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INTERPERATION OF DEICTIC EXPRESSIONS IN THE *KEEPING UP*

APPEARENCES TV SERIES

INTERPRETACIJA DEIKTIČKIH IZRAZA U TV SERIJI *KEEPING UP APPEARENCES*

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1. Introduction

It is a truth universally acknowledged that everyone loves laughing and linguistics. Well, maybe that is not entirely true. Not everyone enjoys both as much as me, but it is hard to have one without the other. Humor is often analyzed within the scope of semantics and pragmatics. The main reason for that is because in order to fully understand it, one needs to account for both the level of discourse (pragmatics) and the level of the interaction of semantic fields (semantics).

Humor in linguistic research based on the violation of expectations of the hearer (an important issue that will later be treated in this final diploma paper). However, since the world of humor and linguistics is a broad one, this paper will focus on one part of its relationship. Namely, between deixis and humor. The goal of this final diploma paper is to analyze deictic expressions, especially focusing on the role deictic expressions have when trying to achieve humor.

1.1. Corpus description

The corpus used in the analysis will be several selected scenes from the TV Series *Keeping up Appearances*. This popular TV sitcom started airing in 1990 and became a favorite amongst viewers. It ran for 5 years, and has since become a somewhat classic in the British society.

For the purpose of this final diploma paper, scenes will be selected from YouTube. Those scenes will then be closely analyzed as to find the role deictic expressions have while achieving humor.

1.2. Methodology

In this final diploma paper, my main goal is to investigate the importance of deictic expressions. However, since the corpus selected has humorous content, I will include a separate chapter and observe the way in which humor is realized. In the paper, I will use will use a descriptive analysis of the corpus in order to describe and summarize features from a collection of information I gather from the said scenes. Each scene will be analyzed carefully.

2. Literature review

2.1. Semantics

In order to understand the relationship between deixis and humor, one must first be introduced to the basics of semantics. Semantics is the study of meaning in language (Hurtford, Heasley & Smith, 2007) All of us use semantics on a daily basis; when we communicate with others, when we read books, articles, when we watch videos, etc. In order to accurately and fully understand what message is being conveyed through those actions (communication, reading, etc.) we have to have a well-balanced knowledge of three things:

1. Being able to understand words – knowing what words mean (either their dictionary or descriptive meanings).
2. Having general knowledge – having knowledge about how does words interact with one another.
3. Using our experience – combine the first two levels with our own knowledge of the world; putting it into context.

Once we combine all three levels, we are able to understand the meaning and the message that is being conveyed to us. This is our implicit knowledge of language, that we, as humans, acquire throughout our lives. "Early in life every human acquires the essentials of a language—a vocabulary and the pronunciation, use and meaning of each item in it. The speaker's knowledge is largely implicit. The linguist attempts to construct a grammar, an explicit description of the language, the categories of the language and the rules by which they interact. Semantics is one part of grammar; phonology, syntax and morphology are other parts," (Kreidler, 1998). It is in this sense that this final diploma paper will deal with semantics. Not as a prescriptive type of grammar, but as a descriptive one. Words, phrases, and sentences can (and most often are) be fluid. It is only when we put them into context that we get the true meaning conveyed behind them.

2.2. Referring expressions

A referring expression is any expression used in an utterance to refer to something or someone (or a clearly delimited collection of things or people), i.e., used with a particular referent in mind. ((Hurtford, Heasley & Smith, 2007)) For example, the name John, in the utterance: "John pushed me!" is a referring expression, if the speaker has a particular John in mind. However, let's take this hypothetical situation as an example:

A delivery man who you do not know, comes to your door, and says: “Doesn’t John live here?” To which you, naturally, respond: “There is no John at this address.”

In the case of the first sentence: “*Doesn’t John live here?*”, John is a referring expression because the speaker has a particular John in mind while saying that. However, in the second sentence: “*There is no John at this address*”, John is not a referring expression, because you do not have any particular John to which you are referring.

Furthermore, there are constant and variable referring expressions in a language. A variable referring expression means that a same expression can be used to refer to different things. For an example, if I was to say now, in 2021: “The President of the United States said candy is tasty.”, I would be thinking of Joe Biden. However, if I uttered the exact same phrase in 2007, I would be thinking of George W. Bush. In this case, the phrase “The President of the United States is a variable referring expression. So, we can say that the extension of this phrase: “The President of the United States”, changes every four or eight years. However, as mentioned above, there are also some constant referring expressions in a language, which almost always refer to the same thing. For an example, if I said: “The moon is very big tonight”, we would all know to which moon I am referring to. Most of referring expressions are variable, simply because we get the full meaning of a phrase once we put it in some context.

2.2.1. Indefinite and definite noun phrases

In both cases (indefinite and definite noun phrases), referring expressions can be somewhat ambiguous. In a sense where we cannot really be sure who or what the referent is. For an example, in an utterance where an indefinite noun phrase *a car* is used: “John is looking for a car to buy.”, the referent “car” can be a referring expression, but also, does not have to be. If the speaker of that utterance has a particular car in mind, then yes, it is a referring expression, however, if he does not have a particular car in mind, then it is not a referring expression.

As for the definite noun phrases, proper names and personal pronouns are most often used. However, just because it is a proper name or a personal pronoun, does not mean it is a referring expression, as was already stated in the first scenario example with a delivery man. So, in both cases, whether or not noun phrases are used as a referring expression: “is very much dependent on the context and circumstances of use.” (Hurtford, Heasley & Smith, 2007)

2.2.2. Deixis

Deictic expressions are usually referring expressions, or modifiers which can be used with referring expressions. As already mentioned, their meanings can vary, “according to who uses them, and where and when they are used.” (Hurtford, Heasley & Smith, 2007) Those words are called deictic words, and their occurrence is called deixis. In every language, first-person and second-person pronouns are deictic. The word *deixis* originates from the Greek language which means *pointing*. (Hurtford, Heasley & Smith, 2007) And that is the most basic definition of deictic words. They “*point*” to a specific time, place or person in a given context. We can say that words are deictic if their semantic meaning is fixed, but their denoted meaning varies depending on time or place.

A formal definition of a deictic word goes as follows: “A Deictic word, is one which takes some element of its meaning from the context or situation (i.e., the speaker, the addressee, the time and the place) of the utterance in which it is used.” (Hurtford, Heasley & Smith, 2007) These deictic terms “help the hearer to identify the referent of a referring expression through its spatial or temporal relationship with the situation of utterance.” (Hurtford, Heasley & Smith, 2007)

2.2.3. Person deixis

Person deixis is realized by personal pronouns such as I, you, we, etc., and determiners such as your, his, etc. It is concerned with encoding the roles of the participants in a speech situation in which some utterance was produced. (Handke, 2013) The person deixis involves the following:

1. The speaker’s reference to himself. This is realized with the use of pronouns like *I/me, we/us*.

Examples:

- John: “I have lost the contract.”

When John, in this example, says that *he* has lost the contract, the word *I* here is a referring expression that refers to John.

- Sara: “I will send you another one”, the *I* in this example refers to Sara.

2. The speaker's reference to the addressee(s). This is realized with the use of pronoun *you* in both singular and plural.

Examples:

If John was to address Sara in this way: "Hey, you work in human resources, right?" The pronoun *you* in this case refers to Sara.

3. The speaker's reference to other persons and entities. This is realized with the use of pronouns *he/him, she/her, it, they/them*

Examples:

If John and Sara talk about their mutual friend Michael, and John says the following about Michael: "Oh *he* is such a great guy." The pronoun *he* refers to Michael.

Person deixis relies on the speaker as deictic center. So, as speaker's switch, so can their reference points.

2.2.4. Place deixis

Locative deictic expressions denote the spatial location of people and objects relative to the participants in the speech event. (Handke, 2013) Speakers use them for the following purposes:

1. To identify entities. This is realized by determiners *this/these, that/those*

Example:

If a television news reporter, speaking in Fresno, California, says, "This town was shaken by a major earth tremor at 5 a.m. today", here we have an example of a demonstrative *this town*, that refers to California (Hurtford, Heasley & Smith, 2007)

2. To inform about locations of entities: This is realized by locative adverbs *here/there*, or prepositions such as *above/below*

Example:

If John was to say to Sara: "Go over there.", while pointing to the corner of the room, the locative adverb *there* refers to the corner of the room.

3. To acknowledge locations. This is realized by predicates such as *come/go*

Examples:

The verb *come* has a deictic ingredient, as it contains the notion "toward the speaker."

Example:

In the following utterances the speaker gives an indication of his location through the verb:

- “Go to the hospital” – through this example, we can conclude the speaker’s location, i.e., not at the hospital (Hurtford, Heasley & Smith, 2007)
- “Please don’t bring food into the bathroom” – in this example, we can also conclude the speaker’s location – in the bathroom (Hurtford, Heasley & Smith, 2007)

In these examples we can also see how verbs can have a deictic ingredient as well, as they can “point” to a location, which is a characteristic of deictic expressions. Furthermore, some examples can involve a “psychological shifting” of the speaker’s point of view, if they wish to successfully “interpret” deictic terms.

Examples:

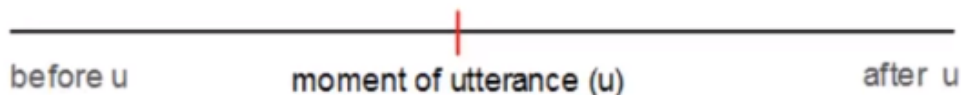
- If John was to say to Catherine: “Come over there, please!” while pointing to a far corner of the room, Catherine could then reasonably infer that he intends her to move to that corner of the room. In this example, it would be correct to say that John is anticipating his future location when he uses the word *come*.

This example simply illustrates interpretation of deictic terms can be flexible. With that being said, the definition of deixis “time of utterance”, and “place of utterance”, must also be take flexibly.

We can also make a distinction between the proximal and distal spatial deictic elements. An example of a proximal deixis would be the locative adverb *here*, and an example of a distal deixis would be the locative adverb *there*.

2.2.5. Tenses (Time deixis)

Deictic reference to time involves locating points or intervals on the time “axis” using the moment of utterance as a reference point. (Handke, 2013)



- Elements such as: *last year, yesterday, before, etc.* can be used to denote an event that happened before the moment of utterance.

- Elements such as: *now, today, this afternoon, etc.* can be used to denote an event that happened in the moment of the utterance.
- Elements such as: *tomorrow, soon, etc.* can be used to denote an event that will happen after the moment of the utterance

In addition to these time adverbials, in the English language we also have tenses that indicated past, present and future time, which also must be regarded as deictic. “Past, present and future time are defined by reference to the time of the utterance” (Hurtford, Heasley & Smith, 2007)

Examples

- If Matthew said (truthfully) “Mummy, Rosemary hit me.”, we can safely assume that Rosemary hit Matthew before the utterance was spoken
- If Matthew (truthfully) says, ‘Mummy, Rosemary is writing on the living room wall’, we can safely assume that Rosemary is writing on the wall, at the exact same time this utterance is being spoken. (Hurtford, Heasley & Smith, 2007)
- What can we deduce about the dates of these utterances?
 - a) “I first met my wife in the year 1993”
 - a) “The 1936 Olympic Games will be held in Berlin”
 We can safely assume that utterance a) can only be truthfully made in or after the year 1993, and that utterance b) must have been made in or before 1936. (Hurtford, Heasley & Smith, 2007)

Based on these examples, we can see that tense is definitely Deictic. Another aspect of language that the majority of our examples have been construed from that we will look at, and that holds deictic elements is reported speech. Reported speech, as we saw in our earlier examples, often has deictic terms. Those deictic terms can however be translated in other, possibly non-deictic terms, as to preserve the original reference.

Examples

- If John says: “I will meet you here tomorrow.”
And Margaret, when reporting John’s speech, says: “John said he would meet me there the next day.”
In this example, five adjustments are made in the reported speech, namely: I → he, ‘ll

(will) → would, you → me, here → there, tomorrow → the next day (Hurtford, Heasley & Smith, 2007)

The changes we see in the example above, arise by the very nature of deictic terms. “Deictic terms take (some of) their meaning from the situation of utterance, an utterance reporting an utterance in a different situation cannot always faithfully use the deictic terms of the original utterance” (Hurtford, Heasley & Smith, 2007)

2.3. Humor in linguistics

It is difficult to provide a single definition of humor, that would be accepted by everyone. Salvatore Attardo maintains that the most suitable definition would be the pragmatic one which states that humor is a text whose perlocutionary effect is laughter (Attardo, 1994) However, right here, we come to two terms which need to be differentiated – *humor* and *laughter*. Many authors and linguists try to make a distinction between the two phenomena. Attardo, in *Linguistic Theories of Humor (1994)*, states that: “Nevertheless, laughter as such is not necessarily a condition for humor.” Laughter, most of the time, comes as a result of humor, but not always though. It is important to bear in mind that laughter can be the effect of something else as well: fear, inconvenience, shame, etc. We can say that humor is whatever is *intended* to be funny, but it does not have to meet the requirement of laughter. It is perfectly normal to assume that people are going to laugh at different things. Thus, something can be funny to me, but not to someone else. Therefore, laughter comes as a result of humor, but the two do not have to be necessarily connected, since people can laugh because of myriad of reasons. It is because of that why we can define humor as mental phenomena, and laughter as a neuropsychological manifestation (Attardo, 1994). Humor can be expressed in various ways, and as already mentioned, different things can be found funny (e.g., how someone speaks) depending on your sense of humor.

Now we will look at some theories of humor. Morreal (1983) provides a description of the three main classes of humor theories:

- Superiority Theory, which postulates that humor is used to express “a person’s feelings of superiority over other people” (Morreall, 1983).
- Relief Theory, which focuses on psychological effects of humor in the recipient and regards laughter as “a venting of nervous energy” (Morreall, 1983).

- Incongruity Theory, which proposes that humor arises due to the existence of two opposing sets and that the amusement occurs as a result of “something that is unexpected, illogical, or inappropriate in some other way” (Morreall, 1983).

2.3.1. Incongruity Theory

This final diploma paper will focus on the Incongruity Theory. Incongruity can be defined as a lack of accordance with what is reasonable or fitting; unsuitableness, inappropriateness, absurdity; lack of harmony of parts or elements; incoherence. The roots of this theory of humor can be traced back to Ancient Greece. More specifically, to Aristotle. In his *Rhetoric*, Aristotle mentions that in order to make someone laugh, you have to set up certain expectations and then deliver something contrary to those expectations, i.e., not meet them. This is in fact the focus point of the Incongruity Theory. And since then, there have been many scholars who have tried to make sense of, and explain, in their own way, how humor is achieved, while touching upon the concept of incongruity (using different terms, however). Immanuel Kant mentions humor in his *Critique of Judgement*. Kant refers to it as the *absurd*, which is the basis for achievement of humor. He states that it arises due to “strained expectations being suddenly reduced to nothing” (Kant, 2007) Suls tries to explain that the cause of humor is “the discrepancy between two mental representations, one of which is an expectation, and the other is some idea or percept” (Suls, 1983, cited in Palmer, 1994) Chafe (2007) says that humorous effect is achieved with two components. Those are *absurdity* and *pseudo-plausibility*. That is to say that the situation presented in a humorous sentence is plausible to some extent. We, as “receivers” of humor can imagine a world in which that situation happens. However, at the same time, it deviates from the real world and goes more towards the *absurd*. This absurd world is introduced in the punch line of a joke. However, Ritchie (1999) makes a good point when he states that these scholars may not even share the same concept when discussing incongruity. Even though all these theories generally refer to the same thing, and perceive humor in a similar way, it is important to mention that there is no clear-cut definition of incongruity, on which all the scholars who are investigating this topic agree. Ritchie (1999) makes a good point when he states that these scholars may not even share the same concept when discussing incongruity. Although, undoubtedly, all these theories do share several characteristics that are common. De Mey (2005) actually lists the following points made by scholars who are proponents of the Incongruity Theory. They all:

- 1) Differentiate between the set-up and the punch-line of a joke
- 2) Claim that the punchline does not make immediate sense to the cognitive agent
- 3) Assume that, subsequently, the cognitive agent somehow finds a “resolution” which allows the punchline to be congruous

There is also one more interesting question – Is incongruity alone enough to achieve humor? Based on what is stated above, we can safely say that it is definitely a necessary condition. However, it does appear that something else needs to follow it, and that is *resolution*. We will deal more with this in the following part of this final diploma paper, as we turn to the Incongruity-Resolution Model.

2.3.2. Incongruity-Resolution Model

First of all, we need to understand why are incongruities humorous. After all, in everyday life, when faced with incongruities, we get annoyed because they demand additional processing effort. And despite of that, in jokes, “they end up being entertained positively and humorously” (“Incongruity-resolution cases in jokes”). Several reasons have been put forward to account for this “paradox”:

- a) Expectations of humorous effects as part of the information shared between the interlocutors. (“Incongruity-resolution cases in jokes”).

If the participants agree that they are currently in some kind of a non-serious conversation, and all of them expect for it to have a humorous effect, then the introduction of incongruities is welcomed (for the sake of humor).

- b) Pleasure in solving incongruities (“Incongruity-resolution cases in jokes”).

It also might have something to do with the fact that when we ultimately “get” a joke, we get a sense of discovery in which we find pleasure.

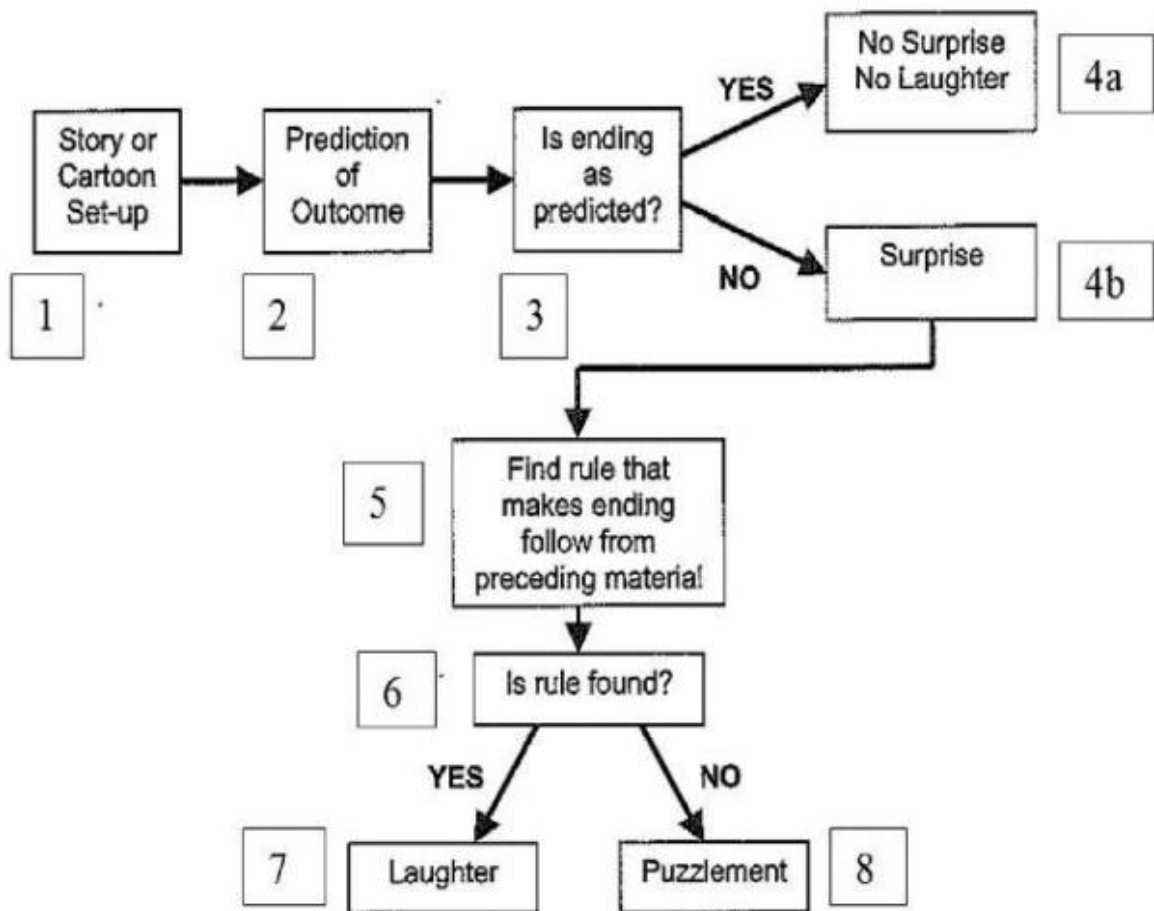
- c) A positive interaction of the joke with the addressee

(the hearer’s personal beliefs, etc., together with information accessible to the hearer during the conversation, influence the joker’s achievement of the humorous intention) (“Incongruity-resolution cases in jokes”).

Another element that plays part in the enjoyment, rather than annoyance, of incongruities is the degree of discrepancy between the expected interpretation and the forced interpretation. (“Incongruity-resolution cases in jokes”). However, there are some disagreements concerning that

degree of discrepancy. For Hirt and Genshaft (1982: 454), humor increases directly with ease of information processing, and hence very complex and incongruous humor should be too difficult to integrate and find closure for. Moderate discrepancies can be successfully resolved, leading to more positive subsequent responses through a psychological reward mechanism (Halkias and Kokkinaki, 2016). In contrast, Plester (2016) states that surprise, unexpectedness and incompatibility are experienced as funny and the bigger the discrepancy the funnier the joke. I am inclined to agree with the former, and say that moderate discrepancies that get successfully resolved will generate a more joyful experience, as opposed to those more difficult ones.

We will now focus on the incongruity-resolution model set forth by psychologist Jerry M. Suls. Visually presented it looks like this:



“The perceiver meets with an incongruity (usually in the form of a punch line or a cartoon) and then is motivated to resolve the incongruity either by retrieval of information in the joke or

cartoon or from his/her own storehouse of information. According to this account, humor results when the incongruity is resolved; that is, the punch line is seen to make sense at some level with the earlier information in the joke” (Suls, 1983). Suls (1972) states that for a joke to be understood and ultimately found funny and humorous, a two-stage process occurs. During the first stage, perceiver’s expectations are crushed by the ending of the joke. The punchline is incongruous with the set-up of the joke. If there is no surprise, i.e., if the ending of the joke is well predicted by the hearer, there will be no laughter. During the second stage, the recipient of the joke must try and find a cognitive rule which is to explain this incongruity. Sue defines a cognitive rule as “a logical proposition, a definition, or a fact of experience” (Suls, 1972) If the hearer cannot resolve the incongruity, they will only be left puzzled by it. Thus, incongruities must be resolved before any humorous effects may be produced. Incongruities are not generally welcome, and only by finding a resolution that reconciles the incongruous parts, can the hearer obtain the expected outcome (“Incongruity-resolution cases in jokes”). Suls (1972) maintains that these two stages are a must if a joke is to be found funny by the recipient. Furthermore, he claims that the humorous effect is proportional to the problem posed by the incongruity of the joke. The more surprise and incongruity the punchline causes, the recipient will need more effort to resolve the problem, and thus making the joke be more appreciated. The following joke will portray how these two stages work.

- Tom and Jim talking to each other, Tom says: “You know, Jim, my wife and I were very happy for 25 years”. His friend asks, “And then... what happened?” “We met”, replies Tom.

In this joke, the hearer activates a typical scenario of a happily married couple. However, the punchline of the joke invalidates that scenario, and forces a resolution that involves a different scenario – that of an unsatisfactory marriage. The source of incongruity is located in the set-up, specifically in the phrase *very happy for 25 years*. Initially it is understood as being very happy (together) for 25 years. Later on, it is reinterpreted as very happy for 25 years (before meeting). (“Incongruity-resolution cases in jokes”)

However, resolution is not always easy or straightforward, and a punchline does not need to provide a resolution at all. It can also create new absurdities or incongruities (Ruch, 1992) In this case, we call these jokes *nonsense humor*. In nonsense humor, the resolution information gives

the appearance of making sense out of incongruities without actually doing so. The recipient's ability to make sense or to solve problems is exploited; after detecting the incongruity he is misled to resolve it, only to later discover that what made sense for a moment is not really making sense. (Ruch, 1992 as cited by Raskin, 2008)

- A young husband with an inferiority complex insisted he was just a little pebble on a vast beach. The marriage counselor, trying to be creative, told him, "If you wish to save your marriage, you'd better be a little bolder".

This joke plays with the homophony of *bolder* and *boulder*. In the context of the sentence (counseling) the first interpretation would be selected as the intended one. However, in the making of the joke, the character talks about feeling like a pebble, and thus why the involvement of the *bo(u)lder* ends up being entertaining. ("Incongruity-resolution cases in jokes")

There are two areas of joke processing that deal with incongruity-resolution. The first one is called frame-based jokes, and the second one discourse-centered jokes ("Incongruity-resolution cases in jokes"). Both of these can be formed together to make the so called "Relevance Theory". The frame-based jokes theory was proposed to account for the first source of incongruity. Namely, to construct an appropriate situation to make sense of the joke. Recipients need to extract general information about the world and everyday situations to make sense of the intended scenario for the comprehension of the joke ("Incongruity-resolution cases in jokes").

According to the discourse centered jokes theory "comprehension entails a little bit of decoding and a large amount of inference in order to turn the schematic meaning of the words uttered into fully contextualized propositions" (Incongruity-resolution cases in jokes). Attardo (2018) makes an interesting observation on the meaning of the word resolution, which implies that incongruity that occurs when making a joke, is ultimately removed. However, this is not really the case. We need to make a distinction between resolution and disambiguation. In non-humorous sentences, the ambiguity of linguistic elements is eventually eliminated (Attardo, 1994) On the other hand, in humorous sentences preserve both senses, but the recipient ultimately has to choose between the two as to disambiguate the meaning. This is actually very much contrary to the regular function of a sentence, where context serves to disambiguate it. This is possible because some of the information that is required for disambiguation is in fact hidden. And it is precisely this

implicitness that is an essential feature of the use of language in humorous sentences. Dascal (1985) explains that it “lures the addressee into generating a reading of the story that is not explicitly conveyed (nor denied), and which will, at the end, be overthrown.” Therefore, it is safe to say that the recipient needs to have a resolution in order to understand a joke, and to see the punchline form from its set-up.

Relevance theory “describes the inferential activity of an evolved psychological ability that invariably selects the most relevant interpretation by making comparative judgments among competing interpretations and opting for the one that provides the highest relevance” (“Incongruity-resolution cases in jokes”). This is crucial for the pattern presented in the incongruity-resolution model because “it involves playing with the accessibility of frames or interpretations for certain stretches of the joke (bound to be selected due to their relevance), which are invalidated at some stage.”

Now that we have presented the semantic framework, we will also briefly provide the pragmatic framework which will be needed in our analysis.

2.4. Pragmatics

2.4.1. Context

Success of a joke does not only rest on its content (semantics), but also to the pragmatics of it. Namely, on the context in which attempted humor occurs. Attardo (1994) states that jokes can only exist in context. David Crystal (2008) defines context as a term used to refer to a) “specific parts of an utterance (or text) near or adjacent to a unit which is the focus of attention”) and b) “the features of the non-linguistic world in relation to which linguistic units are systematically used”. The former focuses on the linguistic environment, and the latter focuses on the situational environment. Both are important for a successful realization of humor. For humor to be successful, to achieve laughter, both the speaker and the recipient must partake in it. The recipient must understand three different types of meaning:

1. Sentence meaning (the speaker’s words)
2. Utterance meaning (those words in relation to the context of the utterance)
3. Speaker meaning (the speaker’s intention to utter them in that particular context)

The speaker meaning is our focal point here. It can either match the utterance meaning, or not. If it does not, the recipient then must discover what is different, and they do so by addressing the

context of it. By following the clues in the context, the recipient construes an interpretation that will be crushed in the punch line.

After the joke has been made, the ideal reaction would be laughter. However, that is not always the case. Here, it is important to mention that not everyone has the same sense of humor. Some people will react differently to various jokes. One person might laugh, which indicates that they enjoy the joke, while another might groan, which indicates their dislike for it. With that being said, one of the main factors which determine the success and effect of a pun are precisely the participants in a humorous context. That is because jokes are related to our beliefs, knowledge and understanding of the world. So, if someone makes an inappropriate joke, that is in contrast to our worldview, our face will definitely show it. It is in this sense that we will analyze humor in our corpus. Namely by looking over the reaction of the recipients in selected scenes.

3. Corpus

Keeping Up Appearances is a British sitcom created and written by Roy Clarke. It originally aired on BBC1 from 1990 to 1995 with two specials airing in 1997 and 2008 on PBS. The central character is an eccentric and snobbish lower middle class social climber, Hyacinth Bucket (Patricia Routledge). The sitcom follows Hyacinth in her attempts to prove her social superiority, and to gain standing with those she considers upper class. Her attempts are constantly hampered by her lower class extended family, whom she is desperate to hide. Much of the humor is presented in Hyacinth's snobbish remarks which serve as an attempt to lift herself up from her surroundings.

We will first give a humor general explanation of what is going on in a particular scene, which will then be transcribed. After that, the selected scenes will be analyzed in the following way:

1. First, we will explain which deictic elements we come across (Person, place and time deixis)
2. Secondly, we will explain why is that scene considered to be humorous. We will highlight the incongruity element that is in the core of our paper.

3.1. Analysis

Example 1

Scene introduction:

Hyacinth's father has been in an accident which left him hospitalized. It is important to mention the events that led up to him being in the hospital. Namely, he was found without his clothes (naked), and was chasing down some woman. Richard comes home from work and asks whether his condition has improved.

Richard: "How is your father?"

Hyacinth: "I rang, the ward sister answered. She says he's sitting up and beginning to take an interest-"

Richard: "Oh, well that's good."

Hyacinth: "-in the physiotherapist."

(S1, E1, "Daddy's Accident")

1. Deictic elements

a. Person deixis:

“How is **your** father?” – In this example, the determiner **your** refers to Hyacinth.

“**I** rang, the ward sister answered” – the pronoun **I** refers to Hyacinth.

“**She** says **he**’s sitting up and beginning to take an interest-” – the pronoun **she** refers to the ward sister, and the pronoun **he** refers to Hyacinth’s father

b. There are no examples of place deixis.

c. Time deixis

“I rang, the ward sister answered.”

This utterance is spoken in the past simple tense. We come to that conclusion because of the past tense form **rang** (of the verb *ring*). Thus, we can conclude that Hyacinth called the hospital before the utterance was spoken.

2. Humor; Incongruity

During the first part of this conversation everything seems normal; nothing out of the ordinary. Richard inquires about Hyacinth father’s condition, and she says that her father is doing well, he is “sitting up and beginning to take an interest”. This would mean that he is doing well, and Richard responds that he is glad to hear it. However, incongruity theory postulates that for something to be humorous, and make someone laugh, you have to break the expectations of the recipients. In this example, this happens after Hyacinth utters the phrase “beginning to take in interest”, and follows it up after Richard’s comment with “in the physiotherapist”. Our expectation was shattered, as we were not expecting that ending of the utterance, which in turn surprised us, and ultimately resulted in humor.

Example 2

Scene introduction:

Hyacinth has Elizabeth over for tea, when her sister Rose rings her on the telephone. Her sister says she wants to commit suicide due to her “romantic” troubles with her boyfriend Mr. Hepplewhite.

Hyacinth answering the phone: “What is it now Rose? Rose, you will not commit suicide, I forbid it. No one in this family has ever committed suicide, and I’m sure we’re not going to start on the

day I'm having a new vicar over for tea and light refreshments! I don't care what your romantic entanglements are, you cannot have dear dead mommy's wedding dress; especially to be buried in."

Rose: "I can't live without Mr. Hepplewhite, not since the tragedy! It's what happens to all men in the end... He has gone back to his wife! I have to die, I threatened him I would!"

(S1, E2, "The New Vicar")

1. Deictic elements

a. Person deixis

"Rose, **you** will not commit suicide" – the pronoun **you** refers to Hyacinth's sister Rose

"**I** forbid it" – the pronoun **I** refers to Hyacinth

"**I'm** sure **we're** not going to start..." – the pronoun **I** refers to Hyacinth, and the pronoun **we** refers to Hyacinth and Rose's family.

"**I** don't care what **your** romantic entanglements are", - the pronoun **I** refers to Hyacinth, and the determiner **your** refers to Rose.

"**You** cannot have dear dead mommy's wedding dress" – the pronoun **you** refers to Rose

"**I** can't live without Mr. Hepplewhite" – the pronoun **I** refers to Hyacinth

"**He** has gone back to **his** wife!" – the pronoun **he** refers to Mr. Hepplewhite

"**I** have to die, **I** threatened **him** **I** would!" – all three instances of the pronoun **I** refer to Rose, and the pronoun **him** refer to Mr. Hepplewhite

b. There are no examples of place deixis.

c. Time deixis

"No one in this family has ever committed suicide, and I'm sure we're not going to start on **the day I'm having** a new vicar over for tea and light refreshments!" – If we were only to look at the transcribed text of the scene, we could assume that the vicar is present at the house at the moment of this utterance, based on the time present continuous tense: "**I'm having**" used in conjunction with the noun phrase "**the day**", meaning today. However, if we watch the scene, we will see that this

utterance is used to denote an event that will happen after the moment of the utterance.

“I can’t live without Mr. Hepplewhite, not **since** the tragedy! It’s what happens to all men in the end... He **has gone back** to his wife!”

The conjunction **since** here means: “from a time in the past until the time under consideration, typically the present.” /oxford) which means that this event (tragedy) happened before the moment of the utterance. Furthermore, the sentence “He has **gone** back to his wife!” is past perfect tense, which we can deduce from the past participle form **gone**, of the verb **go**. Thus, we can say that this event (Mr. Hepplewhite going back to his wife) also happened before the moment of the utterance.

2. Humor; Incongruity

During the first part of the conversation, everything seems normal. Two sisters are having a conversation about boy problems. Throughout the entirety of it, we can see humor through sarcastic remarks by Hyacinth on the topic of suicide (which might be classified as dark humor). That is not a part of our discussion, however. We are interested in where incongruity arises, and when humor is achieved through it. Incongruity arises at the very end of the conversation when Rose mentions that she cannot live without Mr. Hepplewhite since the tragedy. Normally, one would assume something dire happened. Especially when she says that tragedy is what happens to all men in the end. One would assume that Mr. Hepplewhite is in grave danger, nearing the end of his life. However, a comic relief follows it when Rose explains what that tragedy really is – Mr. Hepplewhite going back to his wife; i.e., Rose is/was his mistress. This is a great example of the incongruity resolution model. The ending was far from what we as viewers would predict, but it did not leave us puzzled. Instead, we resolved the incongruity successfully, which resulted in humor and laughter.

Example 3

Scene introduction

Hyacinth and her husband Richard have picked up Mrs. Fortescue to give her a lift to the city. Mrs. Fortescue is an older lady, who Hyacinth thinks is very dignified, as she comes from the upper class. The following conversation is from their journey towards the city:

Mrs. Fortescue: “How fast is he going?”

Hyacinth: “Only 28mph Mrs. Fortescue.”

Mrs. Fortescue: “Good grief.” “Can’t he put his clog down?”

(S2, E1, “Driving Mrs. Fortescue”)

1. Deictic elements

a. Person Deixis

“How fast is **he** going?” – the personal pronoun **he** refers to Richard

“Can’t **he** put **his** clog down?” – the pronoun **he** refers to Richard, and the determiner **his** also refers to Richard.

b. There are no examples of place deixis

c. Time deixis

“How fast **is** he **going**?” – because of the present continuous tense (which is indicated by the present continuous tense of the verb *be* and the present participle form of the verb *go*) used in this sentence we know that this event is happening during the moment of the utterance.

2. Humor; Incongruity

Here it is important to take into account that we as viewers perceive Mrs. Fortescue through Hyacinth’s vision of her. Prior to this, Hyacinth’s, and our view of Mrs. Fortescue is that she is a distinguished upper class older lady. As such, we expect her to behave in a certain way. When she asks Hyacinth how fast is her husband going, we are inclined to think that she is asking that question because he is possibly driving too fast, and it is not something a person of Mrs. Fortescue’s stature is accustomed to. Hyacinth even assures her that he is going “only 28mph”. However, our expectations are then shattered because Mrs. Fortescue asks him to “put his clog down”, which means she wants him to speed up. It is also the manner in which she does this. There is nothing really dignified in her asking him to speed up. It is not some formal English. She simply gets annoyed that he is driving slowly, and thus, a bit agitatedly, asks him to speed up. This breaks the illusion of Mrs. Fortescue being a kind and dignified older lady, which ultimately results in humor.

Example 4

Scene introduction:

Hyacinth is preparing a small candlelight supper for her friends, as she frequently does. Her sister Violet calls her, and they have a conversation about why Violet will not be able to attend the supper that evening.

Hyacinth: “I am so glad you rang Violet, because it saves me making a call to invite yourself and Bruce to a little candlelight supper here this evening. Why can’t you come? What do you mean you have nothing to wear? But, Violet, you have a wardrobe of beautiful clothes. Oh, Bruce is wearing them... I see. Violet, really, you must be firmer with him dear! I don’t care how disappointed he will be, you must not start calling him Brenda!”

(S2, E3, “Candlelight Supper”)

1. Deictic elements

a. Person Deixis

“**I** am so glad **you** called Violet” – the pronoun **I** refers to Hyacinth, and the pronoun **you** refers to Violet.

“It saves **me** making a call to invite **yourself** and Bruce to a little candlelight supper here this evening.” – the pronoun **me** refers to Hyacinth, and the pronoun **yourself** refers to Violet.

“Why can’t **you** come? What do **you** mean **you** have nothing to wear? But, Violet, **you** have a wardrobe of beautiful clothes.” – every instance of the pronoun **you** in this example refers to Violet.

“**I** see. Violet, really, **you** must be firmer with **him** dear! **I** don’t care how disappointed **he** will be, **you** must not start calling **him** Brenda!” – both instances of the pronoun **I** refer to Hyacinth, and both instances of the pronoun **you** refer to violet. The pronouns **he** and **him** refer to Bruce.

b. Place Deixis

“I am so glad you rang Violet, because it saves me making a call to invite yourself and Bruce to a little candlelight supper **here** this evening.” – the locative adverb **here** is an example of place deixis, it refers to Hyacinth’s home.

c. Time deixis

“I am so glad you **rang** Violet.” – Violet telephoned before the moment of the utterance, as is indicated by the past tense form **rang** (of the verb *ring*). However, the action (of Hyacinth and Violet talking) is still on-going.

“it saves me making a call to invite yourself and Bruce to a little candlelight supper here **this evening**.” – the time adverbial element **this evening** is used to denote an event that will happen after the moment of the utterance.

2. Humor; Incongruity

There are two instances of humor caused by incongruity in this scene, and both are connected. During the first part of the conversation, everything is seemingly normal; two sisters talking about an upcoming event (candlelight supper). Violet, however, says that she will not be able to attend it because she has nothing to wear. Our mind then generates a list of reasons as to why she has nothing to wear. It might be because she doesn't like any of her clothes; or maybe because she doesn't have anything fitting for a candlelight supper. However, our expectations are shattered completely when Violet states the true reason why she has nothing to wear. Namely, her husband, Bruce, wears her clothes. This comes off unexpectedly which is not something we as viewers would predict, and ultimately results in humor and laughter.

The second instance of humor caused by incongruity comes at the very end of the scene. Hyacinth urges her sister to be firmer with her husband. Naturally, we would assume Hyacinth wants Violet to get Bruce to stop wearing her clothes. However, again, our expectations are broken, because Hyacinth urges her sister not to call Bruce, Brenda. Again, this comes as an unpredicted situation to us as viewers, which also results in humor and laughter.

Example 5

Scene introduction:

Roger (Rose's boyfriend) has come to pick her up from Hyacinth's house. He brought his fairly big dog with him. Once they stepped in Hyacinth's garden, the dog refused to move. In that moment, Hyacinth comes out of the house, and urges Roger to move his dog, to which Roger responds that the dog simply sometimes has his moments where he doesn't listen to anyone. However, he has a solution, he will bring another dog; a playmate of his, and Roger's dog will get

up to play with him. Hyacinth, however, cannot wait that long as she has Ms. Henderson visiting, so she must act quickly. Hyacinth calls Elizabeth to help her.

Hyacinth: “You see? Half a camel.”

Elizabeth: “And a major half.”

Hyacinth: “If we could just get it into the street.”

Elizabeth: “Can we just park it in the street?”

Hyacinth: “Well, I have no money for a meter.”

(S3, E1, “Half a Camel”)

1. Deictic elements

a. Person deixis

“**You** see?” – this is an abbreviation of the question “*Do you see?*”. The personal pronoun **you** in this example refers to Elizabeth.

“If **we** could just get it into the street.”, “Can **we** just park it in the street?” – Both instances of the pronoun **we** refer to Elizabeth and Hyacinth.

“Well, **I** have no money for a meter.” – the personal pronoun **I** refers to Hyacinth.

b. There are no examples of place deixis.

c. Time deixis

“If we **could** just get it into the street.” The modal verb *could* can be used to request something in the present tense, and this is the case in this example, thus, we can assume that this situation is on-going in the moment of the utterance.

“**Can** we just park it in the street?” Here, the modal verb *can* is used in its present form to ask permission, which, again, points to us that this situation is on-going in the moment of the utterance.

2. Humor; Incongruity

In this example, incongruity arises at the end of the scene where Elizabeth asks if they can park the dog in the street; meaning if they can just leave it out there. The verb **park** here is important. In this case, informally, it means to leave something in place for a period of time. We as viewers would simply expect a yes or no answer with a simple explanation

followed by it (whether or not they can leave the dog in the street) However, Hyacinth answers that she has no money to pay for a parking ticket. This crushes our expectations of how the scene might have followed, and thus, incongruity arises. To resolve this incongruity, we first must know why Hyacinth answers in the way she does. Namely, she thinks, in her mind, that Elizabeth refers to the dog as a car when she asks if they should *park* it in the street. In that case it means to move a vehicle into place and leave it there for a period of time for which we sometimes have to pay. That is why Hyacinth says she has no money for the meter (a parking ticket). Once we resolve the discrepancy, we can appreciate the humor behind it.

Example 6

Scene introduction:

Rose has just broken up with her boyfriend Edgar. She feels sad, and downright miserable. Onslow on the other hand has no more beers, and is looking for someone to buy them for him. With the following phrase Rose wishes to get some sympathy from Onslow and Daisy.

Rose: “I am at the crossroads.”

Onslow: “Wouldn’t be passing an off license, would you?”

(S3, E2, “How to Retire Early if You’re Not Careful”)

1. Deictic elements

a. Person deixis

“**I** am at the crossroads.” – the personal pronoun **I** refers to Rose.

“Wouldn’t be passing an off license, would **you**?” – the personal pronoun **you** refers to Rose.

b. There are no examples of place deixis

c. Time deixis

“I **am** at the crossroads.”

Based on the first person singular present verb **am** (of the verb *be*), we can conclude that this Rose is at a crossroads *now*, i.e., at the exact same time this utterance is being spoken.

2. Humor; Incongruity

We as viewers first must know what a person means when they say that they are at a crossroads. This phrase means that a person is at a point of decision or a critical juncture based on some events in their lives. In Rose's case, her breakup with Edgar has put her at a crossroads. When someone utters this phrase, it is usually to receive advice or gain sympathy. We would then expect Onslow and Daisy to comfort Rose. However, those expectations are not met. Thus, humor in this example arises when Onslow fails to understand exactly what Rose means when she says that she is at a crossroads (Most likely because he simply does not care). He is simply in his own world, watching TV, and wishing he had more beer. Even though this is a fairly short scene, for a viewer to resolve this incongruity he must know three things:

1. The context of the scene – which I have explained in the scene introduction, and it is easily understood; no one should have a problem with that
2. What the phrase: “Being at a crossroads” means – this is the first part of the puzzle that needs to be deciphered. If we don't know what it means, we would not know why the incongruity arose, and thus would not find the scene humorous. We would however know that the scene does hold something humorous in it, as there is a laugh track inserted at the end of it. So, that would leave us puzzled.
3. As a non-native speaker, I also had to check what an off license is, which is also a critical point in our understanding of this scene. If one didn't know that an off license is a liquor store that predominantly sells prepackaged liquors, the scene would not achieve laughter, but instead, puzzlement. Thus, we see how a short scene can cause much puzzlement if a viewer does not successfully resolve incongruity.

Example 7

Scene introduction:

Hyacinth is getting ready to drink coffee with Elizabeth and Emmet when her phone rings. She goes on to answer it. It is her sister Rose. She then has the following conversation with her:

Hyacinth: “The Bucket (Bouquet) residence, lady of the house speaking! Oh, it's you Daisy. How are you dear? Listen Daisy, tell Onslow to put a shirt on while I'm on the telephone. I can always

sense him there. Expanding. Onslow is in the garden? Daddy's gone naturist? Well, I think that's wonderful at his age. All that wholesome, healthy food, plenty of roughage. Onslow is trying to get daddy down from where? Well, why would daddy be up there? Oh, he is not that kind of naturist? Well, what kind of naturist is he? A STARK NATURIST?"

(S4, E1, "Hyacinth Tees Off")

1. Deictic elements

a. Person deixis

"Oh, it's **you** Daisy. How are **you** dear?" – both instances of the personal pronoun **you** refer to Daisy.

"tell Onslow to put a shirt on while **I'm** on the telephone. **I** can always sense **him** there" – both instances of the personal pronoun **I** refer to Hyacinth, and the pronoun **his** refers to Onslow.

"Well **I** think that's wonderful at **his** age" – the personal pronoun **I** refers to Hyacinth, and the pronoun **his** refers to Hyacinth's father.

"Oh, **he** is not that kind of naturist? Well, what kind of naturist is **he**? – both instances of the pronoun **he** refer to Hyacinth's father.

b. Place deixis

"Listen Daisy, tell Onslow to put a shirt on while I'm on the telephone. I can always sense him **there**. Expanding." – the locative adverb **there** refers to Daisy and Onslow's residence.

"Well, why would daddy be up **there**?" – the locative adverb **there** refers to a tree. (Even though it is not mentioned in this piece of script, it is mentioned later on in the episode.)

c. Time deixis

"Onslow **is** in the garden?" – based on the present tense used in this utterance, we can conclude described is happening at the same time this utterance is being spoken.

"Onslow **is trying** to get daddy down from where?" – based on the present continuous tense used in this utterance, we can again conclude that the action described is happening at the same time this utterance is being spoken.

2. Humor; Incongruity

The incongruity in this excerpt, as with many of our examples, comes at the very end of it, and is once more dependent on our knowledge of the English language. Namely, Hyacinth is having a conversation with her sister Daisy about her father. Daisy says how her father has become a naturist. Naturally, Hyacinth, as well as do we, thinks that he has taken up gardening, working around plants and vegetables. However, our ending was not as predicted; we were surprised by it. A native speaker of the English language would most likely immediately understand the joke, and it would achieve humor with him. However, me being a non-native speaker, I was left puzzled because I did not know what a *stark naturist* is. I did however know that something was meant to be funny, because of the laugh track inserted at that point in the scene. Thus, I had to look up what a stark naturist is, to ultimately be able to find the scene humorous.

Example 8

Scene introduction:

Daisy, Onslow, Rose and her new male friend are on their way to see Hyacinth's new country home. Onslow asks Rose if she has gotten rid of her new boyfriend yet, to which she tells Onslow to never mention him again because he first gave her some of his wife's jewelry as a gift, and then when she broke it off, he took it back. Daisy then makes the following comment:

Daisy: "That's one thing Onslow has never done, given my jewelry away. He's never bought me any in the first place."

(S4, E6, "Please Mind Your Head")

1. Deictic elements

a. Person deixis

"**He**'s never bought **me** any in the first place." – the pronoun **he** refers to Onslow, and the pronoun **me** refers to Daisy.

b. There are no examples of place deixis

c. Time deixis

The present perfect tense in this example is not deictic, as it does not point to any events.

2. Humor; Incongruity

Incongruity in this scene arises because Daisy speaks of Onslow not giving away her jewelry as though she is proud of him. She compares him to Rose's boyfriend, and makes us audience think that Onslow is a better person. However, the ending is not as we predicted, as she actually resents Onslow for not buying her any jewelry in the first place (thus he cannot give any away).

Example 9

Scene introduction:

Hyacinth and Richard are waiting for their friends, and preparing everything for their small candlelight supper that is taking place at Violet's (Hyacinth's sister) house. However, Violet and her Husband are having a loud argument, which worry Hyacinth, as it might leave her friends with the wrong impression. They stop arguing for a moment and Hyacinth and Richard have the following conversation:

Hyacinth: "That is probably Elizabeth and Emmet."

Richard: "Well, at least it is quiet at the moment."

Hyacinth: "They will be at each other's arms."

Richard: "Yes, looking for the jugular."

Violet and Bruce continue arguing.

(S5, E8, "A Bon Vivant Buffet")

1. Deictic elements

a. Person deixis

"**They** will be at each other's arms." – the pronoun **they** refers to Violet and her husband Bruce.

b. There are no examples of place deixis

c. Time deixis

"Well, at least it **is** quiet at the moment." – based on the present tense used in this utterance, we can say that it is quiet at the same time this utterance is being spoken.

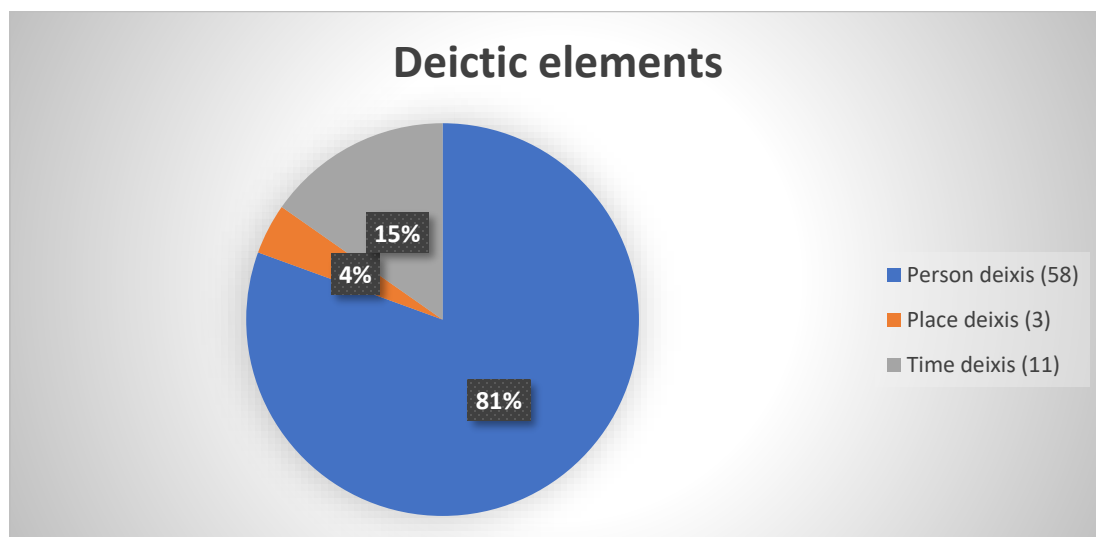
"They **will be** at each other's arms." – based on the future tense used in this utterance, we can assume that this action will happen after the moment of utterance.

2. Humor; Incongruity

As with any scene, context is of great importance here. We must first know that Violet and her husband Bruce are having an argument, and that Hyacinth is hoping it will stop soon. When it actually does stop, Hyacinth makes a hopeful remark that: “They will be at each other’s arms”, meaning that they will make up soon, and Richard agrees, for a brief moment anyway. We as audience might also think that this is it; the argument is over, and all is well. Now we reach the point of incongruity, where our expectations are shattered. Richard makes a follow-up comment to Hyacinth’s: “They will be at each other’s arms.”, by adding: “Looking for the jugular”, which means that the only way they can be in each other’s arms is if they are trying to hurt one another. The reason why we have incongruity is because Richard, for a brief moment agrees with Hyacinth, and then takes us all on a completely other different route in the conversation.

3.1.2. Discussion

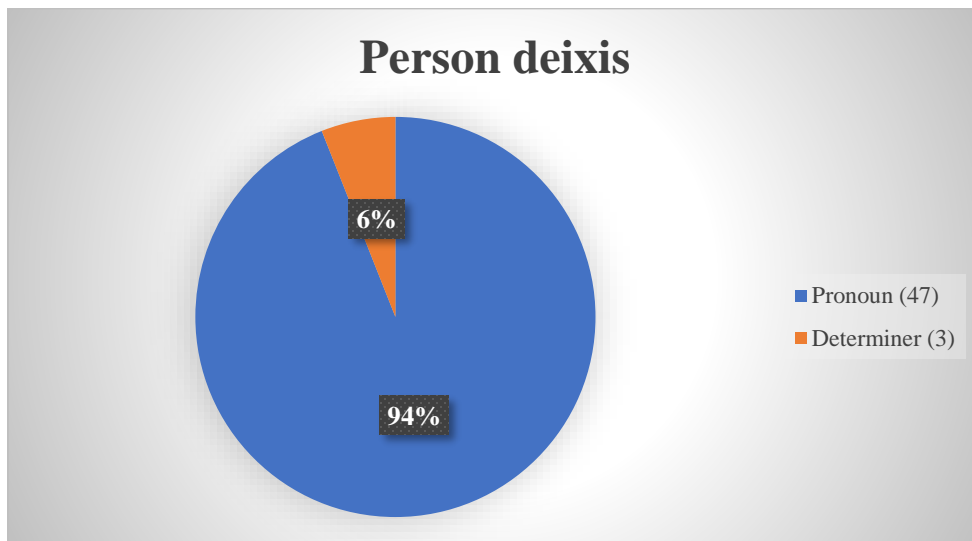
This part of my final diploma paper will deal with a short analysis of the corpus research findings. Namely, it will showcase the frequency of different types of deictic elements used in the analyzed scenes, and the overall importance of deictic elements in achieving humor within those scenes.



As we can see, and as was expected, the most frequent type of deictic elements in the analyzed scenes is the person deixis. Furthermore, the least used was the place deixis, with time deixis being

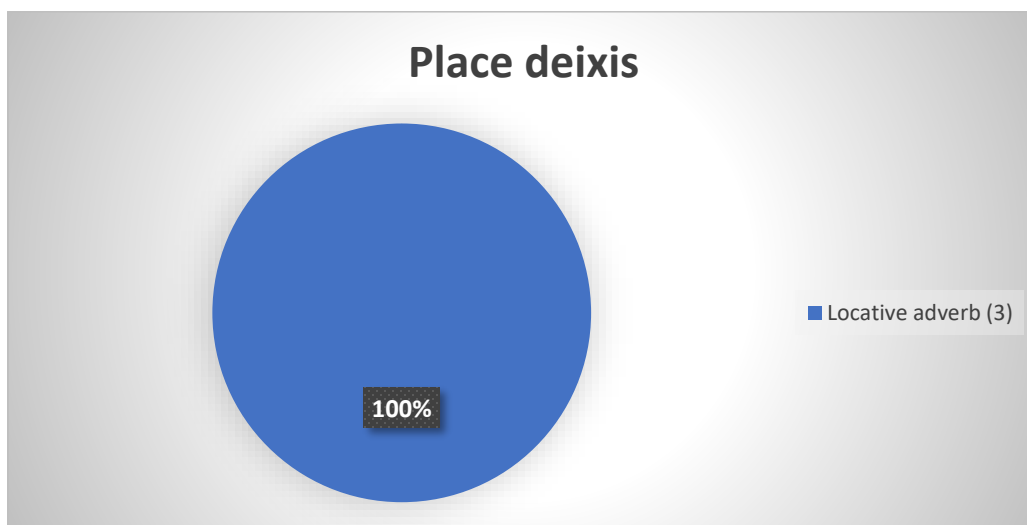
used just slightly more than it. Seeing as the tv show wants to replicate real life, and that in real life we most often use person deixis, it is natural that my corpus findings are comprised mostly of person deixis examples. Time and place deixis are usually not needed as most of our communication happens in a given time, at a given place of which both parties are aware of. It is only when we shift our time and place points that the use of place and time deixis is needed.

Person deixis



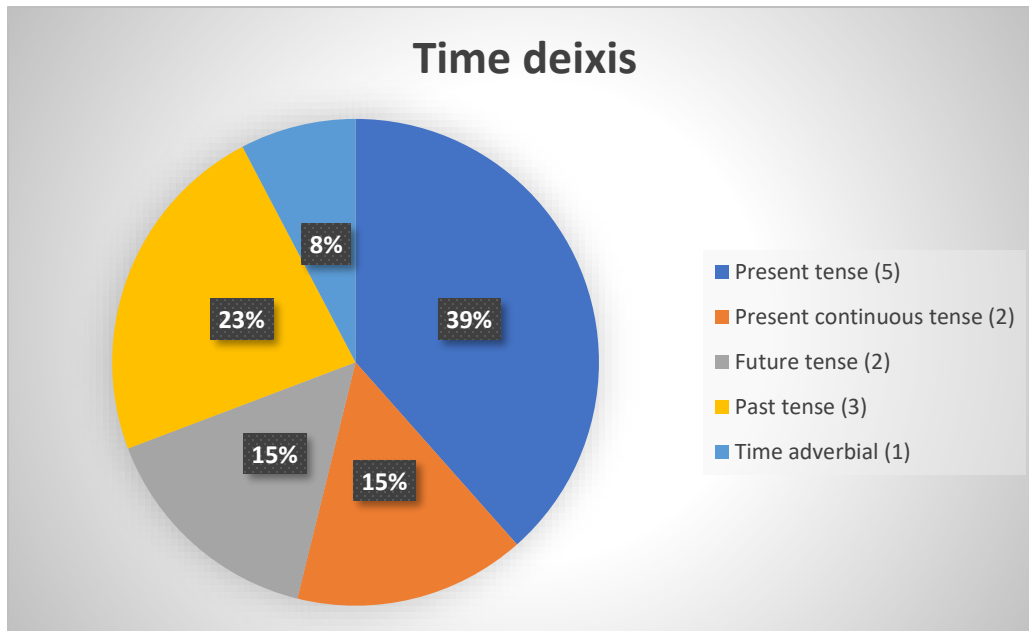
As we can see, person deixis is most commonly realized with the use of pronouns. Again, this mimics real life. In communication, we most often use personal pronouns. It is only natural that it transfers to a tv-show that attempts to mimic real life situations.

Place deixis



All three instances of place deixis were realized by locative adverbs. The only reason for that could be because locative adverbs feel the most natural to use in real life communication. However, further research is needed to come to a more accurate conclusion.

Time deixis



Overall, the vast majority of the instances where a time deixis was used, was realized through the use of tenses (12 instances in total). Whereas there was only one instance of a time adverbial use.

Through my literature review, and analysis of the selected scenes, I realize that realization of humor would be somewhat impossible without the adequate understanding of deictic elements. That is because in order for an attempt at humor to be successful, we as recipients must understand it completely. If we cannot, then we will just be left puzzled with each attempt of it. If we go back to the Incongruity-Resolution model, we will see that laughter, and ultimate amusement of humor comes only when everything else is cut and clear. “Humor results when the incongruity is resolved; that is, the punch line is seen to make sense at some level with the earlier information in the joke” (Suls, 1983). Deictic elements, provide us with context that we need in order resolve the incongruity put forward by some joke.

4. Conclusion

Humor is a concept that is widely familiar to everyone. We all enjoy jokes and laugh, but not many of us know exactly what causes humor. The goal of this final diploma paper was first to briefly explain one theory of humor – The Incongruity Theory; then, more importantly, try and find and describe the relationship between humor and deictic elements.

As we could see, according to the theory studied, humor arises when the perceiver is met with an incongruity, and is then motivated to resolve that incongruity. If they successfully resolve it, humor is achieved. And, on the other hand, if they, for some reason, cannot resolve it, it leaves them puzzled, and unable to appreciate the joke. As we went through this theory of humor, and as we analyzed several scenes, it is clear how well-connected deictic elements and humor are. Namely, deictic elements provide a vast amount of context needed for the recipient to successfully resolve an incongruity. If one would not possess a good knowledge of deictic elements, they would simply not be able to fully comprehend an attempt at humor, and would almost certainly simply be left puzzled by it.

Though this analysis has shed light on these concepts, there still remains room for further research. One could now go deeper into the analysis and investigate which particular deictic elements contribute towards achievement of humor the most. For that research, we would need to conduct an experiment with several subjects in which we interview them after several selected tv-show scenes. This and possibly many other questions remain to be answered. Hopefully this paper will prove to be a good starting point or a source of inspiration for further research with regard to this topic.

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