. Ryan's typology of accessibility relations illustrates how the audience are able to project the worlds within the discourse of a comedian despite them potentially being detached from our real world (AW). In order for an audience to wholly believe and construct a possible world that will provide incongruity with another no matter how surreal, certain expectations (accessibility relations) may be necessary to be ignored (relaxed). The PWMH has the ability to illustrate how truth relations are used in the production of humour to aid incongruity. In examples of the analysis where accessibility relations are relaxed, this is usually present in the second possible world and not the first. Milton Jones' joke 6 does this: the first possible world comes from the initial world constructed by the phrase "sticks and stones…", this is projected from the actual world with the exact same meaning of verbal bullying not being able to harm someone. The second textual actual world (TAW2) however is not in line with the AW and needs to have an accessibility world relaxed for the audience to have just as much belief in it as the first (TAW1). By relaxing A/properties it becomes plausible and easy to project a world in which Milton Jones has survived going through a printing press. By adapting reasoning of what is true / false in the AW (in the relaxation of accessibility relations) it becomes clear how it is easy to project the worlds in jokes without questioning their often surreal / illogical nature.

The criticisms outlined of the GTVH were influential in the construction of the PWMH as it attempts to avoid, and to a certain extent solve, these issues. This effort however, is not to say that the PWMH itself is exempt from possible criticisms. The meta-joke introduced by Milton Jones as joke 33, may be perceived as better explained through pragmatics-based theory as the context of the discourse plays a key part in the expectation of humour. This alone suggests further room for the model to develop. Additionally, through theoretical basis it inherits any criticisms of possible world approaches to texts (and fictionality). These possible areas of criticism are an unavoidable result of the PWMH being in a status of development, as a new contribution to humour theory and cognitive stylistics. By tackling a more complex text such as stand-up comedy, the potential for the PWMH to be illustrated as lacking is greater, and therefore presents a more transparent view of the proposed model in light of the criticisms of previous theories and models. The continuing

issues with the GTVH since its conception illustrate why this proposed model is a necessary contribution to the field of humour studies, and more specifically humour theory from a linguistic perspective.

6. Conclusion

This thesis has contributed to the areas of humour research and cognitive stylistics, by introducing a new model for humour analysis: the Possible Worlds Model of Humour (PMWH), and applying this to the neglected phenomena of stand-up comedy as a text. It has been shown that humour as a whole relies to a great extent on the active use of the audience's imagination, taking knowledge from the actual world and adapting it to construct two textual actual worlds (or a textual actual world and alternative world) within a joke's textual universe that are "appropriately" incongruous with each other. This is achieved by an audience using knowledge of culture, common experience, and previous narratives they have been witness to in the actual world.

Looking at the progression of theories of humour, an outline of main theories was provided, noting the three often cited categories of humour theories as being superiority, relief and incongruity. Incongruity-resolution and appropriate incongruity were considered to further define this theory of humour, as well as Koestler's notion of bisociation (1969), influencing further theories and models to be created for the purpose of the linguistic analysis of jokes. One of the models influenced was the Semantic Script Theory of Humour created by Raskin (1985), which has its roots in pragmatics and the NBF communication mode derived from Grice's Cooperative Principle. The Semantic Script Theory of Humour was shown as analysing jokes with a focus on the interpretations (incongruity), identified as "scripts". The "script-switch trigger" of either contradiction or ambiguity to determine the reveal of jokes, placed this theory within the bracket of an incongruity-resolution theory. These opposing "scripts" and their description as an interpretation of an utterance were brought forward to be included in the General Theory of Verbal Humor, to which this thesis has dedicated a lot of attention.

The General Theory of Verbal Humor has been shown in its intended use in analysing jokes and their similarity to each other, as well as focusing on its criticism, something to consider in the construction of a new model. The majority of criticism from Davies (2004; 2010), Oring (2010) and Ritchie (2004) revolves around the lack of definition within the GTVH, and the production of the model without a link to other linguistic theories. These criticisms influence the attribution of parameters in an analysis to become arbitrary, as decisions would widely vary from person to person. It was also illustrated that the GTVH comes under more scrutiny when applied to stand-up comedy. Its penchant for analysing

short single-joke texts means that when a stand-up comedian such as Richard Herring is analysed, it cannot deal with the continuity and relationship between jokes. Even the version of the model geared towards analysing extended texts falls short, as it presumes a structure in which only one main instance of humour exists. This downfall of the model was associated with the lack of research into stand-up comedy, and the scarcity of using it as a text within humour theory (a lack which, it is hoped, this thesis goes some way to addressing). This identified the necessity of a new model of humour to be proposed; one that was capable of analysing stand-up comedy that also shows interesting results in the styles of comedians.

My research here has sought to remedy this perceived gap in the literature by proposing what we have called a **Possible Worlds Model of Humour**. It has been constructed with the adaptation of Ryan's notions of textual actual worlds and the structure of a textual universe, traditionally used in the analysis of literature. Aspects of the analysis have been formed through further work in the field of possible worlds theory: the model identifies the scripts and their categorisation (situational, personal, and instrumental) that are triggered by the text to bring information from the real-world (actual world) to the two textual actual worlds of a joke (Stockwell 2002; Schank and Abelson 1977), the modal worlds created surrounding the textual actual world (Ryan 1985), how the worlds of the discourse are categorised in terms of their link to the real world (Ryan's accessibility typology, 1991b) and how intertextuality may be at use within a joke, rather than solely relying on the principle of minimal departure (Ryan 1985; Semino 1997). The model as a whole gives insight into the cognitive effect of a joke on an audience, and the stylistic choices of a comedian this cognition suggests.

To demonstrate the ability of the proposed model in full, the PWMH was applied to 2 sets of 40 jokes from an extract of stand-up comedy, each by a different British comedian, intuitively different in styles. The jokes were identified by an instance of laughter from the audience in the textual referential world (the recording), with paralinguistic features removed, in keeping with prior research on written jokes analysed by the SSTH and GTVH. Milton Jones is renowned for one-liners, and Stewart Lee for his conversational, alternative jokes. In analysing these two comedians using the Possible Worlds Model of Humour, these types of general descriptions of styles a stand-up comedian portrays can be rigorously and reliably analysed using a framework of theories often applied to the equally creative texts

within literature. The analysis was shown to provide clear differences in the way that each comedian in the given extracts require their audience to use and construct possible worlds: Milton Jones' short single-joke texts have less reliance upon previous jokes used, with a tendency to instantiate situational and personal scripts of varying category in each joke. It is uncommon for alternative worlds to be in use, providing very linear worlds within jokes that lack a further modal structure. The accessibility of these worlds is held close to that of the actual world where a text's audience is based. This is compared to that of Stewart Lee, who uses personal and instrumental scripts in the constructions of worlds, often both textual actual worlds in a universe sharing the same categorisation. Stewart Lee has a higher usage of alternative worlds as these are often carried throughout the narrative of other extended jokes, remaining in use. They also vary in categorisation more often (wish world, obligation worlds etc.) and are used as conflicting worlds within jokes to produce the appropriate incongruity (conflict with the TAW). Intertextuality is in use for a large part of the extract.

These differences in trends throughout each set of 40 jokes, successfully begin to identify a style for each comedian surrounding their audience's construction of possible worlds within humour. The model was shown to avoid the same criticism of the GTVH by its roots in the respected and widely cited analytic framework of possible worlds theory, meaning a more replicable analysis is achievable from someone else using the same model. It additionally achieves the cognitive insight that Brône and Feyaerts (2004) identify as necessary within humour. The thesis has provided a contribution to cognitive stylistics in an additional text it can successfully analyse and provide worthy insight into, as well as contributing to stand-up comedy as an area for academic research.

To conclude this study it will be interesting to speculate on future applications and developments of the Possible Worlds Model of Humour. This thesis is only able to scratch the surface of the potential within this newly proposed model of humour. There is opportunity for the analysis of many varieties of other humorous texts, as well as a variety of results to obtain from these potential analyses. The model has the ability to grow alongside the study of cognitive stylistics, and the trends within humour theory. Developments within either field can be added or reviewed in light of new research that may occur.

Oring (2011) comments on the GTVH's ignorance of accounting for paralinguistic features within jokes, and this is currently the case for the Possible Worlds Model of

Humour also. Due to the limitations of this thesis the development and inclusion of paralinguistic features to be acknowledged by the model is not possible. However, there is clear scope for paralinguistic features to add to the construction of worlds in ways such as voices and mannerisms of characters projected through discourse, or facial expressions of the comedian contributing to opinion (e.g. disgust, joy etc.). Stewart Lee in his book *How I Escaped My Certain Fate – The Life and Deaths of a Stand-Up Comedian* (2010) refers to the reasoning behind much of his intonation in performance, in order to covey humour further to the audience, and manipulate them into thinking a certain idea / in a certain way.

> If I intonated the word 'braveheart' as if I thought it should get a laugh, it would only get a groan, but if I threw it away as if it were just an accidental collision of words to which I had given no actual conscious thought, and which only coincidentally echoed the folk name of the Scotch national hero William Wallace, then it would get a big laugh.
>
> (Lee 2010, p. 73)

Milton Jones is often considered a surreal comedian, for instance his billing at The Lowry theatre described him as 'clever, *surreal* but mainly just stupid stupid stupid' (The Lowry 2013). General opinion would appear to agree, as his Wikipedia article describes his style as 'based on one-liners involving puns delivered in a deadpan and slightly neurotic style' (Milton Jones 2013). This "style" described must be contributed to by the paralinguistic features surrounding his delivery (timing, facial expression, intonation etc.), as the PWMH analysis given highlights Milton Jones' basic structure and associated style. The inclusion of paralinguistic features in world-building would shed light on any discrepancies between the stylistics and cognition provided solely from discourse and those from delivery of the jokes.

This current situation of the model not including paralinguistic features, means that analysis using the PWMH carried out on stand-up comedy is not limited to this particular type of text, and would also be applicable to humorous texts that are more commonly the subject of a linguistic analysis of humour. For example the building and structure of possible worlds within humorous plays could also display differences in styles between the humorous worlds included and where the humour lies (conflict with the TAW etc.). The humorous worlds may also vary greatly from the worlds in the remaining text that do not

contribute to humour. The humorous structure attributed by Attardo (2002) to the play *Lord Arthur Savile's Crime* may be better described and understood by the PWMH in its alternative worlds and any conflict within them. Though created in light of the neglect of stand-up comedy within linguistic theories of humour, the model does not have to be constrained to the analysis of this organised structure of jokes.

Further to types of texts, potential of the model is held in its possible ability to account for differences in types of performed comedy: improvised humour and its world-building could differ considerably from rehearsed stand-up sets as analysed within this thesis. The improvised jokes seen from Milton Jones and Stewart Lee as retorts to heckling audience members could prove to be stereotypical of humorous worlds built ad-hoc within performances of comedy. Both Milton Jones and Stewart Lee's improvised retorts instigate personal scripts in both humorous worlds that contain only TAWs and no alternative domains. Both stand-up comedians repeat jokes through lines of discourse that force the audience to witness the incongruity between two possible worlds for the second time, again producing humour and subsequent laughter. These observations could be indicative of a wider trend within improvised comedy within stand-up performances.

In conclusion, stand-up comedy as an area of academic research continues to lack the body of work that it clearly deserves. This thesis should be viewed as an attempt to encourage and begin to look at ways of achieving the insight stand-up comedy deserves stylistically and cognitively. The results achieved from the analysis illustrate the ability of possible worlds theory as applied to texts other than western literature, as well as the ability of the proposed model (Possible Worlds Model of Humour) in analysing humour.

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Milton Jones transcript with analysis summary of each joke

1. Relax, I know what I'm doing. Recently I did a gig for the United Nations and started off by saying, where are you all from?
   TAW1: Situational script of stand-up: common stand-up audience participation.
   Accessibility Relations: All held.
   TAW2: Situational script of UN: ridiculous question to ask a lot of people.
   Accessibility Relations: All held.
   Alternative Worlds: Knowledge world – domain of TAW1 and TAW2: 'I know'.

2. To be honest there wasn't much time for anything else.
   Repeats joke 1
   TAW1: Situational script of stand-up: common stand-up audience participation.
   Accessibility Relations: All held.
   TAW2: Situational script of UN: ridiculous question to ask a lot of people.
   Accessibility Relations: All held.
   Alternative Worlds: Knowledge world – domain of TAW1 and TAW2: 'I know'.

3. As a child I had a medical condition that meant I had to eat soil three times a day in order to survive. Lucky my older brother told me about it really.
   TAW1: Situational script of medical condition: brought to attention by his older brother.
   Accessibility relations: A/properties relaxed.
   TAW2: Personal script of bullying: By his older brother.
   Accessibility Relations: All held.

4. He later died of massive head injuries
   TAW1: Joke 3 TAW2.
   Accessibility Relations: All held.
   TAW2: Personal script of murdering: Over the top reaction.
   Accessibility relations: All held.

5. But then you are more likely to be injured if you've got a massive head.
   TAW1: Joke 4 TAW2.
   Accessibility relations: All held.
   TAW2: Personal script of large: Milton Jones' brother has a 'massive' head (large).
   Accessibility relations: All held.

6. I used to think that sticks and stones could break my bones but words could never hurt me, but that was until I fell into a printing press.
   TAW1: Personal script of bullying (verbal): Milton Jones ignoring verbal abuse as suggested by the common phrase.
   Accessibility relations: All held.
   TAW2: Situational script of accident: Falling through a printing press.
   Accessibility Relations: A/properties relaxed.

7. It's difficult to know sometimes if you remember something, or remember the photograph of something. I think my earliest memory is in America standing over an air vent and my skirt blowing up.
   TAW1: Situational script of remembering: Milton Jones is recalling a legitimate memory.
   Accessibility relations: All held.

TAW2: Personal script of Marilyn Monroe: The memory described is not his but Marilyn Monroe's.
Accessibility relations: All held.

8. When I was in America I really got into the culture. I went into a shop and the guy said 'have a nice day', and I didn't so I sued him.
   TAW1: Personal script of American culture (positive): 'Have a nice day'.
   Accessibility Relations: All held.
   TAW2: Personal script of American culture (negative): Blame culture of suing people.
   Accessibility Relations: All held.

9. If there was a mix up my uncle could have ended up as the president of the United States. He was an undertaker in the army or Barrack Embalmer.
   TAW1: Situational script of army job: What an undertaker in the army would entail.
   Accessibility Relations: All held.
   TAW2: Personal script of Barack Obama: 'Barack Embalmer' shares phonetic similarities with the current president's name.
   Accessibility Relations: All held.
   Alternative Worlds: Hypothetical extension of knowledge world – domain of TAW2: 'if there was a mix up'.

10. So if you're being chased by a police dog, try not to go through a tunnel then onto a little see-saw then jump through a hoop of fire.
    TAW1: Situational script of chase (police dog): Hypothetical stereotypical chase with a police dog.
    Accessibility Relations: All held.
    TAW2: Situational script of dog agility: Chase containing elaborate agility course obstacles.
    Accessibility Relations: All held.
    Alternative Worlds: Hypothetical extension of a knowledge world – domain of TAW1 and TAW2: 'if you're being chased by a police dog'.

11. 'Cause they train for that.
    Repeats joke 10
    TAW1: Situational script of chase (police dog): Hypothetical stereotypical chase with a police dog.
    Accessibility Relations: All held.
    TAW2: Situational script of dog agility: Chase containing elaborate agility course obstacles.
    Accessibility Relations: All held.
    Alternative Worlds: Hypothetical extension of a knowledge world – domain of TAW1 and TAW2: 'if'.

12. Don't go camping in the countryside. Have you ever realised that whenever the police find a body it's always in a tent.
    TAW1: Situational script of camping: Items included.
    Accessibility Relations: All held.
    TAW2: Situational script of forensics: Forensics tent used as camping tent.
    Accessibility Relations: B/inventory relaxed.

13. Years ago I used to supply Filofaxes for the mafia. Yeah I was involved in very organised crime.
    TAW1: Personal script of Mafia: The mafia were sold diaries by Milton Jones as a salesman.
    Accessibility Relations: All held.
    TAW2: Personal script of Filofax: 'Organized crime' takes on a new literal meaning.
    Accessibility Relations: All held.

14. I come from a family of police marksmen. I think that was a reaction against my grandfather, he was a bank robber. He died quite recently surrounded by his family.

TAW1: Personal script of dying (old age): Grandfather is surrounded by family spiritually / physically at bed-side.
Accessibility Relations: All held.
TAW2: Situational script of criminality (police chase): Family are the police tracking down and killing Jones' grandfather.
Accessibility Relations: All held.

15. My other grandfather, he was a peeping tom. Used to drill holes in the floor and spy on the people in the floor below. But he died quite recently. But I like to think of him as up there somewhere.
    TAW1: Personal script of spirituality: Likes to think of his other dead grandfather as being in heaven.
    Accessibility Relations: All held.
    TAW2: Personal script of perversity: His other dead grandfather is still a pervert watching people.
    Accessibility Relations: All held.
    Alternative Worlds: Knowledge world – domain of TAW1 and TAW2: 'I like to think of him up there'.

16. Looking down on us
    Repeats joke 15
    TAW1: Personal script of spirituality: Likes to think of his other dead grandfather as being in heaven.
    Accessibility Relations: All held.
    TAW2: Personal script of perversity: His other dead grandfather is still a pervert watching people.
    Accessibility Relations: All held.
    Alternative Worlds: Knowledge world – domain of TAW1 and TAW2: 'I like to think of him up there'.

17. My other grandfather
    TAW1: Joke 15 TAW2.
    Accessibility relations: All held.
    TAW2: Personal script of grandfather: Milton Jones has three.
    Accessibility Relations: A/properties relaxed.

18. He's a bit of a man for the ladies. Doesn't matter how clearly the gents are signposted.
    TAW1: Personal script of attractiveness: Milton Jones' grandfather is popular with ladies.
    Accessibility Relations: All held.
    TAW2: Instrumental script of public toilets: His grandfather often uses the ladies toilet instead of the gents'.
    Accessibility Relations: All held.

19. My other grandfather
    TAW1: Joke 17 TAW2.
    Accessibility relations: A/properties relaxed
    TAW2: Personal script of grandfather: Milton Jones has four.
    Accessibility Relations: A/properties relaxed.

20. He can't do what he used to bless him. Y'know, bomb the Japanese.
    TAW1: Personal script of old age (physical ability): Milton Jones' Grandfather isn't as mobile as he once was.
    Accessibility relations: All held.
    TAW2: Situational script of World War II: The grandfather isn't able to bomb the Japanese now the war has ended.
    Accessibility relations: All held.

21. My other grandfather…
    TAW1: Joke 19 TAW2.
    Accessibility Relations: A/properties relaxed.

TAW2: *Personal script of grandfather: Milton Jones has five.*
Accessibility Relations: A/properties relaxed.

22. … he would never ever throw anything away but he died in the war holding on to a hand grenade.
    TAW1: *Personal script of hoarding: Milton Jones' grandfather couldn't throw anything out.*
    Accessibility Relations: All held.
    TAW2: *Instrumental script of grenade: His grandfather physically didn't throw away a grenade.*
    Accessibility Relations: All held.

23. My other grandfather…
    TAW1: *Joke 21 TAW2.*
    Accessibility relations: A/properties relaxed.
    TAW2: *Personal script of grandfather: Milton Jones has six.*
    Accessibility Relations: A/properties relaxed.

24. … there's nothing unusual about him don't know why I brought him up really.
    TAW1: *Situational script of joke: It is a joke.*
    Accessibility Relations: All held.
    TAW2: *Situational script of joke: It isn't a joke.*
    Accessibility Relations: All held.

25. My other grandfather…
    TAW1: *Joke 23 TAW2.*
    Accessibility relations: A/properties relaxed.
    TAW2: *Personal script of grandfather: Milton Jones has seven.*
    Accessibility Relations: A/properties relaxed.

26. … when he died we didn't even get the chance to say goodbye which was all the more poignant because he drowned in a bowl of Cheerios.
    TAW1: *Situational script of goodbye: Never said goodbye to his grandfather.*
    Accessibility Relations: All held.
    TAW2: *Situational script of Cheerios: Cereal that killed him sounds like a farewell.*
    Accessibility Relations: All held.

27. My grandmother is confused.
    TAW1: *Joke 25 TAW2.*
    Accessibility relation: A/properties relaxed.
    TAW2: *Personal script of Grandmother: She doesn't understand why there are so many grandfathers either.*
    Accessibility Relations: A/properties relaxed.

28. My nephew, when he grows up wants to be an accountant.
    (Female audience member cheers loudly)
    TAW1: *Personal script of accountant: Someone who deals with finance.*
    Accessibility Relations: All held.
    TAW2: *Personal script of enthusiasm: Overly excited by the notion of accountant.*
    Accessibility Relations: All held.

29. There he is.
    TAW1: *Personal script of nephew: Male child of Milton Jones' sibling.*
    Accessibility Relations: All held.
    TAW2: *Personal script of female: The audience member's voice sounded distinctly female (high-pitched).*
    Accessibility Relations: A/properties relaxed.

30. You obviously gave him some helium.
    Repeats joke 29
    TAW1: *Personal script of nephew: Male child of Milton Jones' sibling.*
    Accessibility Relations: All held.
    TAW2: *Personal script of female: The audience member's voice sounded distinctly female (high-pitched).*
    Accessibility Relations: A/properties relaxed.

31. My nephew, when he grows up wants to be an accountant. For his birthday I bought him a big bag of receipts.
    TAW1: *Joke 28 TAW1.*
    Accessibility Relations: All held.
    TAW2: *Situational script of receipts: His nephew was given receipts instead of the gifts.*
    Accessibility Relations: A/properties relaxed.

32. I said don't worry if you don't like them, I've kept all the presents.
    Repeats joke 31
    TAW1: *Joke 28 TAW1.*
    Accessibility Relations: All held.
    TAW2: *Situational script of receipts: His nephew was given receipts instead of the gifts.*
    Accessibility Relations: A/properties relaxed.

33. I don't know if any of you have been skiing, but then how would I?
    TAW1: *Situational script of skiing: scenario of skiing.*
    Accessibility Relations: All held.
    Alternative knowledge world – domain of TAW1: *'I don't know any of you have been skiing'.*

34. They said about me, that I was too immature to be a father, but when I saw the first few seconds of my son's life I thought to myself "hahaha he's naked".
    TAW1: *Personal script of Fatherhood: Milton Jones is now responsible as he has a child.*
    Accessibility Relations: All held.
    Alternative knowledge world – domain of TAW1 (conflict): *Milton Jones "thought" immaturely.*
    Accessibility Relations: All held.

35. When my daughter was born she had jaundice so there she was small round and yellow. We called her Melonie.
    TAW1: *Instrumental script of jaundice: The baby was small round and yellow due to the jaundice.*
    Accessibility Relations: All held.
    TAW2: *Personal script of melon: Round and yellow.*
    Accessibility Relations: All held.

36. I'll tell you what's a dangerous insect, that Hepatitis Bee.
    TAW1: *Instrumental script of Bee: Insect that can sting.*
    Accessibility Relations: All held.
    TAW2: *Personal Script of Hepatitis B: Medical condition / insect.*
    Accessibility Relations: B/inventory relaxed.

37. I'll tell you where's a dangerous place to swim, it's that Hepatitis Sea.
    TAW1: *Instrumental script of Sea: Swimming in the ocean – hepatitis sea.*
    Accessibility Relations: All held.
    TAW2: *Instrumental script of Hepatitis C: Medical condition / body of water.*
    Accessibility Relations: B/inventory relaxed.

38. Y'know when you're in a relationship… what's that like?
    TAW1: *Situational script of relationship: Waiting for a joke about relationships.*
    Accessibility Relations: All held.
    TAW2: *Personal script of relationship: Milton Jones doesn't know what it's like.*
    Accessibility Relations: All held.

39. I'd like to finish with a prayer. The prayer Jesus taught us. Hang on a minute some people are thinking Jesus had a tortoise.
    TAW1: *Situational script of teaching (taught): Milton Jones will reference a prayer from the bible.*
    Accessibility Relations: All held.
    TAW2: *Personal script of Tortoise: Shares phonetic similarity with 'taught us'.*
    Accessibility Relations: All held.

40. Went home for Christmas this year, couldn't get in the door, too many granddads.
    TAW1: *Personal script of Christmas: Family gathering.*
    Accessibility Relations: All held.
    TAW2: *Joke 25 TAW2.*
    Accessibility Relations: A/properties relaxed.

Stewart Lee transcript with analysis summary of each joke

1. But I was making a number of kind of crass generalisations about Americans, although I don't really believe any of them. And I did it for comic effect. And I don't understand how anyone can have a kind of generalised view about another nation or race. I certainly don't and I think it's because I'm, I'm different to a lot of you. I'm not necessarily better, but I am. I'm different.
   Alternative obligation world and alternative knowledge world – domains of TAW1 (conflict): Stewart Lee's beliefs of right and wrong in TAW1.
   Accessibility Relations: All held.
   TAW1: Personal script of self-importance: Stewart Lee believes he is better than others.
   Accessibility relations: All held.

2. And I'm better let's face it.
   Repeats joke 1
   Alternative obligation world and alternative knowledge world – domains of TAW1 (conflict): Stewart Lee's beliefs of right and wrong in TAW1
   Accessibility Relations: All held
   TAW1: Personal script of self-importance: Stewart Lee believes he is better than others
   Accessibility relations: All held

3. I feel a little bit kind of removed from your human society, cause I'm actually adopted. I'm an adopted man. So I'm suspicious of notions of identity or nation. For example, I grew up thinking that I was English. Right, but about two years ago I found out, this is true, I found out that my real father is Scottish, which of course means that I'm Scottish. 'Cause as you all know Scottishness is passed on through the male genes.
   Alternative knowledge world – domain of TAW1 (conflict): ''cause you all know Scottishness is passed on through male genes'.
   TAW1: Instrumental script of genetics: Audience believe Scottishness is not passed on through male genes.
   Accessibility relations: E/natural laws relaxed.

4. Like a disability and er it…
   TAW1: Joke 3 TAW2.
   Accessibility relations: E/natural laws relaxed.
   TAW2: Instrumental script of genetics: Being Scottish is a disability.
   Accessibility relations: E/natural laws relaxed.

5. It overwhelms all female chromosomes. And that is why there are no Scottish women isn't it? No Scottish women.
   TAW1: Joke 4 TAW2.
   Accessibility relations: E/natural laws relaxed.
   TAW2: Instrumental script of genetics: Genetically impossible to have Scottish women.
   Accessibility Relations: E /natural laws relaxed.

6. There are men in kilts, but that's just nature trying to find its own level.
   TAW1: Joke 5 TAW2.
   Accessibility relations: E/natural laws relaxed.
   TAW2: Personal script of kilts: Traditional Scottish male dress - resembles the notion of a skirt.
   Accessibility relations: A/properties and E/natural laws relaxed.

7. And if a Scottish man wants to breed of course you have to travel south of the border.
   TAW1: Instrumental script of human reproduction: human biology and mating in Scottish men the same as all humans.
   Accessibility Relations: All held.
   TAW2: Instrumental script of reproduction: Scottish men have to find women in England.
   Accessibility Relations: E/natural laws relaxed.

8. Normally you get as far as a major English railway station get off the train lie down in a gutter drunk and can hope some pollen lands on you.
   TAW1: Joke 7 TAW2.
   Accessibility Relations: E/natural laws relaxed.
   TAW2: Instrumental script of reproduction: Scottish male reproduction resembles that of plants.
   Accessibility Relations: E/natural laws relaxed.

9. And I can say that remember because I – technically I am Scotch.
   TAW1: Personal script of Scottish: Stewart Lee is Scottish.
   Accessibility Relations: All held.
   TAW2: Personal script of scotch: Referring to himself as Scotch is not what someone Scottish would do.
   Accessibility Relations: A/properties relaxed.

10. Ye, Scotch. Genetically, if not culturally. And I think that even though I grew up thinking I was English, I always knew that I was one of you y'know 'cause I'd go into school, Monday mornings, people'd go "did ya see the sport at the weekend Stu? The brilliant sport? That all men must like. With England winning it, it was good wasn't it?" And I'd go, "no in fact, it filled me with feelings of revulsion and disgust."
    TAW1: Personal script of indifference: Stewart Lee shows stereotypical Scottish indifference to English sport.
    Accessibility Relations: All held.
    TAW2: Personal script of overreaction: Hyperbolic reaction of English sport disgusting Lee.
    Accessibility Relations: All held.
    Alternative World: Knowledge world – domain of TAW1 and TAW2: 'I always knew I was one of you'.

11. Then they'd go to me, what about the rich tapestry: The tableau of English culture and history. Do you take no pleasure in that? And I go, "no in fact the whole notion of English culture just makes me feel kind of mentally physically and spiritually bereft."
    TAW1: Joke 10 TAW2
    Accessibility Relations: All held.
    TAW2: Personal script of overreaction: Hyperbolic reaction of English culture and history physically and spiritually affecting him.
    Accessibility Relations: All held.
    Joke 10 Alternative World: Knowledge world – domain of TAW1 and TAW2 (harmonious): 'I always knew I was one of you'.

12. And they go, what about the English Language, the tongue of Shakespeare, Shelley, Blake? Churchill, does that not stir some residual national pride in you? And I go, no in fact when I hear an English accent I have to be physically sick.
    TAW1: Joke 11 TAW2.
    Accessibility Relations: All held.
    TAW2: Personal script of Stewart Lee: Stewart Lee's own English voice would make himself physically sick
    Accessibility Relations: All held.
    Joke 10 Alternative World: Knowledge world – domain of TAW1 and TAW2: 'I always knew I was one of you'.

13. And I would hear my own voice answering their question.
    Repeats joke 12
    TAW1: Joke 11 TAW2.
    Accessibility Relations: All held.
    TAW2: Personal script of Stewart Lee: Stewart Lee's own English voice would make himself physically sick.
    Accessibility Relations: All held.
    Joke 10 Alternative World: Knowledge world – domain of TAW1 and TAW2: 'I always knew I was one of you'.

14. And I would start vomiting as I spoke.
    Repeats joke 12
    TAW1: Joke 11 TAW2.
    Accessibility Relations: All held.
    TAW2: Personal script of Stewart Lee: Stewart Lee's own English voice would make himself physically sick
    Accessibility Relations: All held.
    Joke 10 Alternative World: Knowledge World – domain of TAW1 and TAW2: 'I always knew I was one of you'.

15. So I hate, as a child I hated being English. Yet conversely, I always harboured secret cravings for shortbread, offal, and heroin.
    TAW1: Joke 3 TAW2.
    Accessibility Relations: All held.
    TAW2: Personal script of being English: Stewart Lee hated being English.
    Accessibility Relations: All held.
    Alternative World: Wish World – domain of TAW2 (harmonious): 'cravings for shortbread, offal and heroin'
    Joke 10 Alternative World: Knowledge World – domain of TAW1 and TAW2: 'I always knew I was one of you'.

16. Y'know deep-fried heroin if I could get it.
    TAW1: Joke 15 TAW2.
    Accessibility Relations: All held.
    TAW2: Personal script of heroin: Stewart Lee craved deep fried-heroin.
    Accessibility Relations: A/properties relaxed.
    Joke 10 alternative world: knowledge world – domain of TAW1 and TAW2: 'I always knew I was one of you'.

17. With sauce. Heroin supper two ninety-five.
    TAW1: Joke 16 TAW2
    Accessibility Relations: A/properties.
    TAW2: Situational script of chip shop: Heroin is edible and available as a heroin supper.
    Accessibility Relations: A/properties.
    Joke 10 Alternative World: Knowledge world – domain of TAW1 and TAW2: 'I always knew I was one of you'.

18. But, so, I think I always knew Glasgow. I can hardly believe this is happening. I think I always knew that I was a Scotch man and I always knew. But –
    Repeats joke 9
    TAW1: Personal script of Scottish: Stewart Lee is Scottish.
    Accessibility Relations: All held.
    TAW2: Personal script of scotch: Referring to himself as Scotch is not what someone Scottish would do.
    Accessibility Relations: A/properties relaxed.
    Alternative World: Knowledge world – domain of TAW1 and TAW2: 'I think I always knew I was one of you'.

19. (Audience member: "it's Scottish")
    Ye Scottish thank you for correcting me. Sorry. Er Y'know
    TAW1: *Personal script of apology: Stewart Lee is genuinely thanking for the correction of 'scotch'.*
    Accessibility Relations: All held.
    TAW2: *Personal script of sarcasm: Stewart Lee's apology is not genuine.*
    Accessibility Relations: All held.

20. It was an error I made on purpose for comic effect.
    TAW1: *Joke 19 TAW2.*
    Accessibility Relations: All held.
    TAW2: *Personal script of joke: Stewart Lee has to explain why he said Scotch.*
    Accessibility Relations: All held.

21. And I'm glad there's so little trust in me in the room that people are going 'he's a fucking idiot he doesn't know!'
    TAW1: *Personal script of being glad: Stewart Lee is genuinely happy people don't realise it is part of a joke.*
    Accessibility Relations: All held.
    TAW2: *Personal script of sarcasm: Stewart Lee is not happy but annoyed someone didn't respect that it was a joke.*
    Accessibility Relations: All held.

22. 'He's insane what is he talking about? He hasn't done the most basic research.' But.
    Repeats joke 21
    TAW1: *Personal script of being glad: Stewart Lee is genuinely happy people don't realise it is part of a joke.*
    Accessibility Relations: All held.
    TAW2: *Personal script of sarcasm: Stewart Lee is not happy but annoyed someone didn't respect that it was a joke.*
    Accessibility Relations: All held.

23. No, but, even despite that I always knew that I was Scottish in my heart. In my brave heart.
    TAW1: *Personal script of sincerity: Stewart Lee is referring to his heart as brave*
    Accessibility Relations: All held.
    TAW2: *Personal script of Braveheart 1994: Film reference involving the Scottish hero William Wallace.*
    Accessibility Relations: All held.
    Joke 10 alternative knowledge world – domain of TAW1 and TAW2: 'I always knew I was one of you'.

24. I always knew that I was.
    Repeats joke 23
    TAW1: *Personal script of sincerity: Stewart Lee is referring to his heart as brave.*
    Accessibility Relations: All held.
    TAW2: *Personal script of Braveheart 1994: Film reference involving the Scottish hero William Wallace.*
    Accessibility Relations: All held.

25. Ok shout out if you've seen the film brave heart, you've all seen it shout out.
    (Audience: "yeaaaah")
    Ok, now you'll know more than any other audience I've played in the last 3 weeks that Braveheart is the shittest film ever made right?
    Alternative knowledge world – domain of TAW1 (conflict): *'you'll know'.*
    TAW1: *Personal script Braveheart: Link to Scottish patriotism.*
    Accessibility Relations: All held.

26. It was, it was directed by the reactionary Catholic bigot Mel Gibson.

27. And it's full of basic fundamental historical errors which insult your race, and mine by association. Here's just three off the top of my head: Firstly, William Wallace, Braveheart, your national hero, he wasn't some y'know noble savage living in a mud hut, he was a privileged educated nobleman. Right, secondly, it's not mentioned by Mel Gibson in the film but there's some evidence to actually suggest that he fought as a mercenary for the English as a teenager, conveniently missed out. Thirdly, you know that French princess he's supposed to have sex with, this French princess during the film, do you remember? And the implication is that he gets her pregnant and she marries Edward II of England so it's his kid. Now she was a real historical figure, that French Princess, but at the time of the death of William Wallace, Braveheart, your national hero, she was only 4 years old.
    TAW1: Personal Script of Braveheart (William Wallace): The story of William Wallace as portrayed in Braveheart
    Accessibility Relations: All held.
    TAW2: Personal script of sex: Braveheart wouldn't have had sex with her in the TAW1 as she wasn't consenting at that age.
    Accessibility Relations: All held.
    Intertextuality in use.

28. Now Glasgow, I'm not saying that William Wallace, Braveheart, your national hero, didn't have sex with her.
    TAW1: Joke 27 TAW2.
    Accessibility Relations: All held.
    TAW2: Personal script of Braveheart: In light of anachronism the story remains in tact with a four year old princess.
    Accessibility Relations: All held.
    Intertextuality in use.

29. Y'know. He probably did. If I look at my own personal background there's a lot of sexual opportunism involved in it but I'm not saying he didn't have sex with her, he probably did. But if he did, and he probably did, he definitely did right?
    TAW1: Joke 28 TAW2.
    Accessibility Relations: All held.
    TAW2: Personal script of behaviour (acceptable): Stewart Lee is seemingly fine with a four year old having sex with William Wallace.
    Accessibility Relations: All held.
    Intertextuality in use.

30. It would have been a far less romantic scene.
    TAW1: Joke 29 TAW2.
    Accessibility Relations: All held.
    TAW2: Situational script of romance: Litotes of how the given situation would be less romantic than the film depicted.
    Accessibility Relations: All held.
    Intertextuality in use.

31. Than the one enacted by Mel Gibson in the film Braveheart. It may have happened in a tent.
    TAW1: Joke 30 TAW2.
    Accessibility Relations: All held.
    TAW2: Situational script of Braveheart: Focus on the trivial object of a tent being included in edited version of Braveheart discussed.
    Accessibility Relations: All held.
    Intertextuality in use.

32. But it still wouldn't have been a romantic scene because that would have made William Wallace, Braveheart, your national hero, a paedophile.
    TAW1: Personal script of Braveheart: William Wallace – hero.
    Accessibility Relations: All held.
    TAW2: Personal script of paedophile: William Wallace was in fact a paedophile.
    Accessibility Relations: A/properties relaxed.
    Intertextuality in use.

33. A Scottish paedophile.
    TAW1: Joke 32 TAW2.
    Accessibility Relations: A/properties relaxed.
    TAW2: Personal Script of Paedophile (Scottish): The addition of being Scottish is worse.
    Accessibility Relations: A/properties relaxed.
    Intertextuality in use.

34. The worst kind of paedophile…
    Repeats Joke 33
    TAW1: Joke 32 TAW2.
    Accessibility Relations: A/properties relaxed.
    TAW2: Personal Script of Paedophile (Scottish): The addition of being Scottish is worse.
    Accessibility Relations: A/properties relaxed.
    Intertextuality in use.

35. …that there is. Coming at you through a bothy with shortbread on his face
    TAW1: Joke 34 TAW2.
    Accessibility Relations: A/properties relaxed.
    TAW2: Personal script of shortbread: Scottish connotations and crummy.
    Accessibility Relations: A/properties relaxed.
    Intertextuality in use.

36. Muttering unintelligible sexual threats.
    TAW1: Joke 35 TAW2
    Accessibility Relations: A/properties relaxed.
    TAW2: Personal script of Scottish accent: Hyperbole - The variation from English makes it difficult to understand.
    Accessibility Relations: A/properties relaxed.
    Intertextuality in use.

37. In a frankly incomprehensible dialect.
    Repeats joke 36
    TAW1: Joke 35 TAW2.
    Accessibility Relations: A/properties relaxed.
    TAW2: Personal script of Scottish accent: Hyperbole - The variation from English makes it difficult to understand.
    Accessibility Relations: A/properties relaxed.

Intertextuality in use.

38. Another weird thing about that film, is that, y'know in it like, (to audience member) fine, leave at this point it gets worse.
    TAW1: *Situational script of needing the toilet: An audience member is leaving to use the toilet.*
    Accessibility Relations: All held.
    TAW2: *Personal script of taking offence (leaving): The audience member has left as he is offended.*
    Accessibility Relations: All held.
    Intertextuality in use.

39. That man, leaving there to go away and think about the idea of a paedophile Braveheart.
    TAW1: *Joke 38 TAW2.*
    Accessibility Relations: All held.
    TAW2: *Personal script of perversity: The audience member is leaving to think about Braveheart as a paedophile in detail.*
    Accessibility Relations: All held.
    Intertextuality in use.

40. In the privacy of the toilet cubicle.
    Repeats joke 39
    TAW1: *Joke 38 TAW2.*
    Accessibility Relations: All held.
    TAW2: *Personal script of perversity: The audience member is leaving to think about Braveheart as a paedophile in detail.*
    Accessibility Relations: All held.
    Intertextuality in use.