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**SEMANTIC SCRIPT THEORY OF HUMOR (SSTH) OBSERVED ON JOKES IN
ENGLISH LANGUAGE**

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1. INTRODUCTION

Humor has for a long time been an object of linguistic research. “Scholarly research on humor goes back to Plato and Aristotle and extends to practically all fields of inquiry, including mathematics and medicine. There exist several scholarly societies for the study of humor, and numerous journals and book series are dedicated entirely to humor research.”¹ Linguistics of humor have been widespread and there were many different theories on what is humor. When it comes to definition and understanding of humor, the interesting part of it is that linguists found it quite difficult to agree upon the definition of it.

“Humor has many facets and many academic constructions, as well as many terminological shades, which a tradition of interdisciplinary distance has tended to overlook and confuse. This may explain why researchers tend to disagree when struggling to answer a seemingly simple question: what is humor?”

(Ermida, 2008: 1)

Humor as such is quite difficult to define, since it has to do with the personal point of view with each one of us. What some people find humorous, other people will not. Some jokes might entertain some groups of people, while, on the other hand, some people might find those same jokes humorless. Humor as a phenomenon is a subject of research in many fields such as philosophy, psychology, but also linguistics which is primary focus of this final diploma paper. The connection between a language and humor is a strong one, and it could not be observed individually. If we try to define and analyze humor, we cannot do it without a language. No matter if we talk about verbal or nonverbal one, the language is the tool without which we cannot determine whether something is humorous or not. With the verbal humor, we have direct connection and usage of language, where on the other hand, with nonverbal one we use language to discuss it.

Semantic Script Theory of Humor (SSTH) was introduced by Victor Raskin in *Semantic Mechanisms of Humor* (1985) and the primary focus of this final diploma paper will be put on this particular theory.

¹ Attardo, Salvatore. “Humor in Language.” *Oxford Research Encyclopedia of Linguistics*, linguistics.oxfordre.com/view/10.1093/acrefore/9780199384655.001.0001/acrefore-9780199384655-e-342.

1.1. Corpus description

The jokes presented in this final diploma paper were chosen from the different websites, and the choice was based on the diversity of themes that are presented in the storylines. The jokes are divided into four groups according to the themes they are based on: Animal jokes, Marriage jokes, Doctor jokes and School jokes. Each group consists of ten jokes. Some jokes rely more on the stereotypes while others have linguistic elements which I will discuss furthermore in the analytical part of this paper. Prior to analysis, all the linguistic elements will be listed and presented in the theoretical framework of this paper. A comparative analysis of similar jokes based on linguistic mechanisms is carried out in this final diploma paper. These jokes were chosen since they are universal, which means they are popular across many cultures and as such can be classified as humorous in many different countries. There are jokes which are not universal, meaning they are told and understood within certain countries or cultures, therefore, the main goal when choosing the corpus for this final diploma paper was to focus on the universal ones. The sources for the corpus of this final diploma paper will be listed in the separate section of the bibliography under the title "Sources for the Corpus".

1.2. Methodology

In this final diploma paper, my main goal is to deeper investigate Semantic Script Theory of Humor, by focusing on the analysis of scripts presented in the jokes. I will analyze each joke carefully, trying to observe the elements presented in the Victor Raskin's theory. My primary focus will be the scripts that lead to the punchline, and, for each joke, I will name the category within which the opposing scripts overlap according to Raskin. However, for the jokes that rely on stereotypes I will implement a slightly different approach, since I will point out the stereotypes presented in each storyline. It is an important element, since they play a crucial role in creating the scripts which in the end overlap and create a humorous effect. The total number of jokes in which the stereotypes appear will be presented in the conclusion of this final diploma paper. My primary focus and goal in the analysis of the corpus will be the scripts and the frameworks within which the scripts overlap. In the conclusion of this paper I will provide the results of the analysis: a) the most frequent frameworks within which the scripts overlap, b) the most frequent number of scripts in the jokes (two or multiple), c) the linguistic element that most frequently appears in the jokes and d) the total number of jokes which rely on the stereotypes. Semantic Script Theory of Humor is the focus of this study, therefore, I will use

the elements presented in this theory to discuss various topics presented in the jokes. The opposing scripts will be written in capital letters, and the part of the joke that represents the punchline will be bolded in each analysis. Each joke will be concluded with the framework within which the opposing scripts overlap according to Raskin.

2. THEORETICAL FRAMEWORK

Before focusing on the Semantic Script Theory which will be the primary focus in the analysis of this final diploma paper, I will provide a brief description of humor as a phenomenon. In the introduction of this final diploma paper, I addressed the origin of humor and how different linguists interpret it. What I would like to point out in this part, before addressing humor itself, is the difference between humor and laughter. Many authors and linguists warn against equating the two phenomena. As I pointed out in the introduction, humor has many different interpretations and definitions. There is no exact definition accepted by all the linguists since many of them have different approach to it and observe it differently. I will take an example from Attardo's *Linguistic Theories of Humor* (1994) in which he discussed many different interpretations of humor. "Nevertheless, laughter as such is not necessarily a condition for humor, and with this in mind, Attardo (1994: 13) considers Kerbrat-Orecchioni's (1981) pragmatic definition of humor as a text whose perlocutionary, e.g. intended, effect is laughter, to be a more fruitful approach. More specifically, humor is whatever is intended to be funny, even if it might not always be perceived or interpreted as such. This definition seems to be quite problematic, since measuring intention is not easy. However, it is useful because it accounts for humor as a fundamentally social phenomenon as well as one whose manifestations can vary greatly in different cultures."²

Therefore, laughter comes as a result of humor, but the two do not have to be necessarily connected, since people can laugh even if they are sad or angry. That is the reason why we can define humor as mental phenomena, and laughter as a neuropsychological manifestation. (Attardo, 1994: 10)

² Translating Humor for Subtitling, translationjournal.net/journal/40humor.htm.

As I have already mentioned in the introduction of this paper, the Semantic Script Theory of Humor (SSTH) was introduced and published by Victor Raskin in *Semantic Mechanisms of Humor* (1985). This theory is a variant of the general concepts of Incongruity Theory of Humor. It also served as a model to General Theory of Verbal Humor which was the work of Victor Raskin and his colleague Salvatore Attardo.

Attardo describes Raskin's Semantic Script Theory as:

“(...) the SSTH is the most powerful epistemologically and promising theory available in the field of linguistic- based theory of humor research.”

(Attardo, 1994: 207)

Raskin describes a linguistic theory of humor as follows:

“Ideally, a linguistic theory of humor should determine and formulate the necessary and sufficient linguistic conditions for the text to be funny.”

(Raskin 1985: 47)

What makes Semantic Script Theory of Humor different from the other theories is that it is the first theory with an entirely linguistic approach. The object of research in this theory is verbal humor and the primary focus of this theory are jokes. The purpose of it is to develop a formal semantic analysis for which each joke-carrying text could be analyzed in order to determine whether the text is humorous or not. “Verbal jokes are ones where the entire impact of the joke relies on its verbal form.” (Palmer, 1994: 79) The main hypothesis of this theory is to have two or more overlapping scripts³. According to Raskin, these scripts should be different or rather opposite but still compatible with the text.

“A text can be characterized as a single-joke-carrying-text if both of the [following] conditions are satisfied: i) The text is compatible, fully or in part, with two different scripts ii) The two scripts with which the text is compatible are opposite (...). The two scripts with which some text is compatible are said to fully or in part in this text.”

(Raskin, 1985: 99)

Along with the scripts, each joke-carrying text should be concluded with a punchline. The

³ A script is a “large chunk of semantic information surrounding the word or evoked by it.” (Raskin, 1985:81).

punchline in a way serves as a conclusion which connects the scripts, and helps the listener understand the joke. What actually happens is that before hearing the punchline, the listener is introduced with one script, and follows the story that is told by speaker. After the punchline is introduced, the listener is introduced to the second script, which provides them with the whole different point of view to the one they had before hearing the punchline. Since it serves as a conclusion to the joke, punchline is that part of joke-telling that carries the humorous content.

“How does this relate to humour and the discussion at hand? The concept of *script* offers a tool to approach and to describe the cognitive processes that native speaker undergo when they judge a text to be humorous.”

(Hamilton, 2013: 62)

When addressing the scripts and the opposition of semantic frameworks, it is important to emphasize that it is always a binary opposition. Raskin (1985: 113-127) divides these oppositions in three different classes: **ACTUAL vs. NON-ACTUAL**, **NORMAL vs. ABNORMAL** and **POSSIBLE vs. IMPOSSIBLE**. Within these three classes he asserts five most frequent oppositions: **GOOD/BAD**, **LIFE/DEATH**, **OBSCENE/NON-OBSCENE**, **MONEY/NO MONEY** and **HIGH/LOW STATURE**.

In order to understand the elements mentioned above, we will take famous Raskin's example of a joke about the doctor's wife and a lover.

“Is the doctor at home?” the patient asked in his bronchial whisper. “No”, the doctor's young and pretty wife whispered in reply. “Come right in.”

(Raskin, 1985: 117)

This joke is Raskin's favorite example which he used often in order to explain his theory of semantic scripts. This example was also discussed by many different linguists. Raskin used this example to explain the overlapping of the opposing scripts.

“The joke includes scripts of (VISITING THE) DOCTOR and (VISITING THE) LOVER; the scripts are linked via the component of whispering compatible with both.”

(Krikmann, 2006: 32)

What is presented in the first script is the patient who is visiting the doctor's house asking if he is at home. From this part we can conclude this person was treated by this doctor before. Hence, the first script is VISITING THE DOCTOR. What triggers the listener at this point is the description of the wife being 'young and pretty'. Following the introduction of this joke, the part which adds more information on the physical appearance of the wife seems irrelevant at this point. What makes the two scripts overlap is the wife's invitation to come in. With that sentence, the listener is introduced with the punchline and it is evident that the patient is the lover, and that he was not there to see the doctor, but his wife. Therefore, the overlapping script is LOVER. In order to realize that, the listener is required to re-examine the story once again to fully understand it. The first question that comes after her utterance is why would doctor's wife invite the patient to come in if the doctor is not at home. Since the two information provided are contradictory, the listener is required to search for the alternative meaning of the joke. This is the part where the two scripts overlap within "normal" vs. "abnormal" framework and within the sub-class sex/no sex. Since both scripts are compatible with the text, this joke is humorous. According to Raskin, if joke-carrying text does not have these elements, the joke will not be entertaining and people will find it humorless. Krikmann commented on the scripts and the relation they have to the people:

"And the scripts evoked by jokes often involve some binary categories which are essential to human life, like real/unreal, true/false, good/bad, death/life, obscene/decent, rich/poor, etc. Many jokes contain special semantic script-switch triggers that highlight the need for substituting scripts, the two main types of such triggers are ambiguity and contradiction."

(Krikmann, 2006: 32)

Raskin also described people as the ones who have sense of humor, and the ones that do not.

"People "with a sense of humor"

- (i) switch easily and readily from the *bona-fide* mode of communication to the joke-telling mode
- (ii) have more scripts available for oppositeness interaction
- (iii) have more oppositeness relations

People "without a sense of humor"

- [(i)] refuse to switch between the *bona-fide* mode of communication to the joke-telling mode
- [(ii)] have fewer scripts available for oppositeness interaction
- [(iii)] have fewer oppositeness relations

between scripts relations available between scripts available”
(Raskin 1985: 128)

The person “without a sense of humor” who is listening to the joke will not understand the joke, which means that they refuse to switch from *bona fide* mode of communication to the joke-telling mode. Therefore, they will not be able to predict nor understand the conclusion to the joke.

“Humor should provide some but not too much ‘difficulty’. More precisely, a joke should present some cognitive challenge without, however, being too complex to process.”

(Attardo 1994: 39)

What is important to point out is that the speaker does not control the scripts. Even after concluding the joke, the speaker cannot tell if the listener fully understood and created the scripts as it was intended. The laughter which follows the joke might be the sign that the listener ‘got’ the joke. Since the laughter seems uniform when telling a joke, there could be a chance that the listener might not have understood it properly. The speaker is the one who sets them up in their own manner, but the listener is the one who creates them in their mind. In this final diploma paper, the concept of verbal humor will be analyzed in forms of jokes, but before moving on to the analysis, I will present the theoretical background for some of the elements which are used to create a humorous effect in jokes, and are present in the corpus of this final diploma paper.

2.1. Homonyms

One of the ways in which the humor is achieved in jokes is through the usage of homonyms and homophones. Before providing some examples, I will first define them. “Homonyms are one of two or more words spelled and pronounced alike but different in meaning.”⁴

“A case of homonymy is one of an ambiguous word whose different senses are far apart from each other and not obviously related to each other in any way with respect to a native speaker’s intuition. Cases of homonymy seem

⁴ “Homonym.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/homonym.

very definitely to be matters of mere accident or coincidence.”
 (Hurford, Heasley, and Smith, 2007: 130)

In the following table I will provide some examples of homonyms and their different meanings. Explanations of the words used as the examples are taken from the Macmillan English Dictionary⁵.

Bat (a flying creature)	Bat (used in sports)
Race (a contest of speed)	Race (an ethnic group)
Address (a place of residence)	Address (to talk to; to write to a person)

2.1.1. Homonymic puns

This type of pun uses homonyms, the words that are spelled and pronounced alike with different meanings.

““*Two silk worms had a race. It ended in a tie.*” The *tie* can refer to a result in races wherein two competitors finish at the same time. And *tie* could also mean the neck wear which is made of silk.”⁶

2.2. Homophones

When two or more differently written forms have the same pronunciation, they are described as homophones. “Homophones are one of two or more words pronounced alike but different in meaning or derivation or spelling.”⁷ “In this case the combining from phone comes from the Greek word *phōnḗ* meaning voice. One commonly confused trio of homophones is to, two, and too.”⁸ In the table below, three examples of homophones are presented. Explanations of the words used as the examples are taken from the Macmillan English Dictionary.

⁵“Macmillan English Dictionary.” About the Free British English Edition of Macmillan Dictionary, www.macmillandictionary.com/dictionary/british/.

⁶ “Pun Examples – Definition & Types.” Examples, www.examples.com/education/pun-examples-definition-types.html.

⁷ “Homophone.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/homophone.

⁸ “What's The Difference Between A ‘Homograph,’ ‘Homonym,’ And ‘Homophone?’” Dictionary.com, Dictionary.com, 23 Dec. 2019, www.dictionary.com/e/homograph-vs-homophone-vs-homonym/.

Brake (A device for slowing or stopping motion, as of a vehicle)	Break (v. break- to separate something into parts; n. break- pause, stop)
Flour (a powder used to make bread or cakes)	Flower (a plant)
Peace (the state prevailing during the absence of war)	Piece (a slice/part)

2.2.1. Homophonic puns

This type of pun uses homophones, the words that have the same pronunciation, different spelling and different meanings.

The following example shows the usage of such puns: “*A: Why did the elephant visit the luggage shop? He was looking for a new trunk.* Luggage shop= place where trunks, suitcases, bags are left for a certain period to be collected later), ‘trunk’ is also elephant’s proboscis. The humorous effect was achieved through associating the meaning of ‘elephant’ with a piece of luggage called ‘a trunk’ while at the same time linking the meaning of a luggage shop with elephant’s proboscis.” (Bilbija, 2001: 82-83)

2.3. Paronomasia

“Derived from paronomadzein (to call by a slightly different name), paronomasia is a playing on words that sound or look similar, or more simply put, a pun. Puns rely on a variety of word relations to create a humorous effect, including homographs and homophones. Whether or not someone gets the joke often greatly depends on highly localized and idiomatic pronunciations and interpretations of the words used, so puns are definitely not always universal in their appeal.”⁹ Apart from being witty and humorous, puns add profound meanings to texts and shape the way in which the text is interpreted by the listener. By playing with the words, the speaker confuses the listener in order to make a joke humorous. In Koestler's words, pun is "the bisociation of a single phonetic form with two meanings - two strings of thought tied together by an acoustic knot." (Koestler, 1969: 64-65)

⁹ Wimmer, Joshua. "Http://study.com/academy/lesson/paronomasia-definition-examples.html." Study.com.

2.4. Idioms, proverbs, implicature, elision and stereotypes in jokes

Just like homonyms and homophones, idioms¹⁰ and proverbs¹¹ are also found in jokes. They are very closely related to the pun jokes, since they are often used to confuse the listener until the punchline point. Since both idioms and proverbs are not meant to be understood literally, the alternative meaning which they provide is often used as a trick to make the joke humorous. When it comes to the scripts, both idioms and proverbs play crucial role in deceiving the listener into applying the first, logical interpretation which after the punchline is resolved by switching to less likely interpretation or the second script. Aside from this element, elision (the omission of a sound) is a linguistic element used in jokes which also deceives the listener into creating the opposing scripts.

Implicature¹² is also common in jokes, and is usually presented in the overlapping scripts. Whereas, when it comes to stereotypes¹³, many people find jokes of this kind to be offensive since many of them rely on gender stereotypes, racial stereotypes, or any other stereotypes. The jokes analyzed in this final diploma paper have been carefully selected so that the listener is not offended. Nonetheless, each of the elements mentioned above complement the humorous effect in jokes and the examples for each one will be analyzed in the corpus of this final diploma paper.

¹⁰ Idiom - a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own.

IDIOM | Meaning in the Cambridge English Dictionary.” Cambridge Dictionary, dictionary.cambridge.org/dictionary/english/idiom.

¹¹ Proverb - a short, traditional saying that expresses some obvious truth or familiar experience
“Proverb Definitions.” YourDictionary, www.yourdictionary.com/proverb.

¹² “Implicature” denotes either (i) the act of meaning or implying one thing by saying something else, or (ii) the object of that act.

Davis, Wayne. “Implicature.” Stanford Encyclopedia of Philosophy, Stanford University, 6 Sept. 2019, plato.stanford.edu/entries/implicature/.

¹³ “Stereotype is most frequently now employed to refer to an often unfair and untrue belief that many people have about all people or things with a particular characteristic.”

“Stereotype.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/stereotype.

3. ANALYTICAL FRAMEWORK

3.1. Animal jokes

1. *“My dog used to chase people on a bike a lot. It got so bad, finally I had to take his bike away.”*¹⁴

The humor in this joke lies in the ambiguity of its setup. *“My dog used to chase people on a bike a lot.”* The first way to understand this sentence would be *“My dog used to chase people who were riding a bike.”* However, it could also be understood as *“My dog used to ride on a bike while chasing people.”* The first sentence makes more sense than the second one. The second one is absurd since dogs cannot ride bikes and that is why a listener would think of the first sentence while listening to the joke. It is important to emphasize that both interpretations which are present in this sentence are what Victor Raskin refers to as ‘two scripts’. The listener is listening to the joke relying on the logical interpretation of it and is introduced to what we call the underlying script. As in the example above, it is usually something they find logical and ordinary. Therefore, the listener at this point is led by the logical interpretation of what is possible to happen, which is the underlying script and expects the rest of the joke to rely on it. Hence, the underlying script in this joke is A DOG CHASING CYCLISTS.

According to Raskin, aside from the two scripts each joke should be concluded with a punchline. The punchline concludes the joke and connects the two scripts, and it is what makes the joke a humorous one. The **punchline** in this joke is the second and final sentence: **“It got so bad, finally I had to take his bike away.”** After this sentence, the listener is introduced with the punchline which serves as the conclusion to the joke. This punchline provides a different understanding of the first sentence, something that the person would not normally think about. Following the punchline, the listener is given the second interpretation of the sentence which is *“My dog used to ride on a bike while chasing people.”* This interpretation describes impossible action of A DOG ON BIKE CHASING PEOPLE and this is the overlapping script in this joke. Therefore, this is the moment where the two scripts overlap within Raskin’s “possible” vs. “impossible” framework and that is how the humor in this joke is achieved.

¹⁴ Talmer. “My Dog Used to Chase People on a Bike a Lot. It...” *Best Jokes*, unijokes.com/joke-11824/.

2. Q: “What happens when it rains cats and dogs?” A: “You can step in a poodle.”¹⁵

For a better understanding and an in-depth analysis of this joke we need to take a look at the first sentence. “*What happens when it rains cats and dogs?*” We will focus on the second part of this sentence “*(...)when it rains cats and dogs*”. In English, the expression “*it’s raining cats and dogs*” is what we call an idiom. The meaning of this idiom is heavy raining. There are many theories speculating the origin of this phrase, so we cannot claim with certainty if any of those are correct. “Another theory is that in Old England, they had hay roofs on their houses and the cats and dogs would sleep on the roof. When it rained, the roofs got slippery and cats and dogs would slide off of the roofs.”¹⁶ Now, after obtaining a deeper insight into the phrase itself, we shall focus on joke analysis.

The first sentence “*What happens when it rains cats and dogs?*” is the introduction to the joke. The sentence itself could be understood in two different ways. The first meaning of the sentence that the listener catches is again a logical one. We will suppose that the listener is familiar with the idiomatic meaning of the phrase. Therefore, the listener would understand the sentence as “*What happens when it rains so heavily?*” At this point, the listener is introduced to the first script and expects the answer to this question to be related to the stormy weather and rain itself. Therefore, the underlying script in this joke is HEAVY RAIN. After we have analyzed this part, we will focus on the rest of the joke.

The twist occurs after introducing the second sentence, which in this case serves as **the punchline**: “**You can step in a poodle.**” At this point, the listener is presented with the second script in which the key word is POODLE. So, this is the point where the joke gets the double meaning. The listener realizes that the first sentence could also be interpreted as literal falling of cats and dogs from the sky, so you can literally stand on a poodle. This interpretation is illogical and according to Raskin’s three classes of script opposition, this one belongs to the sub-class that he describes as “non-actual”. However, it is important to emphasize that the key word mentioned *poodle* was used to replace the original word *puddle* in order to fit the imagery of the phrase *raining cats and dogs*. The word *puddle* refers to “a very small pool of usually

¹⁵ Figy, Stephanie. “13 Hilarious Dog Jokes Only Pup Parents Will Get.” BarkPost, 15 Jan. 2019, barkpost.com/discover/dog-jokes/.

¹⁶ Kennett, Ben KennettBen. “The Etymology of the Phrase ‘It’s Raining Cats and Dogs.’” English Language & Usage Stack Exchange, english.stackexchange.com/questions/14273/the-etymology-of-the-phrase-its-raining-cats-and-dogs.

dirty or muddy water”¹⁷, while the word *poodle* refers to a dog breed. Since the two words *puddle* and *poodle* have similar pronunciation, they were used to trick the listener. This is the point where the punchline occurs and the listener’s focus moves from the first script to the second one. The second interpretation that “*You can step in a puddle*” is a logical one and it fits the question proposed in the introduction of the joke. Therefore, this interpretation of the final sentence belongs to the sub-class which Raskin classifies as “actual”. In that sense, the underlying script in this joke is a HEAVY RAIN, while the overlapping one is the animal POODLE which was used instead of a word ‘puddle’ for its pronunciation that might trick the listener. In this joke, we have an example which is classified as one of Raskin’s three classes in script opposition and it is “actual” vs. “non-actual”.

3. “My teacher didn’t believe me when I said I had 36 pets so I showed her a picture of my fish tank. She freaked out when she saw how many dogs I could fit in there.”¹⁸

The introduction of this joke is the first sentence which also represents the first script in this joke. What is evident is that the student has 36 pets, and he wanted to prove it by showing his teacher a photo of his fish tank. Therefore, the underlying script described in this sentence is PETS IN A FISHTANK.

If we rely on the first part of this sentence which states that his teacher did not believe him when he said he had 36 pets, we can understand why she did not believe him. Having 36 pets is quite uncommon and is very unlikely that someone has that many pets. There are many things to consider when having pets and taking care of them. Some of the most important things would be having enough space for all those animals, then providing them with food and other essentials. Since relying on the logic is the main thing we do when listening to the joke, this part is understandable to anyone who hears it. At this point the listener can understand why the teacher did not believe the student. However, what happens in the next part of this sentence is the student showing a picture of the fish tank. This information helps us understand the student’s story which at this point becomes more logical. The fact that he showed a picture of the fish tank adds more details and makes us believe his story which at this point sounds real.

What comes next as a twist and **the punchline** to the joke is the following sentence: “**She**

¹⁷ “Puddle.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/puddle.

¹⁸ Cj. “CJ.” The Joke Cafe, thejokecafe.com/school-college-jokes/36-pets/.

freaked out when she saw how many dogs I could fit in there.” At this point, we are presented with the second script which replaces the image we have created in the first part of this joke. The key word in the punchline of this joke that represents the second script is DOGS. The overlapping script DOGS contradicts the underlying script PETS IN A FISHTANK which makes this joke humorous. As it usually happens in jokes the listener is misled by the logic and creates the image which is overlapped by the image that the punchline introduces. In this particular joke we have an example of the scripts overlapping that Raskin classifies as “possible” vs. “impossible”.

4. “Someone attacked me last night with a bat. I was really impressed with how well he trained it.”¹⁹

The first sentence of this joke serves as an introduction to the joke. We are presented with the story that someone was attacked with a bat the night before. The introduction of the joke has a serious tone to it, so one might expect the rest of the joke to rely on this tone and the story about the attack to be told. Everyone is familiar with the fact that a bat, if used as a weapon, can be very dangerous. We have seen in many movies people get beaten or cars get demolished with a bat. Relying on this part we can create the first script which is ATTACK/THE BAT.

At this point the listener probably does not expect **the punchline**, which occurs with the following sentence: **“I was really impressed with how well he trained it.”** The crucial part of the punchline is the last part of the sentence where the teller says he was impressed how well the bat was trained. At this point an image of a *bat* which was presented in the underlying script is replaced by an image of A BAT (AN ANIMAL) in the overlapping script. It is evident that this is the pun joke which in this case was created using homonyms. Followed by the context of the first sentence, we observe the word *bat* as “a specially shaped piece of wood used for hitting the ball in some games”²⁰. However, after the punchline, and the last part which is the conclusion to the joke “(...) *how well he trained it*”, we get the information that the *bat* in this joke is actually “a small animal like a mouse with wings that flies at night”²¹. Therefore, unlike

¹⁹ Judge, The, et al. “Animal Jokes.” FunnyShortJokes.com, 17 Jan. 1970, www.funnyshortjokes.com/c/animal-jokes/page/4.

²⁰“BAT: Meaning in the Cambridge English Dictionary.” Cambridge Dictionary, dictionary.cambridge.org/dictionary/english/bat.

²¹“BAT: Meaning in the Cambridge English Dictionary.” Cambridge Dictionary, dictionary.cambridge.org/dictionary/english/bat.

the *bat* in the underlying script, the *bat* in the overlapping script refers to the animal. Both words are pronounced the same but have completely different meaning, hence, the overlapping scripts in this joke are the result of homonymic relation, and as such they are classified as “actual” vs. “non-actual” within Raskin’s framework.

5. Two donkeys are standing at a roadside, one asks the other: “So, shall we cross?”

The other shakes his head: “No way, look at what happened to the zebra.”²²

This joke is very interesting because it is somewhat different in comparison to the other jokes analyzed in this final diploma paper. The first image provided to the listener is one of the classic question and answer jokes, where two people/animals are at a roadside. Being familiar with the jokes of this kind, one might expect many different answers to follow. In jokes of this kind, animals are given human features which they usually do not have. In this joke, we have two donkeys that are standing and talking at a roadside. Being familiar with the features that animals are usually given in jokes there is nothing uncommon in this part. At this point we have the introduction provided and what listener is probably thinking of are many different possible answers to follow.

The following sentence serves as **the punchline** in this joke. **“No way, look at what happened to the zebra.”** The unexpected detail in this part of the joke was the usage of puns. The other donkey replied that he does not want to cross the street because of what had happened to the zebra. Here again we have the usage of homonyms. In this sentence it is the word *zebra*. It is written and pronounced the same but it has different meaning. The word *zebra* is the name for the African mammal “related to the horse but distinctively and conspicuously patterned in stripes of black or dark brown and white”²³. The second meaning of this word which was used to achieve humor in this joke refers to *zebra crossing*²⁴. Therefore, at this point we have the opposition of scripts which are overlapping due to homonymy: ZEBRA CROSSING and

²² Desk, US. “COMIC RELIEF.” The News International: Latest News Breaking, Pakistan News, www.thenews.com.pk/magazine/us/443504-comic-relief.

²³ “Zebra.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/zebra.

²⁴ Zebra crossing is a place on a road, especially one where there is a lot of traffic, across which wide, black and white lines are painted.

“ZEBRA CROSSING | Meaning in the Cambridge English Dictionary.” Cambridge Dictionary, dictionary.cambridge.org/dictionary/english/zebra-crossing.

ZEBRA AN ANIMAL. They overlap within Raskin's framework "actual" vs. "non-actual" and within the sub-class life/death.

6. Q: "Why are cats bad storytellers?" A: "Because they only have one tale."²⁵

What usually happens in joke-telling is that the very beginning of the joke is somewhat logical, so that the listener follows the logic until the punchline, which completely changes the idea that the listener had in mind. First, we will take a look at the first sentence of this joke. "*Why are cats bad storytellers?*" Since we are aware that cats cannot talk or tell stories, the introduction to this joke is illogical and unreal. The listener at this point expects the answer to fit the context. Since the listener is led by the first idea they get from the first script, it is highly unlikely that they expect what comes next.

The following sentence serves as **the punchline** "**Because they only have one tale.**" In the introduction presented in this joke we have a question related to cats. Following the logic, one might expect the answer related to the story. It is not common for cats to talk, but it is the feature that animals are usually given in jokes. What makes this sentence the punchline is that it does not rely on the story-telling but introduces the answer containing the pun. In this case, the word *tale* was used to fit the context of the first question. This word could also be interpreted as *tail*. At this point we are talking about homophones. The words *tale* and *tail* are homophones. They are pronounced the same but different in meaning. The word TALE is used to fit the context presented in the introduction and it represents the underlying script, and could also be observed as an actual answer to the question provided. The meaning of the word *tale* is "a usually imaginative narrative of an event: STORY."²⁶ However, the word *tail* refers to "a part of an animal's body, sticking out from the base of the back, or something similar in shape or position."²⁷ Therefore, the word TAIL is the overlapping script. Since cats do have one tail, that interpretation is also logical and this play with words is what makes this joke humorous. Here we have an example of homophonic scripts overlapping within Raskin's framework "actual" vs. "non-actual".

²⁵ "Why Are Cats, Bad Storytellers? Because They Only ..." Click for All One Liners, onelinefun.com/oneliner-4110/.

²⁶ "Tale." Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/tale.

²⁷ "TAIL | Meaning in the Cambridge English Dictionary." Cambridge Dictionary, dictionary.cambridge.org/dictionary/english/tail.

7. Q: “Can a kangaroo jump higher than the Empire State Building?”

A: “Of course. The Empire State Building can’t jump.”²⁸

In this joke, the listener is introduced to the joke with the question regarding kangaroo’s jump. The logical thinking and understanding of this joke lies in the meaning itself. After hearing the question, the first thing the listener might think about is how high kangaroos can actually jump. The question itself is not that uncommon, since we are familiar with the fact that kangaroos can jump pretty high. However, having in mind how tall the Empire State Building is, one might expect the answer to be ‘No’. Nevertheless, the underlying script is THE KANGAROO’S JUMP.

This is the point where the humorous part of this joke takes place. After introducing **the punchline “Of course. The Empire State Building can’t jump.”** the listener is introduced to the second script, which in the first place was illogical to think about. At this point, the listener is aware that the question could also be interpreted as “*Can a kangaroo jump higher than the Empire State Building can?*” Since we are aware that buildings cannot jump, the listener relies on the logical meaning of this question. However, after the punchline, the overlapping script takes place and it refers to A POSSIBILITY OF A BUILDING TO JUMP. The ellipted sentence in the introduction of this joke gives rise to ambiguity that the two overlapping scripts are: the possibility of a building to jump and the possibility of a kangaroo to jump. The two scripts overlap in the realm of the “possible” vs. “impossible” framework. What surprises the listener in this joke too is that it does provide fairly logical conclusion in the punchline, which also comes as a surprise.

8. Q: “Why do tigers have stripes?” A: “They don’t want to be spotted.”²⁹

The introduction of this joke suggests a question about tigers. After the question itself, one might think that the person asking wants to rely on biological explanation for which tigers have striped skin.

²⁸“Can a Kangaroo Jump Higher than the Empire State Building?” FunwithStranger, 11 Apr. 2019, talkwithstranger.com/fun/jokes/can-a-kangaroo-jump-higher-than-the-empire-state-building.

²⁹ Anonymous, et al. “Tiger Jokes.” The 6+ Best, 1 Jan. 1968, worstjokesever.com/tiger.

The answer and conclusion to the joke comes with the following sentence: **“They don’t want to be spotted.”** This sentence is **the punchline** of this joke. Before this sentence, the listener relies on the logical explanation of this question. However, after this sentence was introduced, it is evident that this is a pun joke and a humor in this joke is achieved by the usage of these two words which are pronounced the same. In this case it is the word ‘*spotted*’, which is, again, another case of homonymy. The first interpretation of this word serves as the underlying script and it means to be “covered in small, usually round areas of colour.”³⁰ Having spotted skin is biologically impossible for tigers, therefore this interpretation is the logical one since it fits the context of the question. Hence, the first script is TO BE SPOTTED (IN COLOR).

However, the second interpretation of this phrase makes the scripts overlap. The phrase *to be spotted* could also be interpreted as *to be noticed*. “Spotted and noticed are semantically related. In some cases you can use *spotted* instead of a verb *noticed*.”³¹ Since it is known that tigers are hunters, this interpretation also makes sense. The overlapping script in this case is the second interpretation of the word and it is TO BE NOTICED. However, since none of these two interpretations were suggested in the introduction of this joke, both of them come as a surprise. The overlap in this joke arises from homonymy and the two scripts overlap within Raskin’s framework “possible” vs. “impossible”.

9. Two horses are standing in a field. “I’m so hungry I could eat a horse”, says the first. “Moo!” says the second.³²

The introduction to this joke is a common one when it comes to telling animal jokes. We have two animals standing and having conversation. So, when listening to these kinds of jokes we imagine that animals can speak and we follow the rest of the story. “*I’m so hungry I could eat a horse*’, says the first.” The expression ‘*I could eat a horse*’ is an idiom and the meaning of it is *to be extremely hungry*. It is “Often used in conjunction with the phrase *I am so hungry that I could eat a horse*.”³³ This sentence relies on the first one, and it builds up the image presented

³⁰“SPOTTED: Meaning in the Cambridge English Dictionary.” Cambridge Dictionary, dictionary.cambridge.org/dictionary/english/spotted.

³¹ Crowdsourc. “Noticed and Spotted Are Synonyms.” Thesaurus.plus, thesaurus.plus/related/noticed/spotted.

³² “r/Cleanjokes - Two Horses Are Standing in a Field. ‘I’m so Hungry I Could Eat a Horse’ Says the First.” Reddit, www.reddit.com/r/cleanjokes/comments/4somdm/two_horses_are_standing_in_a_field_im_so_hungry_i/.

³³ “I Could Eat a Horse.” The Idioms, www.theidioms.com/i-could-eat-a-horse/.

in the introduction. Following the logical meaning, we understand that one horse is extremely hungry and at this point we have the underlying script which is THE HUNGRY HORSE.

The following sentence is **the punchline** in this joke. **“Moo!’ says the second.”** Since the sentence the first horse uttered is an idiom, it makes a listener follow the idiomatic meaning. However, after the punchline we realize that the sentence could also be interpreted literally. The sound that horse makes is *‘neigh’*, while *‘moo’* is the sound that cow makes. THE SOUND “MOO” is an implicature by which the second horse says “I am not a horse” and it is the overlapping script in this joke. Since the first horse suggested he is so hungry that he could eat another horse, the other horse made a cow sound so he would not eat him. Therefore, the two scripts overlap within Raskin’s framework “actual” vs. “non-actual” and within the sub-class life/death.

10. Q: “What do you call a fish with no eye?”

A: “Fsh.”³⁴

This joke is a short animal joke containing a question and an answer. The jokes of this kind are quite famous worldwide. Having that in mind, we can say that the listener at this point might expect the answer that will conclude the joke.

People react to these jokes in different ways. The person telling the joke hardly ever offers the answer right away. So, we will take this joke as an example for an in-depth analysis. Hence, the person who is telling a joke asks: *“What do you call a fish with no eye?”* After asking the question, they await the reply. On the one hand, there are people who ask the speaker to provide the answer. While, on the other hand, there are people who attempt to offer a reply, though they do not expect it to be the correct one. The reason why this happens is because people who are familiar with the jokes of this kind know that the answer will offer an unexpected conclusion to the joke. Having that in mind, the listener also knows that the punchline is called so because it is the answer one probably does not expect and it is what makes the joke humorous. Analyzing the question itself one might come up with different interpretations and answers. But, if we observe the literal meaning of the question asked, we can picture the fish with one eye and give it a thought. Since the question puts emphasis on the name for this kind of fish, the listener’s

³⁴ Orthosie. “What Do You Call a Fish with No Eye?” Jokes One, Orthosie, jokes.one/joke/what-do-you-call-a-fish-with-no-eye-a-fsh.

focus remains on the name for the fish. Therefore, the underlying script is THE FISH WITH NO EYE.

At this point comes the punchline. **The answer “Fsh.” is the punchline** that concludes this joke. We will focus on it in the rest of this analysis to provide the deeper in-sight. The humor in this joke was achieved through elision. “The nature of elision may be stated quite simply: (...) in certain circumstances a phoneme may be realized as zero, or have zero realization or be deleted.” (Roach, 1983: 127) In this case, it is the diphthong /ai/, represented in this case graphically by THE LETTER ‘I’, and is, in this case, the overlapping script. The word *eye* is audibly represented by the diphthong /ai/, and was placed to mislead the listener. Being focused on the logic that the introduction of the joke usually hints, it keeps the listener stick to the first script. In this joke the focus is put on the fish with one eye, which is later replaced with the focus put on the second script, on the letter ‘I’ that has nothing to do with the one-eyed-fish. The overlap of the opposing scripts happens due to elision, and within Raskin’s framework “normal” vs. “abnormal”.

3.2. Marriage jokes

1. *A man says to his friend, “I haven’t spoken to my wife in 18 months.”*

The friend says, “Why not?”

***The man says, “I don’t like to interrupt her.”*³⁵**

The first two lines in this joke create the first script, which provides the listener with a certain image of this married couple’s relationship. Logical thinking leads the listener into thinking of a couple who had probably been in a fight and had not talked to each other for 18 months. Hence, the first script is FIGHT. The fights that married couples have are something that usually happens, so there is nothing unusual about that information. What is slightly unusual about this is the period of time that he mentions. If observed logically it is a bit difficult to imagine living with someone and not talking to them for 18 months. On the other hand, the listener might get the idea that they do not live together anymore though they are still married. The second line

³⁵ Talmer. “A Man Says to His Friend, ‘I Haven’t Spoken...’” Best Jokes, unijokes.com/joke-1795/.

where the friend asks “*Why not?*” adds additional emphasis to the first script, so that the listener keeps thinking about the fight they had and the reason behind it, therefore expects the answer to provide more information about it.

The twist happens with **the punchline**, when the man replies “**I don’t like to interrupt her.**” At this point, the listener is introduced to the second script, where the first image is replaced by the image of a talkative wife. Therefore, the overlapping script is TALKATIVE WIFE. The humor in this joke is achieved by relying on stereotypes related to women’s nature. This particular one relates to the idea that women are much more talkative than men. Hence, the opposing scripts FIGHT and TALKATIVE WIFE overlap within Raskin’s framework “actual” vs. “non-actual”.

2. “*Since it started raining, all my husband has done is look sadly through the stupid window... If it gets any worse, I’ll have to let him in.*”³⁶

Most of the jokes that relate to married life rely on the couples’ relationship. The jokes are made at men’s or women’s expense. In many jokes the stereotypes related to women are emphasized in order to achieve humor. This particular joke starts off suggesting such an idea.

The first sentence that introduces the joke is told by the wife: “*Since it started raining, all my husband has done is look sadly through the stupid window (...)*” We have an image of THE HUSBAND LOOKING THROUGH THE WINDOW, which represents the first script. We are also given the information that it is raining outside. The rainy weather and the rain itself can make people think deeply about certain things in life. Many people observe the rain as a therapy. If we look into the sentence we can see that his look was sad which suggests an idea that he was worried about something or that he was thinking about something that makes him sad. There are many different interpretations to consider. The part which is crucial in this sentence is ‘*the stupid window*’. If this detail was not present the listener could interpret the sentence in many different ways. However, this detail suggests that the wife was frustrated about him looking through the window. Women are often described as being moody or jealous for no reason, so this idea might be taken by the listener. Since she called the window ‘*stupid*’ there is a reason behind it. Again following the common stereotypes that women tend to get mad for no reason, makes it easier for the listener to understand this part of the joke and have different

³⁶ “Raining Jokes.” The 40+ Best Raining Jokes - ↑UPJOKE↑, upjoke.com/raining-jokes.
The joke in these exact words was unattainable on the website cited above on 6th September 2020.

interpretations of this part. All the information help the listener build up the first script and await what follows in the next part.

The following sentence serves as **the punchline** and introduces us with the second script. **“If it gets any worse, I’ll have to let him in.”** The second clause of this sentence is the crucial part in which the two scripts overlap. The image we are given at this point is that of THE HUSBAND STANDING OUTSIDE THE WINDOW and awaiting for his wife to open the door so he can come in. The first script and possible interpretations of it disappear with this information, and if we go back to the first sentence we can now understand it differently. The logical thoughts and understanding followed by the stereotypes make the listener into thinking which is far from truth. However after the punchline was introduced, we have a whole different image of this couples’ relationship due to overlap of the opposing scripts within Raskin’s framework “actual” vs. “non-actual”. Hence, in this case the Figure-ground reversal plays the crucial role. When applied in linguistics, like in verbal humor, it deceives the listener into applying the first script, which is resolved after the introduction of the second script. It means that the position of an object changes so as to achieve the punchline whereby, contrary to the expectations of the listeners, the husband is standing outside. (Veale)³⁷ It is important to emphasize that the elision this time does not contribute a grammatical cohesion as is seen normally in cases when such a process causes a bridge to pronounce certain items of speech more easily, whilst saving energy. This time elision is used to obtain an entirely different meaning - or a lack of it.

3. A man comes home and finds his wife in bed with another guy “What’s going on here!?” He exclaims. The wife replies “See, I told you he was stupid.”³⁸

This joke probably has one of the sharpest twists between the first and the second script. The tone in the first script is pretty serious. The image of a husband is presented to the listener. The husband walked in on his wife and her lover, and is pretty angry about it. Following the logical thinking, a listener might expect the rest of the joke to be a quarrel between the three of them

³⁷Veale, Tony. “Figure-Ground Reversal in Linguistic Humour.” Academia.edu, www.academia.edu/2884613/Figure_Ground_Reversal_in_Linguistic_Humour.

³⁸ Witze, Schlechte. “Marriage Jokes.” Latest Marriage Jokes - Worst Jokes Ever, Worst Jokes Ever, 18 Feb. 2019, worstjokesever.com/marriage?sort=date.

(husband-wife, husband-lover). One might expect the husband to become more aggressive or even physically attack the lover. The question “*What is going on here?*” is quite common in situations where one finds themselves surprised by what they see. However, if interpreted literally it does sound as a question of someone waiting for an explanation of the current situation. In a situation like this one, it does not literally mean that the husband is not aware of the situation, but rather being surprised by what he sees. At this point, the tone of the joke presented in the introduction still remains and the listener is waiting for the story to unfold. What is evident at this point is the first script: SEX/NO SEX.

The wife’s reply which follows is **the punchline** that brings a twist in this joke. “**See, I told you he was stupid.**” The first script with a serious tone is replaced by the humorous one. In order to understand this we will go back to the question the husband asked. As stated above, the question he proposed did not have literal meaning. This question is a common reaction when one finds themselves shocked or surprised by the situation. However after the wife’s reply, the interpretation of his question gets another meaning. Having in mind that people usually react by asking this question, one does not expect the question to be interpreted literally. Therefore, the interpretation of the husband’s question creates the overlapping script STUPID/SMART. The literal interpretation the woman makes can be observed whether as an act of her own stupidity or an utter lack of interest in her husband’s reactions. The opposing scripts overlap within Raskin’s “normal” vs. “abnormal” framework and within the sub-class obscene/non-obscene.

*4. A woman’s husband had been slipping in and out of a coma for several months, yet she stayed by his bedside every day. One day he told her, “You have been with me through the bad times. When I got fired, you were there. When my business failed, you were there. When I got shot, you were there. When we lost the house, you were there. When my health started failing, you were there. You know what?” “What is it, dear?” she asked. He responded, “I think you bring me bad luck.”*³⁹

This joke is somewhat similar to the joke above. What these two jokes have in common is the sharp twist that the punchline provides us with. In this particular joke, the beginning of the joke has a nice tone to the story. We have an image of a caring wife, which is followed by the kind

³⁹ “r/Jokes - Tender Moments!!!” Reddit, www.reddit.com/r/Jokes/comments/8q9obh/tender_moments/.

words of her husband who just got out of coma. For many couples it is challenging when the hardships come their way. The support that they provide each other with is crucial in such times. Having all the information that the husband provided us with additionally proves the great relationship that he and his wife have. *“You have been with me through the bad times. When I got fired, you were there. When my business failed, you were there. When I got shot, you were there. When we lost the house, you were there. When my health started failing, you were there.”* He mentions many different times that his wife has been by his side. He mentions some very difficult times they got through together.

What adds up to this tone and expectations one might have at this point is his question *“You know what?”* This question might give the listener an impression that he wants to thank her for every time she has been there for him. His wife’s words *“What is it, dear?”* add up to the harmonious tone in this conversation and make the listener stick to the first script which is nothing but a story of a supportive couple in love. Hence, the underlying script is LOVE.

At this moment, **the punchline** takes place and brings the whole new tone and image to the story. **“I think you bring me bad luck.”** At this point the listener is given an unexpected outcome to the romantic love story, and at this point the second script overlaps with the first one. The overlapping script is completely different image from the one shared in the first part of the joke and it represents NO LOVE in this relationship. With the harmonious tone present in the first script, the focus of the listener is put on the times when the wife was by her husband’s side. However after the punchline, it is evident that pointing out she was there every time something bad had happened to him, was not to thank her but to emphasize that she was there when it happened. The twist from an image of a grateful husband to a wife who brings bad luck is what makes this joke humorous. Hence, the two scripts overlap within Raskin’s framework “actual” vs. “non-actual” and within the sub-class good/bad.

5. *“My ex-wife still misses me. But her aim is steadily improving.”*⁴⁰

The introduction of this joke offers an image of an ex-wife who is still in love with her ex-husband. We do not have much information of when they got divorced or for how long they have been married. However, the husband puts an emphasis on the feelings and makes the

⁴⁰ Vic.bg. “My Ex-Wife Still Misses Me. But Her Aim Is Steadily Improving.” Vic.bg, Vic.bg, vic.bg/jokes/my-ex-wife-still-misses-me-but-her-aim-is-steadily-improving.

listener focus on that part of his story. Therefore, the underlying script is ABSENCE. Since the focus is on the feelings, it proposes the idea that the person speaking will focus on the relationship that the two of them have. Depending on the listener, however, there could be many different expectations at this point. One might not expect the following sentence to be the punchline.

However, the following sentence **“But her aim is steadily improving.”** is **the punchline** and we will now analyze it. Up to his point, the listener was not offered any information on the relationship between ex-spouses. The only provided information was focused on the feelings that wife had. However, this final sentence is the punchline since it offers completely different view on the story. At this point, it is evident that the humor was achieved through usage of puns. In this joke, we have an example of homonyms. The word *miss* has two different meanings. Fitting into the context of the first sentence, the meaning of this word is being sad for being apart from someone you love. Literally observed, we can explain it as missing the part which makes you a whole. Following this context, the first script described the absence of the loving person. However, if we take a look at this sentence after the punchline, it is evident that it could be interpreted differently. After hearing the second sentence, it is evident that the word *miss* in this case has an entirely different meaning. The word *miss* fitting the context of the second sentence means that someone fails to hit someone, usually by aiming at them. So, the first script of an ex-wife who still loves her ex-husband is replaced by the wife who is aiming at him with certain object but failing to actually hit him. In that sense, we have the opposing script PRESENCE, which overlapped the first script. The wife is not absent but actually present and is aiming to hit her ex-husband. The scripts overlap due to homonymy within Raskin’s framework “actual” vs. “non-actual”.

6. Wife: “Our new neighbor always kisses his wife when he leaves for work. Why don’t you do that?” Husband: “How can I? I don’t even know her.”⁴¹

In the introduction of this joke we have wife addressing the husband. The tone of the sentence is calm so it is difficult to predict what follows next. The listener is given the information based

⁴¹ “r/Jokes - Wife: ‘Our New Neighbor Always Kisses His Wife When He Leaves for Work. Why Don't You Do That?’.” Reddit,

www.reddit.com/r/Jokes/comments/a1ho19/wife_our_new_neighbor_always_kisses_his_wife_when/.

on which they can create the image of a caring husband who loves his wife and never leaves for work without kissing her first. Hence, the underlying script in the semantic field is KISSING.

The following sentence gives more idea and shapes the first sentence she said. *“Why don’t you do that?”* After this question we get the idea from the first sentence. The reason she pointed out their neighbor’s behavior was to ask her husband why he does not do the same. This joke is relied on the stereotype related to women’s nature. Women are more sensitive than men, and seek for much more affection than men do. That is the reason why her question is nothing to be surprised about. Her husband is probably not that emotional or just fails to show more affection towards his wife. The introduction of this joke is now more understandable and fulfilled with wife’s point of view. What is expected at this point is the husband’s response. Depending on the listener, there could be many different expectations of what the husband will say.

What happens is that the husband’s response is **the punchline** in this joke: **“How can I? I don’t even know her.”** The answer he provided was related to his wife’s question, but it did not address their relationship. The husband responded as if his wife asked why he does not kiss their neighbor’s wife as their neighbor does. At this point the second script is created and it changes the overall effect that the introduction had on the listener. Therefore, the second script also relates to KISSING, but with nodes WIFE (in the first script) and NEIGHBOR’S WIFE (in the overlapping script). Since the focus was put on his wife’s question and his behavior towards her, the punchline that came with her husband’s answer shifted the focus from that one and made the two scripts overlap. In fact, here we have an example of incongruence. The script overlapped within Raskin’s framework “normal” vs. “abnormal”, which in the end made this joke humorous.

7. Q: “If love is “grand”, what is divorce?” A: “A hundred grand, or more.”⁴²

This joke is a standard question and answer joke. The first sentence which is the question in this case starts off with *“If love is grand (...)”* The phrase that love is grand is famous and well-known to many people. The word *grand* used as an adjective has many synonyms and some of them are “magnificent, majestic, marvelous, gorgeous, or grandiose.”⁴³ The overall meaning of

⁴² “110 Funny Relationship Jokes.” MemesBams, memesbams.com/funny-relationship-jokes/.

⁴³ “Grand.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/grand.

this word describes love as something wonderful that is far from anything else. After analyzing this word we will now take a look at the rest of the question and observe it as a whole. “*If love is “grand”, what is divorce?*” Keeping in mind the meaning of the word *grand*, we can observe the meaning of the question as follows: “*If love is magnificent and gorgeous, what is divorce?*” Divorce is obviously a contrast to love. Even though it is not always the case, many people get divorced because there is no more love in their relationship. It is difficult to predict what information the answer will provide, since the question proposes two contrast ideas of love and divorce. In that sense, the underlying semantic script is LOVE/NO LOVE.

The answer however provides **the punchline** of this joke: “**A hundred grand, or more.**” At this point it is evident that the answer did not provide an adjective that describes the divorce, but rather it put focus on the noun *grand*. In this case we have an example of homonyms. In order to understand this more clearly we will first take a look at the answer. The answer provides information on how much money one needs to get divorced. If we go back to the question, it is evident that it could be interpreted differently. The word *grand* has more than one meaning, and based on the answer we can understand the different interpretation. The first logical thinking makes the listener observe the word *grand* as an adjective, however in this case it is a noun. So, the first sentence could be interpreted as “*If love costs “one thousand dollars”, how much does divorce cost?*” The question suggests that loving or marrying someone costs a lot and answer suggests that divorcing costs even more. The word *grand* as a slang has the meaning *a thousand dollars*⁴⁴. Another observation that played the role in creating the first script is the question that puts emphasis on the verb ‘be’: “*If love is “grand”, what is divorce?*” We have the repetition of the verb ‘be’, which was used to trick the listener into observing the noun *grand* as an adjective. Hence, the answer to the question could be interpreted as “Divorce costs a hundred grand or more” or “Divorce is a hundred grand or more”. The reason behind it is the informal speech, in which the verb ‘be’ replaces the original verb ‘cost’ used in formal speech. As it usually happens in jokes, the logical thinking misleads the listener from what was actually meant in a joke. In this particular one we have an example of homonyms where in the first script the word *grand* was observed as an adjective. After the punchline, the second script MONEY provided different meaning of the word *grand* and made the two scripts overlap within Raskin’s framework “actual” vs. “non-actual” with sub-class money/no money.

⁴⁴ “Grand.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/grand.

8. *I saw six men kicking and punching the mother-in-law. My neighbour said “Are you going to help?” I said “No, six should be enough.”*⁴⁵

This joke opens with an image of a woman being beaten by six men. The person who is telling the story is her son-in-law, so at this point we might expect the story to unfold. Being given the information that the woman is his family, most of people might expect the man to help her. Relying on the information given up to this point, the listener creates the first script which in this case is FIGHT.

Depending on the listener, we might expect different outcomes. Some of them could be that the man engaged himself in the fight in order to protect her. Another possible outcome could be that he called the police. What adds emphasis to the tone of the story is the sentence “*My neighbour said ‘Are you going to help?’*”. At this point it is evident that the man still did nothing to save his mother-in-law, so it might lead the listener into thinking of more possible outcomes of the story.

However, the following sentence that the man says provides us with **the punchline**. “**I said “No, six should be enough.”**” The reason this sentence is the punchline is because it provides us with the second script of a man who is actually not worried about his mother-in-law being beaten. Hence, the second script is NO HELP. The first script provided us with the completely different scenery. In the first script the listener might have expected the man to help her out somehow. However, after the punchline, it is evident that he enjoys looking at the fight. The crucial word in the first sentence that actually makes the overlapping humorous is the word ‘mother-in-law’. The final sentence is the punchline since according to Raskin, it makes us switch from the first script to the second one. The important element in this joke is also the number ‘six’. Aside from the fact that the man did nothing to help his mother-in-law, we are also given the number of people beating her. The number contrasts with the determiner ‘enough’, which implies “how much is enough”. Therefore, the opposing scripts overlap within Raskin’s “normal” vs. “abnormal” framework. Nevertheless, some people might not find the joke humorous since the man was not going to help a woman in trouble. The main reason this joke is humorous is because the woman that is being beaten is his mother-in-law. The jokes made at mothers-in-laws’ expense are quite common in many countries and many people find it humorous to share them with others. This joke is a quote by Les Dawson who was British

⁴⁵ “I Saw Six Men Kicking and Punching the... - Quote.” AllAuthor, allauthor.com/quotes/38434/.

stand-up comedian.

9. “When a man opens the car door for his wife, you can be sure of one thing — either the car is new or the wife is.”⁴⁶

This joke is mainly focused on men’s behavior and we can get the idea from the very introduction to this joke. In order to analyze it thoroughly we will first take a look at the first part of this sentence. “*When a man opens the car door for his wife, you can be sure of one thing (...)*” From this sentence we can get the idea that the joke puts focus on men’s behavior towards their wives. If the sentence was affirmative “*A man opens a car door for his wife.*” it would not have any implications that there is a reason behind it. Some people might get the idea that the man is a gentleman. However, if we rely on stereotypes about men this sentence describes the situation that does not happen quite frequently but on the other hand for some people there is nothing unusual about it. What makes it different in this joke is the part announcing the reason for acting like it. The part of the sentence that states “*(...) you can be sure of one thing (...)*” additionally supports the idea that this is not the usual behavior of a married man, and that what follows next will provide us with the information on the reason behind it. Depending on a listener there might be different expectations of the outcome. If we give it a thought there could be many possible reasons for why he does it. The fact is that at this point we are provided with the first script in which we have a man who opened the car door for his wife. Hence, the underlying script is WIFE/CAR.

What follows as the rest of the sentence is the reason behind his behavior that serves as **the punchline** in this joke. “*(...) either the car is new or the wife is.*” As it was obvious there was a reason the man acted as described. With the punchline the listener is provided with the exact explanation of why he opened the car door. This joke was made relying on the stereotypes related to men’s nature. What is well-known is that men love their cars and take special care of them, so the first part of this sentence relies on this idea. When it comes to the second part, it is also a kind of stereotype when it comes to analyzing men’s behavior towards their wives. One of the stereotypes is that men are much more caring until they get married, and they fail to act like it especially after years in marriage. Hence, the second part of the sentence relies on this idea. This joke is different in a way that the punchline came when it was expected. However, it

⁴⁶ “r/Jokes - When a Man Opens the Car Door for His Wife, You Can Be Sure of One Thing...” Reddit, www.reddit.com/r/Jokes/comments/5blyn1/when_a_man_opens_the_car_door_for_his_wife_you/.

did provide the information which was not present in the introduction of it. With the second part we got the information that completed the image created with the first script, and introduced the overlapping script OLD/NEW. The punchline made the two scripts overlap within Raskin's framework "actual" vs. "non-actual".

10. *"Before I tell my wife something important, I take both her hands in mine. That way she can't hit me with them."*⁴⁷

The first script presented in this joke provides the listener with a harmonious, romantic image of a husband holding his wife's hands. Therefore the underlying script is ROMANCE. Being led by the logical stream of thoughts, the listener probably expects the rest of the story to be romantic-like. This first script presents an image of a caring husband. The information that is provided builds up the image of this ideal relationship that he has with his wife. What many women think of men is that they are careless in comparison to women. Women are more sensitive, and some things that happen have much greater effect on women than on men. It is sometimes difficult for men to understand the sensitive nature of women. The situation like the one described in the introduction of this joke is always refreshing and nice to hear. That idea adds up to harmonious tone describing a couple in love.

The twist occurs after **the punchline**, which is the second and final sentence in this joke: "**That way she can't hit me with them.**" The punchline changes the overall effect that the first sentence had on the listener. The primary image is replaced by the image of the couple fighting. Therefore, the overlapping script is PREVENTION OF A FIGHT. The punchline made the two scripts overlap within Raskin's "actual" vs. "non-actual" framework, providing us with a new image of this couple's relationship. This twist is what makes this joke humorous.

⁴⁷ "Before I Tell My Wife Something Important, I Take Both Her Hands in Mine. That Way She Can't Hit Me with Them." Best One Liner Jokes, bestonelinerjokes.com/joke/before-i-tell-my-wife-something-important-i-take-both-her-hands-in-mine-that-way-she-cant-hit-me-with-them/.

3.3. Doctor jokes

1. *Doctor: "I'm sorry but you suffer from a terminal illness and have only ten to live."*

Patient: "What do you mean, ten? Ten what? Months? Weeks?!"

*Doctor: "Nine, eight, seven..."*⁴⁸

The dialog between a doctor and a patient in this joke started off in a very serious tone. The doctor here informs a patient of his condition, which unfortunately does not have a good outcome. *"I'm sorry but you suffer from a terminal illness and have only 10 to live."* Hence, the underlying script is DEATH. What additionally makes this situation serious is the patient's answer, when he asks the doctor worryingly how much longer he has to live. *"10 what? Months? Weeks?"* The listener might expect one of the words mentioned to be the doctor's answer. Usually in situations like this, the doctor explains the condition to his patient and advises how to cope with certain symptoms.

As it usually occurs, the punchline happens unexpectedly and changes the image presented in the first script. What happens is that doctor's following sentence **"Nine, eight, seven..."** serves as **the punchline** and completely changes the overall tone presented in the joke since the beginning. The overlapping script introduced here comes after the punchline and it is TIME. Before the punchline was introduced, we had a story of a doctor and a patient presented to the listener. The first script focused on the patient's disease while the second one focused on the time that the patient had left to live. What makes this joke humorous is the moment when the doctor starts counting down *"Nine, eight, seven (...)"* In situations like this, the patients are usually told they have few months, years, or even days left to live. Since the listener follows the common and the logical outcome, the 'seconds' which doctor had in mind when he said *"ten"* was not something expected until the punchline. Therefore the opposing scripts overlapped within Raskin's "normal" vs. "abnormal" framework and within sub-class life/death.

⁴⁸ [r/Jokes - Doctor: 'I'm Sorry but You Suffer from a Terminal Illness and. . .'](https://www.reddit.com/r/Jokes/comments/540g1t/doctor_im_sorry_but_you_suffer_from_a_terminal/) Reddit, www.reddit.com/r/Jokes/comments/540g1t/doctor_im_sorry_but_you_suffer_from_a_terminal/.

2. Dentist: “This will hurt a little.”

Patient: “OK.”

Dentist: “I’ve been having an affair with your wife for a while now.”⁴⁹

The scene and image presented to the listener makes them create the first script in their mind. In this joke the focus is put on the dentist and his patient. The underlying script is DENTIST. What additionally makes the listener follow the first script is the dialogue between them. *Dentist: “This will hurt a little.” Patient: “OK.”* Since it is a common knowledge that visits to dentists tend to be painful and scary for some people, we can say there is nothing uncommon until this point.

The following sentence in this joke serves as **the punchline: “I’ve been having an affair with your wife for a while now.”** At this point the listener is provided with the second script which was not expected or hinted at previously, which makes this joke humorous. Hence, the overlapping script is SEX. The listener realizes that the dentist was not thinking of any dental procedure but was actually preparing the patient for the bad news he was about to say. The opposing scripts overlap within “normal” vs. “abnormal” framework, the sub-class sex/no sex, similar to the famous joke presented in the introduction of this final diploma paper.

3. Patient: “Oh Doctor, I’m starting to forget things.”

Doctor: “Since when have you had this condition?”

Patient: “What condition?”⁵⁰

This joke has a very serious tone, where the patient is at doctor’s and is complaining about his condition. This is how the joke was introduced, which makes the listener follow the serious tone and the story of it. The tone is still present with the doctor’s reply “*Since when have you had this condition?*” The doctor is asking the question to get the deeper insight into the patient’s

⁴⁹“r/Jokes - Dentist: ‘This Will Hurt a Little.’” Reddit, www.reddit.com/r/Jokes/comments/au8gxa/dentist_this_will_hurt_a_little/.

⁵⁰ “Laughing out Loud.” *Independent*, www.theindependentbd.com/home/printnews/162453.

condition.

The part that follows is the one that the listener might not be expecting at this point, because the doctor's question is supposed to be followed with the answer on how long the patient had had this condition. Instead, **the punchline** occurs, where the patient replies **"What condition?"** The focus of the first script in this joke is the patient's condition. Therefore, the answer that was awaited supposed to provide the doctor with a period of time during which he suffered from such condition. Since the doctor's question puts emphasis on *"Since when (...)"* the listener is expecting this information and still relies on the first script. In this joke both underlying and overlapping scripts are FORGETFULNESS which are reciprocating in intensity. Hence, the patient's answer is not only the punchline but also an introduction to the second script, where they did not provide the doctor with the information they were asked, but brought us back to the beginning of this joke, when they said they started to forget things, and that is what makes this joke a humorous one. The scripts overlap within Raskin's "actual" vs. "non-actual" framework.

4. Patient: "Oh doctor, I'm just so nervous. This is my first operation."

Doctor: "Don't worry. Mine too."⁵¹

The tone presented in the patient's sentence that introduces this joke makes the listener follow the story and expect what the doctor will say. *"Patient: Oh doctor, I'm just so nervous. This is my first operation."* Since any sort of procedures or operations on people are something that many people are anxious about, it is common to hear this kind of sentence. Having in mind that this is the patient's first time to be operated on, the listener probably expects the doctor to follow this sentence with the soothing words to calm his patient. The first script in this joke is DOCTOR/PATIENT and OPERATION.

However, what doctor says next is **the punchline** and conclusion to this joke. **"Don't worry. Mine too."** At this point the doctor's answer comes as a surprise which presents the listener with the second script INEXPERIENCE. Instead of the soothing words, the doctor says this is his first operation. Having that in mind, even the person who is not that anxious about operations

⁵¹ "r/Jokes - Patient: Oh Doctor, I'm Just so Nervous. This Is My First Operation." Reddit, www.reddit.com/r/Jokes/comments/64cvc9/patient_oh_doctor_im_just_so_nervous_this_is_my/.

might become after hearing they are the first patient to be operated on. What makes this joke humorous is that the doctor's words were the quite opposite from what was expected to be told at this point. Instead of calming his patient, the doctor provided an information which would frighten even the patient who is not anxious about the operation. Hence, the opposing scripts overlap within Raskin's sub-class framework "normal" vs. "abnormal" and within the sub-class life/death.

5. Q: "Does an apple a day keep the doctor away?" A: "Only if you aim it well enough."⁵²

"An apple a day keeps the doctor away" is a common English language proverb of Welsh origin. "The original phrase was, 'Eat an apple on going to bed, and you'll keep the doctor from earning his bread.' In the 19th century and early 20th, the phrase evolved to "an apple a day, no doctor to pay" and "an apple a day sends the doctor away", while the phrasing now commonly used was first recorded in 1922."⁵³

The meaning of the phrase is if you eat an apple a day you will stay healthy, therefore, you will not have to visit the doctor. Since the joke was not introduced in these exact words, but with the question form, we can interpret it as questioning the accuracy of these words. Since many doctors of a modern age discussed the accuracy of this proverb, we can say there is nothing unusual about the question. There are many online articles with this same question in title, which discuss the pros and cons of eating an apple a day in order to stay healthy. At this point with all the information mentioned above, we have the first script created and it is HEALTH/ABSENCE.

The answer which follows is **the punchline** and it creates the second script which overlaps the first one. **"Only if you aim it well enough."** This answer has provided the listener with the information to the question given. However, after introducing the answer, it is evident that the first script was not what was meant with this question in the opening of the joke. After the punchline, it is clear that the question could be interpreted literally, so the second script would present the person aiming the doctor by throwing apples at them. Therefore, the overlapping

⁵² Mommy, Team Scary. "100 Silly Doctor Jokes Sure To Tickle Your Funny Bone." Scary Mommy, www.scarymommy.com/doctor-jokes/.

⁵³ Ely, Margaret. "History behind 'An Apple a Day'." The Washington Post, WP Company, 24 Sept. 2013, www.washingtonpost.com/lifestyle/wellness/history-behind-an-apple-a-day/2013/09/24/aac3e79c-1f0e-11e3-94a2-6c66b668ea55_story.html.

script is AIMING/PRESENCE. Hence, you will keep the doctor away only if you aim well enough. The opposing scripts overlap within Raskin's framework "normal" vs. "abnormal" and contradictory as they are they make this joke humorous.

6. Patient: "Someone decided to graffiti my house last night."

Doctor: "So, why are you telling me?"

Patient: "I can't understand the writing. Was it you?"⁵⁴

In this joke we have an introduction of an unusual storyline. What usually comes first in jokes is the story which is an ordinary one and it helps the listener create the first script by relying on the logical outcome. In jokes of this kind we usually have a dialogue which is related to the medical condition of the patient. This joke is opened with a patient's sentence "*Someone decided to graffiti my house last night.*" It is evident that the dialog is not medical related and it is difficult to predict the storyline at this point. Hence, the underlying script is GRAFFITI. The doctor's reply "*So, why are you telling me?*" does not provide any information on what is the dialogue going to be about. The doctor's reply additionally puts emphasis on the patient's sentence. The first script in this joke is based on that sentence, so the information that is known at this point is that someone decided to graffiti the patient's house.

The following sentence that patient says adds more information about the graffiti. "*I can't understand the writing.*" This information builds up the first script, but the listener is still not given the further explanation on why the patient shares this story with his doctor. The following sentence which comes as **the punchline** and conclusion to this joke is when the patient asks the doctor "**Was it you?**" At this point the story becomes logical and in order to explain it, we will focus on the common stereotype related to doctors. One of the most famous stereotypes is that doctors have a bad handwriting. What we understand from the patient's question, when he asks the doctor "*Was it you?*" is that the humor was achieved by relying on this idea. Hence, the second script is DOCTOR'S HANDWRITING. The punchline provided us with an explanation on why the patient told the doctor about the graffiti. It also introduced the listener to the second script which overlapped the first one within Raskin's "normal" vs. "abnormal" framework and

⁵⁴ Mommy, Team Scary. "100 Silly Doctor Jokes Sure To Tickle Your Funny Bone." Scary Mommy, www.scarymommy.com/doctor-jokes/.

completed the image that makes this joke humorous one.

7. Q: “Why is a doctor always calm?” A: “Because it has a lot of patients.”⁵⁵

This joke is a standard question-answer joke. The question that introduces the joke is related to the doctors’ nature. “*Why is a doctor always calm?*” Depending on the listener, we can say that the answer could provide different information about this question. Some people might disagree, depending on their experiences with doctors. However, if we take a look at the question we can say there could be plenty of different reasons to take into account. Most people would probably describe it as being professional, since it is a common knowledge that doctors must restrain emotions in order to be successful at what they do. Having the question with these possible answers on mind, the listener is able to create the first script at this point and it is CALMNESS.

What comes as the punchline is the answer to the question. The reason for which the answer is **the punchline** is because it introduced us with the second script and it provided the information that was not hinted at in the introduction of this joke - “**Because it has a lot of patients.**” The first way in which we can understand this sentence is that the doctors have a lot of patients, therefore they have to remain calm in order to do their job properly. In order to present the different interpretation of it we will take a look into ambiguity of the word which serves as an overlapping script: PATIENCE. When we see the written word *patients* we can rely on the previously described explanation. However, having in mind that the jokes are usually told and not read, this explanation is not what we should rely on. When sounded out, the word *patients* sounds almost the same as the word *patience*. This is the part where we talk about homophones. If we take the word *patience*, the sentence could also be interpreted as “*Because they have a lot of patience*” and as such fits into the context of the question. This sentence also makes sense, since doctors really need a lot of patience to remain calm and professional when treating the patients. Therefore, the two scripts overlap due to homophonic relation of the words and within Raskin’s “actual” vs. “non-actual” framework.

⁵⁵ Talmer. “Q:Why Is a Doctor Always Calm. A: Because It Has...” Best Jokes, unijokes.com/joke-7485/.

8. Doctor: “You’re obese.”

Patient: “For that I definitely want a second opinion.”

Doctor: “You’re quite ugly, too.”⁵⁶

In the opening of this dialog the doctor is informing the patient about his weight condition. “You’re obese.” Obesity is a medical problem which if complicated may lead to many different diseases. Therefore it should be taken seriously and treated in the best way suitable for a patient. Based on the patient’s reply we can conclude that they are quite distressed about the diagnosis - “For that I definitely want a second opinion.” When the patient is given the diagnosis they find serious, they usually ask for a second opinion⁵⁷. There is nothing unusual until this point, the dialog between the patient and the doctor flows as it usually does. Based on the information provided so far, the listener is able to create the first script: OBESE PATIENT. What the listener might expect to come next in the dialog might be the advice from the doctor on where to seek for a second opinion.

What follows next is **the punchline** of this joke, and it is the following sentence: **“You’re quite ugly, too.”** This sentence introduced the second script UGLY PATIENT which overlapped the first one. Instead of advising their patient on where to seek for a second opinion, the doctor gave them the second opinion regarding their looks. The first thing the doctor said was that the patient was obese, so when the patient asked for a second opinion, the doctor commented on the second thing that is related to the patient’s physical appearance. Since the term ‘second opinion’ is well known to everyone, this outcome was highly unlikely an expected conclusion of this joke. Since it came as a surprise and completed the image of this joke by making the two scripts overlap within Raskin’s “normal” vs. “abnormal” framework, we can conclude that this joke is a humorous one.

⁵⁶ “Doctor Jokes.” *Rotary Club of Eltham*, rotaryeltham.org.au/stories/doctor-jokes.

⁵⁷ Second opinion is an advice from a second expert (such as a doctor) to make sure advice from the first such expert is correct.

“Second Opinion.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/second%20opinion.

9. Patient: “Doctor, doctor, I’ve swallowed my pocket money.”

Doctor: “Take this and we’ll see if there’s any change in the morning.”⁵⁸

In the introduction of this joke we have a patient who is addressing the doctor about the problem he has. We can see that the patient is quite agitated since we have a repetition of the word *doctor*: “*Doctor, doctor, I’ve swallowed my pocket money.*” Another information we get from this sentence is that the patient swallowed POCKETMONEY and with all the information provided we have the first script presented to the listener. Nevertheless, the focus of the sentence is on the money. It could be potentially harmful for the body of the patient, so what is expected to follow is the doctor’s instruction on what to do about it.

The doctor’s reply is what follows “**Take this and we’ll see if there’s any change in the morning.**” This sentence is **the punchline** and we will take a look at it to explain why. At this point, the doctor prescribed some medicine which we understand from “*Take this (...)*” part of the sentence. However, we will now focus on the second part of this sentence and explain why it represents the punchline. The part that doctor says “*(...) we’ll see if there’s any change in the morning*” could be interpreted in two different ways. The first and logical way to comprehend the word *change* in this case is to follow the logical outcome of such a dialog. When the doctor prescribes the patient with medicine, this sentence is what usually follows it. The doctor invites the patient to come back for a check-up in order to analyze the effect of the medicine. However, if we rely on the information provided in the first script, we know that the patient had swallowed the pocket money. In this case, we can observe the different meaning of the word *change*. At this point it is evident that the second script is CHANGE. The word *change* is a word with double meaning. Therefore, here we have an example of homonyms. Having in mind that the patient swallowed the coins, this word could be interpreted as “money returned when a payment exceeds the amount due”⁵⁹ or simply as “coins especially of low denominations”⁶⁰. If we apply this literal meaning in the sentence, it could be interpreted as “*(...) we’ll see if there are any coins/change in the morning.*” Hence, that is the point in which the two scripts overlap due to homonymy and within Raskin’s “actual” vs. “non-actual” framework within the sub-class

⁵⁸ “Jokes for Kids: Doctor, Doctor.” Kidspot, Kidspot Australia, 12 June 2018, www.kidspot.com.au/things-to-do/activity-articles/jokes-for-kids-doctor-doctor/news-story/4de1655c03201a3f6969e501d67dcbf7.

⁵⁹ “Change.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/change.

⁶⁰ “Change.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/change.

money/no money.

10. Doctor: “You look much worse than you did last week! I said you should smoke a maximum of five cigarettes a day!”

Patient: “And that’s what I did. And it wasn’t easy because up until now I didn’t smoke at all!”⁶¹

The opening of this joke starts with the doctor addressing his patient. What we get from it is that the doctor is quite concerned about his patient’s condition. Both sentences that the doctor uttered end with an exclamation mark which additionally puts emphasis on doctor’s concern. What we can understand at this point is the severity of the situation. “*You look much worse than you did last week! I said you should smoke a maximum of five cigarettes a day!*” In order to understand the problem we will take a look into these two sentences. The information we are given is that the patient was at doctor’s last week, and that at this moment his condition is worse than it was few days ago. In the next sentence we have an information about the advice that was given to the patient and that is to smoke a maximum of five cigarettes a day. This part is understandable to any listener, since it is known that smoking causes cancer and many people die due to heavy smoking. When heavy smokers come into phase in which their health is threatened, the patients are usually advised to cut down the smoking or to quit in order to keep on living. In this joke we have such an example, so at this point the listener is provided with the complete image of the first script and it is PATIENT (A SMOKER).

What follows the doctor’s words is the patient’s reply. “**And that’s what I did. And it wasn’t easy because up until now I didn’t smoke at all!**” This reply serves as **the punchline** in this joke and we will now take a look at it. The first words that the patient uttered confirm that he did what the doctor advised. However, the second sentence is the punchline that introduces the second script: PATIENT (A NON-SMOKER). “*And it wasn’t easy because up until now I didn’t smoke at all!*” Up to this point, the listener was not given any hint on the outcome of this dialog. Following the ordinary situations of this kind, one might not expect such outcome. At this point it is evident that the patient is not a smoker which was not hinted until the punchline took place. It also introduced the second script which overlapped the first one within Raskin’s “actual” vs.

⁶¹ Talmer. “Doctor: ‘You Look Much Worse than You Did...’ Best Jokes, unijokes.com/joke-12836/.

“non-actual” framework, providing the listener with a completely different view on the story which came as a surprise.

3.4. School jokes

1. *Little Johnny: “Teacher, can I go to the bathroom?”*

Teacher: “Little Johnny, MAY I go to the bathroom?”

Little Johnny: “But I asked first!”⁶²

In the introduction of this joke we are presented with a student who is asking for a permission to go to the bathroom: “*Teacher, can I go to the bathroom?*”. What followed his question was the teacher’s answer: “*Little Johnny, MAY I go to the bathroom?*” The teacher answered with a question, but what is important to pay attention to is how the question was constructed. The teacher basically repeated the question that the student asked emphasizing the modal verb *may*. If we go back to the question that the student asked, we can see that the student used the verb *can*. What we get from teacher’s response is that she wanted to point out how the question should have been asked. In English, when asking someone for a permission we use both modal *can* and modal *may*. The modal *may* is more formal, so if addressing a teacher, like it is the case in this joke, one should use this modal instead of modal *can*. Having this in mind, it is evident what the teacher wanted to point out by repeating the student’s question. At this point, we are given the information which completes the first script PERMISSION and what is expected to follow is the student’s response. The situation where the teacher corrects student’s mistake is quite frequent at schools, so there is nothing uncommon about their conversation until this point

What follows the teacher’s sentence in this joke is the punchline. The student’s response “**But I asked first!**” serves as **the punchline** and introduces the second script of this joke. What we get from the student’s response is that he was not aware of the mistake he made, but understood the teacher’s question as if she had asked him for a permission to go to the bathroom. Hence, the underlying and the overlapping scripts are PERMISSION which are reciprocating in

⁶² Talmer. “Little Johnny: Teacher, Can I Go to the Bathroom?...” Best Jokes, unijokes.com/joke-2153/.

intensity. What plays essential role in this joke are the modals *can* and *may*. The opposing scripts which overlapped within Raskin's "normal" vs. "abnormal" framework make this joke humorous one.

2. ***“Teachers deserve a lot of credit. Of course, if we paid them more, they wouldn't need it.”***⁶³

The sentence *“Teachers deserve a lot of credit.”* provides the listener with the first script: APPRECIATION. In English, the phrase *‘deserve credit’* is an idiom and the meaning is that someone deserves praise, appreciation, recognition, etc. The first sentence that introduces the joke is a common one. People get to hear it often worldwide. Teacher profession is simply not appreciated as it used to be. Hence, this statement makes the listener create this image of unappreciated teachers, expecting the rest of the joke to rely on this idea.

However, the next and final sentence serves as **the punchline** since it introduces the second script. **“Of course, if we paid them more, they wouldn't need it.”** At this point the first script is overlapped by the second one since it is evident that the sentence could be interpreted differently. The person who listens to the joke understands the first sentence as *“Teachers deserve a lot of appreciation.”* However, after being introduced to the second sentence and the crucial part saying *“(…) if we paid them more, they wouldn't need it”* it is obvious that the first sentence was not idiomatic but the literal meaning of the word *‘credit’*. This time the focus is on finances, stating that teachers' salaries are rather low. Therefore, the second script is CREDIT (IN A BANK). The humor in this joke was achieved by the usage of an idiom, in order to trick listener into following the first script. Aside from that, what makes the listener understand the joke and shift to second script is the usage of homonym *credit*. The word is pronounced the same in both cases, but as an idiom the meaning of the word is “recognition, acknowledgement”⁶⁴, while fitting into the context of the second sentence (the punchline), the meaning is “an amount or sum placed at a person's disposal by a bank”⁶⁵. Hence, the opposing scripts overlap due to idiomatic meaning and homonymic relation of the words within Raskin's framework “actual” vs. “non-actual” within sub-class money/no money.

⁶³ “Top 20 Teacher Jokes.” TeachHUB, 19 May 2020, www.teachhub.com/classroom-activities/2019/11/top-20-teacher-jokes/.

⁶⁴ “Credit.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/credit.

⁶⁵ “Credit.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/credit.

3. Teacher: “Sam, what is the outside of a tree called?”

Sam: “I don’t know.”

Teacher: “Bark, Sam, bark.”

Sam: “Bow, wow, wow!”⁶⁶

The joke is introduced with the teacher’s question about the tree. “*Sam, what is the outside of a tree called?*” After the student does not know the answer to the question, the teacher provides it, stating that the outside of the tree is called *bark*. “*Bark, Sam, bark.*” Therefore the first script in this joke is BARK (OF A TREE).

The punchline is the following sentence which the student says and it goes as follows “**Bow, wow, wow!**” After ‘barking’ at his teacher, the listener is provided with the second script: BARK (THE VERB). What made a shift to the second script is the teacher’s sentence “*Bark, Sam, bark.*” If the listener was not introduced to the joke with the question “*Sam, what is the outside of a tree called?*” the logical meaning of the sentence would be as the student has understood it - “*Bark, Sam, bark.*” The first reason for misinterpreting the sentence is the construction of it. Since we know it is the answer to the question she asked, we do not observe it as an imperative sentence. But in its construction it is an imperative one. The second reason is the meaning of the word *bark*. This is a pun joke, and word *bark* has double meaning in this case. Here we have an example of homonyms. Having in mind the question the teacher asked, we follow the first script because we know that the word *bark* is what the outside of the tree is called. On the other hand, if we observe the second sentence “*Bark, Sam, bark.*” it is evident that it also could be interpreted as an imperative one. Therefore, we can also say that the second script could be SMART, since the student relied on the word used in an imperative form to avoid answering the question that the teacher had asked. If we take a look at the meaning of the word *bark*, in this sentence it is “to make the characteristic short loud cry of a dog”⁶⁷. Since the student was not familiar with the term which describes the outside of the tree, he interpreted teacher’s sentence as an imperative one and started ‘barking’ instead. Hence, the overlapping of the scripts occurred due to homonymy and within Raskin’s framework “normal” vs. “abnormal”.

⁶⁶ Talmer. “Teacher: Sam, What Is the Outside of a Tree...” Best Jokes, unijokes.com/joke-5667/.

⁶⁷ “Bark.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/bark.

4. Q: “How is an English teacher like a judge?” A: “They both give out sentences.”⁶⁸

If we take a look into the structure of this sentence it is evident that this is a question and answer joke. The question itself proposes many ideas of the possible answer. “*How is an English teacher like a judge?*” Depending on the listener, one might have many different answers on their mind. Nevertheless, the first script is ENGLISH TEACHER/JUDGE.

The punchline comes with the answer “**They both give out sentences.**” The sentence itself introduces the second script SENTENCE which overlaps the first one and we will now focus on the analysis. We will focus on the teacher first. It is well known that in any language studies sentence analysis is the crucial part of understanding the grammar of certain language. The most frequent practice in classes is through sentences, where the teacher gives out sentences to be filled with a correct verb form. Having this in mind, the sentence that English teacher gives out sentences is completely understandable. On the other hand, if we take a look at a judge, we will have to make deeper analysis of the word *sentence*. In this case, following the context of its usage, the word *sentence* has a meaning of “judgement - specifically: one formally pronounced by a court or judge in a criminal proceeding and specifying the punishment to be inflicted upon the convict.”⁶⁹ Therefore, we can conclude that the overlapping occurred due to homonymic relation of the words in the overlapping script. In this joke, it is the word *sentence* which is interpreted differently based on the context in which it is used. Since it fits the context for each of the words from the underlying script, it makes this joke humorous. Hence, we can conclude that the scripts overlapped within Raskin’s framework “actual” vs. “non-actual”.

5. Teacher: “Milton, how can you prove the Earth is round?”

Milton: “I can’t. Besides, I never said it was.”⁷⁰

The introduction of the joke starts off with a teacher’s question about the Earth. By the question she asked we can suppose that the students are having a Science class. Also, we can understand that the lesson is a revision of previous lectures they had, since the teacher is asking a student if he can prove that the Earth is round. Hence, the first script is EXPLANATION. What is

⁶⁸ “Jokes - You Quack Me Up!!!” Ducksters Educational Site, www.ducksters.com/jokes/teachers.php.

⁶⁹ “Sentence.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/sentence.

⁷⁰ “How to Prove That The Earth Is Round: College and School.” JOKELABS.COM, www.jokelabs.com/2007/11/1038-how-to-prove-that-the-earth-is-round.html.

expected at this point is the student's answer. So, the listener might expect student's answer to the question, whether it is a correct or an incorrect one.

What happens at this point is **the punchline**: **"I can't. Besides, I never said it was."** The answer which student provided was not expected nor what teacher had asked. After hearing the teacher's question, one is led by the common knowledge and that serves as the first script in this joke. So, when the teacher asks someone to prove something, they think of using the knowledge from previous lectures to prove the point. After the student's response, we are aware that the student does not know the answer to the question, but uses the verb *prove* as an excuse, *"Besides, I never said it was"* as if teacher had asked him to literally prove it. Hence, the overlapping script is PROOF. Depending on the listener, the second script could also be SMART. Instead of providing the correct answer, the student relied on the verb *prove* to avoid answering the question the teacher had asked. The opposing scripts overlap within Raskin's "actual" vs. "non-actual" framework.

6. Teacher: "Johnny, you know you can't sleep in my class."

Johnny: "I know. But maybe if you were just a little quieter, I could."⁷¹

The joke is introduced with the teacher addressing the student. From what teacher said we can conclude that the student is sleeping in the class and not paying attention to the lesson. Followed by the common knowledge, the listener understands the teacher's point here. The teacher is reminding the student of the rules in the class in a polite way. Hence, the underlying script is THE RULE.

What is unexpected at this point is the student's response. One might expect the student to apologize and pay more attention to what teacher says, but instead we are introduced with the following sentence **"I know. But maybe if you were just a little quieter, I could."** With this unexpected response the student introduces **the punchline** and the second script. Instead of apologizing for his behavior, the student hints that he could sleep if the teacher was not that loud. Therefore, the overlapping script is RULE BREAKER. The student's response comes as a surprise and makes the opposing scripts overlap within Raskin's "normal" vs. "abnormal"

⁷¹ Orthosie. "Teacher: Johnny, You Know You Can't Sleep in My Class." Jokes One, Orthosie, <https://jokes.one/joke/teacher-johnny-you-know-you-cant-sleep-in-my-class>

framework.

7. The answer to the problem was “log (1+x)”. A student copied the answer from the student next to him, but didn’t want to make it obvious that he was cheating, so he changed the answer slightly, to “timber (1+x)”.⁷²

After the first sentence, the listener is introduced with the first script. “*The answer to the problem was “log (1+x)”.*” The information we get from this sentence is that students are in the Math’s class. The crucial part of the sentence is the one “*log (1+x)*”. The following sentence provides us with some more information, where we can conclude that students are having a test, since we have an information that one of them copied the answer. The joke becomes more interesting with the second part of this sentence “*(...) but didn’t want to make it obvious that he was cheating (...)*”. This part makes us imagine what the student did to hide the fact that he was cheating. The listener is not long kept in uncertainty for what follows next, since the rest of the sentence provides some more information on what the student did. “*(...) so he changed the answer slightly (...)*”. At this point, we understand that the student changed the answer. What might trigger the listener at this point is to think of the answer itself. The reason for it is quite understandable, since if changed, the answer to the Math problem is an incorrect one. Hence, the first script is THE ANSWER ‘LOG’/STUPID.

Still, one of the possible and logical outcomes would be that student changed the number or symbol contained in the answer, but what he wrote is **the actual punchline** and conclusion to the joke. “**(...) timber (1+x).**” This is the part where the first script and possible expectations for his answer disappear, since one might not expect for student to change ‘log’ in the answer. Logarithm is “the exponent or power to which a base must be raised to yield a given number.”⁷³ Hence, the second script is THE ANSWER ‘TIMBER’/STUPID. However, for someone who is not familiar with this term in Mathematics, it might sound as a log (of a tree). In this case the word *log* was misinterpreted by the student. The word *log* stands for “a usually bulky piece or length of a cut or fallen tree”⁷⁴. Since the student was not familiar with this expression of logarithm in Mathematics, he misunderstood it for the word *log* (of a tree), which have the same

⁷² Miscellaneous Math Jokes, www.pleacher.com/mp/mhumor/mthjokes.html.

⁷³ Murray, Francis J. “Logarithm.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 14 June 2019, www.britannica.com/science/logarithm.

⁷⁴ “Log.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/log.

spelling. We can get that from the answer he provided “*timber (1+x)*”. *Timber* is a “wood suitable for building or for carpentry”⁷⁵ and has similar purpose as a log, from what we understand that the student has changed his answer slightly as a joke denoted. Hence, the scripts overlap due to synonymic feature of the words *log* and *timber*, within Raskin’s “possible” vs. “impossible” framework.

8. Teacher: “Tomorrow there will be a lecture on Sun. Everyone must attend it.”

John: “No! I will not be able to attend it.”

Teacher: “Why?”

John: “My mother will not allow me to go so far.”⁷⁶

The introduction of this joke starts with a teacher announcing their students with a lesson they will have the next day. “*Tomorrow there will be a lecture on Sun. Everyone must attend it.*” The second sentence stating that everyone must attend the class puts an emphasis on the first sentence, which explains why the teacher announced the topic. From the information provided, the listener is given enough information to create the first script: LECTURE ABOUT SUN. The story unfolds with one of the students responding to the teacher’s announcement. “*No! I will not be able to attend it.*” The first script still remained unchanged, the only information that is added to it is this student’s reply, and what is expected at this point is the teacher’s reaction. As it could have been expected, the teacher wants to know the reason for not attending the lecture, which is apparently an important one, so the teacher asks “*Why?*”

By putting the focus on the reason of his absence, the listener is kept in uncertainty to the point where the punchline takes place. The following sentence which the student uttered serves as **the punchline** in this joke: “**My mother will not allow me to go so far.**” This sentence provided the listener with the reason as it was expected. It also introduced the second script: LOCATION. However, it takes the listener back onto the first sentence of this joke. In order to understand it better, we will take a look at this sentence. “*Tomorrow there will be a lecture on*

⁷⁵ “Timber.” Merriam-Webster, Merriam-Webster, www.merriam-webster.com/dictionary/timber.

⁷⁶ “Teacher Student Jokes - Teacher : Tomorrow There Will ...” Jokes.Javatpoint, jokes.javatpoint.com/english/teacher-student/889;jsessionid=E1E151ED5D63E43DA216B3FA251BB36E.

Sun.” Since people usually are tricked into following the logical meaning of the words and sentences they hear while listening to a joke, they do not get the point which is hidden in those words until they hear the punchline. In English, when describing the topic of a certain lecture, we use preposition *on*. While listening to the joke, the listeners concentrate on the meaning which they get as the first and logical one. That is why in this case, it is evident that the next lesson will be a lecture related to Sun. What happened in this joke is that the punchline took us back to the first sentence since the student’s answer created the second script which overlapped the first one. The sentence in which he claimed his mother will not let him to go that far created the overlapping script. After taking a second look into the first sentence, it is clear that it could be interpreted as if they will literally have a lecture on Sun, as being physically on the Sun while having the lecture. Therefore, the scripts overlap within Raskin’s framework “possible” vs. “impossible”.

9. Teacher: “What is the value of Pi?” Student: “Depending on what pie. Usually is \$12.99.”⁷⁷

Relying on the teacher’s question in this joke, we can understand the student is in the Math’s class. If the listener is familiar with the Pi in Mathematics, they know that the answer is supposed to be numeral and that it is 3, 14. Hence, the first script is VALUE OF PI.

However, the student’s answer is **the punchline** in this joke: **“Depending on what pie. Usually is \$12.99.”** After this sentence the first script is replaced with the second one, where in the student’s answer the *Pi* is replaced by the *pie*. Hence, the overlapping script is PRICE OF A PIE. We will now compare the two words. The number *Pi*, denoted by the “Greek letter π - pronounced ‘pie’, is one of the most common constants in all of mathematics.”⁷⁸ The word ‘*pie*’ on the other hand stands for the food. In the first script of this joke, it is evident that the teacher was asking about Pi. However after hearing the answer, we understand that the student is not familiar with *Pi* that teacher was asking about, but understood the question relying on a *pie* (the food). Hence, depending on the listener, the second script might also be STUPID. These two homophonic words were used to trick the listener, therefore, after the punchline, the listener is provided with the second script in which *Pi* is replaced with a *pie*. Hence, the scripts overlap

⁷⁷ “School Jokes: Laugh Factory.” School Jokes | Laugh Factory, www.laughfactory.com/jokes/school-jokes/3.

⁷⁸ “Math Open Reference .” <https://www.mathopenref.com/Pi.html>, www.mathopenref.com/pi.html.

due to homophonic relation within Raskin's framework "actual" vs. "non-actual".

10. Teacher: "What is the future tense of the statement: 'I had killed a thief?'"

Student: "You will go to jail."⁷⁹

In this joke, we are introduced with the teacher's question regarding tenses. "*What is the future tense of the statement: 'I had killed a thief?'*" The information we get from the first sentence helps us create an image of a teacher checking student's grammar progress. Hence, the first script is FUTURE TENSE. The situation that is described is quite common and familiar to everyone. Teachers usually check students' progress in tenses by asking questions of this kind. So we can say there is nothing uncommon in this part of the joke. Since the question focused on the 'future' tense of the example given, the listener might remain focused on the example that student is supposed to provide. The teacher provided the sentence in Past Perfect Tense, so the listener might also think of a possible answer to this question by focusing on the verb form.

What listener might not expect at this point is **the punchline**, which in this case is the student's answer "**You will go to jail.**" With this answer, the second script FUTURE EVENT/JAIL overlaps the first one. After the student's answer, it is evident that he did not think of a future as tense, but of an actual event that will take place in the future. Since the example that teacher provided stated that he/she had killed someone, the student relied on that information rather than on putting the verb in future tense. We can suppose that the student did not know the correct answer, so he used the information from the teacher's example to provide the answer. In that sense, the second script could also be SMART. Since the student's answer comes as a surprise, it is the part that makes this joke humorous. The answer the student provided redirected our focus from future tense of the sentence to the actual happening that might take place in the future, which makes the two scripts overlap within Raskin's "normal" vs. "abnormal" framework.

⁷⁹ "Teacher: 'What Is the Future Tense of the Statement: 'I Had Killed a Thief?'" Student: 'You Will Go to Jail.'" Best One Liner Jokes, bestonelinertjokes.com/joke/teacher-what-is-the-future-tense-of-the-statement-i-had-killed-a-thief-student-you-will-go-to-jail/.

4. CONCLUSION

In this final diploma paper we presented all the elements which according to Raskin are required for the joke to be a humorous one. Prior to the analysis we presented and discussed the theory which is the main focus of this final diploma paper and the linguistic elements that play the crucial role in making a joke humorous. The description of the Semantic Script Theory of Humor was presented prior to any linguistic element listed. It was pointed out that Semantic Script Theory of Humor is special since it is the first one which addressed the verbal humor and was based on the jokes. The scripts which are defined and described in the theory are the crucial part of the theory itself. Aside from that, the frameworks within which the opposing scripts overlap were pointed out and described in the theoretical part of this paper. It was also pointed out that the choice of corpus was based on the universal jokes where some of those listed in the corpus are common to be heard in the Bosnian language as they are in English. Some jokes could not completely relate to Bosnian language since the translation would change the entire meaning of the original. On the other hand, anyone who speaks and understands English would be able to understand the jokes, therefore the only boundary is the language itself. In terms of culture, all the jokes are understandable.

We have analyzed 40 different jokes. The main focus while analyzing the jokes was put on Semantic Script Theory of Humor, including all the elements that Raskin has proposed in his theory. What was observed in each joke were the scripts, which were created according to the context of the story in each joke and were written in capital letters. Aside from the scripts, we have pointed out the punchline in each joke, by bolding the part that represents the punchline. Each analysis was concluded with the framework within which the opposing scripts overlapped.

In the introductory part of this final diploma paper we have set certain goals and in the following paragraphs we will present the findings and the results from the analysis of the corpus. The analysis of forty jokes gave the following results.

First, I would like to address the scripts. What Raskin's Semantic Script Theory argues is that the jokes create scripts which can be multiple depending on the complexity of the joke. I will address each group separately and then I will provide analysis for the whole corpus. In School jokes six of the jokes have multiple scripts, which makes the majority. In the other three groups most of the jokes have two scripts, and in the following sentence, in brackets, I will point out

the number of jokes with two scripts in each of the groups: Marriage jokes (six jokes), Doctor jokes (seven jokes) and Animal jokes (nine jokes). Based on these results, we can conclude that most of the jokes in the corpus of this final diploma paper have two scripts.

Now, I would like to present the results for the frameworks within which the opposing scripts overlap. I will point out the number of jokes in brackets in which this overlap occurs for each of the groups. After taking a look at the analysis, we have the following results: In two groups the opposing scripts most frequently overlap within “actual” vs. “non-actual” framework, and the groups are Animal jokes (in five jokes) and Marriage jokes (in seven jokes). In Doctor jokes, the scripts overlap most frequently within “normal” vs. “abnormal” framework (in six jokes). In School jokes we have two frameworks within which the scripts overlap equally and they are “normal” vs. “abnormal” and “actual” vs. “non-actual” (in four jokes within each framework). Therefore, we can conclude that the opposing scripts most frequently overlap within “actual” vs. “non-actual” framework.

As for the stereotypes, which are mentioned in the introduction of this final diploma paper, total of four jokes rely on the stereotypes: Marriage jokes (three jokes) and Doctor jokes (one joke). I would also like to address other linguistic elements which were presented in the introduction of this final diploma paper. I will point out one of the linguistic elements and it is homonymy, since other elements appear in one joke or none. Due to homonymy, the opposing scripts overlap in six jokes. And most frequently they appear in the group Animal jokes (in three jokes).

What we can conclude from the results is that the moments in which the scripts overlap and the frameworks within which they overlap is supported by Victor Raskin’s Semantic Script Theory of Humor, therefore, having all the conditions fulfilled we come to conclusion that the jokes chosen for the corpus of this final diploma paper are humorous.

This final diploma paper may be taken as a ground for the future research. Since the length of this paper is limited, many examples could not have been included in the corpus. The corpus such as this one, which consists entirely of universal jokes, opens the possibility for many different kinds of future research which could rely on many aspects which were briefly mentioned or described in the introduction of this paper. Those linguistic elements play the crucial role in making the joke humorous, which makes them perfect ground for the future research of humor.

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