

Contents

Acknowledgements — VII

Transcription Conventions — XII

Chapter One

General Background — 1

	Introduction — 1
1.1	General Theory of Verbal Humor — 3
1.1.1	Script Opposition (SO) — 3
1.1.2	Logical Mechanism (LM) — 3
1.1.3	Situation (SI) — 4
1.1.4	Target (TA) — 4
1.1.5	Narrative Strategy (NS) — 4
1.1.6	Language (LA) — 4
1.1.7	Criticisms of GTVH — 5
1.2	Stand-up Comedy — 6
1.3	Stand-up Comedy in Nigeria — 7
1.4	The Aim of this Book — 14
1.5	The SPEAKING Model — 17
1.5.1	Setting — 17
1.5.2	Participants — 18
1.5.3	Ends — 18
1.5.4	Act Sequence — 18
1.5.5	Key — 18
1.5.6	Instrumentalities — 19
1.5.7	Norms of Interaction and Interpretation — 19
1.5.8	Genres — 19
1.6	A Short Note on Methodology — 20

Chapter Two

The Interactional Nature of Stand-up Comedy Discourse — 22

	Introduction — 22
2.1	Stand-up Comedy as an Institutional Form of Talk-in-interaction — 23
2.2	Co-construction of Jokes in Stand-up Comedy Discourse — 26
2.3	Layering in Stand-up Comedy Discourse — 30
2.4	Participation Framework in Stand-up Comedy Interaction — 33
2.4.1	What is the Participation Framework? — 34

2.4.2	Production Format and Participation Framework in Stand-up Comedy Discourse — 39
2.4.3	Broadcast Stand-up Comedy Discourse — 41
2.4.4	Participation and Audiences in the Social Media — 47
2.5	Summary of the Chapter — 52

Chapter Three

Contexts in Stand-up Comedy Discourse — 54

	Introduction — 54
3.1	What Is Context? — 55
3.2	Context-of-the-joke: A Priori Side of Context in Stand-up Comedy — 58
3.2.1	Shared Situational Knowledge (SSK) — 60
3.2.2	Shared Cultural Knowledge (SCK) — 62
3.2.3	Shared Knowledge of Code (SKC) — 63
3.2	Context-in-the-joke: The Emergent Side of Context in Stand-up Comedy — 67
3.2.1	The Joke Utterance — 68
3.2.2	The Participants-in-the-joke — 68
3.2.3	The Activity-in-the-joke — 69
3.2.4	Conversational Joke Cues — 70
3.2.5	Nonverbal Cues — 70
3.2.6	Voicing — 71
3.3	Context-in-the-joke versus Context-of-the-joke: An Analytical and Theoretical Implication — 73
3.4	Serializing Context in Comedy Discourse — 79
3.4.1	An Example of Okey Bakassi — 82
3.5	Voicing Techniques in Okey Bakassi — 96
3.5.1	Reported Speech — 96
3.5.2	Speech Style — 97
3.5.3	Code Alternation — 99
3.6	Summary of the Chapter — 100

Chapter Four

Conceptualizing Intention in Stand-up Comedy Discourse — 102

	Introduction — 102
4.1	Humor Acts — 103
4.2	Intention in Stand-up Discourse — 108
4.3	Summary of the Chapter — 113

Chapter Five**Emergent Intentions in Comedy Discourse: Analysis of Humor Acts in Stand-up Comedy — 114**

Introduction — 114

- 5.1 Level of Situatedness in the Analysis of Humor Act — 114
- 5.1.1 Situatedness in Co-text — 115
- 5.1.2 Situatedness in Interaction — 118
- 5.1.3 Situatedness in Common Scene — 118
- 5.2 Humor Acts in Nigerian Stand-up Comedy — 118
- 5.2.1 Commencement Humor Act — 119
- 5.2.2 Informing Humor Act — 125
- 5.2.3 Appraisal Humor Act — 135
- 5.2.4 Teasing Humor Act — 138
- 5.2.5 Closing Humor Act — 146
- 5.3 Summary of the Chapter — 150

Chapter Six**Conclusion — 152****References — 156****Subject Index — 165**