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**College of Education for Human Sciences**  
**Department of English**



**A PHONO-PRAGMATIC STUDY OF  
SELECTED AMERICAN AND BRITISH  
STAND-UP COMEDIES**

A Dissertation

Submitted to the Council of the College of Education for  
Human Sciences/University of Babylon in Partial Fulfillment of  
the Requirements for the Degree of Doctorate of Philosophy in  
English Language and Linguistics

**By**

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December ٢٠٢٢ A. D.

Dhu. al-Hijja ١٤٤٤ A. H.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

فَتَبَسَّمَ ضَاحِكًا مِّن قَوْلِهَا وَقَالَ رَبِّ أَوْزِعْنِي أَنْ أَشْكُرَ  
نِعْمَتَكَ الَّتِي أَنْعَمْتَ عَلَيَّ وَعَلَىٰ وَالِدَيَّ وَأَنْ أَعْمَلَ صَالِحًا  
تَرْضَاهُ وَأَدْخِلْنِي بِرَحْمَتِكَ فِي عِبَادِكَ الصَّالِحِينَ ﴿١٩﴾

سورة النمل: ١٩

In the name of Allah, the Most Merciful, the Most  
Compassionate

(So he smiled, amused at her speech; and he said: "O my Lord! so order me that I may be grateful for Thy favours, which thou hast bestowed on me and on my parents and that I may work the righteousness that will please Thee: And admit me, by Thy Grace, to the ranks of Thy righteous Servants) An-Naml:19

(Ali,1938:982)

## **The Supervisor's Declaration**

I certify that this dissertation (**A PHONO-PRAGMATIC STUDY OF SELECTED AMERICAN AND BRITISH STAND-UP COMEDIES**) written by Sufyan Mahdi Hammood has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, as a partial fulfillment of the requirements for a Philosophy of Doctorate in English Language and Linguistics.

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**To**

**My Father, Mother, Wife and my son Mahmood**

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## **ABSTRACT**

The present study investigates how phonopragmatic elements are employed in the context of the American and British stand-up comedies through a phonopragmatic approach that is based on phonological and pragmatic theories to examine the consideration of personal experience and its role in audience laughter. Stand-up comedy is particularly selected because it has not been given adequate attention by researchers, precisely from a phonopragmatic point of view, as far as the researcher knows. Hence, this knowledge gap needs to be bridged by phonopragmatically examining stand-up comedies in American and British contexts. This study, thus, attempts to achieve the following aims: (1) explicating the dominant and less dominant oral narrative elements within American and British stand-up comedies; (2) examining the types of frequency, intensity, and speech rate that are manipulated by American and British comedians to make the audience laugh in stand-up comedies; (3) finding out the illocutionary acts that are frequently employed in American and British stand-up comedies and why; (4) investigating the similarities and differences between American and British comedians in their employment of the phonopragmatic elements.

In step with its aims, this study hypothesizes that: (1) abstract and coda are the less dominant elements within American and British stand-up comedies; (2) high frequency, high intensity and slow speech rate are manipulated by American and British comedians to make the audience laugh in stand-up comedies; (3) representative illocutionary acts are frequently employed in American and British stand-up comedies to present the implied moral lessons behind the comedies; (4) there are distinguishable differences

and similarities between American and British comedians in their employment of the phonopragmatic elements.

To achieve its aims, the present study follows certain steps: (1) providing an overview of all the significant concepts linked to stand-up comedies from a phonopragmatic perspective; (2) selecting the relevant data from well-known American and British stand-up comedies from videos that are accessible on the website [www.youtube.com](http://www.youtube.com); (3) conducting an acoustic analysis of the comedies through the software program (PRAAT); (4) discussing the results of the phonopragmatic and statistical analyses to arrive at certain conclusions.

The present study ends up with a variety of conclusions; the most central of which is the abstract and coda are the least dominant oral narrative elements within American and British stand-up comedies. In addition, American and British comedians use high frequency and high intensity in stand-up comedies. Moreover, American and British comedians show a preference toward the use of representative illocutionary acts to affect the audience and load their messages with the appropriate illocutionary force for delivering the implied moral lessons behind the comedies.

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## LIST OF ABBREVIATIONS

Abbreviation	Full Form
ASD	Average Syllable Duration
Aud	Audience
C	comedian
CP	Cooperative principle
dB	Decibel
ELF	English as a lingua franca
F0	Fundamental Frequency
FCs	Felicity Conditions
H	high
Hz	Hertz
L	Low
LSD	least significant difference
MAS	Melodic Analysis of Speech
ms	milliseconds
N	Nucleus
nsyll/dur	Number of syllbles per duration
PC	Propositional Content
PCC	Propositional Content Condition
PH	Prehead
PMF	Primary Modal Function
PTP	Permanent Transition Place
S	Speaker
SA	Speech Act
SAT	Speech Act Theory
SMF	Secondary Modal Function
SUC	Stand Up Comedy
Syl/sec	Syllable per second
T	Tail
ToBI	Tones and break indices

## الخلاصة

تبحث الدراسة الحالية في كيفية توظيف العناصر الصوتية-التداولية في سياق الكوميديا الارتجالية الأمريكية والبريطانية من خلال منهج صوتي-تداولي يعتمد على نظريات صوتية و تداولية لدراسة التجارب الشخصية و استخداماتها في إضحاك الجمهور. اختيرت الكوميديا الارتجالية بشكل خاص لأنها لم تحظ بالاهتمام الكافي من الباحثين ، على وجه التحديد من وجهة نظر صوتية-تداولية ، على حد علم الباحث . كما تتخذ الدراسة منهجاً لردم هذه الفجوة المعرفية من خلال تحليل صوتي-تداولي للكوميديا في السياقين الأمريكي والبريطاني. وبالتالي ، تسعى الدراسة الحالية لتحقيق الأهداف الآتية: (١) شرح عناصر السرد القصصي السائدة و غير السائدة في الكوميديا الأمريكية والبريطانية. (٢) تحديد الوحدات الصوتية-التداولية في السرديات القصصية الأمريكية والبريطانية مثل حدة الكلام و النبر ومعدل الكلام في السرد القصصي؛ (٣) تحديد الأفعال الخطابية المختلفة وتقسيماتها التي يستخدمها الكوميديون في سردياتهم ؛ (4) إظهار اوجه الاختلاف والتشابه بين الكوميديين الأمريكيين والبريطانيين إحصائياً في توظيفهم للعناصر الصوتية-التداولية.

تماشياً مع أهدافها ، تفترض هذه الدراسة أن: (١) التقييم أكثر عناصر السرد القصصي تكراراً في الكوميديا الارتجالية الأمريكية والبريطانية بينما المقدمة و الملخص يعدان الاقل حضوراً ؛ (٢) يستخدم الكوميديون في الغالب ترددات عالية ونبرعالٍ و كلاماً بطيءٍ لعرض سردياتهم القصصية ؛ (٣) توظف أفعال الكلام التمثيلية في الغالب من الكوميديين الأمريكيين والبريطانيين لايصال دروس اخلاقية؛ (٤) هناك اوجه تباين و تشابه مميزة بين الكوميديين الأمريكيين والبريطانيين في توظيفهم للعناصر الصوتية.

لتحقيق أهدافها ، تتبع الدراسة الحالية خطوات معينة: (١) تقديم لمحة عامة عن جميع المفاهيم الهامة المرتبطة بالكوميديا الارتجالية من منظور صوتي- تداولي. (٢) اختيار العينات ذات الصلة (الكوميديا البريطانية والأمريكية) من مقاطع فيديو على موقع [www.youtube.com](http://www.youtube.com) ؛ (٣) تحليل السرديات القصصية باستخدام مختبر الكمبيوتر الطيفي (PRAAT) ؛ (٤) مناقشة نتائج التحليل الصوتي-التداولي و الإحصائي للوصول إلى استنتاجات معينة.

تتوصل الدراسة الحالية لمجموعة متنوعة من الاستنتاجات، أهمها أن التقييم يعد من العناصر الأكثر حضوراً بينما المقدمة و الملخص الاقل تواجداً لأنها عناصر اختيارية في السرديات القصصية. بالإضافة إلى ذلك ، يستخدم الأمريكيون والبريطانيون ترددًا و نبراً عالٍ . يميل الكوميديون الأمريكيون والبريطانيون لتفضيل افعال الكلام التمثيلية لتضمين رسائلهم بالقوة الخطابية المناسبة لا يصلح دروس اخلاقية من اجل التأثير في الجمهور .



جمهورية العراق

وزارة التعليم العالي والبحث العلمي

جامعة بابل / كلية التربية للعلوم الإنسانية

قسم اللغة الانكليزية

# دراسة صوتية-تداولية لمختارات كوميدية ارتجالية امريكية وبريطانية

اطروحة تقدم بها إلى

مجلس كلية التربية للعلوم الإنسانية / جامعة بابل و هي جزء من متطلبات

نيل شهادة دكتوراه فلسفة في اللغة الانكليزية و علم اللغة

الطالب

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بإشراف  
أ.م.د. نسائم مهدي العادلي

٢٠٢٢ م كانون

١٤٤٤ هـ ذو الحجة

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# CHAPTER ONE

## INTRODUCTION

### 1. Introductory Notes

This chapter lays forth the fundamental problem that the study sets out to address, along with the questions that are prompted by. Consequently, the aims and hypotheses associated with these aims are outlined. They are, then, followed in the subsequent parts of the chapter by presenting the procedures, the limits, and the value of this study.

#### 1.1 The Problem of the Study

In his article *"Pragmatics and the Description of Discourse"*, Fillmore (1981: 144) states that pragmatics typically focuses on the three-term connection that unites (a) the linguistic form, (b) the communicative purposes that these linguistic forms are capable of fulfilling, and (c) the context or settings in which these linguistic forms can have these communicative purposes. People interact with one another via verbal and nonverbal means of communication in order to preserve social ties and exchange information. They make use of words to generate comedy in order to transform the environment from one that is sad into one that is humorous (Adesoye, 2018: 61). The phono-pragmatic analysis of humorous language refers to the investigation of meaning gained not from the oral narratives themselves, but rather from the manner in which these oral narratives are delivered when placed in the appropriate context.

Stand-up comedy is a kind of humour in which a comedian addresses a live audience and engages with them while delivering jokes.

In this subgenre of comedy, the performer (the comedian) conveys some kind of statements to the audience in hopes of providing them with some form of entertainment. The comedian makes use of a variety of different language approaches in order to communicate his content in front of a live audience. The performance manages language for a certain intention, and the source of enjoyment for the audience lies in how they perceive the comedian's linguistic manipulations. Language is used to achieve a wide range of issues and objectives, including but not limited to people's customs, politics, peculiar and imagined personalities, etc. These characters are presented and manipulated by the comedian to amuse the audience.

Furthermore, performance is regarded as being thoroughly rehearsed, and it often contains a succession of well-planned texts that feature a great quantity of jokes in the form of narratives, and they are presented in a sequential manner (Attardo, 2001: 62). Comedians are able to engage in direct conversation with the audience when they take the stage. Audience members are not only passive recipients of communication; they actively participate in it by applauding and laughing when oral narratives are presented (Schwarz, 2010:321). In a nutshell, a receptive audience is responsible for the processing and interpretation of a comedian's planned meanings as well as any (comic) ideas that are proposed.

In order to entertain the audience, a comedian strays from the cooperative principle and the contradiction of speech acts. He also controls his tone in order to add more to his performance. In order to have effective oral narrative, phonological and pragmatic factors are brought together and weighed against one another. American and British stand-up comedians use prosodic characteristics in various ways. The intended meaning of each particular oral narrative is determined by the interplay of these elements as well as the environment in which the oral narrative is

told. The problem is that different variations of prosody convey different meanings when they are performed. Therefore, one of the primary challenges presented in this work is the fact that an incorrect modulation of prosody may result in a different meaning, which may subsequently be misinterpreted. It is possible that if someone misuses the tonic syllables, he would have a problem figuring out where the prominence should go. When prosody interacts with pragmatic elements like the speaker's intention, the context, the receiver's interpretation, and so on, it conveys multiple pragmatic values.

To the best knowledge of the researcher, stand-up comedy has been investigated from syntactic, stylistic, and semantic points of view, but there is an absence of research that examines stand-up comedy from a phono-pragmatic point of view; this enhances the researcher to conduct such a study. To get a deeper understanding of stand-up comedy from a phono-pragmatic perspective, the following questions are raised:

1. Which element of oral narrative has more acts than other ones?
2. What are the most dominant and the least dominant oral narrative elements within American and British stand-up comedies?
3. How are the frequency, intensity, and speech rate manipulated by American and British comedians to make the audience laugh in stand-up comedies?
4. What kinds of functions of intonation are mostly employed in and American and British stand-up comedies?
5. What are the illocutionary acts that are frequently employed in American and British stand-up comedies and why?
6. Which conversational maxim is frequently flouted in American and British stand-up comedies and why?

7. What are the differences and similarities between American and British comedians as far as their employment of the phono-pragmatic elements is concerned?

## **1.2 The Aims of the Study**

The study aims at:

1. Elucidating the kind of oral narrative element which carry more number of acts than others.
2. Explicating the dominant and less dominant oral narrative elements within American and British stand-up comedies.
3. Examining the types of frequency, intensity, and speech rate that are manipulated by American and British comedians to make the audience laugh in stand-up comedies.
4. Addressing the different functions of intonation that are mostly employed in American and British stand-up comedies.
5. Finding out the illocutionary acts that are frequently employed in American and British stand-up comedies and why.
6. Identifying which conversational maxim is frequently flouted in American and British stand-up comedies and why.
7. Investigating the differences and similarities between American and British comedians as far as their employment of the phono-pragmatic elements is concerned.

## **1.3 The Hypotheses of the Study**

The following hypotheses are set forth:

1. Orientation has more acts than other elements of the oral narrative in American and British stand-up comedies.

2. Abstract and coda are the less dominant elements within American and British stand-up comedies.
3. High frequency, high intensity and slow speech rate are manipulated by American and British comedians to make the audience laugh in stand-up comedies.
4. The contrastive and anticipation of next constituent functions of intonation are mostly employed in American and British stand-up comedies.
5. Representative illocutionary acts are more frequently employed in American stand-up comedies than their British counterparts to present the implied moral lessons behind the comedies.
6. Maxim of quantity is frequently flouted in American and British stand-up comedies for the purpose of exaggerating events and situations.
7. There are distinguishable similarities and differences between American and British comedians as far as their employment of the phono-pragmatic elements is concerned.

#### **1.4 The Procedures of the Study**

The following procedures are followed so that the study accomplishes its aims and test the validity of the hypotheses:

1. Providing an overview of the significant concepts related to stand-up comedies from a phono-pragmatic perspective.
2. Selecting the relevant data from well-known American and British stand-up comedies from videos that are accessible on the website [www.youtube.com](http://www.youtube.com).
3. Adopting an eclectic model for the sake of analysing the data phono-pragmatically.

4. Conducting an acoustic analysis of the comedies through the spectrographic computer lab (PRAAT).
5. Carrying out a statistical analysis to calculate the results of the qualitative analysis and validate the results quantitatively.
6. Discussing the results of the phono-pragmatic and statistical analyses to arrive at certain conclusions.

## 1.5 The Limits of the Study

The study is limited to the investigation of the phono-pragmatic elements which include frequency, intensity, speech rate, the functions of intonation, speech acts, and the conversational maxims. It elucidates the phono-pragmatic aspects of American and British oral narratives, which are videos available on [www.youtube.com](http://www.youtube.com). In addition, it analyses twenty extracts (oral narratives) by ten American and ten British comedians with the themes of racism, personal experience and politics. Finally, a comparison of the American and British oral narratives is conducted to achieve the aims of the study. The selected oral narratives comprise American stand-up comedies which include: Kevin Hart's "*I'm scared of ostriches*", Joe List's "*New York subway | the stand-up show with Jon Dore*", Dave Chappelle's "*son meets Kevin Hart | Netflix is a joke*", Doug Stanhope's "*on greatest joke*", Greg Giraldo's "*the fattest country in the world*", Chelsea Peretti's "*the fat guy double standard*", Iliza Shlesinger's "*the reason women are always tired*", Jenny Slate "*how Jenny Slate's survived her haunted house | Netflix is a joke*", Naomi Ekperigin's "*it takes a team to get engaged*" and Tig Notaro's "*Tig Notaro tells a personal story about Taylor Dayne's - the after-hours stand-up series | team coco*". As for the British stand-up comedies, they include: Jimmy Carr's "*being funny (2011) full show*", Russell Howard's "*on tucking his willy | stand up*", Eddie Izzard "*stripped 2009*", Stewart

Lee's - 2012 - "*carpet remnant world, stand-up comedy special a whole different story*" Kevin Bridges' "*Stand Up Comedy Special A Whole Different Story Kevin Bridges UK Uncensored*", Sarah Millican's "*Chatterbox (2011) full show*" , Sophie Duker's "*you don't know "aunties" | Jonathan Ross' comedy club*", Pippa Evans' "*on tonight at the palladium*", Suzi Ruffell's "*why I love my working class parents: best bits of Suzi Ruffell live from the BBC*" and Yuriko Kotani "*on stand up central*". The analysis of the extracts is conducted through adopting an eclectic model, namely models by; Rutter's (1997) Structure of Stand-Up Comedy, Oliveira's (2000) Prosodic Features of Oral Narratives, Hidalgo's (2017) Phonetic-Functional Interactive Approach, Wennerstrom's (2001) Discourse Functions of Intonation, Searle's (1969) Speech Act Theory and Grice's (1975) Conversational Maxims.

## **1.6 The Values of the Study**

The significance of this study lies in identifying stand-up comedy as a genre by itself through its contextual structures, realized in the phono-pragmatic elements that link its parts. This study can be used for pedagogical purposes as it may shed light on the formulation of stand-up comedies and how they should be interpreted in the right way. It is anticipated that scholars, linguists (particularly pragmatists and phoneticians), translators, and postgraduate students will find this work beneficial. In addition, it helps to bridge a gap in the field of phono-pragmatic studies. Moreover, this study gives people (those who are interested in English) the opportunity to have a clear idea about how comedians communicate with the audience and gives them the chance to argue, discuss and interpret these stand-up comedies correctly. The findings of the study are likely to benefit readers in general by providing

them with knowledge about oral narratives. As a result, it would be a factor in the development of a phono-pragmatic approach.

# **CHAPTER TWO**

## **LITERATURE REVIEW AND PREVIOUS RELATED STUDIES**

### **2. Introductory Notes**

In this chapter, a theoretical background of stand-up comedy from a phonological and pragmatic perspectives is laid out. Consequently, it incorporates an explanation of topics related to stand-up comedy such as history, structure, functions of language, etc. Moreover, it presents a selection of concepts pertaining to phonology and pragmatics, along with their relevance to stand-up comedy and oral narratives.

### **2.1 A Phonological Perspective to Stand-Up Comedy**

In her book "An Introduction to English Phonology", McMahon (2002:2) defines phonology as the language-specific selection process and ordering sounds to establish multiple meanings. Phonologists investigate how the sounds of certain languages are organized, focusing on what speakers and listeners need to know to become accepted as members of the language community.

Phonology, as it is commonly understood today, refers to the study of the sound system that underpins natural speech. It addresses the phonemes known as /p/ which is only represented by a single letter in the alphabet. However, the idea that the sound /ʃ/ being represented by two letters (sh) is one that has been the subject of much debate. Every language that evolved on

its own has distinct set of phonemes, which may be put together to make words. Processing of phonology is necessary not only for understanding speech but also for producing one's own language. It is a fundamental component required for processing words (Dziubalska-Kolaczyk,2007:71).

However , in response to the query "what is phonology?" one might provide a wide variety of explanations. In the following lines, Catford (2001:177) differentiates phonology from phonetics and provides a response to this question within his traditional concept of phonology:

The study of physiological, and aerodynamic, and acoustic characteristics of speech sounds is the central concern of phonetics. The study of how sounds are made and organized into systems and utilized in languages is the central concern of phonology. Neither of these two linguistic disciplines is independent of the other. Acknowledge of what features of sounds are most utilized in languages determines what aspects of sound production are most worth studying in depth. Thus phonetics depends on some extent phonology to indicate areas of linguistic relevance and importance. Phonology, on the other hand, is heavily dependent on phonetics, since it provides the insights that enable one to discover what sound features are linguistically utilized, and phonetics again, supplies the terminology for the description and classification of the linguistically relevant features of sounds.

This conventional demarcation of the boundaries between phonology and phonetics hints at the interconnected nature of these two subfields of linguistics, which are recognized for a long time. The two areas cannot be separated and must be considered together for full comprehension. There are numerous approaches to phonology, and each one depends on the other in relation to the level of language or level of analysis. For instance, Giegerich

(1992:30) explains that a phonological analysis necessitates two levels of representation; a concrete (phonetic) and an abstract (underlying) one. Among the different approaches to phonology, these depend on each other and they remark the ways in which both levels influence one another and their relationship through particular units (Pennington, 2007:6).

The difference between phonetics and phonology, in which phonetics is considered to cope with the concrete level of representation while phonology is considered to engage with the abstract level of representation, is one that is accepted by a large number of linguists because both levels are interrelated. Linguistics places an emphasis on the fact that phonology is a distinct field from phonetics. Most phonologists follow the opinion that phonology is the level at which phonemes are present and that phonologists are able to perform a given task with little or no regard to phonetics. Phoneticians, in contrast, believe that phonologists are required to rely on phonetics as the foundation of their work in phonology since phonetics provides a quantitative and verifiable basis for their work. It is a legitimate observation to make that, in the same way phonologists usually ignore phonetics when conducting phonology research, phoneticians regularly ignore phonology when conducting their measurement studies (Ibid.).

Taking into consideration the fact that phonology is a subfield of linguistics and that the subject matter of phonology is best understood by contrasting it with other areas of study need be taken into account. It studies the sound structure of words in languages since the basic structure of any word is determined by how it is spoken (Odden,2005:2). In addition, phonology is concerned with sounds from a cognitive perspective, as well as the principles

that regulate ideas in relation to sounds. The study of phonology is concerned with the following areas:

a) The sounds that comprise a language: phonology studies the sounds that comprise a language. For instance, the consonant is found in English words like "thing" and "thin," yet languages like French and German do not have this particular sound.

b) The rules for combining sounds: another characteristic of this system is that some combinations of sounds are allowed while others are forbidden. There are a few different word combinations that are made with the letters (br), such as brick, break, and bridge. Other conceivable permutations, such as bl, cannot be formed.

c) Pronunciation variations: a sound is a component joined with other components that represent physical sounds. Phonological analysis provides an explanation of the potential rules for pronunciation. One such principle is that the suffix of pluralizing nouns is pronounced with a [iz] sound, as in the words "churches," "bushes," etc.

In addition, Sperti (2017a:30) recognizes that phonology is the study of the many strategies that humans use to retain information about various sounds and apply them in an acceptable manner. Therefore, sounds that signify different meanings in any language are analysed via the lens of phonology.

### **2.1.1 Prosodic Features**

Before tackling the concept of prosody, it is helpful to define phonology, which, according to Roach(2009:237), has two objects of study: segmental phonology deals with 'segments' as the basic component of analysis and observation and the other is suprasegmental phonology, which is linked to stress and intonation. Prosody is a subfield of phonology that focuses on the musical qualities of language. Prosody is found in the second field of phonology. It is a diverse array of suprasegmental elements that collectively form what is commonly referred to from an acoustic point of view as the 'tone' of a person's voice . It is defined as a variety of features that are found above the segmental level. The term "intonation," which refers to variations in pitch, is only a part of this complicated world along with a number of other aspects, plays an essential part in the communication and interpretation of language, and most importantly, in the construction of meaning. The prosodic features influence the entirety of an utterance or a significant portion of it. Their purpose typically affects the links between many elements of an utterance, particularly those that are connected to semantics and pragmatics, and they have an impact on the syntax that is used throughout spoken discourse and speech. In any case, throughout the years, there have been a lot of shifts in the scientific community's perspectives on how to handle intonation as well as descriptions of it. A system of phonetic methods (pitch, intensity, and tempo) that are manifested in speech at all levels of speech segments (syllable, word, phrase, paragraph, and text) and have a semantic function is referred to as prosody (Belenikina,2011: 4).

In spite of this, Roach (2000: 133) makes the observation that "no description of intonation may be totally perfect, but any effort at a definition acknowledges that the pitch of the voice plays the key part." When people talk

regularly, the pitch of their voices shifts and changes all the time; it is only in extremely uncommon circumstances that individuals speak with a pitch that is continuous and does not change. Listening to the pitch of the speaker's and being able to identify what he is doing is therefore one of the tasks involved in the study and analysis of intonation. Moreover, the term "pitch" is frequently defined in terms of "low" and "high," despite the fact that it is additionally true that communicators may have difficulty to pertain their own acoustic and auditory interpretation of hearing somebody's tone to a proper assignment of pitch degree onto a scale ranging from "low" to "high," which are, in any case, arbitrarily defined selections for start- and end-points. More specifically, "pitch" is an auditory attribute of sounds that is attributed to the utterance, and in general, native speakers are able to place the heard sounds on a scale that ranges from "high" to "low." Changes in pitch are what form the distinctive acoustic "tone" of the words that are being said and, as a result, are heard.

There are two primary applications of pitch in the languages of the world: i) to act on a specific word and thus distinguish meaning between individual components of language; languages that function in this manner are referred to as "tone languages," such as Mandarin Chinese; (ii) the fluctuations in pitch might function throughout entire utterances rather than being connected with individual words, as is the case of English. The term "intonation" refers to a set of linguistically defined sequences of variations in pitch, and those variations make up what is commonly known as "intonation." Pitch variation and intonation are characterized as the movements of the vocal folds, which, when vibrating, generate a series of differences in air pressure with some comparatively normal peaks. From an articulatory and acoustic

point of view, this orientation can be thought of as the cause of pitch variation and intonation. The rate at which these peaks occur is used as a measurement of pitch; more specifically, pitch is defined in terms of the number of vocal folds opening and closing movements that occur per second. Frequency is the name given to this measurement, and it is expressed in terms of Hertz. Variations in the fundamental frequency, also known as  $f_0$ , are received by the listener as variations in pitch. This frequency is referred to as the "fundamental frequency" since it is the frequency at which the sequence of vibrations is repeated. Quite apart from anatomical distinctions, English speakers of the same linguistic community and variety, for example, usually have the same intonational system (Sperti,2017a:37).

To put it another way, the primary emphasis of the phrase, which is accompanied by a discernible shift in pitch and is referred to as the "tonic stress," falls on the word of the sentence that is the primary focus of new information. However, intonation and prosody are not limited to stress and pitch but rather reflect a more complicated collection of correlations that alter the prosodic profile of each given utterance. The emphasis of contemporary theories of intonation is centered on (i) pitch and the manner in which spoken language is subdivided into 'phrases,' and (ii) the nature of the boundaries that exist between them. The standard method for conducting analysis of intonation involves looking for the significant syllables in a particular speech and examining the numerous pitch changes that take place within that utterance. Specifically, the phonological analysis of English often employs a wide range of distinct patterns of pitch movement, including falls, rises, fall-rise, and rise-fall (Roach,2009:121). In many instances, they are also referred to as "tones" or "nuclear tones."

Similar to the case with the transcription methods utilized in segmental phonetics, tones have also been depicted graphically in a variety of different ways since the very beginning of the study on intonational research. Despite this, Pierrehumbert (1988:68) proposes the idea of intonational contours, which evolve into a common way to describe tones in languages besides English. In this new approach, also known as the "autosegmental approach," in addition to the various descriptive methods and models that are used within the field of intonational phonology, it is commonly acknowledged that certain intonation patterns demonstrate certain general attitudinal meaning, at least in standard English. When it comes to intonational phonology, the various pitch changes are characterized, depicted, and labeled according to the pitch objectives that they aim for, which are split between high and low. That is, for instance, an increase in tone is expressed as a sequence of two tones: L followed by H.

Some years later, Pierrehumbert's theory has been updated by a group of researchers who established another transcription system for intonational contours and pitch movements. This new system was called the ToBI (Tones and Break Indices) system, and it is now broadly used because it not only marks tone progression but also boundary density and intensity in a variety of distinct intonational systems (Silverman et al. 1992:868). Another essential component of intonation is phrasing, which is understood as the division of an utterance into "tone units" for a variety of reasons based on the language in question (Pierrehumbert, 2000:11).

Hence, in terms of phonetics, "content words" are often given greater emphasis than "function words," and this prominence is signaled by a mixture of several prosodic correlates, such as loudness, length, pauses, and pitch

changes. On the one hand, it is also evident that when individuals speak extremely fast in connected speech, they occasionally unstress some content phrases. On the other hand, speaking in a leisurely, cautious style and planned speech offers time for more stressed syllables. Therefore, syllabic "prominence" has a very tight interaction not only with prosodic aspects like rhythm, but also with lexical meaning, syntactic structure, and the overall context (Brazil, 1985: 68).

In interactions, speakers emphasize what they consider important, taking into account the context, pragmatic purposes and intentions, receivers, attitudes, and conversational subjects. This is done both intonationally and prosodically. This fascinating aspect of prosody draws attention to the substantial and regular use of intonation in order to transmit the goals of the participants and, as a result, undertake illocutionary acts. In general, from an acoustic and auditory point of view, the broader the gap between the highest and lowest pitch levels in an utterance is, the more emotionally engaged the speaker is assumed to be in discussion and in conducting speech acts, implying to his receivers, for example, lack of interest, participation, or enthusiasm. This is because a larger gap between the highest and lowest pitch levels in an utterance also indicates a greater range of pitch levels in the utterance. It helps understanding the pragmatic value of prosody in every type of interaction in a way that is simple and easy to comprehend (Sperti,2017a:39).

Prosody, on the contrary, not only simplifies it for a listener to comprehend what a speaker attempts to say semantically, but it also allows to send to one another a comprehensive set of pragmatic information that significantly goes beyond the semantic meaning and segmental occurrences.

In addition, it is possible to convert a declarative statement into a question merely by switching the falling-tone form to the rising-tone form. According to Roach (2009:225), three suprasegmental characteristics of intonation need to be considered. The first one is a representation of the variable set of pre-heads, heads, tonic syllables and tails, accompanied by pauses, and tone-unit boundaries and their relations to pitch changes. The second one is a representation of the variable set of tone-unit boundaries and their connection to pitch changes. Additionally, intonation may also be defined according to the quantity of pitch range. Third, intonation is related to body language, which is obviously relevant to the act of speaking but could not in themselves properly be regarded as components of speech (for example, facial expressions, gestures, and body movements are actually generally referred to as extralinguistic features). These variables are sequential, prosodic, and paralinguistic.

Moreover, the description of English intonation offered by O'Connor and Arnold is one that is still followed by a large number of people today. They associate certain syntactic patterns with particular tone contours and then assigning particular speaker emotions to the permutations that result. Precisely, they note that utterances are usually made "categoric, weighty, judicial, and considered" when a falling tone is used (O'Connor and Arnold 1973: 48). For them, the same tone is used to "give weight to expressions of both approval and disapproval, of both enthusiasm and impatience" (O'Connor and Arnold 1973: 49). Instead, Brazil (1997:86) suggests that tone contours in British English might be interpreted according to a different model of 'meaning.' His proposal is especially significant because, for the first time, it concentrates on the interactional relevance and purpose of intonation.

Intonation is outlined as an interactional stage in which discourse and meaning are managed to negotiate moment by moment by speakers and listeners. His proposal centered on this aspect of intonation. Therefore, when seen from this angle, it is easy to deduce that in order to make conversation feasible, there has to be some sort of "common ground" between the interactants. Common ground does not just imply "shared information" or "something already said," as Brazil et al. (1980: 15) pointed out; rather, it refers to "what knowledge speakers (believe they) have about the world, about each other's experience, attitudes, and feelings."

In addition, intonation reveals which speakers are dominant over the others, or who attempt to reach this status. The technical term used by Brazil to express how much influence a person may conduct over the dynamics and evolution of discourse is called "dominance,". This control may involve decisions on whom the interactants communicate with, what topics they discuss, and how they conduct their conversations. When it comes to regulating and transferring social interactions, especially those involving power and collaboration, one of the main factors that is regarded to be at play is the selection of certain prosodic correlations. Indeed, one of the essential aspects of the way intonation operates in discourse is that it is a key mechanism by which interactants manage their mutual connection and background knowledge. It is a fundamental aspect of the way intonation operates in conversation. In addition, throughout the encounter, intonation allows individuals to gain the ability to manage and check this common ground on a moment-to-moment basis, which helps them achieve, at the very least, conversational engagement and comprehension and agreement (Sperti,2017b:43). The following subsections tackle the different prosodic

features used by speakers during encounters such as pause, pitch and speech rate are explained.

### **2.1.1.1 Pause**

Pauses are generally presumed to be periods of silence in a person's speech (O'Connell and Kowal 1983: 221). It should go without saying that not all "periods of silence" are pauses, and that "periods of silence" are not the only thing that might describe a pause. It is necessary for a silence to be between vocalizations to be a "period of silence" to be termed a pause. In other words, the silent intervals in conversation that are caused by taciturnity or reluctance, for example, are not regarded as pauses since they are not perceived to be breaks in the flow of speech. Additionally, other phenomena that do not inevitably correlate to the description of pause described above are; filled pauses (vocal hesitations such as "uh," "er," etc.), repeats, false starts, syllabic or vocalic prolongations, discourse markers, and other similar phenomena.

Pauses fulfill numerous tasks and their presence is governed by a number of elements, some of which include anxiety, emphasis, interruption, intersubjectivity, availability, breathing, grammatical complexity, etc. (ibid). It is generally accepted that pauses serve as a language cue for the division of narratives. It is commonly acknowledged that the pause represents one of the effective prosodic features accessible to the interlocutor for the purpose of conveying structure in a text (Gee and Grosjean 1984:61; Collier et al.,1993:341). It is anticipated that some moments in the retelling of a narrative include a higher probability of boundary crossings than other parts would. In combination with other voices, such boundaries are often manifested as a period of quiet that might vary in length. On the contrary, pauses of shorter duration are viewed as a cue for non-finality. Speakers

would utilize them to suggest that the upcoming material has some kind of semantic link with the information presented before. In addition, it is postulated that several types of pausing tactics would be utilized across the various portions of the narrative. If it is the case that the topic of a discourse unit is what dictates the presence of pauses and how long they last within the unit, then it is reasonable to anticipate that various parts of the story may utilize a wide variety of different pausing techniques.

It is a widely held belief that pausing is represented in the syntactic structure of a language. In many cases, longer pauses are seen between sentences, instead of in between the various phrases. This is because cognitive processes are essential for the formation and comprehension of linguistic units. It is confirmed that not only does a longer pause give the speaker time to think about the following phrase, but also makes it easier for the listener to syntactically separate the information that he receives. This appears to be especially true in one's naturally occurring speech. Only 55% of pauses in spontaneous speech happens at syntactic junctures, whereas 45% of pauses appear within grammatical units. When a text read aloud, however, pauses nearly invariably happened at grammatical junctures. When components of semantics, pragmatics, and prosody are taken into account, this leads to the discovery of a more consistent scenario (Goldman-Eisler 1972:104-107). Communicators arrange their messages into "thought units," which are sentences that have a clear hierarchical system and a high level of coherence among themselves. Speech is broken up into groups of information, sometimes known as "idea units," which all have the potential to be functional at the same moment. These chunks of information are separated from one another, for the most part, by pauses. Brown et al. (1980: 57) suggest a

separate label for such pauses, which they call "topic pauses." This classification confirms that individuals frequently divide distinct units of information in speech using pauses.

Topic pauses are characterized in terms of duration as any pause within (600 and 800 ms), indicate larger breaks in continuity of thought than pauses that are shorter. In a study that focuses on the underlying phonetic feature of paragraphs in English, Lehiste (1975:195) makes the remark that in regards to perception, the duration of a pause is one of the primary cues. According to her research, a delay of 520 milliseconds is the minimum amount of time that must be present between paragraphs.

Pause is one of the factors in determining the hierarchy of a discourse, both in terms of its production and its perception. For example, Swerts and Geluykens (1994:22) demonstrate that pause structure and the thematic arrangement of speech continue to have a close link with one another. They exemplify pauses contain larger-scale information, thereby giving internal consistency to discourse.

It is generally agreed upon in the field of intonation analysis that the primary role of pausing is to encode the boundaries between intonation units. The function of pauses in conversation has implications that extend far beyond in scope. There is a possibility that pauses take on a more specific role in the arrangement of narrative texts (Oliveira, 2000:56). It is proved that they do not occur as a direct result of the presence of units operating at a higher level. The presence of pauses serves as a boundary to properly divide narratives into sections, and thus results in the presence of pauses (ibid:58). Furthermore, the length of a pause is frequently seen as a reliable predictor of the borders between larger units of discourse. The longer a pause is, the greater the

likelihood that the point in the conversation when it occurs corresponds with a significant interruption in the flow of the discourse. As a consequence of this, pausing in narratives - both its frequency and its duration - is utilized largely for the purpose of illuminating the structure of discourse by sectioning off its distinct components. In narrative texts, pauses serve several purposes, including encoding elements such as intonation units. This is similar to how pauses function in any other type of discourse (Oliveira , 2000:64-65).

Auditory characteristics, such as final lengthening, drops in intensity, vowel-like insertions, changes in voice quality, and certain Fundamental Frequency patterns, are strongly associated with pausal occurrences. In a narrative, the "evaluation" and the "coda" components are the ones that are directly connected to the cognitive process of understanding, whereas the other sections (the "abstract," "orientation," "complicating action," and resolution") involve the less difficult process of "describing." The "evaluations" that a narrator delivers are the means through which he brings back the main point of his narrative. The use of "codas," on the other hand, denotes the completion of a story and is frequently used to return to the point in the discussion where the narrative was first introduced. "Codas" not only serve as a transition between various types of speech, but they also, most of the time, summarize the point of the story. Furthermore, they frequently include some kind of analysis of the story as a whole. Given that both elements are typified by a more complex process of interpreting, one would anticipate that such sections would have a greater number of pauses of longer duration (Oliveira, 2000:76).

### **2.1.1.2 Speech Rate**

Speech rate or duration has also been considered in the literature but to a lesser extent than F0, especially in recent approaches. Cattell (1886) is thought to have begun one of the very first references to empirical studies on speech rate. He puts his results as follows: "it takes roughly twice as long to read words which have no link as letters which create words". When a passage is spoken up loud at a typical tempo, approximately the same amount of time is spent on each word as when words that have no connection to one another are read as quickly as possible. Cattell's research focuses on numerous languages, namely English, French, German, Italian, Latin, and Greek, in the differential rate used by the same individual while communicating with another language. According to him, the speed with which a person communicates a foreign language is proportional to the degree of familiarity that the individual has with the language; the greater the degree of familiarity, the faster the speech (Oliveira, 2012: 623).

Variations in speech rate take place constantly and continuously throughout the day. These shifts occur in a wide variety of settings, predicaments, and conditions for a variety of different reasons. There are several fields that deal with oral and verbal communication (Trouvain, 2003:2). According to Goldman-Eisler (1968: 26), the primary cause of what listeners perceive as shifts in the tempo of speech is the interlocutor making different pauses at different times during his speech. Because pauses may have an effect on how quickly a speaker's words are uttered and how the listener perceives them.

Blondet (2006:65) suggests a sequence of ranges that enable for the differentiation between three tempos: the slow tempo, the normal tempo, and

the fast tempo. Speech rate is calculated by dividing the total amount of time spent speaking by the amount of syllables spoken in that time period. Pauses are counted as part of the total amount of time spent speaking. The slow tempo is characterized by having an estimated number of syllables between 3.49 and 4.1 syllable /second and for displaying patterns that are governed by rules such as greater duration of syllables in ends of textual components, end of major textual component doubly marked (greater syllabic duration plus pause), and the potential of identifying component ends textual minor through pause and longer syllabic duration.

The normal tempo is defined by having an approximated number of syllables around 4.7 and 5.3 syl/sec for representing distributions guided by criteria such as: increased length of syllables near the end of textual component and indicating minor textual element endings sometimes by pause or by larger syllable duration. These characteristics are combined to create the normal tempo. For its part, the fast tempo presents an estimated range between 6 and 7.1 syllables per second and demonstrates rule-governed distributions such as longer syllable duration at the end of textual constituents, ends of major textual constituents marked with pauses, and ends of minor textual constituents marked only with longer durations (Martnez and Rojas, 2011: 64-65).

Variation in a person's rate of speech might serve as an additional prosodic signal that is used in the process of discourse segmentation. Koopmans-van Beinum and Van Donzel (1996:4), for example, acknowledge that participants frequently slow down at the beginning of a new paragraph and speed up at the end of paragraphs in personal comments and additions. This is true even when the interlocutor speaks at the same rate throughout the

entire paragraph. They notice that there are a significant number of instances in which peak ASD values co-occurred with discourse markers such "and then" after performing measurements of the average syllable duration (ASD). They conclude that there is a connection between discourse structure and speech variability after seeing that the majority of these indicators mark the beginning of a new subject (Oliveira, 2000:94).

Selting (1992:243) notices that the allocation of accents within the complication action of the narrative is approximately positioned in equal distances, which results in intonation units that are shorter than they would have been normally. This is determined by analyzing a narrative that is told during a conversation. It resulted in the story's salient material taking on the quality of a "speeding up," which characterizes the development of the situation. According to Uhmann (1992:299), this would imply that variations in speech tempo may be adjusted in order to better comprehend what is stated. This "manipulation" of speech rate is also shown by Fon (1999:666). According to the findings of her research, the speaker's rate of speech changes during the course of a narrative, and the majority of interlocutors use a technique that allows for the observation of a one-to-one link between the structure of various kinds of narratives and rate cycles. It indicates that speakers have a tendency to arrange their own speech to include whole units of discourse. She also suggests that if this significant connection between speech rate and narrative components is frequently used by speakers as a signal for narrative segmentation, then it would be likely that listeners use this cue as a way of processing the incoming signal.

Grosz and Hirschberg (1992:429) indicate that parenthetical phrases in discourse are characterized by a faster speech rate than the surrounding

phrases. They also discover that the classification of attributive tags and sentences commencing direct quotes is dependent on rate, in addition to other acoustic-prosodic aspects. However, according to them, the rate of speech is not shown to have a significant impact on the overall degree of discourse segmentation.

Typically, the rate of speech is evaluated by counting the number of words said in a certain amount of time. New approaches involve syllables per unit of time as the standard component in the study of speech rate. It is done in an effort to better understand the relationship between speech rate and time. In the early studies of speech rate, the word count that is achieved in a certain amount of time served as the primary unit of measurement (O'Connell & Kowal 1972:162). In addition, Scollon (1981: 14) notes that "this factor is the least satisfactory in making comparisons across languages since languages vary widely in the typical number of syllables per word as well as in the amount of information encoded within single words." This factor is the least satisfactory in making comparisons across languages.

The measurement of speech rate known as syllables per unit of time is not as common as its counterpart, words per unit of time. The fact that some phonetic properties are distinctive of quicker speech, such as contraction and assimilation, are not taken into account by this unit of measurement is the origin of the issue (O'Connell and Kowal,1972:163). Scollon (1981:25) reports that beats per unit of time is another measure for describing the temporal arrangement of speech. Scollon proposes, on the basis of musical theory, that strong or accented syllables represent the same rhythm that is discovered, for example, music and poetry, and that this rhythm would be the consequence of ecological and biological factors. He claims that the pace at

which one's heart beats is what determines the rhythm of one's speech, and that heart rate is, in turn, affected by the social setting. This leads one to the conclusion that "we might very literally be speaking from the bottom of our hearts." According to Uhmman (1992:321), the syllables per unit of time is the appropriate unit of measurement for speech rate. Abercrombie (1967: 96) describes speech rate as the "rate of syllable succession."

Uhmman (1992:313) indicates that individuals make strategic use of variations in speech rate in order to contextualize their utterances in a given manner. This idea comes from the structures and functions of speech rate in conversation. According to the findings of her work, the tempo of speech helps the semantic work of information structuring by differentiating highly significant sections of a talk from less central or less relevant parts of the same talk. Fast speech (in terms of syllables per second) helps to contextualize parenthesis, side-sequences, repair sequences, afterthoughts as turn-exit devices, and parts of minor relevance for the development of the speaker's argument. On the other hand, slow speech helps to categorize parts of speech that have a significant amount of relevance.

### **2.1.1.3 Pitch**

One of the primary purposes that is assigned to pitch in discourse is the function that it plays in the complexity of the pragmatic arrangement of an utterance and its connection to discourse context. The dichotomous classification of knowledge either "new" or "given". These works predicate to have any kind of engagement between the audience and the speaker, there

must first be some kind of common ground between them. Some examples of these names include old/new, theme/rheme, known/new, topic/comment, presupposition/focus, background/foreground, psychological subject/psychological predicate, presupposition/assertion, and so on (Horne, 1991:233).

Kumpf (1987:191) conducts a study on pitch in oral narratives told by English native and nonnative speakers, she notes that intonation components expressing evaluative information, or any other information are backgrounded in regards to the events of the story itself. These would present a wider tone and pitch range variation than other types of information. She postulates that imaginary scenarios, evaluative remarks, compliments, reported speech, contrasts, and accentuated descriptions of a habit and continuous situation are characterized by a broad pitch range. When compared to afterthoughts and asides, non-event units have a far higher incidence of high onset, while afterthoughts and asides have low onset. In the descriptions of typical settings, a descending pattern was found to be consistent. Pitch is a significant component in the overall organization of narrative texts. The analysis that is offered in Kumpf's work adhered to the well-known 'interlinear tonetic' method, which most of the time indicates an aural (impressionistic) examination of the information that was uttered.

It is commonly accepted that variation in F0 is used often as a mechanism in the process of discourse segmentation. Specifically, the pitch range of new subjects is often introduced with a comparatively enlarged range, while the pitch range of the topic's conclusion is typically compressed. For instance, Lehiste (1975:197) asserts that a high fundamental frequency is often related with the commencement of discourse units. It is shown that

utterances that are placed at the beginning of such units are interpreted with a level of accuracy that is statistically meaningful as being sentences that begin the paragraphs.

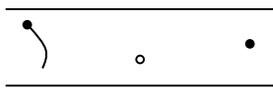
It is often considered that pitch is used to emphasize key narrative parts (Bolinger,1978: 515) and (Cutler et al.,1983:142). This phenomena is understood from a variety of viewpoints, the popular of which being the so-called given/new distinction or the foreground/background distinction, from a prosodic point of view (Reinhart,1984:783; Kumpf, 1987:190). When speaking, information that is considered to be significant, new, or foregrounded is often brought to the forefront, and this is accomplished acoustically by the use of a pitch accent. In general terms, information that is given, irrelevant, or backgrounded, on the other hand, has a tendency not to be unfocused and is thus often articulated at a pitch that is either mid or low.

Pitch functions as a signal for the division of narratives in which speech melody serves to characterize a feeling of "finality" in utterances. When analyzing the differences between various melodic factors, Swerts, et al. (1994: 2065) use a perceptual method. Variations in pitch register, pitch contour, and pitch range are found to be indicators of the rounding off of a given discourse unit. A discrepancy in the strength of these signals could be noticed, despite the fact that all three parameters illustrated to make a meaningful contribution to the listener's decision of finality. (Oliveira, 2000:192).

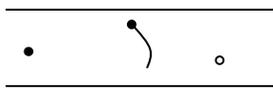
### **2.1.2 Intonation: Forms and Functions**

According to Gimson (1970:266-8) the meaning of an English speech is obtained, in addition to its shifting sound pattern and accentual emphasis, from accompanying fluctuations of pitch. Additionally, he emphasizes the significance of placing the nucleus of a word's stress — whether it is falling, rising, or a blending of the two — on the precise syllable in order to effectively communicate its meaning. For instance:

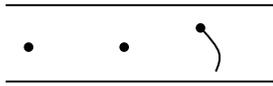
Jack <sub>1</sub> likes <sub>1</sub>fish (not George, but Jack)



1) Jack 'likes <sub>1</sub>fish (there is no question of his hating fish)



2) Jack <sub>1</sub> likes 'fish (not meat or poultry)



(Gimson, 1970:268)

For Cruttenden (1996:16), it is problematic to separate intonation from "pitch," which is a factor of intonation; duration, which is a factor of length; and loudness, which is a factor of stress. It leads to a condition of perplexity as a result of the fact that they create a hierarchy of significance in putting syllables to the forefront of attention.

Intonation is a term that refers to the rising and falling pitch of the person's voice when he speaks. Many different linguists stress the significance of intonation in language. Schiffrin (1987:ix) asserts that; "the impact that a

single expression has in conversation may differ depending on the way that it is said" (the way something is spoken can change the impact of what it says). It should also be noted that intonation performs a significant part in the art of joke telling and is mostly accountable for the effective execution of a joke. When one is conversing in front of an audience, capturing their attention is essential; but, this cannot be accomplished if the person does nothing more than sitting in one place and talk monotonously. On the contrary, one of the notable characteristics of speech is an energetic manner of speaking that invites the audience to join and take part in the discourse. In order for a comedian, in stand-up comedy (henceforth SUC) to tell a joke effectively, he needs to put himself in the position of an actor. He needs to replicate a variety of voices for the numerous actors, and he places an emphasis on key words to ensure that the listeners recognize those words as ones to which the audience should give their full attention. SUC -which will be covered in detail in this chapter- has the potential to constantly capture the attention of the audience and is a primary requirement for the effective achievement of a joke or story.

### **2.1.2.1 Tone-Unit: Definition and Structure**

It is a commonly accepted knowledge that connected speech is broken up into utterances which are units begin and end with a pause that can be clearly identified. Although some utterances are only a single syllable long, such as "yes" or "no," some other utterances are much longer. For example, "The other day while I was in town, I met Chris, who I hadn't seen in a couple

of weeks." People are able to recognize smaller units within an utterance on occasion, even when the entire phrase is contained by only one intonation contour. A phrase of this length is referred to as a tone unit or tone group, depending on its length. Halliday and Greaves (2008:41) state that the tone unit is the highest phonological unit that describes the individual's intent. As an illustration, the simple question (3), the longer question (4), and the statement (5) that follows are all examples of utterances.

(3) When?

(4) When did you say you would arrive?

(5) When he arrived, he discovered his friends had already left.

(3) and (4) are each composed of a single tone unit, while (5) is built out of a combination of two tone units. Therefore, for Skandera and Burleigh (2005:120) a tone unit can encompass a span of speech that is as brief as a single syllable, such as in (3), or it can encompass a span of speech that is significantly longer, such as in (4).

It can be challenging to properly identify and/or define the tone unit or the intonation group. The two terms are used interchangeably and the term intonation group is used in the present study. On the one hand, the fundamental composition of the tone unit is broken down, which clarifies its meaning and makes it easy to understand (Roach, 2000: 165; and Al-Azzawi, 2002: 70).

According to Quirk et al. (1985: 1598), this is because "tone units are made up of a series of stressed and unstressed syllables that alternate one another in a more generalized rhythmic pattern. At least one syllable that is accented for pitch prominence is contained inside each tone unit ". The

direction of the pitch movement is determined by the pitch prominent syllable, which is the core of the tone unit and, as a result, the significant element to the tone unit. Crystal (1969: 111) explains:

Given that each tone unit will have one peak of prominence in the form of a nuclear pitch movement..., then after this nuclear tone there will be a tone-unit boundary which is indicated by ... a perceivable pitch change, ... (and by) the presence of junctural features at the end of every tone unit.

The direction of movement of the nuclear tone, which might be upwards or downwards, is often what determines the shift in pitch. The fall is the most typical example of a shift in pitch, as Quirk et al. (1985: 1599) state that "a tone unit has a falling nuclear tone unless there is some specific reason why it should not." The rising tone comes in as the second most common tone, right after the falling tone. It is possible that a single dominant pitch with some kind of glide is a fundamental shape that tone units can take. It is a common practice to refer to this syllable as the "nucleus" or the "tonic syllable". For example:

/Yes

\You

It is possible to be one or more syllables either before or after the nucleus of the word. There is a possibility that the 'head' and the 'pre-head' come before the nucleus. The 'head' refers to "all of that part of a tone-unit that extends from the first stressed syllable up to (but does not include) the

tonic syllable" (Roach, 2000: 164). Crystal (1969: 112) also refers to it as the "onset". Examples,

(6) - 'Ask \ John.

(H)ead (N)ucleus (tonic syllable)

(7) 'Tell her to \ stay.

H. N

In the first instance, the head comprises a single stressed syllable, while in the second, it is made up of three syllables, with the first stressed syllable being preceded by two unstressed syllables. Sometimes, a sequence of unstressed syllables is not stipulated known as the "pre-head" (PH) or the "pre-onset" will come before the Head. Therefore, "all the unstressed syllables in a tone-unit preceding the first stressed syllable" is what is meant by the term "pre-head" (Roach, 2009: 142), which refers to the head or the nucleus of the tone unit. Examples:

(8) It is 'half 'past \ two

PH H N

(9) It is <sub>^</sub> Jack

PH N

In the second instance, the head component is missing from the equation. The syllables that make it up the PH are typically not noteworthy in terms of pitch because these syllables are spoken at either a low or a high pitch level, depending on the context. In the second scenario, the high PH

provides the speech with an increased level of emphasis or force (Al-Azzawi, 2002: 85).

The 'tail' is the final piece of framework that makes up the tone unit, if it exists (T). It refers to "an indeterminate number of stressed or unstressed syllables (at least one of either) following the nuclear syllable, typically continuing the pitch movement unbrokenly until the conclusion of the tone unit" (Crystal, 1969: 112).e.g.

(10) She \ smiled at me

PH N T

(11) \ What did you say?

N T

In the first instance, the rising pitch movement of the nucleus "what" is continued by the tail "did you say," whereas in the second illustrative example, the falling pitch movement of the nucleus "what" is continued by the falling pitch movement of the tail "at me." The maximum possible internal structure of the tone unit is depicted as such:

PH H N T

The nucleus is the only component of the tone unit that is required, and it is also the one that contributes the most contrast. This enables a wide variety of options for generating tone units, including the following examples:

(12) - N \ Go.

(13) - H N 'Stay \ here.

- (14) - PH N            It is \ John.
- (15) - PH H N        It is a 'funny \ game.
- (16) - PH N T        Was your \ friend •there?
- (17) - H N T         'Some of them \ stayed •there.
- (18) - PH H NT       She 'put on a 'funny \ garment.
- (19) - NT             \ Come with us.

Many linguists denote and set up the structure of the tone unit differently. For O'Connor (1973: 242), the tone unit has a tripartite structure of:

(Pre-head) (Head) Nucleus.

To Hawkins (1984: 203), the elements of tone-unit structure are:

Pre-nucleus    Nucleus    Post-nucleus

Roach (2009:142) uses a terminology that is quite similar to Crystal's, with the exception of the nucleus, which Roach alludes to as the "tonic syllable." The terminology that Crystal and Roach have developed a terminology and is usable and precise one.

### **2.1.2.2 The Forms of Intonation in English**

The concepts of pitch and pitch variation are at the core of the term "forms of intonation." The behavior of the pitch as a whole is referred to as the "tone" (Roach, 2000:152). A tone is not an arbitrary distinction; rather, it

refers to a particular pattern of vocal movement that is significant in speech. Speakers utilize tones to convey whether they are referring to, announcing, agreeing, disagreeing, questioning, hesitating, or showing the completeness or continuation of turn-taking in discourse (Celik,2001:5).

There is not universal consensus over the definition of intonation form, which has led to major disparities in the classification of English tones. Cruttenden (1997:150) observes that “this is an area where practically every analyst varies in his opinion of what constitutes a 'major divergence of meaning' and consequently in the number of nuclear tones which are set up.”

Armstrong and Ward (1926) and Jones (1960) acknowledge that there are two tones fall and rise. For his part, Kingdon (1958) differentiates between high and low, normal and emphatic tones by referring to them as a high rise, a low rise, a fall, a fall-rise, a rise-fall, and a rise-fall-rise respectively. Crystal (1969) identifies five fundamental tones (level, fall, rise, fall-rise, and rise-fall), he also identifies two compound tones (fall+rise and rise+fall). Halliday (1970a:162) does not differentiate between a level tone and two rising tones (fall, high rise, low rise, fall-rise, and rise-fall), in addition to two compound tones (fall + low rise, and rise-fall + low rise), he does not recognize the existence of a level tone. O'Connor and Arnold (1973) and Cruttenden (1997) distinguish high and low falls and rises, as well as rise-fall and fall-rise transitions, with the mid-level transition. In conclusion, Roach (2000) recommends the use of the following five tones: fall, rise, rise-fall, fall-rise, and level.

### **A) Simple tones**

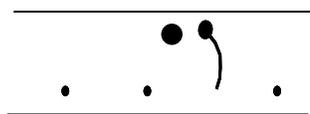
The simple tones each have a singular nucleus, and the movement of their pitch goes in only one direction. The center of prominence is positioned at the beginning of the glide. They can either fall, rise, or remain level. These are the three types of simple tones ( Crystal, 1969: 211):

## 1- The Fall

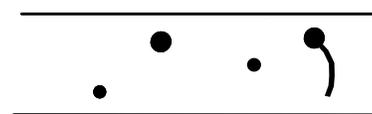
The falling tone is by far the common tone, and it is the variety in which the pitch falls downwards. This means that the pitch of the voice drops from a considerably high pitch to a comparatively low pitch during the course of the tone. According to Gimson (1970:268), the intonation context is what determines where the pitch glide begins. For example, in the case of high fall, the glide begins from the highest pitch of the speaking voice and descends to the lowest pitch, whereas in the case of low fall, the glide begins from the middle pitch and descends to the lowest pitch.

The end of the fall can be marked by the nucleus, if it is the final one, or by the syllable that follows. The tail, which generally follows the nucleus, then follows the pattern of pitch that is created, and they are all on a low pitch (Collins and Mees, 2003:122). Gimson (1970:269) provides the following examples:

(20) . // It was raining. //



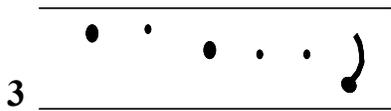
(21). // He 'couldn't be seen. //



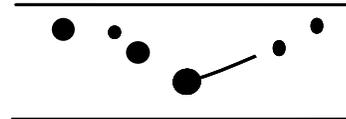
## 2- The Rise

The rising tone is distinguished by a rise in pitch. In other words, the voice's pitch rises from a relatively low pitch to a considerably higher pitch, or from numerous variations of low and high starting and finishing points (ibid). When the starting and ending positions are low to mid and mid to high, respectively, a low rise and high rise are recognised. If the rising is final or stretched throughout the next syllables, the nucleus is where it ends. Cruttenden (1997:51) provides the following instances to demonstrate this point:

(22)-// 'Are you 'going away?//

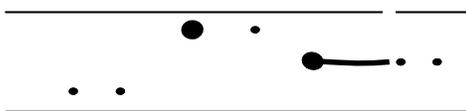


(23)-// 'Are you comfortable ?//



There is no pitch movement in this kind because it begins and ends on the same level with no change. Pitch does not change as the syllables preceding and following the nucleus do, as in:

(24)- // When I 'went to 'Africa ...// ( Cruttenden, 1997:53 )



## B) Complex Tones

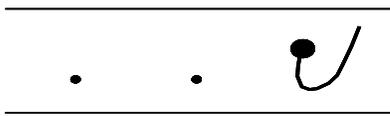
The pitch movement of tone is contained within a syllable that keeps changing in complicated tones (Crystal, 1969:217). In other words, pitch shifts happen in both directions in a single nucleus. Every complex tone has a second element that is less audible than the first and is typically less fully realized in range (Crystal and Quirk, 1964:51). These tones are divided into two types: fall-rise and rise-fall. The complicated tones are mixed with the

basic tones to form the primary tones. In the following pages, the different types of complex tones are discussed:

### 1- The Fall- Rise

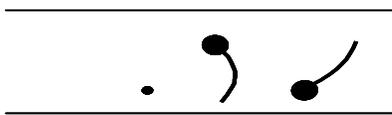
This tone features pitch movement in both directions. In other words, in a complicated pitch movement, the pitch lowers and then increases. If the fall-rise pattern is final, it can occasionally be finished on one syllable, i.e. the nucleus, as in:

(25)- // You 'll be late. // ( O'Connor and Arnold, 1973:23 )



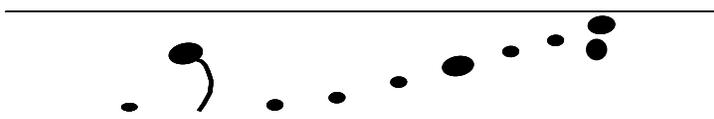
It might also cover more syllables. In this scenario, the fall starts with the nucleus and the rise continues to the syllables after it, as in:

(26). // I like it .//



Gimson ( 1970 : 275 ) reports that when the nuclear syllable is followed with an unaccented tail, the fall happens on the nuclear syllable and the rise is spread over the tail , for example

(27)- // My mother was 'born in She'ffield .//



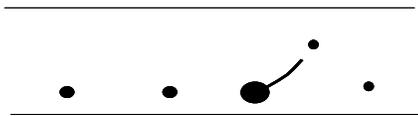
## 2- The Rise- Fall

In this sort of complex tones a pitch moves to three unique situations from mid to high to low. As such, prominent rise is followed by a less prominent fall inside a single tone group (Crystal , 1969 : 217 ). This complex pitch development is put on a single syllable if it is final, as in :

(28)- // 'Plenty of 'people 'don't really ^care . // (O'Connor and Arnold, 1973:20)

Or ● spreads over the syllables of the tail if present , which are in a low pitch , as in :

(29)- // It was ^yesterday .// ( Gimson, 1970:271 )



### C) Compound Tones

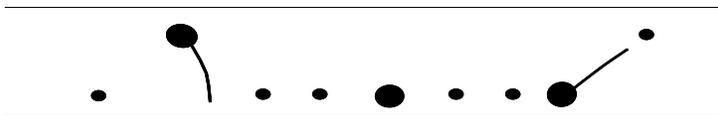
These tones are best described as "combinations of two kinetic components of separate main phonetic kinds working as a single tonal unit" (Crystal, 1969:218). There are two distinct sorts of tones, which are known as complex and compound tones. On the one hand, complex tones often appear on a single syllable because that the nuclear tone entails a change of pitch in both directions. Compound tones, are distinguished by the presence of two nuclear tones and can be found on a variety of syllables (O'Connor and Arnold, 1973:29).

Another distinction is that the first component of complex tones carries greater phonetic weight than the second. When it comes to compounds, on the other hand, prominence is two-fold, which indicates that both parts of the compound are phonetically prominent due to the presence of two nuclear tones (Crystal,1969:220). The two primary varieties of compound tones are known as rise+ fall and fall+ rise.

### 1- The Fall+Rise

This kind of tone is made up of two tones, known as the fall and the rise, and they work together to form a single tonal unit. They are separated from one another by a combination of stressed and unstressed syllables, which makes it possible for a greater portion of the utterance to fall within the semantic scope of the nucleus (Crystal,1969:218). Example:

(30)- // My mother was 'born in She ffield. // (O'Conner and Arnold , 1973:30)

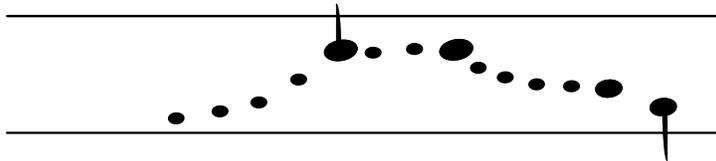


In this example the fall is to be found on the syllable "mo", while the rise is to be found on "ffield". The syllables following the fall are in a low pitch level.

### 2- The Rise+Fall

This particular kind of tone begins with a rising tone, continues with a combination of stressed and unstressed syllables, and then concludes with a falling tone. An example can be shown in the following:

(31). // You can have coffee or tea or cocoa . //



The syllables that follow the rise continue the rising pitch movement.

### 2.1.2.3 The Functions of Intonation in English

Every utterance has a unique prosodic framework that is a direct reflection of the choices taken by the speaker concerning the number of tone groups the utterance is segmented into, the location of the nuclear tone within each tone group, and the nuclear tone that is utilized in the center of each tone group. These kinds of choices typically have some kind of communicative purpose (Laver,1994:494). To put it another way, the choices that speakers make regarding their intonation carry linguistic information, and it is generally accepted that the different aspects of intonation perform a variety of functions (Ranalli, 2002:2).

However, the characterization of intonation functions may vary quite a bit, and the variety of labels that have been offered for functions is evidence of this. Gimson (1970:266) identifies three functions: the accentual function,

the non-accented (grammatical) function, and the attitudinal function. While Crystal (1997:173) recognizes six types: i) emotional / attitudinal (conveys a wide range of attitudinal meanings), ii) grammatical (which is equivalent to punctuation in writing and used to recognise clause / sentence units and question / statement contrasts), iii) informational (draws attention to given/new information and is associated with prominence), iv) textual (contributes to coherence above the sentence ) , v ) psychological ( organizes information into chunks to be easily perceived ) and vi ) indexical ( a marker of social / personal identity ).

Although they utilize various terminologies, Katamba (1989), Roach (2000), Ranalli (2002), and Collins and Mees (2003) all identify four functions. Katamba (1989) and Roach (2000) highlight the attitudinal, accentual, grammatical, and discourse functions of language. Ranalli (2002) acknowledges the linguistic form- based (grammatical), interpersonal / attitudinal, accentual, and conversational management- related functions of language. In conclusion, Collins and Mees (2003) acknowledge the concentrating, attitude, grammatical, and conversational functions of language.

### **2.1.2.3.1 The Attitudinal Function of Intonation**

The speaker's sentiments and attitudes about what is being conveyed or some characteristic of the situation in which he is speaking might be inferred from the way he modulates his intonation (Crystal, 1969:286). Because it permits speakers to "superimpose an attitude on top of the core

semantic material of what is stated," this is the obvious function of intonation (Collins and Mees, 2003:125).

The primary purpose of intonation is to direct the attention of the listener to a specific element of a locution that the speaker wishes to emphasize. The process of using intonation to make a particular word seem louder and more noticeable is referred to as the accentual function of intonation. The possibility of this occurring increases when the emphasis is put on a syllable that can be tolerated in that term (Knowles, 1987: 228). In contrast, O'Connor and Arnold base their explanation of intonation on the attitude-related meaning of the sound. They have made an effort to establish a connection between the patterns of intonation found in specific syntactic formulations and attitudes (Hirci, 1999:193).

The attitudinal functions of intonation are typically ambiguous or inconsistent. This is because that the semantic interpretation of a pattern frequently depends on the potency of the pattern, the communicative type of the utterance, and the situational and paralinguistic information that are present alongside the utterance ( Pakosz, 1982:159 ). Collins and Mees (2003:125) assert that the two tones, fall-rise and rise-fall, are notably attitudinally marked, which means that they are naturally packed with specific implications:

Fall-rise: doubt, correction, reservation, appealing to the listener to reconsider.

Rise- fall: impressed, arrogant, confident, self-satisfied, mocking, putting-down.

Finch (2000:54), on his part, evokes that the following tones are connected with the following mentioned attitudes:

1. Falling: assertive, positive, e.g.

(32) that's MINE.

2. Rising: polite, diffident, enquiring, e.g.

(33) COFFee?

3. Falling-rising: reservation, doubt, uncertainty, e.g.

(34) he COULD.

4. Rising-falling: emphatic, impatient, possibly sarcastic, e.g.

(35) it's up to ^YOU.

5. Level: neutral, uninterested, e.g.

(36) I don't MIND.

It is also crucial to keep in mind that intonation, along with other prosodic characteristics such as loudness, speed, voice quality, and pitch range, is used to portray the mood of the speaker (Crystal, 1997:173). Rapid tempo, on the one hand, has been linked to rage, as stated by O'Connor and Arnold (1973:267). When "What are you doing?" asked at a rate that is far faster than is customary, comes across as agitated. On the other hand, a tempo that is noticeably slower than usual is associated with relaxation.

### **2.1.2.3.2 The Accentual Function of Intonation**

The word "accent," which is used to highlight a particular word or syllable within a continuous stream of speech, is where the term "accentual" originates from. Loudness, stress, a change in pitch, or length of this sound, or some combination of these factors, is the root cause of its prominence (Finch, 2000:200-1).

Therefore, intonation is a method that enables an audience member to determine which aspects of speech the speaker wishes for them to emphasize (Gimson, 1970:266). That is to say, intonation serves either as an accentual or focusing function which enables one to concentrate on the information that is relevant to them dependent on where the nucleus is located (Collins and Mees, 2003:124). In circumstances when the tone is unmarked or neutral, the nucleus is placed on the syllable of the last lexical item of the tone group that carries the principal stress of the word (Katamba, 1989:242), as seen here:

(37)- //She was wearing a red dress. // (Roach,2000:194)

However, in marked or non-neutral instances, the position of the nucleus may differ according to the fundamentals of information emphasis, according to the speaker's specific intent, for the goal of focusing the considerable bit of information or the information that is new or presented in the tone group. As a consequence, the speaker can accent any word in the tone group.

Nucleus placement is utilized as a focusing mechanism referring to the way a speaker highlights a piece of an utterance with optional prosodic stressing (Hirst, 1998: 66). In this case, a contrast between narrow and broad focus is drawn (Cruttenden 1997: 74-5) , as in:

(38). // John ran all the way to the station. //

Moreover, when using narrow focus, only a small portion of the tone group is brought into sharp focus. To put it another way, the nucleus is located on a grammatical or lexical item that is not the final one, such as in:

(39). // John ran all the way to the station. //

Similarly, for the purpose of emphasis, the nucleus is located in other non-final positions in a tone group (Roach,2000:194), as in:

(40). //It was 'very boring . / (non-emphatic)

(41). // It was very -boring. // ( emphatic)

In addition, circumstances that are contrastive involve the meaning associated with one component being implicitly or explicitly opposed with the meaning of another component. In this context, the nuclear tone can be assigned to any word, independent of its meaning or its function. This indicates that the word is meant to be contrastive to some lexical element (concept) that is present in the stimulus speech (Celik,2001:4). The following examples explain the accentual function of intonation:

(42). //She played the piano yesterday.// (It was her who...)

(43). //She played the piano yesterday.// (She only played...)

(44). //She played the piano yesterday.// (It was the piano that...)

(45). //She played the piano yesterday.// (It was yesterday...)

Another purpose of intonational prominence is to indicate the placement of new information, which is defined as "the information in the phrase that the speaker assumes is not shared by him and the hearer." Also, the recognition of information that is supplied or presupposed, which is defined as "the information in the phrase that is assumed by the speaker to be shared by him and the hearer" (Laver, 1994: 494), as in the examples below:

(46). //There's another one in the kitchen.//

(47). //There's another one in the kitchen.//

In the first scenario (46), the listener is assumed to have no prior knowledge of the subject matter being discussed. In the second (47), kitchen is referred to as information that is assumed to be in the listener's possession and is consequently marked as provided information. According to Burring (2003: 4), in many instances, new information is emphasized while existing material is not; nevertheless, there are instances in which this is not the case. The idea that pertains to everything here is that of informativeness. To put it another way, an expression that is concentrated is an informative component of the sentence, but an expression that is deaccentuated is not. According to Crystal (1997: 173), if someone says:

(48). // I saw a blue car.//

The previous utterance presupposes that someone has enquired about the color in the past given the greatest intonational significance to the word "blue." If the emphasis is placed on "I," then it is assumed that a prior inquiry has been asked regarding which individual is engaged (Who saw a blue car?).

### **2.1.2.3.3 The Grammatical Function of Intonation**

The majority of linguists who research intonation connect it, at least indirectly, to grammar. On the one hand, there are certain interconnections between syntactic structures and intonational patterns in various languages. For Quirk et al. (1985: 937) "A phrase is equivalent to a single tone unit," it is nonetheless possible for it to match with elements of the sentence structure such as phrases (Crystal, 1969: 257). According to Quirk et al. (1985: 937), distinct tone groups are associated with clausal or phrasal adverbial components, non-restrictive relative clauses, vocatives, extended noun

phrases as subjects, and coordinate structural features. However, the tone group will often correspond to the text in many instances (Halliday,1970a:3).

On the other hand, there is a connection that can be established between the patterns of intonation and the grammatical functions or sorts of utterances, such as assertions, questions, exclamations, and so on (Finch,2000:51). Typically, a rising tone is utilized while asking a question, whereas a falling tone is utilized when making a statement. The use of a changing tone, namely the rising tone, is one of the common ways in which a declarative statement can be transformed into a question in a variety of languages. A connection is made between the intonational patterns of a language and the grammatical functions or utterance types of a language, such as statements, questions, exclamations, and so on. When asking a question, a person normally uses the rising tone, however when making a statement, he uses the falling tone. By utilizing a different tone, particularly a rising tone, it is possible to convert a declarative sentence into a question in a number of different languages.

(49). //You're going to Canterbury.//

(50).//You're going to Canterbury?// (Collins and Mees,2003:125)

Removing the syntactic ambiguity is another significance of intonation (Roach, 2000: 195). Roach illustrates this point by giving the sentence:

(51). //Those who sold quickly made a profit.//

It is syntactically ambiguous. The tone group boundaries placement gives different interpretations and removes the ambiguity of this sentence:

(52). //Those who sold quickly//made a profit.//

(53). //Those who sold//quickly made a profit.//

The first interpretation , on the one hand, places the boundary after the word "quickly," suggests that those who sold the item rapidly were able to make a profit. The second, on the other hand, places the boundary after 'sold' means that a profit was quickly made by those who sold. Besides, Crystal (1969:265) demonstrates how intonation and grammar interplay with one another depending on context. Intonation can differentiate between statements that have a positive and a negative meaning in statements such as:

(54). // I thought it would RAIN.// (it hasn't)

(55). //I THOUGHT it would rain. // (it has)

Second, there is a distinction drawn between relative clauses that are restrictive and those that are non-restrictive. According to Roach (2000: 196), intonation draws the distinction between:

(56). //The Conservatives who like the proposal // are pleased. //

(57). //The Conservatives // who like the proposal // are pleased. //

The first one is called a restricted relative clause, and it suggests that only a subset of Conservatives support the proposition, but the second phrase, which is a non-restrictive relative clause, gives the impression that every Conservative appreciates it.

Thirdly, the determination of whether or not a structure is a dependent clause may be made using the examples that follow:

(58).//even if he ↑ TOLD me / I'd / GO. //

(59).// even if he ↑ TOLD me / I'd go. // ( I wouldn't think of accepting)

Finally, it can draw a distinction of whether an item is treated as an adjective or an adverbial intensifier:

(60)// I want / more exPERienced people. //

(61)// I want / MORE / exPERienced PEOple. //

#### **2.1.2.3.4 The Discourse Function of Intonation**

To discuss the significance of intonation in discourse, "discourse" must be defined first. Discourse refers to dynamic alterations in information status, such as salience, focus of attention, and the given/new distinction, as well as features of linguistic structure beyond the sentence level, such as paragraph or subject structure and dialogue turns (Venditti and Hirschburg,2003:1). The study of intonation at the discourse level is a new and relatively recent approach. Language forms are examined in their entirety, rather than in isolation, according to this approach. Intonation is essential in organizing and binding together the components of discourse (Katamba, 1989:248). The link between intonation and discourse encompasses a wide range of topics, including the structure of a dialogue between two or more speakers, the indicator of a speaker/listener relationship, and the indication of new vs old information (Collins and Mees,2003:125-6).

In the case of turn-taking, the speaker's use of certain intonational patterns indicates to others whether they have finished, that another person is anticipated to speak, or that a certain answer is requested (Roach, 2000: 200-201). A fall generally denotes a completed turn, with no anticipation of a response from one's interlocutor. A rise, on the other hand, indicates that the speaker wants to continue or that a response from one's interlocutor is

anticipated. A fall-rise intonation pattern is commonly employed to draw the attention of the addressee (Katamba, 1989: 249).

In terms of the speaker/listener relationship, it is stated that particular intonational patterns with certain constructions are employed to denote specific social relationships. According to Collins and Mees (2003: 126), wh-questions can be stated in one of two ways: with a rising pattern, which makes them seem more pleasant, engaging, and leads on to more, or with a falling pattern, which makes them sound less friendly, engaging, and leads on to more (sounding more distant, businesslike). The following two sentences seem to be different:

(62)// What's your name?//

(63)// What's your name?//

The first example has a tendency to seem distant and impersonal, and it would be appropriate, for instance, for a police officer who is conducting an interview with a suspect. The second version has a friendlier tone. The information content is what determines where the nuclear tone should be placed in relation to the new and previously known information. For Roach (2000: 198) "the more predictable the word's appearance is in a particular context, the lower its information content is,". To put it another way, words that have a high information content are more likely to have the nuclear tone. In addition, the tone that is used may provide a clue as to whether the piece that is being targeted includes new information or old information. According to Brazil (1980, as cited in Taylor, 1993: 16-7), telling, also known as proclaiming tone, is recognized as being linked with the fall and rise-fall, whereas referring tone is seen as being related with the rise and fall-rise. The

difference between the proclaiming tone and the referring tone is that the proclaiming tone indicates new information, while the referring tone indicates older information. The following examples are provided by Taylor (1993:7) in order to highlight the distinction between the proclaiming tone and the referencing tone:

(64). //Jane married John.//

(65). //Jane married John.//

The first illustration serves as an example of a potential response to the inquiry, "Who did Jane marry?" The tone that is used to allude to Jane suggests that Jane has been discussed in the past, but the tone that is used to declare John indicates that this piece of information is presented as new knowledge. The second illustration might be the solution to the riddle "Who did John marry?" There has previously been a mention of John, and now it is being asserted that Jane is the new information.

Furthermore, Roach (2000: 199) identifies intonational subordination as another way of focusing attention, referring to the tone units of comparatively lower importance compared to those adjacent ones. For example:

(66).//As I expect you've heard / they're only admitting e mergency cases.//

(67).//The Japa nese / for some reason or other / drive on the left / like us. //

The first tone unit of (66) and the second and fourth tone units of (67) are intonationally subsidiary. The pitch range is low and narrow, the tempo is elevated, and the loudness is decreased.

### **2.1.2.3.5 The Pragmatic Function of Intonation**

It is often believed that intonation plays a significant role in effectively transmitting the speaker's intended meaning. For Cruttenden (1997: 8) intonation is defined as "how the pitch of the voice rises and falls" in an utterance. It comprises three components: length, loudness, and pitch (Wells, 2006:1). Intonation refers to "linguistic and pragmatic meaning" (Wennerstrom, 1994:403). In English "different intonation patterns have different meanings" (Gimson, 2001:255).

Both Wennerstrom (1994) and Pickering (2009) utilize Brazil, Coulthard, and Johns's (1980) approach in their studies of intonation, which is conducted from a pragmatic point of view. The first study, which was conducted by Wennerstrom (1994), discovered that non-native speakers did not consistently use discourse intonation that contradicts the structure of the sentence. For example, they did not signal the beginning, continuation, or conclusion of the sentence with their tone of voice. When it comes to pitch movement (tone choice) and pitch level (key choice), the former describes how ELF (English as a lingua franca) interlocutors indicate their "common ground," or the "background to which new information is added," while the latter describes how ELF speakers imply their "common ground" through the latter (Roach, 1983:184-7).

According to Wilson and Wharton (2006:14), the way in which intonation and other prosodic aspects change the meaning of disambiguation, reference, and context assumptions is one of the ways in which they contribute to the process of understanding. According to the relevance theory, the salience of an interpretation may be changed by adjusting the link between the amount of effort put into processing and the anticipated cognitive

benefits. For instance, the following remark, which the interlocutor delivers in a neutral tone:

(68) || I am disappointed. || →

Listeners will first have to make some phonological effort, but this tenor should prepare them for the potential mental costs. The second aspect that impacts a listener's perception of tone is environmental circumstances that go beyond the listener's phonological processing effort and cognitive load. Modifying the pitch of one's voice can affect not just the listener's interpretation of what the speaker means, but also their mental workload (Wilson and Wharton, 2006:14).

There are five distinct pragmatic roles that intonation plays, and each one is determined by intonation. Intonation, in addition to other suprasegmental characteristics like rhythm and pause, is used to achieve a practical goal. Pragmatic meaning includes, but is not limited to, attitude meaning, social meaning, illocutionary force of a statement, discursive meaning, and cognitive meaning (Vandipitte, 1989:279).

In a similar vein, Hidalgo (2017:137) proposes two axes and each one has a set of functions; the first of which is the syntagmatic axis functions that develop the prosodic features considering the intonation units presence in the continuum of speech, when they follow each other on the horizontal line. This axis assumes a large part of the intonation values that the melodic analysis of speech model defines in prelinguistic intonation, and even in paralinguistic intonation (as in the case of focus intonation). The syntagmatic functions at the monologic level, in turn, comprise:

The demarcative function: universal structural rule of enunciative organization is based on the sequence of successive intonation groups that appear delimited respectively by  $\uparrow$  (first intonation group) and  $\downarrow$  (second group intonation) in a complete melodic curve. Now, the structure  $\uparrow\downarrow$  does not always appear in the communicative situation which favors the presence of truncated structures (without distensive member), when the context does not supply the information. Such marks, moreover, may be due to expressive hesitations caused by the immediacy of the dialogue (Hidalgo, 2017:137).

The integrative function is one in which intonation structurally organizes sequences (intonation groups) and participates in the construction of the information structure in conversational discourse (formal framework of informative links). It favors the gathering of different segments of speech within an utterance. The usual linguistic form of representation of such segments is the intonation group (Briz and Val.Es.Co. Group, 2014:73). These intonation groups are organized from the concatenation and superimposition of different local melodic patterns, asserting the demarcative and integrative functions of intonation. Paradigmatic axis: functions that develop the prosodic features considering the intonation units in absence, when they are oppositely excluded and result commutable in a given context with different communicative values. It corresponds to what the Melodic Analysis of Speech (MAS) model shows by linguistic intonation and paralinguistic intonation in the case of courtesy intonation. The paradigmatic functions at the monological level are:

A) The Primary Modal Function (PMF) opposes acts to each other according to their modal value. It assumes basic communicative values of the melodic contour according to the intention of the speaker (assertion, interrogation or

volition). Its appearance is not constant in informal situations, such as colloquial conversation, but in formal registers such as the reading of written texts or speeches (distinctive feature [-emphatic] according to the MAS model).

B) The Secondary Modal Function (SMF) is linked to the subjectivity of the speaker. Its acts oppose each other according to their expressive value (paralinguistic sound features and extralinguistic), which requires a contextualized analysis of the message to determine its degree of pragmatic adequacy. “Spontaneous conversation constitutes a form of speech with high levels of performance for SMF” (Hidalgo and Cabedo, 2012:41), since there is no colloquial neutral intonation in the strict sense. SMF results in the alteration of neutral melodic contours which favors the generating of versatile meanings (distinctive feature [+emphatic]):

Assertion and SMF comprise high tonal range at the end of the statement, emphasis (irony), exclamation (expression of displeasure, humorous intention) or imperative value (emphatic command, insistence command), reinforcement of the sender ‘I’, stereotyped intonations or incomplete assertive expressions. Melodic curves with final descent of the voice, which begin in the last stressed syllable. It is divided into three zones; initial (ascending), body (descent) and final. Interrogation and SMF include attenuation-courtesy interrogation, emphatic interrogation, curious, exclamatory or disjunctive expressive (truncated or elliptical) (Hidalgo,2001:275). Exclamatory intonation forms exclamation descending and wavy ascending. Suprasegmental anacolutuses which are character-derived melodic breaks when immediate speech is in progress; the here, the now, the pressure of time, the need to express thought quickly and capture it

instantly, cause certain sentences to begin with questions and end as assertives (ibid).

At a dialogical level, syntagmatically speaking, intonation contributes to expressing the informative organization of speech, highlighting the informative focus and emphasizing the contrast between old and new information by the listener. The distribution of information thus depends on the pragmatic circumstances of the speech. In practice, this phenomenon coincides with the topicalizations (paralinguistic intonation of focus in the MAS model) and the targeting. To the left (prosodic recurrences, independent intonation groups, dissociated from the main curve, without pause and with prosodic emphasis of the final toneme of topicalization) and to the right (they are not as frequent, they appear without pause, although they form independent groups, and due to their final position they fit comfortably into the general melodic curve) (Hidalgo,2001:275).

Focalizations are phenomena of prosodic-intonational emphasis and present a diversity of elements that can be focalized: syllable, set of syllables or sounds, words, set of words, sub-act, act, intervention (dialogical level), etc. “Their role in the discursive microstructure is scarcely relevant from the demarcative point of view, since they contribute to structurally organize the intervention; however, they allow a certain segment of discourse to be intensified according to specific situational needs” (Hidalgo and Cabedo, 2012:45). Intonation can regulate, in turn, the succession of turns of speech in collaboration with other prosodic resources such as the quality of the voice, the articulatory adjustments, the tempo or the elocutive rhythm. In the case of double talk, people distinguish several possible situations: non- competitive overlaps, cooperative or non-interruptive overlaps and interruptions. To study

the paradigmatic functions in an orderly manner at the dialogical level, they are organized into three areas (Hidalgo, 2017:145). Intonation and humor in which high parameters of F0, exclamatory intonation, accentual emphasis, falsetto tone, continuative prosodic mechanisms (ascending intonation, suspended), minimum prosodic magnitudes parenthetical pronunciation are produced in a low voice (minimum intensity, whisper). Hidalgo and Cabedo, (2012:50) state that “in many cases the manifestation of relationships between intonation and humor does not obey the performance isolated from a single prosodic factor, but several of them contribute simultaneously or collaboratively to the expression of intensifying humorous effects”.

During turns in conversation, it is enough for a Permanent Transition Place (PTP) to be identified and for this to coincide with the limit of a turn articulated by the speaker. Thus, the listener has his path open for intervention. For example, when the end of an assertive statement is articulated with a descending toneme, a low tonal level (in the speaker's tonal range) and, optionally, with a demarcative silence-pause. When the speaker has not designated any interlocutor, a “competition between potential successors is initiated” (ibid:46). Each speaker develops their take or hold intention at the first recognizable PTP. The latter is recognized by a series of frequent prosodic indicative marks of a PTP. A greater acceleration in the segment prior to double talk; limit intonation indices (falling tone, followed or not by a pause); average F0 (before and during overlap) similar, or with a slight increase during overlap; amplitude averaging, before and during the overlap, remains balanced; or greater elocutionary acceleration.

They occur without the presence of PTP, after the issuance of some turn continuity mark by the speaker. They are situations of anomalous

simultaneous speech, derived from the desire for communicative cooperation between the listener and the speaker. This is associated with the elevation of the average of F0 and of the global amplitude. This triggers competitive processes of fighting for turns. There is not, however, a closed and clear repertoire of pragmatically stable intonation contours, an aspect that Gil (2007:371) underlies when stating that

“probably what exists is a relatively small repertoire of intonation resources, each one with a semantic meaning. A general pragmatic (intensification, attenuation, etc.) which, combined in a given speech context with lexical structures and other paralinguistic-type phonic resources (...) cause the listener to infer an immense number of meanings and /or significant nuances”.

Intonation and irony which is easy for pragmatic resources capable of intensifying the effect of the message to be unleashed. In any case, the various detectable marks for the expression of irony may appear combined or separated; so that the variables are usually sufficient but not necessary conditioned to identify ironic statements (Hidalgo, 2009:184). Finally, the correlation of intonation and (im)politeness in which intonation devices play a characteristic role in the manifestation of pragmatic (im)polite effects, particularly those linked to the pragmatic functions of attenuation and intensification.

## **2.2 A Pragmatic Perspective to Stand-Up Comedy**

People speak, and what they say has hidden meaning. Whether they realize it or not, the intention of what they attempt to convey is sometimes just as significant as, if not more important than, what they say. Simply put,

pragmatics is the discipline of linguistics concerned with language and how it is used in interaction. In general, pragmatics is concerned with how the speaker implies and the listener presupposes in any course of interaction. It investigates instances in which the speaker hints at or indicates a meaning and the listener correctly interprets the speaker's intent. In some ways, pragmatics can be defined as the agreement between individuals to adhere to particular rules of communication. The meanings of words and phrases in common conversation are continually suggested and not clearly expressed. Words can have several meanings depending on context. One could believe that words always have a clear meaning, but this is not always the case. Pragmatics is the study of how words can be perceived differently depending on the situation. It investigates the relevance of elements and language use that are reliant on the speaker, the addressee, and other features of the utterance context. Typically, people use language in both verbal and written forms, such as conversation and writing ideas, thoughts, and so on in a book (Sintamutiani et al.,2019:429).

Pragmatics originates in the late 1960s and early 1970s as a transition from the paradigm of theoretical grammar to the paradigm of language user. This viewpoint is guided by Mey's (2001:6) definition: "pragmatics investigates the role of language in human communication as governed by societal factors." Regarding the origins and historical variations of the term 'pragmatics', Levinson (1983: 1) states that the contemporary use of the term pragmatics is attributed to the philosopher Charles Morris (1938) who was interested with outlining the overall form of a science of signs or semiotics.

Historically, the German philosopher Ludwig Wittgenstein is the first to assert that the meaning of language is determined by its actual use. For him,

language is utilized like a game in everyday life because it comprises of rules that, when followed, result in "doing" things. Each language game, like conventional games such as chess, has its own set of rules, the execution of which results in a particular outcome (Littlejohn, 2003: 77-8).

J. L. Austin established a renowned school of philosophy at Oxford in the 1950s, focusing on natural language rather than its abstract symbolic form. Later, J. L. Austin and H.P. Grice a follower of Austin established the theories of speech acts and conversational implicature, accordingly. Other well-known language philosophers and scholars include Peter Strawson, John Searle, and Ludwig Wittgenstein (Recanati, 2004: 442). They were deeply concerned in evoking many characteristics of language including meaning, form, and origin from the foggy mists of symbolic logic to the straightforward scientific observation and analysis in their methods to language studies. Furthermore, several pragmatic theories have been developed to explain interpersonal interactions; two of which are speech act theory and Grice's theory of cooperative principles. These two are the present study's emphasis and will be discussed in the following sections.

### **2.2.1 An Overview of Speech Act Theory**

Noting the significance of Speech Act Theory (henceforth SAT), Al-Hindawi et al. (2014: 27) note that SAT is a pragmatic idea that has been endowed with studies from its beginnings in 1962 to 2014. According to Al-Hindawi (1999:6), "as opposed to linguistics, which has long been concerned with the study of form, the research of meaning has been left to linguistic philosophers." Linguistic philosophers, on the other hand, focused on

referential meaning and the truth or falsity of propositions. Despite the fact that this approach was prevalent in philosophical circles throughout the 1930s, Wittgenstein (1958) criticized it later with the motto "meaning in use" and the notion that utterances could only be explained in reference to the activities in which they play a role.

The earliest ideas of SAT were defined by the British philosopher John L. Austin (1962) in his masterpiece *How to Do Things with Words*. Interlocutors are always using words to get things done. For instance, sometimes interlocutors use language to convey emotions or other times to get others to perform a task. A brief glance at the history of SAT reveals that SAT has been seeded by the hands of philosophers, not linguists and this view is asserted by Levinson (1983: 227). It is worth stating that SAT is first born in the sphere of philosophy when it is molded by the German philosopher Ludwig Wittgenstein and eventually given a linguistic guise by Austin (1962) and Searle (1969). It is widely acknowledged that the art of making the great statue of SAT is first sculptured by the hands of Austin (1962) and then accomplished by the hands of Searle (1969). Accordingly, it is of great importance to review the most basic ideas of the original theory as it is proposed by Austin and developed by Searle who are the two principal advocates.

### **2.2.1.1 Austin's Version of Speech Act Theory**

Austin (1962) starts with distinguishing between statements which he prefers to call "constatives" and another type of utterances which he calls "performatives". On the one hand, constatives are statements that describe a state of affairs and their production is subject to the truth and falsehood test. On the other hand, performatives are utterances which denote the performance

of actions and their production is rather happy or unhappy according to whether they meet a set of "felicity conditions" (henceforth FCs). For this reason, performatives such as swearing an oath, sentencing a criminal, and naming a ship are not subject to the truth and falsehood test. Austin, then, concludes that all utterances whether they are constatives or performatives have both a "doing" element and a "saying" element (Al-Hindawi, 1999: 7). Austin, (1962:151-64) knows that a set of an utterance's illocutionary forces is all he truly needs. There are different kinds of illocutionary force which are as follows:

Verdictives: as the term implies, a jury, arbitrator, or umpire renders a verdict. There is no need for them to be definitive; they may simply be a guess, a reckoning, or an assessment. Finding anything, a truth, or a value that is hard to be confident about is the essence of their primary argument. Examples of verdictives are ; *characterize, diagnose, describe, analyze, and the like.*

Exercitives relate to the exercise of authority, rights, or influence. Examples of these verbs include: *appointing, voting, ordering, persuading, counseling, and warning, etc.*

Commissives associate with describing one's intentions, espousing one's cause, and making promises. The links between commissives and the two other classes are clear. Examples of these verbs include: *agree, pledge, engage, swear, favor, plan, and so on.*

Behabitives are associated with attitudes and social behavior. A few examples include: *apologizing, commending, praising, etc.*

Expositives: Austin concedes that these are difficult to define. It's easy to see how our statements fit into the context of an argument or conversation

or, in general, how we use words. Examples are; *respond, debate, admit, illustrate, suppose, theorize, and the like* (Al-Hindawi et al.,2014:29).

As previously stated, Austin has advocated various acts of producing an utterance to get away from the constative/performative distinction. Thus, Austin (1962) blueprints a three-act scheme with locutionary, illocutionary, and perlocutionary acts. According to him (1962: 94), the locutionary act is the act of uttering a particular utterance in certain construction with a certain meaning. Correspondingly, Austin (1962: 99) puts forward the view that the illocutionary act is the act that has the force of the utterance since it deals with the way in which people use speech in a particular context and this way makes a great difference whether they are advising, ordering, suggesting, promising, etc. Similarly, Searle (1969: 58) mentions that the illocutionary acts embrace making a statement, asking a question, giving an order, making a promise, apologising, thanking, and the like. With regard to the perlocutionary act, Austin (1962: 121) views it as the achieved effect of the illocutionary act on the hearer which has a consequence(s) for him. As Sadock (1974: 8) puts it, the perlocutionary act is the by-product of the act of communication.

Searle (1969: 101) considers the perlocutionary act as the influence of the illocutionary act on the hearer or the consequential effects upon the feelings, thoughts, or the actions of the interlocutors. In an attempt to clarify the idea of the three acts more clearly, Austin (1962: 101) exemplifies a man who witnesses a locutionary SA and his example is best summarized by Al-Hindawi (1999: 12-3):

(69) He said to me "shoot her!" meaning by "shoot" shoot and referring by "her" her (locution).

(70) He urged (or advised, ordered, etc.) me to shoot her (illocution).

(71) He persuaded me to shoot her (perlocution).

This also can be revealed by the following simple example:

(72) Would you turn off the light, please?

The locutionary act of the utterance in (72) is a question with an apparent content, the illocutionary act expresses a request from the part of the speaker, and the perlocutionary act implies the speaker's desire that the hearer should go and turn off the light. Figure (4) below simply illustrates the three-act scheme of SAT:

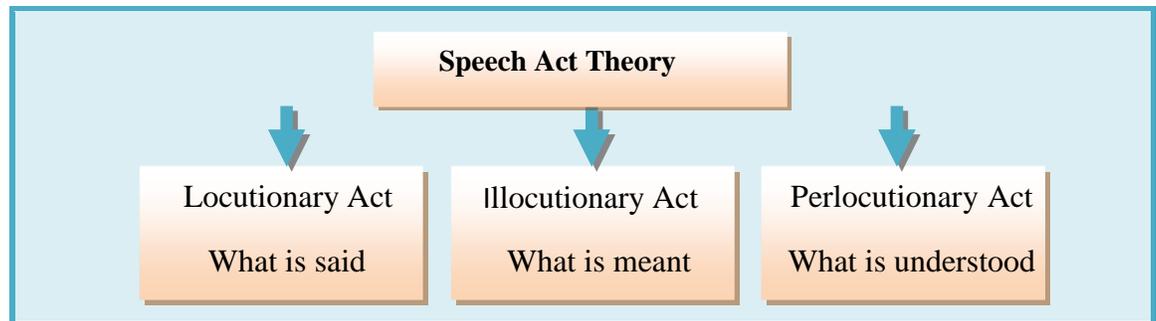


Figure (1) The Three-act Scheme of SAT After Searle (1969)

More importantly, Haverkate (1984:11) introduces the term "allocation" as a new dimension of the speech act. To him, an allocation refers to "the selection by the speaker of those linguistic devices which he thinks optimally serve the purpose of eliciting from the hearer a positive reaction to his speech act. Allocutionary acts, therefore, determine the strategy of verbal interaction".

### 2.2.1.2 Searle's Version of Speech Act Theory

Seven years after Austin (1962) created the SAT, Austin's student Searle (1969<sup>33</sup>) developed the SAT and gave it its ultimate formal structure. Searle draws a distinction between two different types of rules that govern speech acts (henceforth SAs), namely constitutive rules and regulative rules, in his work. In Searle's (ibid. : 34) theory, constitutive rules are those that "constitute," "create," or "define" a certain activity, as opposed to regulative rules, which are those that "regulate" an activity that already exists. As an illustrative example explains that when playing tennis, there are rules that are constitutive, without them, it is inconceivable the game of tennis being played. These rules include things like point scoring, volleying, and other similar aspects of the game. On the other hand, there are regulative rules, which are the specific rules of conduct that govern the process of the participants and prohibit unfair play. These rules are in place to ensure that the game is played fairly.

One example of a constitutive norm is the requirement that a preacher deliver a sermon to the members of his congregation in the church (Stubbs, 2010: 34). Because the many social functions are interconnected with one another, a preacher is unable to give a sermon in the absence of a congregation to which he is delivering . It is worth noting that Stubbs (ibid.) asserts that it is not conceivable to find a scientist who preaches to a patient when they are being interviewed for a job. To put it another way, there are predetermined guidelines that determine whether or not a specific social arrangement is feasible. It has been suggested that these norms are not merely regulatory, but rather constitutive, in that they determine the operating mechanism of a particular community (ibid.:33).

As part of his advancement in the theory of his mentor, Searle presents a set of FCs that can be applied to any situation. For Cutting (2002:18) SAs to be conducted correctly and effectively, certain FCs need to be fulfilled in order to meet the requirements. According to Austin, the requirements for felicity are the following: the context and roles of players must be acknowledged by all parties; the action must be followed properly; and the persons involved must have the appropriate intentions. Yule (2003:50) admits that FCs are specific expected or appropriate circumstances that must exist in order for the execution of a SA to be understood in the manner that was intended. In some obvious circumstances, the performance will be deemed infelicitous (inappropriate) if the interlocutor is not a particular person operating within a particular setting. Take, for example:

(73) I sentence you to six months in prison.

The sentence would be considered felicitous if it were spoken in a courtroom by a judge. However, if the person speaking is not a judge, then the sentence is improperly constructed. Because the FC will be satisfied if and only if the speaker is a particular individual operating within a particular context. There are also pre-conditions for SAs that take place in everyday contexts among regular people. Yule (ibid:50) admits that the concept of FCs is categorized into the following five groups: general conditions, content conditions, preparatory conditions, sincerity conditions, and essential conditions.

An additional fertility of the land of SAT by Searle (1975) occurs by separating SAs into direct SAs and indirect SAs. Quirk et al. (1985: 803) give a definition for direct SA is one in which the structure corresponds to the function; more specifically, a declarative, an interrogative, an imperative, and

an exclamative respectively make a statement, a question, an order, and an exclamation. Indirect SAs, on the other hand, as Searle (1975: 59) explains, "a sentence that contains the illocutionary indicators for one kind of illocutionary act can be uttered to perform another kind of illocutionary act."

According to Huddleston and Pullum (2002: 61), it is possible to objectively illustrate a separation between categories of syntactic form and categories of meaning or use of a word. The following is an illustrative example:

(74) You are leaving (spoken with rising intonation).

Even though the preceding utterance (74) is a declarative in terms of grammar, it might be utilized to ask a question because the tone in which it is spoken is rising. Another illustration would be the following:

(75) Would you mind handing the salt to me, please?

In the previous example, utterance (75), the literal force is a question, but this is not what the speaker intends because he does not question the hearer's ability to pass the salt; rather, the speaker makes a request for the hearer to pass the salt, and this is the primary force of the utterance (Al-Hindawi et al., 2014:30). However, for Searle (1976:8), there are a few distinct categories of SAs. These categories include representatives, directives, commissives, declarations, and expressives. In the following pages, an explanation of these types together with their subtypes are presented.

## **1) Representatives**

Levinson (1983:240) and Mey (2004:122) report that in representatives, an interlocutor either commits himself to the reality of the

assertions being made, or they do not commit themselves to whether or not they consider the statements to be true. Through the utilization of these activities, the interlocutor makes the words fit the world or the belief. According to Searle (1969:3), a representative SA is one that binds the speaker to the truth of an asserted proposition. This type of SA indicates the speaker's belief of something that may be assessed to be true or false. In other words, in order to explain the reality, the speaker will say how something is or will attempt to make "the words match the world" by employing expressions such as: predictions, statements, claims, suggestions, announcements, and reports, and so on. It is possible for it to be true or false. For instance:

(76) It is a warm sunny day.

(77) I predict Steven will hit Bill.

(78) The earth is flat.

(79) There are dark clouds in the sky, it will be raining.

The examples given above prove certain claims or hypotheses to be true or untrue. These kinds of utterances, which bind the listener to the reality of the notion that is being articulated, are known as representatives (Yule,1996: 54). This kind of representative will typically state whether or not the speaker believes what they say to be true. In the context of SUC, this signifies that the comedian makes assertions that he believes to be true in the expectation that the audience would be impacted by those statements. In other words, the comedian expects that the audience will be influenced by the statements he says (Putri and Murni, 2012:5). Additionally, Searle's representative SAs can be subdivided into the following categories:

#### **A) Representative Speech Act of Reporting**

The act of reporting anything about the past in connection to the moment of the current utterance is what people mean when they talk about reporting (Searle and Vanderveken, 1985: 185). Propositional content condition (PCC) is distinct from SAs of stating and claiming in that it implies that P occurred in the past in reference to the moment of the reported utterance. However, PCC and SAs share the same FCs, which can be summed up as saying and asserting.

### **B) Representative Speech Act of Stating**

S is involved in an issue of truth and that he intends to say clearly and sufficiently, SA of stating suggests that speaker (henceforth S) makes statements. It is carried out in accordance with the FCs that are listed below, which are provided by Searle (1969: 66):

PCC2: Any P.

PC: S has evidence or reasons for the truth of P and it is not obvious to S that H knows P.

SC: S believes P.

EC: S's utterance counts as an undertaking to the effect that P represents an actual state of affairs.

### **C) Representative Speech Act of Asserting**

In order for S to assert, it is necessary for S to assert that a given condition of circumstances is true. Its FCs are equal to FCs of the Rep SA of stating, as stated by Searle (1969: 66), but with the illocutionary force of assertion rather than the force of stating.

### **D) Representative Speech Act of Believing**

Believing requires that S believe the truth of a particular state of affairs. Its FCs are equal to FCs of representative SA of reporting, as suggested by Searle (1965: 228) but with the illocutionary force of believing.

### **E) Representative Speech Act of Concluding**

Concluding requires that S tell the truth of a particular state of affairs. Its FCs are equal to FCs of representative SA of stating, as suggested by Searle (1969: 66) but with the illocutionary force of concluding.

## **2) Directives**

The use of directives involves the speaker making an attempt to persuade the listener to take certain action. It is an illocutionary force that causes the hearer to act in a certain manner. These speaking acts are designed to persuade the audience to participate in a certain activity. In this category, they include directives, requests, invitations, orders, demands, and questions, as well as suggestions. The speaker's desires are communicated through directive acts, and the hearer is expected to help the speaker bring the world fit with the words (Yule, 1996: 54). For example :

80) Please join us for dinner on Friday.

81) Could you lend me a pen, please?

82) Switch on the lamp, please!

83) Could you close the window please?

In the context of SUC, if the dominant form of illocutionary acts is directives, this indicates that the comedian intends the audience to do something via his utterances and hopes, in a roundabout way, that the audience would do what he tells them. The following are the different types of directives:

### **A) Directive Speech Act of Commanding**

For Searle and Vanderveken (1985: 201), the SA of commanding possesses a considerable amount of strength, which is emanated from the view that when the S issues commanding, he invokes his position of power and his authority over the hearer (henceforth H). This view is supported by the fact that SA of commanding has a considerable degree of strength. As a result, having a dominating position requires having power and has authority sanctioned by an institution. The following factors determine the directive SA of commanding (Searle, 1969:66):

PCC: Future act of H.

PC: H is able to do the act and S believes that H is able to do it, it is not obvious to S that H will do the act in the normal course of events, and S must be in a position of authority over H.

SC: S wants H to do the act.

EC: S's utterance counts as an attempt to get H to do the act in virtue of the authority of S.

## **B) Directive Speech Act of Insisting**

SA of insisting has a considerable degree of strength that is emanated from the view that when S issues insisting , he invokes his position of power and his authority over H.

## **C) Directive Speech Act of Asking**

Searle (1969: 66) advises the following FCs of asking:

PCC: Any P or propositional function.

PCs: S does not know the answer and it is not obvious to both S and H that H will provide the information at that time without being asked.

SC: S wants this information.

EC: S's utterance counts as an attempt to elicit this information from H.

## **D) Directive Speech Act of Requesting**

Requesting is operated in keeping with the FCs by Searle (1969: 66):

PCC: Future act of H.

PC: H is able to do the act and S believes that H is able to do the act and it is not obvious to both

S and H that H will do the act.

SC: S wants H to do the act.

EC: S's utterance counts as an attempt to get H to do the act.

## **E) Directive Speech Act of Challenging**

A kind of utterance indicates a challenge to the addressee to perform a particular SA. The challenge is a move in a conversational game. It indicates that the speaker considers the act to be difficult or unjustified.

(84) S1 to S2: JOHN will get the job?

S1 challenges S2 to perform the assertion *John will get the job*, indicating that this will be difficult or impossible for S2 (Cohen and Krifka,2017:1).

### **3) Commissives**

The use of the word "commissive" requires the speaker to undertake some action. For Yule (1996:54), speakers utilize commissive to commit activities that will take place in the future. These acts demonstrate what the speaker has in mind to accomplish. The phrase "the speakers undertake to make the world conform with the words via the speaker" is the definition of the word "commissive." These actions obligate the speaker to participate in some activity at some point in the future. Leech (1991:106) identifies commissive is concerned with transforming the reality to meet the words. However, the aim of commissive is to commit the speaker himself to acting, and thus entails intention in the future. It might take the form of a promise, a vow, an offer, a sworn statement, or a threat. For example :

(85) I'm going to study for tomorrow's test.

(86) If it is a fine day tomorrow we will go to the beach.

(87) I'll be back soon.

(88) I will pass that examination, if it is the last thing I do.

If the dominant type of illocutionary acts in the case of SUC is a commissive one, the comedian commits himself to do something in the future by his own words or the comedian guarantees that something exists in the real world (Putri and Murni 2012:6).

### **A) Commissive Speech Act of Promising**

Promise is the act formed by speakers to addressee about the readiness to do an activity. It is also possible to signify a potential for good, comparable to a value that is expected to be achieved in the near future. It is discovered that promise was used to describe an objective, convince individuals, and seek for forgiveness for making a mistake (Husain, Hamamah and Nurhayani, 2020:87).

### **B) Commissive Speech Act of Offering**

Offer is regarded as a common word in everyday usage of language for the purpose of presenting something to be accepted or refused (ibid.: 85)

### **C) Commissive Speech Act of Threatening**

Threat is a statement in which one tells somebody, that the speaker will be punished or harmed, especially if he does not do what you want, to make threats against somebody. It is found that threat was used in a warning act to the addressee (ibid).

### **D) Commissive Speech Act of Pledging**

Pledging is a statement in which a speaker tells a listener, that he will give something in the future. The speaker pledges himself and give assurance of his pledge to do the act (Hidayat, 2016:6).

#### **4) Declarations**

These utterances are the ones that are responsible for the current condition of affairs. The declaration of performance puts proportional substance and actuality into conformity with one another. The kinds of SAs that can transform the world through their utterance include things like resigning from job, appointing new officials, declaring war, and being fired from a position of employment, as stated by Leech (1991:105). By making the declaration, the speaker has the power to change the outward appearance, status, or condition of an object or situation. For example :

(89) I pronounce this amusement park opened.

(90) I declare this committee will be delayed.

(91) I pronounce you husband and wife.

(92) You are fired!

In Searle's (1976:37) words, "it brings about declaration in the status or condition about the fact of the referred object that the declaration has been successfully performed". If the common kind of illocutionary act is a declarative one, as it is in the case of SUC, this indicates that the comedian makes a proclamation through his words, which leads to a new circumstance, and consequently alters the status of the world as a result of his own words.

#### **A) Declarative Speech Act of Naming**

When a speaker claims responsibility for certain things being true while uttering a sentence, this is an example of a SA since the speaker is claiming to achieve a certain customary result an SA in the process of saying the sentence. This includes the conditions that are conceptually necessary for the effect being met, the speaker actually having the authority to produce the effect, the conditions being appropriate for the exercise of that authority, and the fact that the speaker is actually bringing about the effect by uttering the sentence (Alston, 2000:1).

## **5) Expressives**

Expressives are SAs which convey a psychological attitude or mental to state of affairs. These show the speaker's psychological state of mind as well as their attitude toward action or the state of circumstances. Furthermore, they convey psychological circumstances, not beliefs or intentions, which arise of given situations of events. This is because beliefs and intentions arise in response to a given states of affairs. Yule (1996:53) claims that expressive might be statement of either pleasure or pain, like or dislike, happiness or sadness. This signifies that the speaker is being expressive in telling about their feelings. The purpose of expressing oneself conveys to the listener an understanding of the speaker's mental state, which is expressives' primary function. It is capable of conveying a wide range of sentiments, including congratulating, apologizing, wishing, greeting, and thanking (Sitorus,2019:13). For example :

(93) Wow! That was a brilliant idea.

(94) Oh sorry, I am so sorry about that.

(95) I am so glad to meet you. He has talked a lot about you.

(96) I'm so thankful.

If the dominant type of illocutionary acts are expressives, in the case of SUC, it means that the comedian shows his feelings through his utterances. The details of expressives state by Searle (1976:30) expressive illocutionary acts are explained as follows :

#### **A) Expressive Speech Act of Thanking**

Expressive of thanking is defined as an expression of gratitude on the part of the speaker to the addressee. An expressive of thanking is a kind of utterance that is expressed by someone to show that the way people being grateful for something that someone has been done (ibid:14). For example : “Thank you for your suggestion”. “It’s very useful for me” (Sitorus,2019:14).

#### **B) Expressive Speech Act of Apologizing**

Expressive SA of apologizing is defined as an expression of regret. Based on Searle’s theory, expressive SA of apologizing is a kind of utterance expressed by the speaker, when he regrets to something that happened (Searle,1976:14). For example: “I really apologize for that”.

#### **C) Expressive Speech Act of Congratulating**

Expressive SA of congratulating is defined as an expression of pleasure and sympathy to the hearer (Oraiby,2011:45). It is a kind of utterance expressed by a speaker, when he sympathizes toward what has been happening to the hearer including the feeling of pleasure toward the hearer’s luck, and the feeling of compassion toward the hearer’s sadness. For example: “I’d like to congratulate you for your success”.

#### **D) Expressive Speech Act of Greeting**

Expressive SA of greeting is defined as an expression of welcoming. Based on Searle's theory, expressive SA of greeting is a kind of utterance expressed by the speaker to show an expression of welcoming and an act of greeting by to the hearer (Searle, 1976:14). For example: "How do you do?" "Good day to you" (Sitorus,2019:15).

### **E) Expressive Speech Act of Wishing**

Expressive SA of wishing is defined as an expression of desire. Based on Searle's theory, expressive SA of wishing is a kind of utterance expressed by speaker to show desires or wants to become reality (Searle,1976:14). The speaker wants to express what he hopes to become true as what he is expected. For example: "I wish I had a better chance."

### **2.2.2 Grice's Cooperative Principle**

In communication, cooperation is essential when people communicate with each other. They understand what they say and make sure that others understand them. This assumption is known as the Cooperative Principle, stated by the philosopher H.P Grice in '*Logic and Conversation*' (1975) in which he states (Grice, 1989:26) the following:

"Our talk exchanges...are characteristically, to some degree at least, cooperative efforts, and each participant recognises in them, to some extent, a common purpose or set of purposes, or at least a mutually accepted direction ... we might then formulate a rough general principle which participants will be expected... to observe, namely: Make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you engaged.

Following this statement, Grice (1975) suggests that in conversation, people work on the assumption that a certain set of rules is in operation, unless they receive indications of the contrary. If the hearer realizes that the speaker has said something which is clearly untrue (and assuming that the CP is in operation) the search for an implicature takes place. Thus, the Gricean maxims are presented in the following pages:

### **2.2.2.1 The Maxims of Conversation**

Grice (1975) subdivides his Cooperative Principle (henceforth CP) into maxims of conversation which were meant to explain how implicatures get conveyed. Then he classified these maxims into four categories: Quality, Quantity, Relation and Manner. They are used, as Bach (2006:5) explains, to reify the relation between utterances and what is understood from them. People, as listeners, assume that the speaker is being cooperative by speaking truthfully, informatively, relevantly and appropriately. If an utterance appears not to conform to any of these presumptions, people look for another way of taking it so that it makes sense.

#### **A) Maxim of Quantity:**

1. "Make your contribution as informative as required".
2. "Do not make your contribution more informative than is required".

#### **B) Maxims of Quality:**

1. Be truthful.
2. "Do not say what you believe to be false."
3. "Do not say that for which you lack adequate evidence."

### **C) Maxim of Relation:**

1. "Be relevant."

### **D) Maxims of Manner:**

1. "Be perspicuous."
2. "Avoid obscurity of expression."
3. "Avoid ambiguity."
4. "Be brief (avoid unnecessary prolixity)."
5. "Be orderly."

Grice (1975) proposes that communication takes place unconsciously following these maxims. It is noteworthy that Grice distinguishes instances where the maxims are flouted, opted out, or violated (Armijo et al. ,2012:26-7).

Grice (1975: 45) believes that there is a set of assumptions guiding the conduct of conversation, and these are formulated as guidelines for efficient and effective use of language. The guidelines, for Grice, are four basic maxims of conversation which together express a general CP. Based on the principle, during an exchange, a speaker must give contribution as is required and in line with the context where he is engaged. There are two possibilities of conducting the maxims: the first one is doing an observance of the maxims and the other is doing a non-observance of the maxims. When the maxim is observed, it is assumed that the speaker has successfully observed the maxim and this is called observance of the maxim. Meanwhile, when a speaker fails to observe maxim, it is called non-observance of the maxim.

### **2.2.2.1.1 Observance of Conversational Maxims**

When speakers know how to successfully follow these four maxims in order to accomplish effective communication, they are said to have an observance of the maxim. The four maxims that Grice (1975: 45-6) distinguishes are as follows:

#### **1) Maxim of Quality**

In accordance with the quality maxim, the speaker is not allowed to make claims that are generally believed to be false and for which there is inadequate information to support (ibid: 46). To put it another way, it is anticipated that the speaker will be apparent and honest. For instance:

(97) A: Why you didn't come to the party last night?

B: I went to my niece's wedding party.

In this exchange, speaker B discloses the real reason why he did not attend the party, which is because he is required to attend the wedding of his niece.

#### **2) Maxim of Quantity**

The maxim of quantity requires the speaker to make the contribution as informative as is required and not more informative than is required (Ibrahim, et al., 2018: 83). For example:

(98) A: Where are you going?

B: I'm going to the post office.

Here, speaker B gives appropriate response to speaker A's question. He directly answers speaker A's question and makes his contribution as informative as required.

### **3) Maxim of Relation**

According to the maxim of relation, the speaker is obligated to contribute something that is pertinent to what has been expressed previously (Grice, 1975: 46). For example:

(99) A: Where is my wallet?

B: It is in your room.

In the example, speaker B's reply relates to the question. He is not talking about something else.

### **4) Maxim of Manner**

In this type of maxim, an interlocutor describes things in an order and clear way. It also requires the speaker to avoid obscurity of expression, avoid ambiguity, be brief, and be orderly (She, 2022:1409). For example: (100) A: Where was Alya this morning?

B: She went to the market and bought some ingredients for barbeque party tonight.

In the example, speaker B's answer obeys the maxim of manner: be orderly, because he gives a clear explanation where Alya was.

### **2.2.2.1.2 Non-Observance of Conversational Maxims**

Cutting (2002: 36-41) highlights four different practices that are considered to be non-observing of the maxims: opting out, violating, infringing, and flouting . When the speaker fails to follow the maxim, this is referred to as non-observance of the maxim.

#### **1) Opting out the Maxims**

For Al-Qaderi (2015:123), an occurrence in which the speaker chooses not to engage is an example of the speaker "opting out" of the maxim. Due to legal or ethical considerations, speakers may not always be able to answer in the manner that is expected of them. If a police officer is asked further about the victim of an accident, for example, he may answer, "I'm afraid I cannot tell you that information," when he is pressed for more details regarding the victim's identity. The police officer in this case is hesitant to help and does not offer the answer that is expected since there are ethical and legal issues that need to be taken into account. He is not going to divulge the identification to anyone before all of the members of the family have been informed (Cutting,2002:41).

#### **2) Violating the Maxims**

Al-Hamadi and Muhammed (2009:6) consider that a violation of the maxim occurs when the interlocutor intentionally provides inadequate information, says anything that is dishonest, pointless, or confusing, and the listener incorrectly believes that they are collaborating. The following (101) is an illustrative example of violating:

A: Does your dog bite?

B: No.

A: (Bends down to stroke it and gets bitten) Ow! You said your dog doesn't bite!

B: That isn't my dog. (Cutting, 2002: 40)

In the film "The Pink Panther," which was produced by Peter Sellers, there is a scene in which the main character, Pink Panther, speaks with a hotel clerk about a small dog that is seated next to the desk. He asks the clerk if the dog belongs to the hotel. During that conversation, the hotel receptionist is being intentionally evasive and does not provide an adequate amount of information. She responds without having to qualify her statement or explaining that the dog in front of her is not her own pet, despite the fact that she is aware that Pink Panther is not referring to the dog that she keeps at home. According to Cutting (2002: 40), a lie is generally present anytime a maxim is violated.

### **3) Infringing the Maxims**

For Cutting (ibid: 41), a speaker is violating a maxim when the maxim as a direct result of the speaker's inadequate language performance. A speaker violates the maxims when the individual does not have enough understanding or performance of language. For example, a young child or a person learning a language other than their native tongue are two instances of speakers who might not adhere to the maxims. In addition, the performance of the speaker may be adversely affected by circumstances such as feelings of anxiety, being under the influence of alcohol, or being overly enthusiastic. Sometimes the speaker violates the maxims because she or he is unable to

communicate clearly or because he does not have adequate understanding of a specific language. These are two common reasons for why this occurs. The following (102) is a good illustration of an infringement:

English speaker : Would you like vanilla ice cream or strawberry ice cream?

Non-English speaker: Yes.

The fact that the speaker does not have a good command of the language is the primary reason for the maxim's infringement. Because he does not comprehend the question, an appropriate response cannot be provided by him.

#### **4) Flouting the Maxims**

Maxim flouting occurs when a speaker purposefully fails to follow a maxim in which he has particular intents in order to achieve his goals (Szczepanski, 2014: 10). The intent of the speaker is to draw the attention of the listener to the implicit meaning, which may be distinct from or in addition to the meaning that is articulated. Quality, quantity, relation, and manner are all examples of different kinds of maxim flouting.

##### **a) Flouting Quality Maxim**

For Levinson (1983: 110), the speaker flouts the maxim of quality when they tell a falsehood, say something that isn't true, or engage in rhetorical questioning. In addition, Cutting (2002: 37-8) suggests that there are a few more methods to ignore the quality maxim, and they include the use of hyperbole, sarcasm, banter, and irony. The following example demonstrates how one might act irresponsibly with regard to quality maxim.

(103) A: Teheran's in Turkey isn't it, teacher?

B: And London's in Armenia I suppose. (Levinson, 1983: 110)

In this dialogue, speaker A flouts the maxim of quality by saying something false to his teacher. He says that Teheran is in Turkey, but actually Teheran is the capital of Iran. By saying "And London's in Armenia I suppose", speaker B implies that speaker A is incorrect, because London is not located in Armenia but in UK.

### **b) Flouting Quantity Maxim**

When a speaker flouts the maxim of quantity by providing either more or less information than the context requires for, he is flouting the maxim (Siagian et al., 2019: 3). The following is an instance of how one flouts the quantity maxim.

(104) A : Well, how do I look ?

B : Your shoes are nice.

In this scenario, speaker B flouts the maxim of quantity by providing speaker A with an inadequate amount of information. Because the question asked by speaker A pertains to the entire appearance, he does not provide a comprehensive response. The only thing that speaker B has to say about speaker A is their footwear. Speaker B may insinuate that the other aspects of speaker A's look are deplorable (Cutting, 2002: 37).

### **c) Flouting Relation Maxim**

A speaker is capable of flouting the relation maxim when his speech does not have any relation with the preceding utterance. For Andresen (2013:9), a speaker has an expectation that the hearer would be able to

conceive the implicit meaning of his speech and link it to the preceding statement. The following (105) example demonstrates flouting the maxim of relation :

A: I don't think Mrs. Jenkins is an old windbag, don ' t you?

B : Huh, lovely weather for March, isn't it? (Levinson, 1983: 111)

Speaker B does not provide a suitable response to the question posed by speaker A. This takes place as a result of speaker B's remark in some situations having the connotation of saying "Hey, look out, her nephew is standing just behind you." Because he shifts the subject of the conversation, speaker B flouts the maxim of relation.

#### **d) Flouting Manner Maxim**

A communicator who disregards the maxim of manner gives the impression of being evasive (Cutting, 2002: 39). A “failure to be brief or succinct” occurs (Grice, 1975: 55) and the interlocutor conveys more information than just the words that he really says. An example (106) of flouting manner maxim is shown below:

A: Where are you off to?

B: I was thinking of going out to get some of that funny white stuff for somebody.

A: OK, but don't be long- dinner's nearly ready. (Cutting, 2002: 39)

By saying “that funny white stuff” and “somebody”, speaker B flouts the maxim of manner because he is being deliberately unclear. On the other hand, speaker B believes that speaker A is able to deduce what speaker B

intends to convey. Someone's child refers to ice cream as the white funny stuff (Herawati, 2015:15).

### **2.3 Phonopragmatics: The Integration of Phonology and Pragmatics**

The present stage in the development of linguistic research is defined by an interdisciplinary system to the study and analysis of language phenomena. This has been the case from the beginning of this phase of the development of linguistic research. Interdisciplinary approach refers to the practice of combining different branches and subfields of science, experience and knowledge, as well as different approaches and procedures, in order to gain a more profound and all-encompassing comprehension of the core of the phenomenon that is being investigated. One of them is called phonopragmatics, and it is required to be studied in a way that is both thorough and adaptable since it is of considerable significance in a variety of scientific domains. Thus, phonopragmatics is the study of the pragmatic theory of pronunciation and the sounding aspect of speech. The study of the functional properties of phonetic units of both levels makes it transparent and accessible for understanding the relationship between the parties involved in communication, the intentions of statements, as well as the emotional background and atmosphere of the act of communication (Ilinichna, 2018: 336-337).

Phonology is a subfield of linguistics that focuses on the structure of sound units, the patterns of those sound units into phonetic units, and how the meaning of a sound is affected by these factors. While pragmatics is a subfield

of linguistics that focuses on the application and interpretation of signals in human communication behavior and how language works. According to Roach (2000:61), pragmatics is considered to be a part of all human interaction because it displays the inferred meaning that lies beneath the literal meaning. Phonology and pragmatics are the two subfields that make up the larger science of phonetics and linguistics, which studies how language is transmitted through speech. Because both disciplines are concerned with how people generate, understand, and make use of verbal communication, they are connected to one another and combined into the single field known as "phonopragmatics." For Romero-Trillo (2016: 44), phonopragmatics is a fairly new concept in the study of contextually relevant meaning. It examines the link between phonological aspects defined by certain suprasegmental elements and meaning as it is found in context (pragmatics). It is generally accepted that the suprasegmental components, prosodic features, and intonational contour can serve as a trigger for providing a clear interpretation of the speaker's intended meaning.

Phonopragmatics is a topic of linguistics that is founded on the concept that meaning is communicated by how people speak, and that this is seen through how individuals utter their words. For instance, the greeting "How are you?" might have several meanings based on how it is used. Depending on the manner in which a person addresses his friend with this greeting, one of two possible interpretations might be drawn. However, if someone said this to his manager in the context of an enquiry about the state of his job, one may infer an entirely different connotation from the tone of his voice and the way he carried himself.

For Demina (2011:99), phonopragmatics "examines the manifestation and development of prosodic characteristics in various communicative acts," and is based on the fact that the theory of SA is at the center of pragmatics, and that the SA itself serves as its smallest unit. SAs portray the interplay that occurs between the individuals involved in an interaction, and their primary goal is to carry out specific intentions. The primary objective of this field of study as a scientific discipline is "to define the nomenclature of SA based on the many prosodic qualities of a given language and their systematization" . The idea that the field of phonopragmatic study is growing to cover questions of communicative impact and modification is a linguistic concept that is particularly essential and beneficial.

More specifically, phonopragmatics might be described as an investigation of the illocutionary acts of speakers in communication that takes a pragmatic approach to phonology. As a result, the purpose of this method is to determine i) probable instances or regions of misunderstanding in specialized contexts; (ii) processes of mediation in the creation and perception of SAs through specialists who function as mediators. In this regard, phonopragmatics investigates the use and impact of prosodic strategies in an effort to acquire a more all-encompassing understanding of oral narratives and the purposes for which they are put to use, an understanding that, as was mentioned before, is almost entirely founded on a monolingual point of view (Sperti,2017a:66).

In accordance with Mixdorff's taxonomy of prosodic oral communication, phonopragmatics is concerned solely with information that is connected to the speaker's attitude, purpose, and sociolect. Precisely , it makes

use of the attitude and the sociolect in order to broaden the scope of the speaker's purpose by adjusting the prosody of a particular speech. The study of phonopragmatics looks at the interaction between the sound structure of language and pragmatic tasks such as taking turns, asking questions, and answering them. The study also investigates the ways in which social elements such as culture, gender, age, and so on might have an effect on the sounds of speech. It points out how the manner in which a person pronounces words can have an impact on the meaning as well as the perception of a phrase or word. For instance, if someone says "you ate an apple" with a questioning tone, it would be understood as "did you eat an apple?" whereas, if someone says "you ate an apple" with the emphasis on the word "ate," it gives the impression that the speaker is making fun of someone who has recently eaten something unpleasant (Mixdorff, 2002: 31-8). In their work, Gibbon and Richter (1984: 86) stress the fact that pragmatics, information structure, and modality all contribute to the production of tonal variation in English.

It has been established by Levinson (1983:373) that the two domains of study, phonology and pragmatics, do not interact fully with one another. The result of this is "phonological aspects such as prosodic features got less emphasis in pragmatic organization." However, there are many who disagree with this viewpoint and argue instead that the pragmatic and phonological levels of an utterance establish an expression's intended meaning and have an effect on how it is understood. On his part Leech (1983:45) admits that the two levels of language are combined into a single approach that is known as phonopragmatics. In oral communication, a phonopragmatic approach is a pragmatically focused phonological analysis of illocutionary acts performed by the speaker and perlocutionary effects performed by the listener. However,

in order for the speaker to pragmatically transmit a message in a concise manner, as described by Hill (2009: 83-108) and Zhang (2010: 224-227), the speaker must use prosodic aspects. Speakers use phonological dynamics and processes in order to communicate certain illocutionary acts.

Generally speaking, the growing number of comedians feeds the need to fill in the lack of attention for phonopragmatic studies, with a special reference to oral narratives techniques that are utilized to convey jokes to audience members. Therefore, the interactional processes that take place here are those that take place inside different aspects where native English speakers are present, specifically Western comedians (males and females) and their audience for the purpose of joking (Iaia and Sperti, 2012: 284).

On the basis of an extensive theoretical and experimental phonetic investigation of particular utterances and texts as a whole, Lentsa and Solovieva (1989:74) disclose the problem of functioning of segmental and suprasegmental means of language in the context of pragmalinguistics. According to the above scholars, the study of the interplay between segmental and suprasegmental methods of language is necessary in order to understand how pragmatic meanings are expressed in language. When the meanings of questioning, feelings, play, satire, and irony rely entirely on the quality of the sounds that are said, they are successful in conveying their illocutionary implications.

Because of these prosodic features, it is feasible to accurately discern between acts of unidirectional illocution. However, it is important to highlight that the function that the components of prosody have in identifying the meaning of an utterance is not the same for everyone since the correlations between these components can be quite diverse. Illocutionary acts need to be

analyzed in interaction in order to expose the systematic aspects of a language. This is necessary in order to detect the prosodic features of illocutionary acts, as well as to assess the variability of these acts. All of these different types of illocutionary acts, such as advice, suggestions, beliefs, arguments, statements, and so on; are instructed by the speaker to alter the listener's thoughts about the state of things in the world, and they are all posited by the speaker as an irrefutable fact that must be followed (Belenikina,2011: 227).

More specifically, the new phonopragmatic viewpoint investigates oral narratives throughout both the production and the perception stages of the process. In other words, the phonopragmatic approach investigates the prosodic and auditory processes that are involved in connectivity, paying particular consideration to both the illocutionary intentions and the perlocutionary impacts of the comedians in such kinds of interactions as they adopt certain prosodic strategies of: i) marked speech segmentation in pragmatic acts, (ii) prosodic categorization of these acts into intonation units, and (iii) acoustic variations in their use of syntactic and pragmatic features. It is admitted that these elements are especially notable for the phonopragmatic paradigm, which tries to describe, on the one hand, the special connection between prosody and pragmatics and, on the other hand, the role performed by prosody and intonational coincides in the transfer of humorous effect in interactions as speakers conduct SAs and fulfill different levels of intentionality in specialized domains (Guido,2008:22).

## **2.4 A Spotlight on Stand-Up Comedy**

People interact with one another in order to deliver messages from one person to the next in a society. Language is the medium via which people convey their messages while they are communicating with one another. This medium may be used either directly or indirectly through one of two approaches. Direct communication occurs when no facilitator between users exists; this type of language is commonly referred to as spoken language. Spoken language is created by humans and emitted via the lips to create a string of words structured sequentially in what is termed an utterance (Rafika et al., 2020:475). Dialogue between two or more individuals is the most typical use of spoken language. Indirect communication is a form of communication sent via another communication bridge, sometimes known as a communication device, which is distinct from direct communication. The term "written language" most commonly refers to this mode of communication; some examples include mail, newspapers, and short messaging services (SMS). A phenomenon known as public speaking is responsible for the portrayal of these direct and indirect phenomena (Syauqillah, 2016:1).

When taken at face value, the concept of public speaking may be broken down into its component parts: public and speaking. When people talk about anything in public, they refer to something that involves a group of people, and when they speak about something, they use a form of communication. Speaking in front of an audience is seen as a kind of communication between one individual and a large group of other individuals. Speaking in front of audience is now deemed vital because it is an efficient way to communicate one's ideas to a large number of people. There are several contexts in which public speaking serves as a primary mode of communication, such as the

delivery of a campaign speech or the sermons of some organizations. However, giving a speech in front of audience is not something that can only be done at formal events; it can also be done at casual events like an SUC (Syauqillah, 2016:1).

SUC refers to "an encounter between a single standing performer behaving comically and/or uttering amusing things directly to an audience." (Filani, 2015b:42). According to Romansyah et al. (2019:2), (Noftriana et al. (2014: 37) and (Sjobohm (2008:4), SUC is a type of comedy that has its origins in American society and has rapidly become an essential aspect of popular entertainment. For Puri (2020:17), it first arose in the nineteenth century in both Europe and the Americas. Robin Williams, Sarah Silverman, Christ Rock, Ellen DeGeneres, and Margaret Cho are just a few of the prominent comedians that started their careers in the United States. Each comedian has his own distinct personality that he employs while performing funny material.

SUC is, of course, a two-way street and must be able to capture not only the anticipations of participants but also the contributions and commitments that audience make to the common ground. Comedian's main purpose is to entertain the audience by telling jokes, which differentiates SUC from other forms of public speaking. The comedian makes use of a variety of tactics to convey the joke (Syauqillah, 2016:2). In addition, SUC is one of the humorous styles that are prevalent in today's culture. The comedian is the one who narrates the entertaining stories (Dean, 2000:1). SUC is commonly produced at comedy clubs, cafes, theaters, and colleges, and it is also shown on television and made available for purchase as a DVD (Choiri and Ariyanti,

2014:2). Some comedians improve their performance by making use of props, music, or magic tricks (Khairani, 2017:16).

One way to characterize SUC as a comedic monologue is its conveyance to audience in an improvised and colloquial way. However, a comedian would typically begin his performance by attempting to involve the audience in a discussion (Misje, 2002:87). During the course of SUC, the comedian would often deliver a collection of funny anecdotes, jokes, and monologues (Ikram et al., 2018:104). The manner in which jokes are spoken in SUC determines the degree of their originality. The communication method of the comedian in SUC does not involve speaking in the traditional joking manner of skits or plays; rather, it critiques particular situations while packaging their criticism in a humorous style in order to send a message. The message might be social, political, racial, or anything else, is couched in a language that is amusing (Romansyah et al. 2019:2). SUC is structurally unexpected, dialogic, and based on content that is innovative, situational, spontaneous, and improvised. This material is embodied in a dialogic setting that is collaboratively formed by the comedians and audience members (Filani, 2020:2).

In SUC, one individual is referred to as the comedian, may execute the joke (Rullyanti and Nurdianto,2019:60). First, the comedian introduces an idea, and he turns it into something funny. The comedian demonstrates this by standing on the stage, where the audience can see him well. A comedian will often provide material in the form of observations on various social issues that occur in everyday life. In addition, the audience is required to react to the jokes that are being told. In order for the comedian to demonstrate SUC, it is necessary for the audience to express excitement or laugh (Fitri et al., 2018:108).

On the one hand, the comedian anticipates receiving comments and reactions from the audience. In an ideal situation, the answer would be a nonstop flow of laughter. On the other hand, if the audience is unsatisfied, they express their displeasure by yelling or shouting at the comedian. A demonstration of dissatisfaction like this is referred to as heckling at SUC. Skilled comedians can effectively attract an audience with their performances. In order to do this, they need to work hard to perfect their SUC. SUC is sometimes referred to as a "monologue," and it often consists of a series of amusing anecdotes that comprise one-line jokes or one-liners and small jokes, sometimes known as "bits." The comedian puts a lot of work into developing these performances, and as a result, it takes quite a bit of time for them to reach their full potential (Armijo et al., 2011:14).

Abrahams (2020:491) states that SUC includes a connection between the comedian and the audience as one of its components. In many cases, the comedian's goal is not only to entertain the audience; rather, he wants the audience to laugh along at him or jointly with him. In this way, SUC has a social aspect that places emphasis on the personality of the comedian. Sometimes the identity of the comedian is a character that has been invented, such as the persona of Al Murray the Pub Landlord, who was invented as a satire of reactionary populism in the United Kingdom. The persona of a comedian is significant in a variety of different ways which demonstrates the dynamic relationship between the comedian and the audience in SUC.

### **2.4.1 The History of American and British Stand-Up Comedies**

The term "stand-up comedy" refers to a specific subgenre of humour in which the performer, who is referred to as the "stand-up comedian," stands on a platform and addresses the audience directly. To put it simply, SUCs are one-person shows where the comedian stands before an audience and tells a series of jokes and stories, referred to as "bits," in an attempt to get the audience to laugh. The personalities of the performers, their skill at engaging with the audience, and their ability to respond on the spot to heckling are all essential components of an effective SUC (Schwarz, 2010:17).

According to Nilsen and Nilsen (2000:287), SUC develops out of the customs of burlesque and vaudeville, and it can trace its historical roots to the Italian *commedia dell'arte* of the 15th century. According to Double (2005:20), the works of jesters, *commedia dell'arte* performers, Shakespearean clowns, British music hall comedians, and American vaudeville performers are the foundation for the history of SUC.

Mintz (1985:134) also places an emphasis on the relationship with the *commedia dell'arte* troupes that existed in the 16th and 17th centuries and emphasizes the characters as well as the shows that are natural and not overly sophisticated. Their narratives were straightforward, making it possible for even the illiterate audience members to comprehend what was going on. In the United States, the first form of SUC is traced back to vaudeville, which originated as a sort of minstrel or variety performance in the early 19th century. Comedians of white ethnicity painted their faces black and began their acts by talking and singing the black songs during their performances. In the United States, SUC eventually gave way to the vaudeville form of entertainment at the end of the 19th century. Tony Pastor's New Fourteenth Street Theater in New York was the first prominent vaudeville theatre to open

in 1865. Tony Pastor is considered by many to be the "founder of vaudeville" because he was the first person to perform vaudeville in front of an audience (ibid:134).

Before turning their attention to comedy, all of the pioneers in SUC in the early 20th century first established themselves as performers in burlesque and vaudeville, two extremely well-liked forms of American variety amusement or popular theatre. In the 1920s, vaudeville theatre was subject to a certain amount of pressure due to the fact that many comedians also performed on radio broadcasts. This meant that audiences listened to their performances without having to pay in the theatres where they were performed. This is one of the reasons why vaudeville begins to fade, and by 1935, it had almost entirely vanished from the entertainment landscape. Their primary subjects centred on mundane aspects of their own lives and could, as a result, pay the attention of the audience to what they had to say (Trisnawati and Herudjati, 2013:1).

According to Double (2005:23-24), people of the United States kept SUC alive in the "Borscht Belt," a well-known vacation resort area, and along the "Chitlin Circuit," which were areas with a large number of cabarets, small theaters, and nightclubs in some of the United States' largest cities, including Chicago, Detroit, Washington, and a variety of other cities. They provided the comedians with avenues to pursue in order to advance their careers. During these years, SUC became more casual and was imbued with black humor, sarcasm, and satire. For instance, Lenny Bruce began his career in the Borscht Belt and went on to become famous for his offensive and profane subjects, as well as his statements on illicit substances, racism, and hypocrisy. After that point, it became common practice to openly deviate into forbidden territory

while the performances were being given. It has become commonplace to talk about issues relating to drugs, sex, and violence.

Schwarz (2010:20) acknowledges that Sheepshead Bay, New York, witnessed the opening of the world's first comedy club in 1962. In the 1970s, SUC swiftly grew from nightclubs and smaller theatres to enormous concert venues and arenas. This expansion took place over the decade of the 1970s. Names like Richard Pryor, George Carlin, Steve Martin, and Bill Cosby became prominent in the scene. Popular television shows such as Saturday Night Live, The Tonight Show, Late Show with David Letterman, and The Larry Sanders Show all played major roles in these comedians' careers and establish their reputations. In the early 1970s, Carlin gained fame mostly as a result of his affinity with the ideals of the hippie movement as well as his statements regarding drugs. Martin became one of the first comedians to play in enormous venues, and his delivery was known for being very provocative, which was also one of the hallmarks of his approach. Both Pryor and Cosby were African-American comedians. However, Pryor dealt with racial issues in his work and presented material that was truthful about the difficult times in his private life, whereas Cosby entirely ignored racial issues in the content of his shows. Instead, he shared tales with them about his boyhood and his childhood. In the 1980s, Bill starred in the hit comedy "The Cosby Show," which contributed significantly to his rise to fame. Television had evolved into a legitimate comedy platform, contributing to the rise in popularity of a large number of comedians.

Stars like George Carlin, Dennis Miller, Robin Williams, Eddie Murphy, Jerry Seinfeld, and Billy Crystal began to do live SUCs in the 1980s after gaining notoriety as a result of their appearances on series like this, which

was broadcast on TV at the time. Today, SUC is still prevalent in contemporary culture and is kept alive by new forms of media like the Internet (for instance, "You Tube" and "Laugh.com") or specific humour channels like Comedy Central, which are found all over the world. Stars like Jerry Seinfeld and Steven Wright got their start in the entertainment industry at some of the best known nightclubs located in and around New York City, Los Angeles, and Boston, which are regarded to be the three cities that gave birth to the SUCs. Regarding the rest of the world, it is essential to point out that Great Britain is also a powerhouse for SUC, and this fact should not be overlooked. "SUC has evolved in tandem with its American equivalent," which refers to the fact that its history started in the late 18th and early 19th centuries, the same as it did in the United States. Large music halls were responsible for its early development. Those who played in these halls were vocalists who catered to audiences comprised mostly of working-class people. In 1868, London already had over two hundred music venues in the centre of the city, not to mention countless more on the outskirts of the city. This particular sort of music venue is distinguished by the inclusion of songs that are frequently humorous and played just before the public. In the years that followed, this technique became increasingly similar to the present SUC, in which comedians begin reciting a string of amusing jokes or one-liners in rapid succession (Double,2005:29).

Peter Rosengard even founded the first SUC club in 1979, which was modelled after SUC clubs in the United States and was named the Comedy Store in London (Double,2014:45). Many of the successful performers of the 1980s got their start at the Comedy Store. British SUC began spreading all around the country, and political comedy in particular came to dominate this

country's comedy scene. When looking at the history of SUC in Britain and the United States, it originated in both countries in music halls or theatres before developing further in comedy clubs (Schwarz, 2010:23).

As a result, the first comedian, Will Roger, who later became a political comedian, was a significant pioneer in the growth of SUC in vaudeville among the general public. There was also something called "Theatre Burlesque" at the same time as "Theater Vaudeville." The two theatres appeared almost simultaneously. However, burlesque was most likely intended for people from the middle and lower classes. The Minstrel Show's "The Olio Show," in which humour is delivered in the form of monologues and speeches, served as the inspiration for the modern notion of burlesque. Burlesque took place in a more straightforward environment, which brought the performers and audience members together on a more personal level. Since the advent of television and radio, the SUC show has become increasingly well-known as new technologies have been developed. However, this led to a decreased level of social acceptance for them. People searched for new sources of entertainment, such as live music or nightclubs, as alternatives to the traditional options. The participation of comedians such as Lenny Bruce, Chris Rock, Will Farrel, and Jim Carey, amongst many others, on television programmes that created SUC make them famous comedians. Some of those names are already familiar as a result of the fact that they are already working as artists in Hollywood. At that point, SUC had already established itself as a new kind of mainstream entertainment and had widespread recognition among individuals around the globe (Trisnawati and Herudjati, 2013:2).

#### **2.4.2 Stand-Up Comedy in Spoken Discourse**

SUC is an effective communication style incorporating humour, jokes, puns, and laughter, despite the fact that it is sometimes regarded as unserious social discourse (Haghish et al. 2012:9). After the tedium of day-to-day activity, these aspects of SUC are widely recognised as global occurrences, offer people opportunities to relax and relieve any anxiety or stress they may experience (Nneji 2013:112).

Filani (2015a:80, 2015b:42, 2016:91) explores the activity-type and discourse-types as well as the usage of imitation as a technique in SUC from a socio-pragmatic point of view. He differentiates two significant contexts, namely the context of the joke and the context of the joke text, and contends that the context of the joke is what defines the context of the joke text. Adetunji (2013:8) analyses the interpersonal communication contexts of addressivity in SUC and explores the pragmatic tactics that comedians employ to increase, retain, and maintain the attention of their audiences and the interactional circumstances of addressivity in SUC. An ethnographic approach to SUC is taken by Greenbaum (1999:45), who examines the rhetorical devices used by comedians to generate a humorous world of their own, in which they put themselves on the line as an "authoritative voice on cultural dictum, social convention, and political agendas." He contends that SUC is inherently rhetorical and that comedians utilize ethos, praxis, kairos, and theoria in order to successfully perform a successful SUC.

Specifically, Aarons and Mierowsky (2017:166) evoke speech act theory to illustrate how comedians use language to alter the attitudes and social lives of their audience members through the use of language. They demonstrate that comedians actualize two interactional roles, namely comedian and persona, through the use of speech acts, which gives the

impression that SUC is performative. In the context of SUC, the intersection of the persona and the comedian's identity offers a lens through which the manner of comedians toggle between their several identities can be examined. In SUC, comedians have the immediate purpose of entertaining the audience to provide societal commentary through their actions. This is found in the explanation of SUCs in relation to the social history and cultural background of the players. On the one hand, Adetunji (2013:2) differentiates between live performance (live or mediated exaggerated acts) and nontheatrical performances (an essential dimension of social and political livelihood, for example, performing an occupational self). On the other hand, Adetunji differentiates between the performance of an individual self and the achievement of the sociocultural or idealistic self (making oneself acceptable to kin and society).

### **2.4.3 The Structure of Stand-Up Comedy**

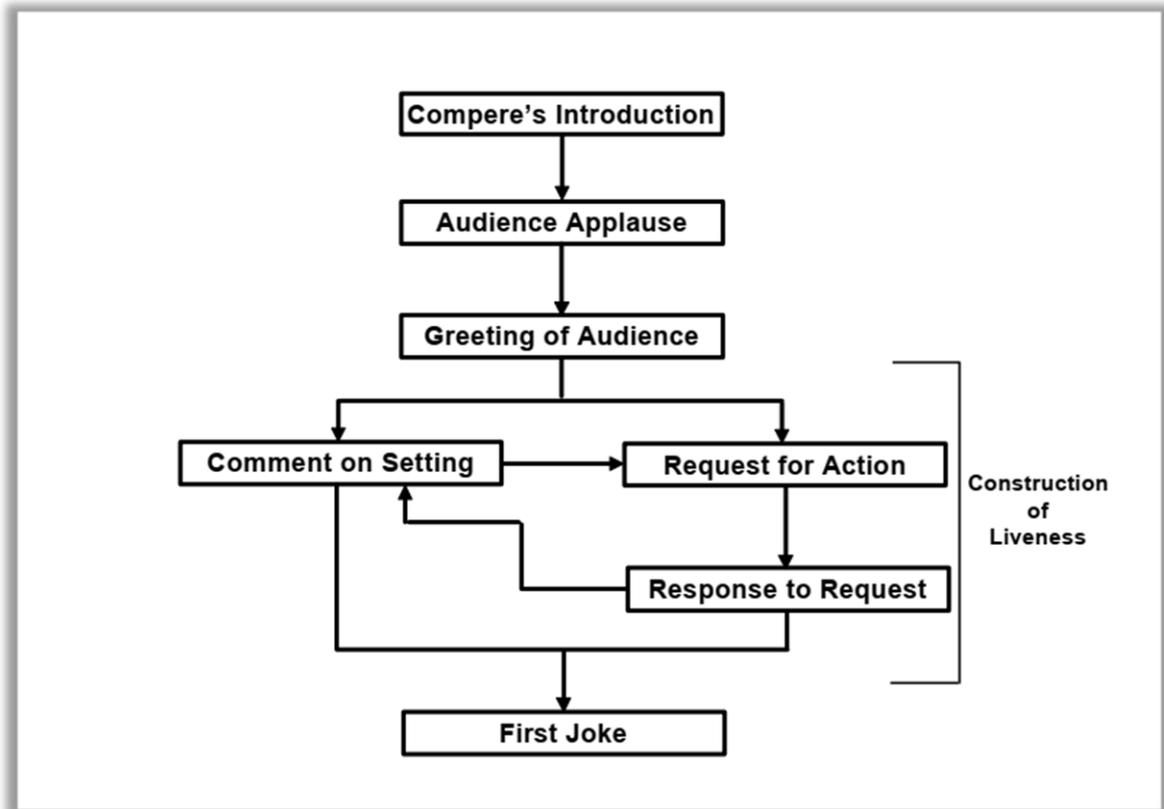
SUC is a form of narration that has a storyline line, characters who interact with each other, and a beginning, a middle, and a conclusion to the narrative. In addition, it has an unstated structure in which there should be some kind of problem or struggle at the beginning of the story in order to construct suspense and move forward into a resolution. Since the comedians tell their stories directly to the audience rather than writing anything down in advance, improvised SUC also has a tendency to have a more personal atmosphere than other types of storytelling. When compared to writers who craft stories for other people to read later on in some other medium, such as books and films, this enables them to be more frank about who they are and the events that occurred. In SUC, the two components of the stage are the comedian and the audience interact through the performance by telling jokes

in order to grab attention and establish the mood for the rest of the show. Before telling the audience funny stories about themselves or something that happened earlier that day, the comedian checks until the audience is truly entertaining themselves and is paying proper attention before sharing the humorous experience with them. Then, he begins by enquiring about what other people think about what just occurred (for example, "Do you think I'm funny?"), and he continues on speaking about other issues until the allocated amount of time passes. There are seven possible activities that may potentially appear at the opening of SUC. These actions emerge in the order listed below:

1. Opening is the part of the SUC which contains the following:
  - a) Compere's Introduction: the compere introduces several elements of the show to the audience before the comedian takes the stage.
  - b) The audience applause signals the end of the compere's role and invites the comedian onto the stage.
  - c) The Greeting of the audience by the comedian.
  - d) Comment on the context: the comedian makes a comment on one of four regionally specific areas: the audience, the venue, their own act, or a meta-comment on SUC.
  - e) Request for action, in which the comedian encourages the audience to carry out a predetermined task together as a unit.
  - f) A response to a request made by the audience: members of the audience agree with a request submitted by the comedian (Rutter,1997: 148).
  - g) First canned joke , the last movement in the opening scene, during which the comedian begins by giving the first of his prescribed funny sequences

(ibid.). Upon closer inspection, the fundamental basis of jokes reveals that they are comprised of three distinct components: (a) Build-up (b) Pivot (c) Punch line. The "build-up" is the main part of the joke that everyone remembers. It is the sentence that offers the orientation and the majority of the activities that contribute to making things more complicated. It is also the line that introduces the humor. The "pivot" refers to the term or statement that serves as the focal point for the ambiguity that is produced. The "punch line" brings the joke to a close and frequently offers "a contrasting viewpoint or an altogether new situation." The punch line is consequently essential for the audience's delight and appreciation, which is typically manifested in the form of widespread laughter. It also symbolises a surprise element for the audience (Norrick, 1989:118).

In joking, the comedian uses comedic language that is represented by common rhetorical techniques such as contrast, list, puzzle-solution, headline-punchline, position-taking, and pursuit. Audience responses follow the rhetorical techniques in SUC involve re-incorporations, alliteration and assonance, intonation and adoption of voices (Rutter, 1997:197). The following figure summaries the opening of the SUC:



**FIGURE (2) STRUCTURE OF OPENINGS (ADOPTED FROM RUTTER ,1997:189)**

As a result of this consistency, it is feasible to recognize an eight-turn structure that serves as the fundamental component of SUC closings:

2. Closing is the last part of the SUC which has the following components:

- a) The pre-closing; the comedian hints that SUC comes to a close by delivering one more amusing sequence. He utilizes any of these two gadgets to alert the audience that the closing sequence is about to begin. This does not immediately imply that he starts the closing sequence.
- b) The audience's laughing is the first significant step that the audience takes before the usual comedian's close, and it signals the beginning of the closure that is intended to take place.

- c) Comment on the audience is typically delivered as the first portion of the appropriate closure and as the first of a number of reflective comments made by different parties during the standard closing process. In most cases, the comedian addresses the audience in some way, either by remarking on the quality of the audience members or by making a regionally unique observation.
- d) Re-introduction: the comedian reminds the audience of the name that they are first presented in the opening of the SUC.
- e) Appreciation is the turn that seems to be obligatory for comedians, during which they greet the audience preceding their closing turn.
- f) An exclamatory closing is typically the last step a comedian says before leaving the stage. It is marked by the use of common ending phrases such as "goodnight," "bye," "cheers," etc., . In contrast to their typical use in regular speech, these closing words are typically accentuated both by loudness and stress.
- g) Audience applause: follows the comedian leaving the stage after he has finished performing.
- h) Compere's outro: is the first part of the flow of the SUC that occurs after the comedian has finished performing. It is possible to identify this as the first turn made by the compere after the comedian has left the stage, and it is frequently a reflexive remark on the comedian who has just departed the stage (Rutter, 1997:251-2). The Figure (2) below represents the stages of the closing part of the SUC.

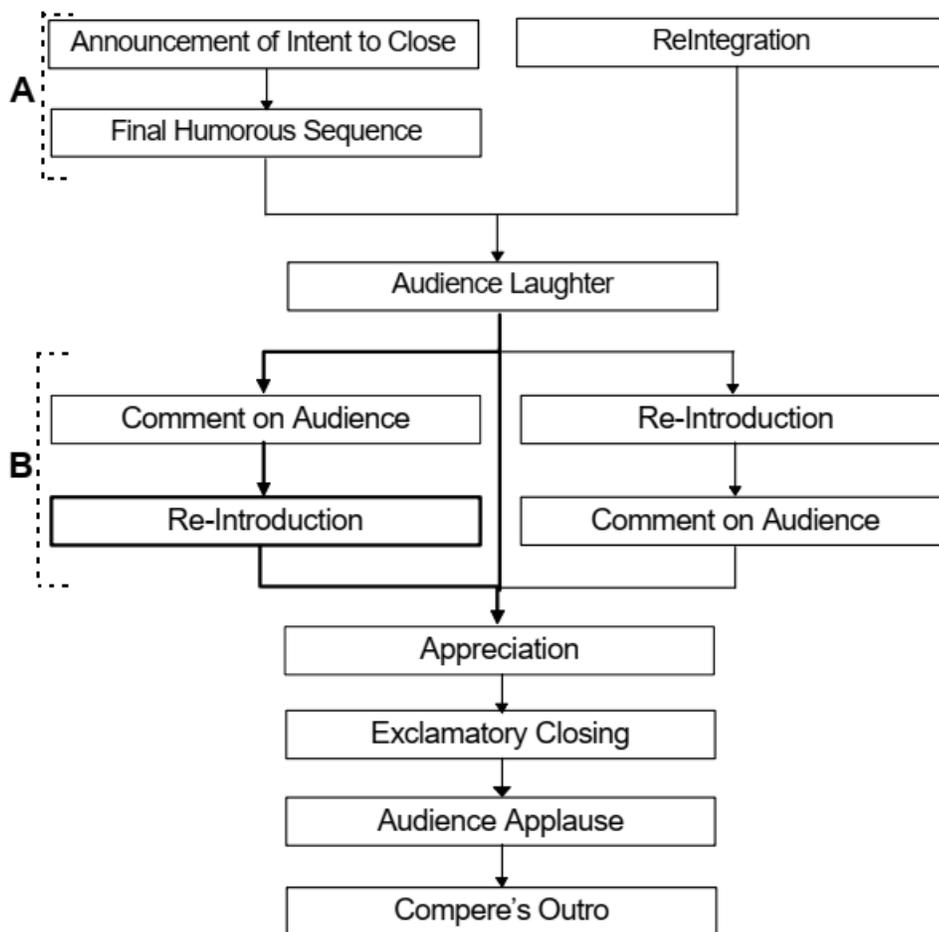


FIGURE (3) STRUCTURE OF CLOSING (ADOPTED FROM RUTTER ,1997:279)

#### 2.4.4 The Language of Stand-Up Comedy

The language of SUC is often humorous but is heavily dependent on the context. In order to provoke humour, informal language is employed to to express things that are relatively unfamiliar (Ekpang and Bassey, 2014, 178). Even if the discourse is presented in a comedic tone of interaction, this does not imply that the themes expressed by the comedian are lighthearted or inconsequential. In many instances, the social concerns that are being

indirectly addressed by the comedian are serious issues that are being confronted by the community for the purpose of eliciting a timely reaction and making reforms. An informal style is the type of language that is typically used while presenting humorous messages (Ekpang and Bassey:2014,101).

For Apte (1985:190–1), it is not appropriate to utilize standard languages for activities involving the telling of jokes since standard languages are firmly restricted by grammatical structures. It is difficult for well-formed utterances, which often communicate precise meanings, to include the kinds of language violations that can lead to ambiguities that are common in humorous language. This kind of language is used in humorous narrative and is full of ambiguities of many kinds.

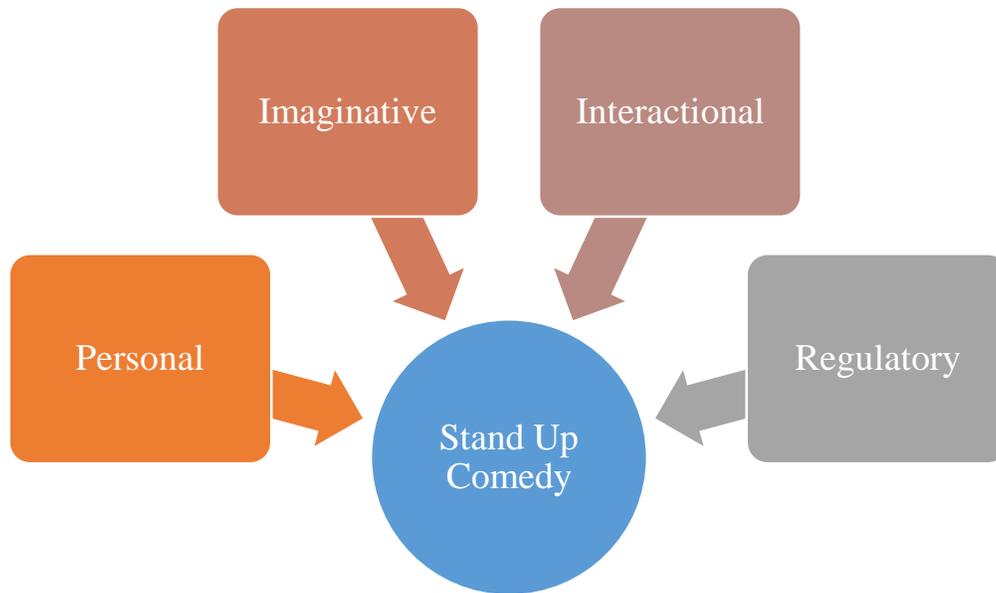
Ambiguous humorous languages form an efficient instrument for transferring two entirely opposite perspectives, such as good and bad, truthful and deceitful, essential and trivial, etc. They also serve as a vehicle for transferring several meanings. When compared to the register styles used for carrying out various activities, the type of language used for joke telling definitely possesses different features in a variety of hierarchical grammatical and discursive aspects such as phonology, lexico-grammar, cohesion, and coherence. (Ekpang and Bassey, 2014, 102).

#### **2.4.5 Language Functions of Stand-Up Comedy**

Language serves as a medium of interaction in many different ways if language function in any SUC discriminates between two main categories, the transactional function and the interactional function are the ones to use. It would appear that in the earlier version, Halliday (1970:140) organises his language function theory into seven categories, with the two primary

categories functioning as components of those larger categories. One of the primary categories is given a new name, such as "representative function" for "ideational function" and "transactional function" for "interpersonal function," respectively. These functions can be broken down into the following categories: instrumental functions, which involve utilising situations; regulatory functions, which bear on regulating or attempting to control the situation; representational functions, which involve making statements and explaining realities; interactional functions, which is about maintaining social relationships; personal functions, which pertain expressing personal feelings; heuristic functions, which involve learning scientific knowledge; and imaginative functions, which involve generating imaginative ideas.

The comedian is required to transmit at least four prominent communication functions referred to as the imaginative, personal, interactional, and regulatory functions, respectively. The comedian uses his imagination to make narratives that are either fictional or inventive about himself, his family, and other events that take place in his society. Through the use of his personal functions, he expresses his feelings and opinions regarding those circumstances. By employing the interactional function, the person creates a personal relationship with the audience in order to evoke smiles and laughter using a casual tone of interaction. In conclusion, he implicitly convinces the audience to participate in the process of progress through the regulatory function he performs (Wijana, 2016:104). The following figure summarizes the aforementioned functions:



**Figure (4) Language Functions of Stand-Up Comedy**

## **2.5 Stand-Up Comedy and Humor**

Humor is a shared activity by all human beings which culture has a significant impact upon. This explains why the expression of humor varies from one society to another. The history, values, and geographic locations of these civilizations are all distinct from one another (Walker, 1998: 2). To be funny, humor, like any other type of communication, needs to be understood in its context. It is necessary for the audience to possess particular levels of knowledge, comprehension, and values. Even though they speak the same language, comedic styles in the United States and the United Kingdom are somewhat distinct from one another (Sutton,2021: 11). The discrepancies can be attributed to a number of reasons, but culture is a primary one. According to Walker (1998:4), the United States has, from the very beginning of its history, been primarily a nation of immigrants, which has brought together

formerly resident citizens of a wide variety of countries. This confluence of circumstances gives birth to comedic treatment of racial and ethnic groups, often focusing on the customs, dialects, and other distinguishing features that set one group of settlers apart from another.

In spite of this, it is a well-known fact that a significant number of America's most eminent authors have discovered that various comedic strategies are surprisingly helpful to the achievement of their goals. When one attends to the struggle between the attempt to amuse and resistance to it, between ridicule and resentment, satire and anger, the purposeful and embattled state of American comedy comes into view (Lewis, 2006: 3). In this state, humor is both purposeful and contested. Certain comedies produced in the United States have enjoyed tremendous success on television. People in the United States find joy, also others from all around the world do as well. Sitcoms on television are one of the popular and successful types of SUCs in the United States.

Furthermore, Martin (2007:11) divides humor that occurs in daily social conversations into three broad classes: (1) jokes, which are portioned humorous anecdotes that people know and pass on to one to one another; (2) spontaneous conversational humor, which is formed purposefully by individuals during the course of a human contact, and can be either verbal or nonverbal; and (3) accidental or unintentional humor.

In addition to its role in the entertainment industry, humor serves a wide variety of social purposes. The effects that the speaker can directly achieve by utilizing humorous passages or texts in his discourse are the key purposes that humor serves in the context of conversation (Attardo, 1994: 322). Attardo, in his book *Linguistic Theories of Humor* (ibid: 323-329),

categorizes the effects of humor on the communication process as falling into one of four categories. These categories include social management, decommitment, mediation, and defunctionalization.

## **2.6 Stand-Up Comedy and Prosodic Features**

The meaning of the word "prosody" changes significantly depending on the linguistic field being discussed. Selting and CouperKuhlen (2001:11) pertain to the "musical" aspects of speech, that is, pitch (intonation and pitch register), loudness, and time (syllable duration, speech rate, rhythm, and pauses); in addition, some writers include voice quality. Suprasegmentals is an alternative term for prosody that is widely used in the field of linguistics. This phrase is derived from the common linguistic distinction between articulation, which corresponds to the formation of individual sounds or segments, and those aspects of speech production that are above the level of individual sounds, which are referred to as suprasegmental.

There are many different ways in which pitch, volume, timing, and the quality of the speaker's voice all impact spoken language. The distinction between stressed and unstressed syllables may be made, in part, by short increases and decreases in loudness (additional characteristics of stress include pitch and length). This is the first reason why loudness is significant: it is crucial for making this distinction. The significance of stress lies in the fact that it reveals which syllable of a multisyllabic word must be emphasized, which is always the same. The decisions taken by the speaker concerning which words within a specific utterance are to be made more apparent than others is referred to as the utterance stress, and it is a factor that is more significant for conversation. This decision has enormous consequences on the meaning of the dialogue as well as the emphasis of the information. Second,

loudness becomes an important factor in the context of a discussion when speakers alter their general speaking level over longer periods of speech, either by raising or lowering it. A modification of this kind has less of an impact on the interactional role of a single word, but it does indicate a more global practice of prosody which is the way in which speakers position lengthier utterances in relation to the conversation that is going on around them. For instance, speakers could amplify their volume to a greater extent when they are interrupted in order to demonstrate that they are the rightful owners of the floor (French and Local, 1986:68). When a speaker gets close to the conclusion of their turn, the loudness as a whole will normally decrease.

First and foremost, the duration of individual syllables is crucial in terms of how time is used in conversation. Syllable duration refers to how long it takes speakers to produce individual syllables. Along with loudness and pitch, length is another factor that influences the perceived level of stress in English. This is essential not just for determining where in a word emphasis should be placed, but also for determining how syllables should be prolonged or reduced beyond their natural pronunciation. For instance, syllable lengthening acquires an interpersonal significance when speakers stretch syllables in expressing gratitude to one another (Reed, 2006:3).

Second, it is important to consider the passage of time when determining how quickly or slowly people in conversation are speaking. To determine a person's speaking rate, one counts the amount of syllables or sounds that are produced in one second. The third way in which the passage of time influences spoken language is through the phenomenon known as speech rhythm, which refers to the synthesis of syllables at consistent intervals of time. There is a significant trend toward "stress timing" in the speech

rhythm of English, particularly British English. This means that stressed syllables are placed at relatively regular time intervals in the rhythm of the language. Other languages and dialects, including Singapore English and French, show a propensity toward "syllable timing," which is when each individual syllable is regarded as a rhythmic beat in the context of the whole phrase. Speech rhythm is a highly perceptible category in all languages; yet, if someone were to place a metronome against a speaker in British English, the listener would quickly find themselves "off beat" (Reed,2013:1).

Additionally, when people listen to spoken language, they have a strong propensity to perceive syllables as having a rhythmic quality to them. When it comes to pauses in spoken language and the lengths to which they are extended, time is taken into consideration. The value of silence cannot be overstated when it comes to engagement. For instance, Local and Kelly (1986:192) demonstrate that the phonetic characteristics of pauses are what determines the function they play in dialogue. Conversationalists interpret "holding" pauses, which occur when the glottis closes, as signs that the speaker is going to continue speaking. "Holding" pauses are the result of glottal closure. "Trail-off" pauses, which are characterized by the presence of an open glottis, may not always have to be interpreted in this manner. In addition to the function that they play in the course of a conversation, pauses also have a direct influence on how we perceive the tempo and rhythm of speech.

The term "intonation" refers to the continual variations in the melody of speech, which, as a result, cause the pitch accents on stressed syllables to rise and decrease respectively. Intonation has been traditionally credited with performing a variety of roles, including expressing grammatical structure,

information concentration, as well as the emotions and attitudes of the speaker. However, pitch is also crucial in terms of the variations that occur in the entire pitch range of the speakers. During the course of a conversation, speakers may shift from an overall higher to an overall lower pitch register. This may occur, for instance, when they are producing a conversational aside, which is typically produced with a lower pitch register, or when they are getting ready to part ways with the other person (frequently associated with higher pitch register). Conversationalists, to be more exact, distinguish between a variety of various forms of pitch register alterations (Couper-Kuhlen, 1996:370).

The word "prosody" refers to the "musical" characteristics of speech as well as the quality of the speaker's voice, in addition to these features. Voice quality is considered to be beyond the domain of linguistic investigation in many different approaches to the study of language because that it is not employed to communicate any particular semantic meaning. There has been a significant amount of focus placed on the process of negotiating who talks when and for how long (turn taking), as well as the function that prosody plays in conversational activities such as the delivery of positive or negative news. Prosody is one of the interactional modalities that conversationalists employ to resolve issues of speakership and reciprocity. This pertains to the taking of turns in the discussion. For instance, conversationalists typically bring a turn to completion in terms of its grammatical, pragmatic, and prosodic structure in order to designate it as finished and thus as potentially signaling a place for others to come in. This allows the turn to be designed as finished, and thus as potentially signaling a place for others to come in (Ford and Thompson, 1996:141).

The prosodic aspect is the one that offers the greatest degree of local flexibility among these three. The language that a comedian uses, as well as the range of languages that comedians use, has a significant impact on the shape that it takes. There is a possibility that various accents and dialects make use of a variety of prosodic cues in order to designate turns as possibly complete. The completion of an English turn is indicated by a gradual slowing down in speech rate as the turn draws to a close, a sudden increase and decrease in loudness on the last stressed syllable, lengthening of that stressed syllable, centralized quality on the final vowels, and either a step up or a drop in pitch on the last stressed syllable. Other characteristics of English turn completion include lengthening of the stressed syllable, centralized quality on the (Reed,2013:2).

In a similar vein, Wells and MacFarlane (1998: 265) confirm that comedians and audience members engage in a process of negotiation, during which, at each possible conclusion point, comedians have the choice of continuing with the show, or they do not; and (prospective) audience members have the option of joining the show, or they do not. As a result, another angle from which to examine the function of prosody in SUC is to consider it in terms of the total prosodic traits it possesses. This means that a comedian generates the first stressed word of his turn exactly at the instant at which a next beat is produced by the rhythm of the speaker who came before them. This is true in both British and American English. The application of prosodic elements from one turn to the next is not restricted to the rhythm of the speaker's speech.

Reed (2006:34) explains the tendency of speakers to match or complement prosodic patterns in their own prosody using the term "prosodic

orientation." When they respond to anything, such as a query, an agreement, or a return greeting, comedians typically utilize particular intonation contours. For instance, they may use these contours to answer the inquiry. Both rhythmic integration and prosodic orientation demonstrate, first, that comedians are aware of prosody, and, second, that prosody can function as a form of alignment between two oral narratives, independent of the words that are being used. This is shown by the fact that comedians integrate rhythm into their routines and that they orient their prosody in a particular way.

## **2.7 Stand-Up Comedy and Functions of Illocutionary Acts**

The primary purpose of SUC is to merely provide entertainment. The situation then gradually evolves when the comedian incorporates an aspect of satire into the material that they convey in a humorous manner. The material presented at SUC is determined by the style of each comedian. The majority of comedians speak about their own observations and pieces of experience, but others criticize public figures, religious, or racial groups. In order to achieve its goals of entertaining, informing, and criticizing social problems, SUC attempts to attract listeners' ability to laugh at the phenomena in question. These three goals of SUC have the ability to be accomplished through any one of the five forms of illocutionary acts, which are declaratives, representatives, expressives, and directives and commissives (Putri and Murni, 2012:7).

## **2.8 Stand-Up Comedy and Oral Narratives**

SUC offers the ultimate manifestation of one-way interaction. According to Astuti et al. (2013:2), "...humor and jokes transformed into

monologue activity and presented which results in audience members enjoying a pleasurable performance. A comedian engages in the practice of monologue by talking to express the thoughts, experiences, feelings, and opinions that are going through his mind. The transmission of humor in SUC can take on a few distinct forms because comedians depend on the audience's engagement in their narratives to keep them involved, the vast majority of SUC is communicated verbally. Chunqi (2014:276) discusses that "...in a comedian's speech, there are figurative language, word play, puns, implication, and allusion." Figurative language is a component of linguistics that, when employed in SUC, makes it more entertaining and stimulates feedback in the form of laughing.

When performing SUC, the comedian creates his personal content, and he also typically rehearses something called a monologue, which is a collection of funny stories, puns, and one-liner jokes. A number of comedians supplement their SUCs with the use of props, music, or magic tricks. SUC is typically shown on television or made available online when it is not being performed live (Khairani, 2017:14). The material is comprised of at least two different formats, namely the set-up and the punch, however the comedians are permitted to also use the rule of three formats:

- a. Setup: the introduction of a joke, which may or may not be amusing, is known as the set up, and its purpose is to provide all of the necessary information before delivering the punch line. Set up is worked upon with the intention of grabbing the audience's interest in the story.
- b. Punch: the punch line is the humorous portion of a joke. When the comedian delivers an unusual result on the set up, it is the climactic section of the joke that amazes the audience.

c. Tagline: the punch lines are continued with a tagline, which is another humorous component. A piece of SUC content includes the following as an example of its setup, punch, and tagline: "There was a competitor in the World's Strongest Man competition who was using a rope to pull a full-sized airplane. That's fantastic, unless it's your flight, in which case you should be pissed off... Damn you, Priceline.com! ...fifty bucks for the trip to England. What could go wrong ? No engine" (Helitzer and Shatz, 2005: 84).

Setup in the race to determine who is the world's strongest man, there was a participant who was able to drag a full-sized airplane using only a rope.

Punch: That's awesome...unless that's your flight

Tagline 1: cuz you're pissed

Tagline 2: Damn you, Priceline.com!

Tagline 3: fifty bucks to England. What could go wrong?

Tagline 4: No engine.

### **2.8.1 Oral Narratives Structure**

Labov and Waletzky's (1967) narrative approach is recognized as one of the major contributions to the field of linguistics. Oral narratives are proven to be bounded discourse units in this paradigm, and they are able to be subdivided in accordance with the informative purpose that they provide. Based on the research he had conducted with Waletzky previously, Labov (1972:363) suggests the following six essential components to the framework of a well-constructed narrative: (1) an abstract; (2) an orientation; (3) a

complicating action; (4) an evaluation; (5) a resolution; and (6) a coda. These parts are presented in the order in which they are frequently encountered in the story. Labov (ibid:361) notes that the majority of narratives do not include all of these components. Instead, he believes that only the "complicating action" is required for a minimum narrative. This is because a minimum definition of narrative only requires a pair of chronologically sequenced actions to be present. However, each of these components has the potential to add to the comprehension and enjoyment of the target audience in a number of significant ways; as a result, each component eventually contributes to the effectiveness of the narrative.

The abstract sets the tone for the rest of the story by either presenting a declaration of a basic proposition, which the story itself will use to illustrate, or by offering a synopsis of the purpose of the story the narrator plans to follow. It is an optional component, despite the fact that it plays multiple roles, including that of an invitation for the prolonged turn in a conversation that is required in order to tell the story. It is an advertising message for the narrative and a method of creating overstatements upon which follows (Toolan,1988:51).

The orientation often provides in-depth content on the time frame, individuals, circumstances, and location where the event (or events) in question takes place. This is the contextual material that the narrator feels is necessary for the listener to comprehend the narrative. In terms of syntax, it is comprised of past progressive clauses that do not use extensive verbs (also known as verbs that include action) (Oliveira, 2000:11). Labov makes the observation that one of the fascinating facets of orientation is that its constituents are occasionally and deliberately delayed, producing an impact

that is similar to that of surprise. The complication is structured as a succession of narrative sentences written in the simple past tense, and each phrase provides an answer to the inquiry "then, what happened?" It serves as the central pillar of the narrative and propels the characters toward the story's climax, which is often resolved by the conclusion. Complication is always result in a crisis, a dilemma, a turning point, or at the very least, an event of interest. There are times when an extra part is included in a story.

The conclusion to a dispute that arises during the narrative may be found in the result. It often comprises free clauses, which was the first step in the activity that made things more complicated. The coda, much like the abstract, is an optional component of a narrative. It brings the audience back to the here and now, indicating that the story has been "sealed off." A Coda could be in the form of a broad statement that explains how the events impact the narrator, or it might be in the state of a formulaic term like "that was that." It is a gadget that is utilized in order to reestablish the conversational manner. The evaluation is made up of each of the potential techniques that a comedian employs in order to establish and support the point, tellability, or reportability of his narrative. It "reveals the attitude of the narrator towards the narrative by highlighting the relative significance of particular tales as opposed to others," as stated by Labov and Waletzky (1967: 37), and as a result, provides as a message as to how the teller wants for the audience to perceive the story. The evaluation can appear in a variety of guises and at nearly any moment in the telling, despite the fact that it is typically grouped around the climax point of the action, right before the resolution.

## **2.8.2 Oral Narratives and Prosodic Features**

There is no standard format for the duration of an oral narrative since it depends on how long it takes the narrator to present their narrative. If there are a lot of people take part in the discussion, the length of some oral narratives might reach an hour or longer. When there are just two people participating in this form of discourse, the duration may only last for a few minutes. Written texts, on the other hand, are often not long sufficient to provide the reader with the time to completely comprehend all of the knowledge included within. These are the major modes of communication for many different cultures and languages. Stories are typically narrated in the format of a sequence of stories, and they frequently include an introduction, climax, and conclusion.

These narratives are a form of storytelling that has been handed down from one generation to the next (Gerstenberg,2014:87). Oral narratives have a narrator who relays the story verbally, whereas written narratives have a narrator who composes the text of the narrative. In addition, they typically do not have a predetermined structure and can exhibit a great deal of variety regarding both their length and their writing style. For instance, they might be somewhat brief or rather lengthy, straightforward or convoluted, humorous or melancholy. Personal experience and conventional tales, are the two sorts that may be distinguished from one another. Across cultures, individuals have a tendency to share particular values and ideas about life and society, and traditional stories have a tendency to reinforce these beliefs and ideals. Individual viewpoints are more likely to be the source of individual experiences, which in turn reflect how individuals view themselves or the families they come from.

They possess a number of significant characteristics that make them particularly interesting for the purpose of historical investigation. First, there is prosodic structure included in orally transmitted stories. The speaker's gender and age may often be deduced from certain components of their prosody, which are characteristics of their speech pattern. Prosodic features are various factors that entail suprasegmental phonological elements and take shape from certain acoustic parameters such as intensity, duration, and frequency. From these suprasegmental parameters, suprasegmental features such as pitch, melody, intonation, pauses, rhythm, speech rate, and timbre of the voice result. These suprasegmental features help listeners differentiate between male and female speakers as well as older and younger speakers (Schwanenflugel et al, 2015:10). Second, oral storytelling often includes elements of the written texts as well. Textual characteristics are qualities of language that determine what sort of text was uttered rather than merely what was explicitly spoken within that text. This is in contrast to grammatical features, which define what type of text was spoken. For instance, if someone tells you a narrative about how he tries out for a role in a play but was not chosen, you would definitely ask him why he chooses not to perform in the play after all (even if he didn't mention anything about this in his narrative).

Certain prosodic features, including intonation, stress, pauses, and duration of utterance, are indicative of an oral narrative and serve to direct listeners toward an accurate comprehension of what is being communicated. It is vital to keep in mind that the transmission of oral narratives is not as apparent as the transfer of written narratives since oral narratives are a property of oral cultures. It was discovered that they had a broad variety of prosodic features, some of which include pitch, duration, intensity, and tempo.

In societies that do not write down their histories, oral narratives are often transmitted verbally rather than in written form. The individual who tells the narrative or serves as the narrator has a significant impact on the presenting style (Sugiyama,2003:233).

Culture has an essential role in the formation of oral narratives, because culture has the power to influence both the manner in which a narrative is told and the manner in which it is passed on from one person to another. It also has an impact on the level of specificity that is contained in the story itself. When it comes to conveying knowledge about the past, whether it be historical events, personal experience, or even mythological events, oral narratives are fascinating source of information. The practice of recalling an event in spoken language is known as oral narration, and it conveys a variety of different sorts of stories.

The power of the spoken word cannot be understated when it comes to interaction. Since the beginning of human history, knowledge, as well as stories and myths, have been passed down to the generations via this method. The oral narrative is distinguished from other modes of communication by a number of characteristics. When they tell stories aloud, comedians frequently make use of prosodic elements such as intonation, pauses between sentences, and pauses within individual words. People only communicate orally, as they do not have access to written or printed media, are the ones who produce them. The knowledge that they transmit is passed on from one individual to the next as it travels through the group. In general, they are more open-ended than written texts, which, due to the limitations imposed by formal writing systems, have a tendency to be more closed-off (such as paragraphs). Because the author does not impose a predetermined framework or structure on the

development of an oral narrative, the structure of oral narratives is also more natural than the nature of written text.

## **2.9 Previous Related Studies**

A number of resources have been scanned from Iraqi universities' libraries to find studies similar to the current one, but no study has been found. However, the researcher has found some studies that can be considered to be related to this one. The notable of these studies are listed below:

Mustafa (2005) study which is entitled "A Phono-Pragmatic Analysis of Mind-Twisters in Arabic and its Reference to English". The primary goals of this study are to investigate mind-twisters from both a phonological and pragmatic perspective, as well as to develop an appropriate methodology for elucidating the nature of this baffling phenomenon. It is concluded that mind-twisters in Arabic are linguistic phenomena that may arise from the possibility of having a lexical item and a construction (phrase) or two constructions that sound alike but are liable to be interpreted (analyzed) in more than one way. This study differs from the current one as it investigates Arabic mind-twister data while the current study investigates English data (stand-up comedies).

Al-Sammaraie (2007) conducts a study "A Phono Pragmatic Study of Suprasegmental Features of Samarra Arabic Dialect". It discusses the Samarra Arabic dialect and the relationship between its phonology and its pragmatics. Therefore, the purpose of this study is to describe the suprasegmental characteristics of the Arabic dialect spoken in Samarra. The two studies (this study and the study carried out by the researcher here) are different in adopting two different types of data. Moreover, the

phonopragmatic approach is generally followed by the two studies but they are completely different.

Mustafa (2009) in her study “A Phono-Pragmatic Analysis of Vowel Lengthening in Arabic with Reference to English”. This study sheds light on the linguistic rules that govern these phenomena and deepens the understanding of the phonological and pragmatic theories that are used in the study of vowel lengthening. It concludes that the lengthening of vowels in Arabic is an area that lends itself well to linguistic investigation because it influences the interpretation of utterances. Although both studies adopt a phonopragmatic studies yet they are completely different in their choice of the data.

Tawfiq’s (2010) work “The /r/ Phoneme in Mosuli Arabic: A Phono-Pragmatic Study” is concerned with the phenomenon of changing into /y/ in Mosuli dialect, but not every /r/ in Mosuli is realized as [x]. As a result, allophone has an effect on the meaning of the word because of the confusion that may result from nouns of religion and proper nouns. He arrives at the conclusion that the standard pronunciation of the r sound is maintained when dealing with words. This study is related in adopting a phonopragmatic approach although the two approaches are completely different.

Iaia and Sperti (2012) in their study “An ELF Phonopragmatic Approach to the Analysis of ‘Migration Movies’ in Pedagogic Contexts: Linguacultural Dimensions of Scripted Interactions” examine a collection of films titled "migration movies" through a phonopragmatic investigation of the acoustic analysis of speech and of the phonological segmentation into intonation units and acoustic variations, the pragmatic implications of the dialogic cues used by a number of ELF-speaking characters in films are

studied both qualitatively and quantitatively. This study differs from the current one in that it has a different set of data and similar in that it adopts a phonopragmatic approach for the analysis.

AdDulaimi (2013) in her work “A phono-pragmatic study of intonational patterns of question in English with reference to Arabic” examines questions as well as the patterns of intonation they use on the basis of two distinct levels: phonological and pragmatic. It demonstrates the significance of utilizing different tones in English and Arabic data respectively. This study differs from the present one in that both have different data and similar in adopting a phonopragmatic approach for the analysis.

Abdulla (2013) in his article “A phono-pragmatic Analysis of Rhythm in the Qura'nic text of Pleasant Scenes” addresses the role that rhythm plays in the communication of meaning, in particular as it pertains to the recitation of the magnificent Quran verses. Phonopragmatic analysis of the rhythm of Quranic verses reveals how beautiful scenes are depicted in the holy book. The current research comes to the conclusion that the organized time plays a role in the correlation that exists between rhythm and the other phonological aspects. The two studies differ from each other in the choice of data and similar in adopting a phonopragmatic approach for analysis.

Sperti (2017a) conducts a study entitled “Phonopragmatic Dimensions of ELF in Specialized Immigration Contexts” wherein she uses a phonopragmatic approach to analyze live and real exchanges. The results correspond to individuals, lives and experiences, emotions, feelings, and attitudes of ELF immigrants. She discovers that speakers utilize the prosodic function of pauses in order to define and mark the boundaries of significant

speech units and turns. The study conducted by the researcher differs from the current one in that it has different data and similar in adopting a phonopragmatic approach for analysis.

Sperti (2017b) carries out another study entitled “Elf Intercultural Mediation In Asylum-Seeking Contexts: A Phonopragmatic Approach”. In this study, a pragmatic approach is taken to discuss the various methods by which the application of prosody can be analyzed. The findings of this research indicate that the choice of lexical and syntactical items, as well as paralinguistic and extralinguistic tools, is one of the significant communicative means that speakers and listeners make use of both in the production and in the interpretation of speech acts. This study differs from the current one in that it has a different set of data and similar in that it adopts a phonopragmatic approach for the analysis.

Sperti (2017c) in her article “A Phonopragmatic Analysis of ELF Spoken Interactions Linguistic and Paralinguistic Features in Specialized Migration Contexts.” continues an investigation of spoken interactions in ELF from the perspective of phonopragmatics. The dialogues that have been collected are then researched using this method in order to gain an understanding of "how ELF speakers, engaged in intercultural encounters, differently appropriate the English language, not only according to their own native linguacultural and paralinguistic 'schemata,' but also to specific pragmalinguistic purposes and processes." This study differs from the current one in that it has a different set of data and similar in that it adopts a phonopragmatic approach for the analysis.

Moreover, Shitwi , Ali and Khalil (2019) in their study which is entitled “The Use of Information Tones in Obama’s Speech: A Phono-Pragmatic

Analysis” , they approach the intonation of an interview with Obama using the model developed in Brazil in 1997. They come to the conclusion that Obama's speech contains all of the different types of information tones, including proclaiming, referring, and level tones. This study, like the current one, takes a phono-pragmatic approach to its research, which is one of the similarities between the two. The current study analyzes multiple utterances of stand-up comedies, whereas this study analyzes only one interview with President Obama. This is one way in which they are distinct from one another.

Al-Hindawi, Kadhim and Abdul Raheem (2020) in their study “Phonopragmatic Manifestations in Iraqi Hussein Preachers’ Discourse: A Qualitative Auto-segmental Metrical Analysis” investigate the employment of prosodic patterns by Hussein preachers from the perspective of phonopragmatics. They devise a model for the analysis of the data, which is based on the use of prosodic characteristics as an input. The two studies differ in using data and similar in adopting a phonopragmatic approach.

Moreover, Ivanova et al. (2020) in their study “Internationalization of Stand-Up Comedians’ Speech Behavior: Loss of National Identity?” This work presents an interdisciplinary research based on social and pragmatic linguistics, sociophonetics, phono-pragmatic analysis. This study concludes that the speakers tend to stick to their style of performance and their native manner of pronunciation. This study differs from the current one in that it has a different set of data and similar in that it adopts a phonopragmatic approach for the analysis.

In another study by Hamad (2021) “A Study of Discourse Intonation in Margaret Thatcher’s Speech: A Phono-Pragmatic Analysis”. The purpose of this study is to evaluate the role that intonation plays in both of the speeches

that were analyzed, and to do so, it makes use of a model that was established in Brazil in 1997. Before Margaret Thatcher became Prime Minister of the United Kingdom in May 1965, she gave her first speech, which was titled “the Lady's not for turning”.The application of a qualitative method can be observed in this instance, and the findings demonstrated that the dominance component was noticeably more prominent than the non-dominance aspect. This study differs from the current one in that it has a different set of data and similar in that it adopts a phonopragmatic approach for the analysis.

# **CHAPTER THREE**

## **THE MODEL OF ANALYSIS**

### **3. Introductory Notes**

In this chapter, the model which is used to conduct data analysis is discussed. Throughout this chapter, both the methodology employed for the phonopragmatic analysis and the body of work that is utilized are explained in detail.

#### **3.1 Characteristics of Oral Narrative Texts**

One of the forms of spoken language -oral narratives- feature a wide variety of essential traits that set them apart from written language. The organizational structure of oral texts is the first type of the general features that must be considered. Brown (1991:15) notes that "speech is less richly ordered than written language, including less densely packed information, but containing more interactive indicators and planning fillers."

When presenting a story, speakers utilize language, but they do so without necessarily adhering to a specific organizational style. Disruptions to the flow of speech, sometimes known as interrupts, are essential elements. When a speaker tries to recount what happened in the story, he frequently pauses and moves around in time. The use of formulaic terms is the subject of the second feature. According to Brown and Yule (1991:17), when a person communicates, "he often uses a good bit of rather broad vocabulary: a lot of, got, do, thing, pleasant, stuff, location, and other words

of a similar nature.” A significant characteristic of spoken language is that "the speaker may construct a great number of prefabricated fillers: well, uh, I think, you know, if you see what I mean, of course, and so on." This is a crucial aspect of spoken language.

In spoken language, one of the significant factors to consider is not only the informal lexicon but also the regular usage of single adjectives. In conclusion, there is no much subordination or hypotaxis in spoken language; this means that spoken texts do not make significant use of subordinators in order to unite clauses. According to what Brown (1991:16) mentions, the following: in written language, there is a substantial set of metalingual markers that occur to trace connections between clauses (that complementizers, when/while temporal markers, so-called 'logical connectors' like besides, moreover, however, in spite of, etc.). However, in spoken language, the largely existence of different organized chunks are linked by ‘and’, ‘but’, ‘then’, and more rarely, ‘if’. In written language, there is a comprehensive sequence of metalingual markers that occur to indicate connections between clauses in which speakers will occasionally utilize coordination to link the chunks of language by employing ‘and’, but they do not use any other connectors such as while. Therefore, coordination is another characteristic of the spoken form of communication. This is likely because spoken language provides an "economy of effort" that is not found in written language.

### **3.2 Chronological Order of Oral Narrative Elements**

Chafe (1980:10) explains that narratives are composed of chronological or structural elements such as “abstract, orientation, and resolution” (1980). The first element is called abstract which is defined as

a short summary of the whole story usually told in a few idea units. The second part of the narrative is the orientation. It establishes spatial and temporal orientation. Another element is the resolution, that is, how the story reaches its end.

### **3.3 Criteria for Identifying and Classifying Intonation Groups in Oral Narratives**

The notion of intonation groups plays a significant role before analyzing oral narratives. Therefore, one of the tasks in order to analyze a spoken text involves dividing it into intonation groups; that is, the basic elements of consciousness used by the narrator to successfully transmit a message. These intonation groups can be identified taking into account *intonation*.

If the person speaks fast in some parts of his narration, rising or falling intonation is the key in order to identify intonation groups. These intonation groups that end with a rising intonation should be marked with a comma, while the ones that end with falling intonation are indicated with a period (Chafe, 1980:10). He (ibid:14) also suggests that intonation groups are typically separated by at least a brief pause, often the slight break in tempo marked with two dots. In other words, pausing is an essential factor that serves to identify intonation groups while transcribing an oral narrative.

1. me my lady went Maui one time,
2. when Maui she's like,
3. baby we should go swim with the dolphins

In the above extract, intonation is the key to separate intonation groups. The dominant type of intonation at the end of the utterance is rising. In line 3, on the contrary, the speaker uses falling intonation at the end.

### **3.4 Models of Stand Up Comedy**

The following sections explore the different approaches to the study of SUC. The following models have been explained in detail in the previous chapter (Chapter Two):

#### **3.4.1 Rutter's (1997) Structure of Stand Up Comedy**

SUC is a type of storytelling that has a storyline line, characters that communicate with each other, as well as a beginning, middle, and an end to the narrative. According to the rules of this structure, the story always starts with some kind of struggle or tension. SUC has a reputation for having a more personable environment than other forms of storytelling because the comedians deliver their stories directly to the audience rather than writing anything down in advance. The comedian and the audience are the two essential elements which make up the stage in SUC. The comedian starts off the SUC by telling jokes to people in order to get their attention and set the tone for the rest of the show. There are seven different activities that could be considered contenders for the opening of SUC, and each one has a chance of happening at some point. These actions can be considered as having the potential to emerge in the order listed below:

1. Opening is the part of the SUC which contains the following: compere's introduction, the audience applause, the greeting of the audience by the comedian, comment on the context, request for action, a response to a request made by the audience in which members of the audience agree with a

request submitted by the comedian and first canned joke. The joking element is one of the essential elements which links the two parts (Rutter,1997: 148).

2. Closing is the last part of the SUC which has the following components: the pre-closing, the audience's laughing, comment on the audience , re-introduction, appreciation, an exclamatory closing , audience applause and compere's outro (Rutter, 1997:251-2).The structure is applied to both the American and British SUCs as it is shown below:

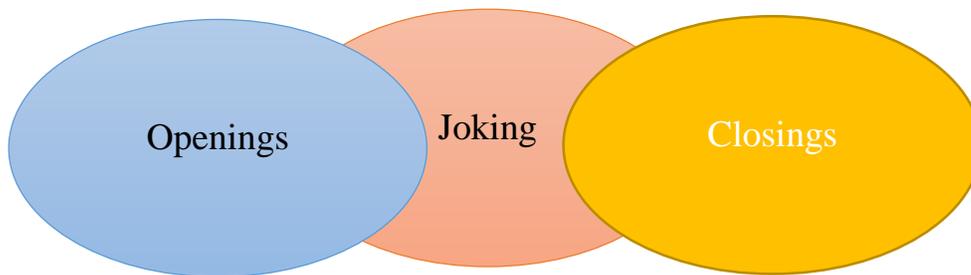


Figure (5) The General Structure of the American and British Stand Up Comedy

### 3.4.2 Oliveira's (2000) Prosodic Features of Oral Narratives

Conversational analysts assume that communicators mark their actions and their larger activities in order to make them clearer. This leads to the consideration of the shared activity of storytelling as a structural system in and of itself. Oral narratives are constrained discourse units in this paradigm, and they are likely to be divided in accordance with the informational purpose that they provide. Expanding on his previous work with Waletzky, Labov (1972) suggests the following six components as essential to the construction of a well-formed narrative: (1) abstract; (2)

orientation; (3) complicating action ; (4) evaluation; (5) resolution; and (6) coda. These sections are presented in the order in which they are frequently seen. Additionally, Labov suggests that the majority of narratives do not, include all of these components. Instead, he believes that only the "complicating action" is required for a minimum narrative. This is because a minimal definition of narrative includes nothing more than a pair of occurrences that are ordered chronologically. However , each of these components has the potential to add to the comprehension and enjoyment of the target audience in a number of significant ways; as a result, each component eventually contributes to the success of the narrative. The abstract sets the tone for the rest of the story by either presenting a summary of a basic proposition, which the story itself will use to illustrate, or by providing a synopsis of the purpose of the story the narrator plans to follow. It is an optional component, despite that it plays multiple roles, including that of a request for the extended turn in the course of a dialogue. It is required to tell the narrative, as well as that of information for the narrative, serving as a manner to exaggerate what comes later on in the story.

The orientation often provides an in-depth background on the time period, characters, situation, and location where the event (or events) in question took place. This is the foundation material that the narrator thinks is necessary for the listener to comprehend the narrative. In terms of syntax, it is composed of progressive sentences that take place in the past and do not employ extensive verbs (i.e., verbs involving action). Labov makes the observation that one of the fascinating facets of orientation is its constituents are deliberately postponed, producing an impact that is similar to surprise. The complication is structured as a succession of narrative

clauses written in the simple past tense and is intended to provide an answer to the query "then, what happened?". It is the essential element that holds the story together and propels the protagonist toward the story's plot, which is typically resolved by the result. The complication is about something that causes a crisis, a dilemma, a defining moment, or at the very least, an interesting event. There are times when an extended part is included in a story. The conclusion to a dispute that arose during the tale can be found in the Result. It typically comprises free clauses, which was the first step in the action that made things more complicated. The coda, much like the abstract, is an optional component of a story. It brings the audience back to the here and now, indicating that the story has been "sealed off." The coda could be in the format of a broad statement that explains how the circumstances affect the narrator, or it might be in the form of a formulaic expression like "that was". It is a technique that is utilized in order to reestablish the communicative manner. The evaluation is comprised of the potential means that a teller employs in order to establish and reinforce the point, tellability, or reportability of his story. It "reveals the attitude of the narrator towards the narrative by highlighting the differential significance of particular narratives as compared to others," as stated by Labov and Waletzky (1967: 37), and as a result, it serves as a statement as to how the teller expects the audience to perceive the story. Although it can appear at nearly any time in the narrative, the evaluation is typically grouped around the climax moment of the action, right before it moves on to the resolution. Figure (6) below illustrates the different components of an oral narrative as suggested by Oliviera (2000):



Figure (6) Components of Oral Narratives

In his approach, Oliviera tackles the oral narrative elements and combines them with intonation group and the prosodic features to form his new approach to the study of oral narratives. Figure (7) below represents his approach to the study of oral narratives.

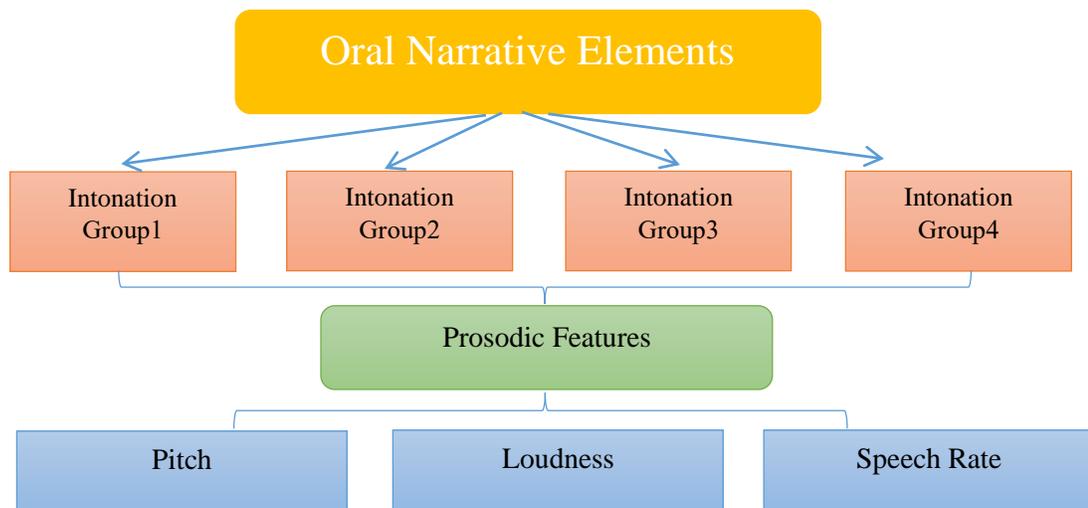


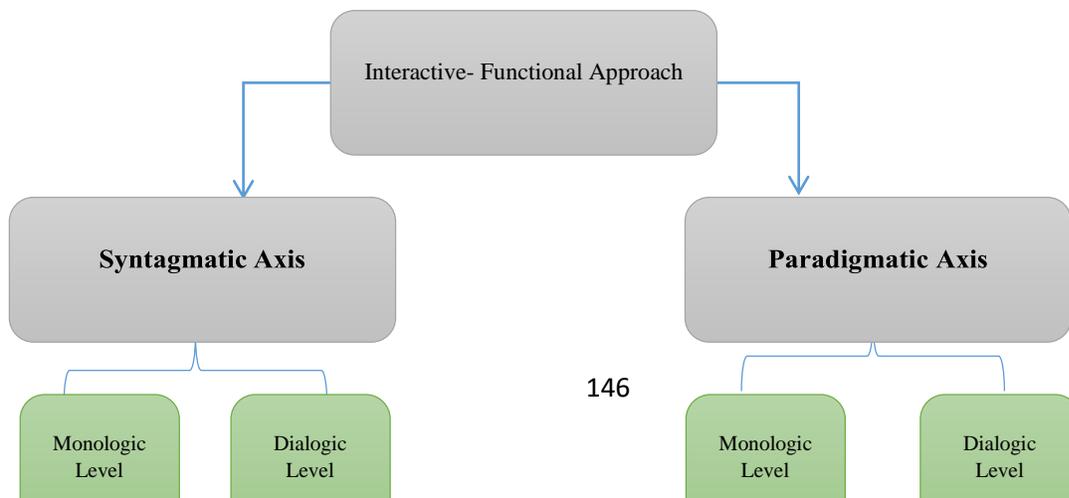
Figure (7) Oliviera's Approach to Prosodic Features of Oral Narratives

### 3.4.3 Hidalgo's (2017) Phonetic-Functional Interactive Approach

The proposed model by Hidalgo is a functionally based intonation model capable of providing an adequate degree of descriptive and

methodological precision. For him, intonation is decisive for the construction of meaning in conversation as prosodic mechanisms derived from the sender and sent towards the receiver are interactive in nature.

The model (Hidalgo's interactive-functional model) helps to highlight the specifics of how intonation in spontaneous speech is described in considerable detail. Interactive-functional model emphasizes the conversational levels of monologue and dialogue, while attempting to interpret a wide range of possible intonation values in the interactive-structural study of oral discourse intonation. SUC is monologic in nature, thus, the present study adopts the monologic level with its functions and units (the act). The act, which is the adopted unit of analysis here, is "a monological structural unit, hierarchically inferior to the intervention, of which it is its immediate constituent; similarly, it is the minimum unit of action and intention, which has the properties of isolability and identifiability in a given context" (Val.Es.Co, 2014:39). Because it is distinguishable due to the existence of linguistic signs, it possesses an independent concrete prosodic, semantic features and illocutionary force. It forms itself in an intervention in the linguistic context in which it occurs with a definite melodic curve. This study adopts the "act" as a unit of analysis because it is used in both paradigmatic and syntagmatic axes on the monologic level.



### 3.4.4 Wennerstrom's (2001) Discourse Functions of Intonation

Wennerstrom (2001) proposes different functions of intonation in discourse. In this model of intonational meaning which consists of four primary categories: pitch accents, pitch boundaries, key, and paratones, each of these main categories is further subdivided into a number of "intonational morphemes," which are smaller subcomponents. The categories are explained in terms of the discourse functions that they serve, followed by explanations of the terms to illustrate the points. The following table explains the type of intonation, its symbol and discourse function.

**Table (1) The Discourse Functions of Intonation**

Intonation	Symbol	Discourse Function
Pitch accents		<i>The role of salient lexical items in the information structure</i>

H*	CAPITALS	added: new
L+H*	<u>UNDERLINED CAPITALS</u>	added: contrasting
L*	SUBSCRIPTED CAPITALS	not added: accessible, extrapositional, proposition questioned
L*+H	<u>UNDERLINED</u> <u>SUBSCRIPTED CAPITALS</u>	not added: relevance uncertain in contrast to another item
Pitch boundaries		<i>The degree of dependency of one phrase on the next</i>
high-rise	↑	anticipates next constituent (usually from other speaker)
low-rise	↗	anticipates next constituent (often from same speaker)
plateau	→	anticipates next constituent (listing or hesitation)
partially falling	↘	anticipates next constituent (very close connection)
Low	↓	independent of next constituent
no boundary (speech cutoff)	-	incomplete thought (usually within turn)
Key		<i>The stance at the onset of a phrase with respect to the prior</i>
high key	↗	Contrastive
mid key	→	Additive
low key	↘	equative; foregone conclusion
Paratone		<i>The topic organization</i>
High	⇑	new topic
Low	⇓	aside from main topic

**Notice:**

Pitch accents are the various tones connected with lexical items that a speaker determines are particularly significant in the arrangement of the discourse information. Pitch accents are also known as lexical tone accents.

Pitch boundaries that occur at the end of phrases, followed by an elongation of the phrase's concluding syllables, are referred to as pitch boundaries. The way that speakers intend for each constituent to be hierarchically merged with the one that comes after is indicated by the pitch boundaries. The various kinds of boundaries include high-rising boundaries, low-rising boundaries, partially falling boundaries, plateau boundaries, low boundaries, and no pitch boundaries.

The choice of pitch that a speaker makes at the beginning of an utterance reflects his attitude or position toward the utterance that came before it. When compared to the utterance that came before it, an attitude change is indicated by the use of high key, also known as a high beginning in the pitch range. When there is no shift in the pitch range from one syllable to the next, a mid key implies that the speaker's attitude is the same as it was before. A low key, also known as a low onset in the pitch range, denotes that the utterance does not provide anything particularly noteworthy in comparison to the one that came before it.

Paratones, the widening or narrowing of the pitch range can serve as a form of intonational "paragramming" to denote transitions in the subject matter being discussed. The terms "High paratone" and "Low paratone" refer to two distinct forms of paratones.

### **3.4.5 Searle's (1969) Speech Act Theory**

Searle classifies speech acts into different types which are representatives, directives, commissives, declaration, and expressives. These are explained in chapter two in detail and are diagrammed briefly in the following figure:

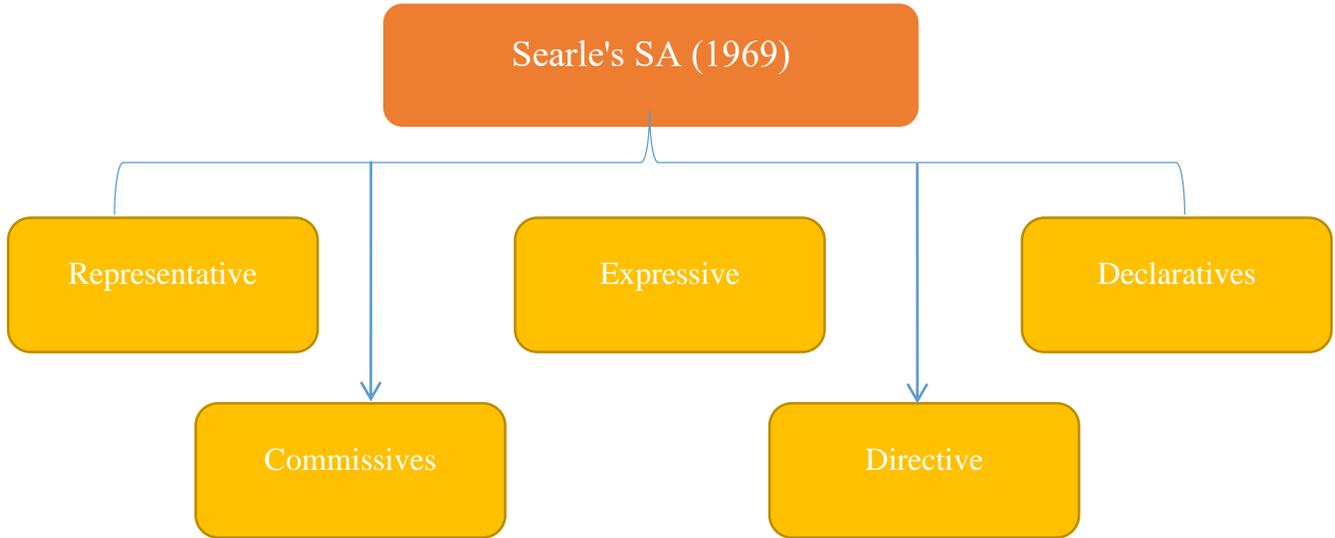


Figure (9) Searle's (1969) SAT

### 3.4.6 Grice's (1975) Conversational Maxims

Grice's (1975) conversational maxims are adopted in this study with their observance and non-observance components:

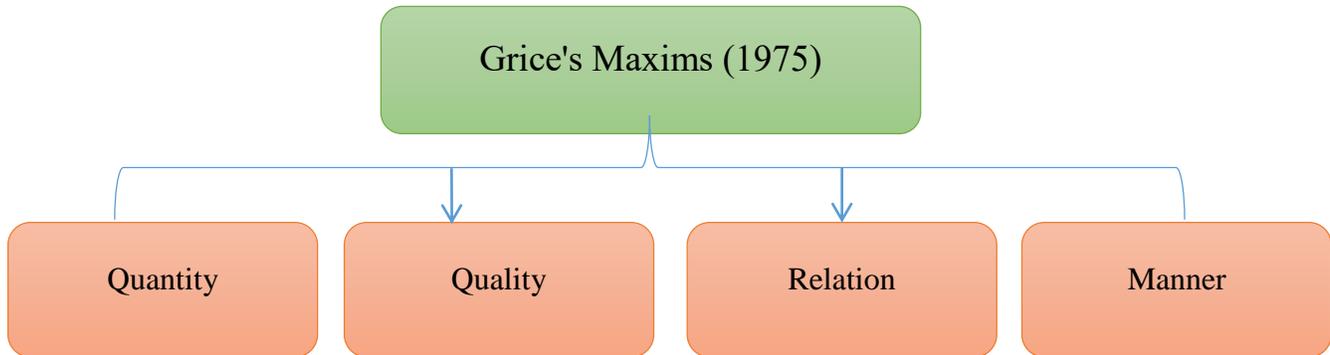


Figure (10) Grice's (1975) Conversational Maxims

### 3.5 The Eclectic Model of the study

In this study, the researcher adopts an eclectic model throughout the analysis of the present data. According to the aims of the study, the model is constructed to analyze the collected data. It is founded on the premise that SUC narrative is a multidimensional practice that can be evaluated at several levels. The aforementioned models are supposed to be the model for this study. It contains Rutter's (1997) structure of SUC, Oliveira's (2000) prosodic features of oral narratives, Hidalgo's (2017) phonetic-functional interactive approach, Wennerstrom's (2001) discourse functions of intonation, Searle's (1969) model of the classification of SAs in *Speech Act: An Essay in the*

*Philosophy of Language* such as representatives, directives, expressives, commissives, and declaratives. Simultaneously, it includes Grice's (1975) CP model *Logic and Conversation*. The eclectic model is presented in the below figure which shows its different components:

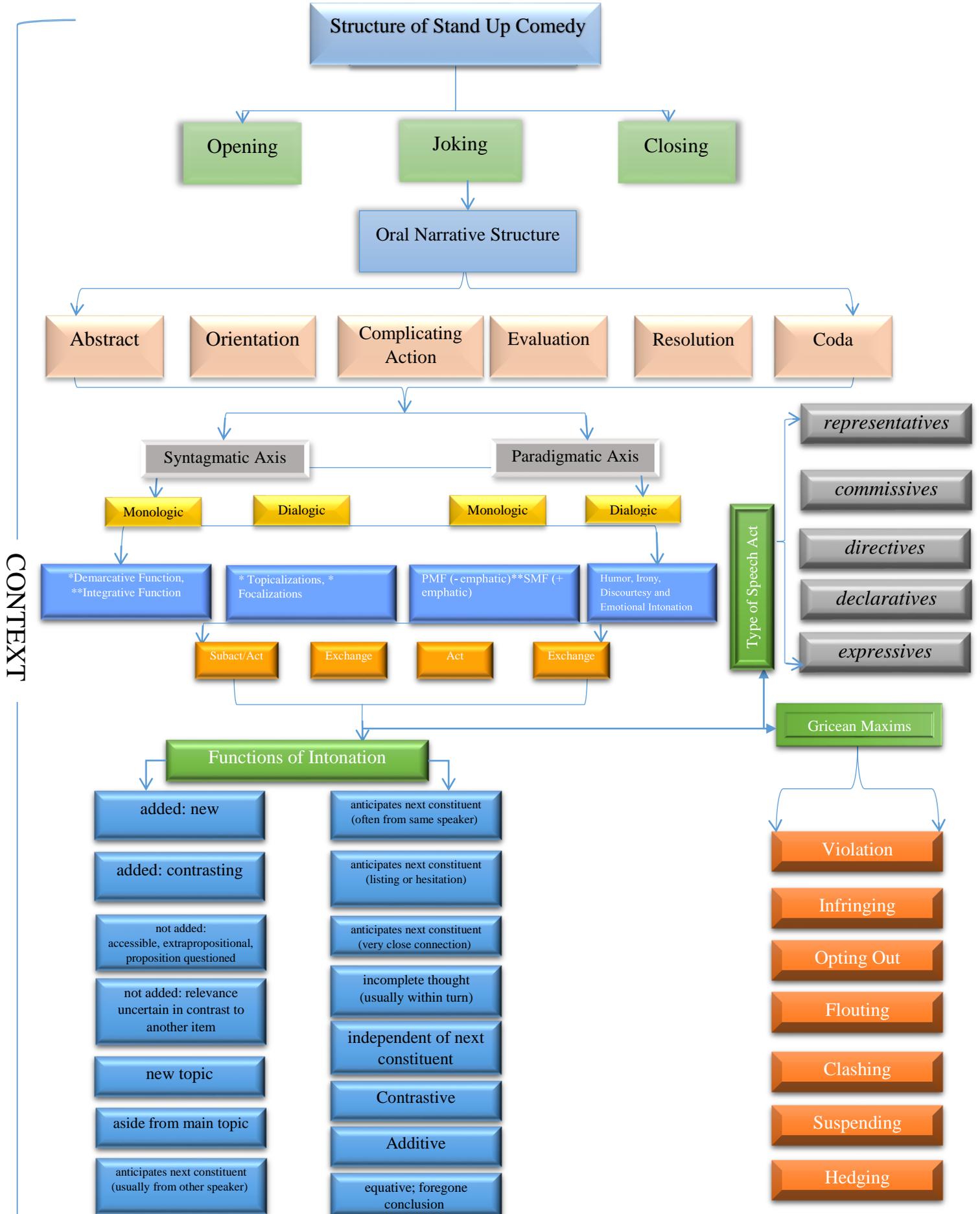
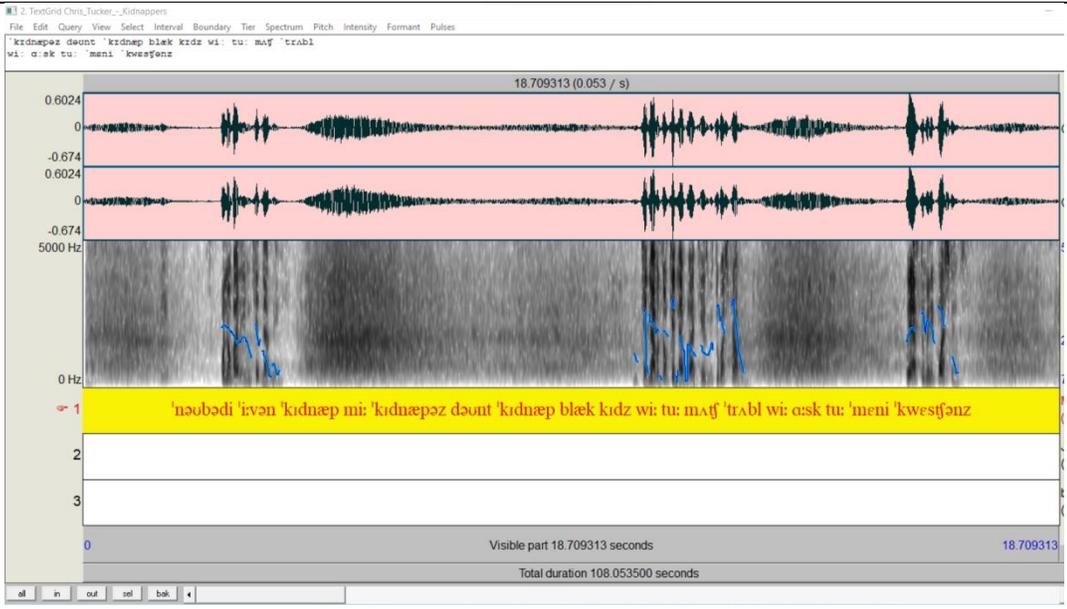


Figure (11) The Eclectic Phonopragmatic Model of Analysis

### 3.6 Testing Model Workability

As a prelude to the phonopragmatic analysis, this section is intended to give the first insight into the workability of the developed model. Thus, one oral narrative is chosen to be the test of the workability of this model. As an illustrative example of the operability of the phonopragmatic analysis within SUCs' oral narratives, this oral narrative is taken from [www.youtube.com](http://www.youtube.com).

Table (2) An example of Analysis

		Phonological Analysis						Pragmatic Analysis	
		Intonation Group							
Narrative Analysis		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation	Speech Act type	Gricean Maxims	
Acoustic Analysis									
Abstract									

Orientation	Nobody even kidnap me Kidnappers don't kidnap black kids we too much trouble We ask too many questions	3	66	207	0.53	relevance uncertain in contrast to another item	Representative	Violation of quality
Complicating Action	We'll be in the back seat asking questions We don't be quiet We would be scared but we'd wanna know	3	69	253	0.76	contrastive	Representative	Violating quality
Evaluation	whats going on Mr. Kidnapper? Mr. Kidnapper? Where we going? Mr. Kidnapper? When we going to eat? Mr. Kidnapper? Mr. Kidnapper? Can you put the radio on a black radio station please?	5	68	271	0.47	Anticipates next constituent	directive	Violating quantity
Resolution	Maybe look Babyface, Earth, Wind & Fire or something? I'm getting a little scared man. Kidnappers: Just get the hell out boy get the hell outta the car! Driving me more crazy god damn! Do you realize your life is in danger boy?	7	71	258	0.37	Anticipates next constituent	directive	Violating quality
Coda	Get out! You kidnapped me man!	2	74	284	0.168	Added:new	directive	Flouting Quality maxim

Nobody even kidnap me  
Kidnappers don't kidnap black kids we too much trouble  
We ask too many questions

We'll be in the back seat asking questions  
We don't be quiet  
We would be scared but we'd wanna know whats going on  
Mr. Kidnapper?  
Mr. Kidnapper?  
Where we going?  
Mr. Kidnapper?  
When we going to eat?  
Mr. Kidnapper?  
Mr. Kidnapper?  
Can you put the radio on a black radio station please?  
Maybe look Babyface, Earth, Wind & Fire or something?  
I'm getting a little scared man.  
Kidnappers: Just get the hell out boy get the hell outta the car!  
Driving me more crazy god damn!  
Do you realize your life is in danger boy?  
Get out!  
You kidnapped me man!

## **Discussion**

In this oral narrative, the comedian talks about kidnappers and why they do not kidnap black kids. The abstract is an optional element and the orientation has relevance uncertain in contrast to another item as a function of intonation through low tonal level to report the story. A representative speech act of reporting “Kidnappers don't kidnap black kids we too much trouble” and violates the maxim of quality. The complicating action contains high tonal level to report which are used to provide a contrastive function. The comedian violates the quality maxim by mentioning too many details to help the joke delivered to the audience. A representative of reporting to state “We'll be in the back seat asking questions” in which his wife asks him to behave in good manners and be brave with the dolphins are seen in the narrative.

In the evaluation element of the narrative, the intonation group consists of mid tonal level to show requesting . It delivers anticipation of next constituent in the narrative. Moreover, a directive speech act of requesting “Can you put the radio on a black radio station please” and a violation of quantity maxim are seen above. The violation happens as the comedian repeats what he says many times.

In the resolution part, the comedian employs low tonal level for reporting within the intonation group. A directive speech act of requesting the violation of maxim of quality is also employed (he provides falsified information). This derives anticipation of next constituent function of intonation. The coda has an added:new through low tonal level with a directive speech act of commanding “get out”. These elements lead to the flouting of the quality maxim as the comedian ,here, exaggerates the event.

# **CHAPTER FOUR**

## **DATA COLLECTION, ANALYSIS AND DISCUSSIONS**

### **4. Introductory Notes**

This chapter presents the data of the study which are qualitatively and quantitatively analyzed. It discusses the practicability of the eclectic phonopragmatic model on data taken from American and British stand up comedies.

Four different and complementary types of analysis are carried out; narrative, acoustic, phonological and pragmatic analyses. These are carried out following the methodology explained in Chapter Three. Moreover, this chapter comes to its end with some findings supported by a detailed discussion.

### **4.1 Data Selection**

The following criteria are used to select the study's data:

1. The current study analyses twenty oral narratives from the United States and the United Kingdom as its primary data source.
2. Racism, social connections, personal experience and politics are only a few of the topics that the chosen oral narratives address.
3. The study discards any oral narratives that do not indicate a series of "discrete, chronologically and non-randomly arranged units," in order to analyze them, they must be broken down into separate pieces.
4. Oral narrative length is taken into account. Thus, they- to be manageable- need to be "brief" (no more than three minutes). Praat

cannot handle long oral narratives, hence they are not included in the study.

5. This research only investigates data (acts) that are followed by feedback (laughter, cheer, applause, humming, etc.). This type of feedback shows that the audience participates and understands the message of the comedian.
6. Nonverbal and background noises are not filtered out of the recording process. In order to achieve the maximum level of spontaneity, the data are carefully selected.
7. Following the selection process, some segments of the audio are supplemented by additional sounds that cannot be effectively handled or assessed by the program.

## **4.2 Data Description**

The data of the research are representative of live stand up comedies, which are comedy routines performed in front of audience by one comedian (male or female). The data that have been ultimately selected are extremely unrehearsed oral narratives of stand up comedy. Recorded videos, which may be seen on websites such as [www.youtube.com](http://www.youtube.com), serve as the major source of the data for this study. The transcripts of stand up comedy may be obtained on the website [www.scrapfromtheloft.com](http://www.scrapfromtheloft.com) are the secondary source of the data.

Oral narratives that are characteristic of the kind of humor that is known as "stand up comedy" have been gathered as part of the data collection. The duration of this data, taken as a whole, is five minutes, and the twenty oral narratives have been selected for both the American and the British stand up

comedy. The oral narratives that are retrieved for this study provide an explanation of a certain subject or story, such as racism, personal experience, social relationships, and politics.

Oral narratives can be employed to a variety of uses may convey a multitude of meanings and are examined using the eclectic model. The various meanings are shown by the prosodic features of the words, which, in turn, establish what the pragmatic meaning is and vice versa. The use of oral narratives by various comedians demonstrates a diversity of tonal levels, which, in turn, impact the meaning that is meant to be conveyed by the utterances utilized.

### **4.3 Scheme of Analysis**

1. Data are analyzed qualitatively and quantitatively; on the one hand, the qualitative analysis is represented by analyzing oral narratives. On the other hand, quantitative analysis utilizes methods that collect data in numerical forms such as intensity, frequency and speech rate which are given by dB and Hz respectively.
2. Selected recorded videos are downloaded and converted into wave. and mp3. formats to be suitable for Praat software analysis.
3. Each audio file is segmented (manually) using Praat by marking the comedian's utterances.
4. An annotation of the audio files is applied and matched to the oral narratives chosen.
5. The oral narratives are digitized and linearly transcribed afterwards, using standard orthography.

6. The oral narratives are divided into intonation groups. In addition, the intonation group boundaries are indicated between all the elements of the oral narratives.
7. The reliability and applicability of oral narrative segmentation are tested according to the model of the study. All the oral narratives are divided into abstract, orientation, complicating action, evaluation, resolution and coda. Therefore, the results from this test are taken into account for the purpose of the acoustic and pragmatic analyses.
8. The definitive segmentation of the oral narratives into sections, according to Oliviera (2000). Having found that the model to be used in this analysis is reliable, all oral narratives (transcriptions only) are then segmented and labeled.
9. Prosody of illocutionary force is analysed according to the eclectic model.
10. The unit of analysis of this study is the intonation group in oral narratives from the American and British stand up comedies. The study focus is the oral narrative in jokes, not the performance of the stand up comedy such as gesture, facial expressions, etc.

#### **4.4 Making Acoustic Analysis Using Praat**

1. An auditory / perceptual analysis is firstly performed to have reliable evaluations which can be made through auditory perception of the researcher, mainly when several speakers overlap.
2. The reliability of the study is achieved by analyzing data through the PRAAT speech synthesis and analysis software (Boersma and David Weenink 2001).

3. This software is used to show frequency, intensity and speech rate. The frequency is indicated with the blue line within the spectrograms below (pictures), intensity is indicated with the yellow line while speech rate is indicated by numbers.
4. The length is taken into consideration because the Praat software analyses only (10 sec) length of an utterance.
5. Praat scripts are used to analyse the audio files and determine maximum, minimum and mean pitch, maximum, minimum and mean intensity with speech rate.
6. The following are given in numbers for further statistical analysis: for each act, frequency, intensity and speech rate. Frequency is measured through the autocorrelation function. Moreover, the intensity of a sound in air is defined by the sound pressure in units of Pa (Pascal). Finally, speech rate is measured by the number of syllables divided by the duration of the act or oral narrative (nsyll/dur).
7. To identify intonation form, frequency and intensity are measured by identifying the minimum, maximum and mean pitch for each act. Also, for intensity the same procedure is carried out to measure minimum, maximum and mean intensity. The figure below presents the steps followed in the data analysis process:

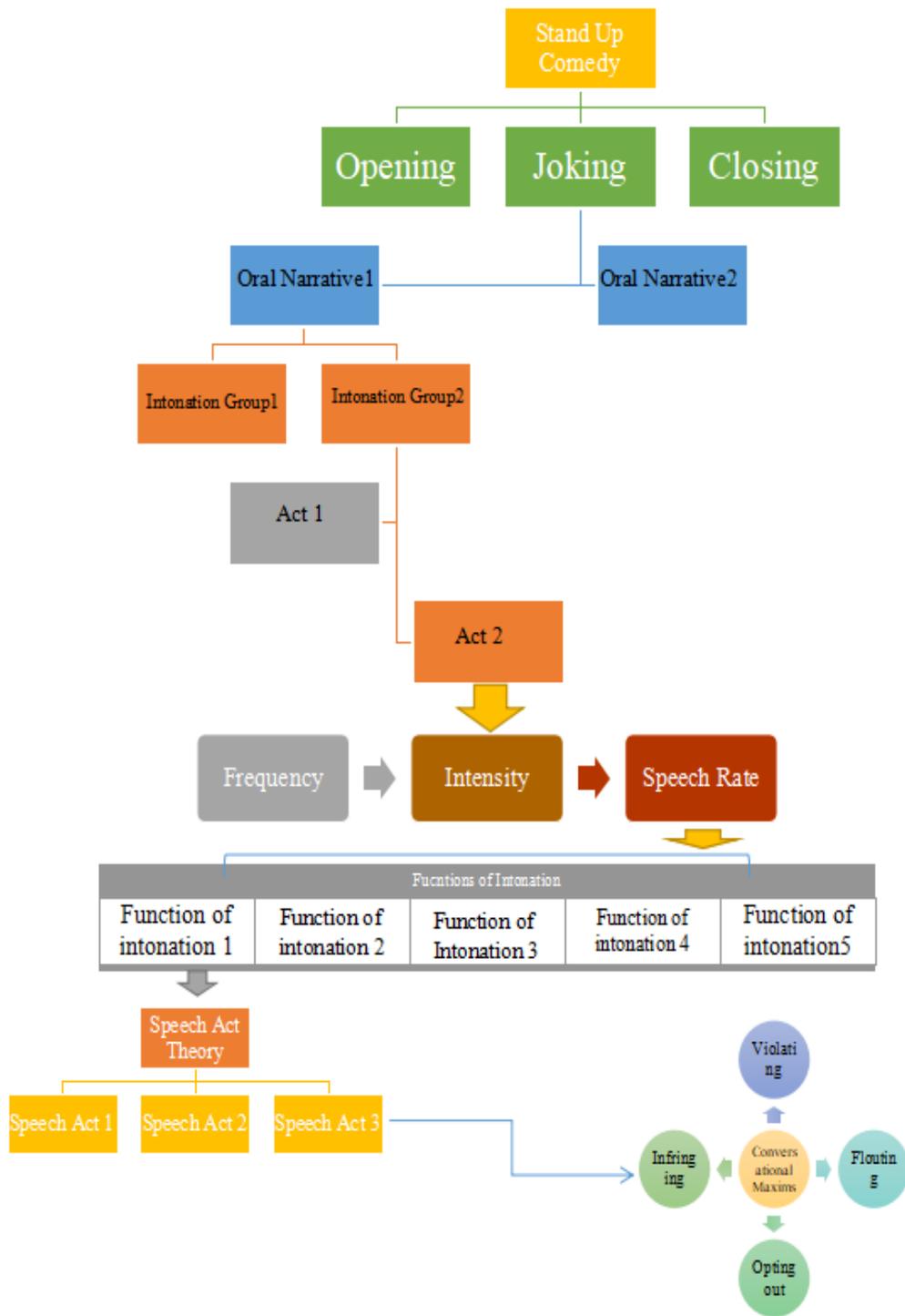


Figure (12) Stages of Analyzing the Data

# 4.5 Phonopragmatic Analysis of Stand Up Comedies

## Extract No.1

Table (3) Analysis of Extract No.1								
Acoustic Analysis								
	Phonological Analysis						Pragmatic Analysis	
	Intonation Group							
	Narrative Analysis		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation	Speech Act type
Abstract	me my lady went Maui one time when Maui she's like baby we should go swim with the dolphins	3	70	188	0.223	Additive	Representative, commissive	-

Orientation	<p>I'm like no I told you how  I feel about the dolphins I don't want a swim dog she's like come on stop acting like that let's swim the dolphins I like you know what let's turn it off and something happened to me it's gonna be on your conscience now we go to swim the Dolphins they got the Dolphins are like this little tank right it's like eight dolphins I see an old lady on the back of a dolphin these little boys I'm like you know what babe I might have been overreacting get the camera take some pictures of me on back at the dolphin</p>	11	69	259	0.47	New topic	Representative, directive	Violating the Maxim of quantity
Complicating Action	<p>I was excited right I get in the water I'm on back a dolphin there strucked he says soon as you grab the dolphin fin the dolphin gonna start taking you around so I'm never you ready grab his fin soon as I grab my dolphin fin my dolphin went straight to the bottom of the tank he went straight down right now because I was scared I didn't let go I held on and you know you scared you start to mentally create stuff in your own mind</p>	8	70	217	0.53	anticipates next constituent	Expressive, expressive	Violation of Quantity maxim
Evaluation	<p>I was like it's obvious that I gotta race his dolphin he don't like black people that's obvious he didn't cut a deal with a shark to bring him a black piece of meat something bad about to happen right and let go I get to the top I start snapping on the instructor</p>	6	69	195	0.84	Added: new	Commissive	Violation of Maxim of manner

Resolution	I was like nobody just saw dolphin number eight missing huh nobody noticed I was going for like 30 seconds get on have a bell and nothing that you ring he's trying to kill me he took me to the bottom of the tank to meet with sharks okay I'm the only black guy in this damn tank you didn't notice that I wasn't going around huh you see this old lady and his little boy but nobody noticed the black swirl missing nobody noticed it	8	67	382	0.46	not added: relevance uncertain in contrast to another item	Representative, commissive	Flouting the maximum of quality
Coda	he was like whoa whoa calm down it's three feet just stand up and I was like what what he's saying I didn't even realize that I was walking and talking at the same time but it was the races dolphin I'm tell you how I was raised as dolphin cuz I do not golfing buddy well when I got off the water I looked at him and he looked at me like nigga nigga I said what did you just what I mean cattle how y'all been a great crowd	12	71	307	0.32	Contrastive	Directive	Flouting the maximum of quantity

1. C: me my lady went Maui one time (0.2)when Maui (.)
2. >she's like baby we should go swim with
3. the dolphins< I'm like no (0.2) I told you how
4. I feel about the dolphins I don't want a
5. swim dog she's like >come on stop acting
6. like that< (0.2) let's swim the dolphins I like
7. you know what (0.2) let's swim the dolphins and
8. something happened to me it's gonna be
9. on your conscience now we go to swim the
10. Dolphins (0.2) they got the dolphins are like
11. this little tank right (0.2) it's like eight
12. dolphins I see an old lady on the back
13. of a dolphin (0.1) these little boys I'm like
14. you know what babe I might have been
15. overreacting h. h

16.get the camera take >some pictures of me  
17.on back at the dolphin I was excited<  
18.right (0.5) I get in the water I'm on back a  
19.dolphin there strucked she says soon as  
20.you grab the dolphin fin (0.3) the dolphin  
21.gonna start taking you around so I'm  
22.never you ready grab his fin (0.4) soon as I  
23.grab my dolphin fin my dolphin went  
24.straight to the bottom of the tank(0.3) he  
25.went straight down  
26.Aud: HHHH  
27.right now because I  
28.was scared I didn't let go I held on and  
29.you know you scared (0.2)  
30.you start to mentally create stuff in  
31.your own mind I was like it's obvious  
32.that I gotta racist dolphin he don't  
33.like black people  
34.Aud: HHHH  
35. that's obvious he  
36.didn't cut a deal with a shark to bring  
37.him a black piece of meat something bad  
38.about to happen  
39.Aud: HHHH  
40.right and let go I get to the top I start  
41.snapping on the instructor (0.3) I was like  
42.nobody just ↑ SAW dolphin number eight  
43.missing ↑ huh (0.1) >nobody noticed I was going  
44.for like 30 seconds < (0.2)  
45.get on have a bell and nothing that you  
46.ring he's trying to kill me (0.2) he took me  
47.to the bottom of the tank to meet with  
48.sharks (0.1) okay I'm the only black guy  
49.Aud: H-H-  
50. in this damn tank you didn't notice that I  
51.wasn't going around huh  
52.Aud: H-H-H  
53. you see this old  
54.lady and his little boy but nobody  
55.noticed the black swirl missing

56.Aud: HHHH  
57.nobody NOTICED it he was like whoa whoa calm  
58.down ↓ it's three feet just stand up and I  
59.was like what  
60.Aud: HHHH  
61.what he's saying I didn't  
62.even realize that I was walking and  
63.talking at the same time ↓but it was the  
64.racist dolphin I'm tell you how I was  
65.racist dolphin (0.4) cuz I do not golfing  
66.buddy  
67.well when I got off the water I looked  
68.at him and he looked at me like [ nigga nigga ]  
69.I said what did you just what I mean  
70.how y'all been a great crowd

## Discussion

This extract is about the journey that Kevin Hart has with his wife and kids and talks about his experience. In the above narrative, the abstract has an additive function of intonation through low tonal level to report the story. The representative SA of reporting “me my lady went Maui one time”, the directive SA of requesting “we should go swim” are employed. Moreover, the comedian abides by the cooperative principle and its maxims. The orientation contains high tonal level to report a new topic. The comedian violates the quantity maxim by mentioning too many details to help the joke be delivered to the audience. Two SAs; the representative of reporting to state his feelings about the way he sees dolphins “I told you how I feel about the dolphins” and the directive SA of requesting “stop acting like that” in which his wife asks him to behave in good manners and be brave with the dolphins. Additionally, the speaker provides more information than is needed and violates the maxim of quantity.

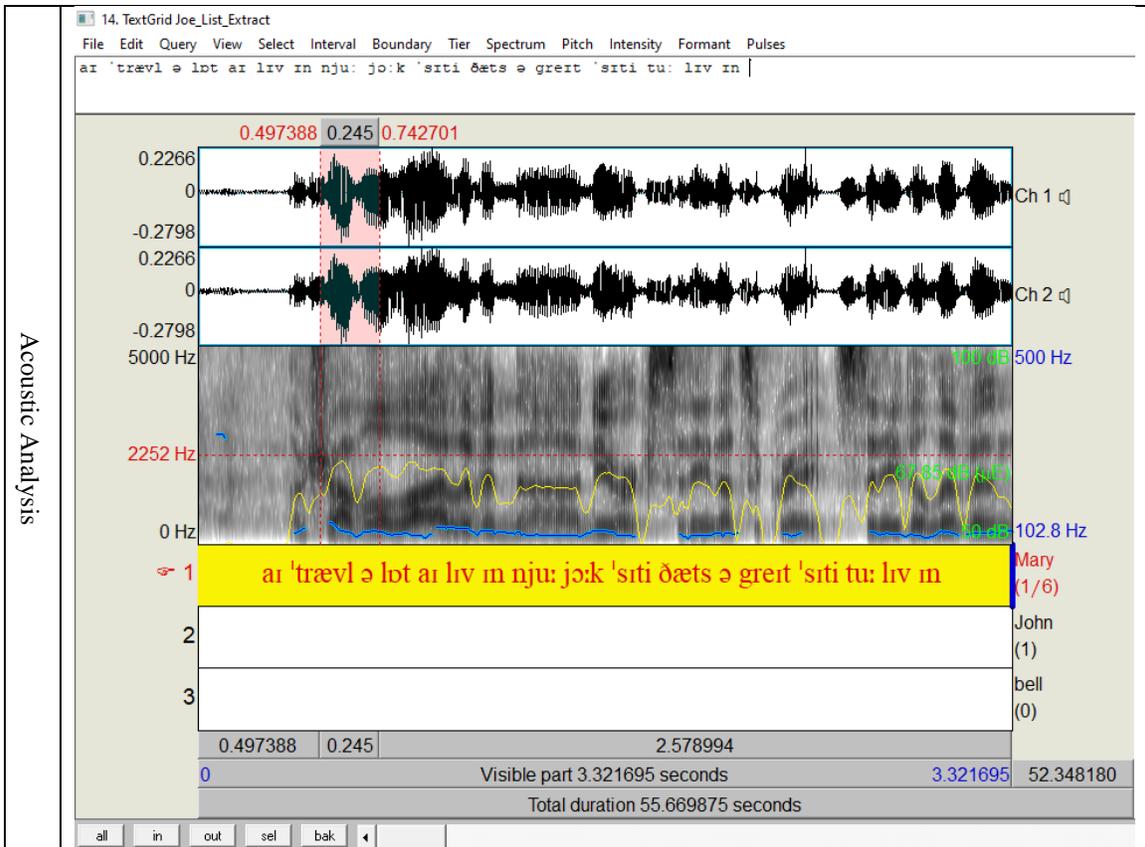
In the complicating action, the anticipation of the next constituent function of intonation within the intonation group is delivered to the listeners through high tonal level to express excitement. Thus, these help the comedian to express his pleasure and show his excitement “I was excited” and at the same time express displeasure in “I'm never”. The comedian also violates the maxim of quantity at the same time because he provides more information than is needed “you ready grab his fin soon as I grab my dolphin fin my dolphin went straight to the bottom”

In the evaluation element of the narrative, the intonation group consists of mid tonal level to show promising. It delivers a new function of intonation which indicates an addition to the narrative. Moreover, the commissive SA of promising “I gotta race his dolphin” and the violation of manner maxim are seen above. The violation happens as the comedian tells his narrative with unclear language.

In the resolution part, the comedian employs high tonal level for reporting within the intonation group. The representative of reporting “I was like nobody just saw dolphin” and the commissive SA of threatening “he's trying to kill me” with the flouting of quality maxim is employed because the dolphin does not intend to kill him (he provides falsified information). This kind of flouting happens as the speaker exaggerates his description. This derives relevance: uncertain in contrast to another item function of intonation. The coda has a contrastive function through high tonal level with the directive SA of asking “calm down”. These elements lead to the flouting of the quantity maxim as the comedian ,here, mentions too many details.

## **Extract No.2**

Table (4) Analysis of Extract No.2
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	i travel a lot i live in new york city that's a great city to live in	2	67	102	0.301	Additive	Representative	-
Orientation	i was on the subway the other day and it was like packed it was rush hour we were all getting off the subway it was like shoulder to shoulder you know like sardines	5	68	126	0.143	Anticipates next constituent	Representative	Flouting the maxim of quantity

Complicating Action	and there was a little kid next to me he was like this high he kept stepping on my foot like three or four times and so i said excuse me little buddy you're stepping on my shoe and then his mother cut it and went um he's a kid i was like yes i know that that's why i said excuse me little buddy and not hey get the off my shoe asshole	6	66	159	0.38	Additive	Directive	-
Evaluation	i feel like i handled that as though he was a little kid was that oh he's a little kid i didn't realize get on both feet i'll walk you down the steps	5	70	248	0.21	added: new	Commissive	Flouting the maxim of quantity
Resolution	i didn't i thought he was a drunken little person trying to fight me that's why i got so aggressive	3	67	176	0.140	anticipates next constituent (listing or hesitation)	Representative	Flouting the maxim of quality
Coda	i hated that mother she should've been on my side	2	68	153	0.276	foregone conclusion	Expressive	-

1. C: i travel a lot i live in new york city
2. that's a great city to live in i was on
3. the subway the other day and >it was like
4. packed it was rush hour we were all
5. getting off the subway< it was like
6. SHOULDER to SHOULDER you know like
7. Sardines (0.4) and there was a little kid next
8. to me he was like this high he kept
9. stepping on my foot like three or four
10. times and so i said EXCUSE me little
11. ↑ buddy you're stepping on my shoe (0.5)
12. and then his mother cut it and went um
13. he's a KID
14. Aud: hhhh

15.C: i was like yes i know that (0.4)  
16.that's why i said excuse me little buddy  
17.Aud: hhhh  
18.C: and not hey get the fuck off my shoe asshole  
19.Aud: hhhh  
20.C: i feel like i handled that as though he  
21.was a little kid was that  
22.oh he's a little kid  
23.Aud: h-h-  
24. C:i didn't realize  
25.get on both feet i'll walk you down the  
26.steps i didn't  
27.Aud: h-h-h  
28.C: i thought he was a drunken little person  
29.trying to fight me that's why i got so  
30.Aggressive  
31.Aud: h-h-h  
32.C: i hated that mother she should've been  
33.on my side

## **Discussion**

This extract is about the experience that Joe List has with a little boy in the subway. In this narrative, the abstract has an additive function of intonation through mid tonal level because the speaker is formulaic. He uses the representative SA of reporting “I live in new york city” and abides by the cooperative principle. The orientation contains high tonal level which is used to anticipate next constituent in the narrative. Moreover, the comedian uses the representative SA of reporting “I was on the subway the other day” and flouts the quantity maxim because he uses simile to describe the situation “ it was like packed....you know like sardines”

In the complicating action, the function of intonation is ‘addition’ within the intonation group which is delivered to the listeners through low tonal level for commanding. However, the comedian uses the directive SA of commanding “hey get the off my shoe asshole” and abides by the cooperative principle. Low pattern of intonation is used here to show how the conversation flows between the two interlocutors in the train and to show the command.

In the evaluation element of the narrative, the intonation group consists of high tonal level to deliver the act of pledging. A new function of intonation which indicates an addition to the narrative can be indicated. Moreover, the commissive SA of pledging “i’ll walk you down the steps” and flouting of quantity maxim are seen above because the comedian talks about the kid with the overstatement of the details.

In the resolution part, the comedian employs mid tonal level within the intonation group. The representative SA of believing “i thought he was a drunken little person” with the flouting of quality maxim are also employed. This kind of flouting happens as the speaker exaggerates his description. At the same time, the comedian anticipates the next constituent (listing or hesitation) function of intonation. Finally, the coda has a foregone conclusion function through high tonal level with the expressive SA of disliking “i hated that mother” because the comedian expresses his feelings towards the kid’s mother. The comedian follows the cooperative principle.

### Extract No.3

Table (5) Analysis of Extract No.3									
Acoustic Analysis	<p>The screenshot shows two channels of audio (Ch 1 and Ch 2) and a spectrogram. A yellow highlight is under the text 'ænd æm laik, 'mæn, ðis pleis 'fʌkiŋ sʌks!'. The spectrogram shows frequency components up to 5000 Hz. A red vertical bar marks a time point at 0.318 seconds. Other time markers are at 90.911745 and 91.229606. The spectrogram shows a peak at 1398 Hz and another at 75.75 Hz. The text 'Mary (6/6)' is visible on the right side of the spectrogram.</p>								
	Narrative Analysis		Phonological Analysis				Pragmatic Analysis		
			Intonation Group						
			No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation	Speech Act type	Gricean Maxims
	Abstract	-I was at home when my son busted in	1	76	149	0.57	new topic	Representative	-

Orientation	<p>and he said, "Dad, Dad, I need \$250". He's only 12 years old so I freaked out. "What's going on nigger?" "Somebody trying to kill you " " He said, "No, no. "Kevin Hart's coming to town and I wanted to see his show". I said, "Well, how much are the tickets" " He said, "They're \$125". I said, "God damn, mine are only \$80!" ) audience laughing( I said, "Why do you need \$250 then" " He goes, "Because I want to go with you, Dad, please" " And there it is.</p>	9	73	296	0.32	New topic	Directive, Expressive	Violation of quantity Maxim
Complicating Action	<p>So I took him to the show. And we go sit right up front, the lights go down and one opening act after another goes on. Then Kevin takes the stage, crowd goes fucking nuts. Thousands of people! I was furious. ) audience laughing( The longer the show went on, the madder I got. Because his show was fucking outstanding. It was maddening. These people fucking holding their stomachs my son was slapping his knee. Ha ha ha ha ha ha. Ugh, nigger, I do this too.</p>	10	69	181	0.23	foregone conclusion	Representative, expressive,	violation of quality maxim
Evaluation	<p>Kevin says good night, the crowd goes crazy and then everyone starts walking towards the door and the lights come on.</p>	3	73	288	0.142	relevance uncertain in contrast to another item	Commissive	-
Resolution	<p>And then my son is just standing there looking at an empty stage. People are pushing past me and nobody's recognized me.</p>	2	64	168	0.155	anticipates next constituent	Representative	violation Maxim of quality

Coda	and I'm like, "Man, this place fucking sucks!"	1	72	176	0.288	Contrast ive	Expressive	Floutin g of quality Maxim
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1. C: I was at home when my son busted in
2. and he said, >"Dad, Dad, I need \$250.<"
3. He's only 12 years old so I freaked out (0.2)
4. "What's going on nigger?"
5. "Somebody trying to kill you?"
6. Aud: HHH
7. He said, "NO, no. (0.7)
8. "Kevin Hart's coming to town and I wanted to see his show."
9. I said, "Well, how much are the tickets?"
10. He said, "They're \$125."
11. I said, "God damn, mine are only \$80!"
12. Aud: hhh
13. I said, "Why do you need \$250 then?"
14. He goes, °"Because I want to go with you, Dad, please?"°
15. And there it is.
16. Aud: h-h-h
17. So I took him to the show (0.3)
18. And we go sit right up front, the lights go down,
19. and one opening act after another goes on (0.5)
20. Then ° Kevin takes the stage, crowd goes ° fucking nuts.
21. ↑ THOUSANDS of people!
22. I was furious.
23. Aud: HHHH
24. The longer the SHOW went on, the madder I got.
25. Aud: h-h-h
26. Because his show was fucking outstanding (0.7)
27. It was maddening.
28. These people fucking holding their stomachs,
29. my son was slapping his knee.
30. Ha ha ha ha ha ha.
31. Ugh, nigger, I do this too.
32. Aud: HHHH
33. Kevin says good night, the crowd goes crazy,
34. and then everyone starts walking towards the door,
35. and the lights come on (0.6)

36. And then my son is just standing there
37. looking at an empty stage.
38. People are pushing past me and nobody's recognized me,
39. and I'm like, "Man, this place fucking ↑SUCKS!"
40. Aud: HHHH

## **Discussion**

The extract is a conversation between Dave Chapelle and his son in which Chapelle portrays his experience with his son. In this narrative, the abstract contains an intonation group that has one act with high tonal level in order to report the situation when his son rushes in. The comedian starts a new topic with the representative SA of reporting in “I was at home when my son.....” and he abides by the maxims. The high frequency and intensity play the role in delivering the reporting action. In the orientation, the speaker uses nine acts with high tonal level by which, also, a new topic is initiated with the directive SA of requesting “I need \$250” and the expressive SA expressing surprise in “God damn, mine are only \$80” as well as a violation of quantity maxim in which he repeats what he says several times “dad, dad” and “no, no”.

In the complicating action, a low tonal level is used in different ten acts to achieve a foregone conclusion function of intonation. Moreover, the representative SA of stating as in “I took him to the show” and the expressive SA expressing surprise as in “I was furious” are exploited with the violation of quality maxim as the speaker uses exaggeration to talk about the status of the audience “It was maddening”.

In the evaluation element of the narrative, the intonation group has three acts with an intonation function of “relevance uncertain in contrast to

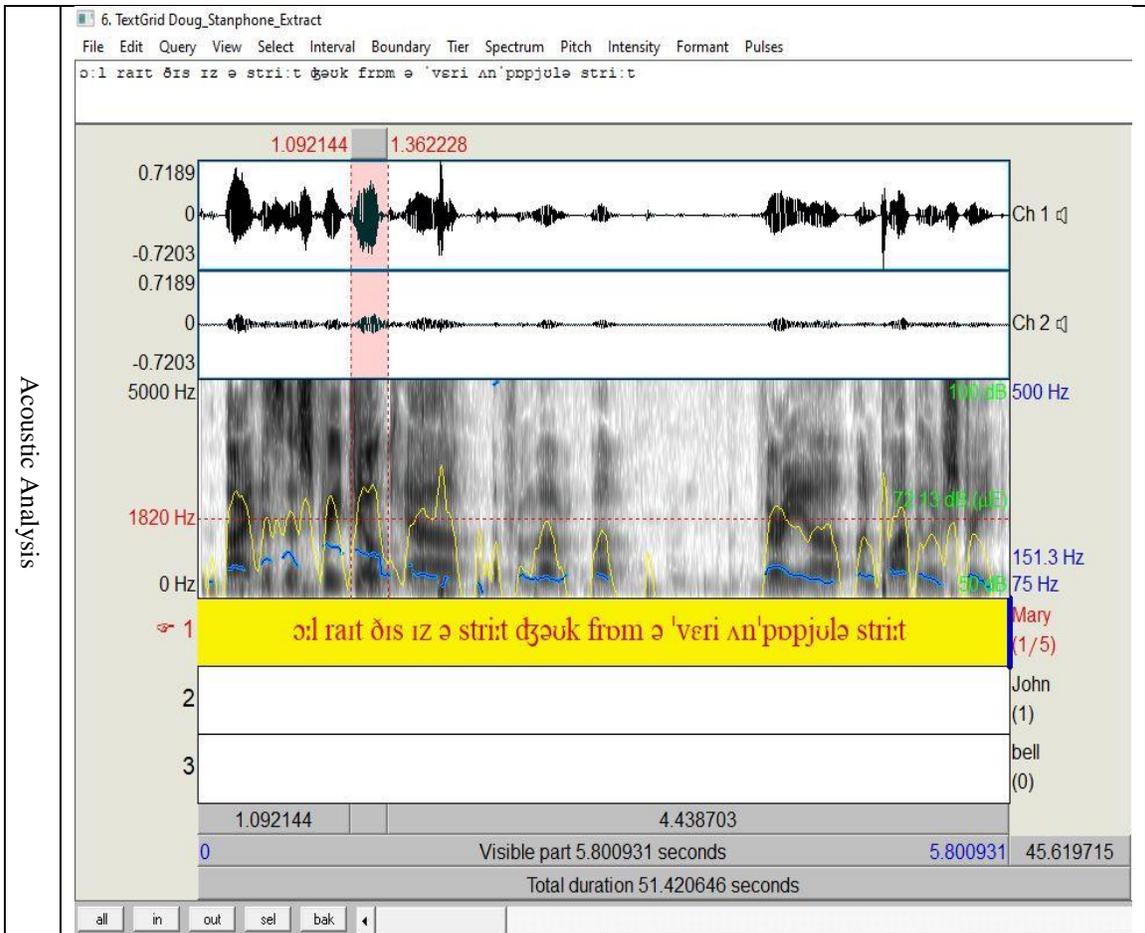
another item” with other intonation group because of high tonal level. The comedian uses the expressive SA of greeting as in “good night” and abides by the maxims. The SA and maxims are used to express the attitude of the comedian in the narrative.

The comedian anticipates the next constituent in the resolution part using high tonal level to report the issue he is talking about in the two acts. Moreover, the representative SA of reporting, “my son is just standing there” is used here with the violation of quality maxim because the comedian exaggerates “empty stage”.

Finally, "Man, this place fucking sucks!" is the expressive SA of expressing disliking used in the coda with a contrastive function of intonation as a result of high tonal level to express his feelings about the show in single act. The maxim of quality is flouted as the speaker uses hyperbole “fucking sucks”.

#### **Extract No.4**

Table (6) Analysis of Extract No.4
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	all right this is a street joke from a very unpopular street	1	71	154	0.172	new topic	Representative	Violating the Maxim of manner
Orientation	a guy's driving down an old country road and he sees a farmer and his orchard feeding his pigs	2	66	144	0.123	very close connection	Representative	-

Complicating Action	but what he's doing is he's taking a pig one at a time and holding them up to the apple and letting him eat an apple out of the tree and then sets the pig down picks up another pig let's meet the Apple so the guy pulls over and walks up to the farmer	5	66	148	0.57	Contrastive	Representative	Flouting the Maxim of quantity
Evaluation	he said wouldn't it saved time to just knock all the apples on the ground and let the pigs eat him all at once and	3	66	155	0.132	Added: contrasting	Directive	-
Resolution	the farmer confused looks at him and he says what's time to a pig	2	67	138	0.81	Contrastive	Representative	Flouting the maxim of manner
Coda								

1. C: all right this is a street joke
2. From (0.8) a very unpopular street (0.6) a guy's
3. driving down an old (0.3) country road and he
4. sees a farmer and his orchard feeding
5. his pigs (1.0) but what >he's doing is he's
6. taking a pig one at a time< (0.5) and holding
7. them up to the apple and letting him eat
8. an apple out of the (0.4) tree (0.5) and then sets
9. the pig down picks up another pig (0.5) let's
10. meet the Apple so the guy pulls over and
11. walks up to the farmer (0.8) and he said (0.7)
12. wouldn't it saved time to just knock all
13. the apples on the ground (0.4) and let the

- 14.pigs eat him all at once (0.8) and the farmer (0.3)
- 15.confused (0.6) looks at him and he says (1.7) WHAT's
- 16.time to a pig↑
- 17.Aud:H-H-H

## **Discussion**

In this extract Doug Stanphone tells a joke about a farmer who feed the pigs. The abstract contains high tonal level by which a new topic function of intonation is initiated. The representative SA of reporting “this is a street joke from a very unpopular street” and the maxim of manner is violated as the comedian uses an obscure language. In the orientation element, high tonal level is used to report the issue of the farmer. the representative SA of reporting “he sees a farmer and his orchard” and the function of intonation are employed to have a very close connection between the different elements of the intonation group. Yet, the comedian abides by the Gricean maxims.

In the complicating action, a high tonal level is used to achieve a contrastive function of intonation. Moreover, the representative SA of reporting “he's taking a pig one at a time” with flouting of quantity maxim as the speaker provides many details during his description of the mentioned event are evident.

In the evaluation element of the narrative, the function of intonation is added: contrasting of intonation group because of high tonal level for a request. The comedian uses the directive SA of requesting as in “let the pigs eat him” and he abides by the Gricean maxims.

Finally, the representative SA of reporting “the farmer confused looks at him” is used in the resolution, with a contrastive function of intonation as a result of high tonal level to report the confusion of the farmer. The maxim of

manner is flouted as in "what's time to a pig!" since the comedian uses obscure language.

### Extract No.5

		Table (7) Analysis of Extract No.5						
Acoustic Analysis								
		Narrative Analysis		Phonological Analysis			Pragmatic Analysis	
		Intonation Group						
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation	Speech Act type	Gricean Maxims
Abstract	I was out on the street the other night this homeless guy asked me for money and I was about to give it to him and	3	73	184	0.213	extrapropositional, proposition questioned	Representative	-
Orientation	then I thought he's just gonna use it on drugs or alcohol and then I thought that's what I'm gonna use at	2	67	199	0.128	independent of next constituent	Representative	Violating the Maxim of quantity

Complicating Action	<p>people could be so harsh to homeless guys you know I walked behind this guy the other day and this homeless guy asked him for money and he looks right at the homeless guy goes once you go out and get a job man come on get yourself a job like it's always that easy this homeless guy was wearing his underwear outside his pants I'm guessing his resume ain't all up-to-date I'm predicting some problems during the interview process I'm pretty sure even McDonald's as an underwear go inside the pants policy</p>	10	73	205	0.34	anticipates next constituent	Representative	Flouting the Maxim of manner
Evaluation	<p>these guys are living in the garbage for six months what kind of job is he supposed to get hey welcome to IBM smelly come on in we got a job for you thank God you finally made it that's your desk over there with the air fresheners on it make yourself comfortable I like the look with the underwear and it's casual Friday so it's all perfect but you're my mother covert huh Oh shoes later</p>	4	73	329	0.46	Contrastive	Expressive, expressive	Flouting the Maxim of manner

Resolution	I can't believe that there are hungry people in America I mean you know how can there still be poor and hungry people we are the richest country with the United States it's the fattest country in the world people are fatter by the second	4	74	273	0.96	New topic	Representative	Flouting the maximum of quantity
Coda	you could see people getting fatter as they walk down the street obviously some of us are eating more than our fair share	2	73	184	0.170	not added: accessible, extra propositional, proposition questioned	Representative	Flouting the maximum of quantity

1. C: I was out on the
2. street the other night this homeless guy
3. asked me for money (0.4) and I was about to
4. give it to him and then I thought 'he's
5. just gonna use it on drugs or alcohol'(0.5)
6. and then I THOUGHT that's what I'm gonna
7. use it on
8. Aud: HHHH
9. people could be so harsh to
10. homeless guys you know I walked behind
11. this guy the other day and his homeless
12. guy asked him for money and he looks
13. right at the >homeless guy goes once you
14. go out and get a job man< come on get
15. yourself a job like it's always that
16. easy this HOMELESS guy was wearing his
17. underwear outside his PANTS
18. Aud: HHHH
19. I'm guessing his resume ain't all up-to-date I'm
20. predicting some problems during the
21. interview process
22. Aud: H-H-H
23. I'm pretty sure even McDonald's as an

24.underwear go inside the pants policy  
25.Aud: h-h-h  
26.>these guys are living in the garbage for  
27.six months what kind of job is he  
28.supposed to get< hey welcome to IBM  
29.smelly come on in we got a job for you  
30.thank God you finally made it (0.5) that's  
31.your desk over there with the air  
32.fresheners on it make yourself comfortable  
33.Aud: h-h-h  
34.I like the look with the underwear and  
35.it's casual Friday so it's all perfect  
36.Aud: XXXX  
37.but you're my mother covert huh Oh shoes  
38.later I can't believe that there are  
39.hungry people in America I mean you know (0.3)  
40.how can there still be poor and hungry  
41.people we are the richest country with  
42.the United States it's the fattest  
43.country in the world (0.2) people are fatter  
44.by the second you could see people  
45.getting fatter as they walk down the  
46.STREET obviously↑ some of us are eating  
47.more than our fair share

## Discussion

Greg Giraldo talks about his experience with a homeless person about capitalism. In this oral narrative, the abstract contains an intonation group with low tonal level to achieve an intonation function of extrapositional, proposition questioned. At both levels, the representative SA of reporting is utilized in “was out on the street”. In this case, the comedian reports what he has seen in the street. The maxims are abided by in the abstract. In the orientation, the comedian uses low tonal level by which an intonation group

is independent of next constituent and the representative SA of believing as he says what he believes “I thought he's just gonna....” with violation of maxim of quantity as he provides many details about the event.

In the complicating action, a low tonal level is used to anticipate next constituent function of intonation. Also, the representative SA of stating “I walked behind this guy the other day” with flouting the maxim of manner are evident as the comedian uses obscure language in reporting the event.

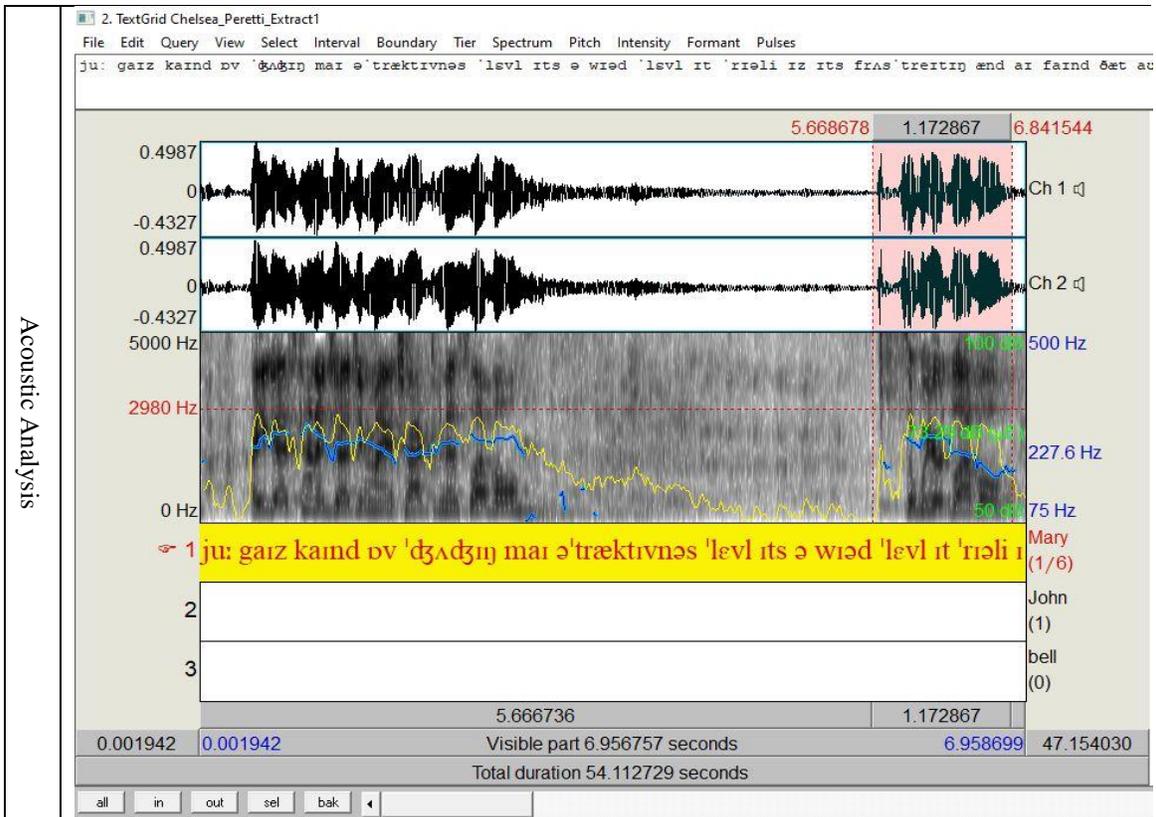
In the evaluation element of the narrative, the function of intonation is contrastive because of the high tonal level used to express praising. The comedian uses the expressive SA of thanking in “thank God you ..... ” and he flouts the maxim of manner in using unclear language.

The comedian has a new topic function of intonation, in the resolution part using high tonal level to show his disbelieving. Moreover, the representative SA of disbelieving is used “ I can't believe that there are....” here and the comedian flouts the maxim of quantity as he exaggerates “hungry people in America”.

Finally, the representative SA of stating as in “you could see people getting fatter” is used in the resolution, with an unadded function of intonation as a result of low tonal level to represent the state of people. The maxim of quantity is flouted as the comedian uses hyperbole “people getting fatter as they walk down the street”.

### **Extract No.6**

Table (8) Analysis of Extract No.6
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	you guys kind of judging my attractiveness level it's a weird level it really is it's frustrating and I find that out from things that people say to me	5	78,71	247,226	0.88	Anticipation of next speaker	expressive, representative	Violation of quality Maxim
Orientation	like my friend's mom was like Chelsea I saw an ugly Chelsea on the street the other day	1	74	317	0.146	proposition questioned	Representative	violation of quality Maxim
Complicating Action	like okay basically what that translates to is you saw an ugly person and you thought of me I just got out of a few relationships and now I have to figure out what stuff to wear to try to draw someone to me	4	73	227	0.59	proposition questioned	Representative, expressive	violation of quantity Maxim

Evaluation	I never know I'm always like like I'm making it up like should I wear this ball gown I'm not sure but I just normally just wear jeans but then I will do that trick girls do where you let your g-string straps peek out above the waist of the jeans because	8	75	278	0.63	proposition questioned	Commissive	Violation of quantity Maxim
Resolution	then I can be like oopsies	1	73	222	0.33	anticipates next constituent	Expressive	Violation of quantity Maxim
Coda								

1. C: you guys kind of
2. judging my attractiveness level
3. Aud: h-h-h
4. it's a weird level
5. Aud: h-h-h
6. it really is it's frustrating and I find that out from
7. things that people say to me like my
8. friend's mom↓ was like Chelsea I saw an
9. ugly Chelsea on the street the other day ↑
10. like okay basically what that translates
11. to is you saw an ugly person and you
12. thought of me
13. Aud: H-H-H
14. I just got out of a few relationships
15. Aud: H-H-H
16. and now I have to figure
17. out what stuff to wear to try to draw
18. someone to me I never know I'm always
19. like like I'm making it up like should I
20. wear this ball gown I'm not sure but I
21. just normally just wear jeans but then I
22. will do that trick girls do where you
23. let your g-string straps peek out above

- 24.the waist of the jeans because then I  
25.can be like OOPSIES

## **Discussion**

In the above extract Chelsea Peretti talks about her experience and people's talk about her. In the above narrative, the abstract contains five acts with high tonal level frequency and intensity and rapid speech to show the degree of her frustration because of people. Moreover, the speaker anticipates the next speaker with expressive and representative SAs "it really is it's frustrating" and "I find that out from things that people say". The expressive SA, here, is to express disapproval and the representative SA is to conclude. The maxim of quality is violated as she knows what they say but she does not know exactly. The elements above interact with each other to deliver the message and the right function.

In the orientation, Peretti uses high tonal level with one act to report what another person says. This leads to the function of intonation which is questioning the proposition. Also, the representative SA of reporting as in "I saw an ugly Chelsea on the street the other day" with violation of quality maxim as the comedian mentions the name "Chelsea" several times can be seen.

In the complicating action, a low tonal level is used with four acts and a proposition questioned function of intonation to show the situation. Moreover, the representative SA of reporting "I have to figure out what stuff to wear to try to draw someone to me" and the expressive SA of displeasure

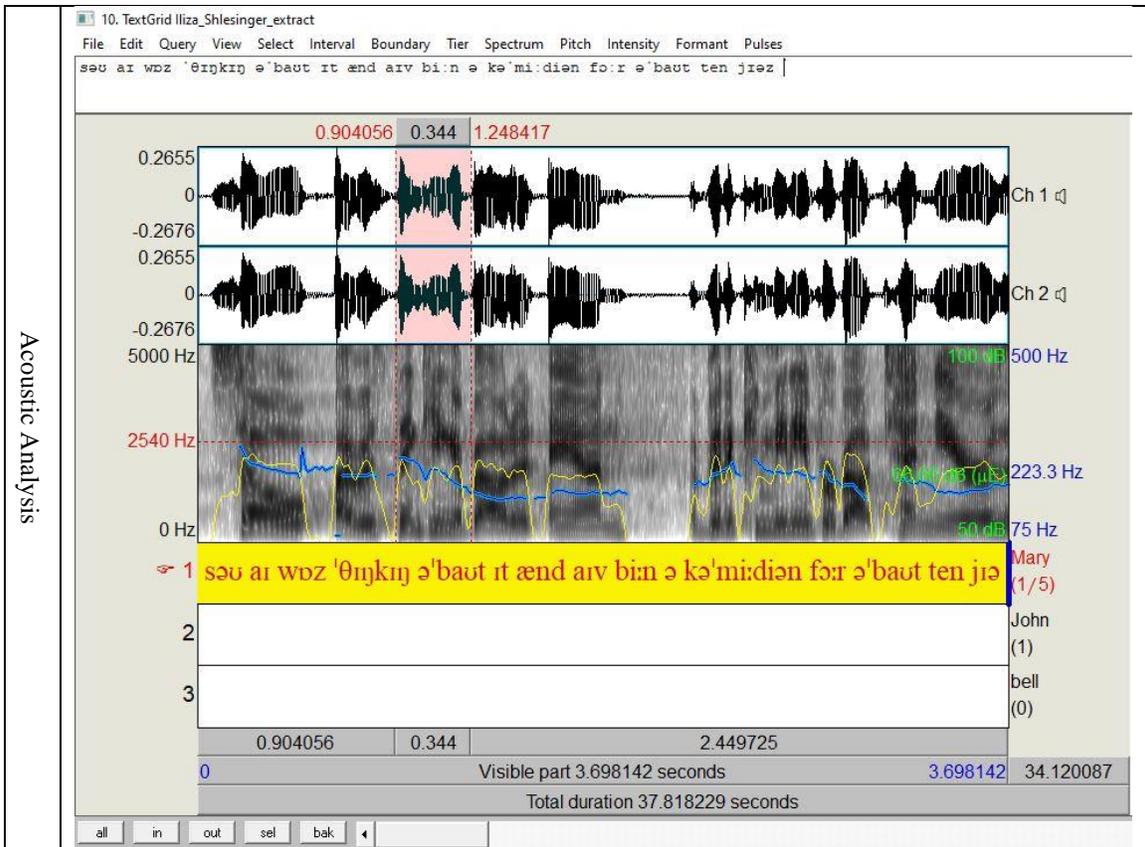
“you saw an ugly person and you thought of me” with violation of quantity maxim as the speaker mentions too many details is made use of.

In the evaluation element of the narrative, the intonation group consists of two acts and their function is proposition questioned because she uses low tonal level to describe her plans in the future. The comedian uses the commissive SA of promising “I will do that trick girls do where you.....” . The violation of quantity maxim happens as the speaker provides many details about the event in the narrative.

In the resolution part, the comedian anticipates the next constituent using one act and low tonal level to describe her state at that moment. Furthermore, the expressive SA of surprise “I can be like oopsies” is used here with violation of quantity maxim. The narrative contains different SAs and violation of the maxims. The employment of such devices enhances the chances of audience’s engagement.

### **Extract No. 7**

Table (9) Analysis of Extract No. 7
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	so I was thinking about it and I've been a comedian for about 10 years	2	73	184	0.270	new topic	Representative	-
Orientation	and in my 20s I talked a lot about drinking cuz that's what you do you have a crap job and you drink and you eat garbage at your desk	3	67	199	0.181	anticipates next constituent	Representative	Flouting the maxim of quantity
Complicating Action	and then in my 30s I started to become more of an adult and once in a while things get out of hand when you're drunk but what scares me about drinking is that I get older is this in my group of friends	3	73	205	0.100	added: contrasting	Representative	Flouting the maxim of quantity

Evaluation	I am the Alpha obviously look what I do for a living but in general I am the one I call the uber I print the Groupon I'm the one galvanizing everyone	5	73	329	0.102	independent of next constituent	Representative	Flouting the maxim of quantity
Resolution	so what worries me if I do something dumb when I'm drunk what hope do the Sheep who I lead have	2	74	273	0.113	equative ; foregone conclusion	Representative	Flouting the maxim of quantity
Coda								

1. C: so I was thinking about
2. It (0.2) and I've been a comedian for about 10
3. years and in my 20s >I talked a lot about
4. drinking cuz that's what you do< you have
5. a crap job and you drink and you eat
6. garbage at your desk and then in my 30s
7. I started to become more of an adult h. h and
8. once in a while things get out of hand
9. when you're drunk but what scares me
10. about drinking is that I get older is
11. this (0.5) in my group of friends (0.2) I am the
12. Alpha (0.1) obviously °look what I do for a living°
13. Aud: h-h
14. but in general (0.3) I am the one I
15. call the uber I print the Groupon I'm
16. the one galvanizing everyone (0.3) so what
17. worries me if I do something dumb when
18. I'm drunk (0.5) what hope do the Sheep who I
19. lead have

## Discussion

Iliza Shlesinger talks about her friends and the things she does for them. In this oral narrative, the abstract has an intonation group with high tonal level to represent the comedian's state of thinking about the mentioned

matter and the function provides new topic. Pragmatically, the representative SA of believing as in “I was thinking about....” is made use of and the maxims are abided by. In the orientation, the comedian uses high tonal level by which an intonation group anticipates next constituent. The comedian uses the representative SA of reporting in “I talked a lot about....” with flouting the maxim of quantity as she uses hyperbole “ you have a crap job and you drink and you eat garbage...”

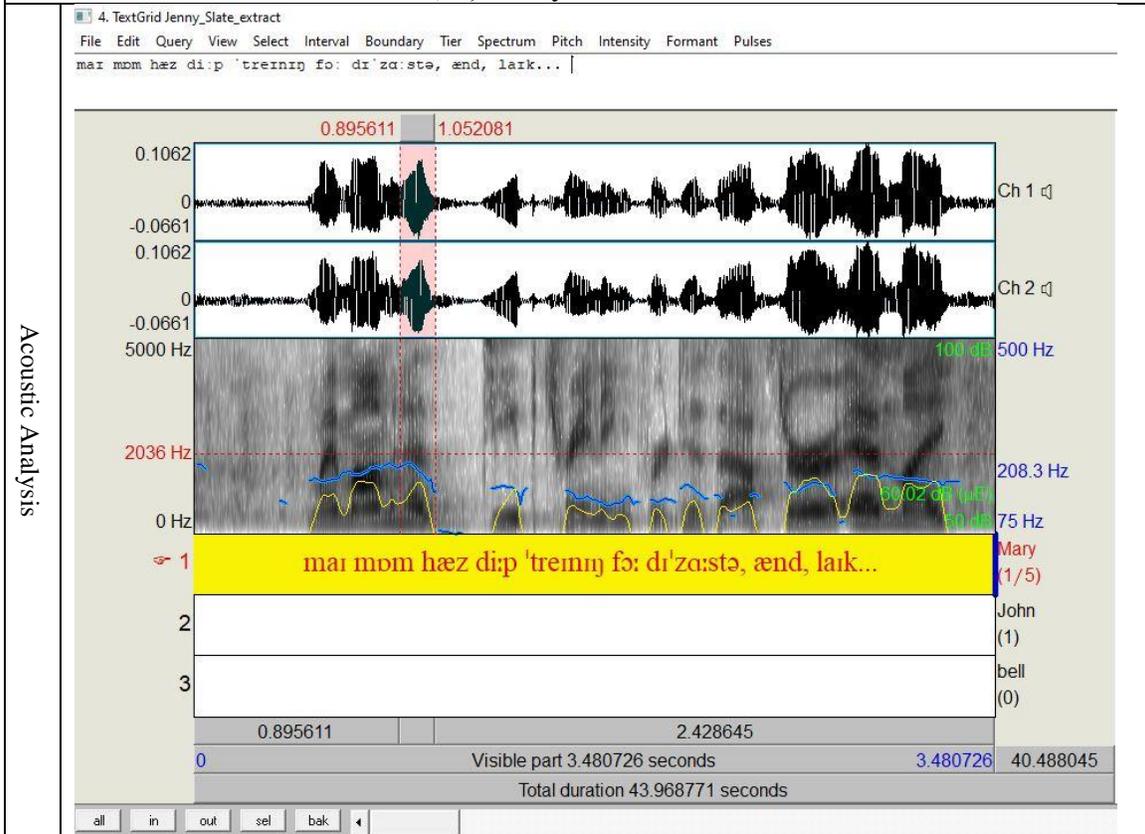
In the complicating action, a low tonal level is used for contrasting function of intonation and conclude how she changed. Also, the representative SA of concluding her experience as in “I started to become more of an adult” with flouting of maxim of quantity as the comedian uses exaggeration are used in this part of the narrative.

In the evaluation element of the narrative, the function of intonation is to make the intonation group independent of next constituent because of low tonal level to state the situation of her friends without her help. The comedian uses the representative SA of stating in “one I call the uber I print ..... ” and he flouts the maxim of quantity through exaggeration.

Finally, the comedian has a foregone conclusion function of intonation in the resolution element using low tonal level to report her state. In addition, the representative SA of reporting “ when I'm drunk what hope do the sheep” is utilized with the maxim of quantity being flouted as the comedian exaggerates what she feels about in “what hope do the Sheep who I lead have”.

## **Extract No.8**

Table (10) Analysis of Extract No.8



Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	My mom has deep training for disaster, and, like...	1	59	209	0.287	New topic	Representative	-
Orientation	So, it was just like, I don't wanna startle her, you know? I don't wanna spook her, but I remember being like, "Okay.... the dream I just had was so scary."	5	58	186	0.116	anticipates next constituent	Commissive	Violating the Maxim of manner
Complicating Action	I'm having pain in my body from fear. It's like the pain that an old woman would have right before death but I'm young, so this is bad".	3	57	251	0.137	Added: contrasting	Expressive	Flouting the maxim of quantity

Evaluation	And I'm just like... [pants] "Okay, I've just gotta wake 'em up".	2	60	219	0.169	Added: contrasting	directive	Flouting the maxim of manner
Resolution	I would get into the hall, which is the scariest place in the United States of America	1	61	250	0.54	new topic	Directive	Flouting the maxim of quantity
Coda								

1. C: My mom has deep training for disaster, and, like...
2. So, it was just like, I don't wanna startle her (0.2), you know?
3. I don't wanna spook her, but I remember being like, "Okay (1.3)....
4. the dream I just had was so scary,(0.6)
5. I'm having pain in my body from fear.
6. It's like the pain that an old woman would have right before death,
7. but I'm young, so this is BAD."↑
8. Aud: H-H-H
9. And I'm just like... [h .h] "Okay, I've just gotta wake 'em up." (0.9)
10. Aud: h-h-h
11. I would get into the hall,
12. which is the SCARIEST place in the United States of America.
13. Aud: H-H-H

## Discussion

Jenny Slate portrays her experience at home with her mother. In this oral narrative, the abstract has an intonation group with high tonal level for reporting and their function provides new topic. Pragmatically speaking, the representative SA of reporting is seen in “My mom has deep training for ....” wherein the comedian reports the state of her mother and the maxims are abided by. In the orientation, the comedian uses low tonal level by which an intonation group anticipates next constituent to show her commitment. The commissive SA of pledging “, I don't wanna startle ....” with violating the

maxim of manner are used by the comedian wherein she retains obscure language.

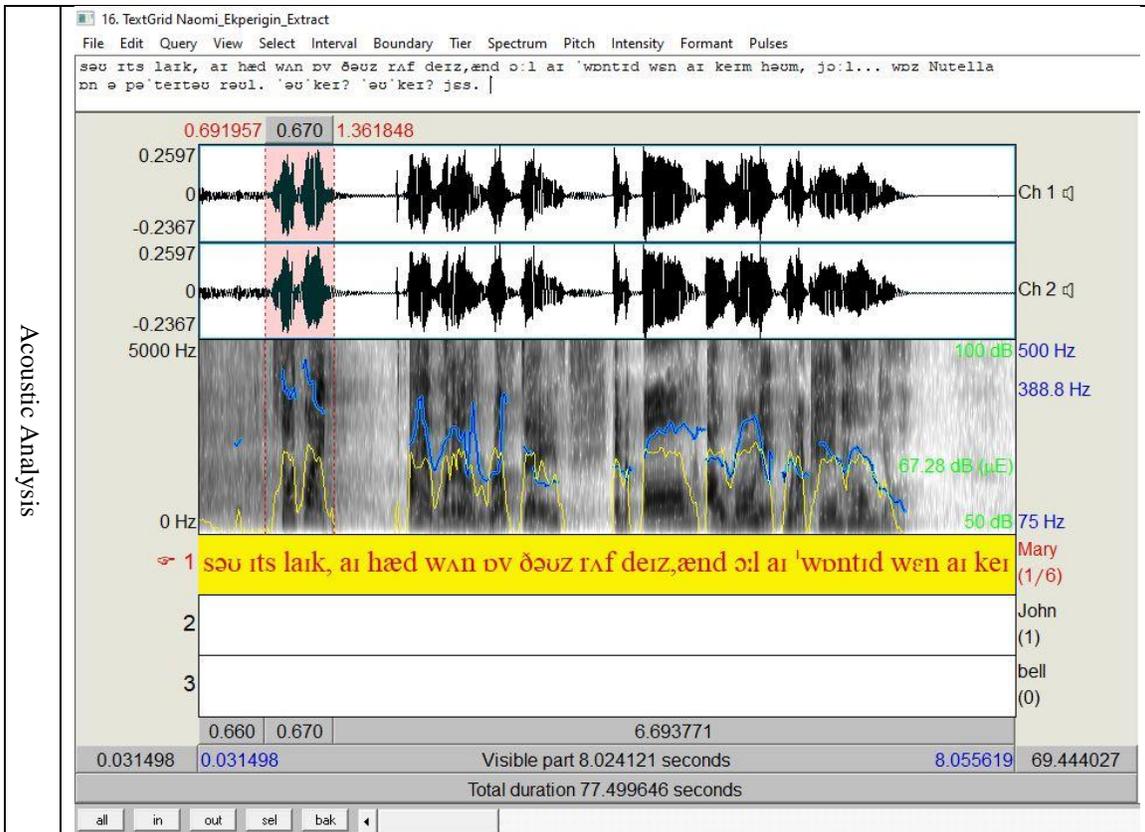
In the complicating action, a high tonal level is used for contrasting function of intonation. Also, the aforementioned tonal level is used by the comedian to show displeasure. In addition, the expressive SA of expressing displeasure is used in “I’m having pain.....” with flouting the maxim of quantity as the comedian uses metaphor “pain in my body from fear”

In the evaluation element of the narrative, the function of intonation of contrasting because of high tonal level. The comedian uses the directive SA of commanding as he orders himself to wake him up as in “I’ve just gotta wake ..... ” and he flouts the maxim of manner in using unclear language.

Finally, the comedian has a new topic function of intonation in the resolution element using high tonal level to show challenge. In addition, the directive SA of challenging “I would get into the hall” is exploited with the maxim of quantity being flouted as she exaggerates “ the scariest place ....”

### **Extract No.9**

Table (11) Analysis of Extract No.9
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	So it's like, I had one of those rough days and all I wanted when ...I came home, y'all was Nutella .on a potato roll .Okay? Okay? Yes	4	67	388	0.65	anticipates next constituent (very close connection)	Representative	Flouting the Maxim of Quantity
Orientation	It is simple, it is elegant. All right? And I'm gonna tell you the key to success, okay? You gotta put the potato roll in the toaster oven. All right?	4	66	343	0.98	added: new	Expressive	Flouting the Maxim of Quantity

Complicating Action	Because then, you get the Nutella and it's all melty on top, you know what I mean? And then you're like: ♪We're not gonna♪ ♪Kill ourselves tonight. ♪ You know? Yeah. Yeah, yeah, yeah, yeah, yeah. It's true. It's what you do. You sing it because you're joyful. You know?	5	69	299	0.58	Additive	Commissive	Violating the Maxims of Quantity and quality
Evaluation	Just this prospect of the Nutella lifts you up. Lifts you up, okay? So that's all I wanted. I was, like, planning for it on the way home, okay? So I get in the house. I go right for the kitchen, all right? Put the potato roll in the toaster oven.	6	67	408	0.63	anticipates next constituent	Representative	Violating the Maxim of Quantity
Resolution	I know we got the Nutella. It's my house. Okay? I go to the cupboard grab the Nutella open up the jar of Nutella...	3	66	254	0.84	Contrastive	Representative	Violating Maxim of Quantity
Coda	(groaning, laughter) It was empty!	1	64	331	0.147	foregone conclusion	Expressive	-

1. C: So it's like, I had one of those rough days,
2. and all I wanted when I came home, y'all...(0.9)
3. was Nutella (1.0)
4. on a potato roll.
5. Okay? Okay? Yes.
6. It is simple, (0.5) it is ELEGANT.
7. All right? And I'm gonna tell you the key to success, okay?
8. You gotta put the potato roll in the toaster oven (0.2). All right?
9. Aud: H-H-H
10. Because then, you get the Nutella,
11. and it's all melty on top, you know what I MEAN?
12. And then you're like,
13. ♪ We're not gonna ♪
14. ♪ Kill ourselves tonight. ♪ You know?

15. Aud: HHHH
16. Yeah. Yeah, yeah, yeah, yeah, yeah.
17. It's true. It's what you do.
18. You SING it because you're joyful. You know?
19. Just this prospect of the Nutella LIFTS you up.
20. LIFTS↑ you up, okay? (0.6)
21. So that's all I wanted.
22. I was, like, planning for it on the way home, okay?(0.7)
23. So I get in the house.
24. I go right for the kitchen, all right? (0.5)
25. Put the potato roll in the toaster oven.
26. I know we got the Nutella. It's my house. (0.5)
27. Okay?(0.8)
28. I go to the cupboard, (1.5)
29. grab the Nutella,(1.0)
30. open up the jar of Nutella...(2.0)
31. (groaning, laughter)
32. It was EMPTY!↑

## Discussion

Naomi Ekperigin describes her situation when she arrives home to find nothing of what she left in the cupboard. It can be seen that this narrative has an abstract which anticipates the next constituent in the intonation group through high tonal level. The representative SA of reporting “I had one of those rough days” is used and the comedian flouts the maxim of quantity because she overstates the details. In the orientation, the comedian uses high tonal level that is used to add new information to the narrative. Furthermore, she uses the representative SA of reporting “It is simple, it is elegant” and flouts the quantity maxim. This kind of flouting takes place since the comedian uses redundant details.

In the third element -complicating action- the function of intonation anticipates the next constituent within the intonation group that is delivered to the listeners through a high tonal level. The commissive SA of promising “We're not gonna Kill ourselves tonight” is utilized. In addition, the comedian violates the maxims of quantity and quality because she overstates the details and provides falsified information.

In the evaluation element of the narrative, the intonation group consists of a high tonal level to anticipate the next constituent in the intonation group within the narrative. Moreover, the representative SA of reporting “this prospect of the Nutella lifts you up” and violation of quantity maxim are seen above because the comedian mentions enormous details.

In the resolution part, the comedian employs high tonal level within the intonation group. The representative SA of stating “I know we got the Nutella” is made use of. The comedian violates the maxim of quantity through repetition of the word “Nutella”. The function of intonation is a contrastive one. The coda has a foregoneconclusion function through a high tonal level with the expressive SA of surprise. Yet, the comedian follows the cooperative principle.

# Extract No.10

Table (12) Analysis of Extract No.10

Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract		-						
Orientation	I live here in Los Angeles and I went to this party with this friend of mine Pam and when we were leaving the party she said to me do you know who that was standing by the door	3	69	224	0.79	New topic	Representative	-

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Complicating Action	I said no she said that was Taylor Dayne it's like oh my gosh I love Taylor Dayne do you know who Taylor Dayne she's a pop singer in the late 80s Early 90s she sang love will lead you back she's saying tell it to my heart join me to sing it before yeah I am singing it [Applause] that sound familiar at all anyway I love Taylor Dayne and not ironically I love her	6	65	192	0.16	anticipat es next constitu ent	expressive	Floutin g the Maxim of Quanti ty
Evaluation	so I went back into the party and I went up to her and I said excuse me I'm sorry to bother you but I just have to tell you I love your voice	5	69	214	0.90	Contrasti ve	Expressive	-
Resolution	and she just turned and said yeah I don't do that anymore I looked over in this other friend of mine was doubled over laughing at me	3	72	183	0.78	indep ent of next constitu ent	Directive	-
Coda	she said yeah you just got dissed by Taylor Dayne horrible so I left the Party	2	73	164	0.138	foregon e conclusi on	Expressive	-

1. C: I live here in Los
2. Angeles and I went to this party with
3. this friend of mine Pam<sup>↑</sup>(0.6) and when we were
4. leaving the party (0.5) she said to me (0.8) do you
5. know who that was standing by the door (0.8) I
6. said no (0.7) she said that was Taylor Dayne(1.7)
7. it's like oh my gosh
8. Aud:H-H-H
9. I love Taylor Dayne
- 10.Aud:H-H-H
- 11.do you know who Taylor Dayne she's a pop
- 12.singer in the late 80s Early 90s she
- 13.sang love will lead you back

14. Aud: h-h-h
15. she's saying tell it to my heart
16. Aud: HHHH
17. join me to sing it before yeah I am singing it
18. Aud: Applause
19. Aud: h-h-h
20. that sound familiar at all
21. Aud: HHHH
22. anyway I LOVE Taylor Dayne (0.6)
23. and not ironically (0.7)
24. I love her (0.8)
25. so I went back into the party (0.4)
26. and I went up to her and I said excuse me (0.8)
27. I'm sorry to bother you (0.6)
28. but I just have to tell you (0.5)
29. I love your voice (0.8)
30. and she just turned and said (0.7)
31. yeah I don't do that anymore
32. Aud: h-h-h
33. I looked over in this other
34. friend of mine was doubled over laughing at me
35. Aud: H-H-H
36. she said yeah you just got DISSED by
37. Taylor Dayne
38. Aud: HHH
39. horrible so I left the
40. party

## **Discussion**

Tig Notaro talks about an event that happens to her while attending a party. It can be seen in this narrative that the abstract is an optional element. In the orientation, the comedian uses a high tonal level which is used to have a new topic in the narrative. Furthermore, the comedian uses the representative SA of reporting "I live here in Los Angeles" and she abides by the cooperative principle.

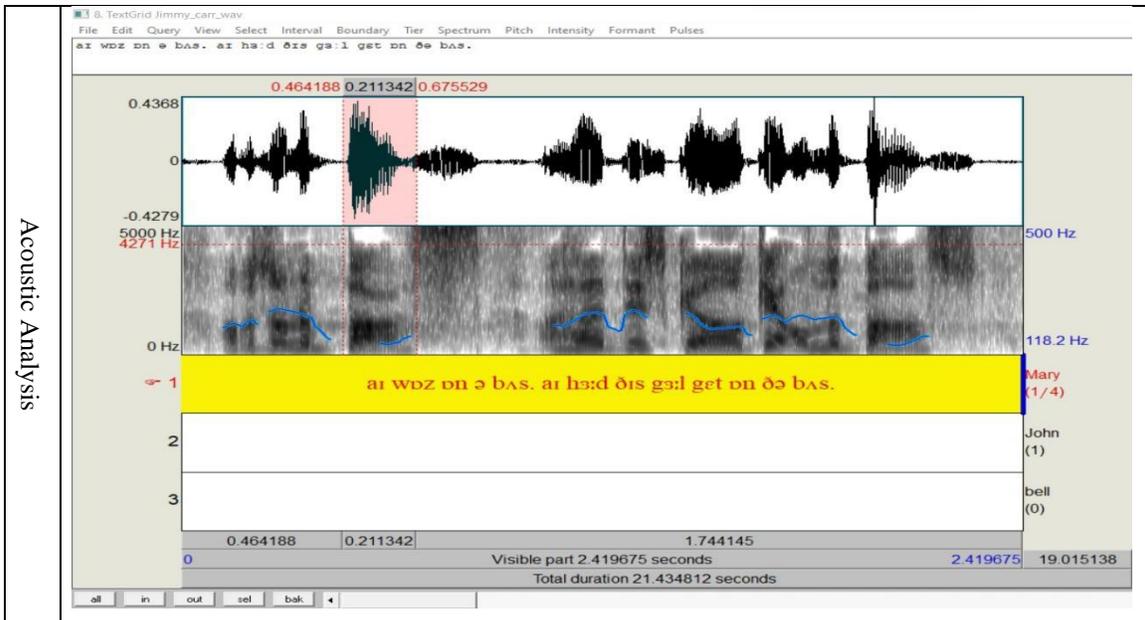
In the complicating action, the comedian uses the expressive SA of liking “I love Taylor Dayne” and the maxim of quantity is flouted because the comedian keeps repeating the name (Taylor Dayne). The function of intonation is to anticipate the next constituent within the intonation group that is delivered to the listeners through low tonal level.

In the evaluation element of the narrative, the intonation group consists of a high tonal level to have a contrastive function in the intonation group within the narrative. Moreover, the expressive SA of apologizing and a representative SA of informing are made use of “I'm sorry to bother you but I just have to tell you I love your voice” and the maxims are abided by.

In the resolution part, the comedian employs low tonal level within the intonation group. The representative SA of asserting “I don't do that anymore” is employed by the comedian and she abides by the maxims. Also, the function of intonation has to have the intonation group independent of other intonation groups. Moreover, the coda has a foregoneconclusion function through low tonal level to show disliking. The comedian uses the expressive SA of disliking “you just got dissed by Taylor Dayne” and follows the cooperative principle.

### **Extract No.11**

Table (13) Analysis of Extract No.11
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	//	-						
Orientation	I WAS on a bus. I heard this GIRL get on the bus.	2	72.02	225	0.166	contrastive	Representative/ Representative	Violation of quantity maxim
Complicating Action	WALKED up to driver and go: "Can I get RETURNED?" And the driver went: "Where TO?" And She went: "Back HERE."	4	66.28	184	0.789	contrastive	Directive/ Directive	Violation of relation maxim
Evaluation	It TOOK me like an extra beat to... what's going on?	2	76.2	231	0.379	equative	Representative	Violation of quantity maxim
Resolution	OH she is a fucking idiot. "Case CLOSED."	2	75	326	0.111	contrastive	Expressive	Violation of quality maxim

Coda	//	-						
------	----	---	--	--	--	--	--	--

1. C: I WAS on a bus.
2. I heard this GIRL<sup>↑</sup>get on the bus.
3. .hh WALKED up to driver and go: “Can I get RETURNED?”  
(0.7)
4. And the driver went: “Where TO?” (0.3)
5. And She went: (0.5) “Back HERE.”(0.3)
6. Aud: HHHH
7. >It TOOK me like an extra beat to<...hh what’s going on?
8. OH she is a fucking IDIOT.
9. Aud: HHHH
- 10.C: “Case CLOSED.”

## Discussion

Jimmy Car talks about his personal experience when he was at the bus. In the above narrative, the abstract is an optional element. The orientation contains the first intonation group, a high tonal level which is used to show contrast and the comedian violates the quantity maxim in the orientation what helps the joke be delivered to the audience. Two SAs are made use of; the representative SA of stating as in “I was on a bus”, the representative SA of reporting as in “I heard this girl get on the bus”. Additionally, the speaker provides more information than is needed and violates the maxim of quantity. These elements are amalgamated together to give a contrastive function of intonation.

In the complicating action, a contrastive function of intonation within the intonation group is delivered to the listeners through a high tonal level. Thus, these help the comedian deliver the directive SA of requesting that is

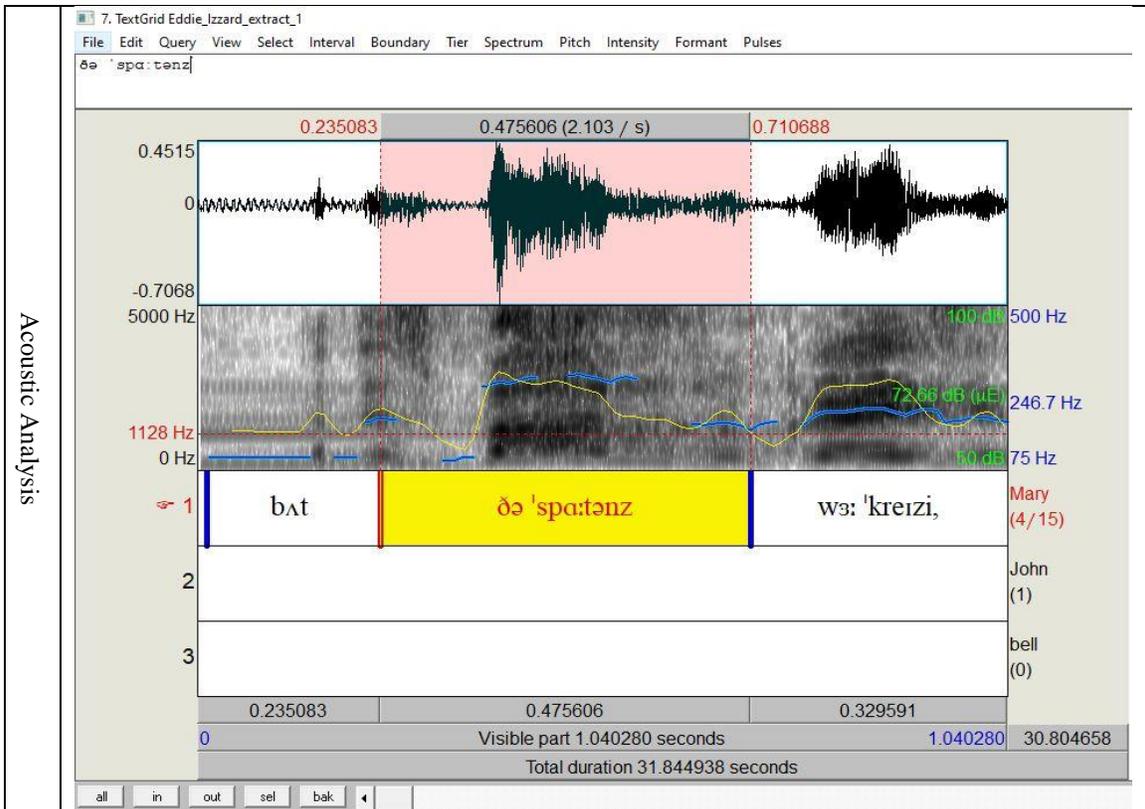
“Can I get returned” and violates the maxim of relevance at the same time. ‘The girl in the narrative uses the directive SA for requesting an action from the bus driver.’ The second SA “She went: “Back HERE” is the directive SA of requesting. The maxim of relevance is violated in these two utterances as the girl asks the bus driver and his answer is not in accordance with her question.

In the evaluation element of the narrative, the intonation group consists of low tonal level deliver an equative function of intonation which indicates a conclusion of what has gone before. Moreover, the representative SA of reporting as in “It TOOK me like an extra beat to” is used to conclude information about the girl with the violation of quantity maxim. The violation happens as the speaker does not provide enough information and he does not finish his utterance.

In the resolution part, the comedian employs a high tonal level within the intonation group. The expressive SA of disliking “she is a fucking idiot” to express the speaker’s attitude and opinion about the ‘girl’ and the violation of the maxim of quality are employed. This kind of violation happens as the speaker exaggerates his description of the girl. This leads to a contrastive function of intonation. The coda is an optional part in this narrative. The narrative contains different SAs and violation of the maxims. The employment of such strategies enhances the chances the audience’s engagement.

## **Extract No.12**

Table (14) Analysis of Extract No.12
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract		-						
Orientation	But the Spartans were crazy,	1	74	315	0.964	Added: new	Representative	Violating the Maxim of quality
Complicating Action	they would oil themselves before battle, so no ONE could take them alive.	2	79	237	0.380	anticipates next constituent	Commissive	-
Evaluation	"I've GOT him! Hang on." "These guys, it's like fighting FISH over here, XerXes." "XERXES, put the Scrabble board down, MATE."	4	78, 78	303,272	0.79	Contrastive	Directive	Violating the Maxim of quantity

Resolution	"WHO invented travel Scrabble? "Come on, we're trying to do something HERE." These BLOkes, they were tactically very clever because this is 300 Spartans against 50,000, 100,000 Persians?	4	72,79,7 1.3	299,311, 219	0.180	Contrast ive	Directive	Violati ng the Maxim of Relatio n
Coda	No one knows how many Persians.	1	75	307	0.126	Additiv e	Representa tive	Violati ng the Qualit y maxim

1. C: But the Spartans were crazy, they would oil themselves before battle, so NO ONE could take them alive.
2. "I've got him! Hang on."(0.3)
3. Aud: hhhh
4. "These guys, it's like fighting FISH over here, XerXes.
5. "XerXes, PUT the Scrabble board down, mate.
6. Aud: hhhh
7. "Who invented travel Scrabble? ↑
8. Aud: hhhh
9. "COME ON, we're trying to do something here." (0.7)These blokes, they were tactically very clever because this is 300 SPARTANS against
10. 50,000, 100,000 Persians? No one KNOWS how many Persians.

## Discussion

Eddie Izzard tells a joke about the Spartans and how they fight. In the above narrative, the abstract is an optional element. The orientation bears a high tonal level that leads to an added: new function of intonation. The comedian resorts to the representative SA of reporting "But the Spartans were crazy" and violates the maxims of quality because he uses exaggeration to express his ideas.

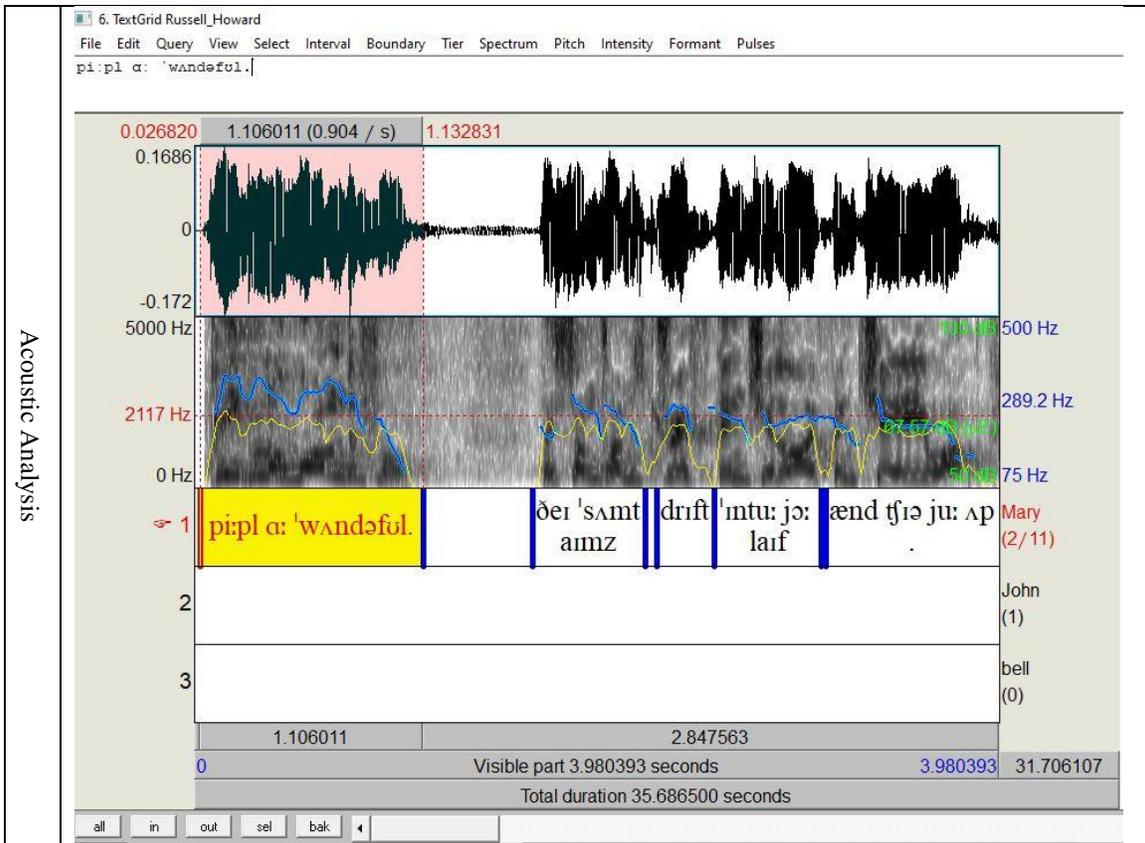
In the complicating action, the comedian uses the commissive SA of offering “they would oil themselves before battle” and the cooperative principle is followed. The function of intonation is to anticipate next constituent in the intonation group that is delivered to the listeners through a high tonal level.

In the evaluation element of the narrative, the intonation group consists of a high tonal level to have a contrastive function of intonation in the narrative. Moreover, the directive SA of insisting, “I’ve got him!” is used and the maxim of quantity is violated as the comedian does not mention enough information about the situation he is in.

In the resolution element, the comedian employs a high tonal level within the intonation group . The directive SA of requesting “come on, we’re trying to do something here” is used and the maxim of relevance is violated because the comedian does not relate what he speaks to the situation. In addition, the function of intonation is a contrastive one. The coda has an additive function through a high tonal level. The comedian uses the representative SA of reporting “No one knows how many Persians” and violates the maxim of quality as she mentions falsified information.

### **Extract No.13**

Table (15) Analysis of Extract No. 13
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	People are wonderful. They sometimes drift into your life and cheer you up.	2	71	347	0.321	Additive	representative	Flouting the maxim of quantity
Orientation	I was in an elevator in New York and two women started laughing.	1	67	262	0.382	New topic	representative	-
Complicating Action	Proper, deep... I STARTED laughing just because they were laughING. I said, "What are we giggling at?"	3	69	280	0.244	anticipates next constituent	Representative	-
Evaluation	This woman looked at me and went, "SUGAR, has anyone ever TOLD you... you look like Ellen?"	2	68	290	0.189	anticipates next constituent (listing or hesitation)	declaration	Flouting the maxim of quantity

Resolution	And oh, my God. You've... You've never heard laughter like this.	1	68	349	0.369	anticipates next constituent (very close connection)	Representative	Violating the maxim of quantity
Coda	I looked AT myself and said, "I'm fucking ELLEN. I look like Ellen."	2	61	372	0.94	added: new	declaration	Flouting the maxim of quantity

1. C: PEOPLE are wonderful.(0.5)
2. They SOMETIMES drift into your life and CHEER you up.
3. I was in an elevator in New York and two women started laughing. Proper, deep...
4. Aud: HHHH
5. I STARTED laughing just because they were laughing.
6. Aud: HHHH
7. I said, "What are we GIGGLING at?" This woman looked at me and went, "Sugar, has ANYONE ever told you... you look like Ellen?"
8. Aud: HHHH
9. XXXX
10. And oh, my God. You've... You've NEVER heard laughter like this.
11. I LOOKED at myself and said, "I'm fucking Ellen. I look like Ellen.
12. Aud: hhhh

## Discussion

Russell Howard talks about his experience with two women in New York. In this narrative, the abstract has a high tonal level to convey an additive function of intonation with the representative SA of reporting "People are wonderful". The comedian flouts the maxim of quantity as he uses metaphor "people are wonderful". The orientation bears a high tonal level that leads to

a new topic function of intonation with the representative SA of reporting “I was in an elevator in New York”. The comedian follows Gricean maxims.

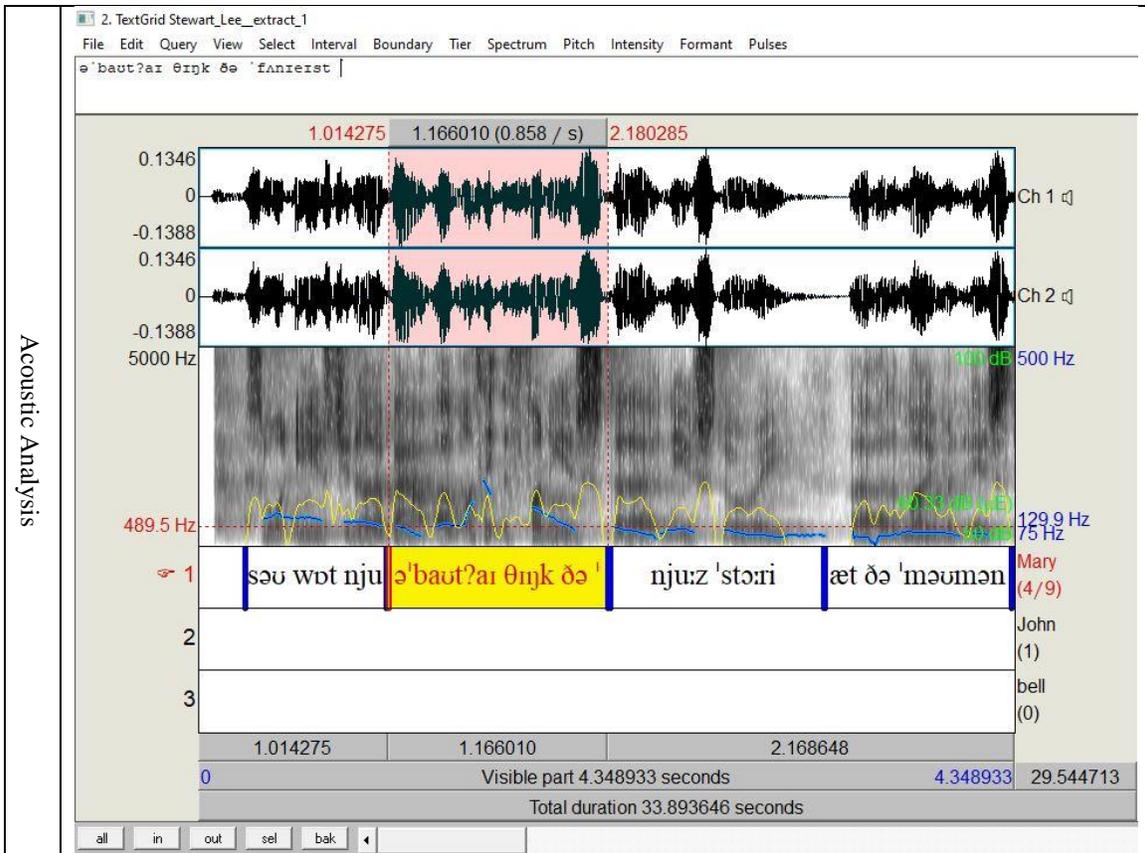
In the complicating action, the comedian uses the representative SA of reporting “I started laughing...” and the cooperative principle is followed. The function of intonation is to anticipate the next constituent in the intonation group that is delivered to the listeners through a high tonal level.

In the evaluation element of the narrative, the intonation group consists of a high tonal level to anticipate the next constituent function of intonation in the narrative. Moreover, the declaration SA of naming “this woman looked at me and went, sugar” is used and the maxim of quantity is flouted because the comedian uses metaphor in this intonation group “sugar”.

In the resolution element, the comedian employs a high tonal level deliver the act of reporting within the intonation group. The representative SA of reporting “You’ve... You’ve never heard laughter like this” is used and the maxim of quantity is violated through exaggeration. In addition, the function of intonation is to anticipate the next constituent. Furthermore, the coda has an added: new function of intonation through a high tonal level. The comedian uses the declaration SA of naming “I looked at myself and said, “I’m fucking Ellen.” and flouts the maxim of quantity because he uses repeats what he says.

#### **Extract No.14**

Table (16) Analysis of Extract No.14
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	So what news do you know about? I THINK the funniest news story at the MOMENT is	2	57	156	0.208	Additive	Representative	Flouting the Maxim of quality
Orientation	the TRIAL of the Norwegian Neo-Nazi mass murderer Anders Behring BREIVIK.	1	63	121	0.222	anticipates next constituent (listing or hesitation)	Representative	-
Complicating Action	You're going, "HANG on, there's nothing funny about that, Stew." But there is and, erm, (LAUGHTER) it's this.	2	59	117	0.159	anticipates next constituent	Commissive	Violating the Maxim of Manner

Evaluation	That on his website, Anders Behring Brievik, the Norwegian Neo-Nazi mass murderer, has written this genuine sentence. "Jeremy CLARKSON'S Top Gear (LAUGHTER)	3	62	191	0.119	Contrastive	Representative	-
Resolution	"is one of the FEW programmes worth watching on the BBC." (LAUGHTER, APPLAUSE)	1	59	176	0.213	added: contrasting	Expressive	-
Coda		-						

1. C: So what news do you know about? I THINK the funniest news story (0.3)
2. at the moment
3. is ::the TRIAL<sup>↑</sup>of the Norwegian Neo-Nazi mass murderer
4. Anders Behring Breivik.
5. Aud: -h-h-h
6. C: You're going, "Hang on, there's nothing funny about that, Stew." (0.3)
7. But THERE is and, erm,
8. Aud: hhhh
9. C: it's this.
10. That on his website,(0.3)
11. Anders Behring Brievik, the Norwegian Neo-Nazi mass murderer, (0.4)
12. has written this GENUINE sentence. (1.0)
13. "JEREMY Clarkson's Top Gear
14. Aud: HHHH
15. "is one of the few programmes worth watching on the BBC."
16. Aud: HHHH

## Discussion

Stewart Lee talks about Breivik who is a murderer and his trial. In this narrative, the abstract has a mid tonal level to have an additive function of intonation with the representative SA of believing “I think the funniest news story...”. The comedian flouts the maxim of quality as he exaggerates his description. The orientation bears mid tonal level that leads to the anticipation of the next constituent function of intonation with the representative SA of reporting “the trial of the Norwegian Neo-Nazi mass murderer Anders”. The comedian follows Gricean maxims.

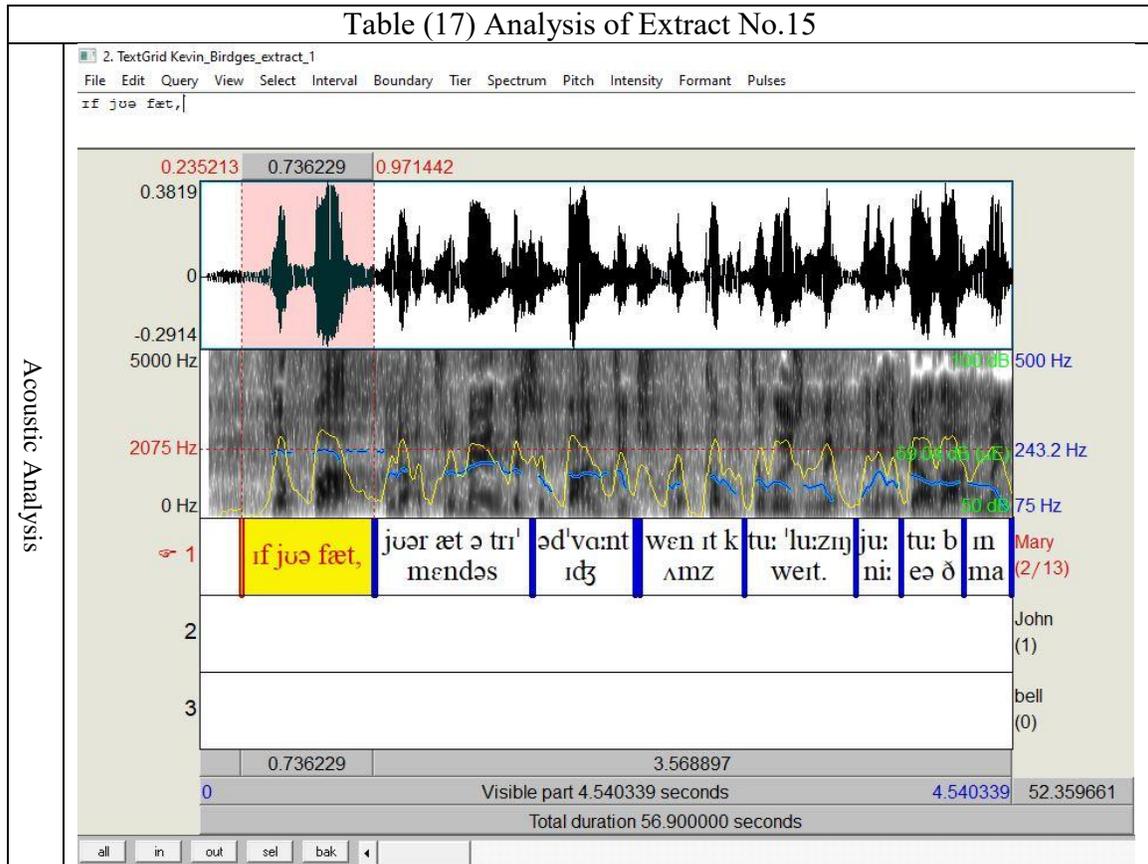
In the complicating action, the comedian uses the commissive SA of promising “You’re going, HANG on, there’s nothing funny about that,” and the maxim of manner is violated because he uses obscure language. The function of intonation is to anticipate the next constituent in the intonation group that is delivered to the listeners through mid tonal level.

In the evaluation element of the narrative, the intonation group consists of a high tonal level to have a contrastive function of intonation in the narrative. Moreover, the representative SA of reporting “That on his website, Anders Behring Brievik, the Norwegian Neo-Nazi mass murderer, has written this genuine sentence” is used and the comedian follows the cooperative principle.

In the resolution element, the comedian employs a high tonal level within the intonation group. The representative SA of asserting “is one of the FEW programmes worth watching on the BBC” is used and the cooperative principle is followed. In addition, the function of intonation is “added: contrasting”. Furthermore, the coda is an optional element.

# Extract No.15

Table (17) Analysis of Extract No.15



Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	If you're fat, you're at a tremendous advantage when it comes to losing weight. You need to bear that in mind.	3	73	243	0.223	anticipates next constituent (very close connection)	Representative	Flouting the maxim of quantity
Orientation	I was 18st at 18, now I'm 28 and I'm 14st. That's 4st I've lost. AUDIENCE CHEERS Thank you for those of you applauding THAT. Applauding a man who's lost 4ST in just ten years.	5	71,57,67	170,441,194	0.236	independent of next constituent	Expressive	Violating maxim of quantity
Complicating Action	adMITTEDly, a pretty difficult diet to mARKET.	1	69	183	0.56	added: new	Expressive	-

Evaluation	I'm not going to get on the front cover of Reveal with that STORY. "How I shifted 4st in just ten YEARS."	2	71	191	0.80	anticipates next constituent	Commissive	-
Resolution	A before and after photograph and it's me with a fucking school uniform on, in the "before".	2	75	185	0.159	anticipates next constituent (often from same speaker)	Representative	Violating the maximum of quality
Coda		-						

1. C: If you're fat, you're at a tremendous advantage when it comes to losing weight. You need to bear that in mind. I was 18st at 18, now I'm 28
2. and I'm 14st. That's 4st I've lost.
3. Aud: XXXX
4. Thank you for those of you (0.4)
5. applauding that.
6. Applauding a man (0.4)
7. who's lost 4st in just ten years.(0.4)
8. Aud: HHHH
9. That's... ..ADMITTEDLY, a pretty difficult diet to market.
10. Audience: HHHH
11. I'm not going to get on the front cover of REVEAL with that story.
12. Aud: H-H-H-H
13. "How I shifted 4st in just ten (0.2) YEARS."
14. Aud: HHHH
15. A before and after photograph and it's me with a fucking school UNIFORM on, in the "before".
16. Aud: HHHH

## Discussion

Kevin Bridges talks about fat people and his experience when he was fat. In the following narrative, the abstract has a high tonal level to anticipate the next constituent function of intonation with the representative SA of reporting “you’re at a tremendous advantage”. The comedian flouts the maxim of quantity in this narrative because the comedian uses metaphor in this part of the narrative. The orientation bears a low tonal level that leads to the anticipation of the next constituent function of intonation with the expressive SA of thanking “Thank you for those of you applauding that”. The comedian violates the maxim of quantity because of repetition.

In the complicating action, the comedian uses the expressive SA of disliking “a pretty difficult diet to market.” and he abides by the maxims. The function of intonation is “added : new” to the intonation group which is delivered to the listeners through a high tonal level.

In the evaluation element of the narrative, the intonation group consists of a high tonal level to anticipate the next constituent in the narrative. Moreover, the representative SA of asserting “I’m not going to get on the front cover of reveal with that story” is used and the comedian follows the cooperative principle.

In the resolution element, the comedian employs a mid tonal level within the intonation group. The expressive SA of disliking “it’s me with a fucking school uniform on” is used and the maxim of quality is violated. In addition, the function of intonation is to anticipate the next constituent. Finally, the coda is an optional element.

# Extract No.16

Table (18) Analysis of Extract No.16

Acoustic Analysis								
Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	I was on HOLIDAY with my BOYfriend last year	1	75.53	281	0.165	Additive	Representative	-
Orientation	and he lifted ME up, like in a romantic FASHion. And put me down again, obviously. Um, in a different place. Otherwise that would just be weird, wouldn't it?	4	74	274	0.270	anticipates next constituent	Representative	-

Complicating Action	Play the guess the weight of the lady STALL at the FAIRground. "Too fuckINg much!" And when he PUT me back down, cos I'd been reading Jane AUSTen on holiday, I came over all sort of... (Gigling) Like I needed a fan.	5	74, 74	308, 307	0.268	added: contrasting	Directive	Flouting maxim of quantity
Evaluation	And I said, "Was I, er... Was I VErY heavy?" And he's SUPposed to follow the LEAd and say something along the lines of "Why, you weighed no more than a dry LEAF."	3	73	355	0.272	anticipates next constituent	Representative	Violating the Maxim of Manner
Resolution	(Gasps) Well, he didn't.	1	77	333	0.398	aside from main topic	Directive	Violation Maxim of quantity
Coda	He went "Manageable".	1	72	250	0.535	foregone conclusion	Representative	Violating the Maxim of quantity

1. C: >I was on holiday with my boyfriend last
2. year and he lifted me up, like in a romantic
3. fashion. And put me down again, obviously.<
4. Um,
5. Aud: -H-H-H-H
6. C: in a different place. Otherwise that would just be weird, wouldn't it? (Laughing)
7. Play the guess the weight of the lady stall at the fairground.
8. Aud: hhhh
9. "Too fucking MUCH!" And when he PUT me back down, cos I'd been reading Jane AUSTEN on holiday, I came over all sort of... (Gigling)
10. Aud: HHHH

11. C: Like I needed a FAN.
12. Aud: -H-H-H-H
13. And I said, “Was I::, er...(0.6)
14. Was I VERY heavy?”
15. And he’s SUPPOSED to follow the LEAD and say something along the lines of (0.9)
16. “Why, you weighed no more than a dry LEAF.”
17. (Gasps) Well, he didn’t.
18. He went “MANAGEABLE”.
19. Aud: HHHH

## **Discussion**

Sarah Millican tells the story with her boyfriend and how he responds to her. It can be seen in the above narrative that the abstract bears a high tonal level which leads to an additive function of intonation. Also, the representative SA of stating the information to the audience is utilized in “I was on holiday with my boyfriend last year”. The comedian in the abstract follows the cooperative principle. In the orientation, the comedian uses low tonal level which is used to anticipate the next constituent in the narrative. Furthermore, the comedian uses the representative SA of stating “he lifted me up, like in a romantic fashion” and she abides by the cooperative principle.

In the complicating action, the comedian uses the directive SA of requesting “Play the guess the weight of the lady” and the maxim of quantity is flouted as the comedian overstates the details. The function of intonation is “added: contrasting with other elements” in the intonation group that is delivered to the listeners through low tonal level to deliver the act of requesting.

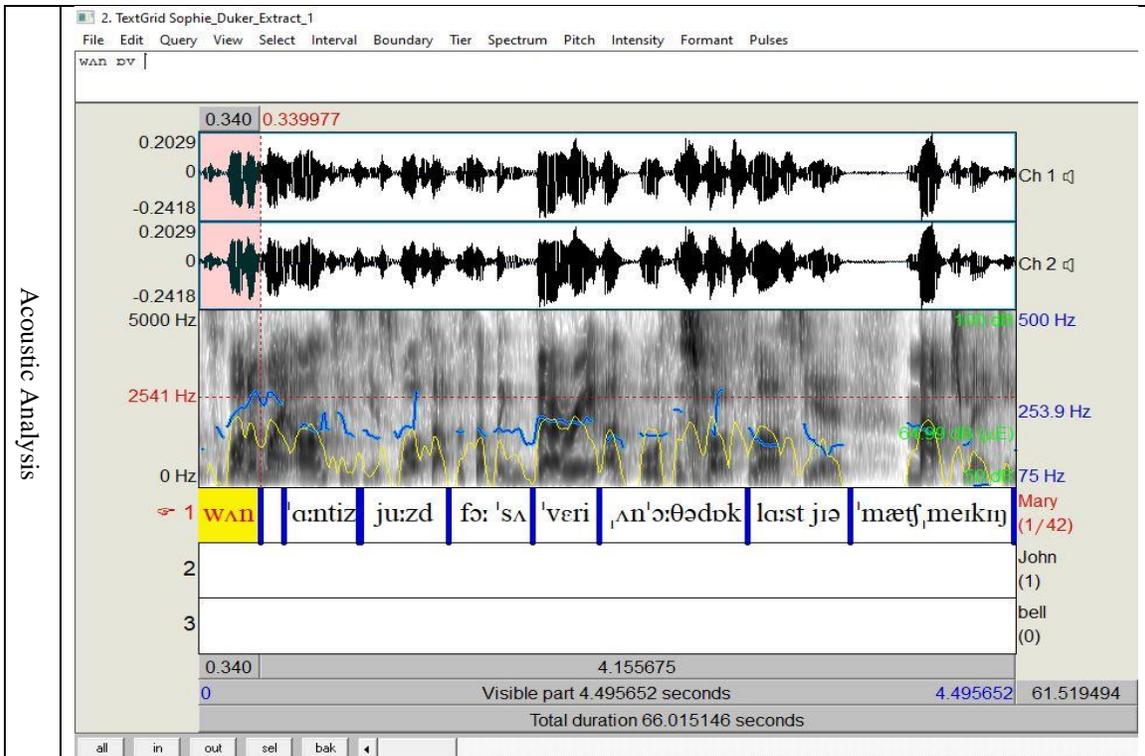
In the evaluation element of the narrative, the intonation group consists of low tonal level to anticipate the next constituent and state the act

in the narrative. Moreover, the representative SA of stating “I said, “Was I, er... Was I very heavy? ” is employed and the maxim of manner is violated because the comedian uses unclear language.

In the resolution part, the comedian employs a high tonal level within the intonation group. The directive SA of prohibiting “he didn’t.” is used and the maxim of quantity is violated because the comedian mentions less information than is required. Also, the function of intonation is to have a topic aside from the main one. Moreover, the coda has a foregone conclusion function through a high tonal level to report the issue of her weight. The comedian uses the representative SA of reporting “He went “Manageable”.”. She violates the maxim of quantity as she mentions less information than is required.

### **Extract No.17**

Table (19) Analysis of Extract No.17
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of intonation		
Abstract	ONE of my aunties used whatsapp for something very unorthODOX last year matchmaking	1	66	277	0.226	new topic	Representative	-
Orientation	she sent me a WHATsapp message i will neVER forget	1	70	298	0.291	added: new	Commissive	Violating the Maxim of quality

Complicating Action	<p>it read  good morning  soph how are you  someone told me  to tell you that  they  are madly in love  with you  so much now the  first rule of  auntie  whatsapp is do  not engage  in auntie  whatsapp but it's  a monday  morning i was  lonely i was tired  i  thought you  know what i'll  throw her a  bone i'll throw  her a question  mark  nothing</p>	8	66	299	0.76	Contrast ive	Expressive, commissive	Violating the Maxim of quantity
Evaluation	<p>and then in the  five or six  minutes that  passed i thought  maybe  someone really  has got in touch  with my  auntie  and told her that  they are madly in  love  with me so much  maybe they are  so madly in love  with me  that they went to  the person i  would  least expect and  if i miss out on  this  i could be  missing out on  love so at 9  19 i replied to my  auntie  who</p>	6	67	259	0.55	Additive	Commissive	Flouting of quantity maxim

Resolution	and auntie replies not missing a beat [Applause] jesus [Applause]	1	65	276	0.68	anticipat es next constitu ent (very cl ose connecti on)	Expressive	-
Coda	You terrorist [Applause]	1	71	432	0.143	anticipat es next constitu ent (often from same speaker)	declaration	Floutin g the maxim of quantit y

1. C: one of my aunties used whatsapp for something very unorthodox last year (0.2)
2. matchmaking she sent me a whatsapp
3. Message (0.2) i will NEVER forget it read (0.5)
4. good morning soph (0.8) how are you (1.10)
5. someone told me to tell you (0.4) that they
6. are MADLY in love with you (0.7)
7. so much
8. Aud: h-h-h
9. C: now the first rule of auntie
10. whatsapp is do not engage (0.5)
11. Aud: h-h-
12. in auntie whatsapp
13. Aud: h-h-h
14. C: but it's a monday
15. morning i was lonely i was tired i
16. thought you know what i'll throw her a
17. bone i'll throw her a question mark (0.5)
18. Nothing (0.6) and >then in the five or six
19. minutes that passed i thought maybe
20. someone really has got in touch with my auntie< (0.5)
21. and told her that they are madly in love
22. with me (0.5) so MUCH

- 23.Aud: H-H-H  
24.C: maybe they are so madly in love with me  
25.that >they went to the person i would  
26.least expect and if i miss out on this  
27.i could be missing out< on love so at 9  
28.19 i replied to my auntie (0.2)  
29.WHO (1.4) and auntie replies not missing a beat, Jesus  
30.Aud : HHHH  
31.C: (thank jesus)  
32.Aud: XXXX

### **Discussion**

Sophie Ducker portrays here experience with her aunt. In the following narrative, the abstract has a high tonal level to have a new topic function of intonation. The comedian uses the representative SA of reporting the event “one of my aunties used whatsapp for something very unorthodox last year” and follows the cooperative principle in this narrative. The orientation bears a high tonal level that leads to “added; new” function of intonation with the commissive SA of promising “I will never forget”. The comedian mentions falsified information and violates the maxim of quality.

In the complicating action, the comedian uses the expressive SA of praising “they are madly in love with you” and the commissive SA of threatening “do not engage in auntie whatsapp” and she violates the maxim of quantity. The function of intonation is “contrastive” to the intonation group that is delivered to the listeners through a high tonal level.

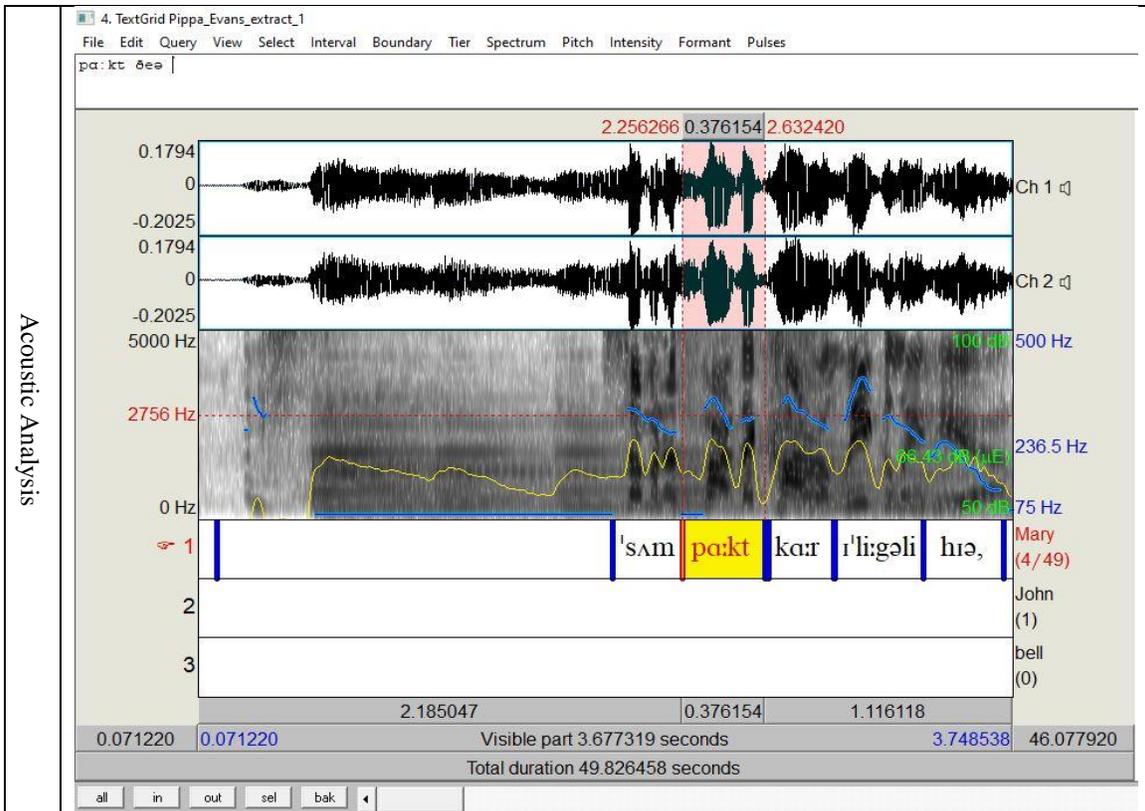
In the evaluation element of the narrative, the intonation group consists of a mid tonal level to have an additive function of intonation in the narrative. Moreover, the representative SA of believing “i thought maybe

someone really has got in touch with my auntie” is used and the comedian flouts the maxim of quantity.

In the resolution element, the comedian employs a high tonal level within the intonation group. The expressive SA of expressing surprise “Jesus” is used and Gricean maxims are followed. In addition, the function of intonation is to anticipate the next constituent. Finally, the coda has a low tonal level to anticipate the next constituent through the declaration SA of naming “you terrorist”. The comedian, here, flouts the maxim of quantity.

### **Extract No.18**

Table (20) Analysis of Extract No.18
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Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract	Someone has parked their car ILlegally here,	1	69	327	0.297	New topic	Representative	-
Orientation	I'm going to have to write them a ticket. Excuse me, hello, I'm back. I just popped in the Tesco Express. I was buying some free range eggs. Can't you see these are yellow lines?	5	69	400	0.313	added: new	Commissive	-
Complicating Action	It specifically says you cannot park here. Or did you forget your highway code? Do you get a kick out of giving good citizens a beating?	3	68	370	0.165	anticipates next constituent (very close connection)	Directive	Violating the Maxim of relation

Evaluation	If you're a good citizen you regard the rules and respect and understand the highway code. Don't question my integrity. Just pay the fine .	4	67	411	0.240	anticipates next constituent (very close connection)	Directive	Flouting the maxim of Quantity
Resolution	Your mum! Your mum! No sir, your mum! Your mum! Your mum! Your –mum Mum!	2	68	372	0.111	anticipates next constituent (listing or hesitation)	Expressive	Flouting the maxim of Quantity
Coda	Oh god! Get back in the car darling.	1	67	312	0.308	Contrastive	Directive	Flouting the maxim of Relation

1. C: Someone has parked their car illegally here, I'm going to have to write them a ticket.
2. Excuse me, hello, I'm BACK. I just popped in the Tesco Express. I was buying some free range eggs.
3. Aud: h-h-h
4. CAN'T you see these are yellow lines? It
5. specifically says you cannot park here. Or did you forget your highway code?
6. Do you get a kick out of giving good citizens a beating?
7. If you're a good citizen you regard the rules and respect and understand the highway code.
8. Don't question my INTEGRITY. Just pay the FINE.(1.0)
9. Your mum! (0.9) Your mum!(0.8)
- 10.No sir, your mum! Your mum!
- 11.Your mum! Your –mum (0.4)
- 12.Mum! Oh god! GET back in the car darling.

## Discussion

Pippa Evans depicts a conversation between her and a person who parks his car in an illegal place. In the following narrative, the abstract has a

high tonal level to have a new topic function of intonation that marks convergence between the two speakers within the narrative. The comedian uses the representative SA of reporting “Someone has parked their car illegally here” and follows the cooperative principle in this part. The orientation bears a high tonal level that leads to “added; new” function of intonation with that marks convergence between participants. The comedian uses the commissive SA of promising “I’m going to have to write them a ticket.” and abides by the cooperative principle.

In the complicating action, the comedian uses the directive SA of commanding “you can not park here” and she violates the maxim of relevance because she mentions irrelevant information. The function of intonation is to anticipate the next constituent in the intonation group that is delivered to the listeners through a high tonal level and is used to indicate separateness.

In the evaluation element of the narrative, the intonation group consists of a high tonal level to indicate separateness and anticipate the next constituent function of intonation in the narrative. Moreover, the directive SA of commanding “you regard the rules and respect and understand the highway code” is used as the police officer commands the man to follow the highway rules and the comedian flouts the maxim of quantity because she repeats her commands in different verbs “regard, respect and understand”.

In the resolution element, the comedian employs a high tonal level within the intonation group between the speakers in this situation. The expressive SA of displeasure “No sir your mom!” is used and the maxim of quantity is flouted as the comedian keeps saying “your mom” many times. In addition, the function of intonation is to anticipate the next constituent. Finally, the coda has a high tonal level to have a contrastive function through

the directive SA of requesting “ get back in the car” which marks shared information between participants. The comedian, here, flouts the maxim of relevance as she mentions something unrelated to what she mentions before.

### Extract No.19

Table (21) Analysis of Extract No.19								
Acoustic Analysis								
	Narrative Analysis		Phonological Analysis				Pragmatic Analysis	
			Intonation Group					
			No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation	Speech Act type Gricean Maxims
Abstract								

Orientation	I went to a working class school went to a school girls bit rough around the edges I wasn't very good at school went come as a massive surprise	2	66	332	0.134	new topic	Representative	Violating Maxim of Manner
Complicating Action	chose a bit naughty at school I had a bit too much chat I'm also really dyslexic really really dyslexia today how dyslexic I am when I Drive into Wales their signs make more sense to me yes that's the level I've got oh the Fleur Fleur Fleur I'll get some petrol really dyslexic	6	64	290	0.119	anticipates next constituent	Expressive, commissive	Violating the Maxim of Quantity
Evaluation	there's a teacher at school that hated me oh he hated me it was a kind of teacher he always smell quite stale coffee but quite fresh depression you know that guy oh	4	68	363	0.108	Contrastive	Representative	Flouting the maxim of Quantity
Resolution	he hated me and his punishment would be to make me read aloud from the textbook	2	67	206	0.119	foregone conclusion	Commissive	-
Coda		-						

1. C: I went to a working class SCHOOL
2. >went to a school girls bit rough around
3. the edges< (0.6) I wasn't very good at school
4. went come as a massive surprise chose a
5. bit naughty at school (0.6) I had a bit too
6. much chat I'm also really dyslexic (0.3)
7. we really really dyslexia today how
8. dyslexic I am(0.3) when I Drive into Wales
9. their signs make more sense to me
- 10.Aud: HHHH
11. C: yes that's the level I've got oh the Fleur
- 12.Fleur Fleur Fleur I'll get some petrol
- 13.Aud: HHHH
- 14.C: really dyslexic there's a teacher at
- 15.school that hated me oh he hated me (0.4) it
- 16.was a kind of teacher he always smell
- 17.quite stale coffee but quite fresh
- 18.depression(0.5) you know that guy
19. Aud: h-h-h
20. oh he hated me (0.5) and his punishment would be to make
- 21.me read aloud from the textbook

## Discussion

Suzi Russell tells her story with the teacher who punished her. In the preceding narrative, the abstract is an optional element. The orientation contains a high tonal level to indicate shared knowledge between the speaker and listener which in turn leads to a new topic function of intonation. The comedian violates the maxim of manner because she uses unconnected utterances. Moreover, the representative SA of reporting “I went to a working class school.....” is employed.

In the complicating action, the comedian uses the expressive of expressing displeasure “I had a bit too much chat” and the commissive SA of pledging “I'll get some petrol” and she violates the maxim of quantity. The

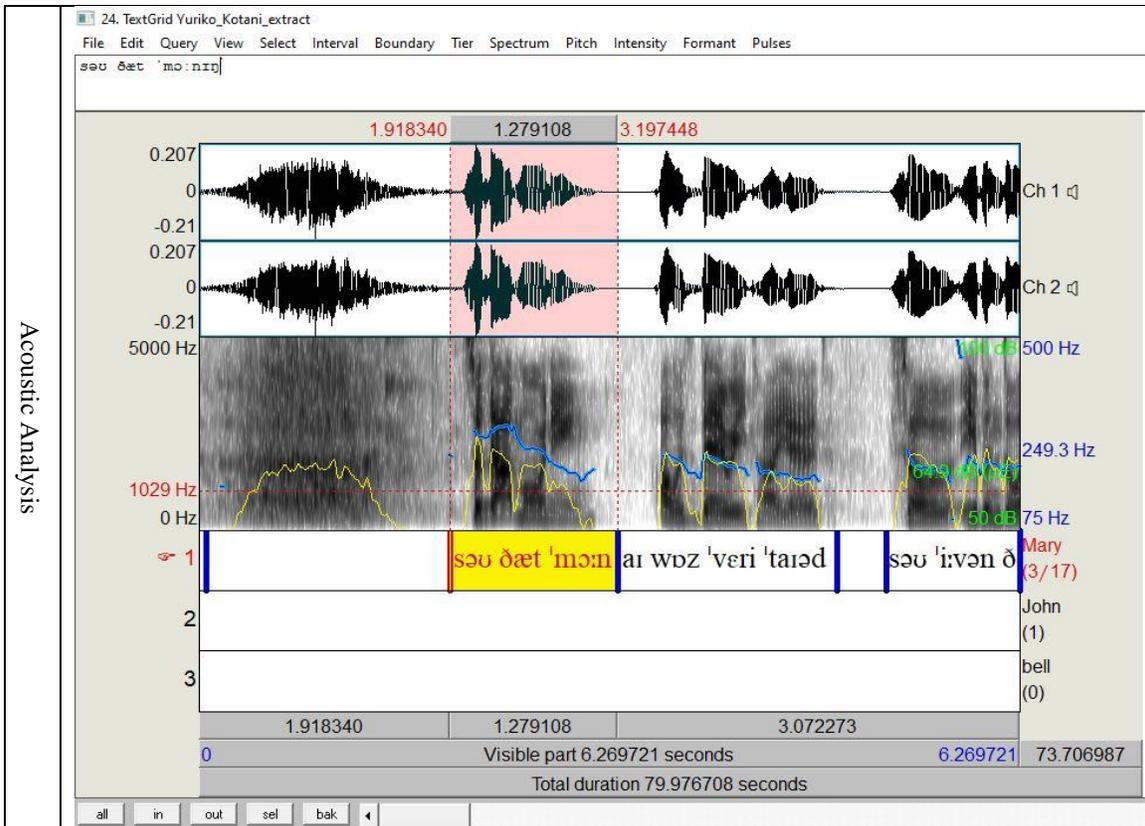
function of intonation is to anticipate the next constituent in the intonation group that is delivered to the listeners through a mid tonal level.

In the evaluation element of the narrative, the intonation group consists of a high tonal level to have a contrastive function of intonation in the narrative. The comedian and the audience share the same background knowledge in this case. Moreover, the representative SA of reporting “there's a teacher at school” is used and the comedian flouts the maxim of quantity as she repeats what she says twice “he hated me” and “ he hated me”.

In the resolution element, the comedian employs a mid tonal level within the intonation group. The directive SA of commanding “his punishment would be to make me” is used and the Gricean maxims are followed. In addition, the function of intonation is to have a foregone conclusion. Finally, the coda is an optional element.

## **Extract No.20**

Table (22) Analysis of Extract No.20
--------------------------------------



Narrative Analysis		Phonological Analysis					Pragmatic Analysis	
		Intonation Group					Speech Act type	Gricean Maxims
		No. of Acts	Intensity	Frequency	Speech Rate	Function of Intonation		
Abstract		-						
Orientation	so that morning I was very tired so even though	2	67	294	0.97	anticipates next constituent	Representative	-
Complicating Action	I was in a rush hour I couldn't stop myself and I said to the poster out loud I forgive you because as I said earlier I really love living in this country because people more laid-back relaxed some people back home	6	65	257	0.70	anticipates next constituent	Representative, Expressive	Quantity

Evaluation	and there is one word one beautiful English word I love and we don't have this word in Japanese it is ich so I decided to bring this each concept back home	4	68	224	0.61	foregone conclusion	Representative	Quantity
Resolution	so the last time when I visited my family I told my mom let's meet up at vanish but because we don't have this word	3	65	334	0.77	anticipates next constituent	Representative	-
Coda	I said to her let's meet up in between 105 and 125	1	64	243	0.158	Aside from main topic	Directive	-

1. C: so that morning (0.4) I was very
2. tired (0.5) so even though I was in a rush
3. hour (0.4) I couldn't stop myself (0.5) and I said
4. to the poster (0.7)
5. Aud:H-H-H
6. C: out loud (0.4) I forgive you (0.3)
7. Aud: HHHH
8. because as I said earlier >I really love
9. living in this country< because people
- 10.more laid-back relaxed some people back
- 11.home (0.5) and there is one word (0.4)one beautiful
- 12.English word I love (0.6) and we don't have
- 13.this word in Japanese (0.6) it is (0.4) ICH (0.4)
- 14.Aud: HHHH
15. C: so I DECIDED (0.3) to bring this ich concept back
- 16.home
- 17.Aud: h-h-h
- 18.C: so the last time when I visited my
- 19.Family (0.2) I told my mom (0.5) let's meet up at
- 20.One ich (0.2)
- 21.Aud: HHHH
22. but because we don't have this
- 23.Word (0.3) I said to her (0.4) let's meet up in
- 24.between (105 and 125)
- 25.Aud: hhhh

## Discussion

Yuriko Kotani talks about the way people live in UK and her experience there. In the previous narrative, the abstract is an optional element. The orientation contains a high tonal level to show divergence between participants that anticipates the next constituent with the representative SA of stating “that morning I was very tired”. The comedian follows the cooperative principle.

In the complicating action, the comedian uses the representative SA of stating in “I was in a rush hour” and the expressive SA of expressing excitement “I couldn't stop myself” and she violates the maxim of quantity. The function of intonation is to anticipate the next constituent in the intonation group that is delivered to the listeners through mid tonal level.

In the evaluation element of the narrative, the intonation group consists of a low tonal level to have a foregone conclusion to show divergence between participants in the narrative. Moreover, the representative SA of reporting in “there is one word one beautiful English word” is used and the comedian flouts the maxim of quantity.

In the resolution element, the comedian employs a high tonal level within the intonation group to show divergence between the participants. The representative SA of reporting “I visited my family” is used and Gricean maxims are followed. In addition, the function of intonation is to anticipate next constituent. Finally, the coda contains a high tonal level within the intonation group. The directive SA of requesting “let's meet up in..” is used and the Gricean maxims are followed. In addition, the function of intonation is to have a topic aside from the main one to show divergence between the participants.

## 4.6 The Statistical Analysis

In this study, the two qualitative and quantitative are integrated together to have a mixed approach in the study of stand up comedies. Following the completion of the phonopragmatic analysis, the emphasis of this section turns to the statistical analysis, which serves to provide a quantitative basis for the conclusions of the phonopragmatic analysis. It is composed of two different forms of statistics, namely inferential statistics and descriptive statistics. The purpose of the descriptive statistical analysis is to illustrate, describe, and summarize the data in a relevant way and involve; the frequencies (abbreviated as F) and percentages (symbolised by percent). The Chi-square is test of significance and a part of the inferential statistics , indicated by the symbol  $\chi^2$ , is suitable for use when the data are in the form of frequency counts that occur in two or more categories that are mutually exclusive from one another.

Both descriptive and inferential statistics may be utilized during the study of the data. Tabulating, charting, and summarizing data with the help of measures of central tendency, variability, relative position, relations, and association are all components of descriptive statistics. Inferential statistics is a type of statistics that offer a mechanism for drawing conclusions about a large group based on the findings of a smaller group.

Basically, the purpose of this statistical analysis is to provide objective answers to the questions raised by the study, fulfill its aims, and validate its hypotheses as outlined in Chapter One. In terms of the statistical programs that are employed to perform statistical analysis on the data, SPSS (Statistical Package for Social Sciences) is the software that is utilized for this particular purpose. In order to conduct an analysis of the raw numbers that are produced

by the descriptive analysis, programs like these make use of specific statistical processes and algorithms.

The results of the statistical analysis are presented in tables and figures that are structured in a manner that corresponds to the presentation of their constituent parts in the eclectic model. In addition, the tables and figures are organized into two distinct groups: those that pertain to the American SUCs and those that pertain to the British SUCs. The presentation of the tables and the figures that are associated with them takes place in the following order. Finally , a comparison between American and British SUCs carried out in the form of tables.

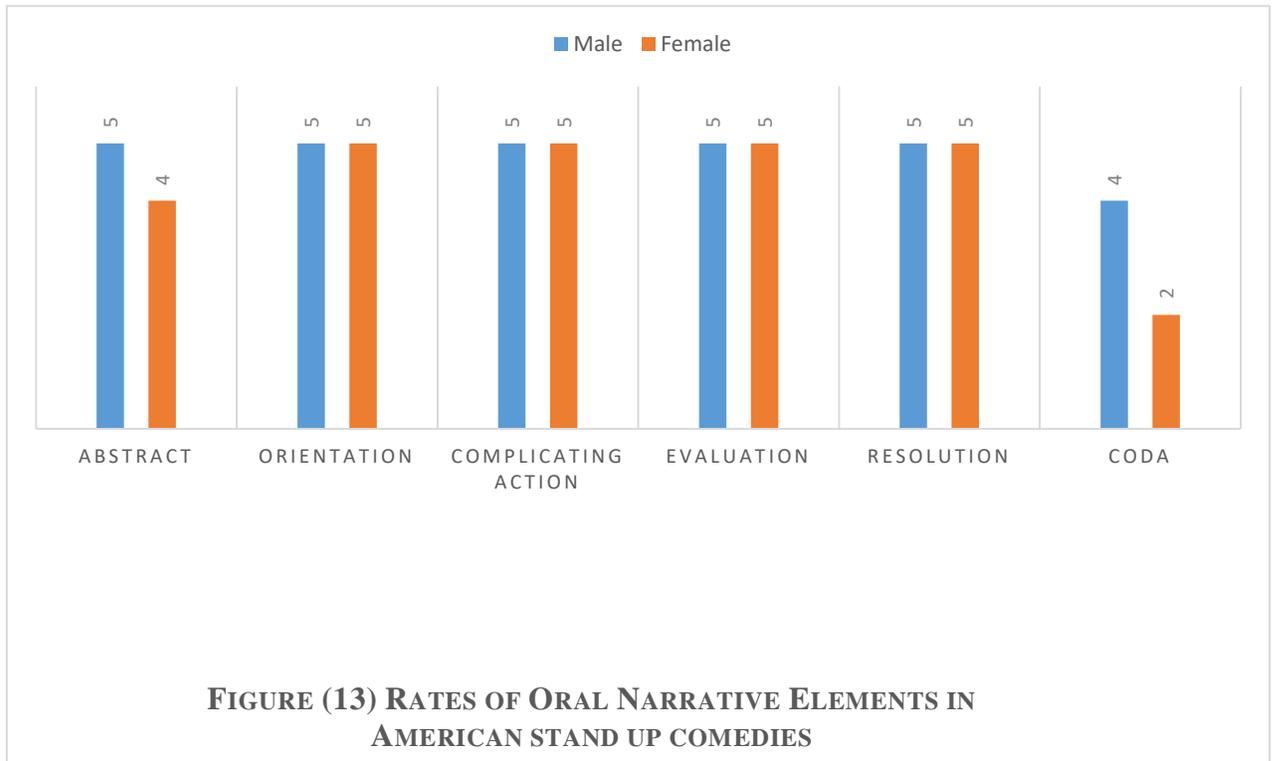
## 4.6.1 American Stand up Comedies

### 1. Oral Narrative Elements

The elements of oral narrative seem to have certain frequencies within the oral narrative itself. Yet, the abstract and coda show the lowest rates with 14% for the abstract and 10% for the coda because they are optional in oral narratives. This is clearly shown in Table (23) as follows:

**Table (23) Statistics of Oral Narrative Elements in American SUCs**

Oral Narrative Element	Male		Female		Total Number	
	F	%	F	%	F	%
Abstract	5	18	4	14	9	14
Orientation	5	18	5	20	10	19
Complicating Action	5	18	5	20	10	19
Evaluation	5	18	5	20	10	19
Resolution	5	18	5	20	10	19
Coda	4	10	2	6	6	10
Total	29	100	26	100	55	100



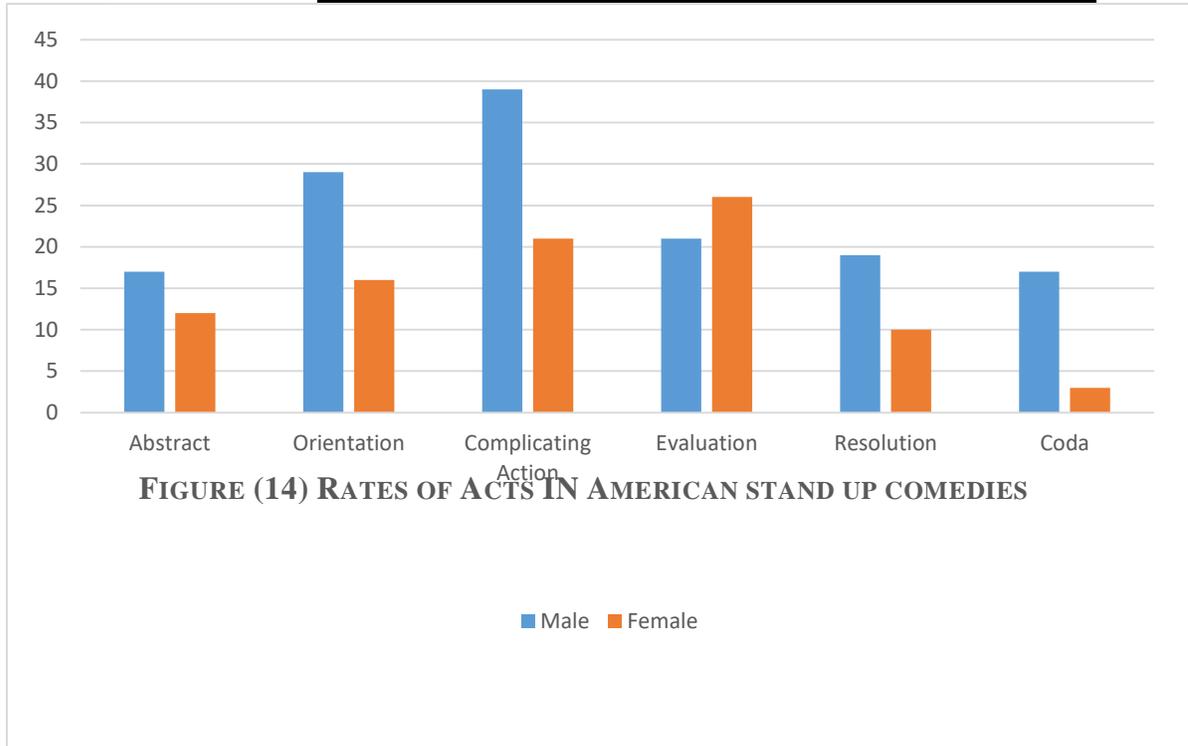
## 2. Acts in Oral Narratives

Within the oral narrative, the complicating action shows a high percentage of 24% for male and the highest percentage 30% for female. For males 12% is the percentage for the abstract element, 4% is the percentage of coda element for female. These two percentages are the least frequent in the analyzed data. This is clearly shown in Table (24) as follows:

**Table (24) Statistics of Acts in American Oral Narratives**

Oral Narrative Element	Male		Female		Total Number	
	F	%	F	%	F	%
Abstract	17	12	12	12	29	11
Orientation	29	21	16	19	45	20
Complicating Action	39	28	21	24	60	26

<b>Evaluation</b>	21	15	26	30	47	21
<b>Resolution</b>	19	14	10	11	29	13
<b>Coda</b>	17	12	3	4	20	9
<b>Total</b>	<b>142</b>	<b>100</b>	<b>88</b>	<b>100</b>	<b>230</b>	<b>100</b>



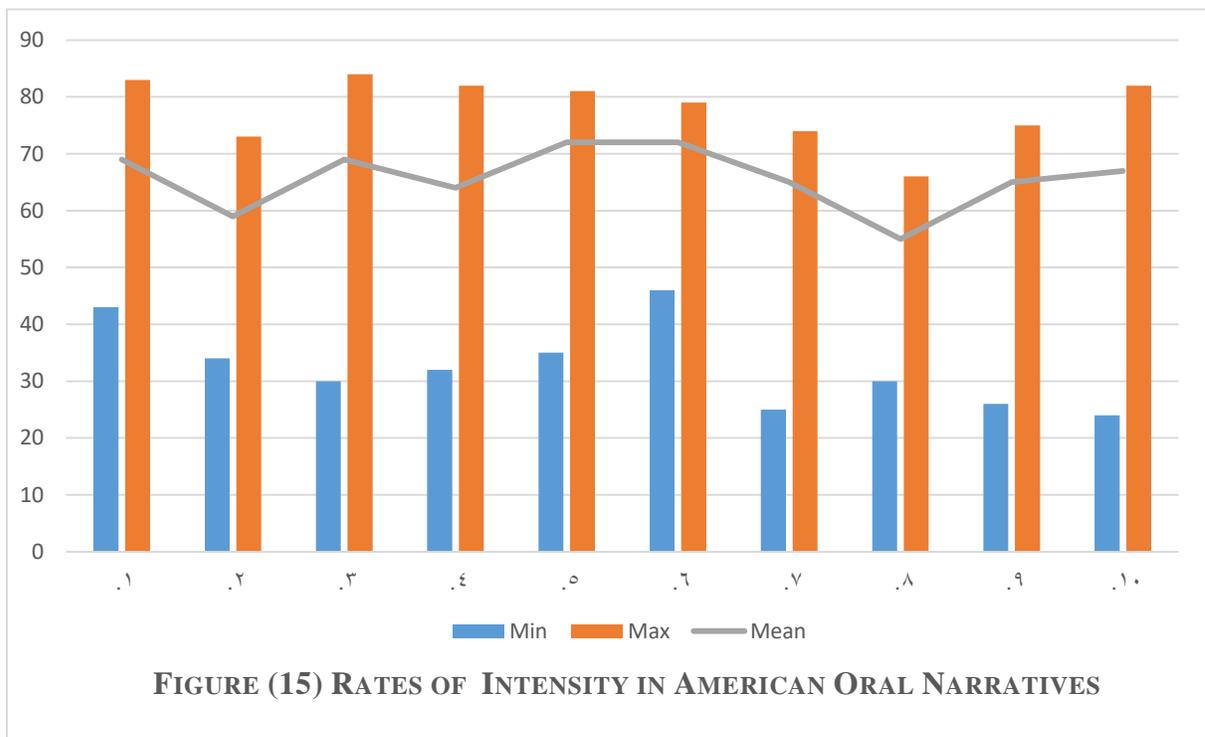
### 3. Intensity in Oral Narratives

Maximum Intensity is 84 dB for male American comedian and 82dB for American female comedians, while minimum intensity is 30 dB for male American comedians and 24 dB for American female comedians. The dominant type of tonal levels is the high one. Most of the acts show high tonal level in American SUCs. This is shown in Table (25) as follows:

**Table (25) Statistics of Intensity in American Oral Narratives**

No. Of Extract	Min	Max	Mean
----------------	-----	-----	------

1.	43	83	<b>69</b>
2.	34	73	<b>59</b>
3.	30	84	<b>69</b>
4.	32	82	<b>64</b>
5.	35	81	<b>72</b>
6.	46	79	<b>72</b>
7.	25	74	<b>65</b>
8.	30	66	<b>55</b>
9.	26	75	<b>65</b>
10.	24	82	<b>67</b>

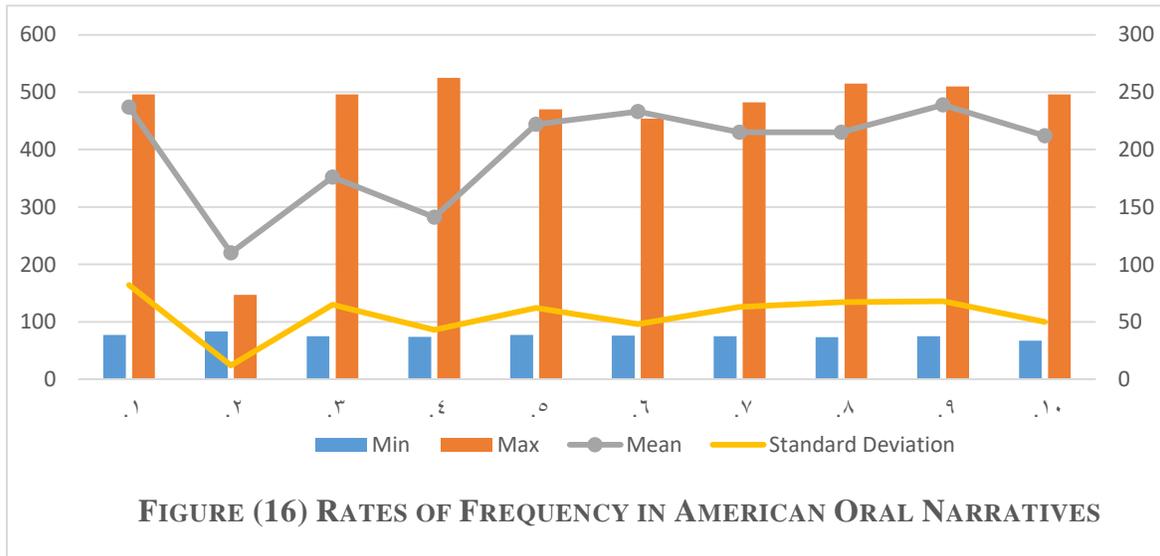


#### 4. Frequency in Oral Narratives

In the American SUCs, maximum frequency is 525Hz for male comedians and 515Hz for female comedians. Minimum frequency is 74Hz for male comedians and 67Hz for female comedians. This is shown in Table (5) as follows:

**Table (26) Statistics of Frequency in American Oral Narratives**

No. Of Extract	Min	Max	Mean	Standard Deviation
1.	77	496	237	82
2.	83	147	110	12
3.	75	496	176	65
4.	74	525	141	43
5.	77	470	222	62
6.	76	454	233	48
7.	75	482	215	63
8.	73	515	215	67
9.	75	510	239	68
10.	67	496	212	50



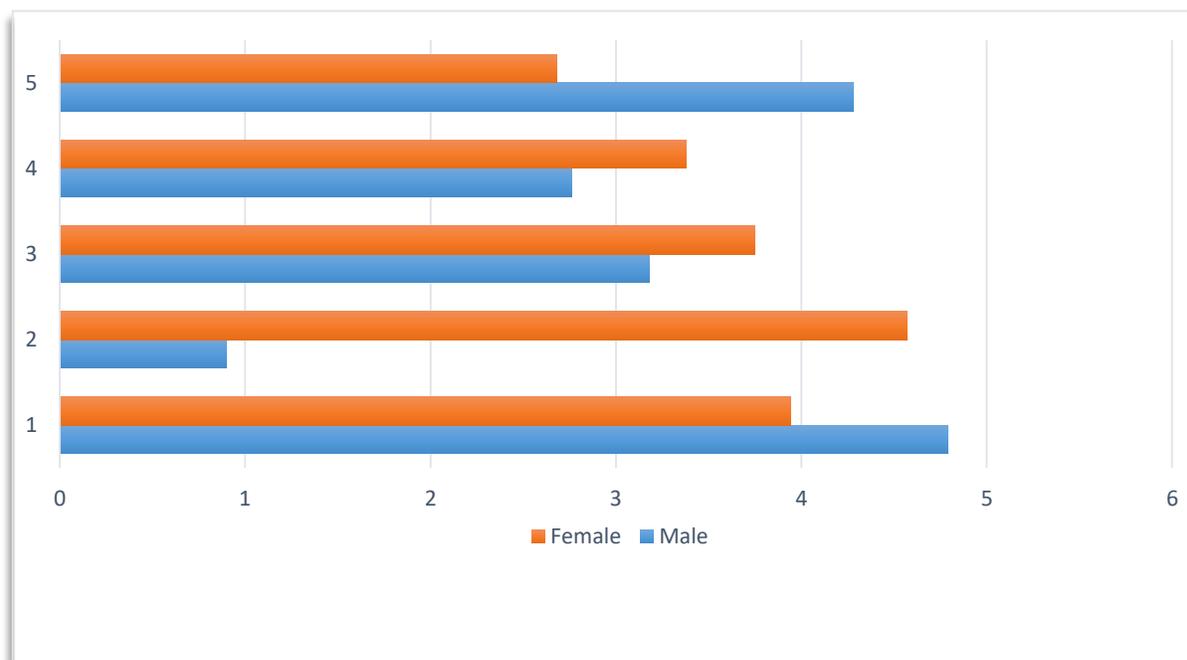
## 5. Speech Rate in Oral Narratives

Within speech rate, American male and female comedians show normal and slow speech rate which is between 4.79 - 0.90.

**Table (27) Statistics of Speech Rate in American Oral Narratives**

Male	Female
F	F
4.79	3.94
0.90	4.57
3.18	3.75
2.76	3.38
4.28	2.68

FIGURE (17) RATES OF SPEECH RATE IN AMERICAN ORAL NARRATIVES



## 6. Functions of Intonation

In the functions of intonation, American comedians show use of contrastive function of intonation with 14% percentage, while other functions such as anticipates next constituent (usually from other speaker), equative; foregone conclusion and new topic show a percentage of 11% , 11% and 16% percentage of the overall functions of intonation.

Table (28) Statistics of Functions of Intonation in American Oral Narratives

Discourse Function	Male		Female		Total Number	
	F	%	F	%	F	%
added: new	2	8	1	4	3	4
added: contrasting	1	4	3	11	4	8
not added: accessible, extrapositional, proposition questioned	1	4	3	11	4	8
not added: relevance uncertain in contrast to another item	2	8	0	0	2	5
anticipates next constituent (usually from other speaker)	2	8	4	14	6	11

anticipates next constituent (often from same speaker)	1	4	4	14	5	9
anticipates next constituent (listing or hesitation)	1	4	0	0	1	2
anticipates next constituent (very close connection)	0	0	1	4	1	2
independent of next constituent	0	0	1	4	1	2
incomplete thought (usually within turn)	0	0	0	0	0	0
Contrastive	5	20	2	6	7	14
Additive	3	12	1	4	4	8
equative; foregone conclusion	2	8	4	14	6	11
new topic	5	20	4	14	9	16
aside from main topic	0	0	0	0	0	0
Total	25	100	28	100	53	100

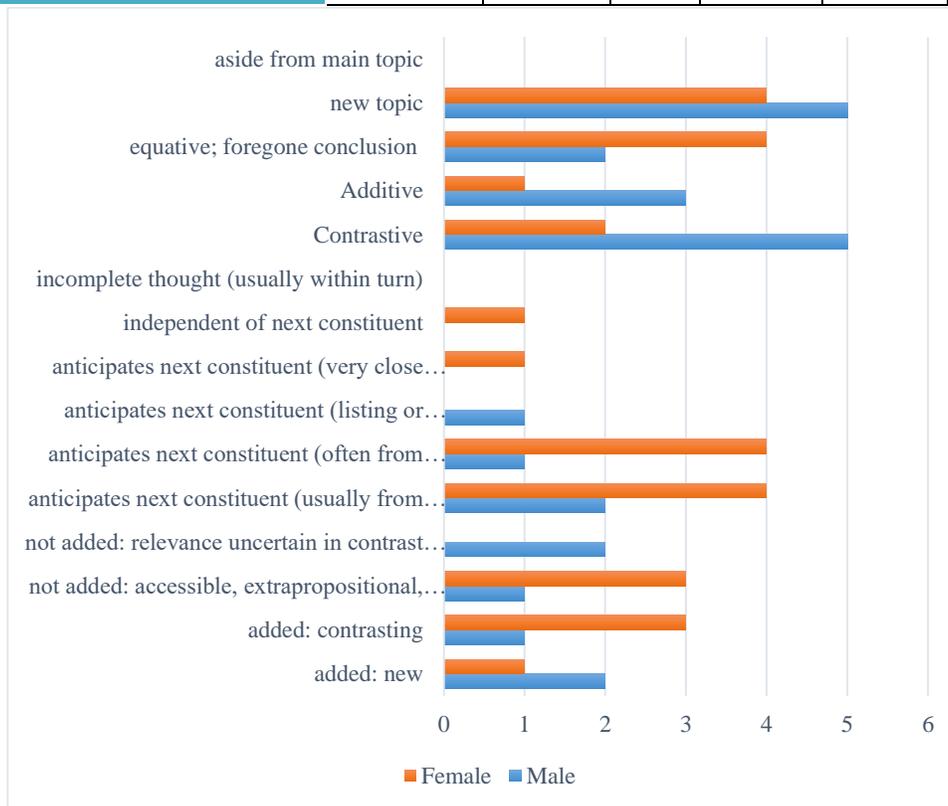


FIGURE (18) RATES FUNCTIONS OF INTONATION IN AMERICAN ORAL NARRATIVES

## 7. Speech Acts in Oral Narratives

As for the SAs, representative SAs show 51 % percentage of SAs for male American comedians and 46 % percentage of SAs for female American comedians. Also, expressive SAs show 22% SAs for male American comedians and 32 % SAs for American female comedians.

<b>Table (29) Statistics of Speech Acts in American Oral Narratives</b>							
<b>Speech Acts</b>		<b>American comedians</b>					
		<b>Male</b>		<b>Female</b>		<b>Total Number</b>	
		<b>F</b>	<b>%</b>	<b>F</b>	<b>%</b>	<b>F</b>	<b>%</b>
<b>Representative</b>		19	51	13	46	32	50
<b>Directive</b>		5	13	3	11	8	12
<b>Expressive</b>		8	22	9	32	17	26
<b>Commissive</b>		5	14	3	11	8	12
<b>Declaration</b>		0	0	0	0	0	0
<b>Total Number</b>		<b>37</b>	<b>100</b>	<b>28</b>	<b>100</b>	<b>65</b>	<b>100</b>
<b>Representative</b>	Reporting	13	39	8	66	21	54
	Stating	3	11	1	9	4	10
	Asserting	0	0	0	0	0	0
	Believing	11	40	1	9	12	30
	Concluding	0	0	2	16	2	6
<b>Total number</b>		<b>27</b>	<b>100</b>	<b>12</b>	<b>100</b>	<b>39</b>	<b>100</b>
<b>Directive</b>	Commanding	1	14	1	50	2	22
	Insisting	1	14	0	0	1	11
	Asking	1	14	0	0	1	11
	Requesting	4	58	0	0	4	45
	Challenging	0	0	1	50	1	11
<b>Total number</b>		<b>7</b>	<b>100</b>	<b>2</b>	<b>100</b>	<b>9</b>	<b>100</b>
<b>Expressive</b>	Thanking	1	14	0	0	1	7
	Pleasuring	1	14	1	14	2	12
	Displeasuring	1	14	2	24	3	19
	Surprising	2	29	2	24	4	24
	Liking	0	0	3	24	3	19
	Disliking	2	29	1	14	3	19
<b>Total number</b>		<b>7</b>	<b>100</b>	<b>9</b>	<b>100</b>	<b>16</b>	<b>100</b>
<b>Commissive</b>	Promising	1	34	2	66	3	50
	Offering	0	00	0	0	0	0
	Threatening	1	33	0	0	1	16
	Pledging	1	33	1	34	2	34
<b>Total number</b>		<b>3</b>	<b>100</b>	<b>3</b>	<b>100</b>	<b>6</b>	<b>100</b>
<b>Declaration</b>	Naming	0	0	0	0	0	0
<b>Total number</b>		<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

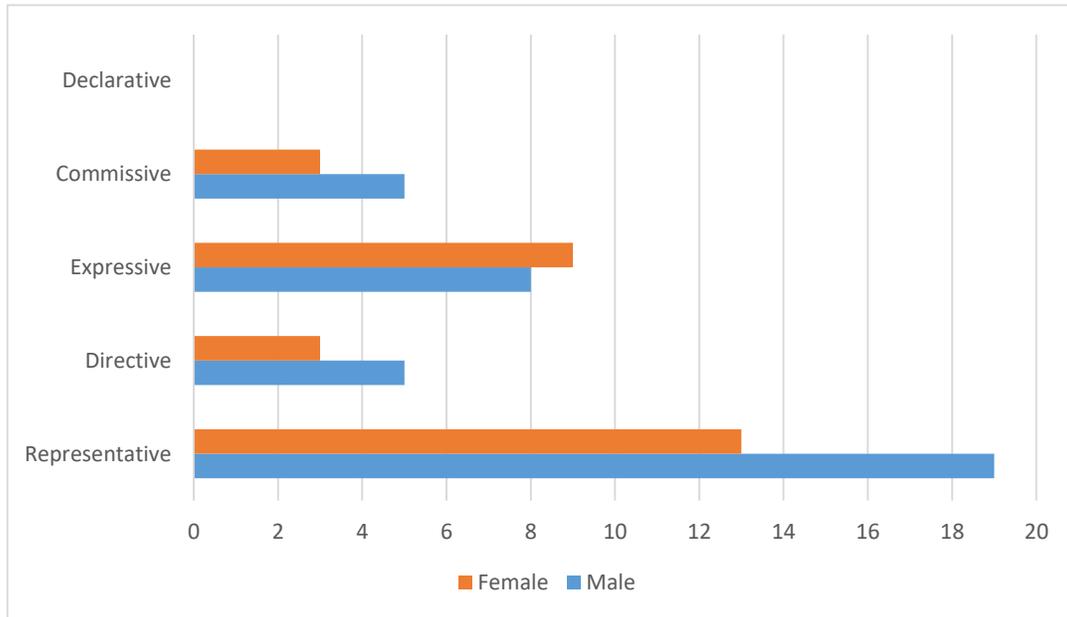


FIGURE (19) RATES OF FUNCTIONS OF INTONATION IN AMERICAN ORAL NARRATIVES

## 8. Conversational Maxims

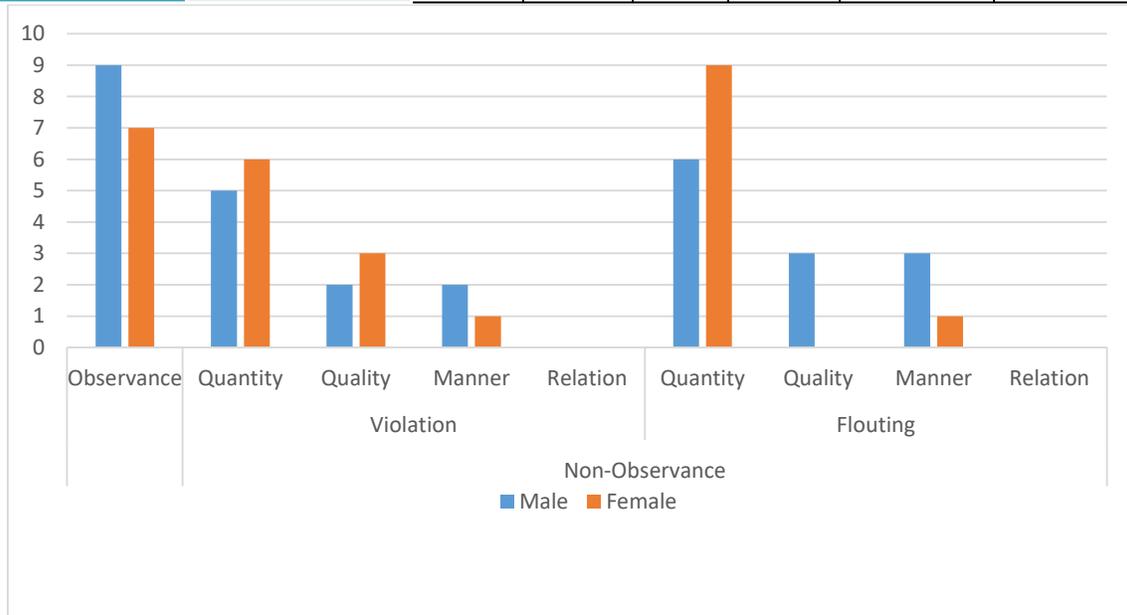
The Table (30) and Figure (20) below exemplify that in conversational maxims, observance of the maxims is 57% of the overall data for male and 43% for female. The maxim of quantity violation is 24% for male and 30% for female. Flouting quantity maxims is 28% percentage for American male comedians while it is 45% percentage for the American female comedians.

**Table (30) Statistics of Conversational Maxims in American Oral Narratives**

Conversational Maxims	Male	Female	Total Number
-----------------------	------	--------	--------------

			F	%	F	%	F	%
<b>Observance</b>			9	57	7	43	16	100
<b>Non-Observance</b>	<b>Violating</b>	Quantity	5	24	6	30	11	27
		Quality	2	10	3	15	5	12
		Manner	2	10	1	5	3	7
		Relation	0	0	0	0	0	0
	<b>Flouting</b>	Quantity	6	28	9	45	15	37
		Quality	3	14	0	0	3	7
		Manner	3	14	1	5	4	10
		Relation	0	0	0	0	0	0
<b>Total number</b>			21	100	20	100	41	100

**FIGURE (20) RATES CONVERSATIONAL MAXIMS IN AMERICAN ORAL NARRATIVES**



## 4.6.2 British Stand Up Comedies

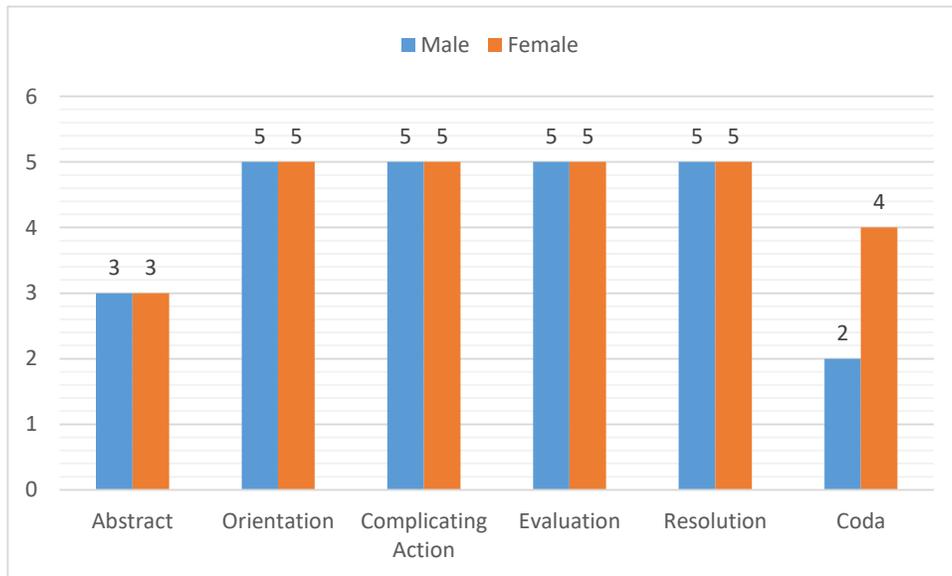
### 1. Oral Narrative Elements

In the statistical analysis of the oral narrative elements, it seems that the elements are equally dominant within the oral narrative itself. Yet, the

abstract and coda show the lowest rates with 10 % for the abstract and 10 % for the coda because they are optional in some oral narratives. This is clearly shown in Table (31) and Figure (21) below.

**Table (31) Statistics of British Oral Narrative Elements**

Oral Narrative Element	Male		Female		Total Number	
	F	%	F	%	F	%
Abstract	3	12	3	11	6	10
Orientation	5	20	5	19	10	20
Complicating Action	5	20	5	19	10	20
Evaluation	5	20	5	19	10	20
Resolution	5	20	5	19	10	20
Coda	2	8	4	13	6	10
Total	25	100	27	100	52	100



**FIGURE (21) RATES OF BRITISH ORAL NARRATIVE ELEMENTS**

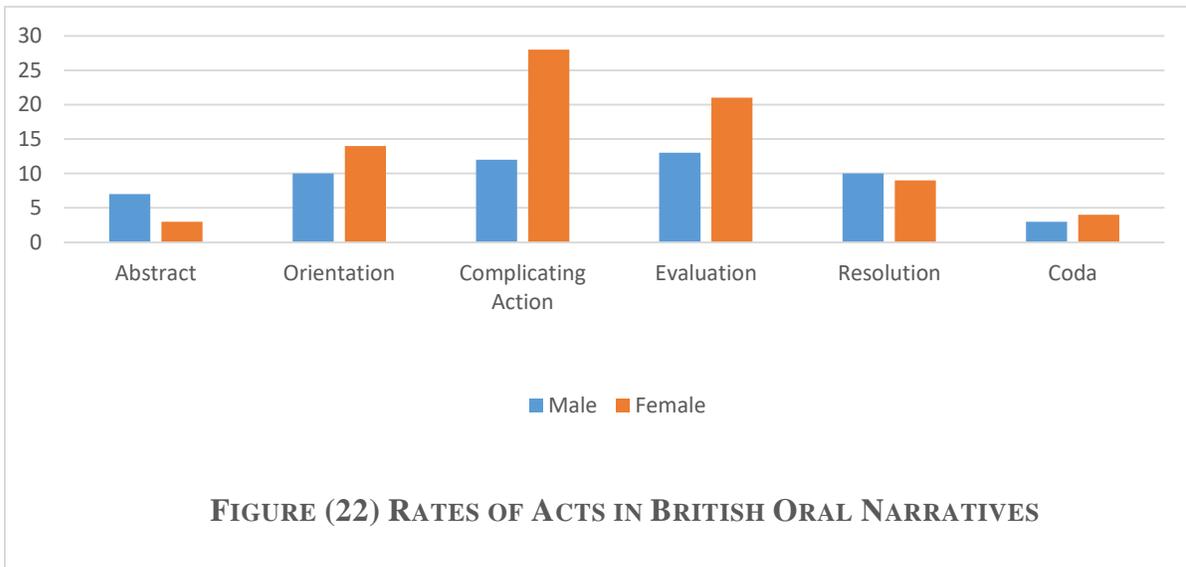
## 2. Acts of Oral Narrative

Statistically speaking, the complicating action shows a high percentage of 21% for British male comedians while it shows a percentage of 35% for British female comedians within the oral narratives. 12% is the percentage for

the abstract element and 6% is the percentage of coda element for British male comedians while, 4% is the percentage of the abstract element and 5% is the percentage of the coda element for British female comedians. The two elements show the least percentage in the analysed data. This is clearly shown in Table (32) as follows:

**Table (32) Statistics of Acts in British Oral Narratives**

Oral Narrative Element	Male		Female		Total Number	
	F	%	F	%	F	%
Abstract	7	12	3	4	10	7
Orientation	10	18	14	18	24	18
Complicating Action	12	21	28	35	40	30
Evaluation	13	24	21	27	34	25
Resolution	10	19	9	11	19	15
Coda	3	6	4	5	7	5
<b>Total</b>	<b>55</b>	<b>100</b>	<b>79</b>	<b>100</b>	<b>134</b>	<b>100</b>

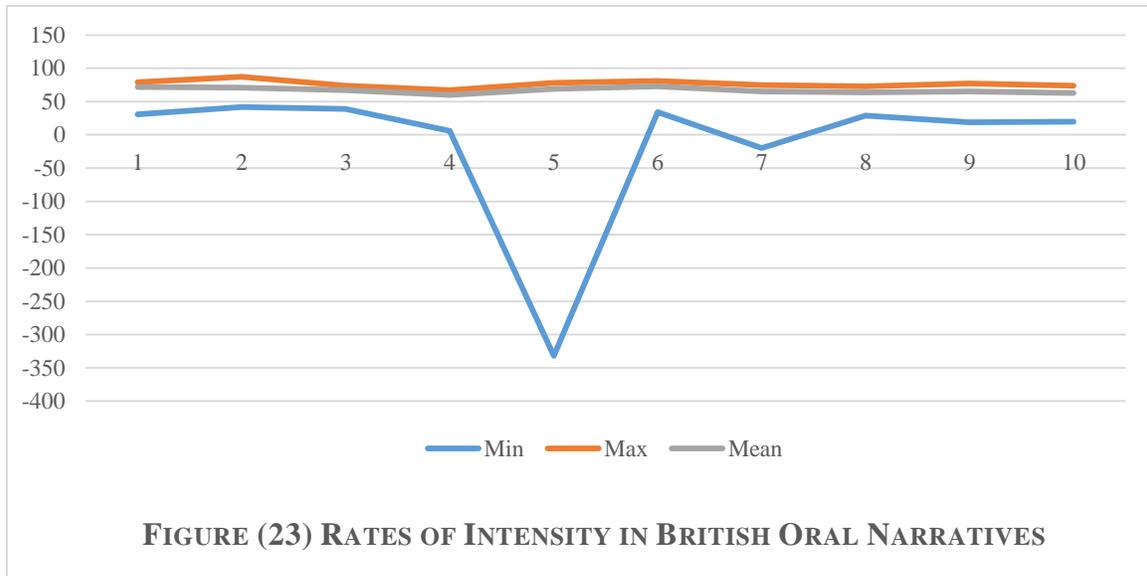


### 3. Intensity in Oral Narratives

The maximum intensity for British male comedians is 87 dB, while the maximum intensity for British female comedians is 81 dB. The minimum intensity for British male comedians is -332 dB, while the minimum intensity for British female comedians is -20 dB. The high type of tonal level is the one that predominates most of the time. In the British SUCs, the majority of the acts have a high tonal level. This is clearly shown in Table (33) and Figure (23) below.

**Table (33) Statistics of Intensity in British Oral Narratives**

<b>No. Of Extract</b>	<b>Min</b>	<b>Max</b>	<b>Mean</b>
1.	31	79	<b>72</b>
2.	42	87	<b>71</b>
3.	39	74	<b>67</b>
4.	5.93	67	<b>60</b>
5.	-332	78	<b>69</b>
6.	34	81	<b>73</b>
7.	-20	75	<b>65</b>
8.	29	73	<b>64</b>
9.	19	77	<b>65</b>
10.	20	74	<b>63</b>



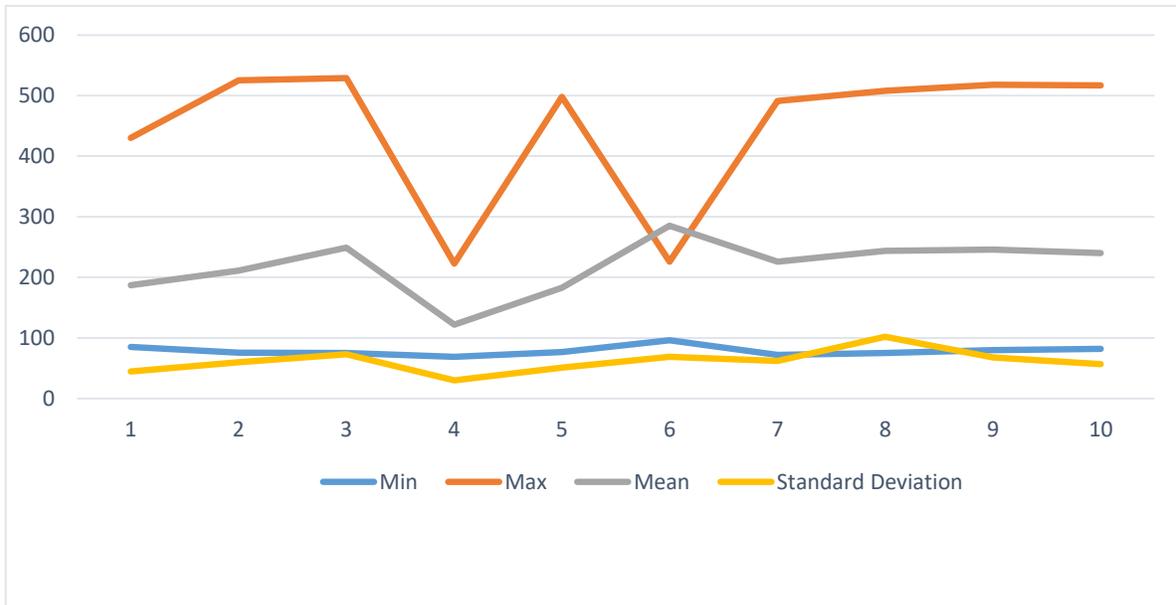
#### 4. Frequency of Oral Narratives

In British stand-up comedies, the maximum frequency for male comedians is 525Hz, whereas the maximum frequency for female comedians is 518Hz. The minimum frequency for male comedians is 69 Hz, whereas the minimum frequency for female comedians is 72 Hz. This is shown in Table (34) and Figure (24) below.

**Table (34) Statistics of Frequency in British Oral Narratives**

No. of Extract	Min	Max	Mean	Standard Deviation
11.	85	430	<b>187</b>	45
12.	76	525	<b>211</b>	60
13.	75	529	<b>249</b>	73
14.	69	223	<b>122</b>	30
15.	77	498	<b>183</b>	51
16.	96	226	<b>285</b>	69
17.	72	491	<b>226</b>	62
18.	75	508	<b>244</b>	102
19.	80	518	<b>246</b>	68
20.	82	517	<b>240</b>	57

FIGURE (24) RATES OF FREQUENCY IN BRITISH ORAL NARRATIVES

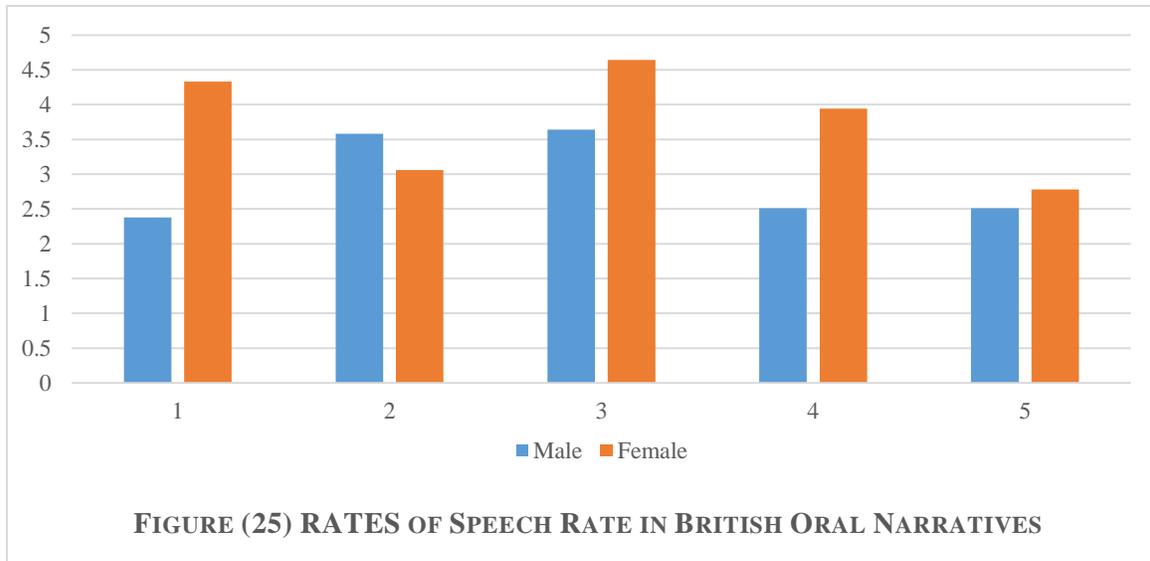


### 5. Speech Rate of Oral Narratives

Within speech rate, British male and female comedians show normal and slow speech rate which is between 4.64 - 2.38.

Table (35) Statistics of Speech Rate in British Oral Narratives

Male	Female
2.38	4.33
3.58	3.06
3.64	4.64
2.51	3.94
2.51	2.78

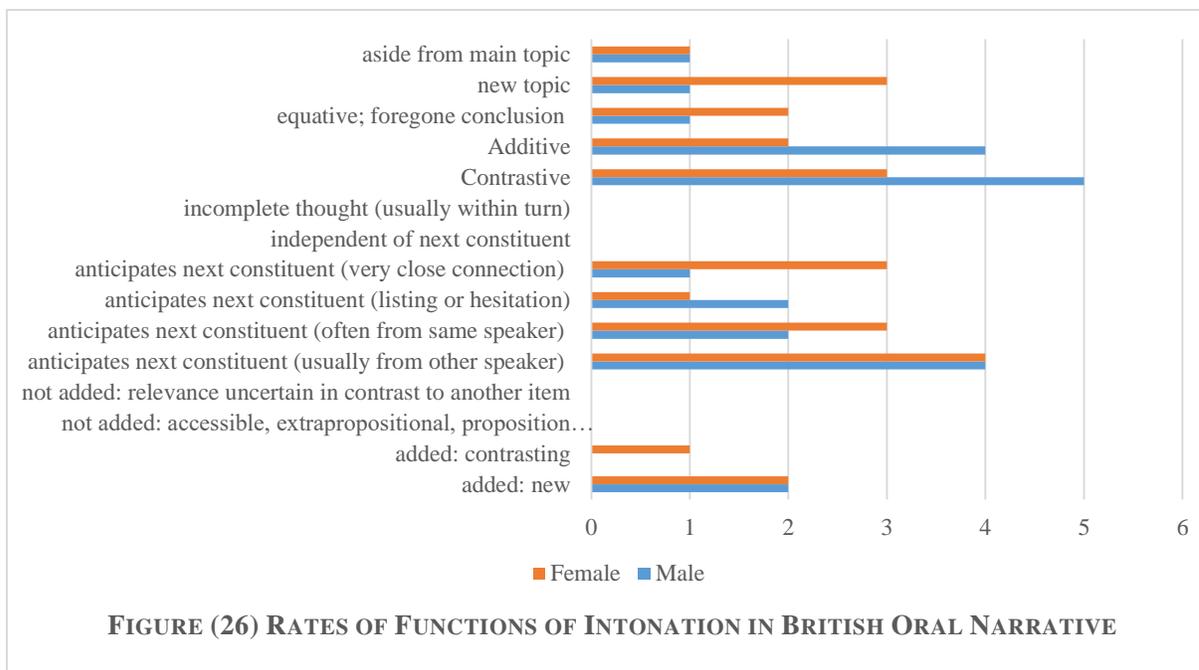


## 6. Functions of Intonation in Oral Narrative

In the functions of intonation, British male comedians show use of contrastive function of intonation with 20% percentage, while other functions such as anticipates next constituent (usually from other speaker) 17%, anticipates next constituent (often from same speaker) 9%, additive of 16% percentage of the overall functions of intonation. For British female comedians, the functions of intonation such as anticipates next constituent (usually from other speaker) shows a percentage of 16% and the anticipation of next constituent (often from same speaker) is 12% percentage, contrastive function of intonation is 12% percentage, while the anticipation of next constituent (very close connection) is 12% percentage. These are clearly stated in the following Table (36) and Figure (26).

**Table (36) Statistics of Functions of Intonation in British Oral Narrative**

Discourse Function	Male		Female		Total Number	
	F	%	F	%	F	%
added: new	2	9	2	8	4	9
added: contrasting	0	0	1	4	1	3
not added: accessible, extrapositional, proposition questioned	0	0	0	0	0	0
not added: relevance uncertain in contrast to another item	0	0	0	0	0	0
anticipates next constituent (usually from other speaker)	4	17	4	16	8	16
anticipates next constituent (often from same speaker)	2	9	3	12	5	10
anticipates next constituent (listing or hesitation)	2	9	1	4	3	6
anticipates next constituent (very close connection)	1	5	3	12	4	8
independent of next constituent	0	0	0	0	0	0
incomplete thought (usually within turn)	0	0	0	0	0	0
Contrastive	5	20	3	12	8	17
Additive	4	16	2	8	6	13
equative; foregone conclusion	1	5	2	8	3	6
new topic	1	5	3	12	4	8
aside from main topic	1	5	1	4	2	4
Total	23	100	25	100	48	100



## 7. Speech Acts of Oral Narrative

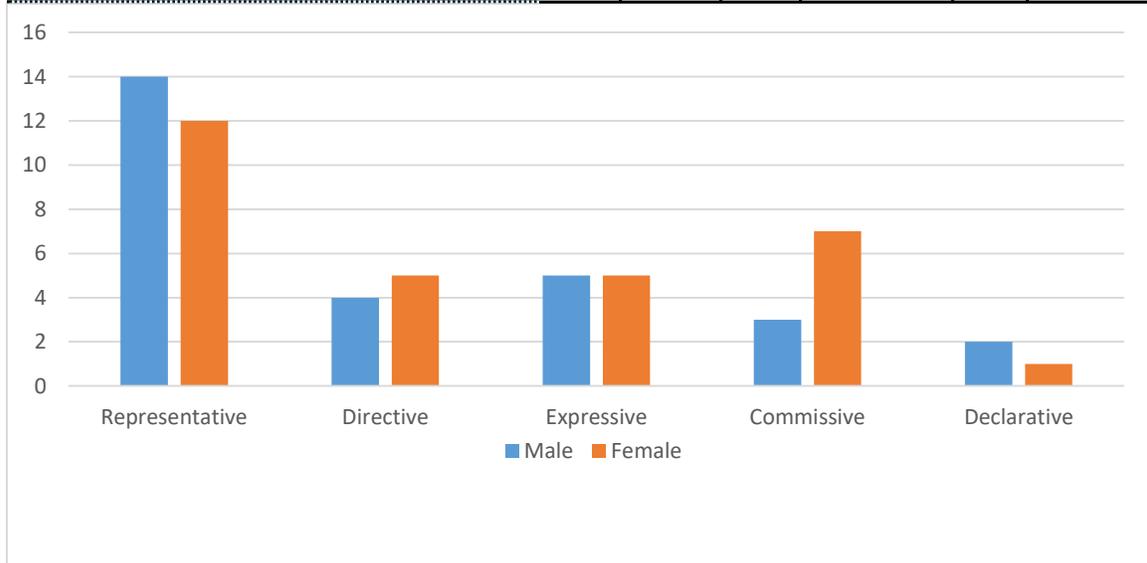
Concerning the SAs, the representative SAs demonstrate a percentage of SAs including 50 % percent for male British comedians and 40 % of the total for female British comedians. In addition, expressive SAs reveal that male British comedians have a percentage of 18% of SAs, while female British comedians have a percentage of 16% of SAs.

**Table (37) Statistics of Speech Acts in British Oral Narratives**

Speech Acts	Male		Female		Total Number	
	F	%	F	%	F	%
<b>Representative</b>	14	50	12	40	26	45
<b>Directive</b>	4	13	5	16	9	16
<b>Expressive</b>	5	18	5	16	10	17
<b>Commissive</b>	3	11	7	24	10	17
<b>Declaration</b>	2	8	1	4	3	5
<b>Total Number</b>	<b>28</b>	<b>100</b>	<b>30</b>	<b>100</b>	<b>58</b>	<b>100</b>
<b>Representative</b>	Reporting	11	80	7	54	68
	Stating	1	10	5	39	23
	Asserting	0	0	0	0	0

	Believing	1	10	1	7	2	9
	Concluding	0	0	0	0	0	0
<b>Total number</b>		<b>14</b>	<b>100</b>	<b>13</b>	<b>100</b>	<b>27</b>	<b>100</b>
<b>Directive</b>	Commanding	0	0	3	43	3	30
	Insisting	0	0	0	0	0	0
	Asking	0	0	0	0	0	0
	Requesting	3	100	4	57	7	70
	Challenging	0	0	0	0	0	0
<b>Total number</b>		<b>3</b>	<b>100</b>	<b>7</b>	<b>100</b>	<b>10</b>	<b>100</b>
<b>Expressive</b>	Thanking	1	16	0	0	1	10
	Pleasuring	0	0	0	0	0	0
	Displeasuring	0	0	2	50	2	20
	Surprising	0	0	1	25	1	10
	Liking	3	50	1	25	4	40
	Disliking	2	34	0	0	2	20
<b>Total number</b>		<b>6</b>	<b>100</b>	<b>4</b>	<b>100</b>	<b>10</b>	<b>100</b>
<b>Commissive</b>	Promising	5	84	3	60	8	73
	Offering	1	16	0	0	1	9
	Threatening	0	0	1	20	1	9
	Pledging	0	0	1	20	1	9
	<b>Total number</b>		<b>6</b>	<b>100</b>	<b>5</b>	<b>100</b>	<b>11</b>
<b>Declaration</b>	Naming	2	100	1	100	3	100
<b>Total number</b>		<b>2</b>	<b>100</b>	<b>1</b>	<b>100</b>	<b>3</b>	<b>100</b>

FIGURE 23. TYPES OF SPEECH ACTS IN BRITISH ORAL NARRATIVES



## 8. Conversational Maxims

When it comes to the observance of the conversational maxims, the percentage of male who do so is 45 % of the whole data, while the percentage of women who do so is 55 %. The percentage of males and females who violate the quantity maxim is 25% and 29%. The percentage of British male

comedians who are found to have violated quality maxims is 6 %, whereas the percentage of British female comedians who flout the quantity maxim is 29 %. These are shown in Table (38) and Figure (28) below.

**Table (38) Statistics of Conversational Maxims in British Oral Narratives**

Conversational Maxims			British comedians					
			Male		Female		Total Number	
			F	%	F	%	F	%
<b>Observance</b>			8	45	10	55	18	100
<b>Non-Observance</b>	<b>Violating</b>	Quantity	4	25	5	29	9	27
		Quality	4	25	1	6	5	14
		Manner	1	7	2	12	3	9
		Relation	2	12	1	6	3	9
	<b>Flouting</b>	Quantity	5	19	8	29	13	25
		Quality	0	0	0	0	0	0
		Manner	0	0	0	0	0	0
		Relation	0	0	1	4	1	2
	<b>Total number</b>		24	100	28	100	52	100

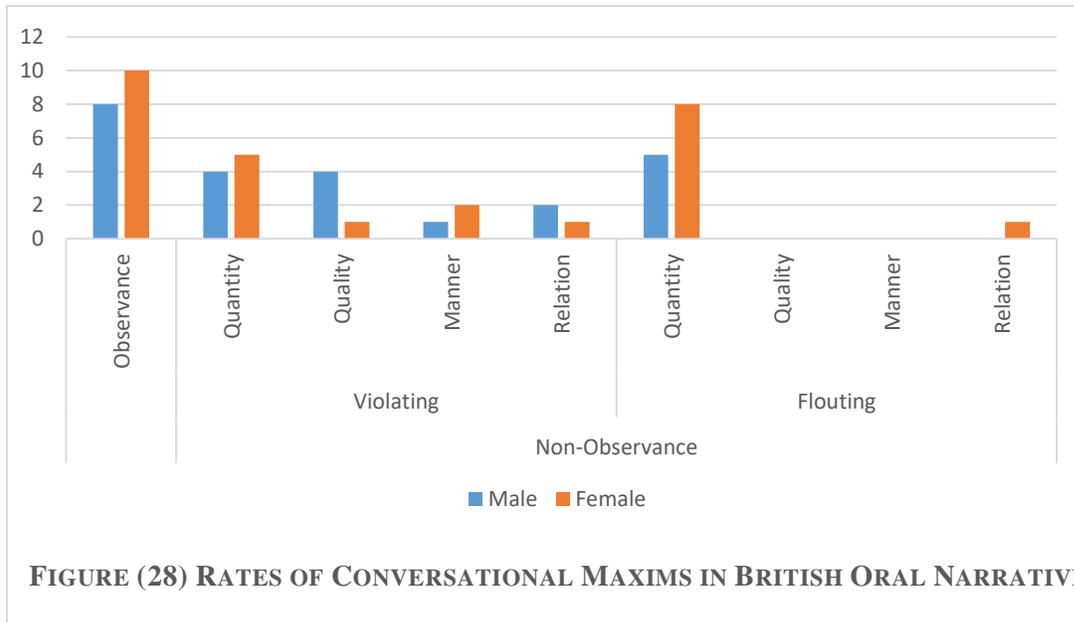


FIGURE (28) RATES OF CONVERSATIONAL MAXIMS IN BRITISH ORAL NARRATIVES

### 4.6.3 American vs. British Stand Up Comedies: A Statistical Contrast

The purpose of this section is to provide a statistical comparison of the many aspects that have been covered up to this point in order to validate or invalidate the seventh hypothesis of the study: in terms of the use of phonopragmatic elements, there are distinguishable differences and similarities between stand-up comedians performed by British and American comedians.

#### 1. Oral Narrative Elements

The p-value that has been provided here, which is 0.992, is considered to be significant because oral narrative aspects are utilized by both British and American comedians in the delivery of their SUCs. The difference in the frequencies of the oral narratives in American and British SUCs, as the results represented by Table (39) show, can be attributed to the fact that the American SUCs which consist of six elements stand out that of

British SUCs which consist of six elements (within the abstract element) when taking into consideration the fact that oral narrative elements are used in both American and British SUCs.

**Table (39) American vs. British Oral Narrative Elements**

Oral Narrative Element	American comedians						British comedians						Comparison	
	Male		Female		Total Number		Male		Female		Total Number		X <sup>2</sup>	p-value
	F	%	F	%	F	%	F	%	F	%	F	%		
<b>Abstract</b>	5	18	4	14	9	14	3	12	3	11	6	10	0.516	0.992
<b>Orientation</b>	5	18	5	20	10	19	5	20	5	19	10	20		
<b>Complicating Action</b>	5	18	5	20	10	19	5	20	5	19	10	20		
<b>Evaluation</b>	5	18	5	20	10	19	5	20	5	19	10	20		
<b>Resolution</b>	5	18	5	20	10	19	5	20	5	19	10	20		
<b>Coda</b>	4	10	2	6	6	10	2	8	4	13	6	10		
<b>Total</b>	29	100	26	100	55	100	25	100	27	100	52	100		

## 2. Acts in Oral Narratives

As for the acts that are used in oral narratives, the following table (40) elucidates that there are noticeable differences and similarities between American and British acts in terms of using a certain number of acts at the expense of others or using acts in one part of the data rather than the other in an effort to fulfill their oral narrative. These differences and similarities can be seen in terms of the use of a certain number of acts at the expense of others or using acts in one part of the data rather than the other. The difference in the percentages of employing the acts in abstract, orientation, complicating action, evaluation, resolution, and coda, which respectively score (11%), (20%), (26%), (21%), (13%) and (9%) in American SUCs and (7%), (18%), (30%), (25%), (15%) and (5%) in British SUCs. This indicates that American comedians prefer to use less abstract and coda in their efforts to deliver oral narratives, and British comedians prefer to use less of the same elements in their attempts to deliver SUCs. There are no discernible

variations in the frequencies or percentages of the other elements when comparing the American and British SUCs. Additionally, the table demonstrates that the acts are utilized in the American data more than in the British data. However, it has been determined that the statistical comparison in this case is insignificant:

**Table (40) Acts in American vs. British Oral Narratives**

Oral Narrative Element	American comedians						British comedians						Comparison	
	Male		Female		Total Number		Male		Female		Total Number		X <sup>2</sup>	p-value
	F	%	F	%	F	%	F	%	F	%	F	%		
<b>Abstract</b>	17	12	12	12	29	11	7	12	3	4	10	7	5.114	0.402 (ns)
<b>Orientation</b>	29	21	16	19	45	20	10	18	14	18	24	18		
<b>Complicating Action</b>	39	28	21	24	60	26	12	21	28	35	40	30		
<b>Evaluation</b>	21	15	26	30	47	21	13	24	21	27	34	25		
<b>Resolution</b>	19	14	10	11	29	13	10	19	9	11	19	15		
<b>Coda</b>	17	12	3	4	20	9	3	6	4	5	7	5		
<b>Total</b>	<b>142</b>	<b>100</b>	<b>88</b>	<b>100</b>	<b>230</b>	<b>100</b>	55	100	79	100	134	100		

### 3. Intensity in Oral Narratives

The p-value demonstrates that there is a substantial difference between the American and British SUCs in terms of the intensity with which they employ (0.037). They have a difference between them that is considered to be the Least Significant Difference (LSD) (3.16). It demonstrates that there are considerable variations in the levels of intensity found in the American and British SUCs, as described in Table (41), which also demonstrates that American and British comedians have a propensity toward the use of high levels of intensity.

<b>Table (41) Intensity in American vs. British Oral Narratives</b>						
<b>No. Of Extract</b>		<b>Min</b>	<b>Max</b>	<b>Mean</b>	<b>LSD</b>	<b>P-Value</b>
<b>American Comedians</b>	1.	43	83	69	<b>3.16</b>	<b>0.037</b>
	2.	34	73	59		
	3.	30	84	69		
	4.	32	82	64		
	5.	35	81	72		
	6.	46	79	72		
	7.	25	74	65		
	8.	30	66	55		
	9.	26	75	65		
	10.	24	82	67		
<b>British Comedians</b>	11.	31	79	72		
	12.	42	87	71		
	13.	39	74	67		
	14.	5.93	67	60		
	15.	-332	78	69		
	16.	34	81	73		
	17.	-20	75	65		
	18.	29	73	64		
	19.	19	77	65		
	20.	20	74	63		

#### **4. Frequency in Oral Narratives**

According to the findings that are shown in Table (42), which can be seen below, it can be seen that high frequency is the standard in both British and American oral narratives, with an LSD of 7.33 and a P-value of (0.007). Because males and females show different frequencies, the difference is significant.

<b>Table (42) Frequency in American vs. British Oral Narratives</b>							
<b>No. Of Extract</b>		<b>Min</b>	<b>Max</b>	<b>Mean</b>	<b>Standard Deviation</b>	<b>LSD</b>	<b>P-Value</b>
<b>American Comedians</b>	1.	77	496	237	82	<b>7.33</b>	<b>0.007</b>
	2.	83	147	110	12		
	3.	75	496	176	65		
	4.	74	525	141	43		
	5.	77	470	222	62		
	6.	76	454	233	48		
	7.	75	482	215	63		
	8.	73	515	215	67		
	9.	75	510	239	68		
	10.	67	496	212	50		
<b>British Comedians</b>	11.	85	430	187	45		
	12.	76	525	211	60		
	13.	75	529	249	73		
	14.	69	223	122	30		
	15.	77	498	183	51		
	16.	96	226	285	69		
	17.	72	491	226	62		
	18.	75	508	244	102		
	19.	80	518	246	68		
	20.	82	517	240	57		

## 6. Speech Rate in Oral Narratives

Table (43) below demonstrates that there is no significant difference between the speech rates of male and female participants in American and British oral narratives. These findings are based on the findings that are revealed on Table (42), which elucidates precedence of the speech rate in both American and British oral narratives. The p-value indicates that this comparison cannot be considered statistically significant (0.901).

**Table (43) Speech Rate in American vs. British Oral Narratives**

American comedians				British comedians				Comparison	
Male		Female		Male		Female		X <sup>2</sup>	p-value
F	%	F	%	F	%	F	%		
4.79	30	3.94	22	2.38	16	4.33	23	1.060	(NS) 0.901
0.90	6	4.57	25	3.58	25	3.06	17		
3.18	20	3.75	20	3.64	25	4.64	25		
2.76	17	3.38	18	2.51	17	3.94	21		
4.28	27	2.68	15	2.51	17	2.78	14		

## 7. Functions of Intonation in Oral Narratives

Table (44) displays that American comedians favour ‘anticipates next constituent (usually from other speaker), contrastive and new topic’ functions of intonation which show percentages of 11%, 14% and 16% sequentially. British comedians show tendency towards the use ‘anticipates next constituent (usually from other speaker), contrastive and additive’ functions of intonation which show percentages of 16%, 17% and 13% respectively. The difference is significant between both the American and British oral narrative with a p-value of (0.002).

**Table (44) Functions of Intonation in American vs. British Oral Narrative**

Discourse Function	American comedians						British comedians						Comparison	
	Male		Female		Total Number		Male		Female		Total Number		X <sup>2</sup>	p-value
	F	%	F	%	F	%	F	%	F	%	F	%		
added: new	2	8	1	4	3	4	2	9	2	8	4	9	21.352	0.002
added: contrasting	1	4	3	11	4	8	0	0	1	4	1	3		
not added: accessible, extrapositional, proposition questioned	1	4	3	11	4	8	0	0	0	0	0	0		
not added: relevance uncertain in contrast to another item	2	8	0	0	2	5	0	0	0	0	0	0		

anticipates next constituent (usually from other speaker)	2	8	4	14	6	11	4	17	4	16	8	16		
anticipates next constituent (often from same speaker)	1	4	4	14	5	9	2	9	3	12	5	10		
anticipates next constituent (listing or hesitation)	1	4	0	0	1	2	2	9	1	4	3	6		
anticipates next constituent (very close connection)	0	0	1	4	1	2	1	5	3	12	4	8		
independent of next constituent	0	0	1	4	1	2	0	0	0	0	0	0		
incomplete thought (usually within turn)	0	0	0	0	0	0	0	0	0	0	0	0		
Contrastive	5	20	2	6	7	14	5	20	3	12	8	17		
Additive	3	12	1	4	4	8	4	16	2	8	6	13		
equative; foregone conclusion	2	8	4	14	6	11	1	5	2	8	3	6		
new topic	5	20	4	14	9	16	1	5	3	12	4	8		
aside from main topic	0	0	0	0	0	0	1	5	1	4	2	4		
Total	25	100	28	100	53	100	23	100	25	100	48	100		

## 8. Speech Acts in Oral Narratives

In Table (45) below, it is shown that the p-value is 0.594 with no significant difference between the American and British SUCs. As for the SAs, American and British comedians favour the representative, directive, expressive, commissive and declaration SAs with different percentages. That is (50%), (12%), (26%), (12%) and (0%) for the American oral narratives, and (45%), (16%), (17%), (17%) and (5%) for the British oral narratives. Moreover, the table shows that American comedians avoid using the declaration SA, while British comedians make use of the declaration SA. The most dominant SAs in both types are the representative in which they have a frequency of (32) with a ratio of (50%) for the American SUCs and a frequency of (26) with a ratio of (45%) for the British SUCs. SA of reporting is the dominant type of representatives as it shows a frequency of (21) with a

ratio of (54%) for American comedians and a frequency of (18) with a ratio of (68%) for British comedians. SA of requesting is the dominant type of directives with a frequency of (4) and a ratio of (45%) for American comedians and a frequency of (7) with a ratio of (70%) for British comedians. For expressives, SA of surprising -has a frequency of (4) with a ratio of (24%)- is the dominant type in the American SUCs, while liking has a frequency of (4) with a ratio of (40%) percentage is the dominant type in British SUCs. SA of promising is the dominant type of commissives which has a frequency of (3) with a ratio (50%) for the American comedians and a frequency of (8) with a ratio (73%) for the British comedians. Declaration SA of naming shows a frequency of (3) with a ratio (100%) for the British comedians only.

**Table (45) Speech Acts in American vs. British Oral Narratives**

Speech Acts		American comedians						British comedians						Comparison	
		Male		Female		Total Number		Male		Female		Total Number		X2	p-value
		F	%	F	%	F	%	F	%	F	%	F	%		
<b>Representative</b>		19	51	13	46	32	50	14	50	12	40	26	45	1.896	0.594 (NS)
<b>Directive</b>		5	13	3	11	8	12	4	13	5	16	9	16		
<b>Expressive</b>		8	22	9	32	17	26	5	18	5	16	1	17		
<b>Commissive</b>		5	14	3	11	8	12	3	11	7	24	1	17		
<b>Declaration</b>		0	0	0	0	0	0	2	8	1	4	3	5		
<b>Total Number</b>		<b>37</b>	<b>100</b>	<b>28</b>	<b>100</b>	<b>65</b>	<b>100</b>	<b>28</b>	<b>100</b>	<b>30</b>	<b>100</b>	<b>58</b>	<b>100</b>		
<b>Representative</b>	Reporting	13	39	8	66	21	54	11	80	7	54	8	68	6.037	0.049
	Stating	3	11	1	9	4	10	1	10	5	39	6	23		
	Asserting	0	0	0	0	0	0	0	0	0	0	0	0		
	Believing	1	40	1	9	2	30	1	10	1	7	2	9		
	Concluding	0	0	2	16	2	6	0	0	0	0	0	0		

<b>Total number</b>		<b>27</b>	<b>100</b>	<b>12</b>	<b>100</b>	<b>39</b>	<b>100</b>	<b>14</b>	<b>100</b>	<b>13</b>	<b>100</b>	<b>27</b>	<b>100</b>		
<b>Directive</b>	Commanding	1	14	1	50	2	22	0	0	3	43	3	30	3.977	0.291 (NS)
	Insisting	1	14	0	0	1	11	0	0	0	0	0	0		
	Asking	1	14	0	0	1	11	0	0	0	0	0	0		
	Requesting	4	58	0	0	4	45	3	10	4	57	7	70		
	Challenging	0	0	1	50	1	11	0	0	0	0	0	0		
<b>Total number</b>		<b>7</b>	<b>100</b>	<b>2</b>	<b>100</b>	<b>9</b>	<b>100</b>	<b>3</b>	<b>100</b>	<b>7</b>	<b>100</b>	<b>1</b>	<b>100</b>		
<b>Expressive</b>	Thanking	1	14	0	0	1	7	1	16	0	0	1	10	3.125	0.051
	Pleasuring	1	14	1	14	2	12	0	0	0	0	0	0		
	Displeasuring	1	14	2	24	3	19	0	0	2	50	2	20		
	Surprising	2	29	2	24	4	24	0	0	1	25	1	10		
	Liking	0	0	3	24	3	19	3	50	1	25	4	40		
	Disliking	2	29	1	14	3	19	2	34	0	0	2	20		
<b>Total number</b>		<b>7</b>	<b>100</b>	<b>9</b>	<b>100</b>	<b>16</b>	<b>100</b>	<b>6</b>	<b>100</b>	<b>4</b>	<b>100</b>	<b>1</b>	<b>100</b>		
<b>Commissive</b>	Promising	1	34	2	66	3	50	5	84	3	60	8	73	2.338	0.311 (NS)
	Offering	0	00	0	0	0	0	1	16	0	0	1	9		
	Threatening	1	33	0	0	1	16	0	0	1	20	1	9		
	Pledging	1	33	1	34	2	34	0	0	1	20	1	9		
<b>Total number</b>		<b>3</b>	<b>100</b>	<b>3</b>	<b>100</b>	<b>6</b>	<b>100</b>	<b>6</b>	<b>100</b>	<b>5</b>	<b>100</b>	<b>1</b>	<b>100</b>		
<b>Declaration</b>	Naming	0	0	0	0	0	0	2	10	1	10	3	10	0.138	0.709 (NS)
<b>Total number</b>		<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>100</b>	<b>1</b>	<b>100</b>	<b>3</b>	<b>100</b>		

## 9. Conversational Maxims in Oral Narratives

Concerning conversational maxims, the following table shows the results of Grice's maxims flouting and violating for both American and British SUCs. It is demonstrated that British comedians exceed American ones in the observance of conversational maxims, on the one hand, as they show that American comedians have a frequency of (16) while British comedians show a frequency of (18). Nonobservance, on the other hand, and violating of quantity maxim in American data show a frequency of (11) with a ratio (27%) while in British data the same maxim has a frequency of (9)

with a ratio of (27%). Moreover, flouting the quantity maxim show a frequency of (15) with a ratio of (37%) for American comedians while British comedians show a frequency of (13) with a ratio of (38%). In violating and flouting the maxim, the quantity maxim is the dominant one in both American and British data. The statistics is demonstrated in Table (46).

**Table (46) Conversational Maxims in American vs. British Oral Narratives**

Conversational Maxims			American comedians						British comedians						Comparison	
			Male		Female		Total Number		Male		Female		Total Number		X2	P-value
<b>Observance</b>			F	%	F	%	F	%	F	%	F	%	F	%	3.200	ns0.525
<b>Observance</b>			9	57	7	43	16	100	8	45	10	55	18	100		
<b>Non-Observance</b>	<b>Violating</b>	Quantity	5	24	6	30	11	27	4	25	5	29	9	27		
		Quality	2	10	3	15	5	12	4	25	1	6	5	14		
		Manner	2	10	1	5	3	7	1	7	2	12	3	9		
		Relation	0	0	0	0	0	0	2	12	1	6	3	9		
	<b>Flouting</b>	Quantity	6	28	9	45	15	37	5	31	8	47	13	38		
		Quality	3	14	0	0	3	7	0	0	0	0	0	0		
		Manner	3	14	1	5	4	10	0	0	0	0	0	0		
		Relation	0	0	0	0	0	0	0	0	1	6	1	3		
<b>Total number</b>		21	100	20	100	41	100	16	100	17	100	34	100			

# CHAPTER FIVE

## CONCLUSIONS, RECOMENDATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

### 5. Introductory Notes

This chapter includes the conclusions which are arrived at in line with the hypotheses of the present study. Furthermore, it comprises suggestions and recommendations for further studies.

#### 5.1 Conclusions

After analyzing the data which are twenty American and British oral narratives and setting the results of the analysis, conclusions are drawn to verify or refute the validity of the hypotheses of the study. The results of the phono-pragmatic analysis allow drawing the following conclusions:

1. The first hypothesis which reads “orientation has more acts than other elements of oral narratives in American and British stand-up comedies” is refuted since both complicating action and evaluation elements show high frequency of acts. Moreover, orientation shows less frequency of acts than the aforementioned two oral narrative elements. This is clearly shown in Table (40) p.26<sup>1</sup> as orientation sets the events of the narrative thus it does not carry its whole components. Yet, American comedians show higher percentage of use (20%) than their British counterparts (18%). The complicating action and evaluation are the two elements responsible for taking the hearer deep into the details of any narrative, that is why comedians set the burden of their narratives on these two elements in both American and British comedies.

2. The second hypothesis, which reads as “Abstract and coda are the less dominant elements within American and British stand-up comedies” is valid since the abstract and coda have the least parentage within the oral narratives as they are optional elements. This is clearly shown in Table (39) p.26<sup>o</sup> wherein American SUCs carry (11%) ratio for the abstract and (9%) ratio for the coda and (7%) ratio and (5%) ratio for British SUCs within the oral narratives. The other elements such as orientation, complicating action, evaluation and resolution are variously employed by American and British comedians.
3. The third hypothesis which reads as “High frequency, high intensity and slow speech rate are manipulated by American and British comedians to make the audience laugh in SUCs” is valid. Both comedians show a preference toward the use of high frequency to have an effect on the audience and load their messages with the appropriate illocutionary force. Additionally, both show a tendency to the use of high intensity especially when delivering expressive SAs. They raise their voices and use a high tonal level to deliver an emotional message. This is clearly shown in Tables (41) p.26<sup>r</sup>, (42) p.26<sup>s</sup> and (43) p. 26<sup>t</sup>.
4. The fourth hypothesis which reads as “the contrastive and anticipation of next constituent functions of intonation are mostly employed in American and British stand-up comedies” is valid. This is so because the intonation of any utterance contributes to its illocutionary force for delivering any excerpt of speech. Both American and British use high frequency and high intensity which are associated with the contrastive function of intonation in oral narratives. The anticipation of next constituent (usually from other speaker) is extensively employed by both American and British comedians to deliver their stories (oral narratives) wherein American comedians show a frequency of (6) with a ratio of 11% while British comedians show a frequency of (8) with a ratio of 16%. This proves that British

show a higher percentage of more intonation functions use than American comedians. This is clearly shown in Table (44) p.26<sup>ξ</sup>.

5. The fifth hypothesis which states that “Representative illocutionary acts are more frequently employed in American stand-up comedies than their British counterparts to present the implied moral lessons behind the comedies” is valid. Both American and British comedians show an extensive use of the representative speech acts in the SUCs. The representative SA is the most dominant category used in both American and British SUCs, as it is clear in Table (45) p.26<sup>η</sup>, with a frequency of (32) and a ratio of (50%) in American SUCs and of (26) with a ratio of (45%) in British SUCs. The comedian tries to say or describe a state of affair when narrating his experience, also to impart a piece of information to the audience. This type of SA is suitable for narrating the series of events to grasp the attention of the audience and deliver the joke within. American comedians show a higher percentage of representative SAs use than British ones. Moreover, declaration SAs, is the least used in both American and British SUCs . It is clearly shown in Table (45) that American comedians show no use of declaration SA with (0%) while British show the least percentage of their use with (5%). This kind of SA is highly used in the legal and institutional contexts not in telling stories.
6. The sixth hypothesis which reads as “Maxim of quantity is frequently flouted in American and British stand-up comedies for the purpose of exaggerating events and situations” is valid. Quantity maxim is the most non-observed maxim in American and British SUCs since it is heavily violated and flouted to generate conversational implicatures (i.e., convey messages and ideas indirectly). But this maxim, as Table (46) p.26<sup>α</sup> shows, is flouted and violated more by British comedians since they heavily exaggerate their description of the events.

7. The seventh hypothesis which states that “there are distinguishable differences and similarities between American and British comedians as far as their employment of the phono-pragmatic elements is concerned” is validated since American comedians show a higher frequency of oral narrative elements use with a ratio of (55) than their British counterparts with a ratio of (52) which can be shown in Table (39). American comedians show a higher ratio of oral narrative elements than British counterparts. American comedians show a frequency of oral narrative acts use with a ratio of (230) and exceed their British counterparts with a ratio of (134) as can be shown in Table (40). In addition, American comedians display maximum intensity in oral narrative elements with (84 dB) while their British counterparts exceed them and show a maximum intensity with (87 dB) as can be shown in Table (41). Moreover, American comedians show maximum frequency in oral narrative elements with (515 Hz) while their British counterparts show a maximum frequency with (529Hz). British comedians exceed their American counterparts in the maximum fundamental frequency which can be shown in Table (42) p.26<sup>ϣ</sup>. Furthermore, American comedians show speech rate in oral narrative elements of (4.79 ASD) and surpass their British counterparts who show a speech rate of (4.64 ASD) which can be shown in Table (43) p.26<sup>ξ</sup>. Also, American comedians show a frequency of functions of intonation with a ratio of (53) and overstep their British counterparts who show a ratio of (48) which are shown in Table (44) p. 26<sup>ξ</sup>. In a similar vein, various speech acts are used in both American and British SUCs, although there are some differences in the frequencies and the percentages between the two. In the first, the American SUCs, the total frequency of SAs is (65), whereas in the second, the British SUCs, it is (58) as in Table (45) p.26<sup>7</sup>. Every single SA is designed for a certain purpose. Therefore, SAs, in the SUCs, vary according to their functions and significance of their context in the oral

narrative. The American comedians show a higher percentage of using SAs than their British counterparts. Finally, American comedians show a frequency of conversational maxims with a frequency of (41) and exceed their British counterparts who show a frequency of (34) which can be seen in Table (46) p.269.

## **5.2 Recommendations**

It is recommended that:

1. Lecturers and students take phono-pragmatic theories and their effects into account, as they help understand the outcome of SUCs and aid to facilitate the ideas the comedians want to deliver for the audience.
2. EFL university instructors and students be knowledgeable about the field of phono-pragmatics as it has a central role to play in examining any phenomenon bearing in mind that phono-pragmatics bridges the gap between phonology and pragmatics.
3. Students specialized in pragmatics are encouraged by specialists and their professors to read periodicals and specialized materials to enrich their lexicon concerning phono-pragmatics and to enable them to write researches in this field of specialization.
4. Teachers need to take spoken language into account in their ESL or EFL courses in order to help students understand different types of texts such as narratives or descriptions.
5. Language learners have to be aware of the differences between written and oral language in terms of lexicon in order to integrate those everyday expressions and discourse fillers into their productive vocabulary.

6. Comedians are required to recognize when and how to use the prosodic features. Moreover, they are supposed to discern the effective prosodic elements. Thus, laughter in any SUC is not triggered arbitrarily; it is processed intentionally by manipulating the prosodic features to get the audience to laugh.
7. Phono-pragmatists should concentrate on other phonetic aspects such as the effect of acoustic cues on the perception of the intended meaning.
8. Pragmatists need to establish a corpus linguistic approach for the phono-pragmatic strategies and prosodic patterns in order to be used in both qualitative and quantitative analyses.

### **5.3 Suggestions for Further Studies**

The following topics are suggested for further studies:

1. A phono-pragmatic study of some selected American English and Iraqi Arabic stand-up comedies.
2. A prosodic study of pauses and their role in meaning making.
3. A study of prosodic features in English and Arabic sport commentary.
4. A phono-pragmatic study of racism in American talk shows.
5. A phono-pragmatic study of selected American and British poems.

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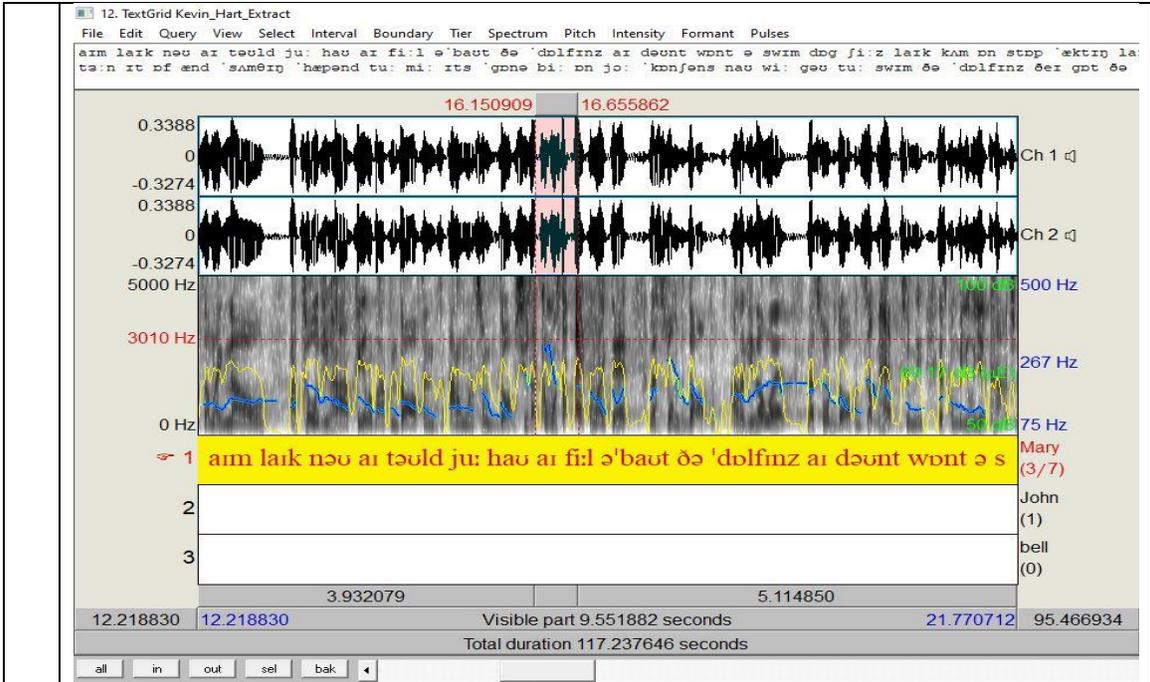
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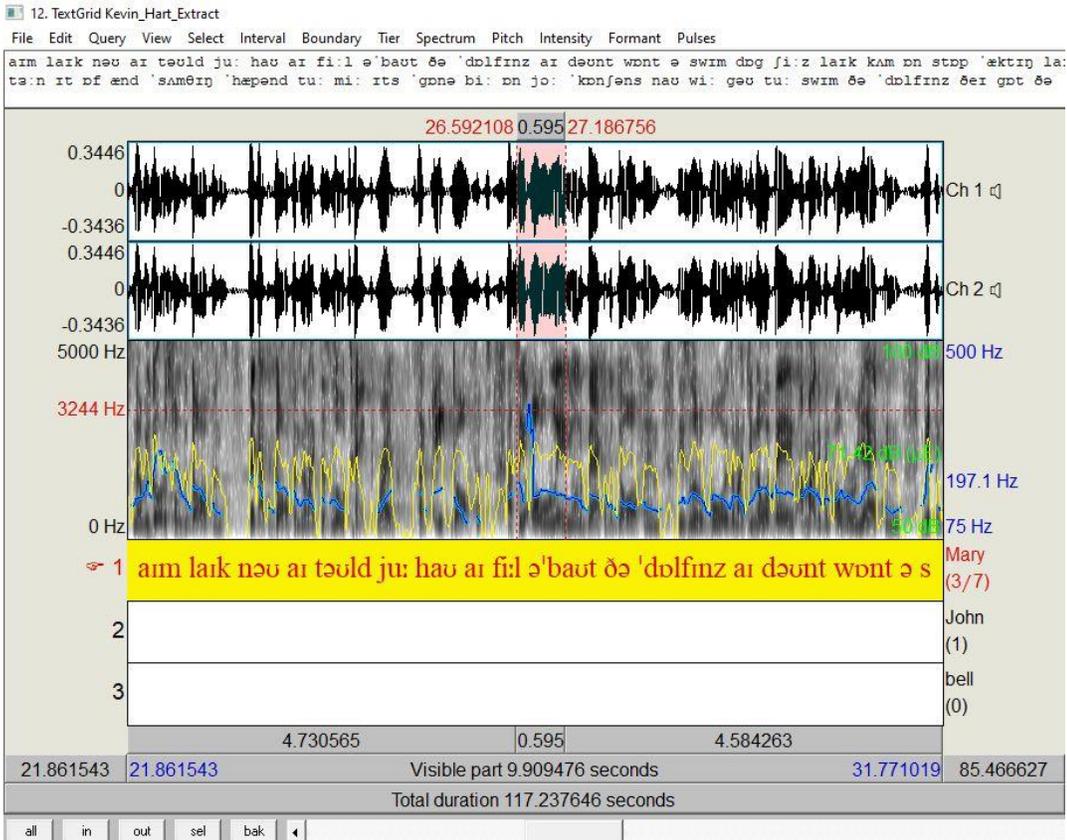
# APPENDICES

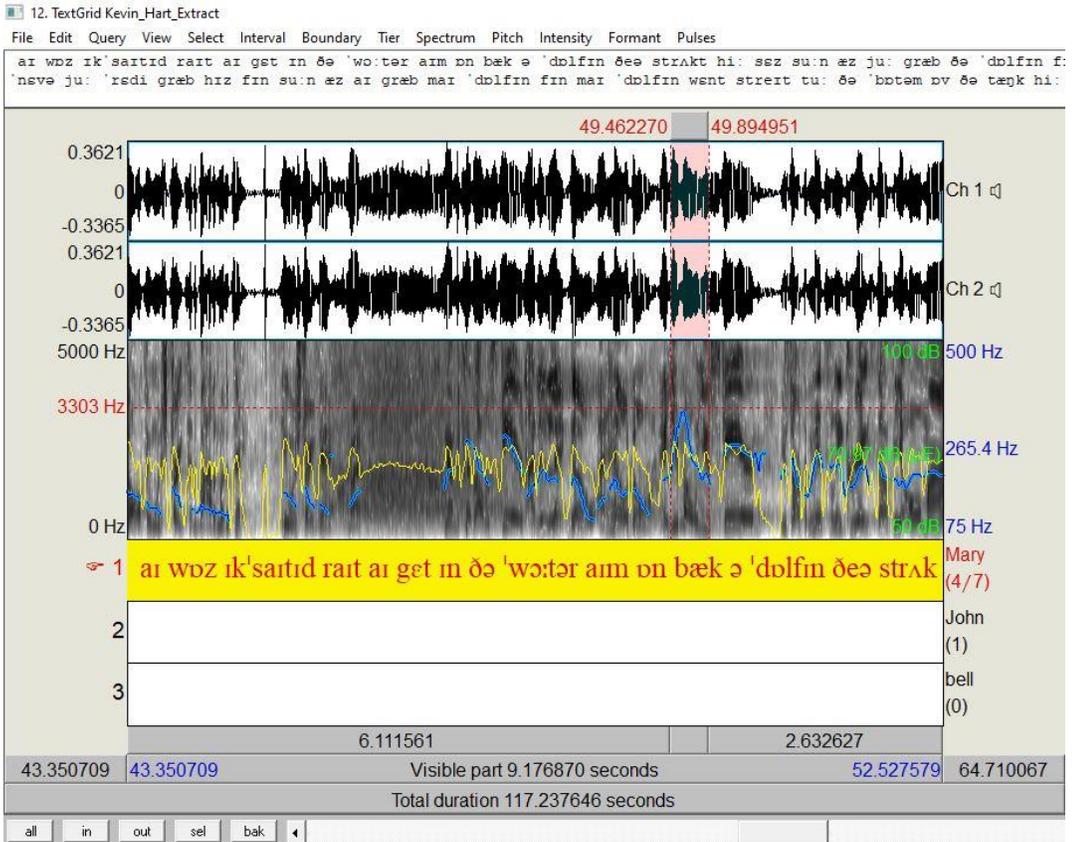
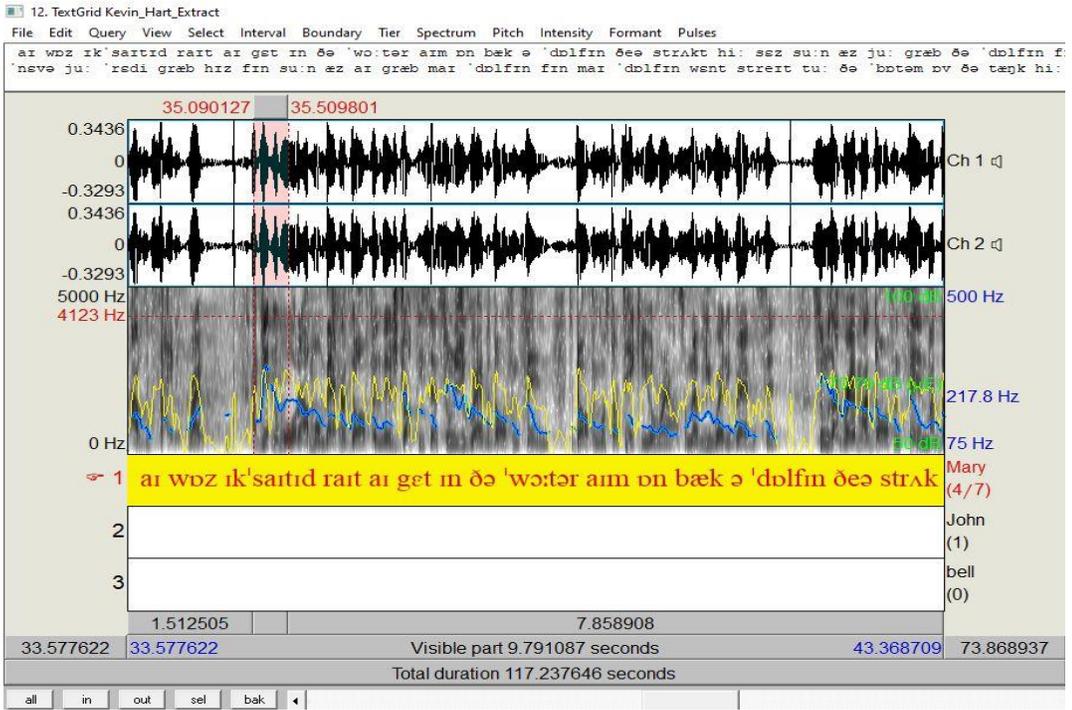
## Appendix (A) Acoustic Analysis of Remaining Oral Narrative Elements

Extract No.1	
Abstract	



Orientation





12. TextGrid Kevin\_Hart\_Extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar wɔz laɪk 'nəʊbədi ɔst sɔ: 'dɒlfɪn 'nʌmbə eɪt 'mɪsɪŋ hʌ 'nəʊbədi 'nəʊtɪst ar wɔz 'gɔ:ɪŋ fɔ: laɪk 30 'sɛkənz  
 tu: kɪl mɪ: hɪ: tʊk mɪ: tu: ðə 'bɒtəm ɒv ðə tægk tu:mɪ:t wɪð fɑ:ks 'əʊ'keɪ aɪm ðɪ 'əʊnlɪ blæk gɑ:ɪn ðɪs dæm tægk

75.070175 0.714 75.784301

0.3397  
 -0.298  
 0.3397  
 -0.298

Ch 1 ɔ  
 Ch 2 ɔ

5000 Hz  
 3801 Hz  
 0 Hz

100 MHz 500 Hz  
 334.7 Hz  
 75 Hz

1 ar wɔz laɪk 'nəʊbədi ɔst sɔ: 'dɒlfɪn 'nʌmbə eɪt 'mɪsɪŋ hʌ 'nəʊbədi ' Mary (6/7)  
 2 John (1)  
 3 bell (0)

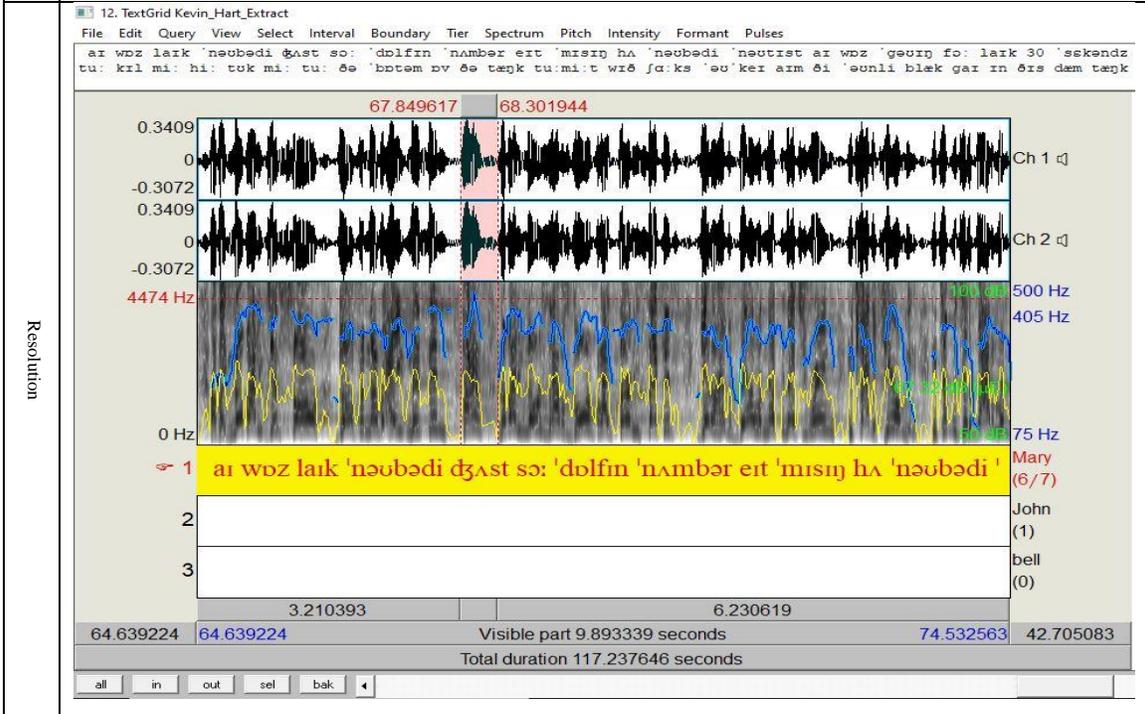
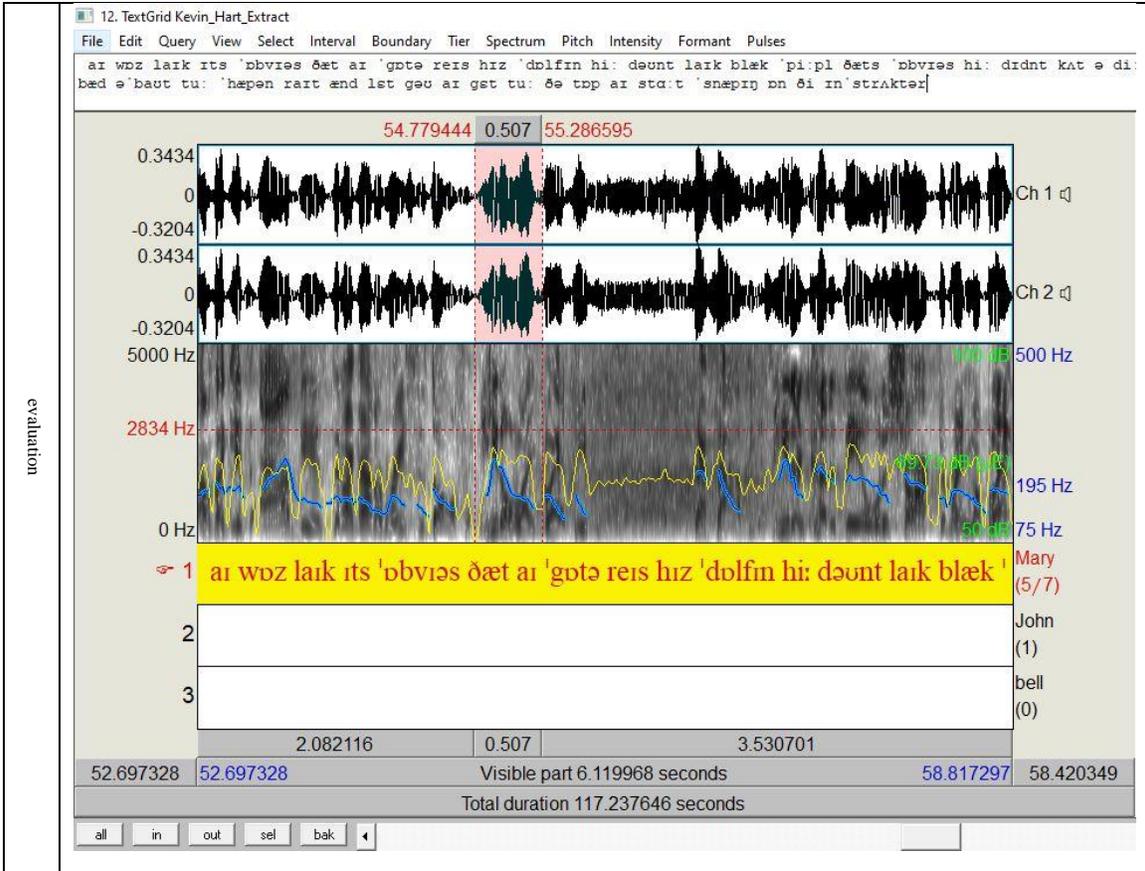
0.714 8.511649

74.683998 74.683998 Visible part 9.611952 seconds 84.295950 32.941696

Total duration 117.237646 seconds

all in out sel bak

orientation



12. TextGrid Kevin\_Hart\_Extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

hi: wɒz laɪk wəʊ wəʊ kɑ:m daʊn its θri: fɪ:t ɔ:st stænd ʌp ænd əɪ wɒz laɪk wɒt wɒt hi:z 'seɪrɪŋ əɪ dɪdnt 'i:ven taim bʌt ɪt wɒz ðe 'reɪsɪz 'dɒlfɪn aɪm tel ju: hæʊ əɪ wɒz reɪzɪd eɪz 'dɒlfɪn cuz əɪ du: nɒt 'gɒlfrɪŋ 'bɑ:di wɛl wɛn əɪ

100.223660 100.650683

0.348  
0  
-0.3524  
0.348  
0  
-0.3524  
5000 Hz  
3566 Hz  
0 Hz

Ch 1 □  
Ch 2 □  
500 Hz  
296.7 Hz  
75 Hz

1 hi: wɒz laɪk wəʊ wəʊ kɑ:m daʊn its θri: fɪ:t ɔ:st stænd ʌp ænd əɪ wɒz  
Mary (7/7)  
2 John (1)  
3 bell (0)

3.886183 5.327959

96.337477 96.337477 Visible part 9.641165 seconds 105.978642 11.259004

Total duration 117.237646 seconds

all in out sel bak

12. TextGrid Kevin\_Hart\_Extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

hi: wɒz laɪk wəʊ wəʊ kɑ:m daʊn its θri: fɪ:t ɔ:st stænd ʌp ænd əɪ wɒz laɪk wɒt wɒt hi:z 'seɪrɪŋ əɪ dɪdnt 'i:ven taim bʌt ɪt wɒz ðe 'reɪsɪz 'dɒlfɪn aɪm tel ju: hæʊ əɪ wɒz reɪzɪd eɪz 'dɒlfɪn cuz əɪ du: nɒt 'gɒlfrɪŋ 'bɑ:di wɛl wɛn əɪ

100.223660 100.650683

0.348  
0  
-0.3524  
0.348  
0  
-0.3524  
5000 Hz  
3566 Hz  
0 Hz

Ch 1 □  
Ch 2 □  
500 Hz  
296.7 Hz  
75 Hz

1 hi: wɒz laɪk wəʊ wəʊ kɑ:m daʊn its θri: fɪ:t ɔ:st stænd ʌp ænd əɪ wɒz  
Mary (7/7)  
2 John (1)  
3 bell (0)

3.886183 5.327959

96.337477 96.337477 Visible part 9.641165 seconds 105.978642 11.259004

Total duration 117.237646 seconds

all in out sel bak

Coda

12. TextGrid Kevin\_Hart\_Extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

hi: wɒz laɪk wəʊ wəʊ kɑ:m daʊn its θri: fi:t ʒɑ:st stænd ʌp ænd aɪ wɒz laɪk wɒt wɒt hi:z 'seɪŋ ɑ: dɪdnt 'i:vən  
 taɪm bʌt ɪt wɒz θə 'reɪsɪz 'dɒlfɪn aɪm tɛl ju: hæʊ aɪ wɒz reɪzɪd eɪz 'dɒlfɪn kʊz aɪ du: nɒt 'gɒlfrɪŋ 'bɑ:di wɪl wɛn aɪ

The screenshot displays the TextGrid interface for a file named '12. TextGrid Kevin\_Hart\_Extract'. At the top, there is a menu bar with options: File, Edit, Query, View, Select, Interval, Boundary, Tier, Spectrum, Pitch, Intensity, Formant, and Pulses. Below the menu is a text area containing phonetic transcriptions of a speech sample. The main area is divided into three horizontal panels. The top panel shows two channels of an audio waveform, labeled 'Ch 1' and 'Ch 2', with amplitude values ranging from -0.3213 to 0.3459. The middle panel is a spectrogram showing frequency content from 0 Hz to 5000 Hz. A red horizontal line is drawn at 3596 Hz, and a green horizontal line is at 297.4 Hz. A yellow highlight is present on the spectrogram. The bottom panel shows a text grid with three tiers. Tier 1 contains the phonetic transcription 'hi: wɒz laɪk wəʊ wəʊ kɑ:m daʊn its θri: fi:t ʒɑ:st stænd ʌp ænd aɪ wɒz' and is highlighted in yellow. Tier 2 is labeled 'Mary (7/7)'. Tier 3 is labeled 'John (1)' and 'bell (0)'. At the bottom, there is a control bar with buttons for 'all', 'in', 'out', 'sel', and 'bak', and a 'Total duration 117.237646 seconds' indicator.

107.982095 0.825 108.806897

0.3459  
0  
-0.3213

0.3459  
0  
-0.3213

5000 Hz  
3596 Hz  
0 Hz

100 dB 500 Hz  
297.4 Hz  
50 dB 75 Hz

1 hi: wɒz laɪk wəʊ wəʊ kɑ:m daʊn its θri: fi:t ʒɑ:st stænd ʌp ænd aɪ wɒz  
Mary (7/7)  
John (1)  
bell (0)

1.949946 0.825 7.178432

106.032149 106.032149 Visible part 9.953179 seconds 115.985328 1.252318

Total duration 117.237646 seconds

all in out sel bak

# Extract No.2

Abstract

14. TextGrid Joe\_List\_Extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar wɒz ɒn ðə 'sʌbweɪ ði 'lʌðə deɪ ænd ɪt wɒz laɪk pækt ɪt wɒz rʌʃ 'aʊə wi: wɔ:ɪ ɔ:l 'gɛtrɪŋ ɒf ðə 'sʌbweɪ ɪt wɒz laɪ

0.4453  
0  
-0.3232  
0.4453  
5000 Hz

5.562649 5.832619

Ch 1  
Ch 2

500 Hz  
1017 Hz  
0 Hz

126.5 Hz  
75 Hz

1  
2  
3

2.240954 4.487373

3.321695 3.321695 Visible part 6.998297 seconds 10.319992 45.349883

Total duration 55.669875 seconds

all in out sel bak

Complicating Action

14. TextGrid Joe\_List\_Extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ænd ðeə wɒz ə 'lɪtl kɪd nekst tu: mi: hi: wɒz laɪk ðɪs haɪ hi: kept 'steɪpɪŋ ɒn maɪ fʊt laɪk θɪ: ɔ: fə: taɪmz ænd maɪ ju: ænd ðen hɪz 'mʌðə kʌt ɪt ænd went ɒm hi: z ə kɪd ar wɒz laɪk ʒes ar nəʊ ðæt ðets wɔ: ar sɛd ɪks'kju:s mi: ʃ

0.3637  
0  
-0.3441  
0.3637  
5000 Hz

18.570333 19.089378

Ch 1  
Ch 2

500 Hz  
1515 Hz  
0 Hz

159.9 Hz  
75 Hz

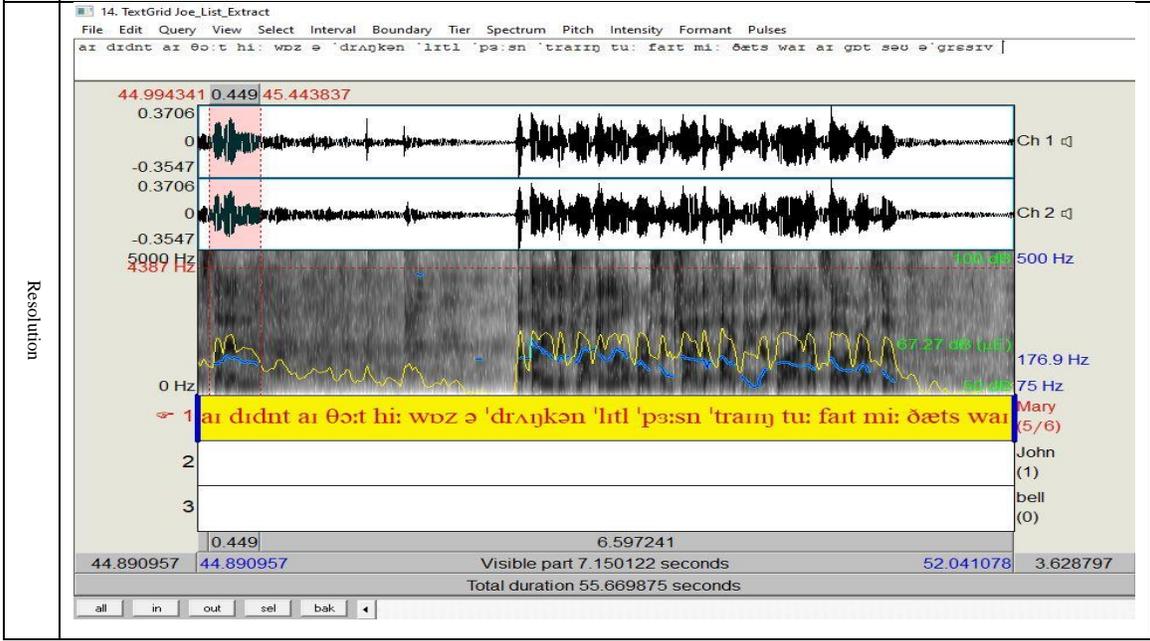
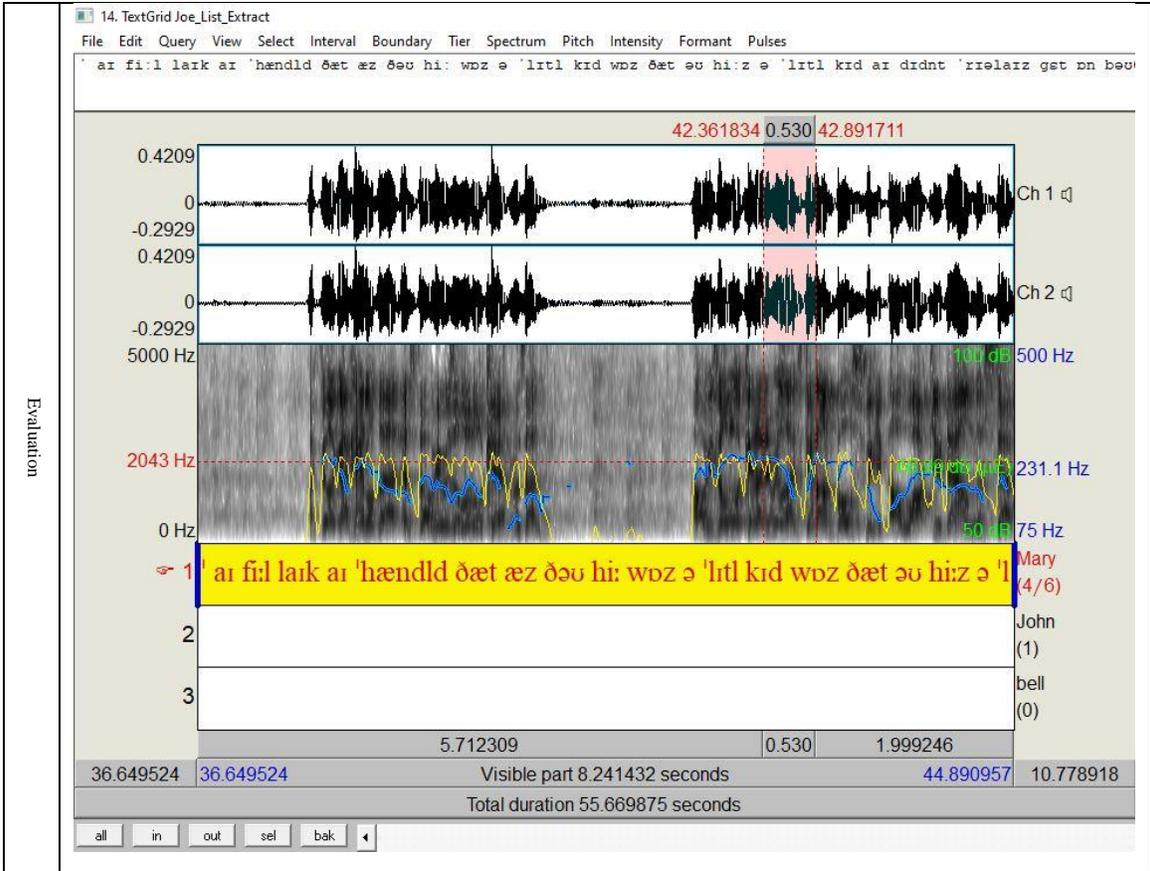
1  
2  
3

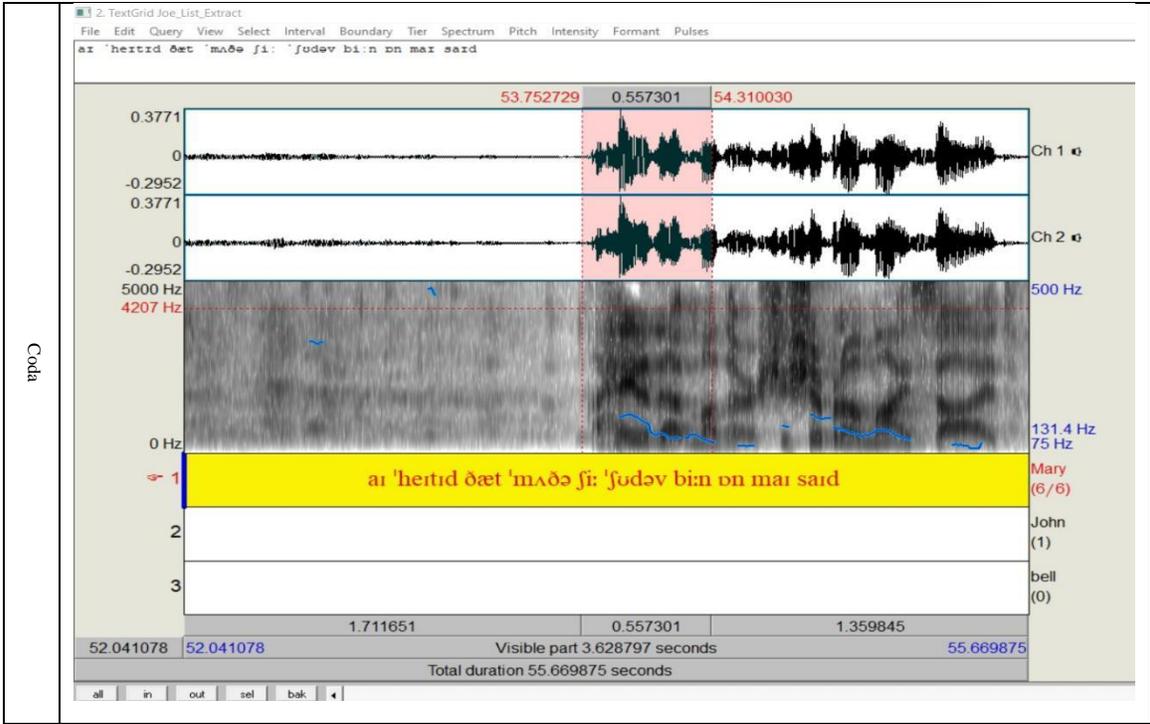
8.208206 1.091211

10.362127 10.362127 Visible part 9.818462 seconds 20.180589 35.489286

Total duration 55.669875 seconds

all in out sel bak





Coda

### Extract No.3

Abstract

4. TextGrid Dave\_extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

end hi: sɛd, "dæd, dæd, aɪ ni:d twenti haʊdrɪd end fɪfti dɒləz." hi:z 'əʊnli 12 jɪəz əʊld səʊ əɪ frɪ:kt aʊt. "wɒt: sɛd, "neʊ, neʊ. " 'keɪvɪn ha:ts 'kæmɪŋ tu: taʊn end əɪ 'wɒntrɪd tu: si: hi:z jəʊ." əɪ sɛd, "wel, haʊ maɪ a: ðe 'tɪkɪt:

0.4973  
-0.5279  
0.4973  
-0.5279  
5000 Hz  
2658 Hz  
0 Hz

7.911640 0.857 8.769052

Ch 1 □  
Ch 2 □

500 Hz  
295.8 Hz  
75 Hz

73.77 dB (avg)  
84.72 dB

1 aend hi: sɛd, "dæd, dæd, aɪ ni:d twenti haʊdrɪd end fɪfti dɒləz." hi:z 'əʊ

Mary (2/6)  
John (1)  
bell (0)

6.073847 0.857 2.906578

1.837794 1.837794 Visible part 9.837836 seconds 11.675630 81.296182

Total duration 92.971812 seconds

all in out sel bak ◀

---

4. TextGrid Dave\_extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

end hi: sɛd, "dæd, dæd, aɪ ni:d twenti haʊdrɪd end fɪfti dɒləz." hi:z 'əʊnli 12 jɪəz əʊld səʊ əɪ frɪ:kt aʊt. "wɒt: sɛd, "neʊ, neʊ. " 'keɪvɪn ha:ts 'kæmɪŋ tu: taʊn end əɪ 'wɒntrɪd tu: si: hi:z jəʊ." əɪ sɛd, "wel, haʊ maɪ a: ðe 'tɪkɪt:

0.5343  
-0.4941  
0.5343  
-0.4941  
5000 Hz  
3295 Hz  
0 Hz

16.625668 1.199114 17.824782

Ch 1 □  
Ch 2 □

500 Hz  
268.9 Hz  
75 Hz

73.75 dB (avg)  
50.65 dB

1 aend hi: sɛd, "dæd, dæd, aɪ ni:d twenti haʊdrɪd end fɪfti dɒləz." hi:z 'əʊ

Mary (2/6)  
John (1)  
bell (0)

4.896667 1.199114 3.862764

11.729002 11.729002 Visible part 9.958544 seconds 21.687546 71.284267

Total duration 92.971812 seconds

all in out sel bak ◀

Orientation

4. TextGrid Dave\_extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

end hi: sɛd, "dæd, dæd, aɪ ni:d twenti haɪndrɪd ɒnd fɪfti dɒləz." hi:z 'əʊnli 12 ʤiəz əʊld səʊ aɪ frɪ:kt aʊt. "wɒt: sɛd, "nəʊ, nəʊ. " 'keɪvɪn ha:ts 'kæmɪŋ tu: taʊn ɒnd aɪ 'wɒndrɪd tu: si: hi:z fəʊ." aɪ sɛd, "wɛl, haʊ mʌʃ a: ðə 'tɪkɪt:

24.558188 0.783 25.340711

0.4934  
0  
-0.496  
0.4934  
0  
-0.496

5000 Hz  
500 Hz  
3332 Hz  
0 Hz

700 Hz  
261 Hz  
75 Hz  
50 Hz

1 aɪnd hi: sɛd, "dæd, dæd, aɪ ni:d twenti haɪndrɪd ɒnd fɪfti dɒləz." hi:z 'ə Mary (2/6)

2 John (1)

3 bell (0)

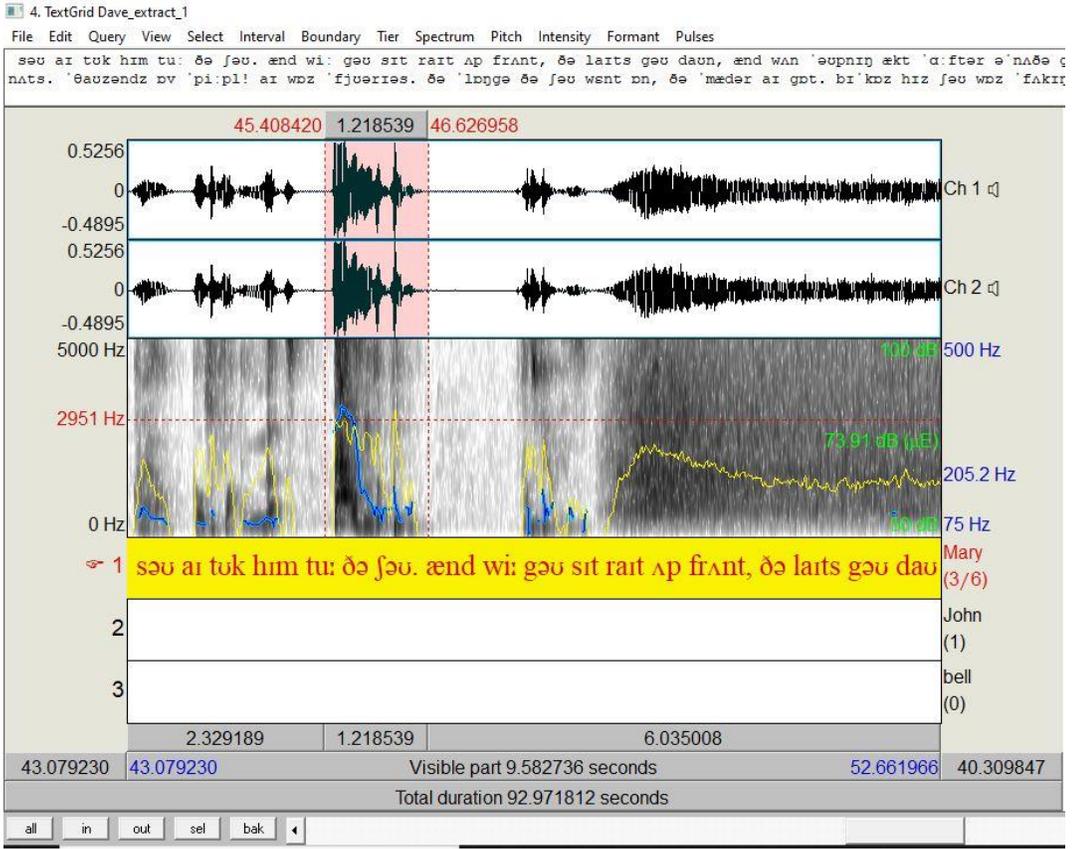
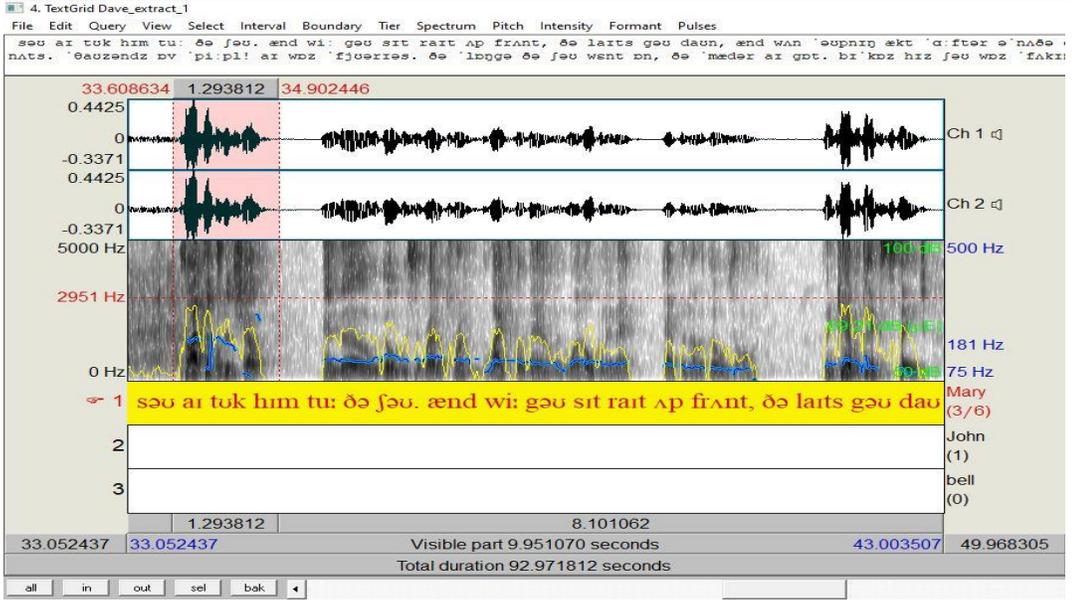
2.363504 0.783 6.812028

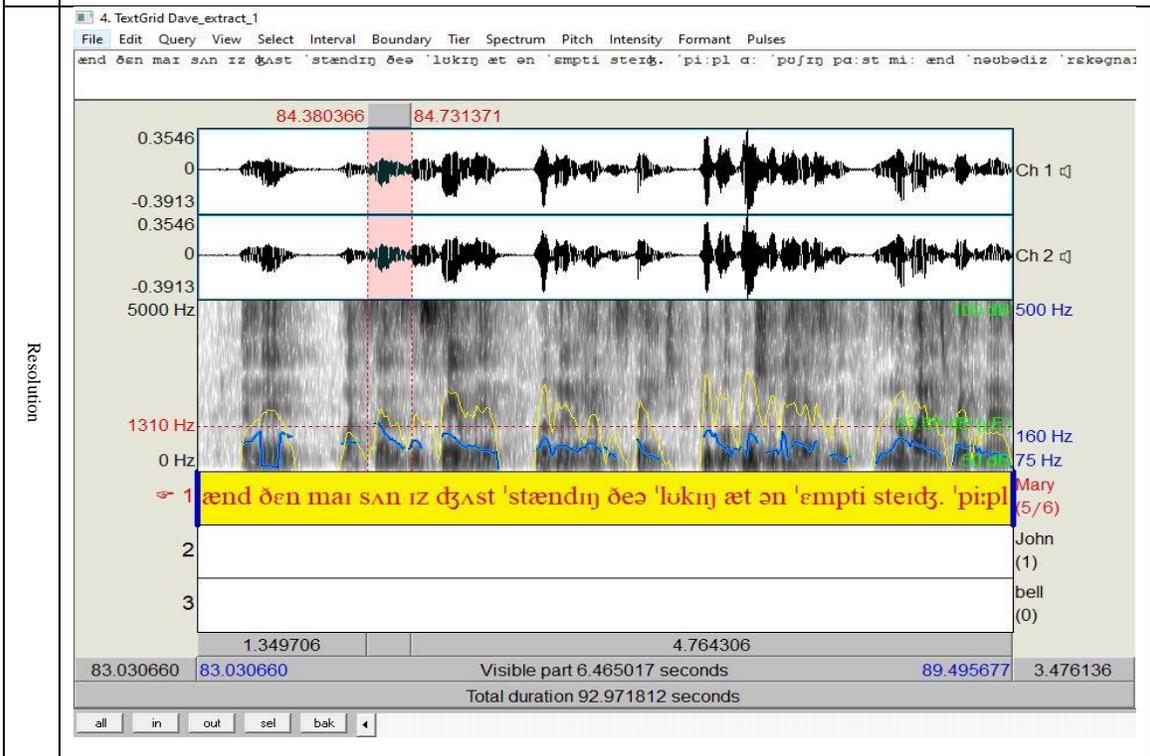
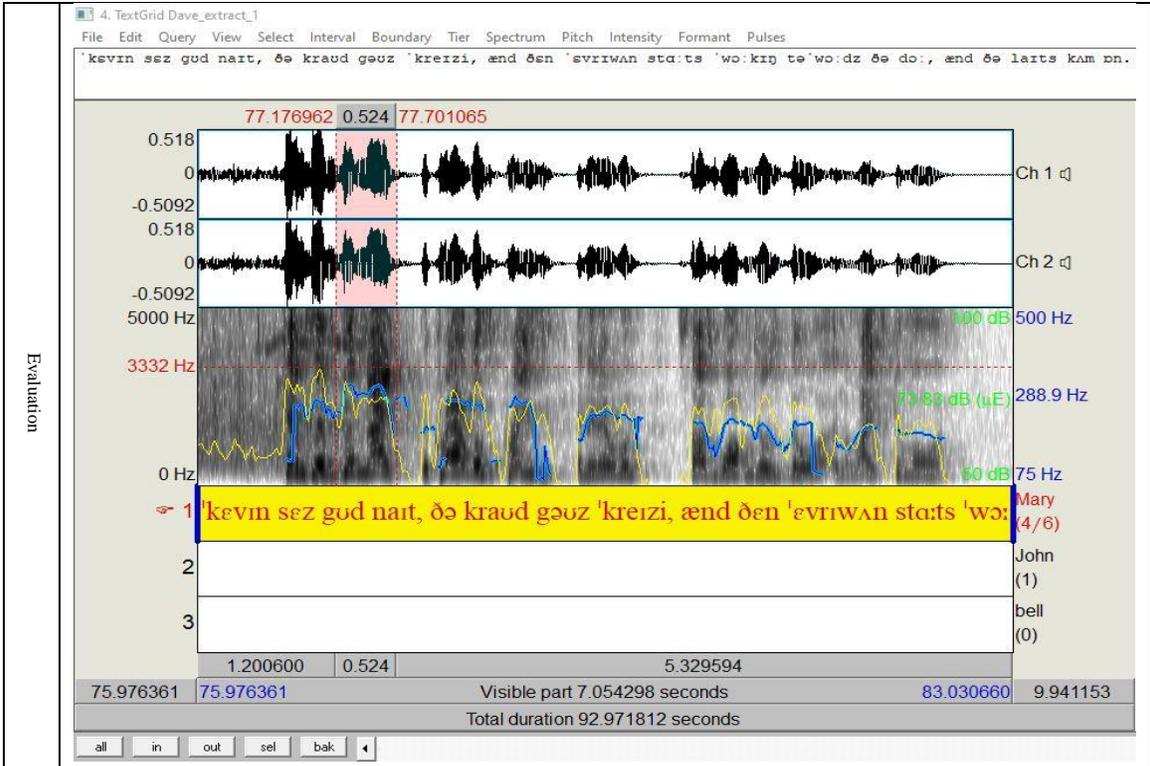
22.194684 22.194684 Visible part 9.958056 seconds 32.152739 60.819073

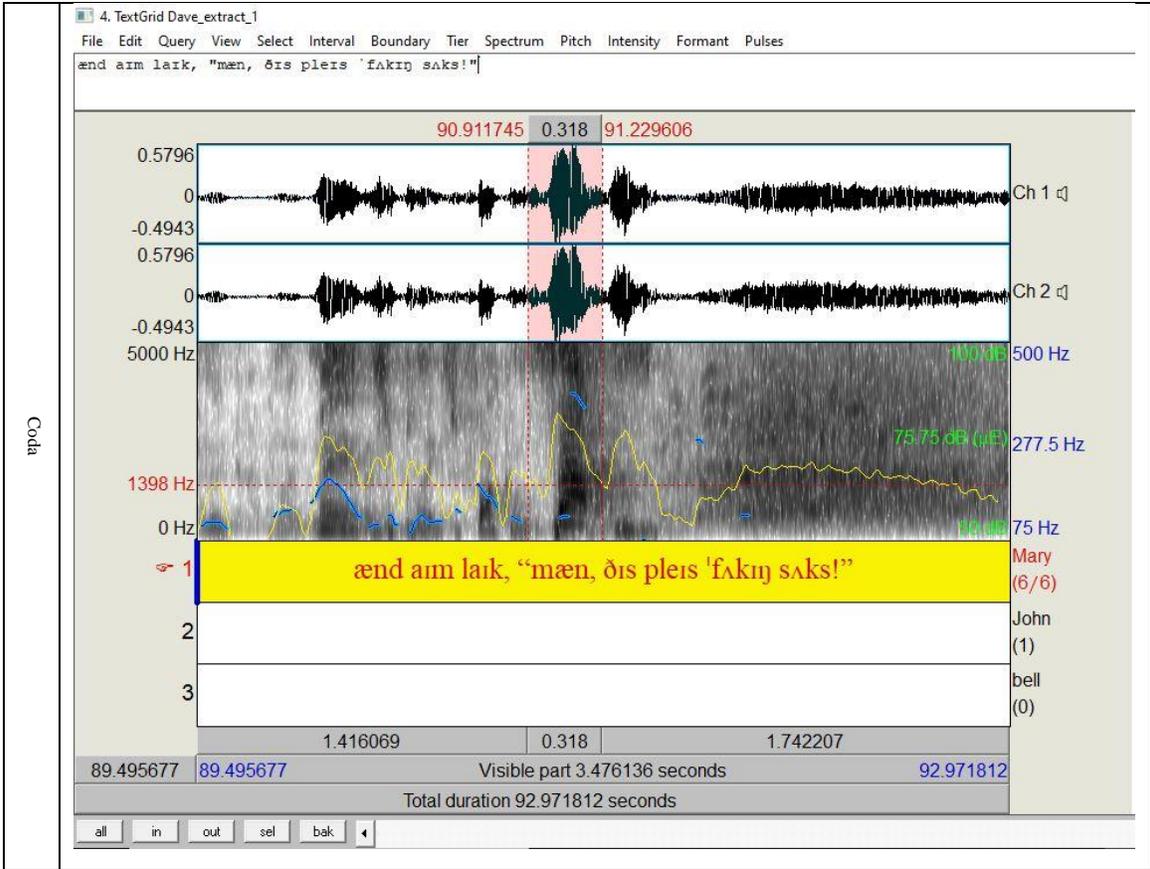
Total duration 92.971812 seconds

all in out sel bak

Complicating Action

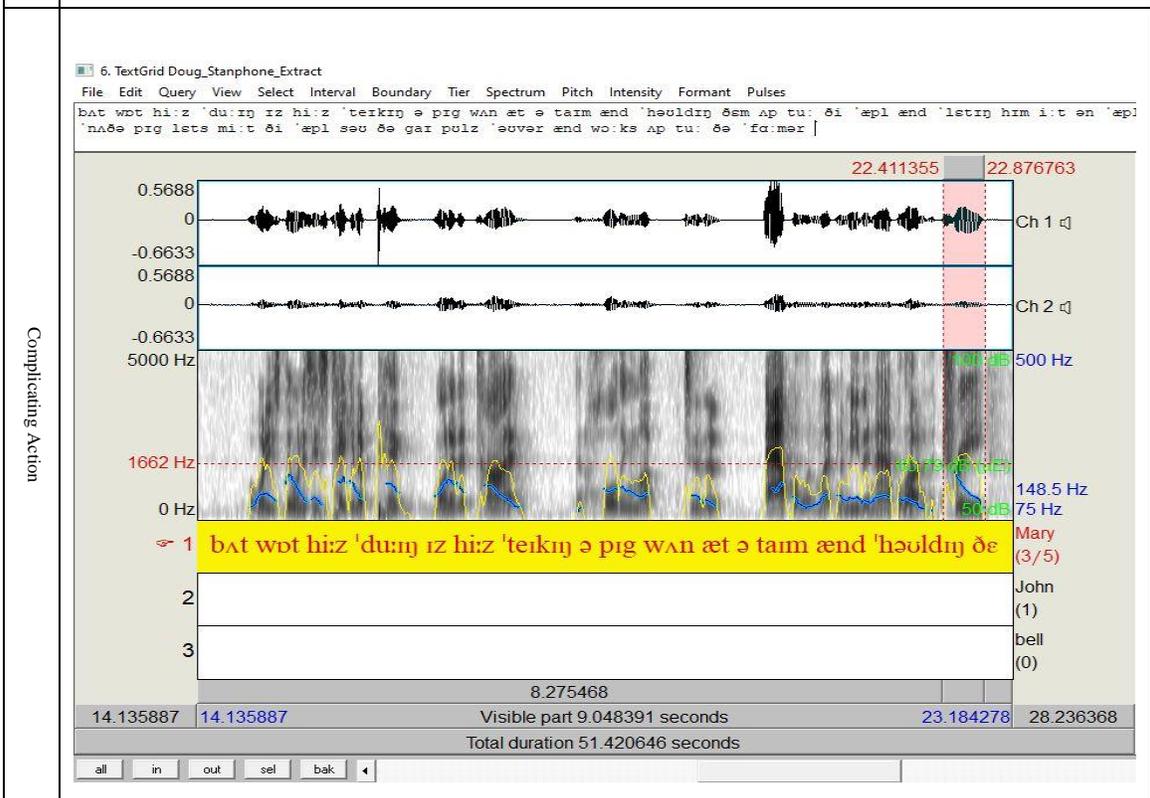
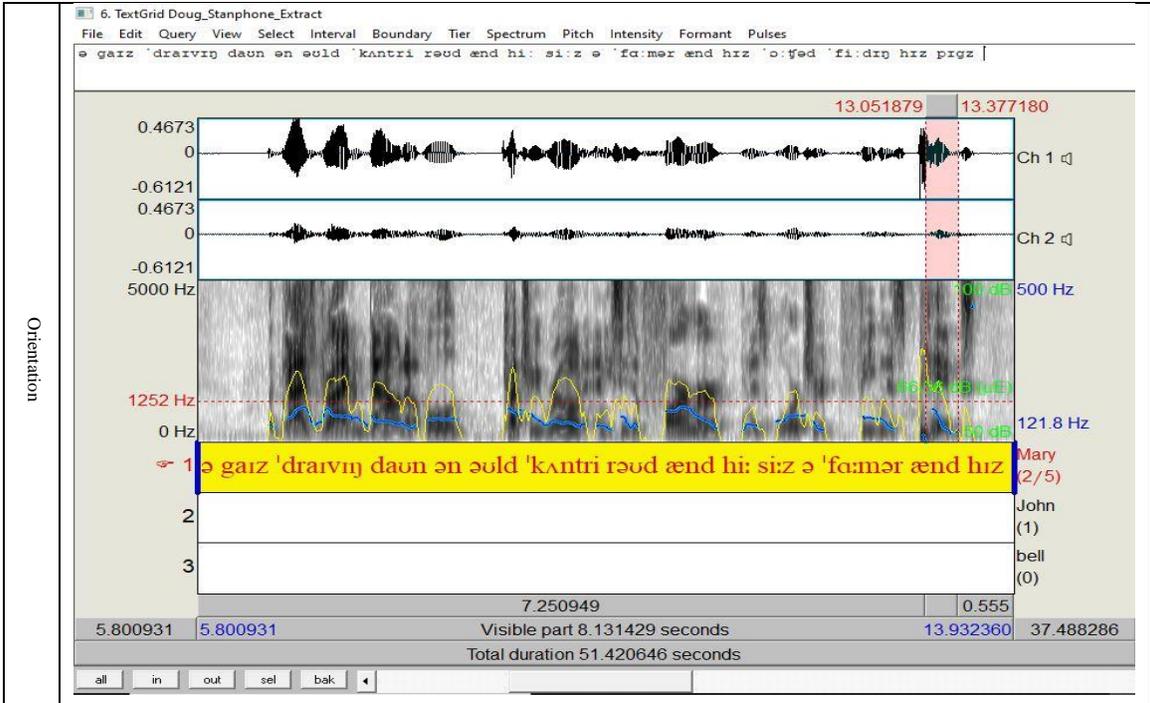


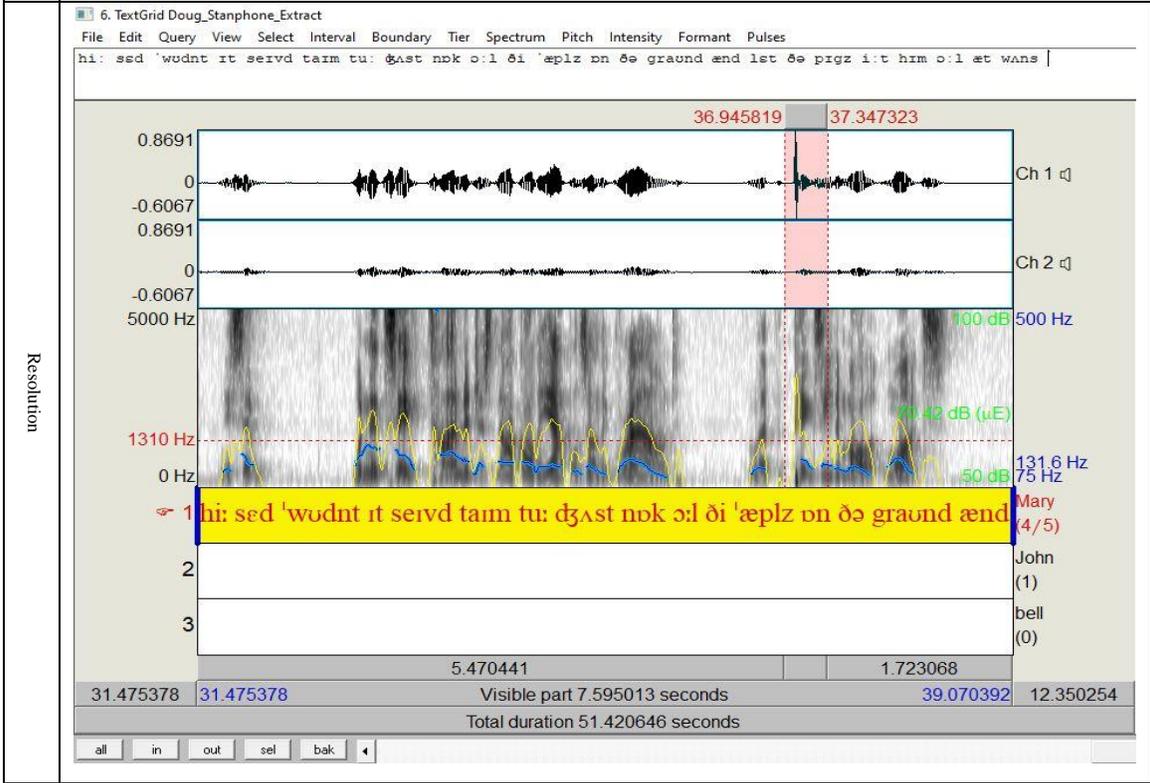
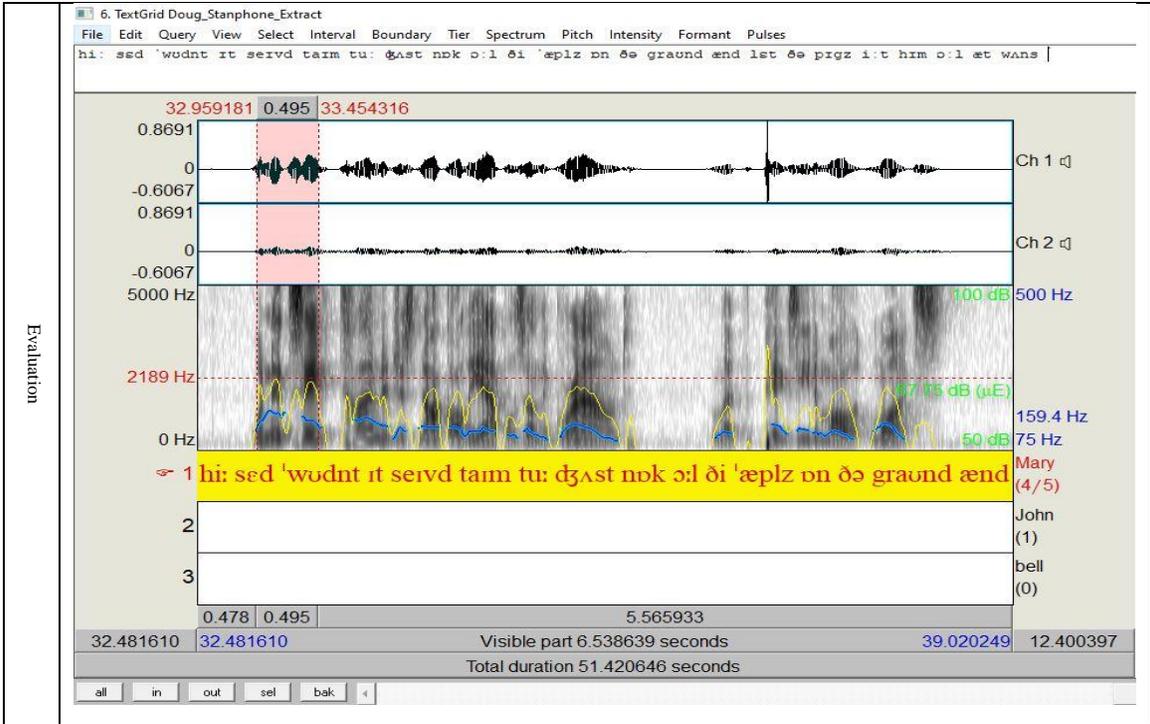


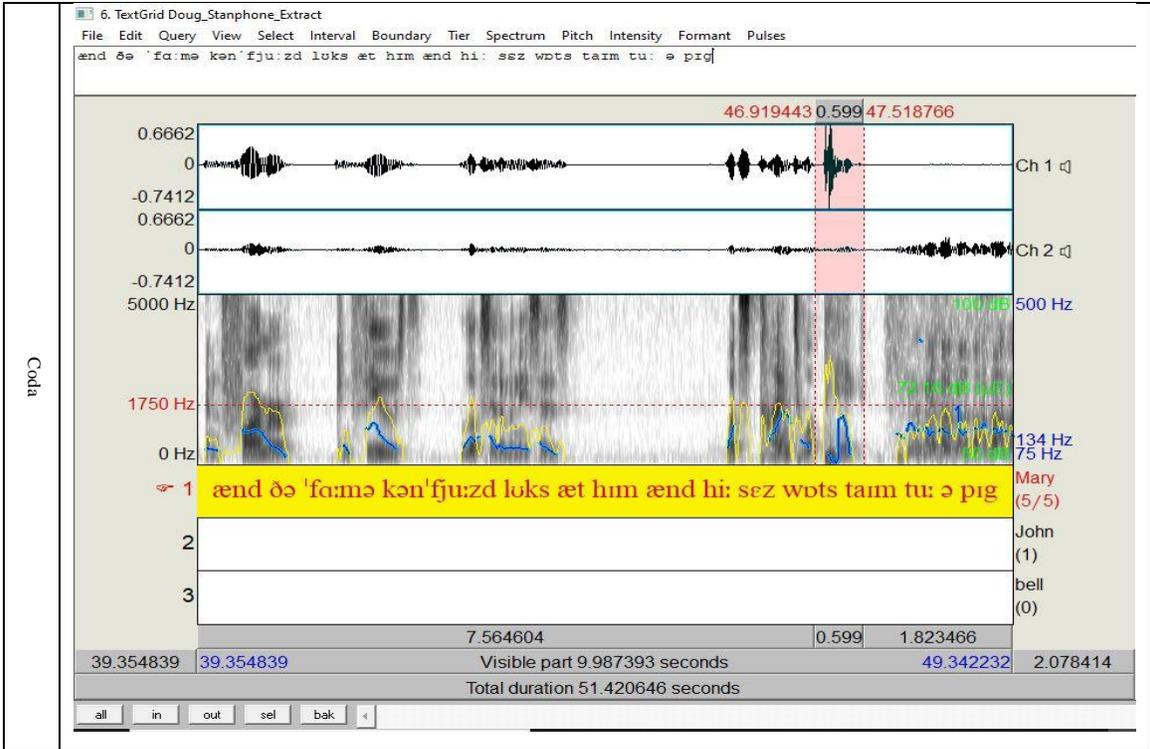


## Extract No.4

Abstract







**Extract No.5**

Abstract

8. TextGrid Greg\_Giraldo\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ðen ai θo:t hi:z tʃʌst 'gɒnə ju:z it ɒn drʌgz ɔ:r 'ælkəhɒl ænd ðen ai θo:t ðæts wɒt aɪm 'gɒnə ju:z æt

0.4556  
0  
-0.5569

0.4556  
0  
-0.5569

5000 Hz

1779 Hz

0 Hz

100 dB

500 Hz

76.23 dB (μE)

181.5 Hz

75 Hz

50 dB

1  
2  
3

ðen ai θo:t hi:z tʃʌst 'gɒnə ju:z it ɒn drʌgz ɔ:r 'ælkəhɒl ænd ðen ai θo:t

Mary (2/6)

John (1)

bell (0)

4.044251 0.614 3.158235

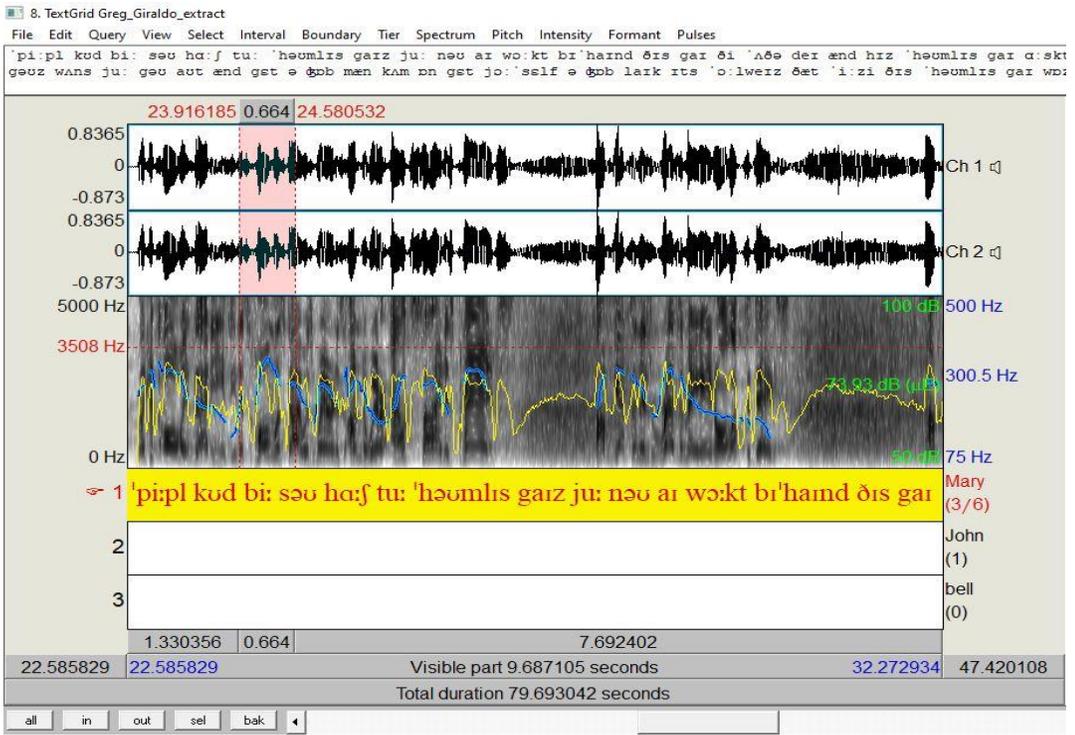
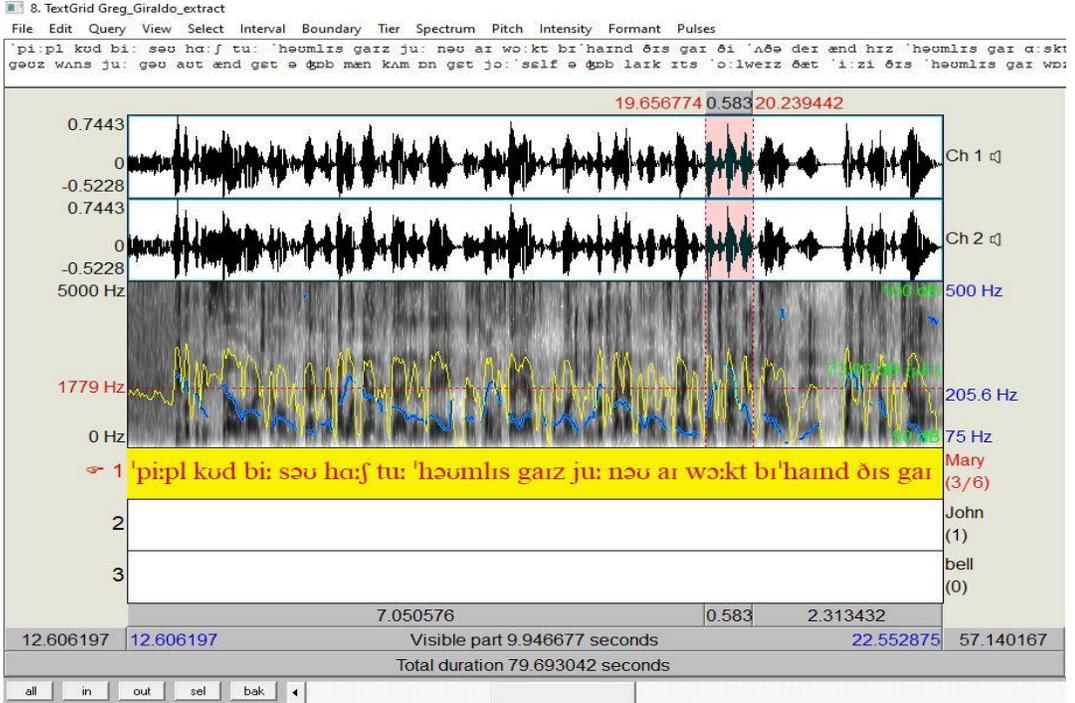
4.701593 4.701593 Visible part 7.816740 seconds 12.518333 67.174708

Total duration 79.693042 seconds

all in out sel bak

Orientation

Complicating Action



8. TextGrid Greg\_Giraldo\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

'pi:pl kud bi: səu hɑ:f tu: 'həʊmlɪs gaɪz ju: nəʊ aɪ wə:kt br'hɑ:nd ðɪs gaɪ ðɪ 'lʌðə deɪ ænd hɪz 'həʊmlɪs gaɪ ɑ:skt  
 geʊz wʌnz ju: geʊ ɔ:t ænd get ə ʔɒb mæn kʌm ɒn get ʝo: 'sɛlf ə ʔɒb laɪk ɪts 'ɒ:lweɪz ðæt 'i:zɪ ðɪs 'həʊmlɪs gaɪ wɒs

0.7788  
0  
-0.7675

0.7788  
0  
-0.7675

5000 Hz  
3537 Hz

100 dB  
73.59 dB (μE)  
50 dB

500 Hz  
276.9 Hz  
75 Hz

Ch 1 □  
Ch 2 □

1 'pi:pl kud bi: səu hɑ:f tu: 'həʊmlɪs gaɪz ju: nəʊ aɪ wə:kt br'hɑ:nd ðɪs gaɪ  
Mary (3/6)

2 John (1)

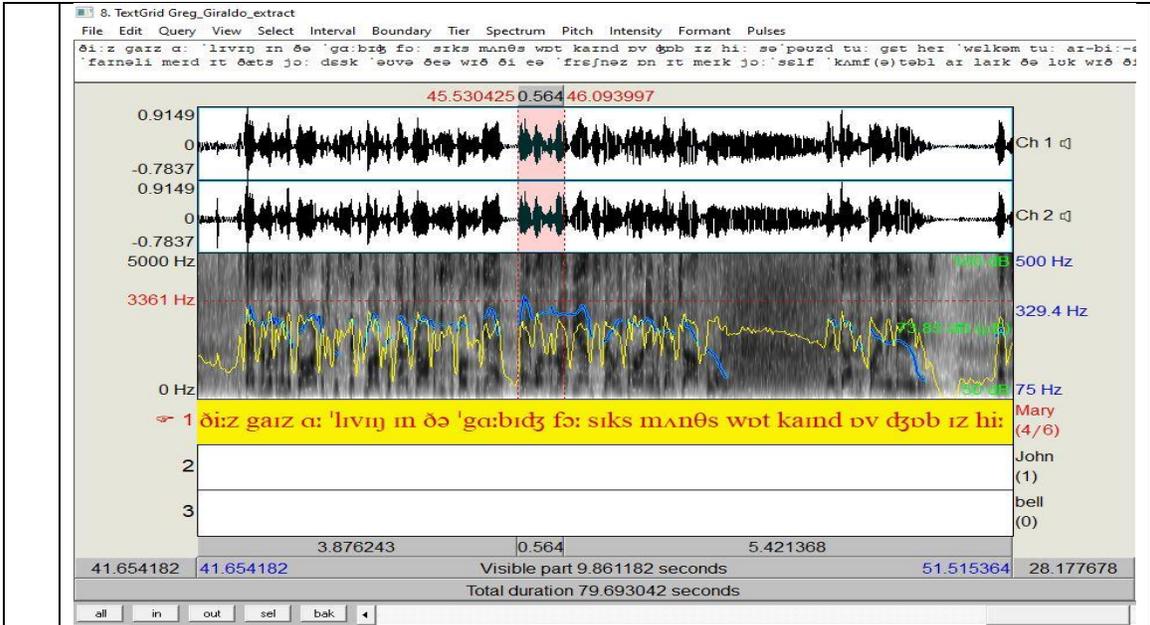
3 bell (0)

3.802446 0.998868 4.278097

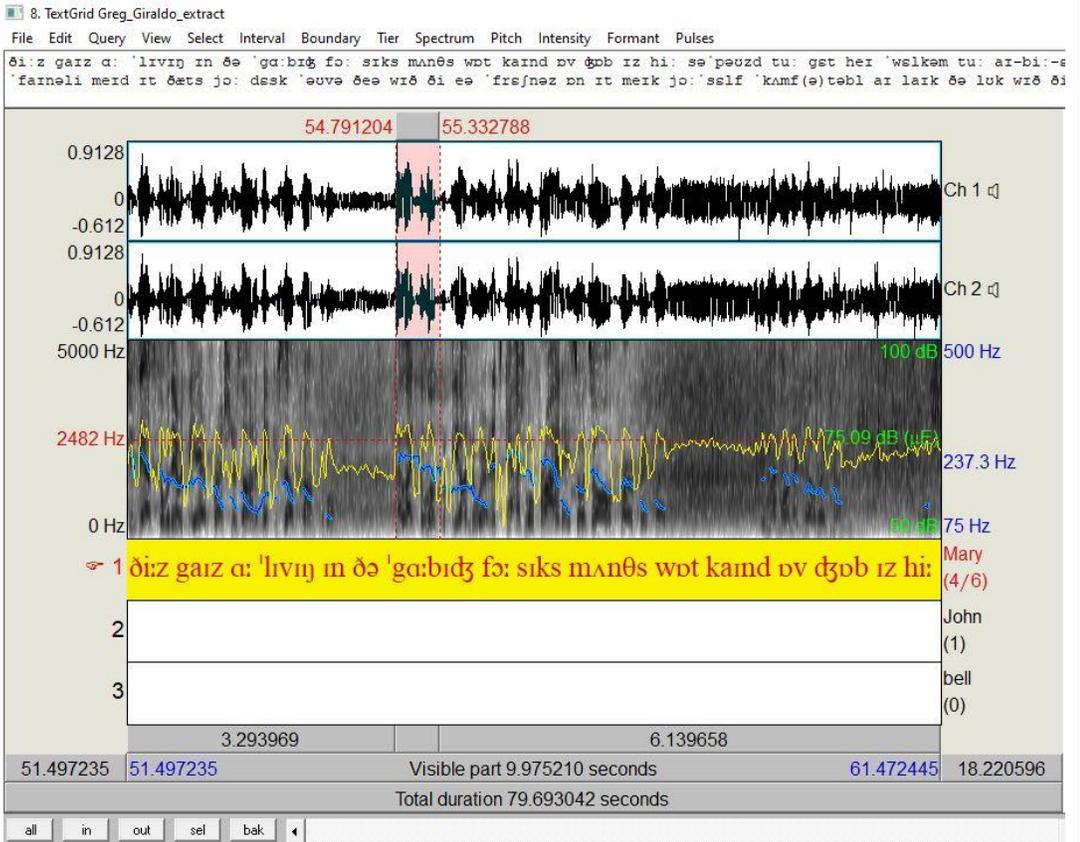
32.310488 32.310488 Visible part 9.079411 seconds 41.389898 38.303143

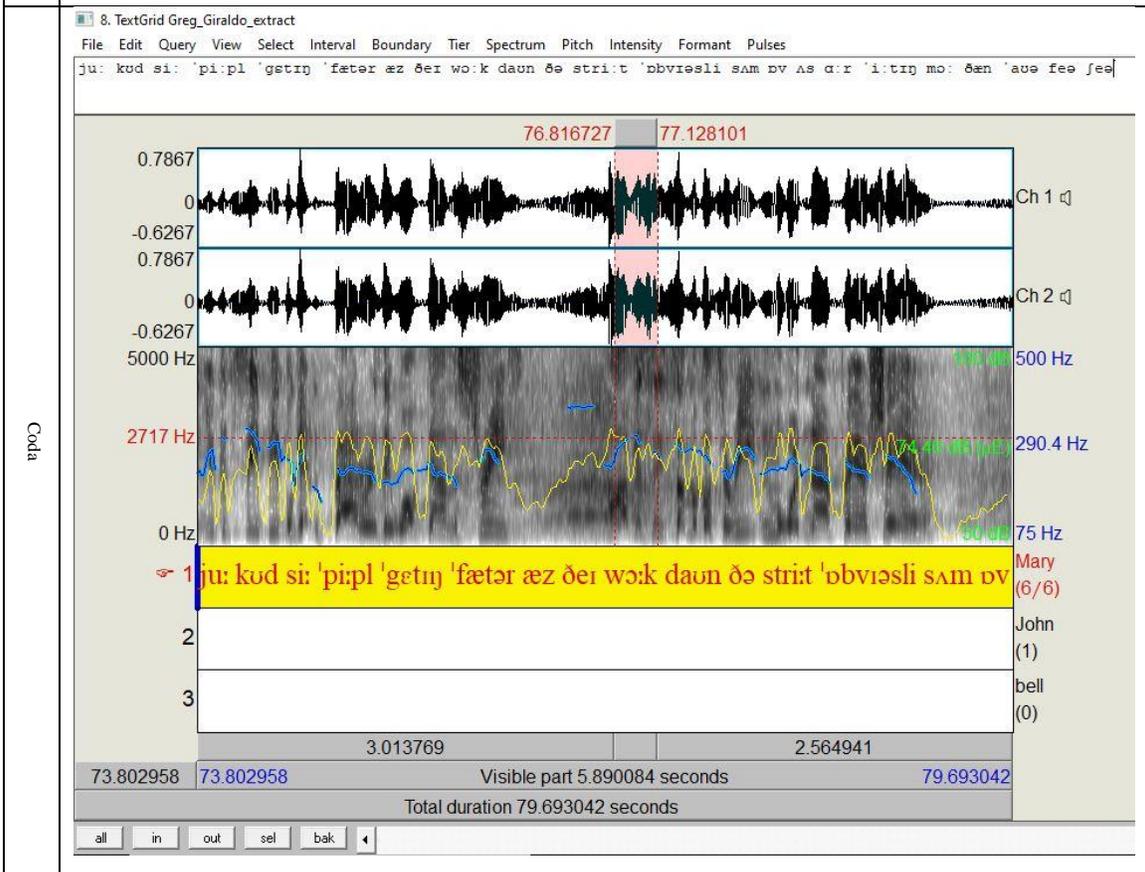
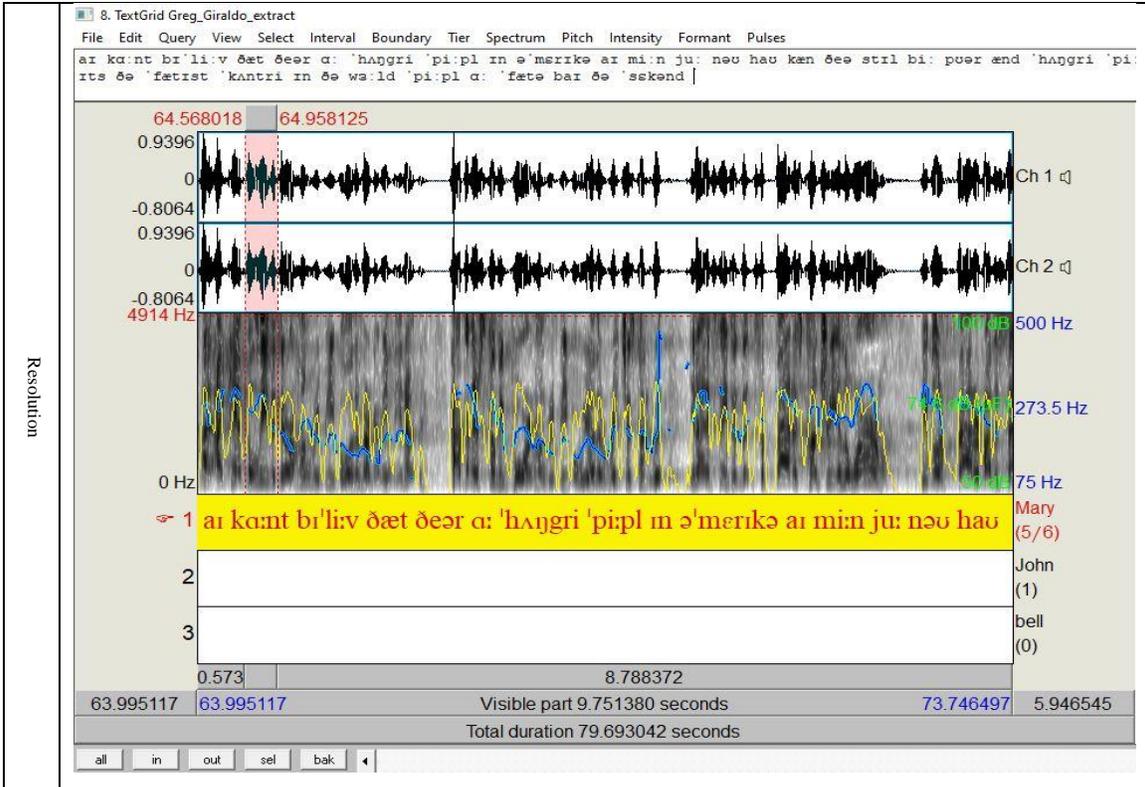
Total duration 79.693042 seconds

all in out sel bak ◀



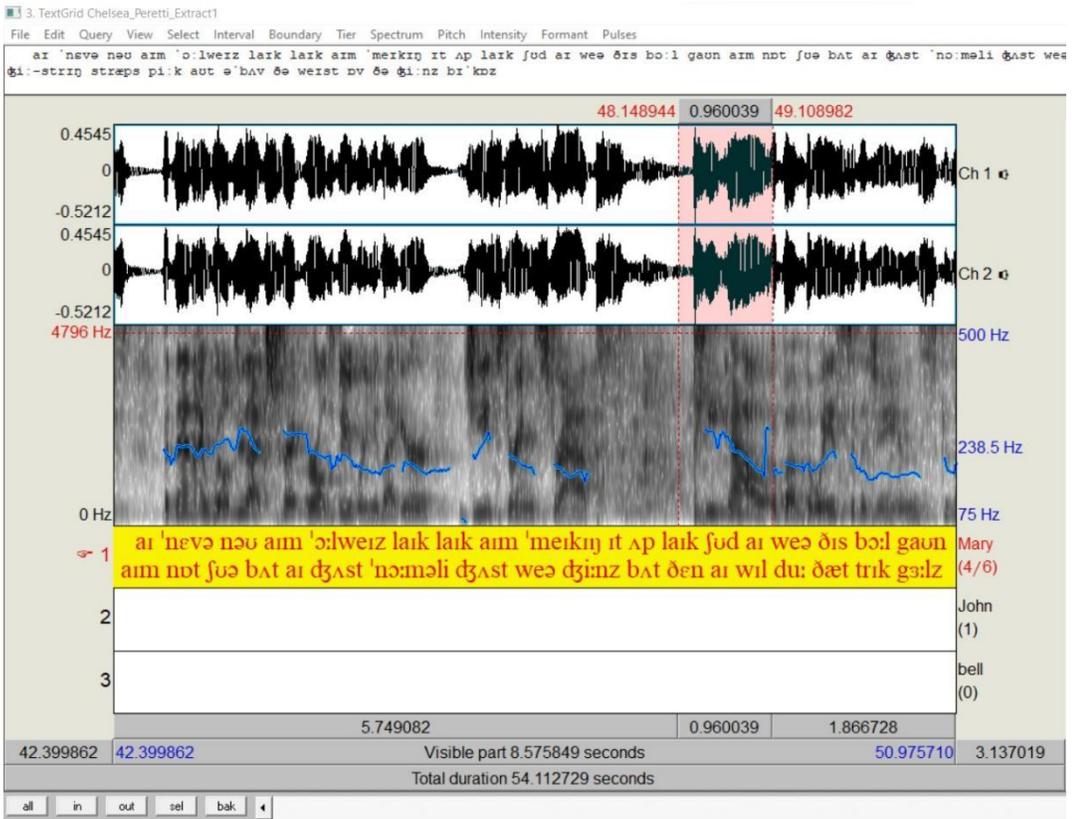
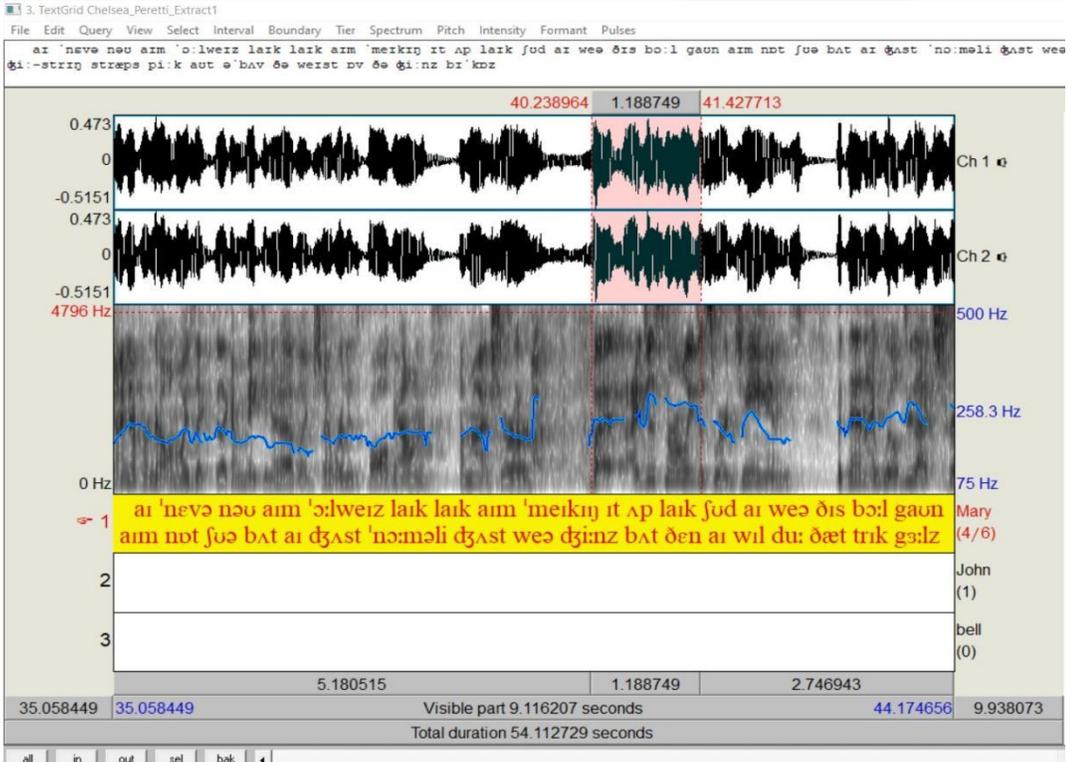
Evaluation





# Extract No.6

Abstract	
Orientation	<p>2. TextGrid Chelsea_Peretti_Extract1          File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses</p> <p>lark mar frendz mom woz lark 'fɛlsi aɪ sə: ən 'ʌgli 'fɛlsi ɒn ðə stri:t ði 'ʌðe der</p> <p>13.337549 0.978105 14.315655</p> <p>Ch 1 Ch 2</p> <p>5000 Hz 500 Hz 3691 Hz 0 Hz</p> <p>100 dB 75 Hz</p> <p>1 lark mar frendz mom woz lark 'fɛlsi aɪ sə: ən 'ʌgli 'fɛlsi ɒn ðə stri:t ði Mary (2/6)</p> <p>2 John (1)</p> <p>3 bell (0)</p> <p>2.014105 0.978105 3.853090</p> <p>11.323445 11.323445 Visible part 6.845300 seconds 18.168744 35.943985</p> <p>Total duration 54.112729 seconds</p> <p>all in out sel bak</p>
Complicating Action	<p>2. TextGrid Chelsea_Peretti_Extract1          File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses</p> <p>lark 'əʊ'keɪ 'beɪsɪkəli wɒt ðæt træns'leɪts tu: ɪz ju: sə: ən 'ʌgli 'pə:sən ænd ju: θɒt bɪ mi: aɪ θæt gɒt aɒt bɪ stɑ:f tu: weə tu: tri:z tu: drɒ: 'səmwaɪn tu: mi:]</p> <p>18.786343 0.773 19.559388</p> <p>Ch 1 Ch 2</p> <p>5000 Hz 500 Hz 2599 Hz 0 Hz</p> <p>100 dB 75 Hz</p> <p>1 lark 'əʊ'keɪ 'beɪsɪkəli wɒt ðæt træns'leɪts tu: ɪz ju: sə: ən 'ʌgli 'pə:sən Mary (3/6)</p> <p>2 John (1)</p> <p>3 bell (0)</p> <p>0.615 0.773 7.940864</p> <p>18.171638 18.171638 Visible part 9.328614 seconds 27.500252 26.612477</p> <p>Total duration 54.112729 seconds</p> <p>all in out sel bak</p>



2. TextGrid Chelsea\_Peretti\_Extract1  
 File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ðən aɪ kæn biː laɪk ɒpsɪːz

Resolution

Ch 1 □  
Ch 2 □

500 Hz  
2658 Hz  
0 Hz

73.14 dB (µE)  
75 Hz

1  
2  
3

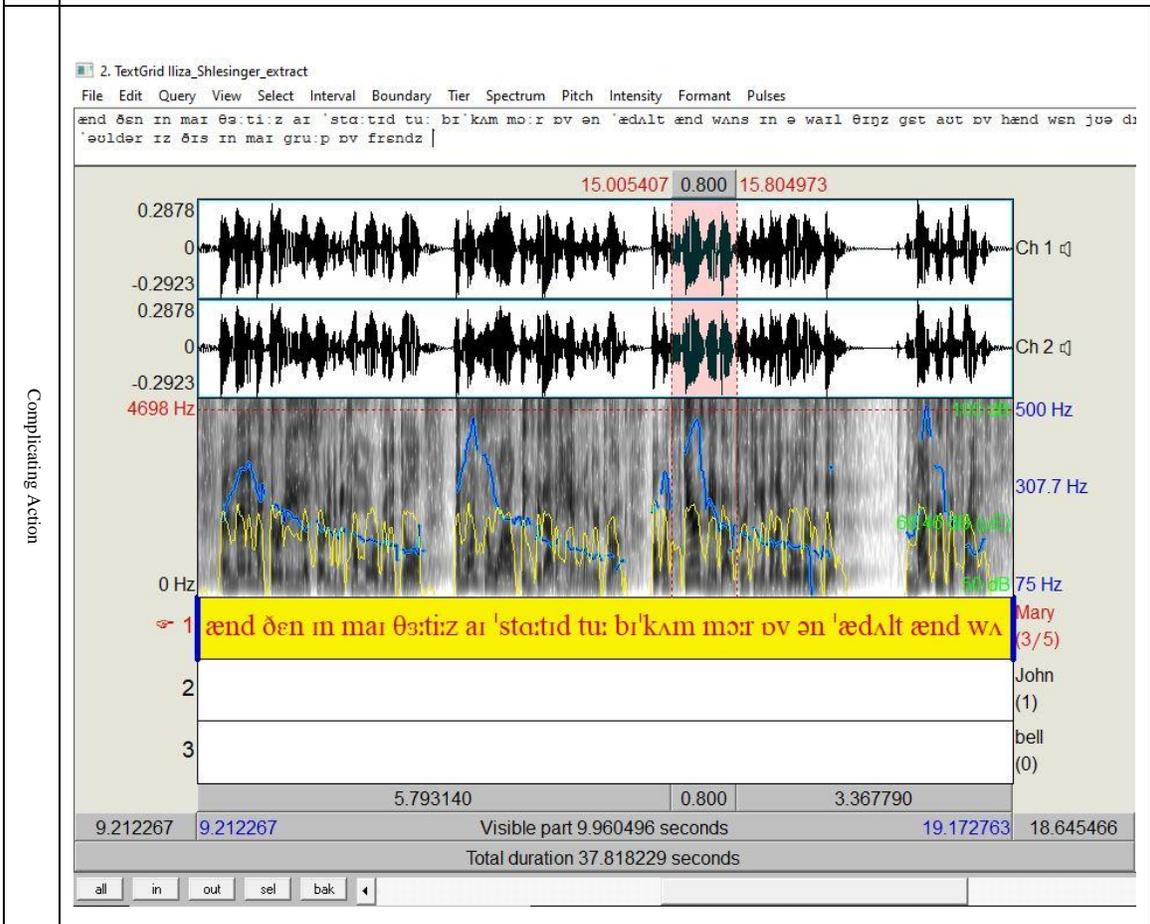
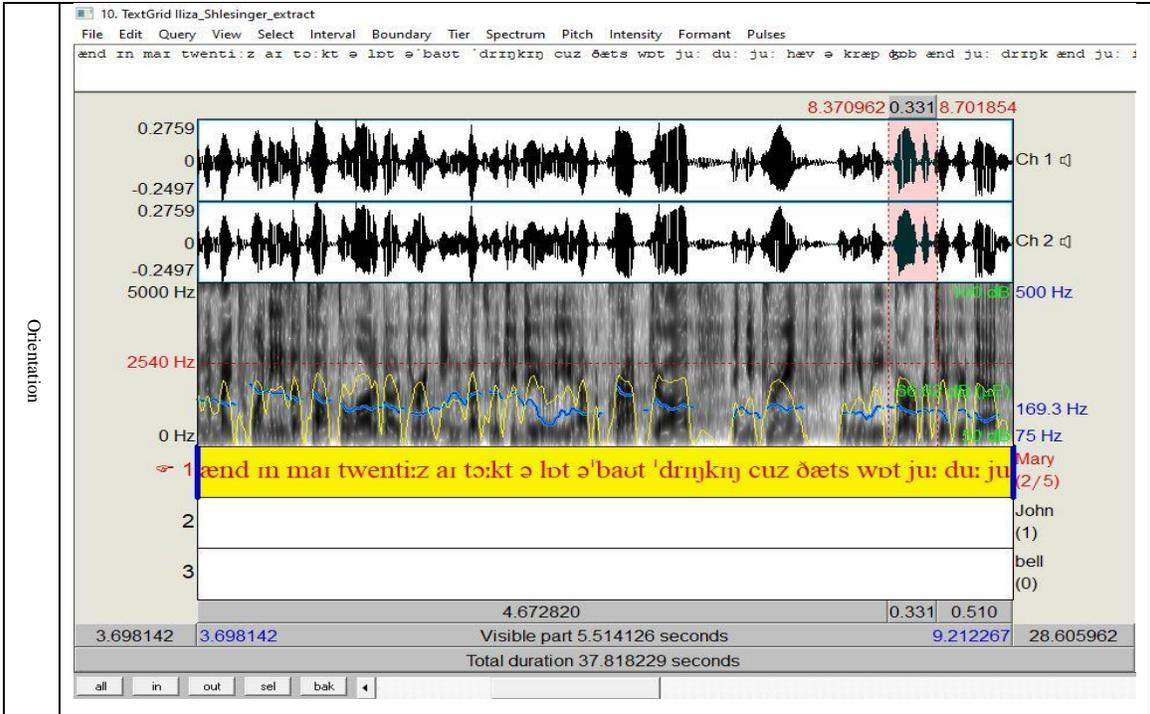
Mary (5/6)  
John (1)  
bell (0)

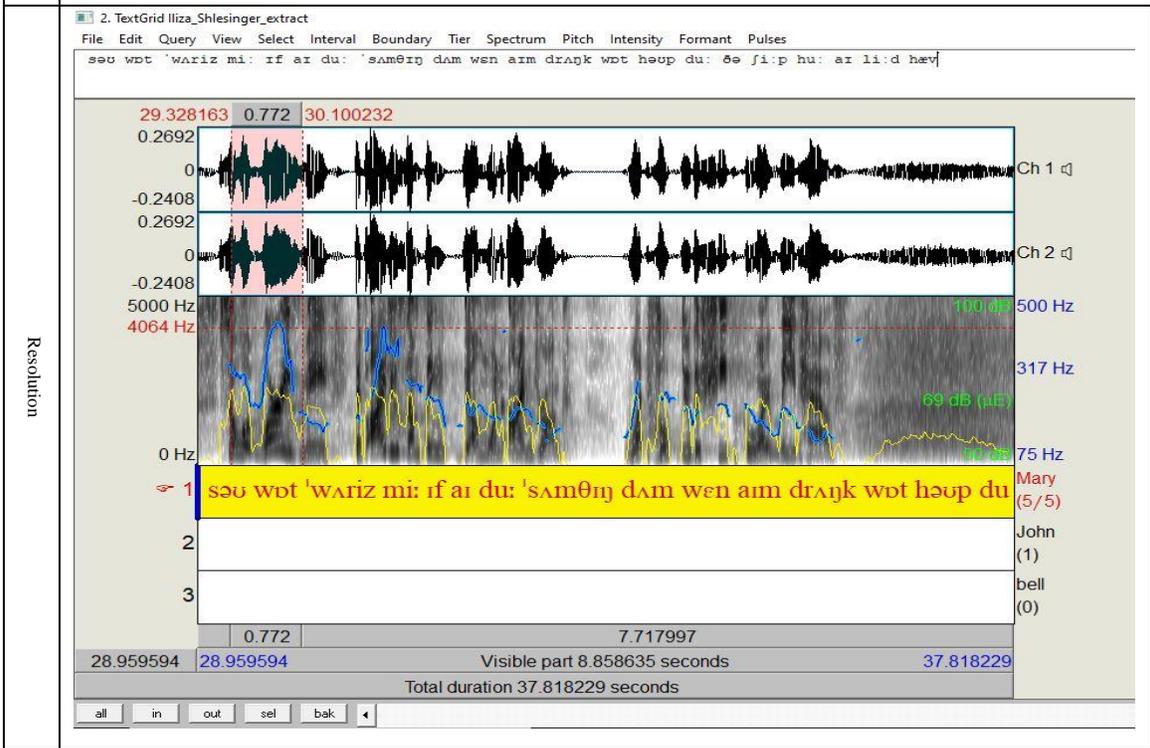
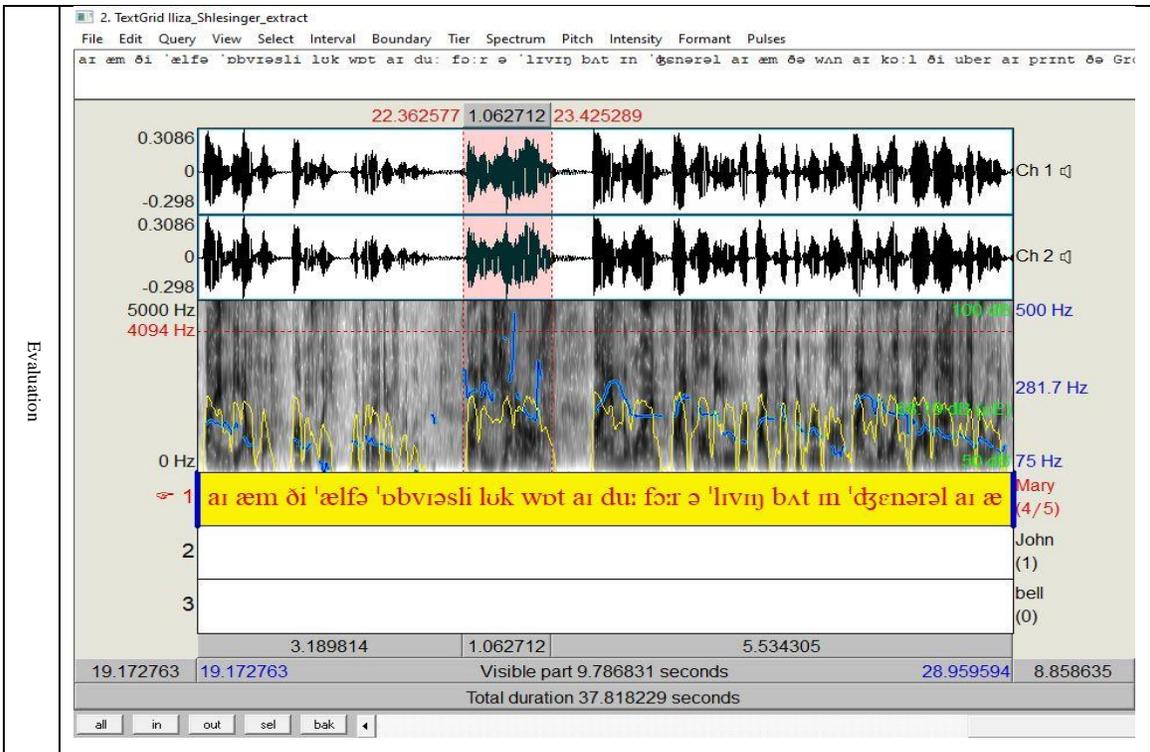
Visible part 2.997230 seconds  
Total duration 54.112729 seconds

all in out sel bak ◀

**Extract No.7**

Abstract





Coda

# Extract No.8

Ab	<p>4. TextGrid Jenny_Slate_extract</p> <p>File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses</p> <p>səʊ, ɪt wɒz ðəst laɪk, aɪ dəʊnt 'wʊnə 'stɑ:tɪl hæ:, ju: nəʊ? aɪ dəʊnt 'wʊnə spʊ:k hæ:, bʌt aɪ rɪ'membə 'bi:ɪŋ laɪl</p>
Orientation	<p>6.303008 0.517 6.820361</p> <p>Ch 1</p> <p>Ch 2</p> <p>5000 Hz</p> <p>500 Hz</p> <p>186.3 Hz</p> <p>75 Hz</p> <p>0 Hz</p> <p>1 səʊ, ɪt wɒz ðəst laɪk, aɪ dəʊnt 'wʊnə 'stɑ:tɪl hæ:, ju: nəʊ? aɪ dəʊnt 'wʊnə</p> <p>Mary (2/5)</p> <p>John (1)</p> <p>bell (0)</p> <p>2.822282 0.517 5.281759</p> <p>3.480726 3.480726 Visible part 8.621394 seconds 12.102120 31.866651</p> <p>Total duration 43.968771 seconds</p> <p>all in out sel bak</p>
Complicating Action	<p>17.828859 0.457 18.286067</p> <p>Ch 1</p> <p>Ch 2</p> <p>5000 Hz</p> <p>500 Hz</p> <p>160.1 Hz</p> <p>75 Hz</p> <p>0 Hz</p> <p>1 aɪm 'hæ:vɪŋ peɪn ɪn maɪ 'bɒdi frɒm frɔ. ɪts laɪk ðə peɪn ðæt ən əʊld 'wʊmən wʊd hæ:v raɪt bi:'fɔ: deθ, bʌt aɪm ʃʌð, s'</p> <p>Mary (3/5)</p> <p>John (1)</p> <p>bell (0)</p> <p>5.726739 0.457 1.088848</p> <p>12.102120 12.102120 Visible part 7.272796 seconds 19.374916 24.593855</p> <p>Total duration 43.968771 seconds</p> <p>all in out sel bak</p>

4. TextGrid Jenny\_Slate\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

"ænd aɪm ʤʌst laɪk... [pænts] "əʊ'keɪ, aɪv ʤʌst 'gɒtə weɪk əm ʌp."

Ch 1 □

Ch 2 □

5000 Hz

500 Hz

2717 Hz

233.6 Hz

75 Hz

1 "ænd aɪm ʤʌst laɪk... [pænts] "əʊ'keɪ, aɪv ʤʌst 'gɒtə weɪk əm ʌp."

2

3

Mary (4/5)

John (1)

bell (0)

1.133555 0.642336 4.139576

19.374916 19.374916 Visible part 5.915468 seconds 25.290383 18.678387

Total duration 43.968771 seconds

all in out sel bak ◀

4. TextGrid Jenny\_Slate\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

"aɪ wəd ɡet 'ɪntuː ðə hoʊl, wɪʃ ɪz ðə 'skeərɪst pleɪs ɪn ðə ju'naɪtɪd steɪts ɒv ə'merɪkə."

Ch 1 □

Ch 2 □

5000 Hz

500 Hz

219.5 Hz

75 Hz

1 "aɪ wəd ɡet 'ɪntuː ðə hoʊl, wɪʃ ɪz ðə 'skeərɪst pleɪs ɪn ðə ju'naɪtɪd steɪts"

2

3

Mary (5/5)

John (1)

bell (0)

0.907 1.075094 7.918729

25.373648 25.373648 Visible part 9.900864 seconds 35.274512 8.694259

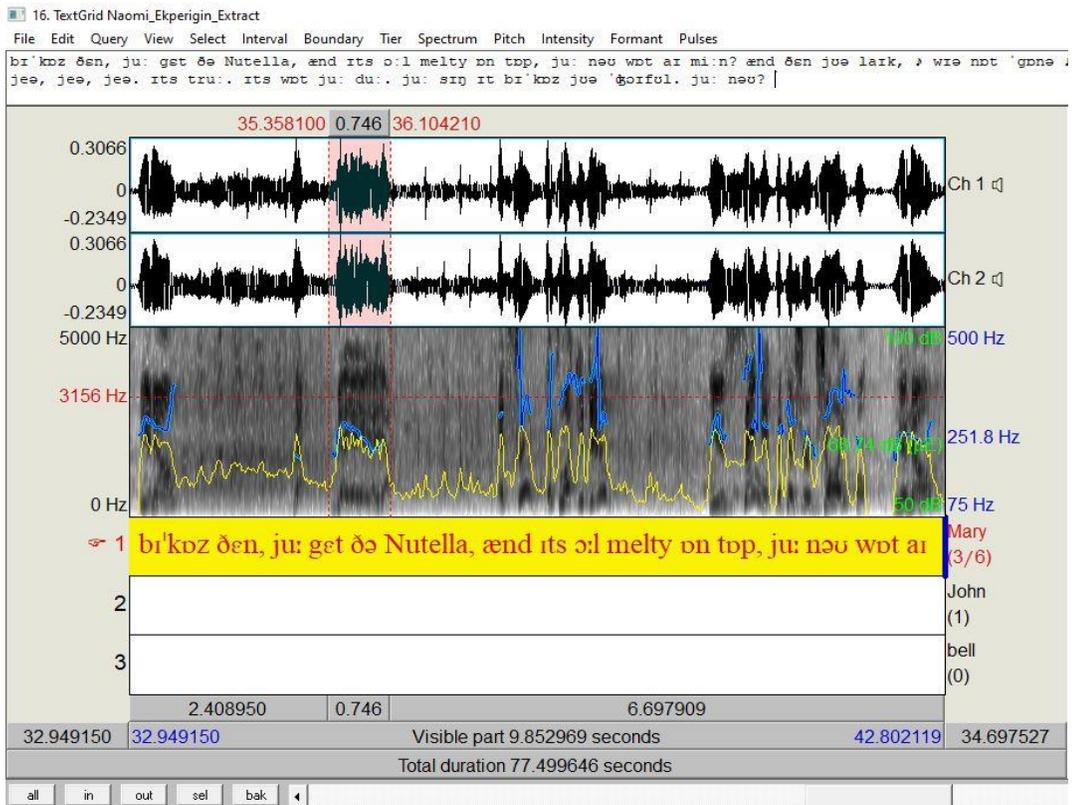
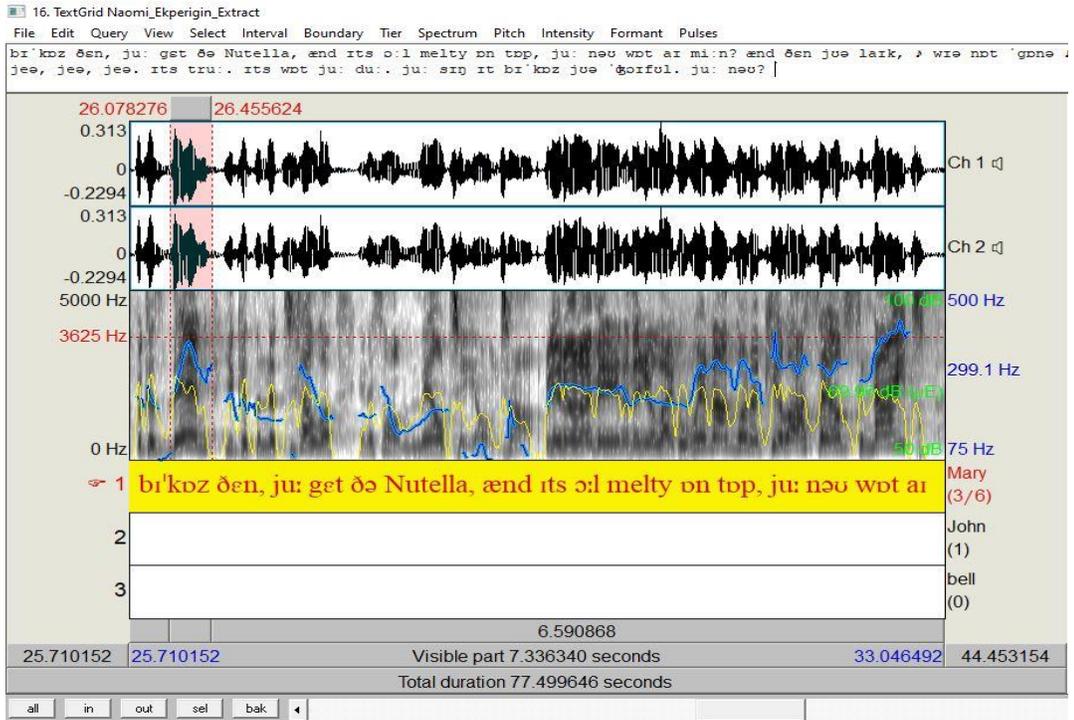
Total duration 43.968771 seconds

all in out sel bak ◀

Coda

# Extract No.9

Abstract	<p>16. TextGrid Naomi_Ekperigin_Extract</p> <p>File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses</p> <p>səʊ its laɪk, aɪ hæd wʌn ɒv ðəʊz rʌf deɪz,ænd ɔ:l aɪ 'wɒntɪd wɛn aɪ keɪm hæm, ʒo:l... wɒz Nutella          ɒn ə pə'tetəʊ rəʊl. 'əʊ'keɪ? 'əʊ'keɪ? ʒes.  </p>
Orientation	<p>16. TextGrid Naomi_Ekperigin_Extract</p> <p>File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses</p> <p>ɪt ɪz 'sɪmpl, ɪt ɪz 'elɪɡənt. ɔ:l raɪt? ænd aɪm 'ɡɒnə tel ju: ðə ki: tu: sək'ses, 'əʊ'keɪ? ju: 'ɡɒtə pɒt ə pə'tes</p>



16. TextGrid Naomi\_Ekperigin\_Extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ɸʌst ðis 'prɒspekt ɒv ðə Nutella lɪfts ju: ʌp. lɪfts ju: ʌp, 'əʊ'keɪ? səʊ ðəts o:l aɪ 'wɒntɪd. aɪ wɒz, lɑ:k, 'plɛː haus. aɪ geʊ rɑ:t fɔ: ðə 'krɪʃn, o:l rɑ:t? put ðə pe'tertəʊ reʊl ɪn ðə 'teʊstə 'ʌvn. |

43.568538 0.611 44.179685

0.2978  
0  
-0.2535

0.2978  
0  
-0.2535

4474 Hz  
500 Hz  
408.8 Hz  
0 Hz

1 ɸʌst ðis 'prɒspekt ɒv ðə Nutella lɪfts ju: ʌp. lɪfts ju: ʌp, 'əʊ'keɪ? səʊ ð  
2  
3

Mary (4/6)  
John (1)  
bell (0)

0.744 0.611 7.031630

42.824136 42.824136 Visible part 8.387179 seconds 51.211314 26.288331

Total duration 77.499646 seconds

all in out sel bak ◀

---

16. TextGrid Naomi\_Ekperigin\_Extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ɸʌst ðis 'prɒspekt ɒv ðə Nutella lɪfts ju: ʌp. lɪfts ju: ʌp, 'əʊ'keɪ? səʊ ðəts o:l aɪ 'wɒntɪd. aɪ wɒz, lɑ:k, 'plɛː haus. aɪ geʊ rɑ:t fɔ: ðə 'krɪʃn, o:l rɑ:t? put ðə pe'tertəʊ reʊl ɪn ðə 'teʊstə 'ʌvn. |

52.642508 0.444 53.086154

0.2856  
0  
-0.2221

0.2856  
0  
-0.2221

5000 Hz  
500 Hz  
3332 Hz  
0 Hz

1 ɸʌst ðis 'prɒspekt ɒv ðə Nutella lɪfts ju: ʌp. lɪfts ju: ʌp, 'əʊ'keɪ? səʊ ð  
2  
3

Mary (4/6)  
John (1)  
bell (0)

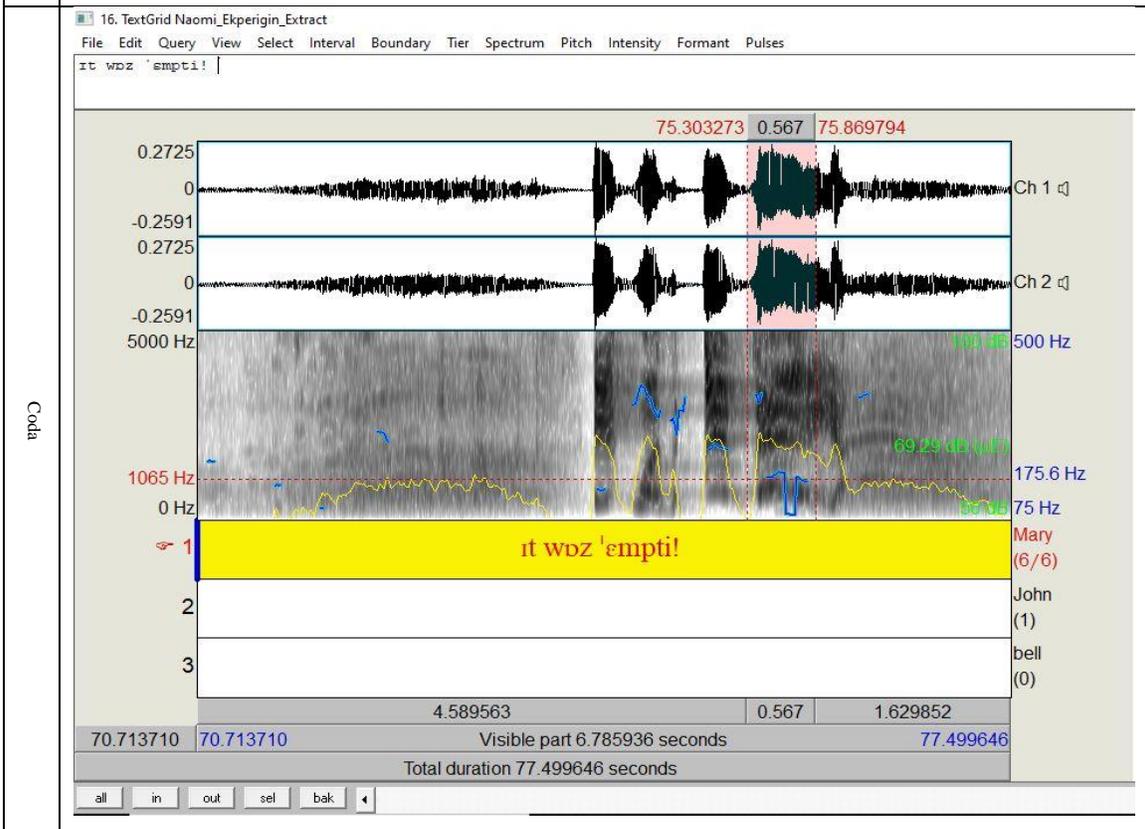
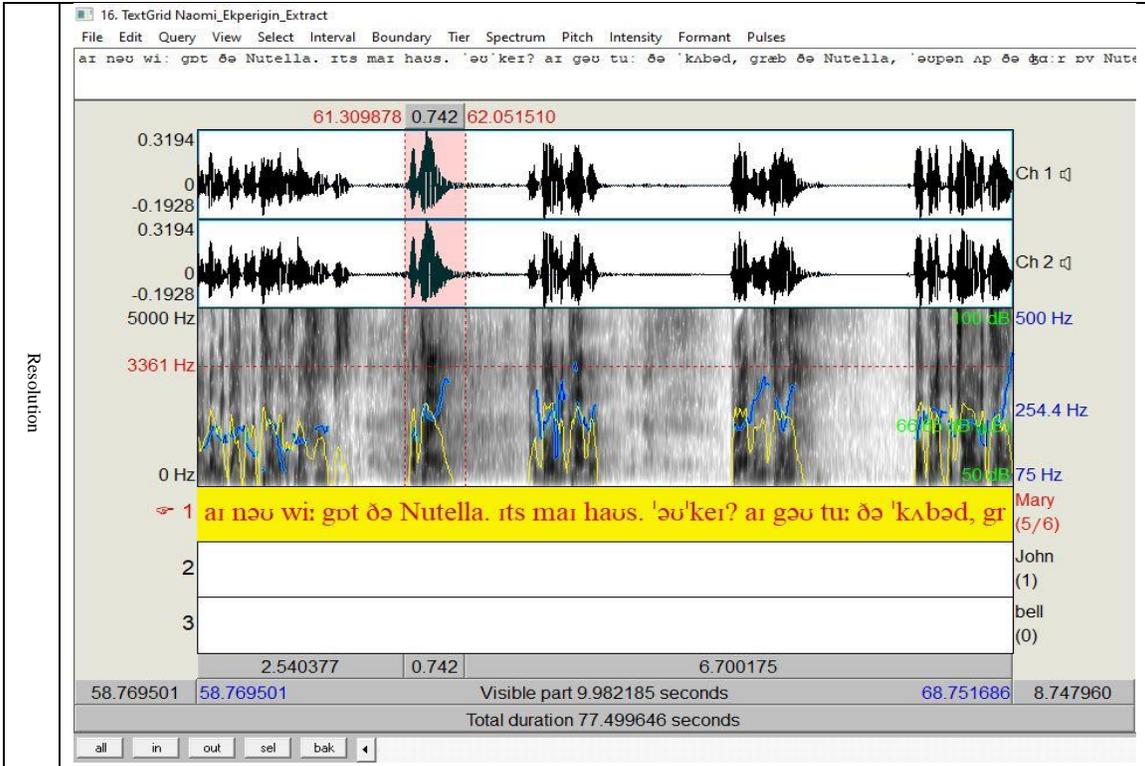
1.494546 0.444 5.635241

51.147962 51.147962 Visible part 7.573433 seconds 58.721395 18.778250

Total duration 77.499646 seconds

all in out sel bak ◀

Evaluation



# Extract No.10

Ab

19. TextGrid Tig\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar liv hɪər ɪn lɒs 'eɪnʒəlz ænd ar went tuː ðɪs 'pɑːtɪ wɪð ðɪs frend ɒv maɪn pəm ænd wen wɪː wəː 'lɪːvɪŋ ðə 'pɑːtɪ ðə dɔːr |

Orientation

0.2704  
0  
-0.1422  
0.2704  
0  
-0.1422  
5000 Hz  
4006 Hz  
0 Hz

8.799605 0.314 9.113460

Ch 1

Ch 2

100 dB

500 Hz

264.1 Hz

50 dB (μE)

75 Hz

1 ar liv hɪər ɪn lɒs 'eɪnʒəlz ænd ar went tuː ðɪs 'pɑːtɪ wɪð ðɪs frend ɒv m

Mary (1/5)

John (1)

bell (0)

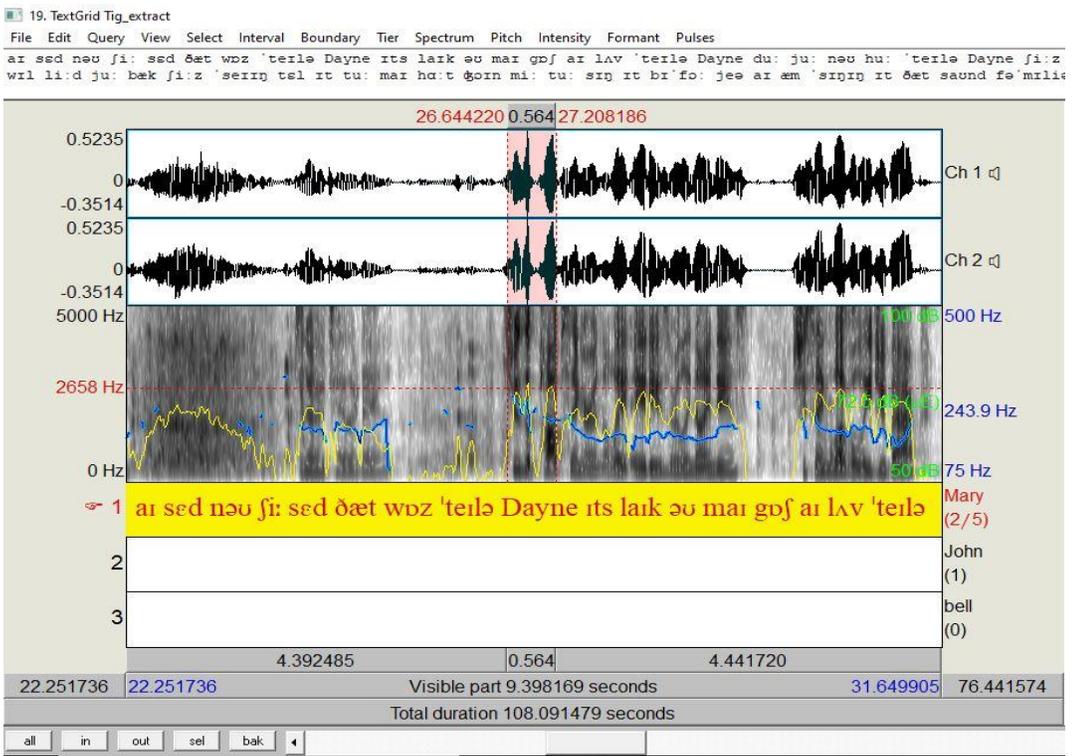
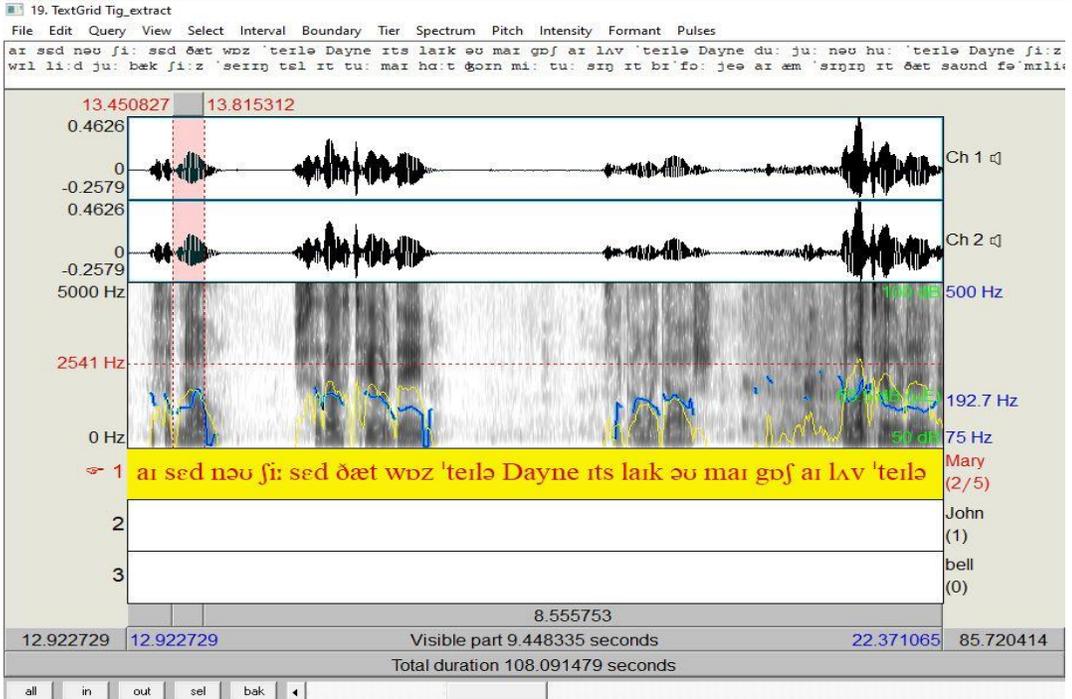
0.427597 0.314 3.651940

8.372008 8.372008 Visible part 4.393393 seconds 12.765401 95.326078

Total duration 108.091479 seconds

all in out sel bak ◀

Complicating Action



19. TextGrid Tig\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar sɛd nɔu fɪ: sɛd ðæt wɒz 'teɪlə Dayne its laɪk əv mɑ: ɡɒf ɑ: lʌv 'teɪlə Dayne du: ju: nɔu hu: 'teɪlə Dayne fɪ: z  
wɪl li: d ju: bæk fɪ: z 'sɛrɪŋ tɪl ɪt tu: mɑ: hɑ: t ʔɔ: ɪn mi: tu: sɪŋ ɪt bɪ: fɔ: ʒeə ɑ: əm 'sɪŋɪŋ ɪt ðæt saʊnd fe' mli: s

0.6295  
0  
-0.3691  
0.6295  
-0.3691  
5000 Hz  
500 Hz  
2658 Hz  
0 Hz  
100 dB  
11 dB (d5)  
75 Hz  
100 dB

Ch 1  $\square$   
Ch 2  $\square$

1 ar sɛd nɔu fɪ: sɛd ðæt wɒz 'teɪlə Dayne its laɪk əv mɑ: ɡɒf ɑ: lʌv 'teɪlə  
Mary (2/5)  
2 John (1)  
3 bell (0)

4.412917 1.494119 4.052431

31.549380 31.549380 Visible part 9.959466 seconds 41.508847 66.582632

Total duration 108.091479 seconds

all in out sel bak

19. TextGrid Tig\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar sɛd nɔu fi: sɛd ɔæt wɔz 'teɪlə Dayne its laɪk əs maɪ gɔf ar lʌv 'teɪlə Dayne du: ju: nɔu hu: 'teɪlə Dayne fi:z  
wɪl li:d ju: bæk fi:z 'seɪrɪŋ tɛl ɪt tu: maɪ hɑ:t ɡɔɪn mi: tu: sɪŋ ɪt bɪ'fɔ: jɛə ar æm 'sɪŋɪŋ ɪt ɔæt saund fɛ'mɪliə

45.080034 0.709 45.789255

0.947  
0  
-0.73  
0.947  
0  
-0.73

Ch 1  
Ch 2

4533 Hz  
500 Hz  
349.3 Hz  
75 Hz

0 Hz

1 ar sɛd nɔu fi: sɛd ɔæt wɔz 'teɪlə Dayne its laɪk əs maɪ gɔf ar lʌv 'teɪlə Mary (2/5)  
2 John (1)  
3 bell (0)

3.589497 0.709 5.434400

41.490537 41.490537 Visible part 9.733118 seconds 51.223655 56.867824

Total duration 108.091479 seconds

all in out sel bak

19. TextGrid Tig\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar sɛd nɔu fi: sɛd ɔæt wɔz 'teɪlə Dayne its laɪk əs maɪ gɔf ar lʌv 'teɪlə Dayne du: ju: nɔu hu: 'teɪlə Dayne fi:z  
wɪl li:d ju: bæk fi:z 'seɪrɪŋ tɛl ɪt tu: maɪ hɑ:t ɡɔɪn mi: tu: sɪŋ ɪt bɪ'fɔ: jɛə ar æm 'sɪŋɪŋ ɪt ɔæt saund fɛ'mɪliə

55.996450 0.599 56.595304

0.4282  
0  
-0.3282  
0.4282  
0  
-0.3282

Ch 1  
Ch 2

5000 Hz  
500 Hz  
3215 Hz  
276.5 Hz  
75 Hz

0 Hz

1 ar sɛd nɔu fi: sɛd ɔæt wɔz 'teɪlə Dayne its laɪk əs maɪ gɔf ar lʌv 'teɪlə Mary (2/5)  
2 John (1)  
3 bell (0)

5.013710 0.599 3.499217

50.982740 50.982740 Visible part 9.111781 seconds 60.094521 47.996958

Total duration 108.091479 seconds

all in out sel bak

19. TextGrid Tig\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar sɛd nɔu fi: sɛd ðæt wɔz 'teɪlə Dayne its laɪk əv mɑ: ɡɒf ɑ: lʌv 'teɪlə Dayne du: ju: nɔu hu: 'teɪlə Dayne fi: z  
 wɪl li:d ju: bæk fi: z 'seɪrɪŋ tɛl ɪt tu: mɑ: hɑ:t ʔɔɪn mi: tu: sɪŋ ɪt br'fɔ: jɛə ɑ: əm 'sɪrɪŋ ɪt ðæt saʊnd fe'mli:ə

71.043511 0.528 71.571430

0.7389  
-0.7206  
0.7389  
-0.7206  
5000 Hz  
3889 Hz  
0 Hz

Ch 1  $\square$   
Ch 2  $\square$   
500 dB 500 Hz  
77.63 dB ( $\mu$ E)  
258 Hz  
50 dB 75 Hz

1 ar sɛd nɔu fi: sɛd ðæt wɔz 'teɪlə Dayne its laɪk əv mɑ: ɡɒf ɑ: lʌv 'teɪlə Mary (2/5)  
 2 John (1)  
 3 bell (0)

1.341322 0.528 5.236420

69.702189 69.702189 Visible part 7.105661 seconds 76.807850 31.283630

Total duration 108.091479 seconds

all in out sel bak

---

19. TextGrid Tig\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar sɛd nɔu fi: sɛd ðæt wɔz 'teɪlə Dayne its laɪk əv mɑ: ɡɒf ɑ: lʌv 'teɪlə Dayne du: ju: nɔu hu: 'teɪlə Dayne fi: z  
 wɪl li:d ju: bæk fi: z 'seɪrɪŋ tɛl ɪt tu: mɑ: hɑ:t ʔɔɪn mi: tu: sɪŋ ɪt br'fɔ: jɛə ɑ: əm 'sɪrɪŋ ɪt ðæt saʊnd fe'mli:ə

71.043511 0.528 71.571430

0.7389  
-0.7206  
0.7389  
-0.7206  
5000 Hz  
3889 Hz  
0 Hz

Ch 1  $\square$   
Ch 2  $\square$   
500 dB 500 Hz  
77.63 dB ( $\mu$ E)  
258 Hz  
50 dB 75 Hz

1 ar sɛd nɔu fi: sɛd ðæt wɔz 'teɪlə Dayne its laɪk əv mɑ: ɡɒf ɑ: lʌv 'teɪlə Mary (2/5)  
 2 John (1)  
 3 bell (0)

1.341322 0.528 5.236420

69.702189 69.702189 Visible part 7.105661 seconds 76.807850 31.283630

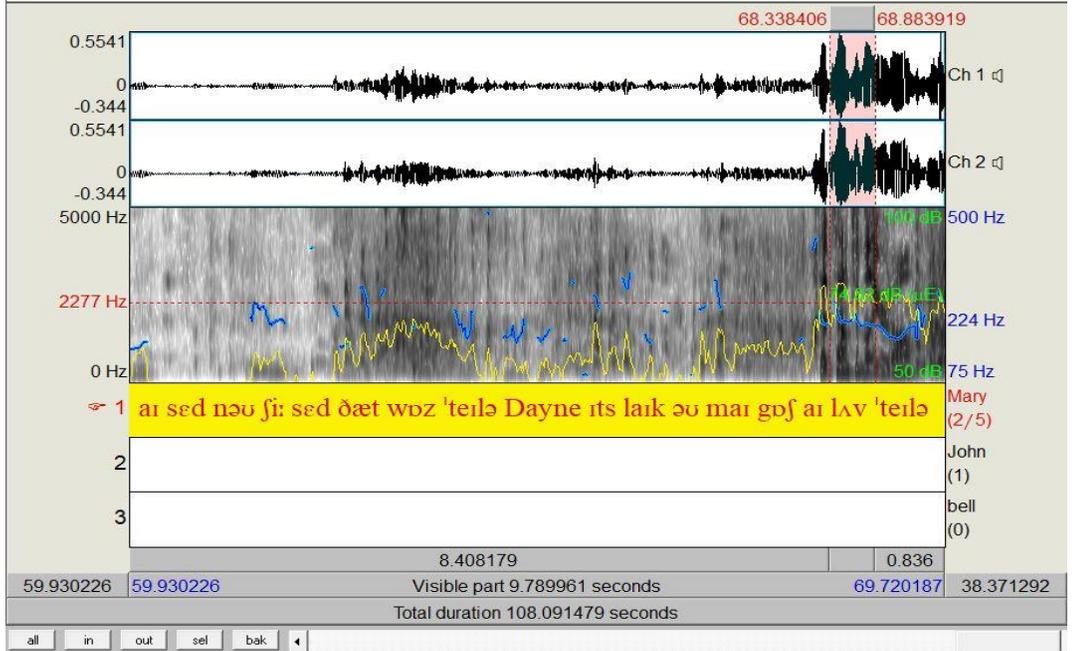
Total duration 108.091479 seconds

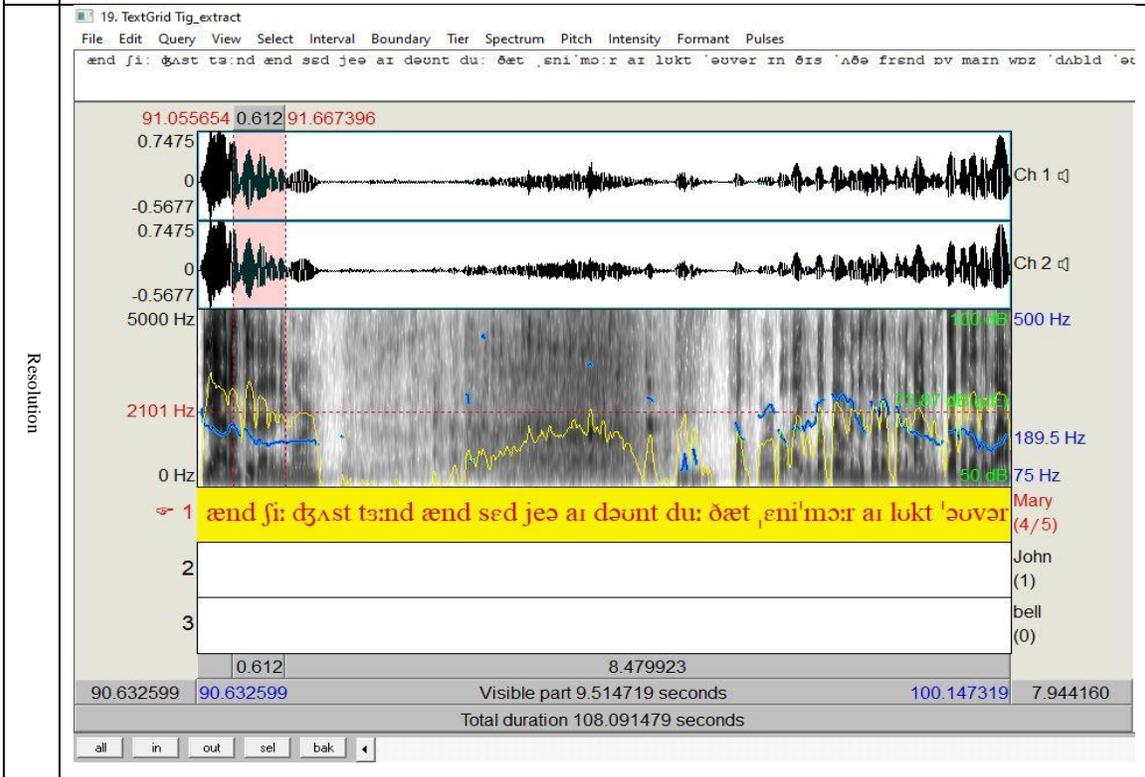
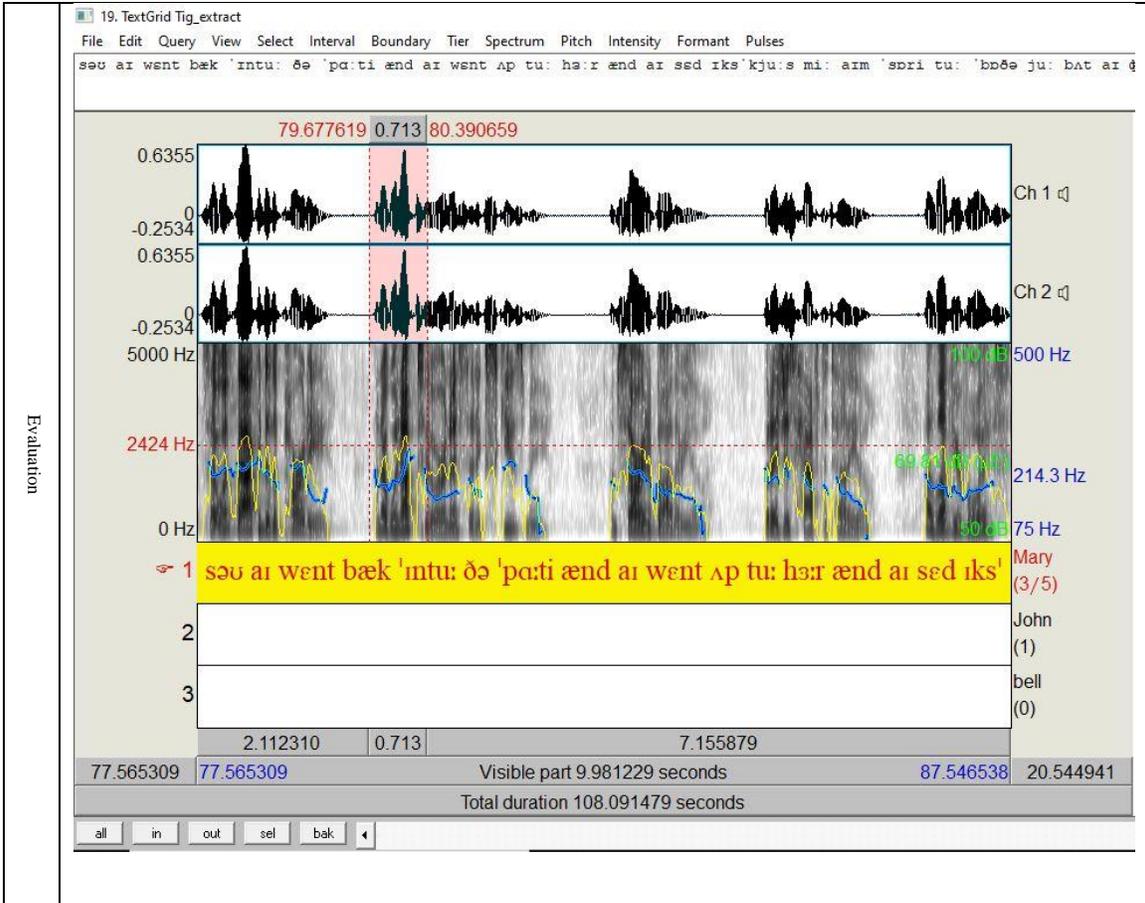
all in out sel bak

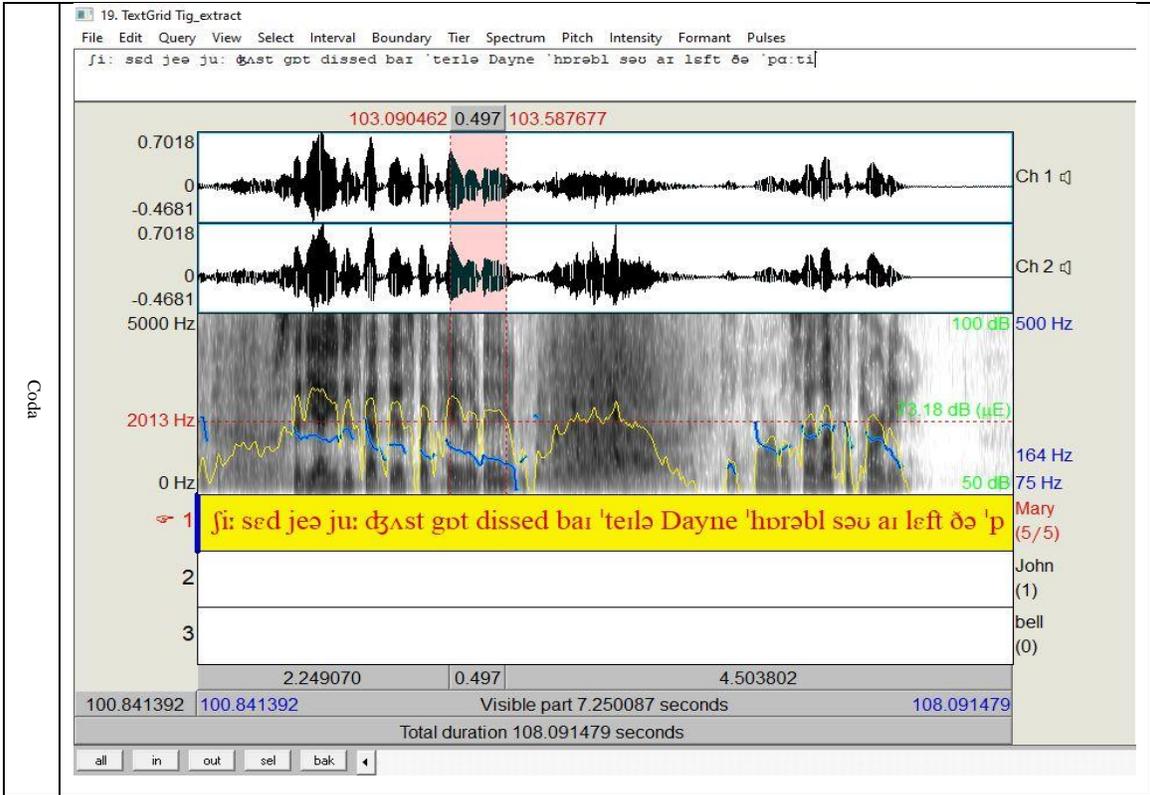
19. TextGrid Tig\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ar sɛd nɔu fɪ: sɛd ðæt wɔz 'teɪlə Dayne its laɪk əʊ maɪ gɒf ar lʌv 'teɪlə Dayne du: ju: nɔu hu: 'teɪlə Dayne fɪ:z  
wɪl li:d ju: bæk fɪ:z 'seɪrɪŋ tɛl ɪt tu: maɪ hɑ:t fɔɪn mi: tu: sɪŋ ɪt bɪ'fɔ: jɛə ar əm 'sɪrɪŋ ɪt ðæt saʊnd fə'mɪli:

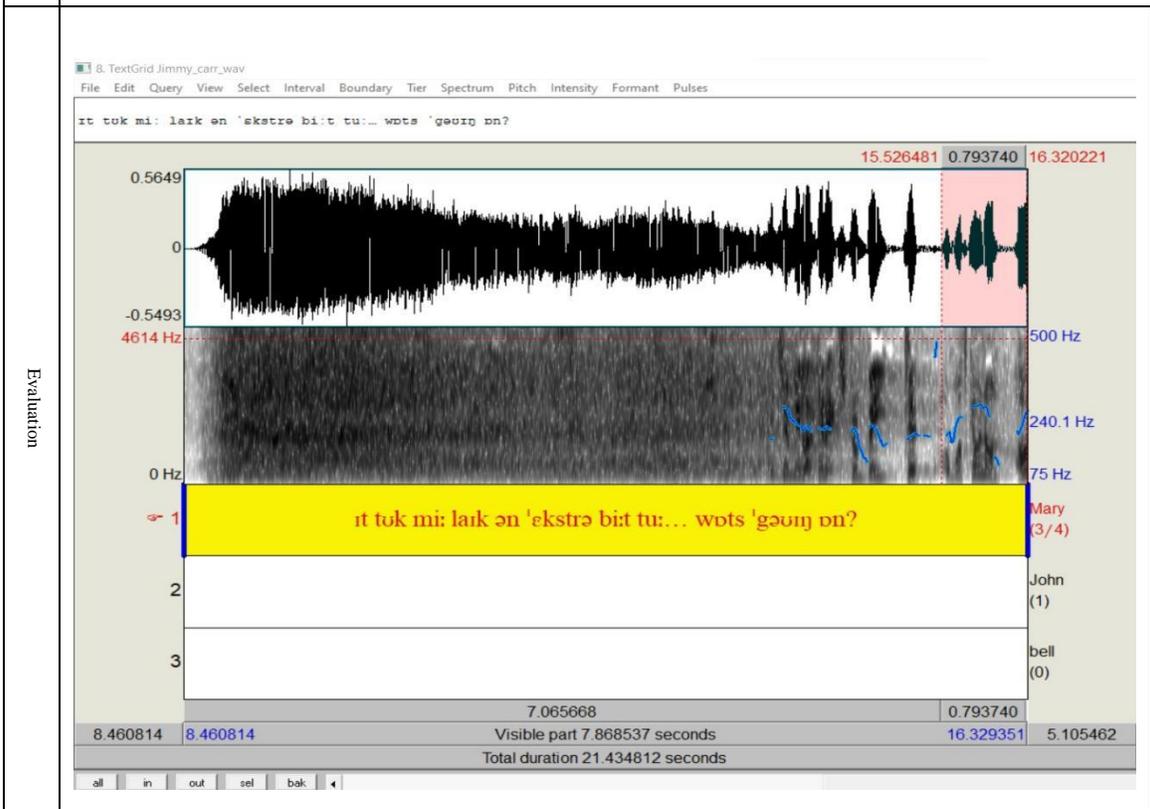
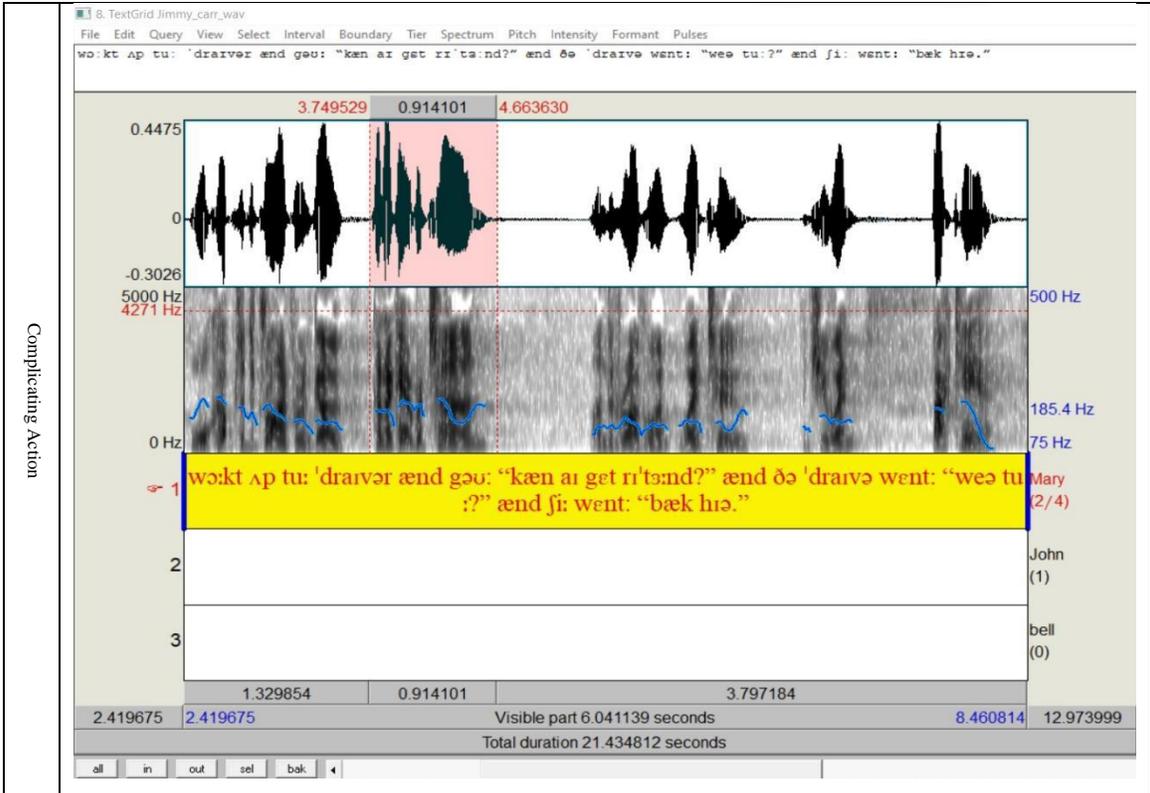






## Extract No.11

Ab	
Orientation	



Resolution	
Coda	

<b>Extract No.12</b>	
Ab	
Or te	

7. TextGrid Eddie\_izzard\_extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ɔɪl ðəm'sɛlvz

1.281686 0.598038 (1.672 / s) 1.879723

0.7029  
0  
-0.6584

5000 Hz

1861 Hz  
0 Hz

500 Hz  
213.3 Hz  
75 Hz

1  
2  
3

1 ɔɪl ðəm'sɛlvz bɪ'fɔ: 'bætl, səʊ nɔʊ wʌn kʊd teɪk ðɛm ə'laɪv Mary (9/15)

John (1)  
bell (0)

0.232 0.598038 1.819355

1.050116 1.050116 Visible part 2.648963 seconds 3.699079 28.145859

Total duration 31.844938 seconds

all in out sel bak

Complicating Action

7. TextGrid Eddie\_izzard\_extract\_1  
File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

"aiv gɒt hɪm! hæp ɒn."

3.753772 1.553842 5.307614

5000 Hz 500 Hz  
2935 Hz 244.7 Hz  
0 Hz 75 Hz

1 "aiv gɒt hɪm!  
hæp ɒn."

2 "ðɪz gaɪz, ɪts laɪk 'faɪ  
tɪŋ fɪʃ 'əʊvə hɪə, 'zɜ:k

3 John  
(1)  
bell  
(0)

1.553842 6.360395  
3.729726 3.729726 Visible part 7.938283 seconds 11.668009 20.176929  
Total duration 31.844938 seconds

all in out sel bak

---

7. TextGrid Eddie\_izzard\_extract\_1  
File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

'zɜ:kʰsɪ:z,

1.647350 (0.607 / s)

0.8583 5000 Hz 500 Hz  
-0.7143 2163 Hz 222.3 Hz  
0 Hz 75 Hz

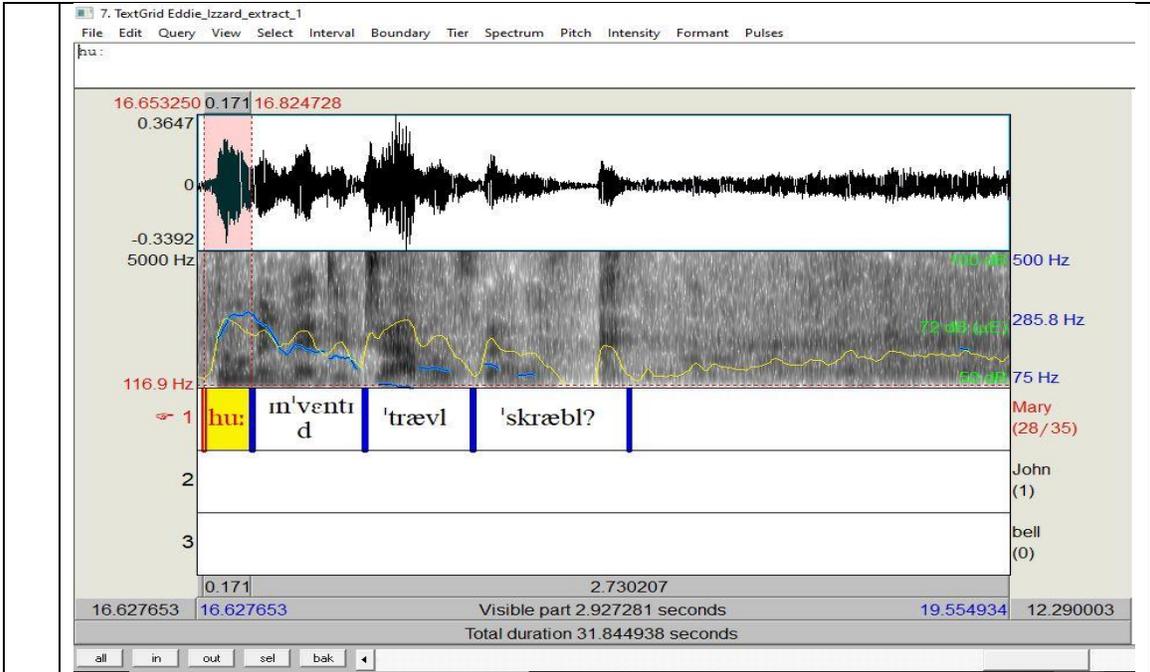
1 'zɜ:kʰsɪ:z, put ðə 'skræbl bə:d daʊn, mɛt.

2 John  
(1)  
bell  
(0)

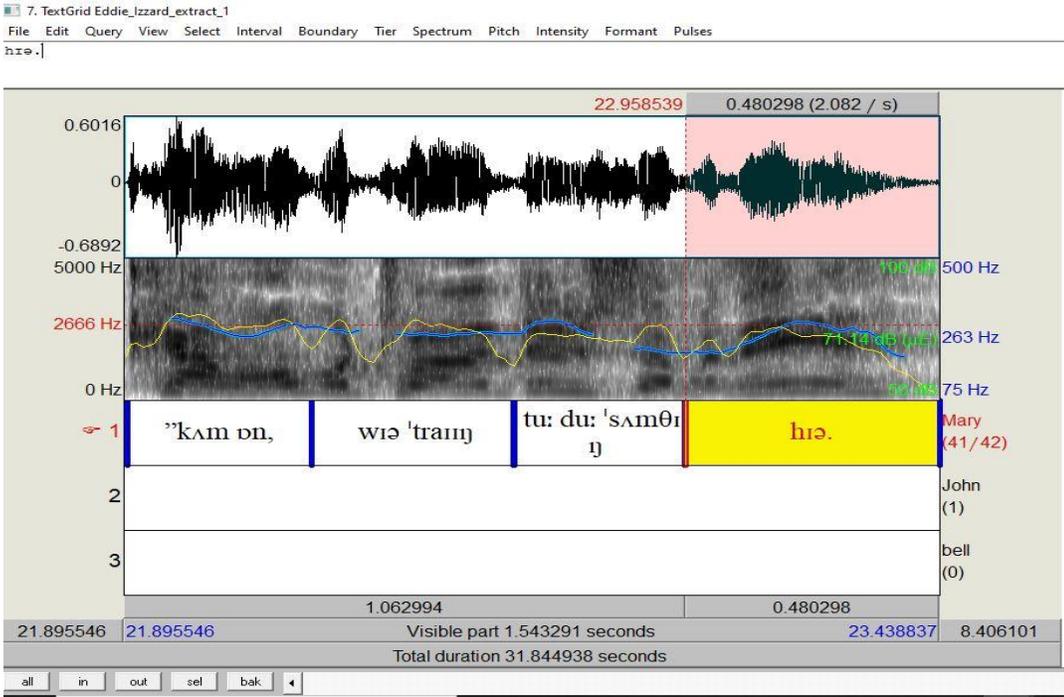
12.507292 12.507292 Visible part 1.647350 seconds 14.154643 17.690295  
Total duration 31.844938 seconds

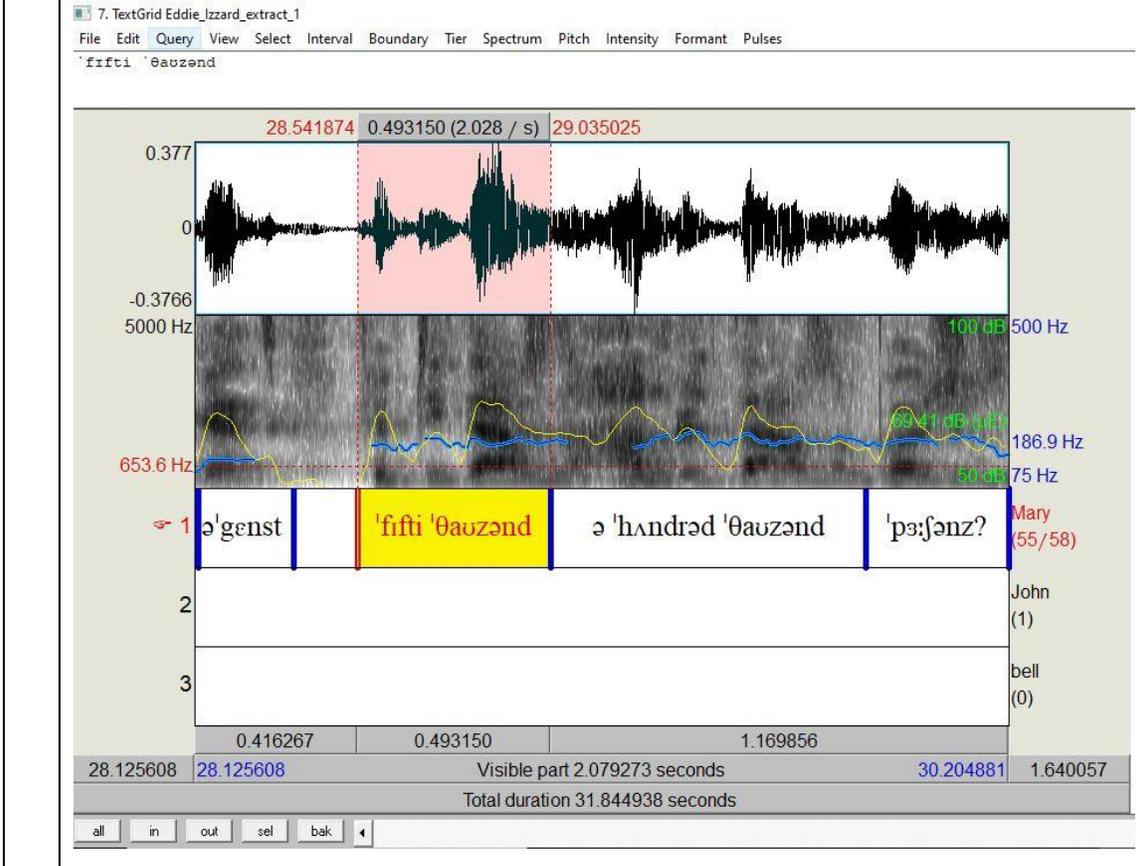
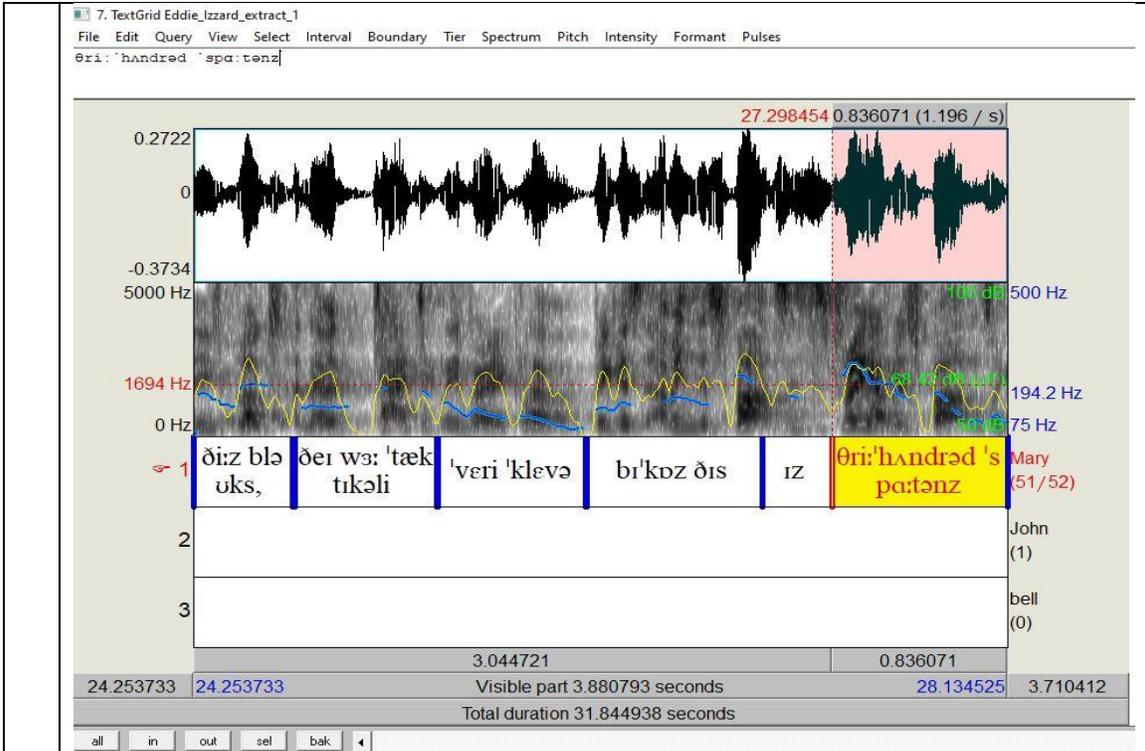
all in out sel bak

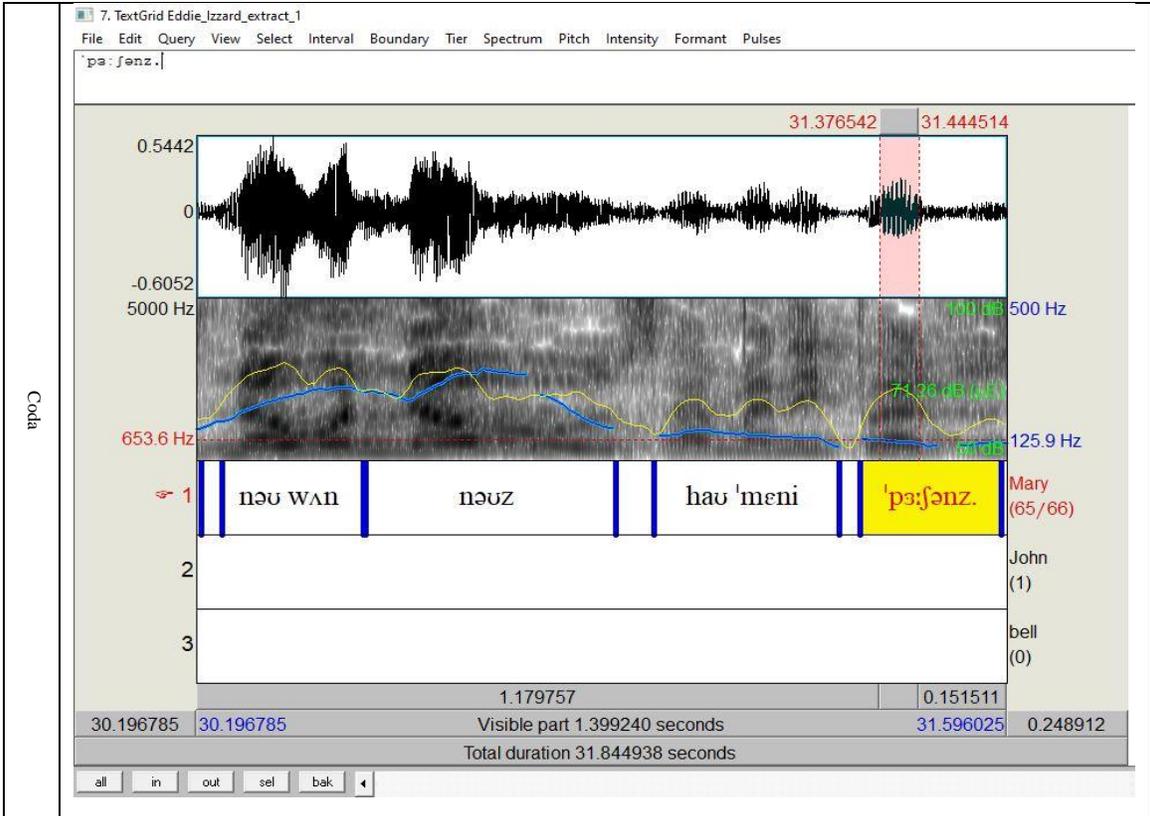
Evaluation



Resolution







## Extract No.13

Ab

1. TextGrid Russell\_Howard

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ai wɒz ɪn

3.996545 0.566049 4.562594

0.1719

-0.1514

5000 Hz

500 Hz

235.7 Hz

776.4 Hz

75 Hz

1 ai wɒz ɪn ən 'elɪveɪtər ɪn nju: jɔ:k ænd tu: 'wɪmɪn 'stɑ:tɪd 'lɑ:fɪŋ. Mary (12/58)

2 John (1)

3 bell (0)

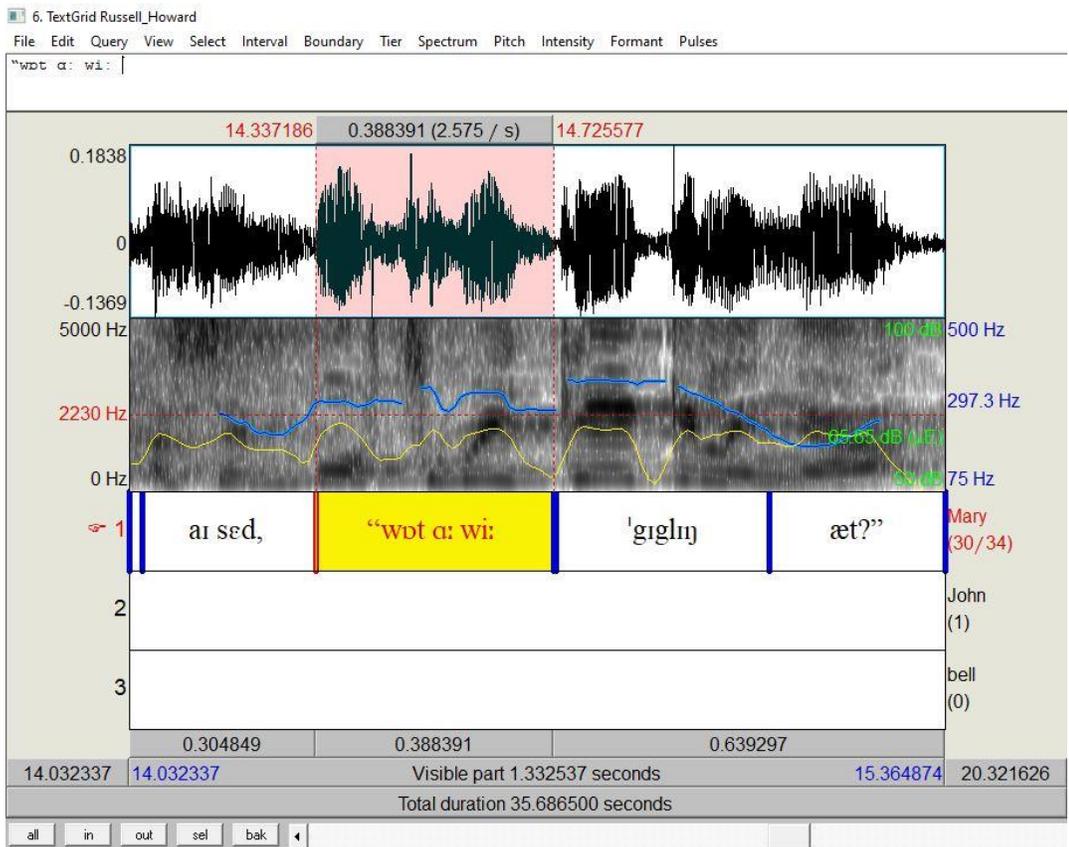
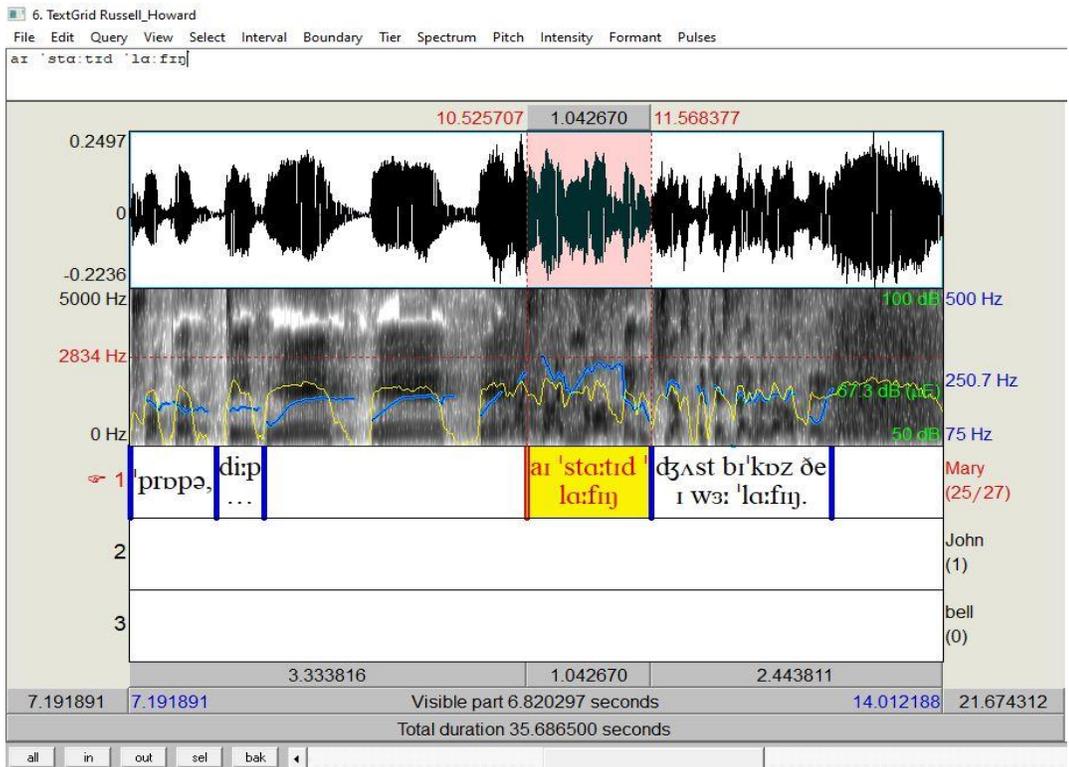
0.566049 2.622126

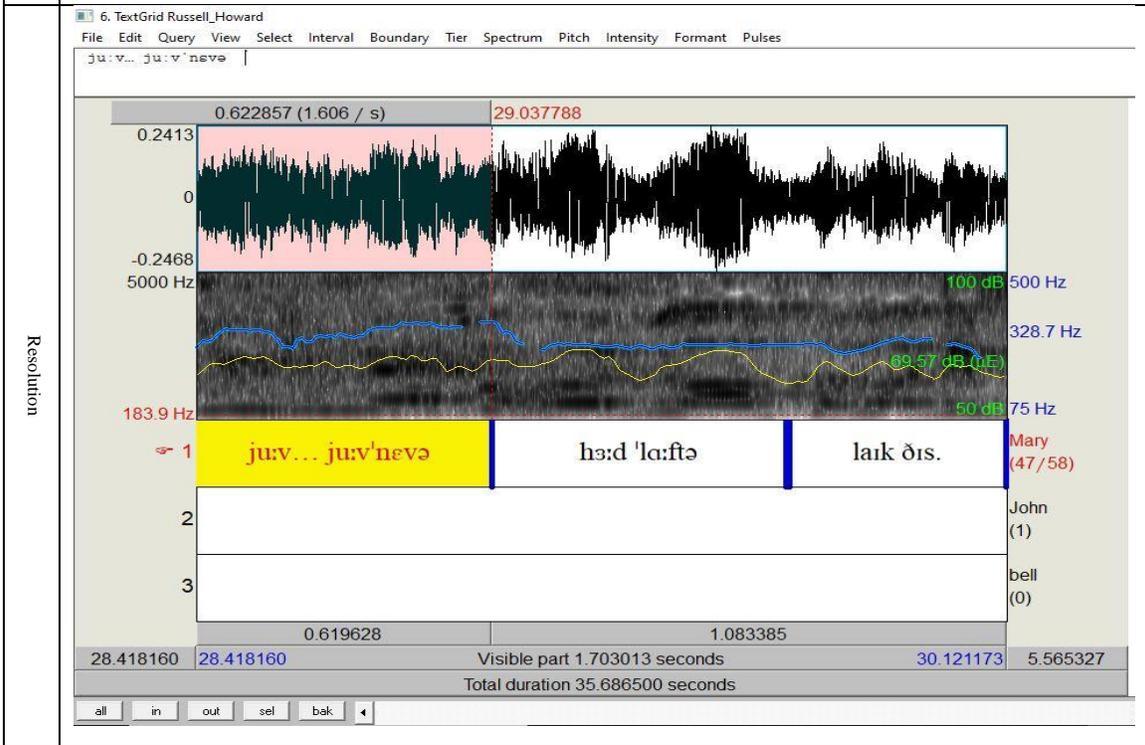
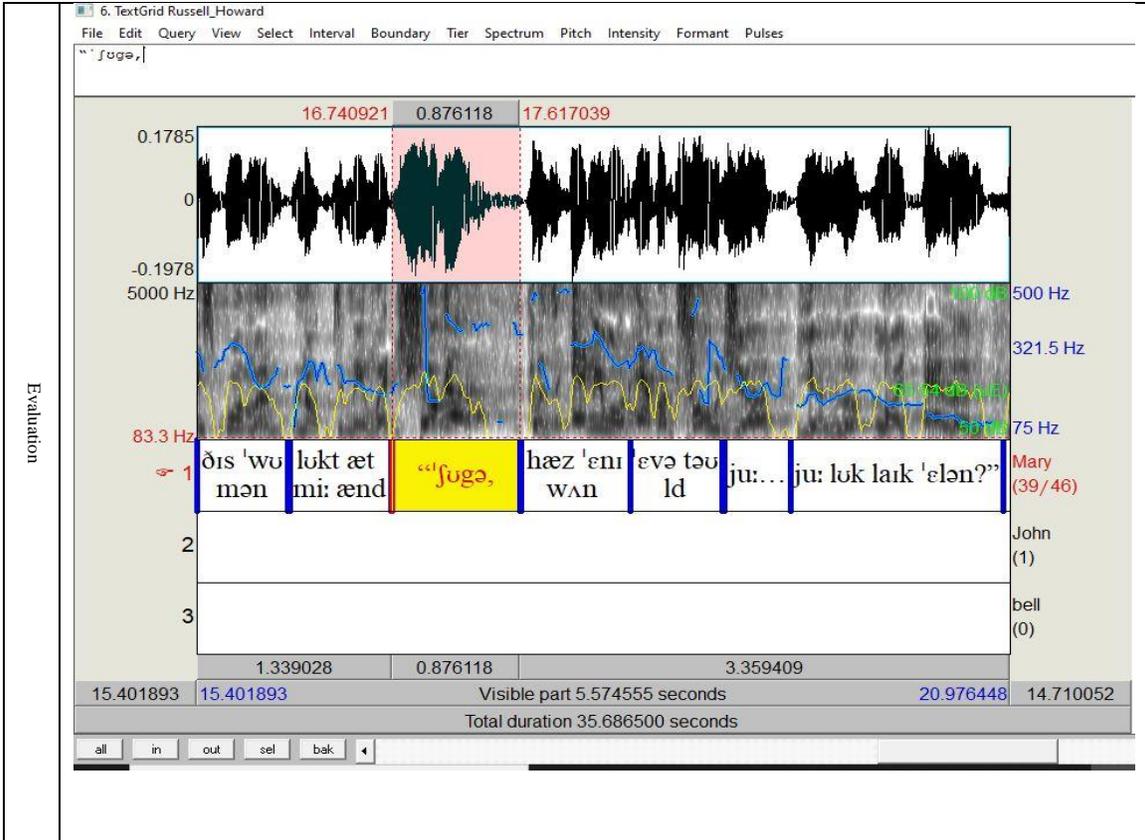
3.987882 3.987882 Visible part 3.196838 seconds 7.184720 28.501780

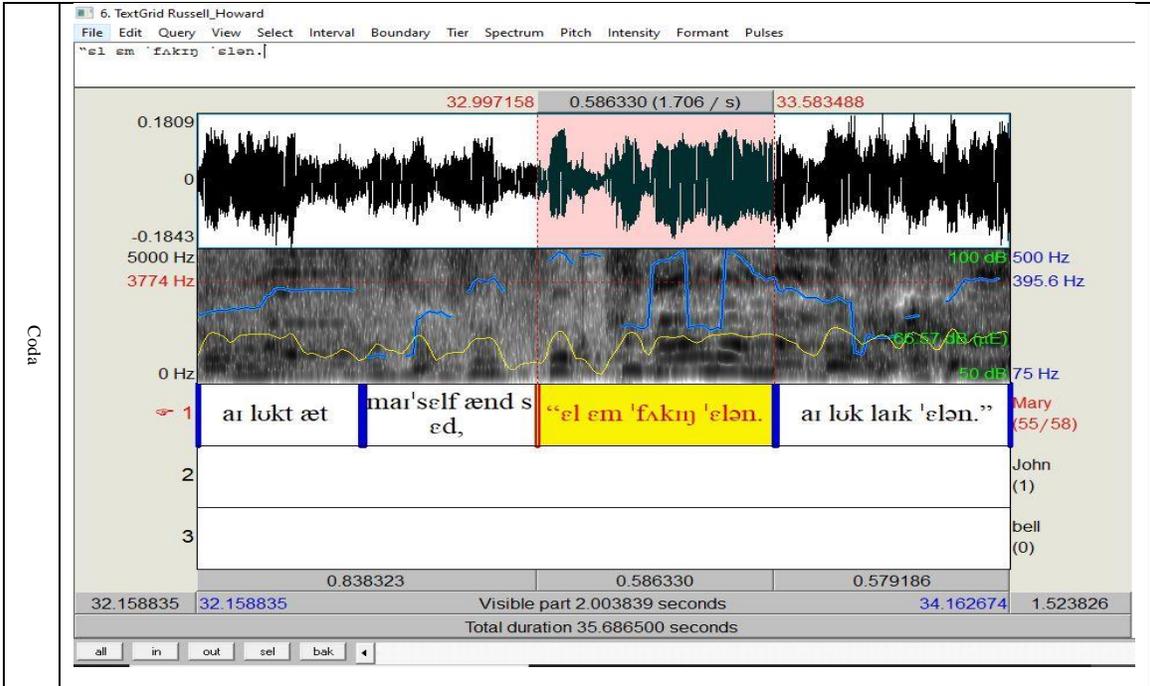
Total duration 35.686500 seconds

all in out sel bak

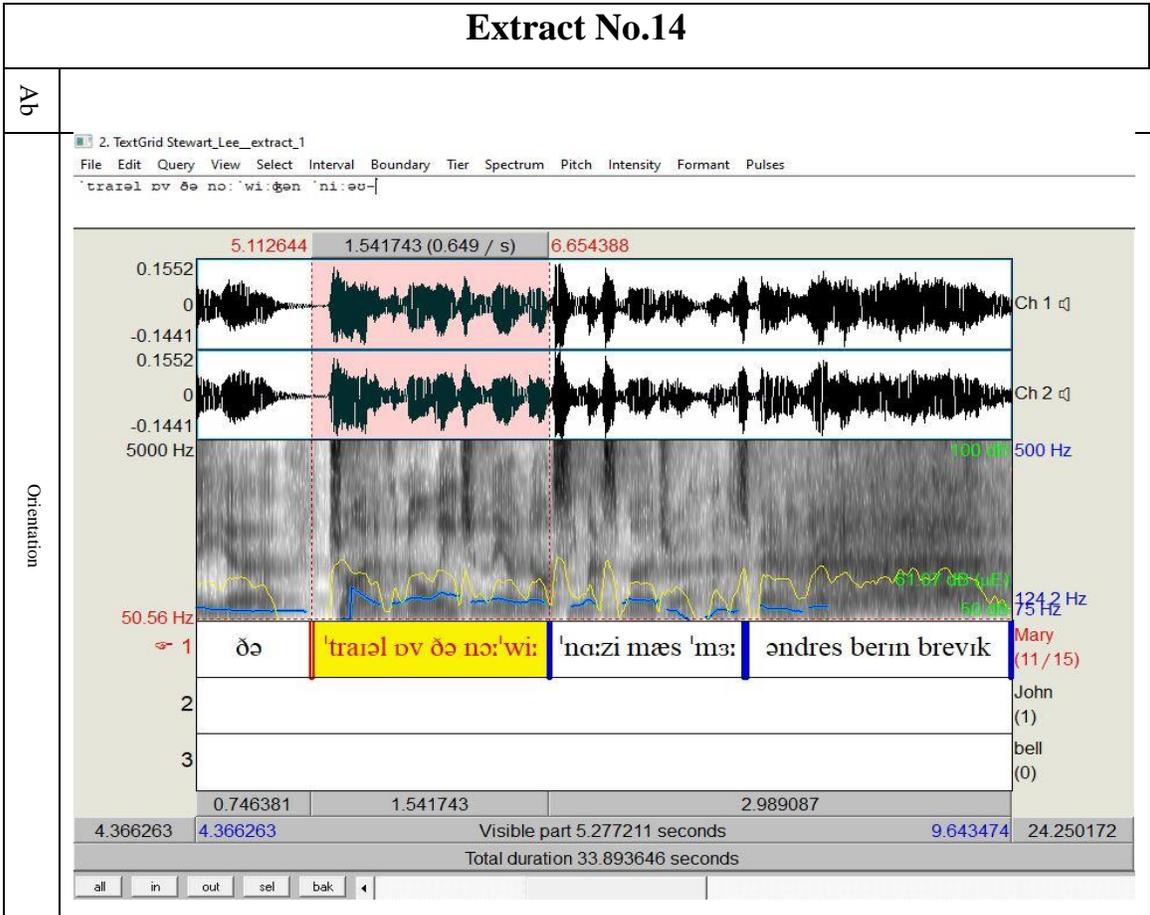
Orientation

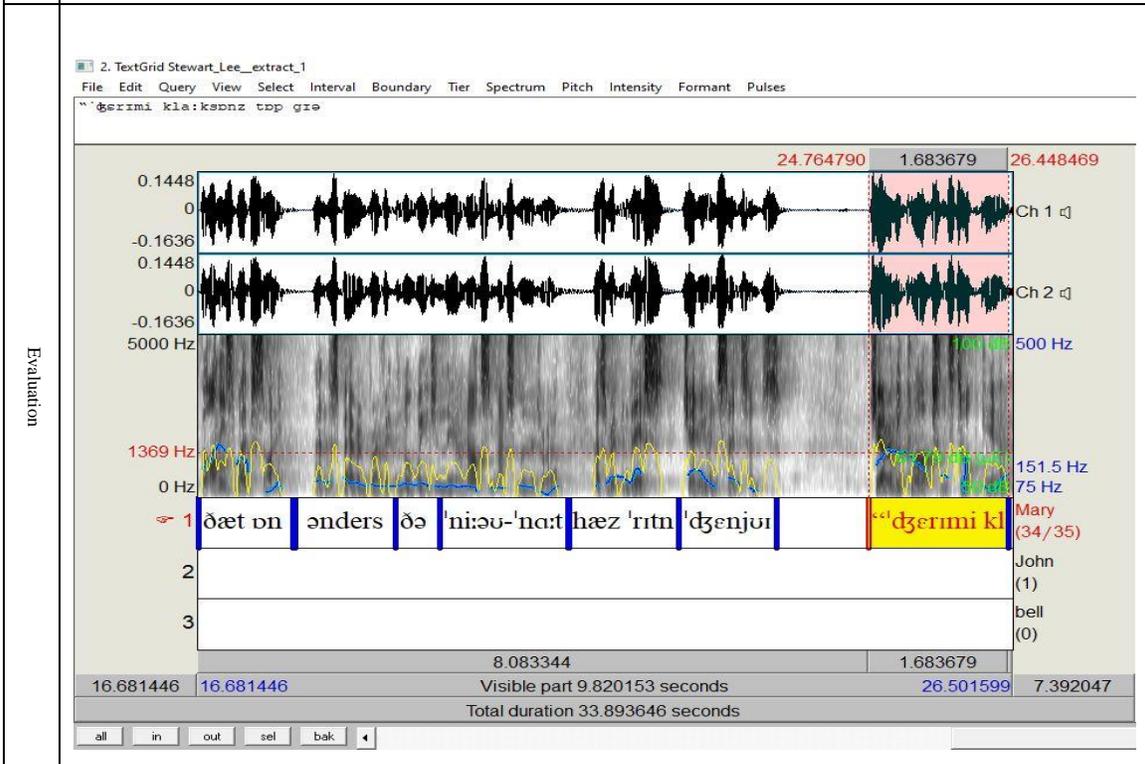
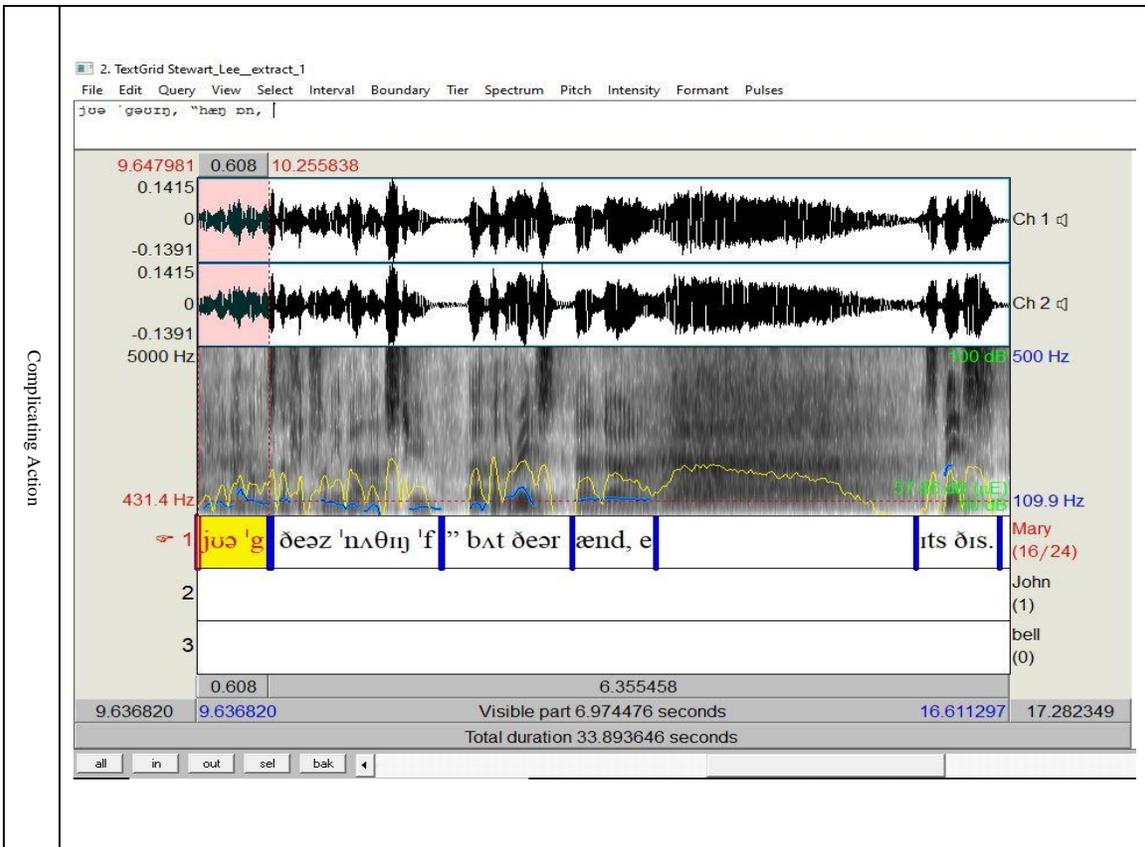






### Extract No.14





2. TextGrid Stewart\_Lee\_extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

fju: [

Resolution

Ch 1 [ ]

Ch 2 [ ]

5000 Hz

100 dB

500 Hz

1369 Hz

0 Hz

170.5 Hz

75 Hz

100 dB

100 dB

1

2

3

0.265578 0.307027 1.680753

30.022224 30.022224 Visible part 2.253358 seconds 32.275582 1.618064

Total duration 33.893646 seconds

all in out sel bak ◀

Coda

## Extract No.15

Ab

2. TextGrid Kevin\_Birdges\_extract\_1  
 File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ai wDZ

4.548245 4.473768 (0.224 / s)

0.3934  
0  
-0.2541  
4646 Hz  
500 Hz  
177.7 Hz  
75 Hz

1 aɪ w ertɪn stəʊn æt ertɪn nau aɪm 28 ænd aɪm 'fəː stəʊn  
 DZ

Mary (14/23)  
John (1)  
bell (0)

4.473768  
4.541074 4.541074 Visible part 4.480939 seconds 9.022013 47.877987  
 Total duration 56.900000 seconds

all in out sel bak ◀

---

2. TextGrid Kevin\_Birdges\_extract\_1  
 File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

fɔː

9.480325 0.308066 9.788390

0.4655  
0  
-0.4356  
4506 Hz  
500 Hz  
299.2 Hz  
75 Hz

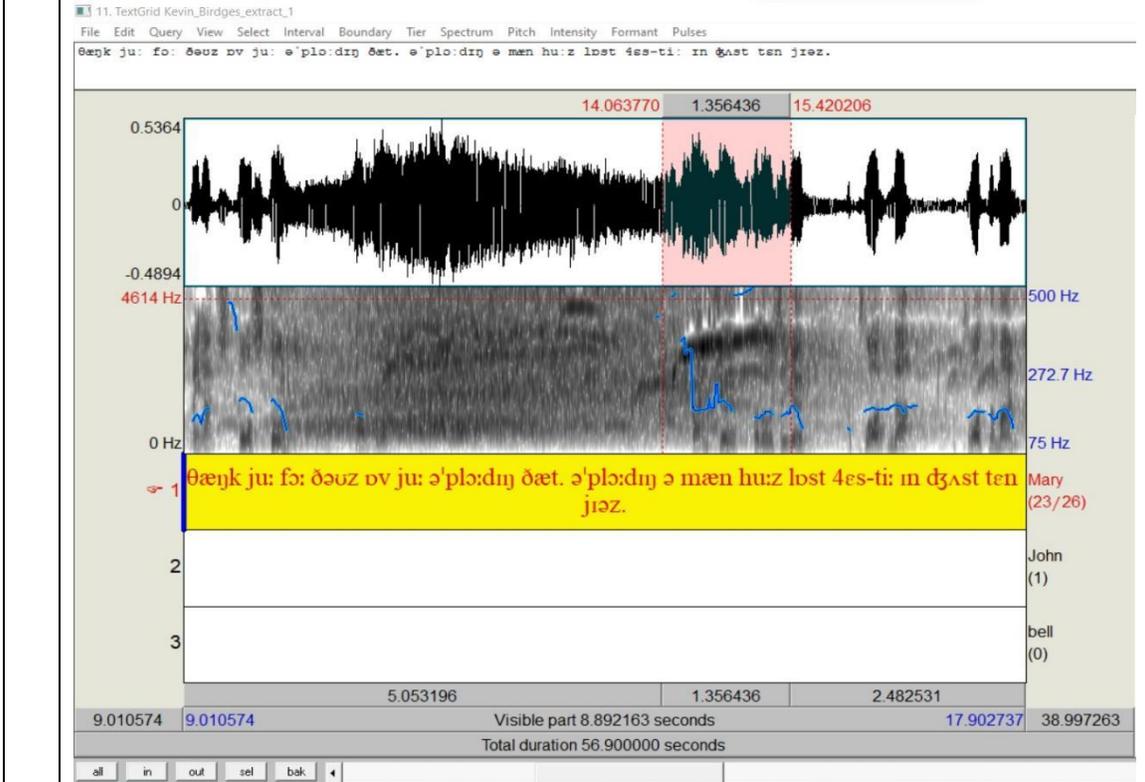
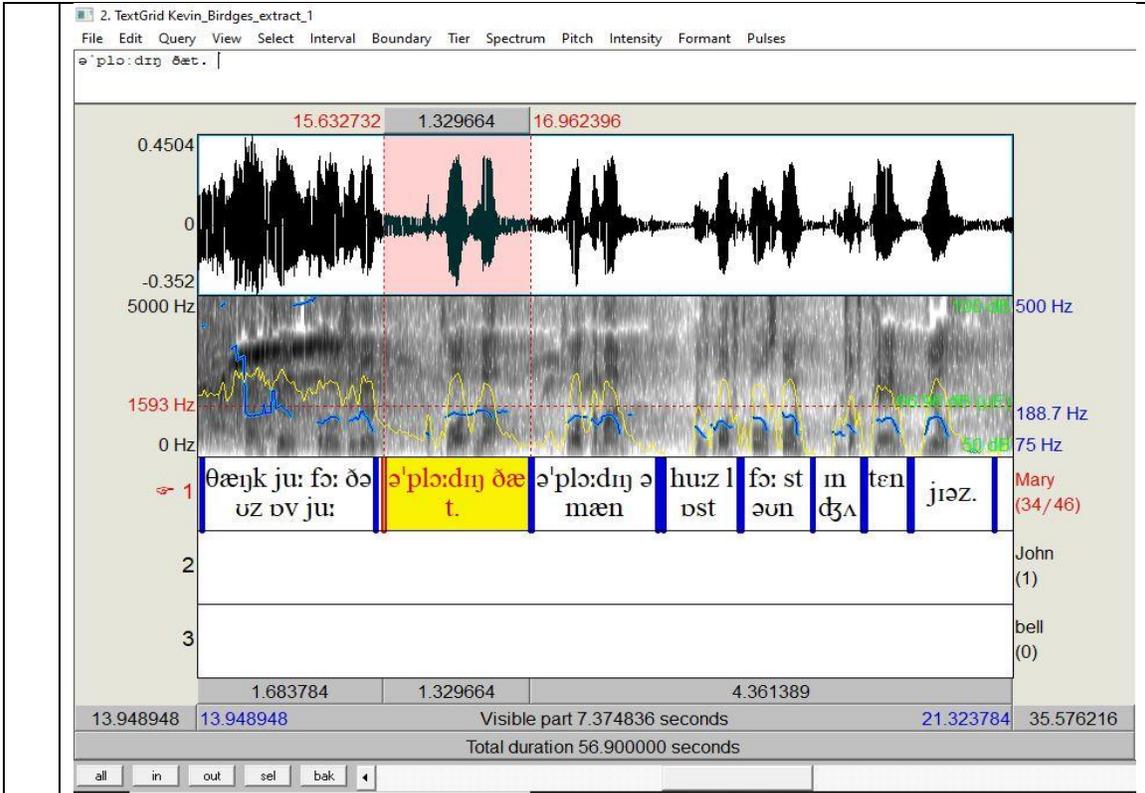
1 ðæts fɔː stəʊn aɪv lɔst.  
 DZ

Mary (26/31)  
John (1)  
bell (0)

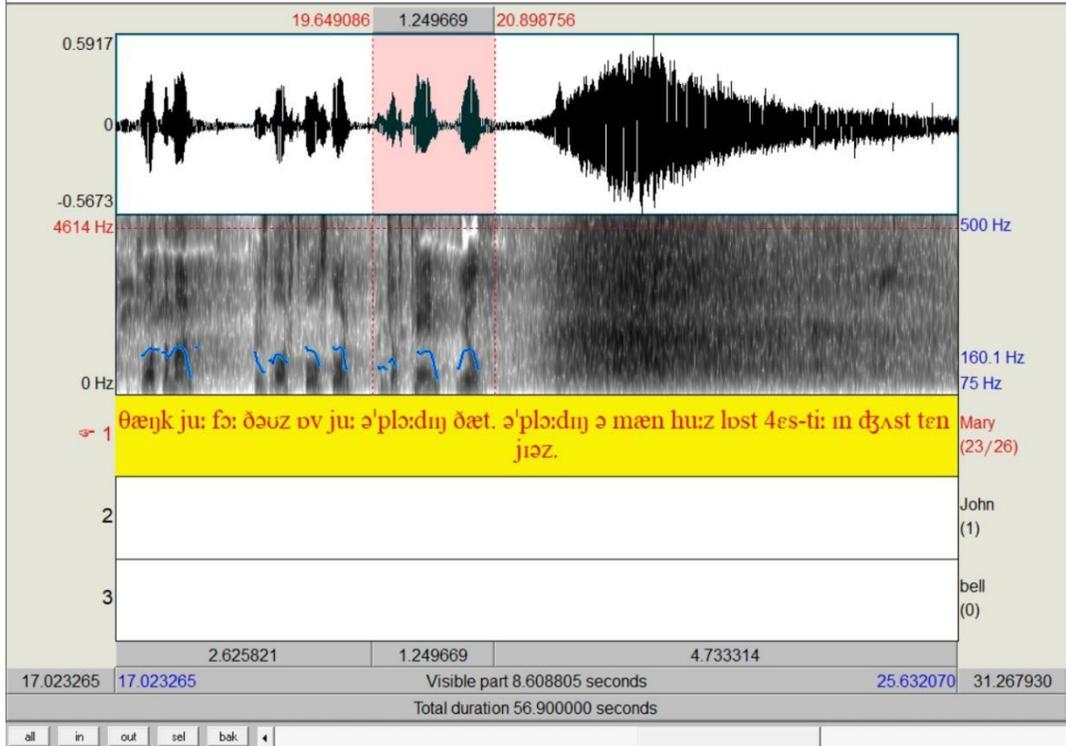
0.466981 0.308066 1.623511  
 9.013343 9.013343 Visible part 2.398558 seconds 11.411902 45.488098  
 Total duration 56.900000 seconds

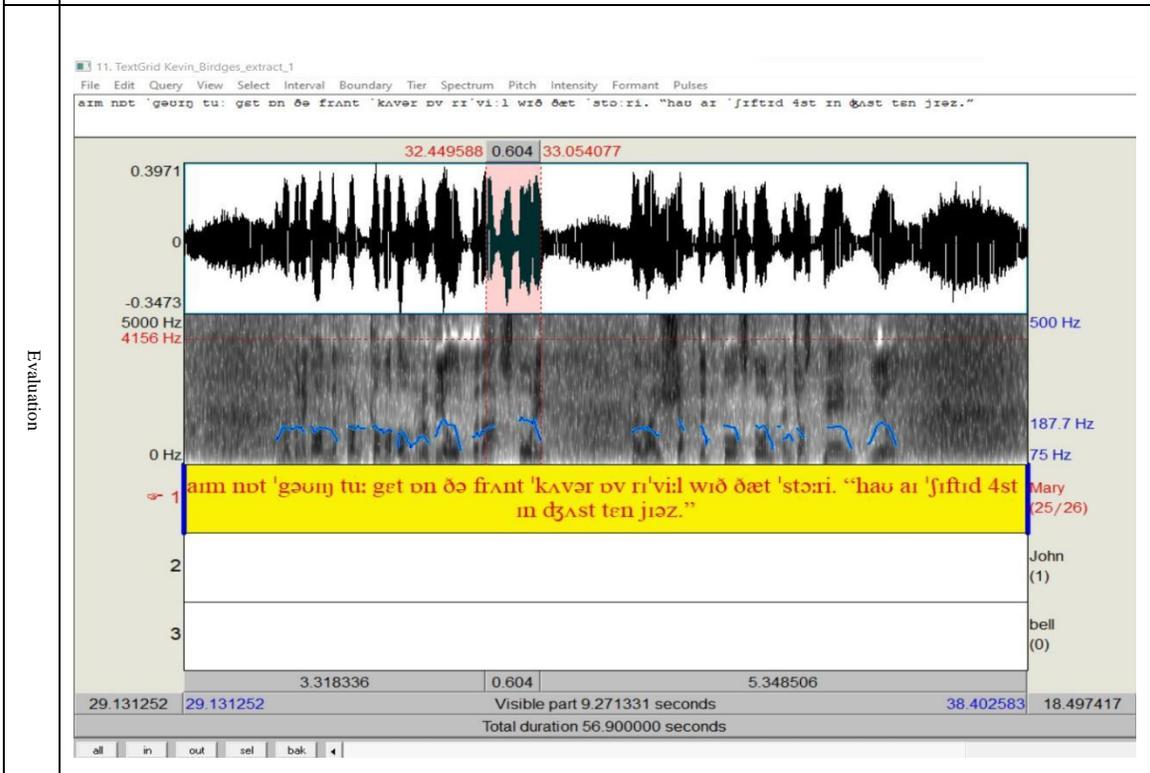
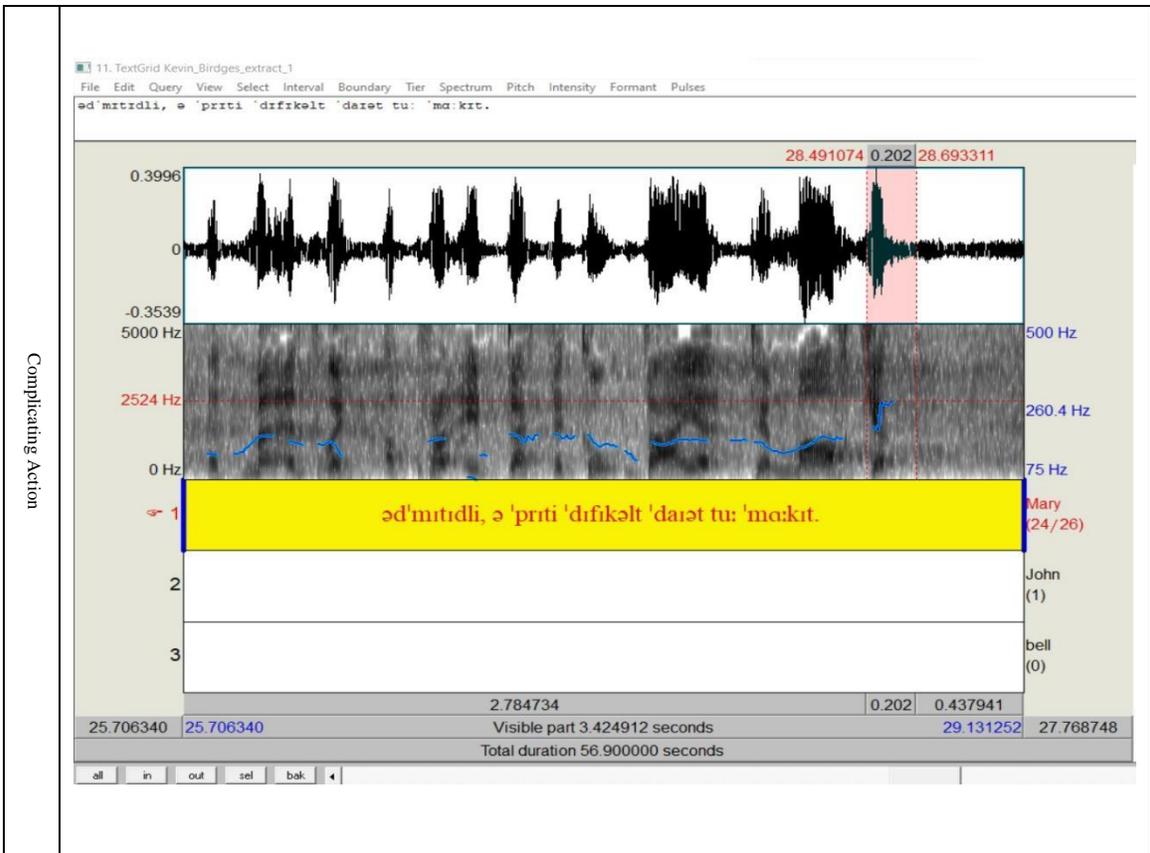
all in out sel bak ◀

Orientation



θæŋk ju: fə: ðəʊz ɒv ju: ə'pləʊ:dŋ ðæt. ə'pləʊ:dŋ ə mæn hu:z lɒst 4ɛs-ti: ɪn θʌst tɛn jɪəz.





2. TextGrid Kevin\_Birdges\_extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

'ju:nifo:m ɒn,

Resolution

0.3691  
0  
-0.3527  
5000 Hz  
1425 Hz  
0 Hz

42.323594 0.796144 43.119738

100 dB 500 Hz  
181.7 Hz  
75 Hz

1 e | bɪ'fɔː | ænd 'ɑː | 'fəʊtə | ænd its | wɪð ə 'f | sku:l | **'ju:nifo:m** | m ɒn | 'bi'fɔː |

Mary (90/92)

John (1)

bell (0)

3.939823 0.796144 1.129575

38.383771 38.383771 Visible part 5.865541 seconds 44.249312 12.650688

Total duration 56.900000 seconds

all in out sel bak

Coda

## Extract No.16

Ab

2. TextGrid sarah

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

'fæʃən.]

0.2796  
0  
-0.4688  
5000 Hz

3.099539 0.423999

116.9 Hz  
234.2 Hz  
500 Hz

1  
2  
3

ænd hi: | 'lɪftɪd mi: ʌ p, | laɪk m ə rəʊ'mæntɪk | 'fæʃən.

Mary (7/8)  
John (1)  
bell (0)

1.305382 1.305382 1.794157 0.423999 3.523538 43.399316

Visible part 2.218156 seconds  
Total duration 46.922854 seconds

all in out sel bak

---

2. TextGrid sarah

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

'ɒbvɪəsli. əm, ɪn ə 'dɪfrənt pleɪs.]

0.4564  
0  
-0.6766  
5000 Hz

4.743264 2.652710 (0.377 / s) 7.395974

243.2 Hz  
217.2 Hz  
75 Hz

1  
2  
3

ænd pʊt m i: daʊn ə'g | 'ɒbvɪəsli. əm, ɪn ə 'dɪfrənt pleɪs. | 'ʌðəwaɪz ðæt wʊd dʒʌst bi: wɪəd, 'wʊdnt ɪt?

Mary (9/11)  
John (1)  
bell (0)

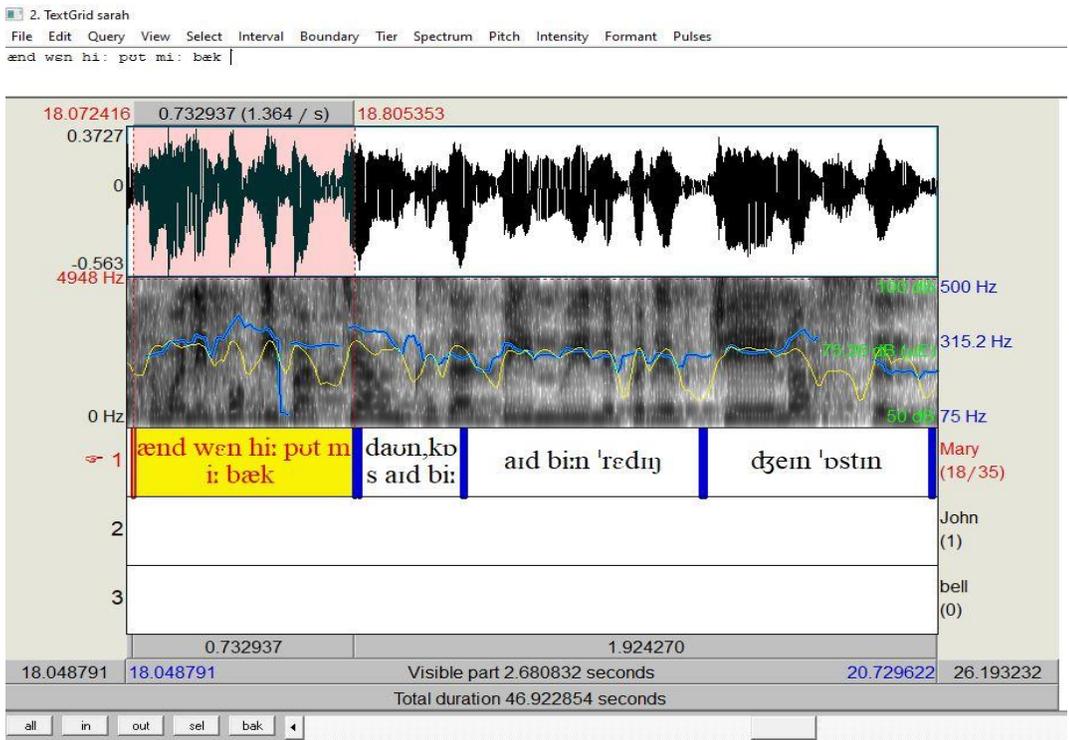
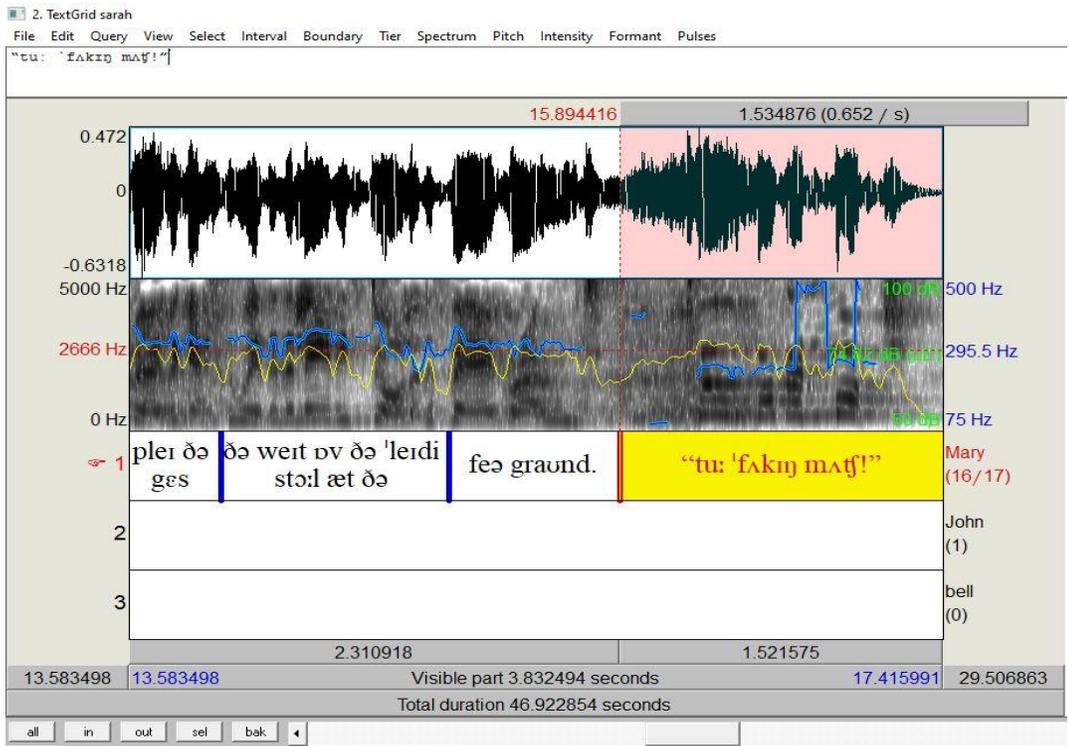
1.208071 2.652710 3.748439

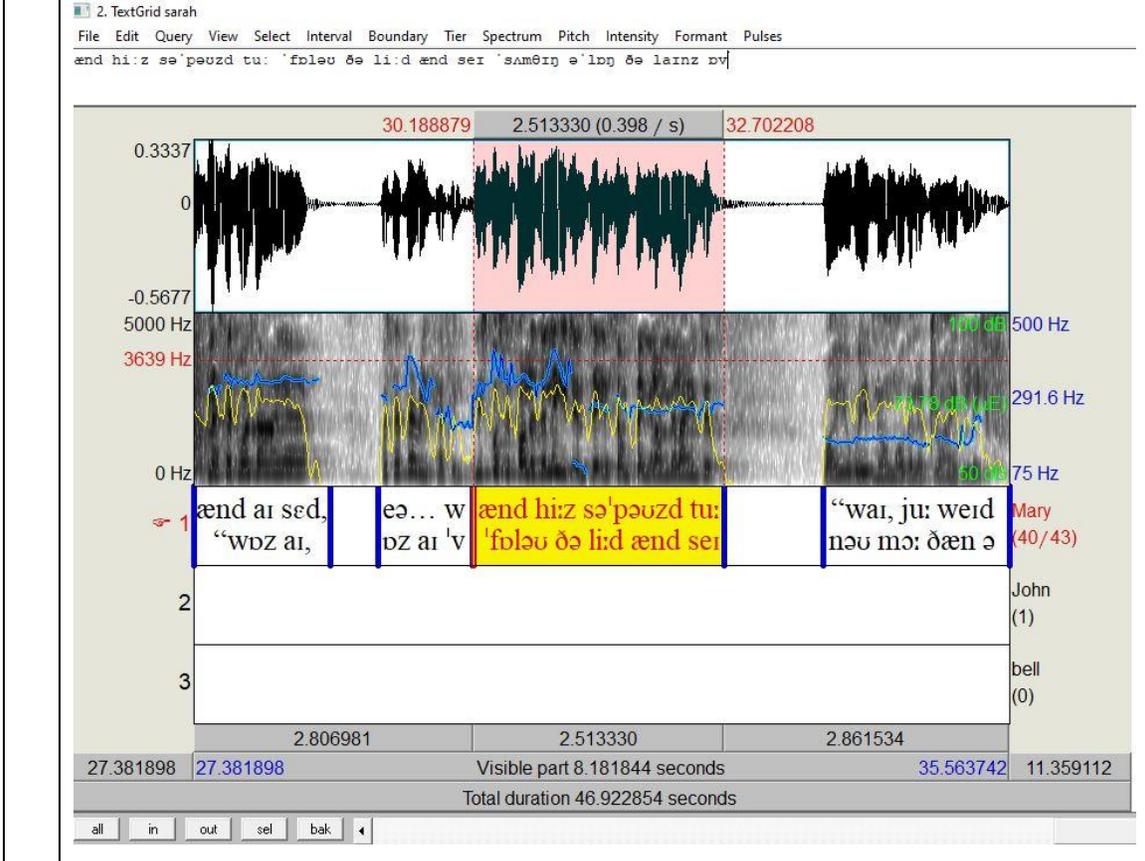
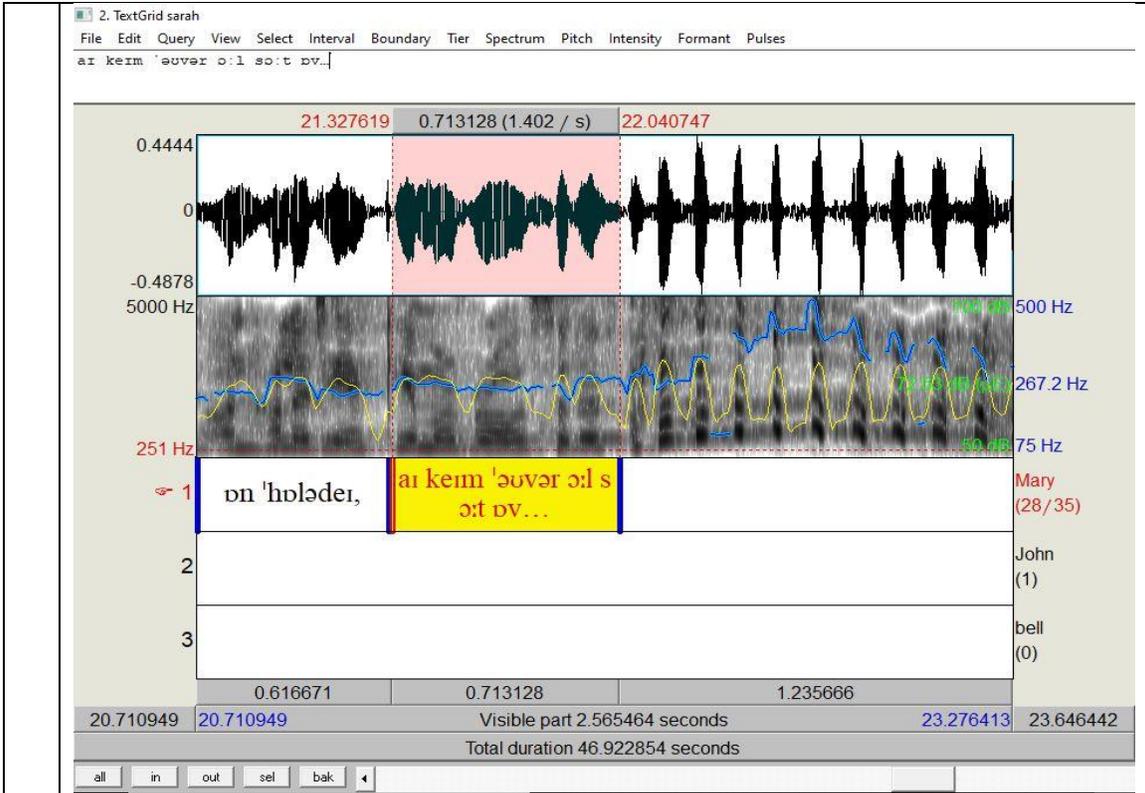
3.535194 3.535194 11.144413 35.778441

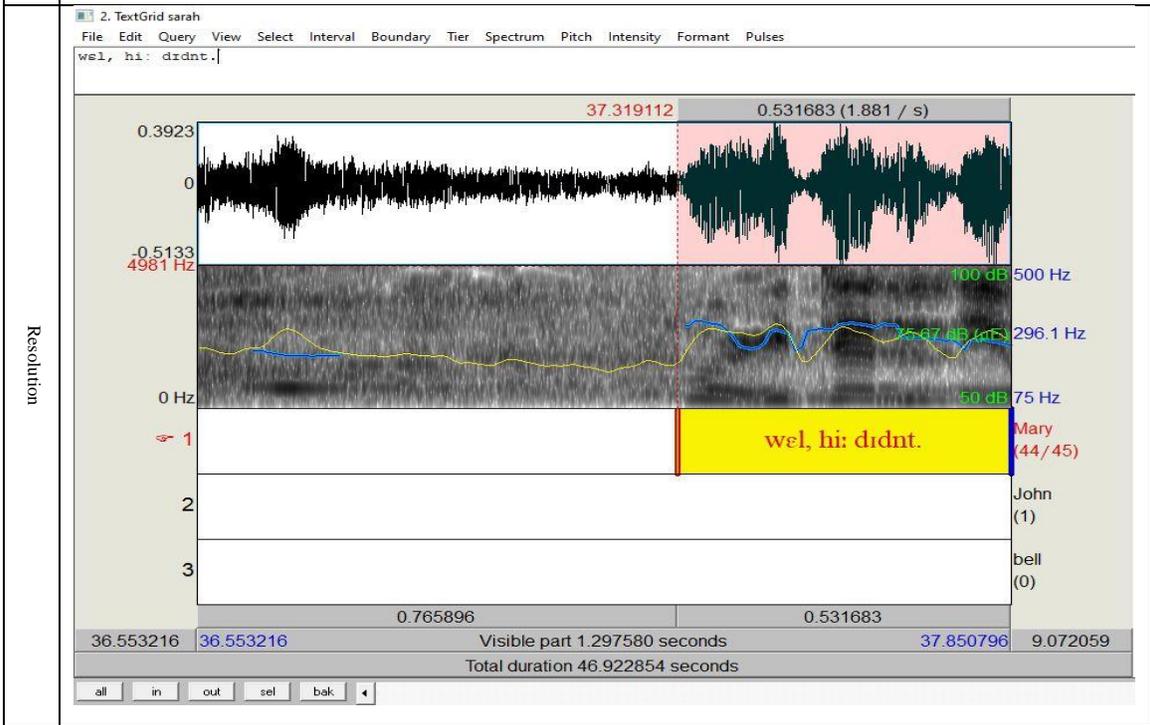
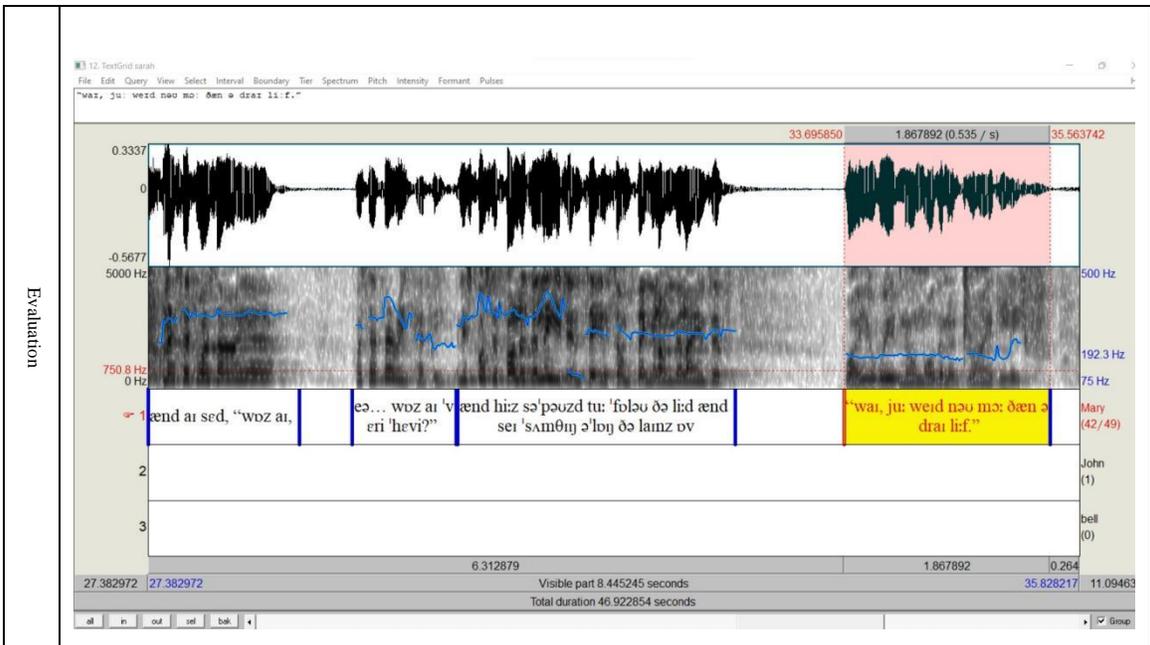
Visible part 7.609219 seconds  
Total duration 46.922854 seconds

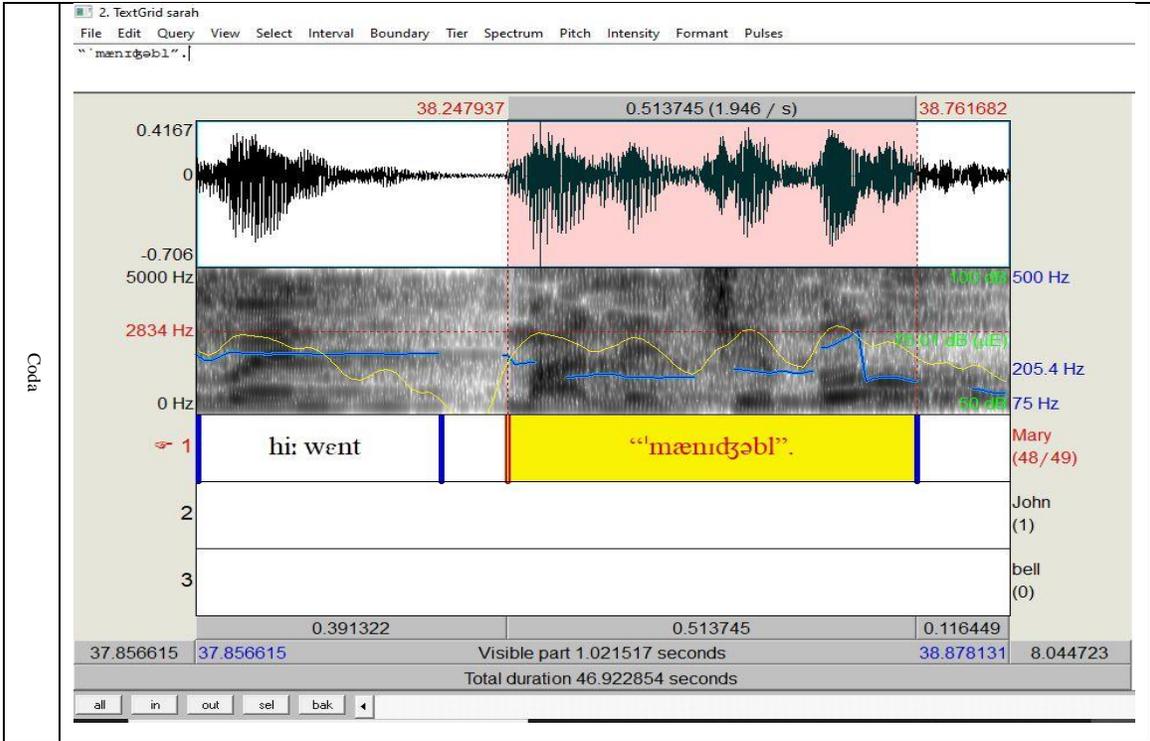
all in out sel bak

Orientation

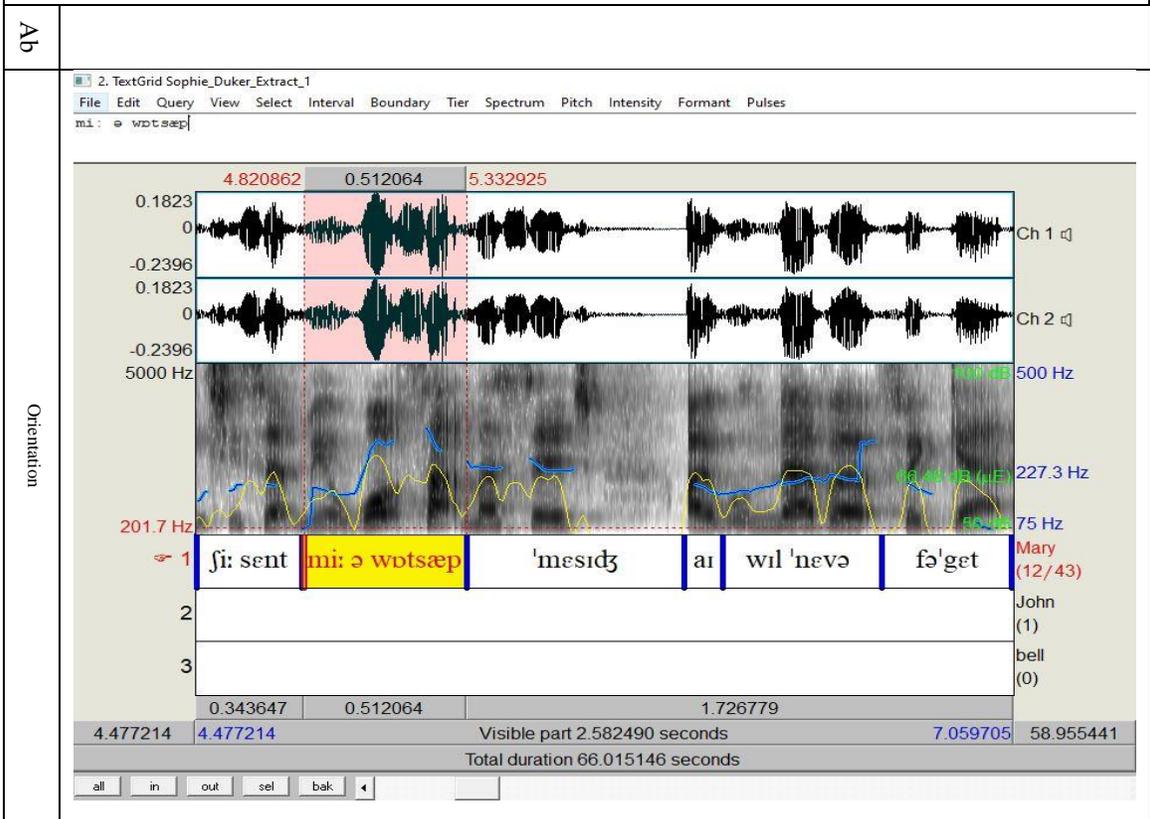




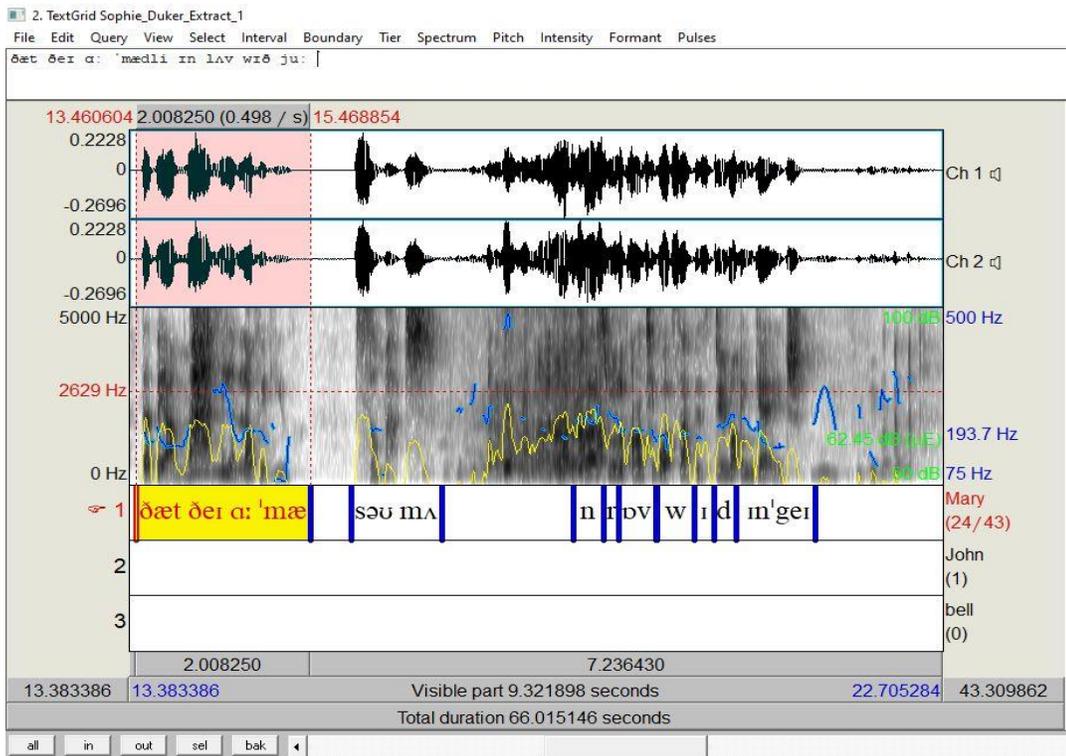
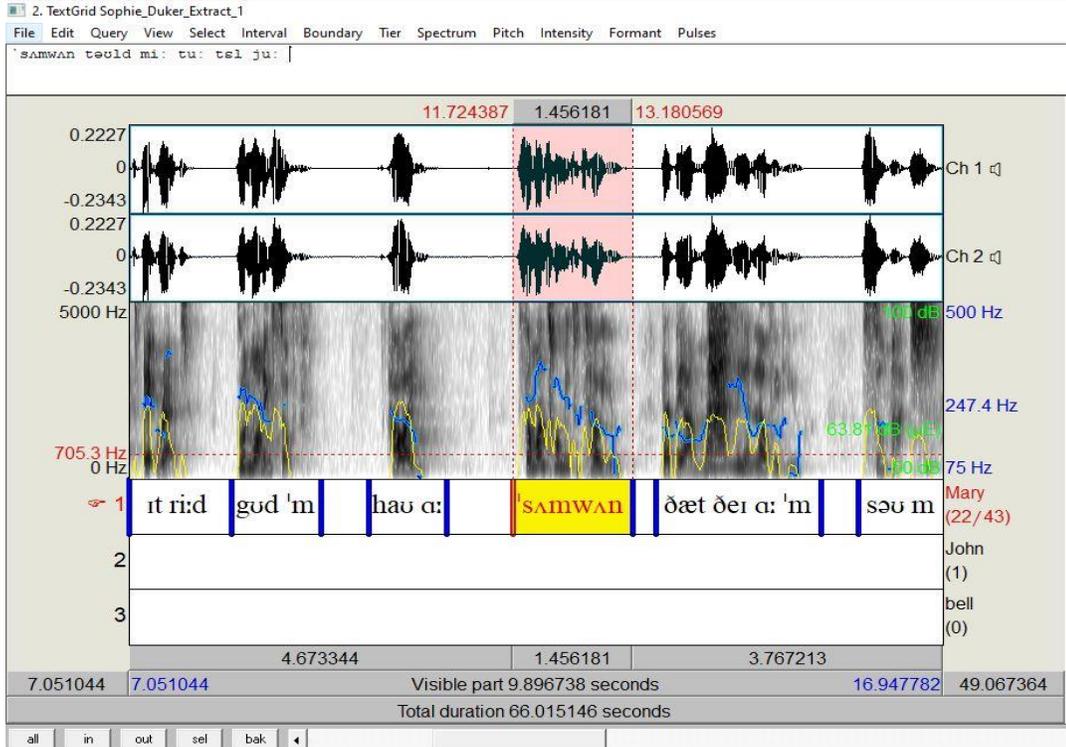


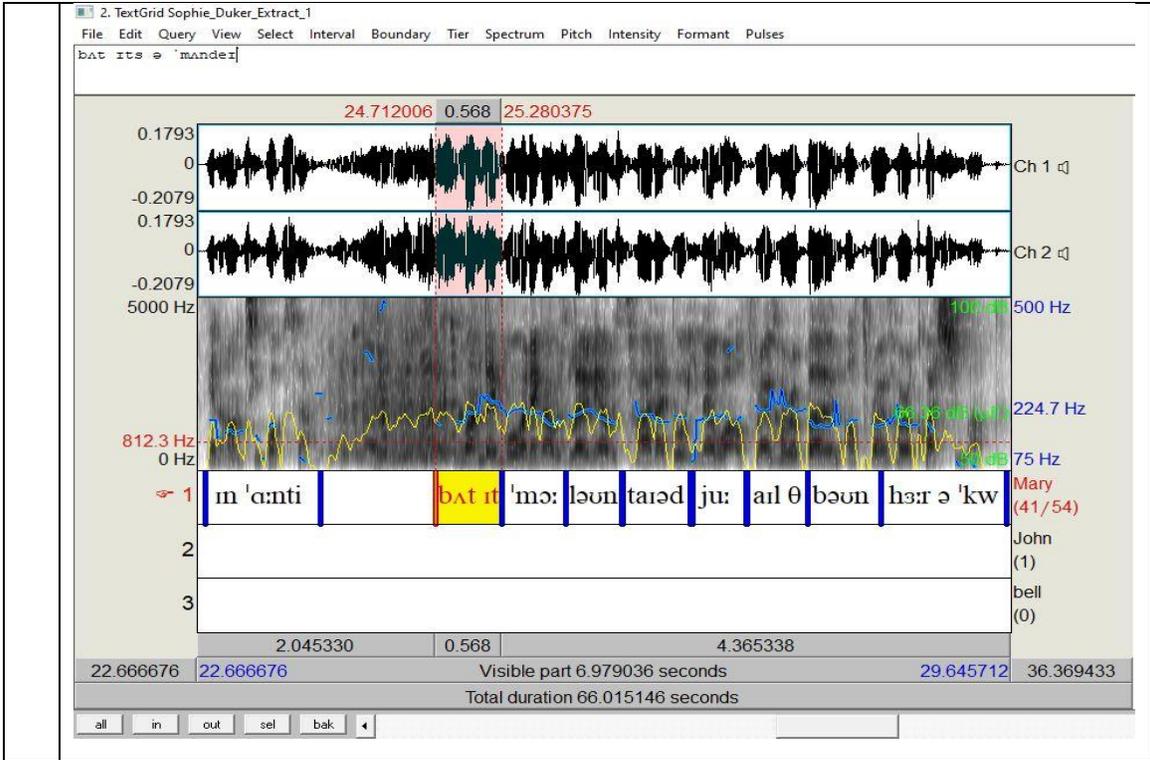


### Extract No.17



Complicating Action





2. TextGrid Sophie\_Duker\_Extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

Ch 1  $\epsilon$   
Ch 2  $\epsilon$

500 Hz

75 Hz

607.2 Hz

1 'nʌθɪŋ | ænd fɔ: 'mɪ p aɪ θə 'sʌ 'rɪl g ɪn wɪð | æn ðæ 'ɪn l

Mary (52/77)  
John (1)  
bell (0)

29.775867 29.775867 Visible part 7.942769 seconds 37.718636 28.296510

Total duration 66.015146 seconds

all in out sel bak

---

2. TextGrid Sophie\_Duker\_Extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

æt 9 19 |

Ch 1  $\epsilon$   
Ch 2  $\epsilon$

500 Hz

254 Hz

4885 Hz

46.433265 0.817 47.250344

1 səʊ | 'meɪbi: mɪ: ðə 'pɜ:sn ænd ɪf aɪ kʊd aʊt ɒn lʌ 'æt 9 aɪ rɪ'pl

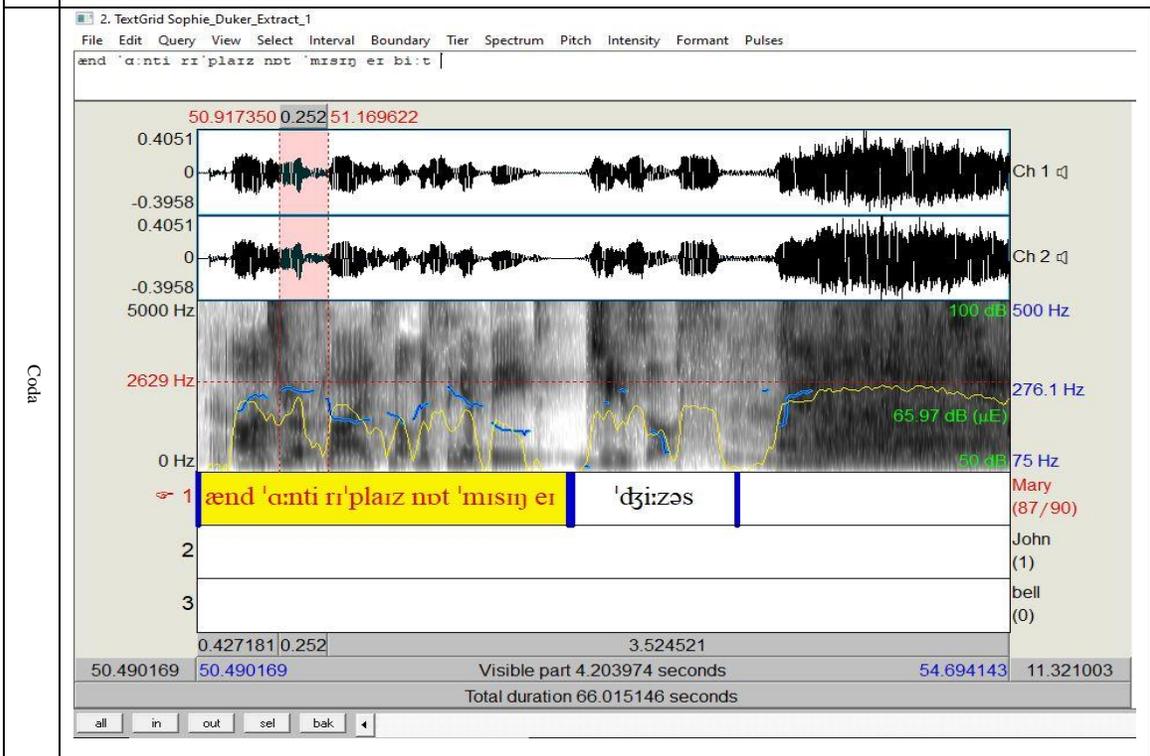
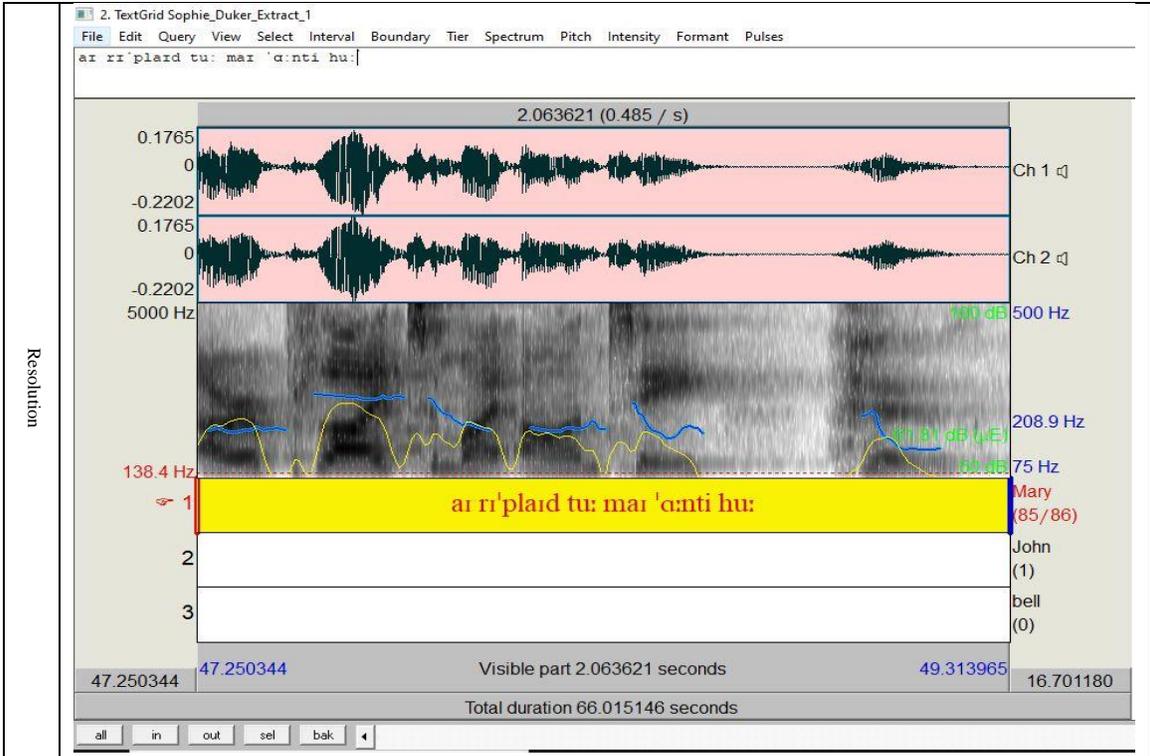
Mary (84/86)  
John (1)  
bell (0)

38.331841 38.331841 Visible part 9.864499 seconds 48.196341 17.818805

Total duration 66.015146 seconds

all in out sel bak

Evaluation



## Extract No.18

Ab

4. TextGrid Pippa\_Evans\_extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

ka:nt

0.2025  
0  
-0.2291

0.2025  
0  
-0.2291

5000 Hz

500 Hz

209.5 Hz

75 Hz

167.7 Hz

16.897500 0.484 17.381365

1 ai wɒz 'baɪŋ sʌm fraɪe

ka: ju: ði 'jɛ laɪ ɪ

Mary (27/98)

John (1)

bell (0)

5.532784 0.484 1.442961

11.364716 11.364716 Visible part 7.459610 seconds 18.824326 31.002132

Total duration 49.826458 seconds

all in out sel bak

4. TextGrid Pippa\_Evans\_extract\_1

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

iks'pres.

0.1942  
0  
-0.2124

0.1942  
0  
-0.2124

5000 Hz

500 Hz

284.3 Hz

75 Hz

958.8 Hz

0 Hz

9.963551 1.418610 11.382162

1 aɪm tu: rɪ 'tɪkɪt. iks'kmi:, aɪ aɪ dʒʌs ɪn ðə T iks'pres.

Mary (24/99)

John (1)

bell (0)

6.206745 1.418610

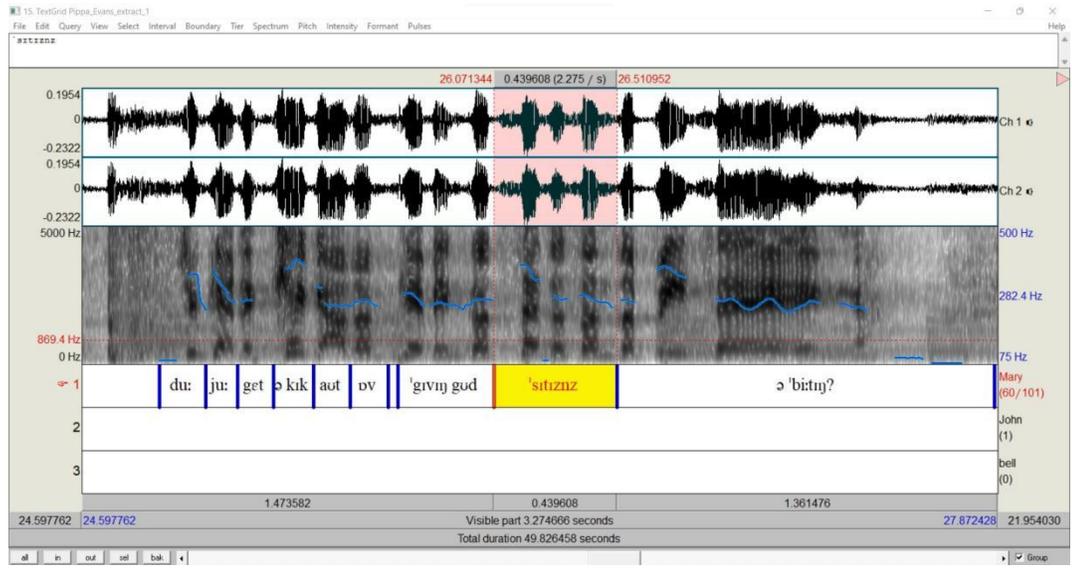
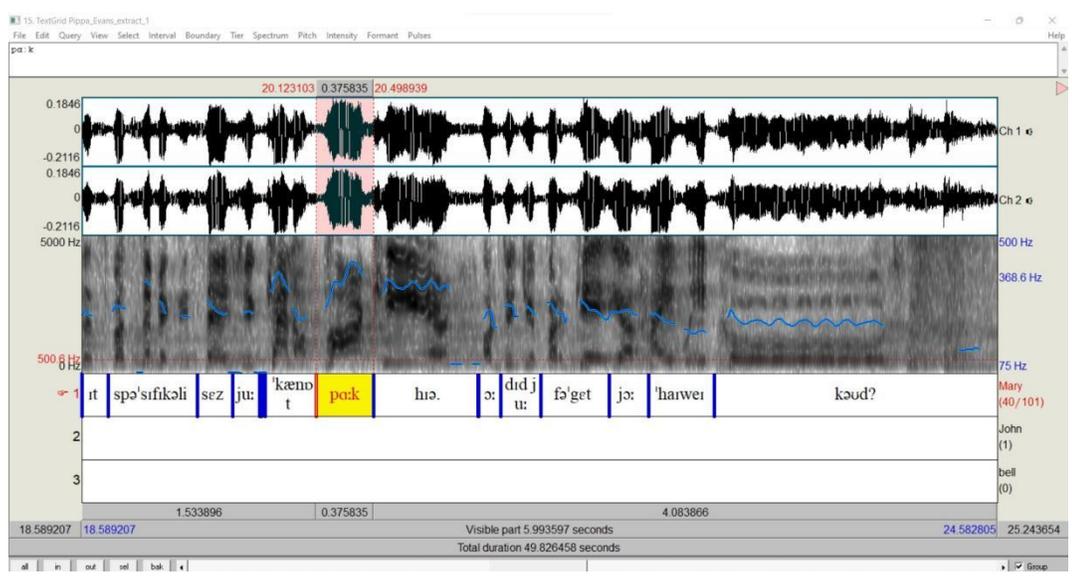
3.756807 3.756807 Visible part 7.633086 seconds 11.389893 38.436565

Total duration 49.826458 seconds

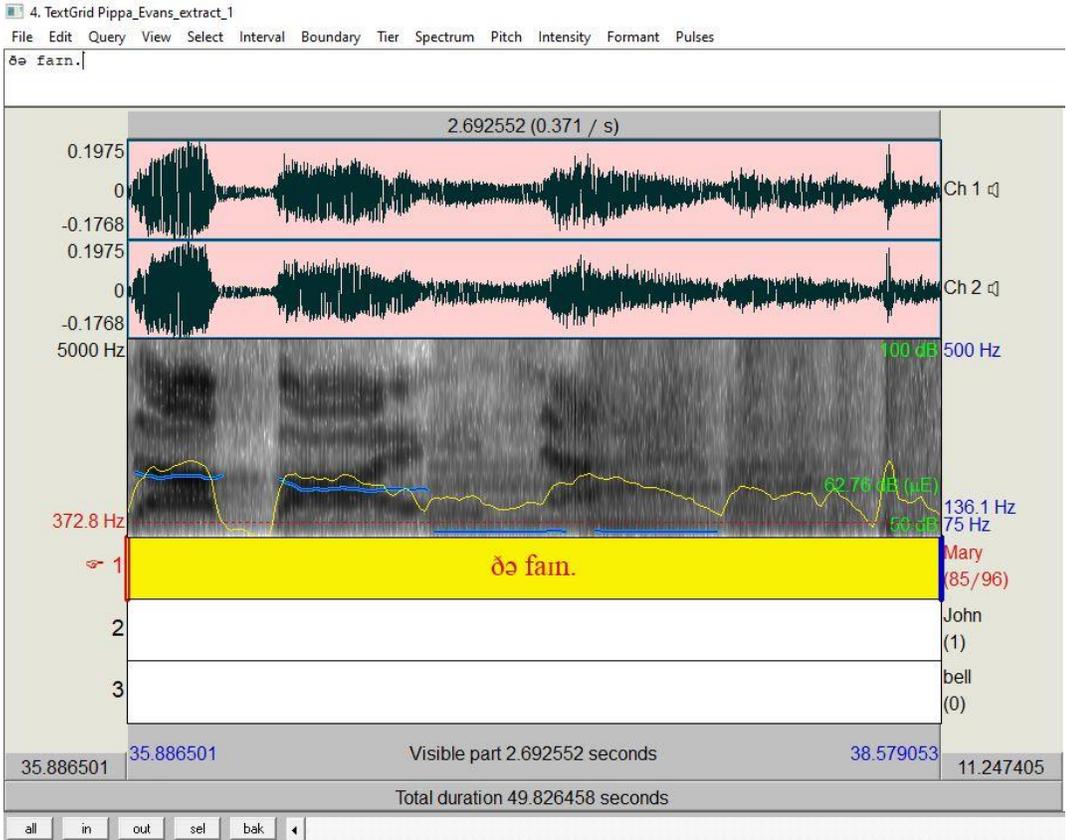
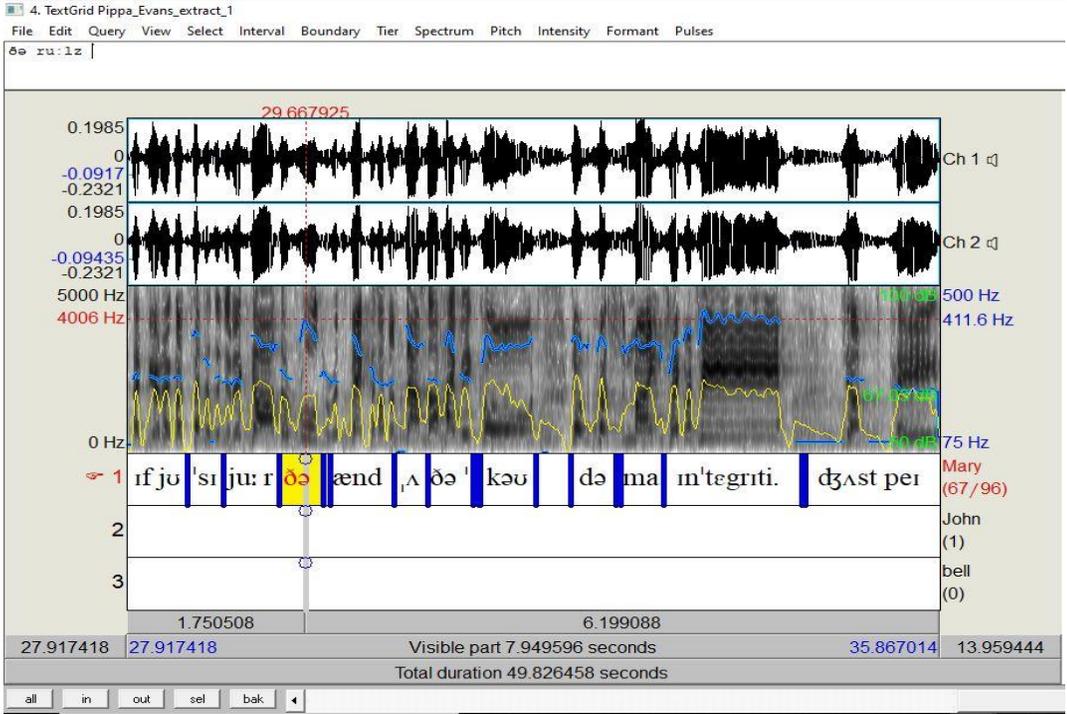
all in out sel bak

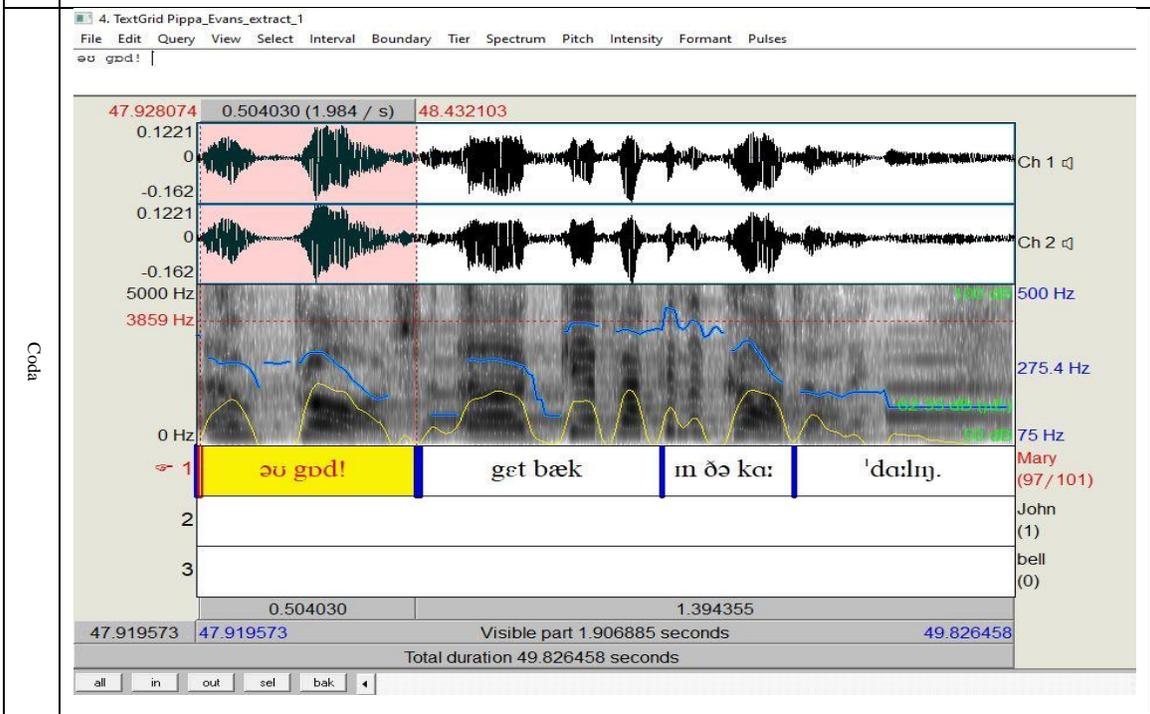
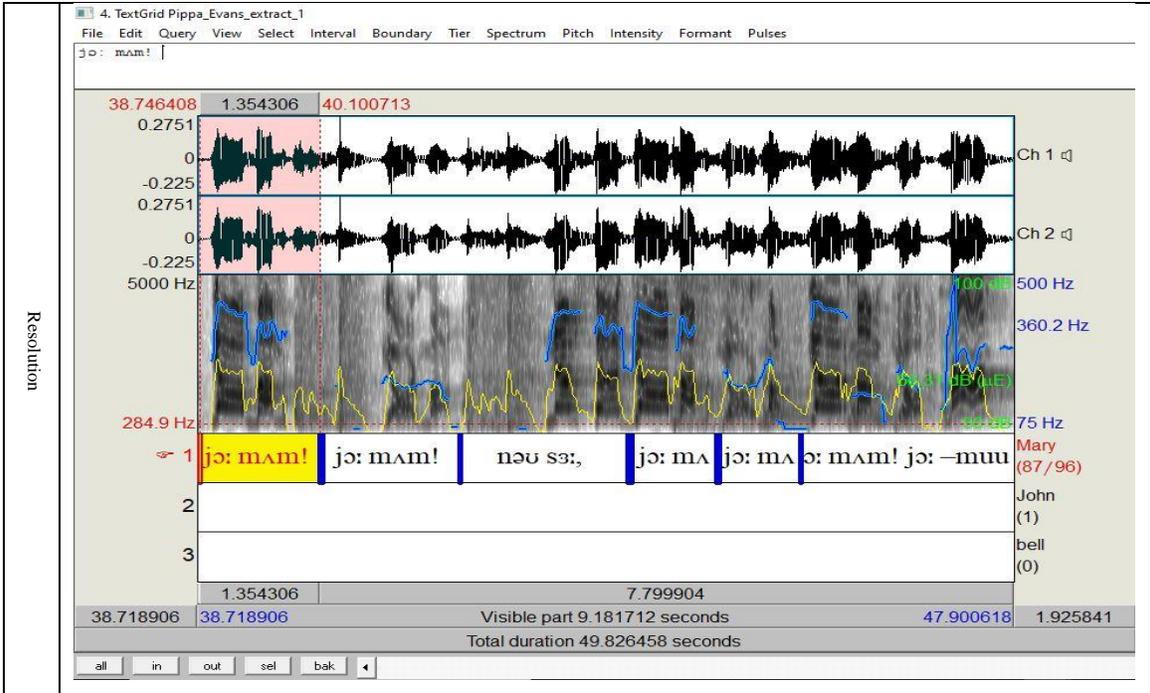
Orientation

Complicating Action



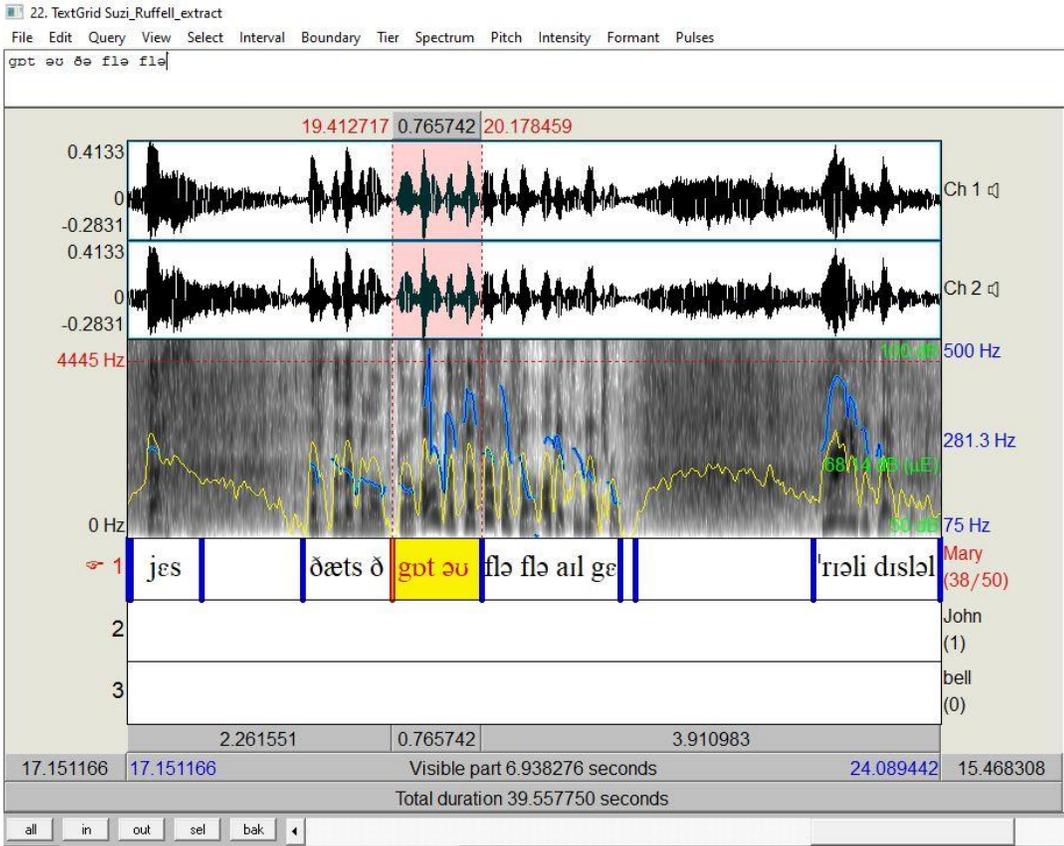
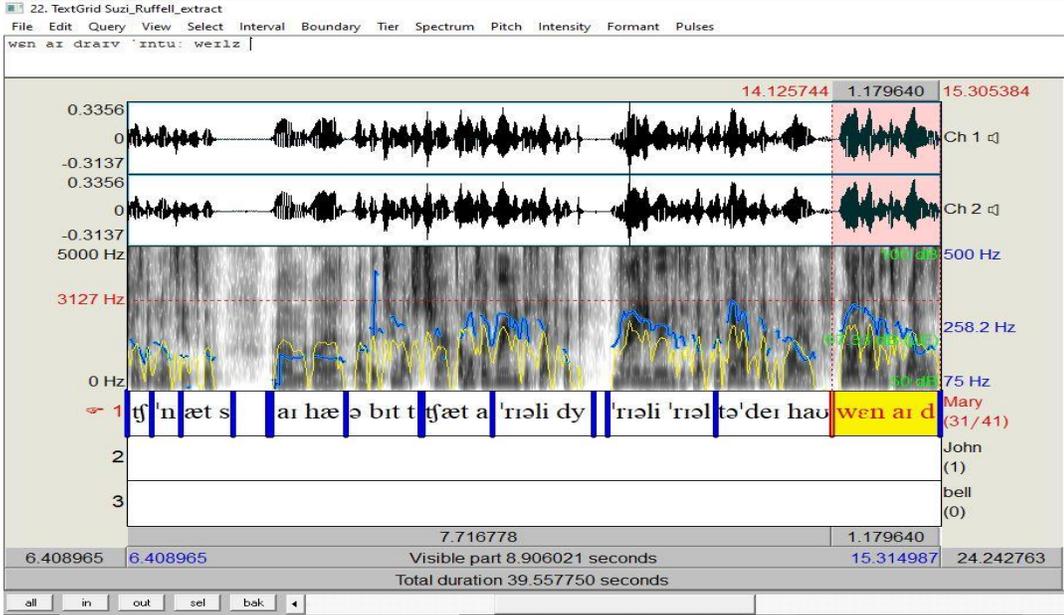
Evaluation

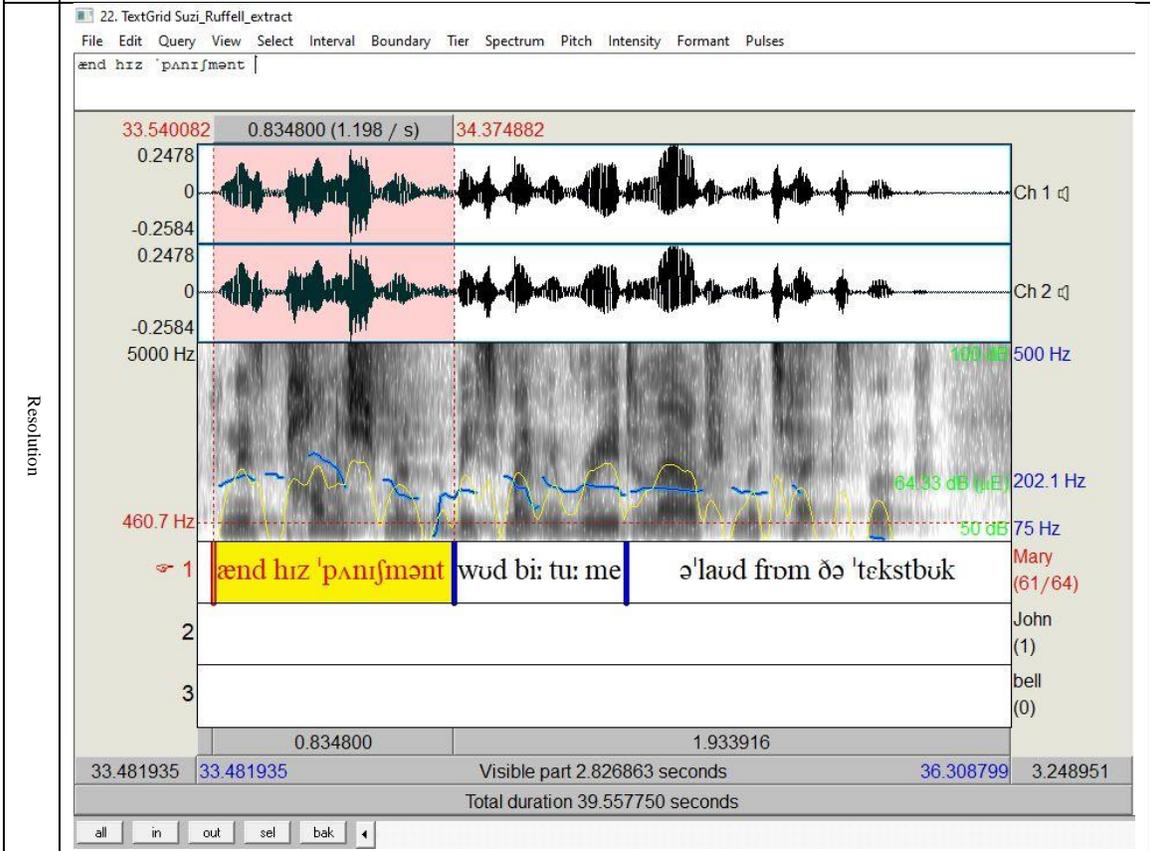




<b>Extract No.19</b>	
Ab	
Or ie	

Complicating Action



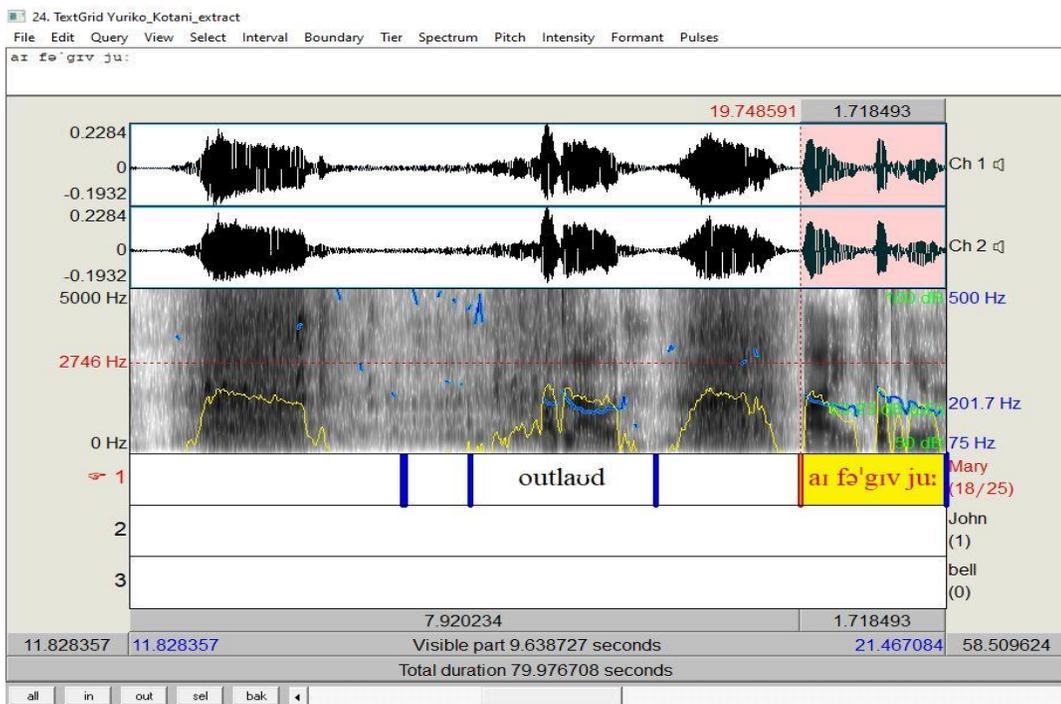
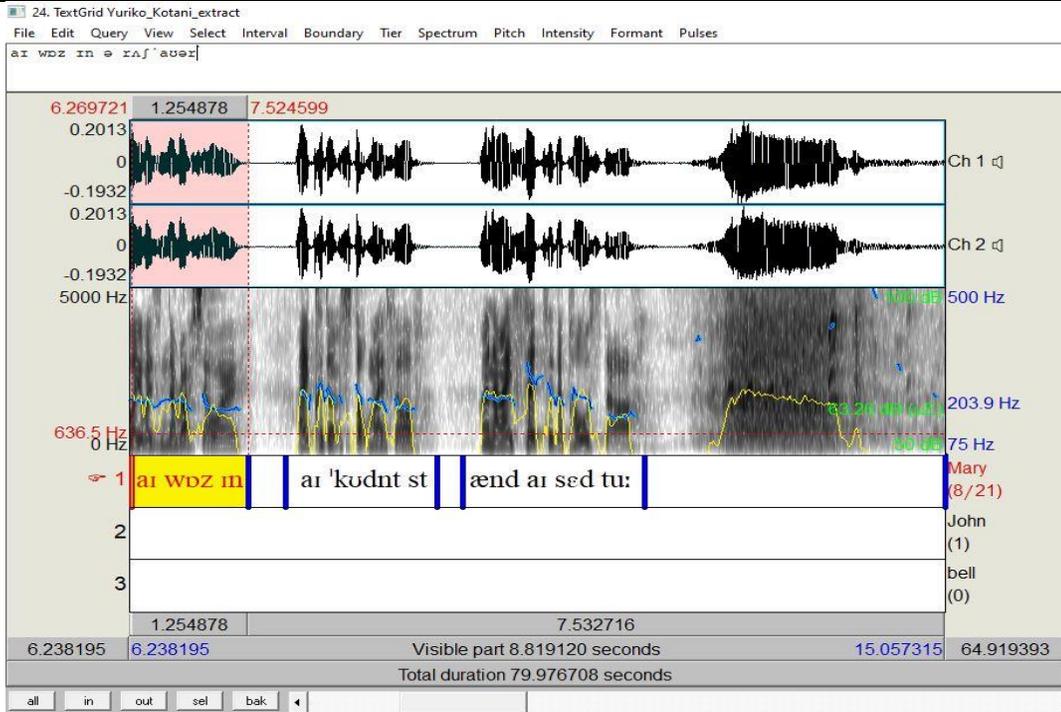


Coda

**Extract No.20**

Ab

Or  
ie



24. TextGrid Yuriko\_Kotani\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

bi'kɔz əz ai sɛd |

The screenshot displays the TextGrid software interface. At the top, the title bar reads '24. TextGrid Yuriko\_Kotani\_extract'. Below it is a menu bar with options: File, Edit, Query, View, Select, Interval, Boundary, Tier, Spectrum, Pitch, Intensity, Formant, Pulses. The main window shows a text grid for the phrase 'bi'kɔz əz ai sɛd |'. The grid is divided into three tiers. The first tier contains the phonetic transcription 'bɪ'kɔz əz ai 'rɪə 'lɪvɪŋ ɪn ðɪs 'k 'pɪ:pl mə: leɪ ɪ'læk sʌm 'pɪ:pl'. The second tier is labeled 'John (1)' and the third tier is labeled 'bell (0)'. A yellow highlight is under 'bɪ'kɔz'. A red dashed line is at 0.568s, a pink shaded area is from 0.968610s to 30.213381s, and a green dashed line is at 36.943880s. The spectrogram shows frequency from 0 Hz to 5000 Hz. A blue line represents the pitch contour, and a yellow line represents the intensity. The intensity scale ranges from 50 dB to 130 dB. The time axis at the bottom shows a visible part of 8.267518 seconds and a total duration of 79.976708 seconds. Navigation buttons 'all', 'in', 'out', 'sel', 'bak' are at the bottom left.

29.244771 0.968610 30.213381

0.1543  
0  
-0.1462

0.1543  
0  
-0.1462

5000 Hz

900.2 Hz  
0 Hz

130 dB  
500 Hz  
370.6 Hz  
50 dB  
75 Hz

1  
2  
3

bɪ'kɔz əz ai 'rɪə 'lɪvɪŋ ɪn ðɪs 'k 'pɪ:pl mə: leɪ ɪ'læk sʌm 'pɪ:pl

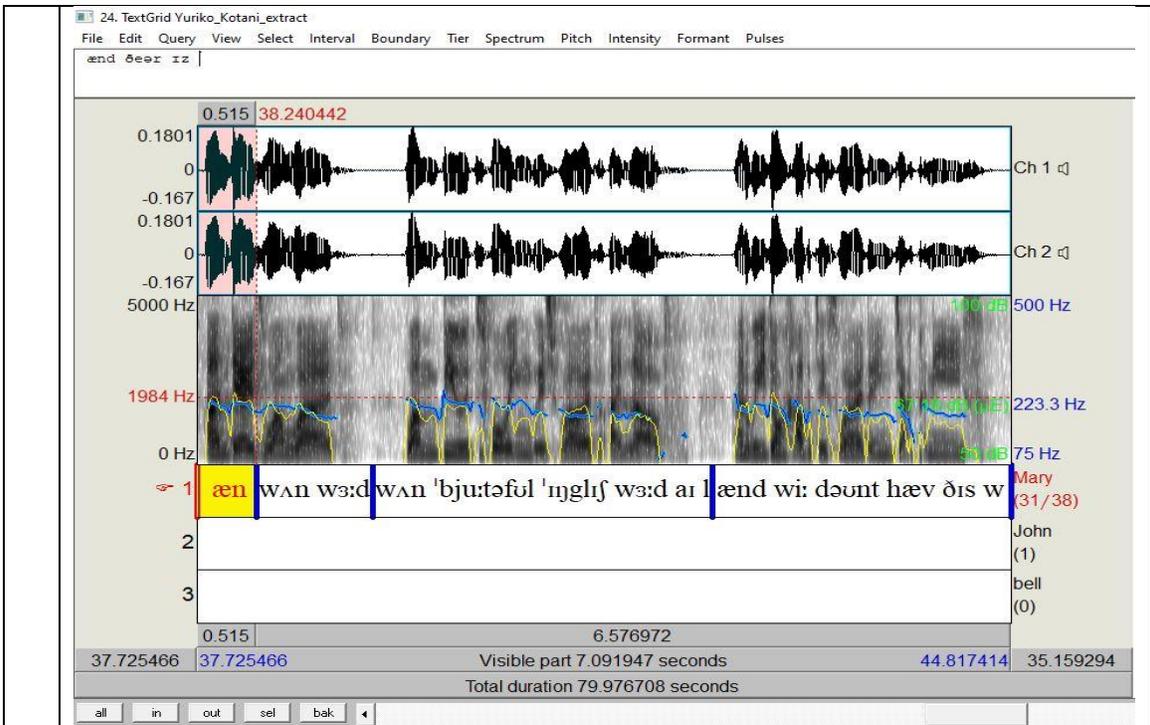
Mary (22/33)  
John (1)  
bell (0)

0.568 0.968610 6.730499

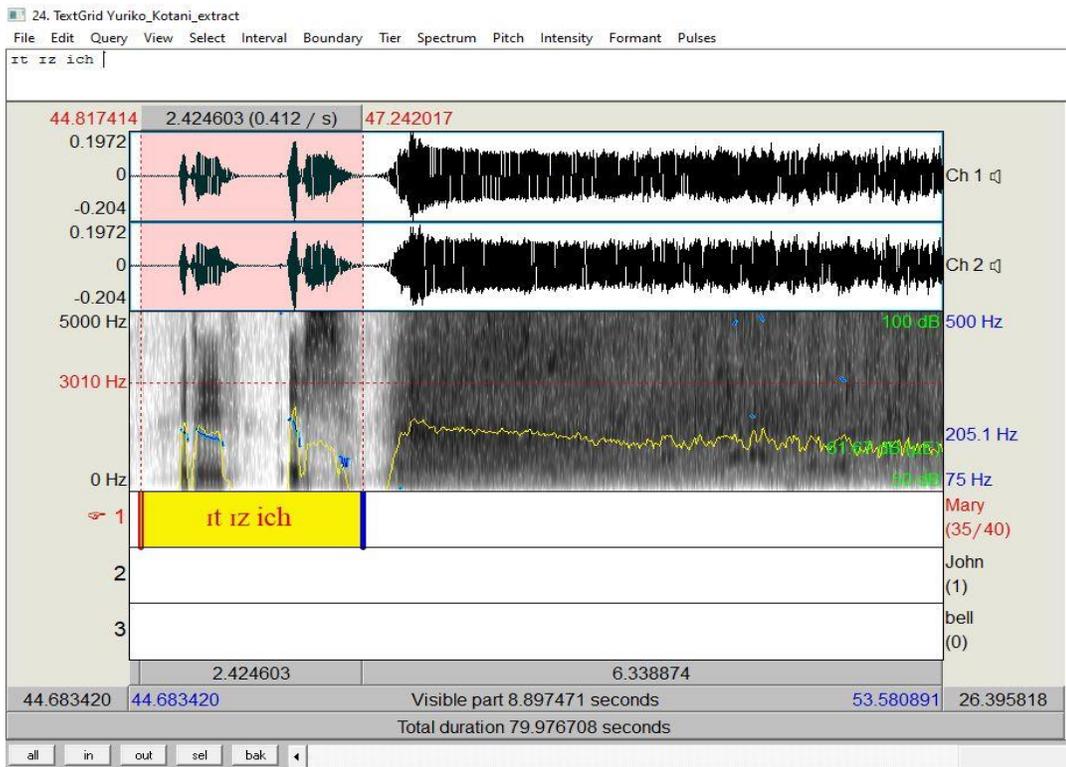
28.676362 28.676362 Visible part 8.267518 seconds 36.943880 43.032828

Total duration 79.976708 seconds

all in out sel bak



Evaluation



24. TextGrid Yuriko\_Kotani\_extract

File Edit Query View Select Interval Boundary Tier Spectrum Pitch Intensity Formant Pulses

səu ai di'saɪdɪd tu: brɪŋ ðɪs i:ʃ 'kɒnsɛpt bæŋ həʊm

8.923640 (0.112 / s)

0.1997  
0  
-0.1671

Ch 1 ☐

0.1997  
0  
-0.1671

Ch 2 ☐

5000 Hz

100 dB

500 Hz

257 Hz

1164 Hz

0 Hz

80 dB

75 Hz

☐ 1 səu ai di'saɪdɪd tu: brɪŋ ðɪs i:ʃ 'kɒnsɛpt bæŋ həʊm | səu ðə lɑ:st taɪm wen ai 'vɪzɪtɪd m

Mary (38/40)

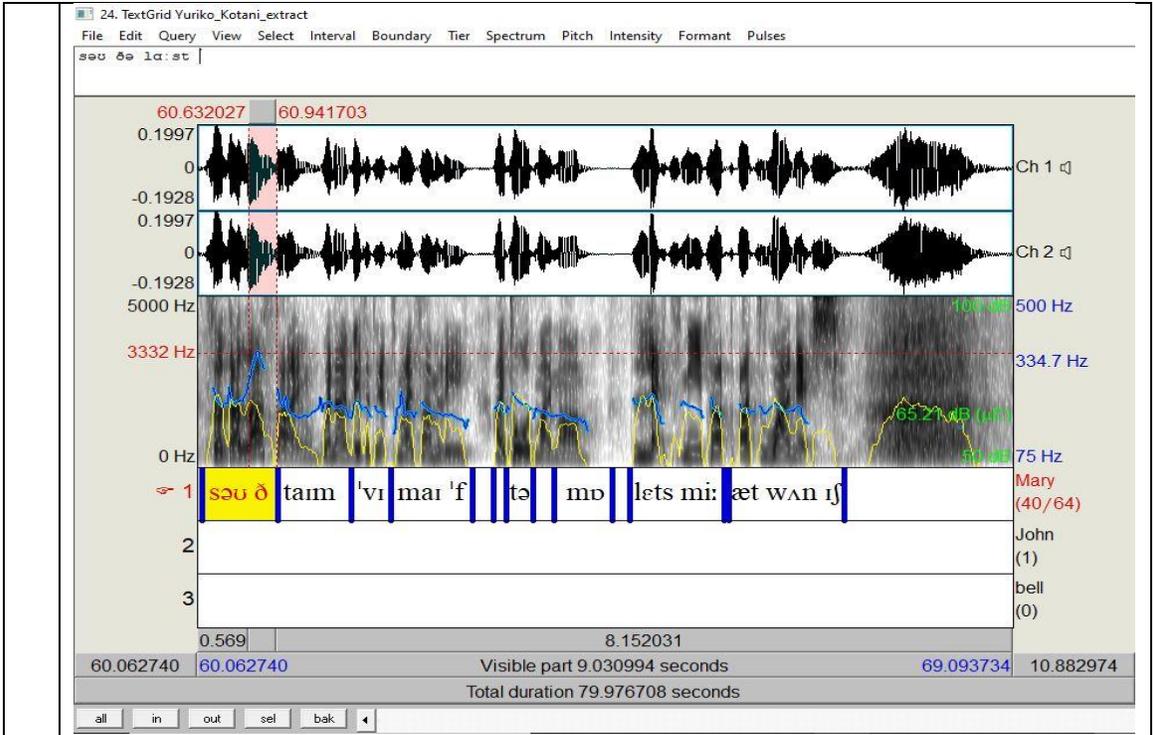
2 John (1)

3 bell (0)

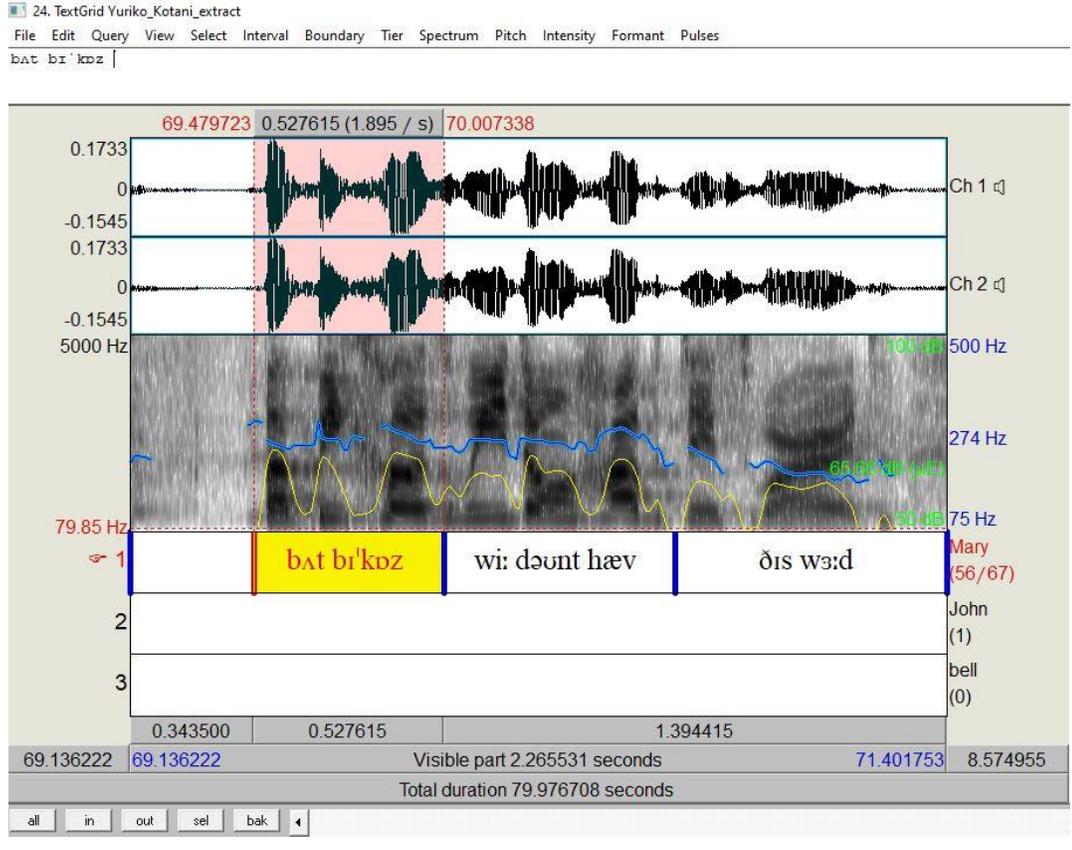
54.204586 54.204586 Visible part 8.923640 seconds 63.128226 16.848482

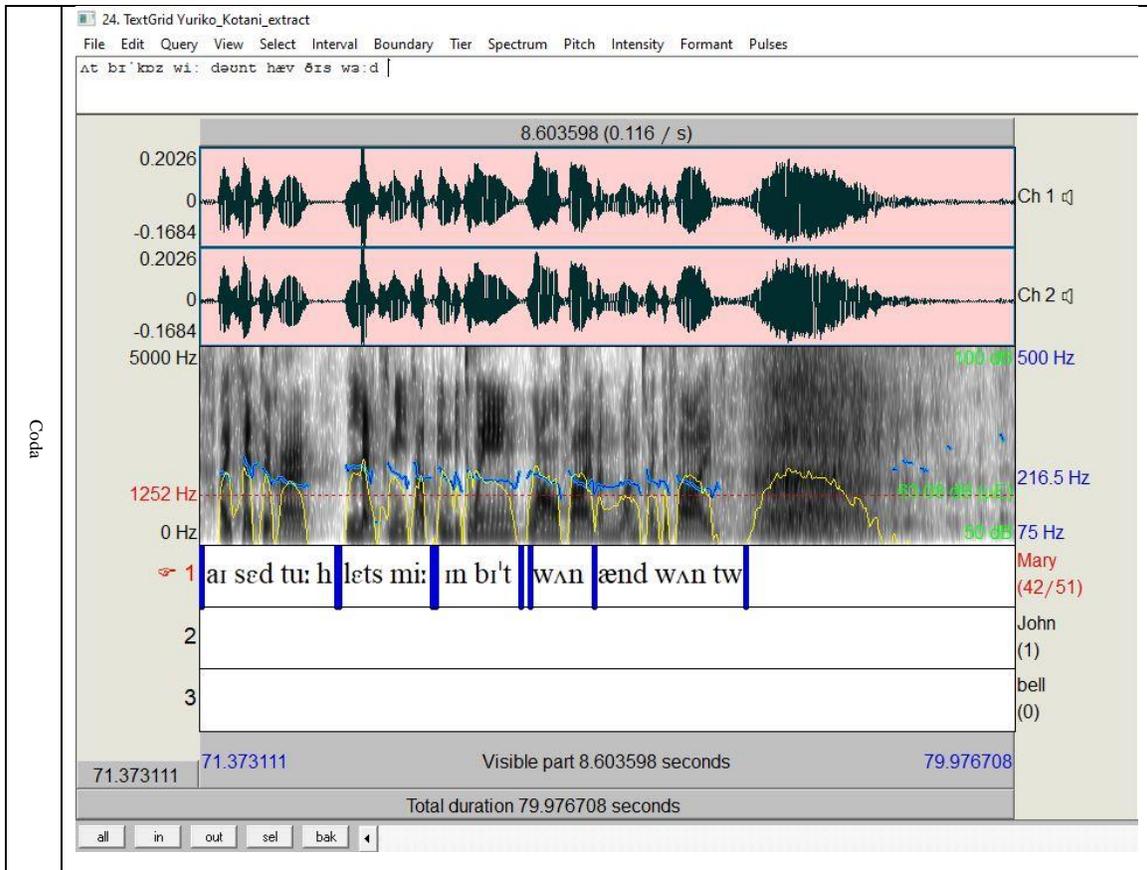
Total duration 79.976708 seconds

all in out sel bak ◀



Resolution





## Appendix (B) Transcription and Notation

<b>Transcriptoin Symbols</b>	
→	In a number of extracts quoted from other sources line numbers are omitted in the original. In such circumstances arrows are often used to indicate points of interest in the transcript.
...	Instance in which vertical ellipses interrupt the transcription show that a section of the transcription has been omitted wither to save space of for clarity.

:	The presence of a colon indicates that the sound preceding it is prolonged. Multiple colons indicates incrementally longer prolonging.
-	A hyphen indicates an abrupt breaking off of the word begun.
-	An upward arrow indicate a rise of pitch in the sound that follows it. Similarly, a downward arrow indicates intonation lowering.
°text°	Transcription surrounded °thus° indicates a lowering in volume of speech.
h.h	“h” indicates an intake of breath whereas the symbol proceeded by a full stop denotes an audible breath out.
>text<	Talk surrounded >thus< shows that the talk within is delivered at a notably quicker pace that the talk which surround it.
CAPITALS	Utterances in CAPITALS are notable in being louder than the surrounding talk.
<u>text</u>	Underlining indicates a stress on the transcribed talk
=	In instance in which the talk of one speaker leads into the speech of another without any pause the continuing lines are linked with a “=”.
(0.8)	Numbers within single brackets denotes pauses in tenths of seconds.

(.)	Untimed pauses of less than three tenths of a second are transcribed as “(.)”
(text)	Text within single brackets indicates transcription uncertainty over the talk enclosed often because of inaudibility. Empty brackets “( )” indicate that talk took place but what was said was unintelligible on the recording.
((text))	Text within double brackets indicate elements of interaction for which either notation does not exist or would be unhelpful.
xxxx	Indicates quiet audience applause.
XXXX	Indicates loud audience applause.
-x-x-	Indicates quiet isolated applause from individuals in the audience.
-X-X-	Indicates loud isolated applause from individuals in the audience.
hhh	Indicates quiet audience laughter.
HHH	Indicates loud audience laughter.
-h-h-	Indicates quiet isolated laughter from individuals in the audience.
-H-H-	Indicates loud isolated laughter from individuals in the audience.