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Humour in Algerian Stand-up Comedy: A Pragmatic and Sociolinguistic Analysis

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Statement of originality

I, Nadia HASSAINE, hereby certify that my thesis entitled "Analysis of Humour in Algerian Stand-up Comedy", which I now submit for the award of Doctorate, is entirely carried out by me. I further declare that this thesis contains no material previously published or written by another person except where due references are indicated.

Signed: Mrs. Nadia HASSAINE

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Dedications

To my parents, my husband Riad and my daughter Alae

Nadia

Acknowledgment

Abstract

Some of the most intriguing aspects about human's traits deal with humour. This is because humour plays a central role in daily lives; it takes different types and pervades multiple forms of entertainment such as stand-up comedy. It is a theatrical comedic genre marked by the live deliverance of a set of funny stories by a comedian in front of an audience. A remarkable thriving of stand-up comedy is noticed nowadays in all over the world including Algeria, with an increased number of humorists, and the attraction of large masses of viewers. Such omnipresent reputation raises curiosity to place stand-up comedy as the field work of the investigation from which questions related to humour, linguistic matters and social issues will be endeavored to be investigated from socio-pragmatic perspectives. Therefore, the present investigation aims at analyzing some Algerian stand-up humorous discourses to find out the mysteries behind laughter generation, to reveal the functions of humour and to examine the languages at play in the shows. Therefore, the study has taken four stand-up excerpts of different comedians which were trimmed from sketches published on You Tube and Facebook by using the Online Video Converter tool. For an effective analysis of the collected data with qualitative and quantitative results, the research relied on observation and a semi-structured interview addressed to the comedians. The obtained findings reveal that stand-up comedians employ a combination of verbal, gestural and prosodic features to attain humorous peaks. Indeed, the jokes expressed in the stand-ups are cognitive triggers causing laughter either when an incongruity is resolved, when comedian's implicated assumptions are inferred, or when the private stereotypical representations are revealed and approved in public. Thus, on the basis of observational comedy and self-deprecating humour, comedians play a major role in the transmission, reinforcement and/or adjustment of cultural representations with diverse functions. To do so, comedians devise their scripts in a code understood by the audience spotted in switches between Arabic and French to follow the Algerian linguistic norms, but also for humorous effects, especially when code switching is expressed with changes of speech tone and accompanied with gestures.

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List of Abbreviations and Acronyms

- AA: Algerian Arabic
- ANT: Algerian National Theatre
- CA: Conversation Analysis
- CLA: Classical Arabic
- CS: Code Switching
- GTVH: General Theory of Verbal Humour
- H: High
- L: Low
- L1: First Language
- L2: second Language
- LA: language
- MSA: Moden Standard Arabic
- NA: Narrative Strategy
- RO: Right and Obligation
- RT: Relevance Theory
- S&W: Sperber and Wilson
- SA: Standard Arabic
- SI: Situation
- SO: Script Opposition
- SSTH: Semantic Script-Based Theory of Humour.
- TA: Target

List of Phonetic Symbols

Vowels	
Short Vowels	**Long Vowels**
/ɑ, ʊ, i /	/aː, iː, ʊː/

Consonants					
Symbols	**Arabic Consonants**	**Symbols**	**Arabic consonants**	**Symbols**	**Arabic Consonants**
b	ب	r	ر	ḍ	ض
t	ت	z	ز	f	ف
Ɵ	ث	s	س	q	ق
d	د	ʃ	ش	k	ك
ð	ذ	ṣ	ص	m	م
h	ه	ħ	ح	n	ن
w	و	j	ي	x	خ
ɣ	غ	ʕ	ع	dg	ج
ʔ	ء				

General Introduction

Some of the most intriguing aspects about human trait is the ability to produce humour. This unique human phenomenon is distinct due to its creativity which is deemed to be very helpful in nourishing our brain and our thinking. In effect, humour is conceived to "facilitate more balanced cerebral activity that leads to creative thinking" as thought by Scriven and Heffrin (1998: 14). The fact of creating or perceiving humour predisposes the brain to a mental shift to experience unexpected perspective leading to a peculiar emotional mechanism called laughter. Hence, humour is among the sources of laughter and the catalysts of smile. Its potency, either produced or perceived, is often overestimated by specialists who prescribe it as one of the best medicines. It was from the Greeks antiquity that humour was believed to create a balance for health and well-being, and this idea is still confirmed. There is no doubt that among the mysteries behind individuals' highest strengths and top remedies lies in their sense of humour. Stressing the importance of humour, Rufus wainwright, believes that "There is no life without humour. It can make the wonderful moments of life truly glorious, and it can make tragic moments bearable".In effect, humour brings exceptional values to the pleasant instances, and it plays a great role in managing disastrous situations as well.

Humour is caused by several triggers ranging from the fact of being tickled, mimics, ironic forms to conversation or narrative jokes. These are regarded as some of the main sources of humour stimulation which can be defined as anything done or said to intentionally incite hilarity in the form of a story which emerges from on-going genuine communicative exchanges, written forms or from virtual watching of narrated jokes. Expressing humorous jokes is by nature a fascinating behaviour equivalent to the power of speech, noticed when people regularly express jocular utterances in their conversations and communication. In effect, humour infuses every social context, and takes multiple forms of entertainment. Yet, despite its pervasiveness in our daily social interactions, few people excel in narrating jokes publically in front of an audience.

Among the skilled individuals who can narrate a number of consecutive humorous stories with variant tone voice, and acting comically through using some comical gestures or mime, in front of a live audience, are the humorists or comedians in a specific theatrical setting. The preeminent example is stand-up comedy which can be arguably regarded as the most universal and deeply significant form of humorous expression.

From a descriptive angle, stand-up comedy refers to a live performance in a club or concert environment held by a single comedian standing on a stage with a microphone in front of an audience for the obvious reasons of entertaining and generating its laughter. This is done via telling in a spontaneous and an improvised manner a set of humorous stories and short jokes called 'bits' accompanied with a ridiculous physical behaviour. In this respect, Sankey (1998:3) defines stand-up comedy as "a particular kind of performance, often given while standing on a stage in front of a microphone, during which a performer tells a scripted series of fictitious accounts in such a way as to suggest that they are unscripted, in an attempt to make audience laugh".

In effect, stand-up comedy has burst to become a prevalent sort of entertainment all over the world. Therefore, numerous forms of media such as mainstream TV and video recordings, have contributed to its thriving. Furthermore, the explosion of Internet with its myriad of websites like You Tube, and several social networking sites such as Twitter, MySpace and Facebook have partaken in its upsurge. Thus, countless artists are flourishing to enter this art. Algerian humorists are not an exception since a number of stand-up competitions are booming and a large proportion of devotees has marked its impressive stand-up reputations at the national or international levels. Indeed, this humorous expressive form attracts a mass of watchers and viewers.

The speed bounding of Algerian stand-up comedians across the national or international scenes has captured our lenses to confine stand-up comedy as the crux research laboratory with the goal of allocating stand-up humour in an inspective anatomy from diverse angles. Put another way, the omnipresent reputation of stand-up comedy raises our curiosity to place it as the crux concern of the research problem.

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Thus, the problem statement of this research work lies in situating stand-up comedy as the field work of the investigation from which many questions related to humour and social issues will be endeavored to be solved under pragma- socio-linguistic approaches. To do so, we will attempt to delve into famous and reputable Algerian stand-up performances in which laughter, the explicit response to humour, is elicited.

It is evident that the ultimate goal of a humorist on a monologue performance is to provoke humour, amusements and laughter of the audience. Thus, the comedians' creativity in illuminating aspects of humour production and appreciation is a tough mission. Such premise triggers our curiosity to attempt to find out the mysteries and ambiguities behind the question 'why do we laugh?' Therefore, one of the principal aims of this research work is to inspect comedians' narrative humoristic discourses including their linguistic and gestural behaviours while delivering their sketches to the audience. Thus, the analysis will focus on verbal, non-verbal and para-verbal communication of the stand-up comedians while conveying narrative stories to the watchers.

Moreover, it is undeniable that a stand-up sketch is a communicative event in which language is the fundamental construct. As any linguistic form, stand-up discourses are linguistic constructs replete with instances of code switching. In effect, there is no doubt that language is not a homogenous entity, and that linguistic variability is pervasive. Algerian speeches, for example, are overabundant with codes spotted at the spectrum of Arabic, French and Berber languages with each having a specific functional distribution. Therefore, it is common to hear speakers mix or shift between such codes. Stand-up comedians too devise their discourses in a common linguistic code understood by the audience noticed in the use of Arabic and French. This remarkable fact pushes our attention to attempt into a study of instances of code switching in the humoristic stand-up discourses as a second research aim. Thus, the scrutiny will be confined with the stand-up verbalism of the humorists to be approached from both syntactic and functional angles to endeavour to explain how and why code switching occurs in stand-up monologues.

As a third aim of this research work, attention will be given to elucidate the implicit meanings conveyed by the humorists in their stand-up shows. It is acknowledged that verbal humour can serve many functions in addition to the incitement of laughter. In stand-up shows particularly, a comedian does not only entertain but also conveys certain messages. Therefore, the investigation tries to tackle a pragmatic stance for understanding the hidden intentions of the humorous conversational narratives in stand-up shows.

Such matters are derived from the correlation between language, culture and society. Socio-linguistically speaking, language is an intricate dynamic phenomenon, tightly related with the socio-cultural structures of society. It functions as a device of cultural and social transmission to reveal our belongings. It can also be a means of negotiating meaning. Indeed, it is certainly accepted that language possesses systematic variation within any speech community and within individual's speech behaviour. With regard to the above research aims, some relevant questions are put forward as principal issues that can be raised:

1. How can stand-up comedians trigger audience laughter?
2. What makes stand-up stories funny?
3. From a linguistic point of view, how do comedians construct their scripts?
4. What are the implicit messages beyond comedians' stand-up humour?

The above questions lead to the assumption of hypotheses which try to suggest that:

1. Comedians employ a combination of verbal, gestural and prosodic features to attain the humorous peaks.
2. Comedians use a figurative language embodied in a chunk of opposite scripts which mark their performances.
3. Comedians devise their stand-up scripts in a code understood by the audience spotted in switches between Arabic and French regarding it as an unmarked choice following the norms of the Algerian community.
4. Humour in stand-up comedies is conceived as a social corrector expressed purposefully to correct the flaws of the Algerian society.

The aforementioned hypotheses may lead to an authentic analysis of stand-up comedies of Algerian humourists from socio-linguistic, syntactic, cognitive and pragmatic perspectives. Thus, in order to elucidate such analyses, this research work has opted for five chapters.

The first chapter is a tentative theoretical review of humour. It begins with the identification of some key concepts like humour, laughter and joke. The chapter proceeds with illuminating the conventional and linguistic theories of humour. Third, some dedicated light is spotted upon the hidden functions of humour. Fourth, an outline about the cognitive and the pragmatic approaches of humour is provided. Five, a special devotion will be allocated to conversation analysis of humour as a field of study. And six, a unit about prosody and gestural communication will be exposed.

The second chapter endeavoursto bring an overview of stand- up comedy through its description and the identification of its main characteristics. Indeed, sketching its historical background around the world and in Algeria in particular is provided. As stand-up comedy is a theatrical genre in origin, a special consideration is given to the history of theatre in Algeria as well. Moreover, the chapter attempts to provide some characteristics of actual stand-up comedy held by Algerian humorists, through shedding light on their scripts derives, figurative language, prosodic features,

body language and the stage lightning and props which characterize the performance flow.

The third chapter attempts to sketch the languages at play in stand-up comedies of Algerian humourists. To do so, describing the actual codes used in Algeria is inevitable. Even shedding light on the linguistic outcomes and the sociolinguistic profile in Algeria is necessary. Indeed, particular attention is given in this chapter regarding the study of CS from syntactic and pragmatic stances to explain the reasons behind comedians' CS.

The fourth chapter tries to provide a roadmap of how data is collected. Thus, the sampling and the corpus of the study, i.e., the comedians and their stand-up shows are identified. Also, the research instruments involved in this investigative research are highlighted.

As to the fifth chapter, it is intended to analyse, discuss and interpret quantitatively and qualitatively the data collected by means of the research instruments. Statistics and interpretations are employed to discuss the findings. This chapter is meant to analyse the above discussed research questions, check the proposed hypotheses to come with conclusions that validate, nullify, or expand the research assumptions.

1.1. Introduction

Being a universal distinctive emotional feature of human kind, laughter has triggered the attention of many specialists with an attempt to find out the reasons which make us laugh. From the outset, laughter is the ostensible reaction of humour, two intertwined concepts. Thus, finding out the mystery that makes us laugh is automatically revealing the causes of humour production. In effect, humour has been the subject of consideration by many thinkers and researchers in the past few decades who propose its full anatomy from different perspectives. The scope of this chapter will propose a tentative theoretical review of what has been done on the subject matter. Initially, a definition of related terms will be provided i.e., humour, laughter and joke. Then the conventional and linguistic theories of humour will be highlighted. Moreover, it is noticed that humour transcends its basic task of provoking laughter as it also conveys implicit meanings. On the basis of such premise, this chapter is devoted to stress some of the functions of humour. Indeed, situating humour with a pragmatic analysis is necessary to infer the joke and interpret its hidden messages. This is why; a particular attention will be given to the field of pragmatics with its speech act and relevance theories. Furthermore, the focus of this humble research work is based on the verbalized form of humour which occurs in interaction as that of stand-up shows. Thus, conversational Analysis, the empirical study of naturally occurring talk during social interactions, could be the suitable field of research to study patterns of narrative conversational humour. Therefore, a special devotion will be allocated to conversation analysis as a field of study. All these point are as follows.

1.2. Humour Defined

Certain phenomena have long been obstinately hidden from the lenses of scientific tools and microscopes, may be because of their insignificance and triviality. Humour for instance, is one of the phenomena that has always been regarded from the scientific angles as mundane since little has been said about it in spite of its predominant existence and common occurrence in human language

behaviour. Confirming this idea, Oring (2003: x) states "humor is often considered tobe trivial, and it seems that serious talk about humor is regarded as participating in that triviality".

This evidence is marked by the scant credit that was accorded to the concept of humour from the ancient time to the 20th century. In effect, almost all the traditional discussions focused merely on comedy and laughter while the notion of humour was neglected. The only notable piece of writing provided by the thinkers such as Frances Hutcheson and James Beattie was an essay. Or else, some philosophers including Plato, Hobbes, and Kant wrote about humor in a few paragraphs within a discussion of other topics. The reason behind the carelessness of the concept is due to its negative assessment. The major philosophical mainstream considers humour to be scornful or mocking laughter, relates it to laughter that overpowers people and thus treats it as an emotion that overrides rational self-control. This is because the concept of humour has not taken the dimension of its current sense of funnies.

However, the bad reputation of humour has altered toward opposed perspectives in the present era, generally holding the meaning of "something that makes a person laugh or smile" (Ross, 1998:1). Indeed, humour becomes a must and a compulsory component in everyday situations. Even if we ask people about the important thing in their lives, 'humour' is the answer. For instance, in a survey, couples listing the traits they prize in their spouses usually put "sense of humor" at or near the top. Furthermore, humour pervades every social context, and its ubiquity contributes to the ongoing construction of social identity, draw significance of the ethnicity or the gender of a group.

Such truth raises the researchers and scholars' attentions to delve into its analysis from different perspectives. Hence, humour becomes a fertile research field and a significant subject in psychology with the advents of Ruch (1991); Lefcourt (2001); Chiaro (2004), linguistics like Alam (1989); De Bruyn (1988) and Farghal (2006)'s works, Sherzer (1985) and Al-Khatib (1997)'s discourse analysis research, and sociolinguistics with the prominent attributes of Martineau (1970); Tannen (1984) and Benton (1988), etc. These scholars and others from different domains of interests have attempted to bring a generally acceptable and all-encompassing

definition of humour. Yet, the diversity of opinions and the heterogeneity of standpoints prove their abortive endeavour to find a suitable definition of the concept.

Maybe one of the reasons which raise the failure in providing a single definition lies in the great complexity of the realm of humour per se. humour is complex, paradoxical and can be very mysterious in terms of its meaning and intention. Basically, it has the equivalent meaning of the term comic (a hybrid means of inciting laughter and amusement) to express only sympathy and benevolence as a response to the perception of incongruity; as stated by Ruch (1998:6),

> Humour is simply *one* element of the comic – as are wit, fun,
> nonsense, sarcasm, ridicule, satire, or irony – and basically denotes
> a smiling attitude toward life and its imperfections: an
> understanding of the incongruities of existence. [Italic in original]

This definition delimits humour to a semantic frame which designates the internal subdivisions of the term. Yet, these subdivisions are widened to embrace also lexical terms that have malevolente intentions such as mockery, joke, tease, sarcasm, pun, wit, etc. Hence, humour is currently used as an ambrella term to hold both positive and negative implications. Stressing this idea, Rush adds (1998:6) "Humour replaced the *comic* and was treated as a neutral term; i.e. not restricted to positive meanings" [italics in original]. However, "the definition of what humour is ultimately depends on the purpose for which it is used" (Attrado, 1994:4). Therefore, humour can be distinct in terms of its effect and response. Put differently, humour can be inferred from its effect, i.e., intended (laugh) or unintended (no reaction), as Vandaele (2002:155) says "humour is whatever has a humorous *effect*" (Italics in original). In many circumstances, humour does not inevitably outcome laughter, and thus, the response is unintended depending on several factors, such as the ethnicity, the way of the delivery, the religious constraints, etc.

Despite this, we often associate humour to laughter, two inextricably intertwined concepts. In the prior title, we have attempted to define the term 'humour', and in what follows, a spotlight will be given to the notion of 'laughter'.

1.3. Laughter Defined

It is inevitably acknowledged that humour is among the sources of laughter and the catalysts of smile. Laughter is claimed to be an emotional expression distinctive to mankind. We hear laughter everywhere and every day, whether in the form of giggles of our kids in a kindergarten, the women's or men's guffaws in cafeteria or the enthusiastic hollers of an audience in a show's studio.

Therefore, the research and analysis of laughter have become a serious matter, since competing theories have emerged from the extensive research on laughter and humour by philosophers, psychologists, sociologists, linguists, etc,.

It is generally agreed that laughter is a common and universal expression very frequent in daily conversational interaction. Such peculiarity is owned by everyone for instance, babies express laughter even before speaking, and deaf or blind people also keep laughing. In this respect, Robert Provine, a specialist in the study laughter enlightened that laughter is "a mechanism everyone has; laughter is part of universal human vocabulary. There are thousands of languages, hundreds of thousands of dialects, but everyone speaks laughter in pretty much the same way."[1]

From a descriptive angle, laughter is a physical eruption or "*explosion[2] expressed with the body*" (Critchley, 2007, 23). More precisely, laughter is a muscular phenomenon which involves the spasmodic contraction and relaxation of the facial muscles, the diaphragm, the epiglottis, and the larynx with the baring of the teeth. (Ibid)

From psychological and philosophical perspectives, however, laughter is a reaction to a humorous expression or exhibition which people's minds conceive funny when they demonstrate their laughs. Yet, if they consider the hypothetical incident not humorous, people will express themselves via rude facial expressions used as a reproach and this phenomenon is labeled by scholars in this field as 'unlaughter'. In this respect, Barbara Plester (2015, 3) said, 'unlaughter is more than just an absence of reaction, it shows a firm criticism of those who do laugh and additional body cues may reinforce this message". This idea can be illustrated via

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[1] Taken from : https://www.medicinenet.com/script/main/art.asp?articlekey=51918

[2] Italics in original

the example in which a gathering of three friends called Hakim, Reda and Fouad poking fun at Ziad, another friend, through mockery and irony about a special detail of his way of clothing. Fouad, however, was against this attitude and behavioural expression by showing his unlaughter and his negative face. In this case, Hakim and Reda's laughts is a reaction to a feeling of superiority over that of Ziad and their laughter is considered very malicious and as an evil act and as proven by John Chrysostom:

> Laughter often gives birth to foul discourse, and foul discourse to actions still more foul. Often from words and laughter proceed railing and insult; and from railing and insult, blows and wounds; and from blows and wounds, slaughter and murder. If, then, you would take good counsel for yourself, avoid not merely foul words and foul deeds, or blows and wounds and murders, but unseasonable laughter itself (in Schaff 1889, 442).

However, it should be born in mind that laughter which generates from the mockery of others and their shortcomings could have, in addition to its negative side, a positive impact on the part of the target person or group who are laughing at or for others who do not like to laugh at. It could have a corrective purpose as it may correct a person's behaviour or speech to guarantee compliance with the social norms.

Furthermore, jokes are meant to stimulate dissimilar responses, laughter for some, a mere smile from others and unlaughter from the others who remain salient. The two extremes were defined, a smile, however, was not. To put it briefly, a smile is a charming, nice, or amused facial expression, which involves the cornersof the mouth to be curved up and the front teeth exposed. In addition to this, several appellations have been contributed to in the lexis of the concept 'laughter' such as giggle, titter, chortle, guffaw, cackle, roar, crow, snigger, and jeer.

By and large, such types of laughs generally (but not exclusively) occur as a response to a joke, a funny story, or the experience of a humorous event. It can also be contagious and affect the others whose laughter could be regarded as a positive feedback. Yet, laughter is not limited to only positive stimuli, since other causes such as emotional states could be the generators of laughter. For example, embarrassment, apology, confusion, stress, or tension may engender an expression

of anxiety in the form of laughter called nervous or courtesy. Furthermore, laughter can also be produced while a person is being tickled.

In conclusion, people often link laughs with gaiety and happiness. Some therapists consider it as a treatment of multiple pathologies and a cure of the mind. In order to understand the motives behind the ubiquitous laughter I, e, the one that springs from humorous effect, the following section is devoted to the prevailing theories that account for explaining the mystery that makes us laughs.

1.4.   Theories of Humour

As already mentioned, humour is the object which engenders an emotional state through amusing or rousing laughter in the readers or the hearers. Thus; illuminating the nature of humour is to explain what it takes to bring about this comic amusement. A number of theories have emerged to explicate a situation that makes us laughable. The most prominent ones that attempt to solve this problem are the superiority theory, the incongruity theory, the release theory, the play theory, and the dispositional theory. In what follows, attention will be devoted to shed some lights to the above conventional theories.

1.4.1. Superiority Theory

Why do people tend to laugh when someone slips over a banana skin, or at the henpecked husband? The superiority theory is very credible to provide evidence which attempts to explain these common laughable situations. According to the theory, we often poke fun at people who demonstrate some failing, flaws or find themselves at a disadvantage in some circumstances or suffer bad luck. Such phenomenon is perceived even at some crude situations such as laughing at a person using faulty pronunciation, making grammatical mistakes, misinterpreting an obvious situation or expressing humour toward a miserable or unlucky man, etc. All these stock figures are comedic and regarded as subtle humour expressed with a pleasure that rises from a feeling of supremacy and superiority over those we laugh

at. In other words, people express their laughs because these kinds of situations make us feel better and superior than the target overcome person.

The theory embraces many designations as it is also termed: the hostility theory, the disparagement theory (Sulls, 1997), the conflict theory (cf. Liao, 1998:28), etc. It sounded in the former work of the philosophers Plato and Aristotle. Yet, its ostensibly pioneer is Tomas Hobbes (1588- 1679). According to him, laughter is "a kind of sudden glory' (Hobbes, 1962:7). From a semantic perspective, the term glory refers to high honor won by noteworthy victories. Thus, in Hobbes' regard, laughter is an expression which rises from an unpredicted realization that we are victorious and successful than the others; hence, laughter communicates the meaning of vainglory and self-esteem in opposition to others' shortcomings.

Hence, humour in these instances is conceived as derisive. Strengthening this view, Plato, for instance defines humour as "a kind of malice toward people that are considered relatively powerless" (in Morreall, 1987:10) also advocates that "laughter is always directed at someone as a kind of scorn". (Idem, 10)

Consequently, the omnipotence of this theory started to dwindle as many critics were given with elucidations. For instance, feeling of vainglory, is neither compulsory nor sufficient for laughter as Hudsheton (1750) believes while stating that people do not show any laughs though they feel superior to lower animals and even "some ingenuity in dogs and monkeys, which comes near to some of our own arts, very often makes us merry; whereas their duller actions in which they are much below us, are no matter of jest at all"[3]. He also supports his arguments while providing the example of a guy who is subject to great weeping instead of laughing while seeing ragged beggars in the street, despite his feeling of superiority due to his pity over them.

However, the followers of Hobbes maintain that all humour encompasses the degradation of something, not necessary a person, but may also include an idea, a political party, etc. Indeed, laughter is a subconscious activity done without a direct recognition of our own superiority, for instance, we can laugh kindly with another who scores off his opponent. Indeed, the superiority theory is not always used in its negative, hostile and aggressive side. The severe verbal amusing expression toward

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[3] Stated in https://plato.stanford.edu/entries/humor/#SupThe

the others can bring about new deeds leading to what is called "humour as a social corrective".[4] Let's say that skinny people usually poke fun at an obese person, for his/her overweight and or way of walking. Such conduct may cause changes for that person spotted at his weight loss. Another example is about laughing at a person who uses wrong pronunciation in altering some words in a foreign language. Such fact may push foreign language learners to boost their linguistic abilities and work harder in order not to be the subject of laughter. In effect, Arthur Berger summarizes the theory in what follows:

> When we laugh at jokes about gays or cartoons about silly middle class women or nerds or comic strips about military figures, we are, though we may not be conscious of it, diminishing them, putting ourselves above them, attacking their claims to legitimacy and authority and suggesting that their behaviour is absurd and should not be a model for others. (Arthur Berger, 1995:133)

By and large, the superiority theory could not cover all types of jokes, and humour is not always produced at the expense of characters that are particularly stupid, vain, dirty, possessing physical disabilities or cultural shortcomings. A more comprehensive explanation of laughter and humour proceeds with other theories which try to explain the other causes behind our laughs.

1.4.2. Incongruity Theory

Feeling superior to the others is not the gist of laughter and humour. To explicate the genuine motive that provokes our sense of humour is a questionable hypothesis that the incongruity theory attempts to answer. Appeared two hundred years ago, this theory becomes a leading and influential assumption in the study of humour from the psychological perspective. In parallel to the superiority theory, the incongruity model regards humour as a kind of enjoyment and pleasure that arises not from the shortcomings of the comic targets, but from an experience of the

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[4] This reference is reminiscent to Bergson's gist view of humour and laughter (1899-1975), mentioned in Avner's article.

incongruous. Yet, the question that could be raised is what the incongruous has to do with laughter?

In fact, from a literal meaning, the incongruous is an adjective which refers to something or somebody not in harmony and inappropriate. For instance, if there is a knock on my door, the logical inference of this situation is that there is a person on the other side of the door coming to meet and talk with me. Yet, if I open the door and find a cat wagging its tail against the door, then, the situation is incongruous which may lead to laughter.

Therefore, the denotation of the incongruity in this theory has the idea of ambiguity, logical impossibility, unexpectedness, strangeness, oddness and inappropriateness. Thus, laughter or humour is an intellectual or cognitive reaction to something that is incongruous. We laugh because we are experiencing something that does not fit our mental expectations and patterns. Put differently, the idea is that we laugh at things because we like the mental jolts that surprise us, i.e., what we expect do not fit the norms. Strenghthing this view, Pascal[5] states "Nothingproduces laughter more than a surprising disproportion between that which one expects and that which one sees".

Another example to illustrate the incongruous jerk is when a lady bursts out of laughter when she opens a refrigerator and finds keys in it. The refrigerator or the keys are not funny but putting them together is out of the norm leading to humour. Consequently, the concept of the idea is that humour is provoked when we enjoy the incongruous surprise.

This theory is not merely confined with such situations, but it is also applied with other types of verbal jokes. In fact, almost all jokes comprise two main parts: the opening and the ending called the punch line. Thus, in a joke, the surprise is a crucial component, mostly transmitted through the punch line, which ostensibly provides an incongruous or a paradoxical meaning. Approving this view, Wilson (1979:9) says "the general proposition is that the components of a joke, or humorous incident, are in mutual clash, conflict or contradiction". Thus, the punch line makes people's beliefs dwindle, bringing out their discrepancy which elicits

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[5] Quoted in Ludovici (1993, 27).

amusement and enjoyment. For example, a story teller asks his audience:/ma: sabab

faʃal ʔlmarʔa fi wasafa:t attabx?/ (ما سبب نشل/ المرأة ني وصنات الطخ) (what makes a

woman fail in preparing dishes?) the answers vary and were reasonable such as the

oven which does not work correctly, or because it happens for her to forget an

ingredient, etc. Yet, when the story teller replied his question, all the audience

erupts with laughs. He says: (أنها تأكل نصف المؤادير)

ai ihiniʔkol nisf el maqadi:r / (she eats half ingredients while cooking) the first

part of the joke (the question) is lucid and clear, in which people expected logical

answers. However, the punch line proposes an unexpected clash in the audience's

mind which elicits their laughs.

Again, for a better elucidation: in the joke where a son telling his mother:

/gibili wahda bayda, twi:la w xadama/ " جيبلي واحدة بيضاء طويلة و خدامة) Mum, I want

to marry a white, tall lady who works), and the mother responses: /ok, Njiblek

Frigidaire/ (ok, I will bring you a fridge), the incongruous part is the punch line of

the joke in which there is a surprising response, i.e., the fridge, which does not out

of expectation. The probable reply should be ' ok, I will find you a girl with such

characteristics'. Therefore, the origin of humour in the above examples develops

from the impulsive perception of incongruity between the jokes' starting parts and

their punch lines.

Ultimately, it can be said that according to this theory, humour emerge from

the fact of flouting ones' mental patterns but conceived enjoyable, otherwise it may

be offensive. In what follows in an example provided by a stand-up comedian

which makes you laugh:

> Do you know why women lean their heads on a man's shoulder when
> taking photographs?" the young man on stage asks, pausing for effect
> and carefully observing the crowd, waiting for the right moment to
> strike. He finds it, continuing, "It has nothing to do with love. She's
> just tired of carrying her heavy weave and is taking the opportunity to
> rest![6]

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[6] http://www.eadestination.com/pop-culture/725-just-for-laughs-kenyan-stand-up-comedy

1.4.3. Release Theory

Humour is such a vital part of the human psyche which has raised the impetus of psychologists and physiologists to delve explaining its nature. Originally, the release theory, also called the relief theory takes a psychological perspective and is mostly associated with Freud and Spencer's notions of jokes and their relations to the unconscious. The release theory comes to explain that the purpose of humorous laughter is the discharge of nervous excitement or emotional tension. In this respect, Spencer (1860; 27) confirms that "nervous excitation always tends to beget muscular motion". As a figure of physical motion, laughter can be regarded as the expressive route among the many forms of nervous energy. In many circumstances in which tensions are generally in their peaks, laughter comes to shed some relaxation to soften the atmosphere. This is noticed generally in some typical discourses such as politics, through which the speaker inaugurates his speech via telling an anecdote or a joke for the purpose to release the tensions, defuse the anxious atmosphere and turn it into a pleasant and a soft one.

Furthermore, it is perceived that the body stores excess nervous energy that emerges from anxiety, stress, anger, sexual frustrations, or societal constraints. Hence, the release can be cognitive, an escape from reality, seriousness, or emotional, a flee from pressure and tension. Put differently, laughter, according to this theory, is the cognitive relief and relaxation that results from a sudden transition or a sharp downward contrast between an intense psychic states and another which is much less brutal.

Therefore, laughter is a physical and psyche manifestation that emerges in response to some topics that make people unsure and uncomfortable such as religious, taboo, gender or ethnic differences. People express their wit about these subjects as a means of releasing feelings of strain and sending up trial balloons. In this regard, Meyer (2000:312) states that "humour springs from experience of relief when tension is removed from an individual". A good example to illustrate this situation is the self-deprecating humour. To define it very briefly, Ziv (1988:x) says that self-deprecating humour refers to "those instances in which we ourselves are 'victims' of the joke". In other words, self-deprecating also called self-downs or

self-effacing is a form of humour that targets the foolishness or the flaws of an individual or a group of people not necessarily for proving aggressiveness or hostility but for the hidden aim of defense or tension releasing. Supporting this stream, Berk (2002:12) claims that "self-deprecating humour in the form of self-down is not only an acceptable form but a highly desirable one to break barriers". It also functions as a way to preserve an identity, a culture and a tradition, especially if it is an ethnic humour directed to the self. Many ethnic groups make laughs at their stereotypes to release the tension about the cliché they perceive, but also to confirm and preserve their identities.

Another example in which the theory could cover is about a group of colleagues long for getting rid of the restraint set by their boss, may meet in a cafeteria gossiping and laughing about the plant regime to release their tensions. In this case, their laughs are regarded as the positive impact on their minds, which supplies them with a "psychic energy".   This vigor gradually blooms in the body and is used as an encouragement or a support which frees the one to discuss banned topics.

1.4.4. Summary of The Conventional Theories

Research on the process of humour and a laughter stimulus was inaugurated in classical philosophy and still remains the crux concern of many researchers in the present era. We discussed above the three primordial different schools of humour theories which attempt to reveal aspects of humour production. The gist of these theories discloses the quite variable causes and roots of this peculiar physical motion by digging for its nature: the superiority theorists for instance believe that they are the credible source to answer the mystery of laughs via framing their answers with the concept of 'sudden glory' which emerges from subconscious feeling of superiority over the others. Yet, the incongruity theorists consider their hypothesis as the reigning one as it encompasses various cases which fall under the two incompatible frames that one must hold the incongruous condition. Moreover, the release comes with a functional perspective to explain that laughter is the relief of nervous tensions.

Despite this, the question of what makes us laugh still remains pertinent as these theories could not provide sufficient answers to all occurrences. For instance, we often laugh while being tickled and we always hear the guffaws of children while playing. Inspired from these situations, the play theory of humour is another approach that must declare its salient prominence. It considers humour as playful and non-serious activity using words and ideas as playthings. The thinkers derive their approach from their analogies of humour in the behavior of animals such as Chimpanzees, and provide evidences that "we come into the world endowed with an instinctive tendency to laugh" (Eastman, 1937: 45). This idea may explain the cheerful face of babies who express laughter while engaging in a playful activity with adults.

Notwithstanding, the holistic insight toward the inquiry of humour is not fully-fledged. Thus, in the same vein, many scholars endeavour to bring a new perspective as will be explained with the following linguists' view of humour.

1.5. Linguistic Theories of Humour

Humour is an intriguing aspect and a specifying characteristic of human behavior equivalent to "the power of speech, the mathematical gift, the gripping thumb" (Nash, 1985:1). Its presence is pervasive and makes it the fundamental subject of study. Though the conventional theories have been proposed, no particular model has been able to bring the holistic explanation to *"what is funny, why it is funny, how it is funny, when it is funny, and to whom it is funny"* (Raskin, 1989:3, italics in Original). In recent years, however, researchers in linguistics have been giving more attention to the linguistic aspects of humour, focusing mainly on humour which is communicated via language.

On the basis of these subfields, linguists contribute to the area of humour from a semantic and a pragmatic perspective. They are concerned by the route of how humorous narratives (mainly text) are managed, understood, and interpreted as comical, and/ or how humour is communicated and the functions it serves in conversations. However, the theories do not take into consideration any physical or visual form. Their interest is the verbalized from of the humorous expressions such as anecdotes, amusing short stories and jokes.

While dealing with verbal humour, scholars attempt to engage themselves in providing an adequate definition of jokes, the procedure of its flow, and the qualities that mark a good joke. What follows is a sketch of some of the linguistic theories of humour developed by some potential scholars who take jokes as their data analysis. Thus, it is essential first to bring a view of what jokes are in the subsequent title.

1.5.1. Definition of Jokes

Linguists who attempt to deal with humour were given the reputation to take into consideration jokes. This is because jokes are short, easy to collect and simple as they hold just one comic occurrence in contrast to longer texts. But what is a joke?

Many scholars have attempted to bring an adequate definition of the concept joke. According to Long and Graesser (1988: 37), jokes are defined "as anything done or said to deliberately provoke amusement". In fact, a joke is a term that describes a piece of a written or spoken text in the form of a story or a puzzle which a person tells or writes with the apparent aim of provoking amusement to the listeners or readers. This is done via a 'punch line', the compulsory component of a joke, through which laughter is elicited.

Jokes can be rehearsed or planned out by the narrator before being told. Such type is called canned (or narrative) jokes such as riddles, narrative stories that could be told in stand-up routines. In this respect, Winick (1976: 26) focuses on a speaker's intention when stating that "a joke is a type of communication that has a witty or funny intent that is known in advance by the teller". While telling canned

jokes, the narrator generally prologues his speech with an announcement that paves the way to the other joke sequences. It may start with a question and require an answer. It is generally the answer that provokes laughter because it is unexpected and holds the punch line as in this joke /limaða sʊmiya el baħrɒ el aswad biħaða el ism?/ lianaho ħazina ʕala elbahr el mayit/ "؟ لماذا سمي البحر الاسود بهذا الاسم"   "الله حزن عﻟﻰ البحر الميت"   ""why is the Black See called like that?", "because it feels bad on the Dead Sea". Otherwise, canned jokes may begin with a story as in "there was….". Another characteristic of canned jokes is that they are context free in the sense that they "are generally detached from the context in which they are told" (Attardo, 2001:62)

Sometimes speakers create jokes while conversing with others in turn taking without prefacing. This type of jokes is called spontaneous or conversational. In this respect, Robson (2006:11) says that "conversational jokes are reserved to humour which occurs within conversations".

Ultimately, it can be said that jokes and verbal humour are intertwined. This is noticed through the specialists' definitions of the terms in which both concepts are mentioned in one definition. For instance, while differentiating between verbal and non- verbal humour, Raskin (1985) [7] claims that "verbal humour is a joke carrying-text while non-verbal humour is a humorous situation not created, described or expressed by any text." Thus, all jokes are expressed via means of linguistic structure and are subject to linguistic analysis as will be shown in the following theories.

1.5.2. A Socio-semiotic Frame of Verbal Humour

Situating verbal humour in the socio-semiotic scheme is the scrutiny which Alexander (1980-1997) has been engaged in. His inspiration derives from the principle of Halliday's social semiotic theory of language. To put it very quickly, Halliday regards language as a 'meaning potential' that plays a great role in communication i.e.; the structures, the words and the sounds are the vehicles that people use to exchange meanings. Relying on a sociolinguistic perspective,

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[7] Cited in Dynel's book (2009:119)

Halliday confirms that language is evidently "a semiotic system, having various levels of strata: semantics, lexico-grammar and phonology/phonetics" (2004 a: 24) Yet, "it is not the system of rules that govern language structure, but rather 'the meaning potential': what the speaker/hearer can (what he can mean, if you like), not what he knows" (1975: 33). In other words, the choice of a particular linguistic structure depends on the communicative intent we want to attain. Indeed, it is the context, either context of situation or culture, which defines the meaning potential. Thus, Halliday and his followers are interested in the interplay between languages as a system (reflected through text) and language uses (social/cultural context) through which meanings are disclosed.

In parallel, the language of humour particularly is very vague for the reason that it encompasses both surface and deep meanings which can be inferred from analyzing the text to reveal how the existing conventions of language have been utilized to express dissimilar possibilities of meanings.

In an attempt to find out the wider connotations that a piece of verbal humour holds, Alexander draws his crux concern on:

> (1) A preliminary discussion on the criteria by which modes of humour can be differentiated from one another, (2) the lexicogrammatical dimensions of verbal humour ie what specific elements linguistic analysis can highlight, and (3) the manner in which particular aspects of humour and, accordingly, too, their appreciation are 'keyed into' the culture in which they are found. (Alexander, 1997:8)

The aforementioned quotation summarizes Alexander's approach to humour which will be detailed in the following three points:

a) It is primary to distinguish humour from its correlated concepts such as joke, gag, comedy, pun, wordplay, epigram, irony, satire, caricature, etc through six criteria which are:

1. The intentionality: the speaker or the writer's humour is either intentional or unintentional.

2. Consciousness of the speaker or writer. However, it should be signaled out that the two above criteria interlock and depend on the parts of the speaker or the hearer. This is noticed when the speaker engages in a deliberate intention to provoke amusement, yet the listener is unconscious of such fact.

3. Malevolent/benevolent intention: it is also important to stress the difference of humorous intention. Humour is sometimes used to convey malicious meanings with the ostensible intention of hurting, insulting, making fun, and ridiculing. Yet, it is not always the case as it can be the holder of positive and kind intents with two purposes which have the onward objectives to:

4. Amuse people.

5. Convey light-heartedness (or cheerfulness).

6. Wit: An intellectual pleasure

b) It is generally agreed that verbal humour is often in the form of a joke or parallel concepts holding- text. Thus, language is a potent carrier of humourous meanings spotted through typical devices which realize amusement provokes laughter. Accordingly, the analysis of verbal humour focuses on the 'productive side' or 'the linguistic performance' involves a scrutiny of five lexico-grammatical levels, which Alexander (1997) works on. These levels are: the graphological level, the morphological level, the syntactic level, the lexical-semantic level and the pragmatic or discourse level. By taking into consideration these levels in the analysis of verbal humour, we can comprehend the surface structure of it, in terms of discerning the linguistic features of the humorous discourse like pauses, repetition, etc, and the deep structure which holds the figurative language used such as punning, allusion, ambiguity, etc to deduce the implicit meaning.

c) As language is the core of transmitting verbal humour, Alexander draws an analogy between this latter and his perception of language. From a sociolinguistic angle, Alexander believes that language has two major functions: first, it is conceived as a means of cultural and social transmission

and second, it is regarded as a way of negotiating meanings, whereby social signification is attainable. Therefore, Language is a crucial element of a social process. In parallel to this view of language, verbal humour is also measured by its manifestation in social play. Being an intuitive feature of human social communication, humour plays the role of a "social cement or even, more seldom, as a preliminary means towards re-constituting society" (Alexander, 1997:7).

Moreover, humour is far from being a uniform concept to all cultures through its pervasiveness and occurrence. Different societies develop very unique and varying forms of humour. This is because humour is successfully attainable depending on the based knowledge of the culture involved. In fact, it is witnessed that many cases of verbal humour provided to an alien cultural setting may be conceived as a nuisance and a chock to its people for the reason that they are unfamiliar with the topic conveyed.

Finally, we can state that Alexander's viewpoint may have crucial worth in analysing verbal humour of different categories of data. However, his approach is just descriptive as a precise theoretical practice is missing in this respect, Attardo claims:

> Many stylistic, semiotic and textual theories are at most merely interesting programmatic statements rather than complete and detailed theories. They all deal with humour which goes beyond the joke, and they share some methodological tools which can be considered pragmatic. Attardo (1994: 193-194)

As a result, other linguists suggested other theories of humour such as the Semantic Script-based Theory of Humour (henceforth SSTH) yielded by Raskin in 1985.

1.5.3. The Semantic Script-Based Theory of Humour

The publication of the Semantic Mechanism of Humour (1985) Heralded by Victor Raskin (1980s) marks the launch of a strong linguistic hallmark in the area of humour research, with a special cognitive dedication as it springs from the

incongruity theory staining a major contribution to it. Though this seminal book is assumed to develop a competence theory of humour within the generative-linguistic layout, by perusing a formal Chomskian's competence model which allows a person to determine the sufficient conditions to categorise a text as humorous, Raskin provided a holistic account applied to analyzing a corpus of jokes. To put it very brief, Raskin basic notion derives from the idea that if hearers are able to distinguish grammatically accurate sentences from incorrect ones, then they are capable to categorize whether a text is humorous or not. Supporting this idea, Attardo(1994:196) claims "because a speaker can tell if a sentence belongs to the set of grammatical sentences[...]the speaker can tell if a text is funny or not." Such presumption derives from Chomsky's competence notion which refers to the speakers' capacity to produce sentences from a finite set of lexemes thanks to grammar and to the hearers' understanding of utterances never heard before.

1.5.3.1. Theoretical Framework

The idea is a theoretical framework which regards verbal humour as a text containing two opposite scripts (the setup and the punch line) that are both compatible with the context of the joke. The release of laughs is an outcome which emerges from the hearer's recognition of these opposite scripts in the joke text. For a better elucidation, the theory comes with the following hypothesis:

> A text can be characterized as a single-joke-carrying text if both of the 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 overlap fully or in part on this text. (Raskin, 1985: 99)

We may deduce from the theory that the conditions for making a funny joke are the compatibility and the overlapping of the two scripts of the text segments. The first script is the opening part of the joke with evident and apparent interpretations for the hearer. The second is the opposite script, which contains the

punch line holding a sudden unexpected, incongruous, surprising ending. To illustrate the theory, Raskin (1985:117) comes with the following prototypical joke:

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

This story is a good example to explain the overlap and the opposition of incongruous scripts: the joke holds scripts of (visiting) Doctor and (visiting the) Lover. The scripts are related via the component of whispering compatible with both. The wife's invitation to come in rudely is an act that triggers the shift from the first to the opposed script. Also the adjectives 'young and pretty' are devices irrelevant to the idea of visiting the doctor. This joke has the hidden meaning of marital infidelity.

1.5.3.2.   Cooperative Principle and The Semantic Script Theory

In an attempt to explain how humour is achieved conversationally, Raskin integrates Grice's Cooperative principle in his theory. In fact, Grice's scrutiny in the field of pragmatics has a prominent impact in the explanation of the Semantic Theory of incongruity, though not deliberately. In 1975, Grice developed the theory of the co-operative principle which explains how effective communication in conversation is attained between the speaker and the listener. In other words, how the conversant cooperate and behave to have a mutual understanding. To attain this description, Grice puts forwards a set of rules which he calls 'the maxims' which determine the 'bona- fide speech'. In this respect, Grice (1975: 22) states that the "cooperative principle contributes what is required by the accepted purpose of the conversation." And the four maxims are:

a) Maxim of *quantity*: Make your contribution as informative as is required, but not more, or less, than is required.
b) Maxim of *quality*: Do not say that which you believe to be false or for which you lack adequate evidence.
c) Maxim of *relation*: Be relevant.
d) Maxim of *manner*: Be clear, brief and orderly. (Yule: 2006:130)(Italics in original)

These maxims are the norms applied to an ordinary conversation that speakers should adhere. It also allows a listener to grasp the implicit or the indirect speech which a speaker implies without convening it through accurate words. Grice labels this fact through conversational implicature as illustrated in the following example:

A: where is Lamia?

B: her car is near the 'mini- market'.

In this example, A is not asking about Lamia's car as indicated in B's reply but rather for Lamia's location. Despite this, A can deduce that she is in the mini-market or nearby. This is inferred due to the conversational implicature. But as B does not provide an exact answer, he is flouting the maxim of relevance.

In fact, verbal humour is a form of non-bona fade communication, and is considered as a type of speech in which some aspects of the maxims are flouted. Unlike the bona-fide speech which conveys meaningful and useful knowledge, verbal humour is about conveying information which misdirects a hearer through an incongruous ending of the text which prompts a humorous feedback. Yet, it should be born in mind that such veer to the non-bona fide speech anticipates a hearer that the communicative intent neither honest, nor a lie, but rather humorous.

A- **Scripts**

Raskin places a focal interest in his theory on the concept of scripts. This latter refers to

> A large chunk of semantic information surrounding the word or evoked by it. It is a cognitive structure internalized by the native speaker.[...]every speaker has internalized rather a large repertoire of scripts of 'common sense' which represent his/her knowledge of certain routines, standard procedures, basic -situations, etc. (Raskin, 1985: 81)

Thus, a script is a mental structure present in each individual. It refers to a 'lexical item' (Ibid) which covers crucial information about a situation, an event or

an activity (actions). Typically, scripts possess a 'semantic networks' different in nature (synonymy, hyponymy, etc), and which correspond to the speaker's cultural background. For example, if a non -Arabic listener hears someone saying راهم يلعبوا بالقانون/, /rahom yalaʕbʊ: belqanʊ:n/ he cannot infer two meanings, either 'they are playing with law', or 'they are playing with Zither'. So the semantic network is closely associated with individual's culture and may embrace different homonyms, as the script "القانون" /qanʊ:n/ which refers either to 'law' or 'Zither'.

The notion of script in this theory is used to represent the meaning of the text of a joke. The scripts in Raskin's prototypical joke are the doctor and the lover. The doctor script is compatible with the first sentence through lexical terms like 'bronchial, doctor, patient'. The lover script is compatible with the second sentence spotted by 'young, pretty and whisper' and it violate the maxim of quality. Indeed, the two scripts are opposed.

1.5.4. The General Theory of Verbal Humour

It is evidently acknowledged that the SSTH deals with semantic entities and seeks for interpretations perceived intuitively by speakers. Its corpus of analysis is limited to jokes and for that reason; it has received certain critics as it does not cover the analysis of larger texts. In an attempt to solve the problem, Raskin, with the aid of Attardo, introduce the GTVH in 1991. It is an extended theory of the SSTH, which considers "humorous narrative texts longer than jokes, such as poems, sitcoms, short stories, novels" (Archakis/Tsakona, 2001:45)[8]. Indeed, Attardo and Raskin conceive the theory as a "hierarchical model of joke representation consisting of six levels and an indexed taxonomy of joke variance and invariance" (1991:294). In other words, the GTVH is a revised version of the SSTH which other knowledge resources have been added. The following is a sketchy summary of the theory which embraces:

1) Script Opposition (SO): as explained above in the SSTH. It denotes that laughter is a response of unexpected happening (incongruity).

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[8] Quoted in Irina Wamsler, (2007, 52)

2) Logical Mechanism (LM): it is about the logical explanation of the absurdity or the incongruity which a joke suggests. It is clear that humour stems from undergoing an unexpected incongruity "which is then made congruous"(Sul, 1972, 81), and laughter flourishes from "the view of two or more inconsistent, unsuitable, or incongruous parts united in one complex object or assemblage, or acquiring a sort of mutual relation in a peculiar manner in which the mind takes notice of them." (Zhihui Wu, 2013: 57). Thus the LM source is the cognitive operation which determines the process of *incongruity resolution* [9] in humour interpretation.

3) Language (LA): it concerns all the linguistic units used in the verbalization of a joke including word order, synonyms, antonyms, homonyms, etc. however, it is important to signal that the language knowledge is basically selected according to the notion of Script Opposition. The lexical items should overlap with the notion of the jokes and opposite in the punch line.

4) Narrative Strategy (NS) deals with the genre of the joke (speech event) or the narrative organization such as a riddle, a dialogue, a conversation, questions and answers, etc. in fact all jokes are narrative by definition.

5) Target (TA) refers to the 'butt' of the joke. For example, it describes a person, a country, or a group of people who are the subject of laughter. It discloses the aggressive nature of humour, as seen in the superiority theory.

6) Situation (SI): any joke must be 'about something' such as playing football, going to the mosque, meeting an alien person, etc. thus, the parameter of the situation take account to the participants, the objects, and the activities incarnated in the story.

The above knowledge resources are employed to categorize the factors that define a joke, by describing its components and their relationships. Thus, the GTVH is regarded as prominent and formalized approach among other linguistic theories of humour. It is accredited to analysis pieces of jokes in full from a

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[9] Resolution of the incongruity refers to the recipient's mental cognitive effort to make sense of the incongruity and interpret the joke as humorous. Thus, the apparently incongruous representation is resolved, and the unreasonable becomes resonable, the unusual turns to be acceptable.

linguistic perspective. Indeed, in order to fill in such analysis, it is necessary to highlight the divergent functions of humour in what follows.

1.6. The Functions of Humour

It is obvious that humour transcends its basic purpose of eliciting laughter. It is also a versatile linguistic strategy, through which many functions are performed as will be seen in follows.

For instance, Martineau (1972), from a sociological standpoint, identified three functions of humour beyond the generation of humorous effects, which are the consensus, the conflict and the control functions. The purpose of the consensus function is to create or strengthen solidarity and, in parallel, reduce social distance for launching interpersonal social relationships or taking part in interactions within a group. This is noticed in the example of an employee who wants to reinforce his relationship with his boss by telling jokes and anecdotes or behaving in a humorous way. However, this is not always the case, since humour can serve the function of conflict with its aggressive side through which a noxious stimulus is sent to a person or a group, as happens with ethnic jokes toward a particular party or community. Finally, the control function of humour serves the corrective function since it expresses grievances to delineate people's mistakes for controlling them, as happens when using humour to correct teens' behaviours.

The control and the consensus functions are also prescriptively regarded as a management tools in the workplace, for example. This premise is drawn by Collinson (1988) from workplace interactions. He believes that humour can manifest itself as an element of conformity, control or resistance. The conformity and the control functions are similar to Martineau's perception of consensus and control functions, respectively. The resistance function refers to the basic act of amusing and entertaining, as it occurs in many instances between employees.

While exploring the strategic use of humour in the police organization, Pogrebin and Poole (1988) put forward three functions of humour. The first is the probing function, with a curious purpose to assess the attitudes and ideologies of

others in a non-offensive an off-record way in order to implicitly reveal the boundaries between the police and the criminals, for instance. The second function is to further social solidarity, and the third is the coping purpose in which humour is used in a strategic way to manage instances beyond our control. In this respect, Pogrebin and Poole (1988)[10] affirm the functions of humour when stating that "(1) humour allows members of the group to share common experiences and define their working ideologies, (2) it promotes social solidarity, and (3) it helps the group to cope with a variety of forces outside of their control."

In fact, sharing a laugh is signaling social solidarity, which facilitates in-group cohesion and integration. This salient social function is underlined by Fink and Walker (1977), who regard humour as a face-saving strategy in embarrassing and uncomfortable situations. In a parallel vision, Hampes (1992) deduces from an investigation that humour increases the level of trust between people after overcoming stress, especially in intimate situations. In this respect, Hampes (ibid.) argues that "humor apparently helps people succeed in intimate relationships because it allows them to handle the stress within those relationships" (p. 127). For instance, in order to avoid direct taboo topics such as intimate relationships which make a person feel uncomfortable, interlocutors may use jokes or call for amusing situations equivalent to what they are talking about.

Linstead (1985) also highlighted the exploration and the coping functions of humour believing that humour is a strategy to unveil the boundaries and the margins between social groups or individuals. Based on Davies's work of ethnic jokes (1982), Linstead reveals that the boundaries, either social, geographical or moral, that exist between peripheral groups are better elucidated through humour; yet, for constructing acceptable standard. Generally, ethnic jokes are self-deprecating through which the joker expresses fun on his community, religion, or identity and shares it for specific functions which Zif (1984) [11] summarises them as follows:

- Redefning the social hierarchy by higher status individuals in order to create solidarity among group members of differing social status.

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[10] Cited in Annelie and Randi (2008:97)
[11] Quoted inJennifer Hay (1995:13)

- Protecting the self by identifying a weakness before anyone else does.
- Sharing similarities between self and others.
- Coping with weaknesses by making light of them.

Ultimately, it can be said that humour can fulfill a wide range of functions in social situations in addition to its basic purpose of generating laughter. In the aforesaid paragraphs, we have highlighted some obvious meanings observed in communities of practice conveyed by jokes and humorous expressions: expressing social solidarity and identity, correcting through control, regulation of conflict and tension are some of the multiple functions of humour. Its elusive and complex characteristics gives humour a rhetorical quality.

1.7. Humour and Rhetoric

In particular settings such as comedic performances for instance where humour is the deliberate linguistic behaviour, expressing laughs is not the ultimate role of humorous discourse. In many cases, humour is often purposeful and persuasive. It is a comic frame that influences in an enjoyable way the audience's experience about a concept, a belief, or an idea. In other words, the comedian is a good example who plays the role of a "social manager" while sculpturing real living situations in an outspoken witty way, with a hidden goal to influence the audience's attitudes and enable them "to be observers of themselves, while acting, its ultimate goal would not be passiveness, but maximum consciousness" (Burke 1959:171).

Furthermore, Aristotle regarded humour as chief effective communicative form of argument and persuasion in current culture. This is because humour is an inextricable part of culture which unveils social boundaries and maintains social norms through parody to enforce norms and punish deviance. Thus, humour is a social corrective and rhetoric.

Indeed, understanding these implicit humorous functions involves a pragmatic inspection and a scrutiny. The intellectual source of study that enhances our understanding of naturally occurring interactions or discourses as a socially organized activity lies within the umbrella of the pragmatics of interaction with its

intertwined schools of conversational analysis, discourse analysis, interactional sociolinguistics, etc.

1.8. A Pragmatic Approach to Humour

In order to progress toward an account of how humorous effects and intends are created and understood in verbal communication in general and within humorous discourses in particular, a pragmatic interpretation is requisite. Yet, what is pragmatics? The answer of this question will be in the subsequent title.

1.8.1. Pragmatics Defined

That language is the common vehicle of communication shared by members of a linguistic community is nothing new. Linguistics as a primacy discipline attempted to investigate this code from different layers: Syntax specializes to studying linguistics forms, rules and principles that govern the utterance structure, and how these linguistic units are arranged to form meaningful sentences. Semantics is "the study of the relationships between meaning and entities in the world" (Yule, 1996:4) thus, it is concerned with the association between the signifier and the signified, that is to say, we grasp the meaning of a word from its image in real world. Pragmatics is about the study of what users mean and intend with their linguistic utterances.

In his book of pragmatics, George Yule (idem) introduces his volume by giving a detailed definition of pragmatics that accounts different aspects. According to him, pragmatics is "the study of speaker meaning and contextual meaning"(p8). The analysis in this case involves the speakers' meanings conveyed by their utterances rather than what the words of utterances mean. Indeed, the interpretation of this meaning depends on the context and the circumstances which surround the speech act. For example, if a speaker says "I am hungry", the semantic interpretation of the utterance is that a person feels hanger pangs. A pragmatic angle, however, takes into account where, when and by whom the utterance is expressed: if it is a girl coming back from school at noon speaking to her mother in the kitchen, then the

sentence is most likely a *request* for lunch. If the sentence is claimed after eating, then it surely a *complaint* denoting the insufficient food to calm her feeling of hunger or that she still wants a dessert.

Moreover, pragmatics is also concerned with 'the invisible meaning', or "the study of how more gets communicated than said" (Yule, ibid). Very often, we intend more what we speak, and the unsaid part is lucidly recognized by hearers or readers through inferences. For example, if the same utterance "I feel hungry" is said by a street beggar, the invisible meaning is the request for money rather than food. In fact, such inference is governed by people's shared knowledge, experience and cultural convention which are also ties with the closeness or the distance of listeners or readers who determine how much needs to be said. Thus pragmatics is "The study of the expression of relative distance" (Yule, ibid)

From the above definitions of pragmatics, it becomes almost very difficult to analyze instances of communicative interaction because it is hard to predict and determine what others might be intending. Yet, we can achieve very lucidly this interpretation and we engage in intending something that we do not express through unconsciously thanks to our pragmatic or communicative competence.

1.8.2. Communicative Competence

It is undeniably acknowledged that linguistic variation is a prominent characteristic in human's communication as it is obvious that no single code speaker exist. In this respect, Bell (1970:110) confirms that "no language user is monolingual, in the strict sense of possessing a single code". Definitely, both monolinguals and/or bilinguals naturally choose from their verbal repertoires the appropriate code, variety, accent or dialect in respect to some social factors such as the setting, the interlocutors, etc. on the basis of such premise, sociolinguists attempt to find out the motives that lead to such speakers' linguistic variability. Wardhaugh (2006) for instance, puts forwards the hypothesis which suggests that people's capacity to select one variety or code instead of the other differ may be because "our perspective linguistic ability is much more greater than our productive linguistic ability."(p51) Confirming this suggestion, the following example is better

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illustrative: in Algeria, the French language has a privileged position, yet, a large proportion of people understand it better than speaking it.

In order to demystify speakers' ability to understand and produce speeches in a given social context, Hymes (1972b) proposes the concept of 'communicative competence' with the apparent aim to rectify Chomsky's linguistic competence. To put it very briefly, the notion of linguistic competence refers to the ability to produce well- formed sentences within ideal situations and speakers in a homogenous speech community. So quite deliberately, Hymes introduces his concept to expound that possessing the grammatical competence is deficient to communicate adequately. This is noticed during the process of first language acquisition when children acquire paralleled linguistic competence (grammar) and effective language use. In this vein, he says "the acquisition of competence for use, indeed, can be stated in terms as the acquisition of competence for grammar".

Thus, in order to be a competent speaker in a language, speaker must own the grammatical knowledge and the socio-cultural guidelines, speech norms and conventions of a community. They should discern how and when to speak: how to take turns in an interaction, when to stop speaking, etc by applying their background knowledge to get inferences of the said and the unsaid. In this respect, Romaine states

> Sharing grammar does not necessary entail a successful communication. Speakers of the same language so not usually understand each other because they do not have the same conventions for interpreting each other's speech or use speech in the same way. (Romaine, 2000: 37)

For example, an English person who masters the use of Standard Arabic may find a difficulty to communicate with a non-educated Arab person who knows only his local dialect.

Such view validates Labov's statement which tells that "language use reflects social stratification and is a form of social behaviour" (1972:56). This is why it is better to define a speech community as a group of people who share the social norms in regard to language" (Ibid) rather than a group of speakers who use the same language.

This entails that society and its cultural structure frames to a large extent speakers' linguistic behavior. On such basis, a new field of research was bon known as 'ethnography of communication', by Gumperz between the 1950s and 1960s to analyse language use in its cultural setting. Hymes also paid attention to this discipline when elaborating the acronym of SPEAKING that determine the external factors that influence speakers' code choice. Each letter of the acronym respectively refers to: Setting- participants – end- act sequence – key – instrumentalities- norms – Genre.

Ultimately, one can say that being a proficient speaker requires a person to "select from the totality of grammatically correct sentences available to him, forms which appropriately effect the social norm governing behavior in specific encounters" (Gumperz, 1992:20). A preeminent situation in which the communicative competence is a high necessity is when people involved in practicing humour. They should possess a humour competence which allows them perform, receive and respond to humour and jokes, with an account of timing for both the tellers and the recipients thanks to their background knowledge.

1.8.3. Background knowledge

Understanding and interpreting speakers or writers' communicative actions or messages is a natural achievement done while listeners or readers intuitively activate their background knowledge. From a broad sense, the notion of background knowledge refers to is an information that is not available or mentioned in a text or speech, but is retrieved from memory by listeners or readers in order to make inferences and understandings as Collins, et al (1994: 231-232) states, "The listener uses background knowledge of the world and cues linking different contributions to conversation to make inferences from what is said".

It is important to highlight that individuals' background knowledge is tied to their cognitive ability toward language processing. Hence, scientists have often referred to the notions of 'schema' and script' to explicate the concept of 'background knowledge'. The former is "a general term for a conventional knowledge structure that exists in memory" as Yule (2010: 132) argues, for

example, a schema of a 'school' embraces the knowledge of different objects such as 'tables', 'chairs', 'board', 'teacher', 'students', etc. Yet, the series of actions like 'to teach', 'to study', 'to read', 'to write', etc are the scripts of the given example (school). In this respect, Yule (idem, 133) defines scripts as a "dynamic schema in which conventional action takes place".

Furthermore, individuals' conventions and their cultural environment greatly impact on their background knowledge with a direct outcome upon the interpretation and the deciphering of witnessed events and discourses in general. In this regards, Gumperz (1995, 120) stresses that a "lack of shared background knowledge leads initially to misunderstandings". For example, a simple narrative joke can have two effects (positive or negative) upon two different regions depending on their cultures and conventions. Thus, it may provoke amusements and laughs or it may be considered as inappropriate and offensive, especially if it embraces a derisive butt.

Consequently, the noteworthy key of an optimal social interaction among interlocutors is framed by their background knowledge. In the Algerian context, conversants draw on a shared knowledge while expressing divergent actions such as polite forms for instance, even in the French way. This is because the French language maintains a privileged position in the Algerian linguistic repertoires. Thus, a polite form for addressing a strange, an elderly or higher status person in French is via employing the pronoun 'vous' rather than ' tu' which is almost used to talk with a familiar and a close person. This is noticed in situations when employees use "vous" with their boss to express politeness.

However, it is necessary to highlight that there are a range of actions ubiquitous in our discourses and written forms that are intuitively interpreted thanks to our background notion. Conveying a range of actions such as request, complaint, informing, etc is generally done with our utterances. Scholars interested in this fact propose the concept of 'speech act'.

1.8.4. Speech Act and Humour

It has been previously underlined that one of the crux concerns of pragmatics is to study what speaker intends with their utterances. Some of the researchers in the field of pragmatics came with the hypothesis that we do things with words. Such premise is based on the observation that we actually perform actions while speaking. In 1962, Jana Austin put forwards the Speech act theory and argued that language should be seen as a social rather than a scientific tool by focusing on the functional aspect of language use. For example, when your father tells you "it is hot in this room", you will directly open the window or the door, because we subconsciously infer that it is a request. In this case, saying involves doing as Austin (1969) [12] says "speech acts are minimal units of discourse representing how actions are carried out through words".

In fact, what speakers say is related with three types of acts: the locutionary act, the illocutionary act and the perlocutionary act. The following example is better elucidative to understand the acts. The sentence "I have made a delicious cake" is grammatically and linguistically correct and meaningful. This is the locutionary act which refers to "the literal meaning of actual words" (Paltridge, 2006:55). Yet, we do not produce utterances without a purpose but rather to anticipate a function in mind. And this is the meaning of the illocutionary act which is described as "the function of words, the specific purpose that the speaker has in mind" (Cutting, 2002:16). The purposes of saying the above sentence are several: it could be a request by inviting a person to take part in the degustation of the cake (an invitation), or a boaster to show off your culinary capacities. If the invitation is accepted and the invited person eats the cake, then the sentences has an effect and plays the perlocutionary act which refers to the listener's response to the illocutionary act.

The illocutionary act has been the crux concern of many scholars such as Searle (1979) who attempted to describe the types of illocution in what follows:

❖ Assertives: when the expressed sentence is a truth as ' the earth is flat' or 'barcelona beats real Madrid'

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[12] Cited in VonCanon, (2006 :5)

❖ Directives: when the speaker is trying to get the hearer to do something as in 'don't touch my phone'. Questions are also considered as sub-categories of directive acts as they involve the listener to answer.

❖ Commissives: when speakers commit themselves to perform a future action as in 'I'll be back soon'. ' I will take you to the beach next Sunday'

❖ Expressive: acts are related to speakers' feelings and emotions such as 'I'm so sorry' or 'Congratulations!'

❖ Declarative: when a speaker changes things with words as in 'you are fired' or 'I now pronounce you husband and wife'

In addition to the above types, speech acts can be direct or indirect: the former refers to explicit meaning of the sentence produced by a speaker in different ways (declarative- question – imperative) as in "can you switch on the light? (Direct- question). Stressing this view, Sebastian describes direct speech act as "An utterance is seen as a direct speech act when there is a direct relationship between the structure and the communicative function of the utterance" (2016: 17) . The latter refers to the requested action without directly saying it. In other words, we mean much more than what we say. For example, a man wanting the Wi-Fi key in a host setting may say to the residents that he needs to send urgently an email to his boss. In this case, it is the hearer's task to analyse his utterance to grasp his request.

In order to perform specific speech acts successfully, certain contextual circumstances are needed, technically known as felicity conditions. One of these conditions is that the conversant must understand the language used and are non-play-acting. In other words, Austin's proviso of the felicity condition of speech acts apply only to 'serious' uses of language. For example, the illocutionary force of the utterance "I sentence you five months' is practically executed unless it is pronounced by a judge in a courtroom (perlocutionary act).

However, the laws that usually conduct over verbal interaction are deliberately destroyed and exploited in humorous discourse. Thus, humorous communication is an infraction of the felicity condition because it is not a serious matter. If we produce the same utterance in other settings by other people, one of

the effects is laughs. Indeed, wordplays are also a way to violate the felicity conditions as in this joke

مزلوط زوالي راح يزور يمّاه ني المسّتشنى, لقى مكتوب ني الباب 'ادفع' قال ربي يفّيها خلي كي '' ''تجي للدار نشوفها باطل

/mazlʊ:t Zawali rah yzʊ:r yemmah filmʊstaʃfa, lqa maktʊ:b fel bab "idfaʕ" qal rabbi yeʃʃiha xali ki gi: le da:r nʃʊ:fha batel/

In this example, the verb 'ادفع' has two meanings: 'push and pay' wordplay). The poor son in a visit to his ill mother in a hospital read on the entrance door 'ادفع' thought that he has to pay to enter, and says that it will be better to see her when going back home.

We all know that humour is pragmatically a contrast or incongruity between what is said (the propositional content) and what can be inferred from the situation. Its most perlocutionary associated outcome is laughter. In fact, while producing humorous expressions

> The sender camouflages the illocutionary force of the utterance so as to guide the recipient to an inadequate presuppositional and interpretive frame. At other time, it is the recipient, who independently of the sender's intention, interprets the utterance in a humorous way, or reacts to it in a joking manner, thus displaying unintended perlocutionary effects. (Isabel Emida, 142/143)

The following example is well clarifying a humorous speech act that flout the seriousness of speech.

A: would you like a pint of ice cream?

B: Oh yes please!!

A: Oh, so would I!!

B: hhhhhhh

The illoctionary act given in the form of a question is interpreted as an offer accepted with pleasure by the recipient, yet, corrupted by the sudden A's answer which demonstrates that it is a mere request of information. Thus, laughter is released because such answer flouted the illocutionary expectations of B.

Ultimately, it can be said that lucid interpretation of speech acts in particular, and of speeches in general, requires awareness of structural forms and socio-cultural norms. For example, a successful humorous discourse as in a stand-up comedy

depends on the audience's understanding of the culture in which it is embedded and requires from them enough background knowledge in order to get the joke (HASSAINE, 2013, 13). In what follows, a dedicated light will be given to the notion of cognitive inference and humour.

1.9. Relevance Theory

Relevance theory is a cognitive-pragmatic approach of human communication, pioneered by D. Sperber and D. Wilson in the mid-1980s when giving a full view of it in their book (Sperber & Wilson, 1986, 2nd edition, 1995). Basically, the theory emerged as an adjustment to Grice's cooperative principle of communication, and since then, it has been regarded as a significant theory in pragmatics with diverse considerations: it was criticized by some researchers, and adopted by others to the extent of making it a crux concern of their pragamatic investigations (see Yus 1998, 2006, Wilson & Sperber, 2002a; and the bibliography on the theory available on the Internet: www.ua.es/dfing/rt.htm)

The theory has emerged from the premise which tells that it is innate for human beings to exploit the relevance of incoming stimuli. In effect, we are intuitively oriented to process the information that is potentially relevant. For example, when reading a newspaper, we are intuitively directed to pick up the most relevant title or/and information for us. We pay attention to only what seems worthy important, and intuitively, filtering and/or omitting what is of less worth.

Every input that enters our brains is subject to cognitive processing thanks to the complexity of the human mind. Strengthening this idea, Wilson & Sperber add

> As a result of constant selection pressure towards increasing efficiency, the human cognitive system has developed in such a way that our perceptual mechanisms tend automatically to pick out potentially relevant stimuli, our memory retrieval mechanisms tend automatically to activate potentially relevant assumptions, and our inferential mechanisms tend spontaneously to process them in the most productive way (Wilson & Sperber, 2002a: 254).

This biologically rooted capacity of the chase of relevance is also applied to linguistic utterances and other communicative behaviours. Undoubtedly, communication is the quintessence element of cooperation among people. Though we receive a great bulk of linguistic and visual inputs, we prosper in disclosing the targeted sense.   In order to achieve pertinent understanding among interlocutors, and succeed at transferring thoughts and ideas, we subconsciously engage in a cognitive mechanism of selecting only the optimal relevance. This is because "it is utterly impossible to pay attention to the entire barrage of information that reaches us, we have developed an inherent capacity to filter potentially irrelevant information and to focus our attention on what, in the current situation, is bound to provide cognitive reward" (Yus, 2009, 1)

Thus, relevance theory came with the objective of explaining the procedure of this cognitive capacity of communication, it identifies the "underlying mechanisms, rooted in human psychology, which explain how humans communicate with one another" (S&W 1986/95: 32).

Four criteria were put forwards for review of this theory (Wilson, 1994: 44)

> (a) the decoded meaning of the sentence is compatible with a number of different interpretations in the same context; (b) these interpretations are graded in terms of accessibility; (c) hearers rely on a powerful criterion when selecting the most appropriate interpretation; and (d) this criterion makes it possible to select one interpretation among the range of possible interpretations, to the extent that when a first interpretation is considered a candidate matching the intended interpretation, the hearer will stop at this point.

To understand the theory, Sperber and Wilson proposed two principles of relevance which are:

1.9.1. The Cognitive Principle of Relevance

"Human cognition tends to be geared to the maximisation of relevance" (Sperber & Wilson, 1995: 260)

The idea of the cognitive principle highlights the fact that human beings are biologically conducted to process mainly relevant inputs and context plays a major role in defining the inference. Another fascinating fact about the peculiarity of human mind is to add new information to the stored one and apply the total to process relevant conclusions. Strengthening this view, Yus (2009:754) states that "Among the relevance-oriented tasks undertaken by the human mind, one of the most interesting ones is the human ability to combine contextual or accessible information with new in-coming information to yield relevant conclusions"

Visual inputs could be triggers of cognitive relevance as in: 1- 'The door of the museum was closed'. This example could have these possible interpretations from encyclopedic knowledge:

a- It is a bank holiday

b- The visit is out of the opening hours

c- The museum is under restoration.

The most suitable relevant conclusion comes when seeing a building site sign indicating the reform (see image 1.). Without the visual input, the inference would be different.

Figure 1.1: A Building Site and a Warning Sign

Yet, the visual stimuli are not the exception to optimal relevance. Internal mental representations are also prominent in the inference of messages. For example,

- Nabil: how was your journey in the beach?
- Imad: it was raining.

Imad's answer could have these interpretations:

a. The swimming was prohibited

b. It was a bad day

c. Imad didn't go to the beach.

Although Imad's answer is indirect, Nabil's mental representation of a rainy day could cancel the idea of going to the beach, he would infer the options 'a' and 'b'.

The cognitive principle of relevance is proposed in a broader sense. But it describes how the mental state of others is predicted. For a narrower explanation of optimal relevance in human communication, Sperber and Wilson propose the communicative principle of relevance.

1.9.2. The Communicative Principle of Relevance

"Every act of ostensive communication communicates a presumption of its own optimal relevance" (Sperber and Wilson 1986: 158)

Whenever we communicate either orally or in a written form, addressees intuitively embark in an interpretative task of the perceived inputs; with the aim of electing the most suitable interpretation among the spectrum of interpretations which sentences has within the context by following these conditions: (a) it is relevant enough to be worth the audience's processing effort; and (b) it is the most relevant one compatible with a communicator's abilities and preferences (W&S2002a:256).

On paper, hearers will follow the following general procedure:(a)   Follow a path of least effort in constructing an interpretation of the utterance(and in particular in resolving ambiguities and referential indeterminacies, in going beyond linguistic meaning, in supplying contextual assumptions, computing implicatures, etc.).(b) Stop when your expectations of relevance are satisfied. And for expectations to be satisfied, the selected interpretation should satisfy two conditions:(a) An assumption is relevant to an individual to the extent that the positive3cognitive effects achieved when it is optimally processed are large.(b) An assumption is relevant to an individual to the extent that the effort required to achieve these positive cognitive effects is small (yus,2009: 4)

To explain the conditions, it is better to elucidate with this example:

- Wafa: how did you spend your night?
- Selma: Ines was very present.

In this example, Selma's answer to the question is indirect and the semantic literal words of her utterance have nothing to do with the question. But for Wafa to draw the implicature of Selma's intended words, she has to appeal cognitively contextual information (in this instance, the encyclopedic information about Selma):

1- Selma is Ines' mother
2- Ines has 6 months.
3- Ines is teething.
4- Ines feels uncomfortable and irritable while teething
5- Ines spends sleepless nights during the eruption of her teeth.

The conclusion: Selma spent a sleepless night because she was taking care of her sick baby who is teething.

Optimal communicative relevance can be attained intuitively with ostensive stimuli (such as visual inputs) but also within unintentional impetuses. Thus speakers devise their speech by following a cognitive frame of thoughts and perceptions of the world; hearers, in parallel, draw implicative conclusions from an

interpretation from the different possibilities in respect to the contextual information. Wilson (1994:44) summarizes these basic ideas of RT in four statements:

(a) every utterance has a variety of possible interpretations, all compatible with the information that is linguistically encoded; (b) not all these interpretations occur to the hearer simultaneously; some of them take more effort to think up; (c) hearers are equipped with a single, general criterion for evaluating interpretations; and (d) this criterion is powerful enough to exclude all but one single interpretation, so that, having found an interpretation that fits the criterion, the hearer looks no further.

Therefore, the theory explains that human's mind has a natural reading ability of the surrounding world. In this sense, speakers devise their speech upon the assumptions that hearers have, and in return, listeners choose from the range of interpretations the one that is implicated by the speaker. In humorous speech, however, the humorists guess the mental state of hearers and their inferential patterns, i.e., s/he acknowledges the different lucid possibilities that could be interpreted by the listeners. In general, the humorists can predict:

a. which information in the environment is likely to attract B's attention (i.e. the most relevant stimulus in that environment);

b. which background information from B's memory is likely to be retrieved and used during the processing of a stimulus (i.e. the background information most relevant to processing it); and

c. Which inferences B is likely to draw (i.e. those inferences which yield enough cognitive benefits for B). (S&W, 2002: 14-15)

Consequently, the humorists devise their jokes by providing a compatible but unexpected possible interpretation, not programmed among the hearers' choice of interpretations, but still accepted and well-match the context of speech. The following example adapted from the film *Four Weddings and a Funeral* illustrates the preceding stated idea.

- *A: how is your girlfriend?*
- *B. She's no longer my girlfriend.*
- *A: Oh dear. Still, I wouldn't get too gloomy about it. Rumour has it she never stopped bonking old Toby de Lisle just in case you didn't work out.*

In this example, 'A' is asking 'B' about his girlfriend. According to B's answer, 'A' may logically understand or conclude that they have split up, which seems the most optimal ostensive relevant answer. However, the excerpt continues like:

- *B. She's now my wife!*
- *A: Hahahaha……Excellent! Excellent! Congratulations!*

In effect, 'A' responds in laughter because B's 2nd answer was unexpected, though it is among the range of the possible interpretations of B's 1st answer. Maybe the spectrum of interpretations is:

1- They have split up
2- She has died
3- They have got married.

So the humorist speaker deviates the hearers' cognitive plausible interpretation to another compatible but still unexpected. In order to do so, there should be a shared milieu where the norms and the expectations are shared.

1.9.3. Culture and Relevance

Various disciplines within the social sciences and humanities such as linguistics, anthropology, psychology, philosophy, etc, have set the concept of culture as their main concern in their academic investigations. Thus, bringing a single appropriate description of it is impossible to attain. Many scholars attempt to define it according to their needs. For instance, Hofstede, (1984: 51) defines culture as "the collective programming of the mind which distinguishes the members of one category of people from another." Confirming this idea, Banks, and McGee, put forwards this definition:

> Most social scientists today view culture as consisting primarily of the symbolic, ideational, and intangible aspects of human societies. The essence of a culture is not its artifacts, tools, or other tangible cultural elements but how the members of the group interpret, use, and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish one people from another in modernized societies; it is not material objects and other tangible aspects of human societies. People within a culture usually interpret the meaning of symbols, artifacts, and behaviors in the same or in similar ways. (Banks, and McGee,1989; 124)

From a cognitive pragmatics perspective, culture is considered to be a set of mental representations common to a group of people. Some of the cultural symbols are transmitted and diffused publicly among individuals thanks to speech, books, typed texts, either through myths, or across a particular population via fashionable clothes. The recurrent communicated culture is assimilated in the population's minds and embedded within their lives as Sperber (1996a: 25, 33) confirms.

> Most representations are found in only one individual, but some get communicated, transformed by the communicator into public representations and re-transformed by the audience into mental representations. Some even get communicated repeatedly, spread out in a human population and may end up being instantiated in every member of the population for several generations. [...] Each member of the group has, in his or her head, millions of mental representations, some short-lived, others stored in long-term memory and constituting the individual's 'knowledge.' Of these mental representations, some -a very small proportion- get communicated repeatedly, and end up being distributed throughout the group, and thus have a mental version in most of its members. When we speak of *cultural representations*, we have in mind -or should have in mind- such widely distributed, lasting representations.

The mental representations of culture are the key elements in the understanding and the inference of communicative exchanges and discourses among a particular speech community. The cognitive communicative inference leading to mutual understanding is the crux concern of a prominent study undertaken by Sperber and Wilson who propose their relevance theory. To remind it very briefly, the theory considers communication as an ostensive-inferential process: a speaker

produces a stimulus which makes mutually manifest the speaker and the assumptions concerning his communicative intentions. Thus, the audience's inference can fill "the gap between the semantic representation of an utterance and what this utterance actually communicates" (Sperber &Wilson, 1987, p. 697). Thus, successful communication is attained once a speaker's communicative intention is recognized by the audience and "if the actual context matches the one envisaged by the speaker" (Blakemore,, 1987:28).

The concept of context is clarified by Sperber and Wilson as information that is expected by the speaker and accessed by the hearer when selecting the appropriate interpretation. It refers to "psychological construct, a subset of the hearer's assumptions about the world" (Sperber & Wilson, 1987, 698). In other words, the interlocutors should have a mutual cognitive environment that allows for an effective communication, within which cultural representations play a prominent role.

A preeminent example which illustrates how the mutual cognitive environment helps in the inference of utterance interpretations is in a setting of a stand-up comedy. This refers to a theatrical genre in which a comedian delivers a set of consecutive jokes or humorous monologues in front of an audience, forming a communicative circle characterized by laughs, applauses as the probable reactions. Such reactions confirm the audience understanding of the humorist's discourse on the one hand, and their inference of his/her intended meanings on the other hand thanks to the mutual cognitive representations they both possess (the humorist and the audience). For instance, in an Algerian stand-up comedy, a humorist implicitly poking fun at a famous Algerian personage and his culture with a nickname provokes guffaws of Algerian audience who knows the butt of the joke. Yet, a non-native spectator will not recognize the targeted person neither the region referred to due to the lack of a shared representative culture. Yet, is should be stressed that the discourses given on a stand-up show or similar genres shape people's minds about their culture and society leading to new cognitive representations. In this respect, Yus (2016: 2) confirms

> Stand-up comedy performances are ideal examples of a *public production*[13] in which the audience's mental representations regarding their society and culture are modified to some extent (i.e. strengthened, contradicted, erased, combined with context to yield more accurate social representations, etc.)

In addition to this, successful communication entails other features that should be taken into consideration and which are of a particular focus in the conversational analysis in particular as will be shown in the subsequent titles.

1.10. A Conversational Approach to Humorous Shows

"No man would listen to you talk if he

didn't know it was his turn next"

Edgar Watson Howe[14]

This prologue is a reminder that the rule of any interaction involves turn taking between the interlocutors. In stand-up environment in particular, the interaction turns around the comedian and his audience and its management is quite dissimilar from a random other conversation because the audience's involvement is confined with their laughter, applauses, or some inserted words such as 'repeat-what??- More- yeah, etc". This communicative circle should be analyzed from a conversational analysis that spot not only the linguistic parameters but also the prosodic and the gestural features, very essential in the wholly scrutiny in the inference of humour shows as in stand-up comedy. So what is conversational analysis?

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13. According to Sperber (1996a: 99), *public productions* are "perceptible modifications of the environment brought about by human behaviour." These have mental representations among their causes and effects: "Mental representations caused by public productions can in turn cause further public productions that can cause further mental representations" (ibid.). This causal chain of re-shaped representations is one of the reasons why we cannot approach cultural spread as a process of imitation or pure duplication (as researchers within *Memetics* claim) but as a process of transformation of representations, some of which remain more or less stable throughout the epidemiological process of cultural transmission.

14. Cited in https://www.brainyquote.com/quotes/quotes/e/ewhowe102399.html

1.10.1. Conversational Analysis

From a pragmatic perspective, conversational Analysis (here after CA) is the empirical study of naturally occurring talk during social interactions. The foundation of CA is the research by Sacks, Schegloff and Jefferson at the University of California in the early 1960s with an aim to describe, analyze and understand the patterns and structures of talk as a constitutive feature of human social life.

"For conversation analysts, conversation is the main way in which people come together, exchange information, negotiate and maintain social relations" (Paltridge,2006: 107). In order to analyse any form of conversation, the analysts opt for audio and/or video recording methods to obtain naturally occurring data. In this respect, Sidnell (2010:2) states

> At its core, conversation analysis is a set of *methods* for working with audio and video recordings of talk and social interaction. These methods were worked out in some of the earliest conversation-analytic studies and have remained remarkably consistent over the last 40 years. Their continued use has resulted in a large body of strongly interlocking and mutually supportive findings.

This shows how interlocutors follow certain rules in order to coordinate effectively and cohesively without collision in their communicative circles. Thus, CA has the purpose of revealing the implicit procedures and sociolinguistic competencies governing the production and the interpretation of speech in structured sequences of interaction. A noticeable phenomenon which has been the crux concern of conversation analysts is "turn- taking". In effect, when participants engage in an interaction, they are keenly oriented, though not explicitly aware of, to some rules that determine when to speak, pause, hear, and react to turns at talk.

In order to analyse such turns, conversation analysts have put a set of conventions that deal with the transcription of authentic speech, and captures with precision the instance of speeches. This is through the analysis of the prosodic features such as pauses, stress, pitch sounds, etc., and the gestures such as eye and body contact as nods of heads, etc. The following sub-section are highly demonstrative of the detailed concerns of CA.

1.10.1.1. Turn-taking

Any verbal interaction involves a process of turn-taking at variant degrees depending on many factors such as the culture, the community or gender. Turn-taking is a term coined by conversation analysts to refer to how conversation is structured. Once a topic is chosen and a conversation launched, following an adequate arrangement of turns is highly important. Because conversation has to be organized in a smooth and effective way, a number of rules and principles should be set in order to allocate turns to speakers and listeners. In fact, it is difficult to handle speaking and listening at the same time. Thus, interlocutors participating in a communicative act follow systematic rules regarding who will speak first while the interlocutor is listening, then takes the floor, and the first speaker becomes listener and so on. The organization of talk is interactionally controlled and governed. In Sacks et al.'s (1974: 727) [15] words, "the talk by a party in a conversation is constructed or designed in ways which display an orientation and sensitivity to the particular other(s) who are the coparticipant(s)."

On the basis of such premise, turn-taking has become a topic of investigation. Sacks, Schegloff and Jefferson (1974) described the concept in terms of its organization and how turns are held. Still a pervasive model, Sacks, et al (1974:700-701) in their seminal work: A simplest systematics for the organization of turn taking for conversation, proposed fourteen facts noticed in any conversation, and which are:

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[15] Cited in Susan et al (conversation and Gender, 2011:112)

1- Speaker-change recurs, or at least occurs.

2- Overwhelmingly, one party talks at a time.

3- Occurrences of more than one speaker at a time are common, but brief.

4- Transition (from one turn to the next) with no gap and no overlap are common. Together with transitions characterized by slight overlap, they make up the vast majority of transitions.

5- Turn order is not fixed but varies.

6- Turn size is not fixed but varies.

7- Length in conversation is not specified in advance.

8- What parties say is not specified in advance.

9- Relative distribution of turns is not specified in advance.

10- Number of parties can vary.

11- Talk can be continuous or discontinuous.

12- Turn allocation techniques are obviously used. A current speaker may select a next speaker.

13- Various 'turn constructional units are employed; e.g., turns can be projectedly 'one word long' or they can be sentential in length.

14- Repair mechanisms exist for dealing with turn taking errors and violations; e.g., if two parties find themselves talking at the same time, one of them will stop prematurely, thus repairing the trouble. (Sacks et al 1974:700/701)

In addition to this, the organization of turn taking has three components identified by Sacks et al (1974) as Turn Construction Unit (TCU), Turn Allocation Component (TAC) and Transition Relevance Place (TRP). On the one hand, TCU refers to the fundamental segment of speech in a conversation, which completes the communicative act. It can be sentential, clausal, phrasal or lexical and denotes to the listener the end of the unit via intentionality through hint of falling voice for example, grammatically (signalling the end of the sentence in terms of its syntactic structure) or pragmatically (an inference that indicates the speech sequence). On the other hand, turn allocation component befalls when a speaker elects the next speaker, or when the turn allocation is self-chosen. Yet, if interruptions happen, repair mechanism is employed to minimize the overlap. The turn alternation

between speakers and listeners in a conversation takes place in so-called transition relevance places which refers to the intervals at which the turn at talk could legitimately pass from one speaker to another.

A good way to illustrate the methodological organization of turn taking is via this example:

(1) Sarah: Wafa, do you think it is going to rain?

(2) Wafa: yes, possibly.

(3) Sarah: then we have to take the umbrella with us.

The construction unit in (1) and (3) are sentential, while in (2) is an adverbial clause. They mark the end of the turns through a question in (1) given directly to Wafa providing her the transition to take the turn with her answer, then Sarah starts the turn by her own initiative and thus, allocates her turn by self- selection in (3).

However, not all conversations exhibit the same clear-cut structure for the reason that a discussion or a debate may call for the participation of many interlocutors who talk at once in conversation. This fact is called overlapping talk.

1.10.1.2. Overlap

The orderly distribution of turns while participating in social interaction is one of the most essential requirements for feasible social organization. Yet, this optimal condition is often flouted when there is an overlap. This refers to an interruption of speech that occurs "if the next speaker starts his or her turn before the previous speaker has finished." (Iwona, 2010:286).

Generally, the absence of organization in speech, i.e., overlapping, is interpreted as a non-polite form and as a struggle of power. Yet, this is not always the case because overlapping talk can occur, according to Schegloff (2000), when a listener (A) expects the speaker (B) to finish, and starts speaking at the end of (B)'s TCU. This is called Terminal overlap. The resolution of this overlap is undertaken by (B)'s turn, who acknowledges and continues (A)'s idea while using some feedback phrases signaling agreement such as 'mmm, yeah, indeed, uhhh, etc'. Such overlap is referred to as continuers. Another instance of overlapping talk occurs when the current speaker allocates the turn by inviting another speaker to

interject his speech to finish it as they regard conversation a collaborative production. It is called 'the conditional access to the turn'. The last category of overlapping talk proposed by Schegloff is the choral. It is the simultaneous, non-serial occurrence of turns that emerge when speakers talk at the same time. There are particular situations that call for simultaneous utterances produced chorally such as collective greetings congratulating, or expressing condolence, etc.

Another instance of choral overlap occurs in stand-up shows, in which shared laughter of the audience is expressed at the end of the joke punch line delivered by the humorists. The interruption is simultaneous though deliberately predicted by the comedian. In such case, the conversational genre is basically narrative in nature because the humorist narrates stories, anecdotes or canned jokes. (For better elucidation of the conversational structure between the comedian and his audience, see chapter two, page 75). Thus, it is better to confine the analysis of such humorous discourse under the framework of conversational narrative.

1.10.2. Conversational Narrative

When one or two speakers engage in recounting or telling stories, an experience or a set of consecutive connected events, they are expressing a narrative conversation. Sociolinguistics for instance, which studies language in relation to society, paid attention to the view of narrative focusing on its structure and content. Labov, for example, conceives narrative as a sequence comprising at least two clauses temporally ordered, and defines it as "one method of recapitulating past experience by matching a verbal sequence of clause to the sequence of events which (it is inferred actually occurred" (Labov, 1972:360-361). Thus, a narrative consists of the *complicating action* embedded by other constituents which are *the orientation* (which delineates the setting, the characters, and the activities) and *the* evaluation (which discloses the narrator's attitudes and emotions toward the story). (Labov, ibid.).

However, narratives are more than summarizing connected events, because while recounting, the narrator is creating a vivid atmosphere through which s/he

relives, re-evaluates and reconstructs experience with her/his listener in a conversational setting. Thus, "in the natural social world, narrative –in the form of the telling of stories in ordinary talk-in-interaction– is an organic part of its interactional environment" (Schegloff, 1997: 107). In effect, narratives which occur in natural oral contexts are an inherent research issue from the perspective of CA.

As any form of conversation, oral narratives are held between a storyteller and his/her listener whose involvement is slightly observed for not disturbing the narrator who holds an extended floor. This is done when a narrator attempts to capture the listeners' interest via narrating fascinating and interesting events. In parallel to this, listeners follow the order of the story and attempt to visualize it occasionally intercede in the delivery of the story. Thus, turn-taking is not a prevalent feature in conversational narrative but it occurs occasionally to signal the audience's feedbacks about the speaker's story through sending evaluative comments either verbally or nonverbally such as laughter or nods. This is noticed in the setting of stand-up comedy when a humorist share, for instance, his autobiographical incident in its detailed order in an amusing way to allow the audience spot a complete vision of the story. The audience takes the turn while laughing at the flaws of the humorist due to its feeling of superiority and supremacy over the narrator (humour in this case is self-deprecated[16]).

Ultimately, it can be said that conversational narratives are merely co-determined by the present audience and develop in 'atypical' forms as *interactional achievements* between the speaker and the listener(s). In everyday talk, sometimes a listener shares a mutual experience with the narrator, and overlaps his/her speech to launch a *relevant second story (*Sacks 1995; Coates 2001), or even assumes the role of co-narrator when being involved in the story's production in a high-involvement manner (Norrick 2003). In this respect, Georgakopoulou (2006:84) confirms that stories from everyday talk "span the continuum from highly monologic to highly collaborative tellings; from past to future and hypothetical events; from long and performed to fragmented and elliptical tellings".

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[16] For more details, see chapter two, page 106

1.11. Prosody

In the chain of continuous speech, the tone of voice and the way we pronounce words are important parameters in the transmission of verbal messages. The way a speech sequence is articulated belongs to the realm of prosody. This latter refers to the supra-segmental aspects of speech (beyond the phonetic level) concerned with pitch, stress, intonation, loudness, pause, acceleration and rhythm very relevant in the process of turn taking in any interaction. Prosodic phenomena have been studied extensively from diverse perspectives; Gumperz for instance, confines the area of prosody to:

> (a)Intonation, i.e. pitch levels on individual syllables and their combination into contours; (b) changes in loudness; (c) stress, a perceptual feature generally comprising variation in pitch, loudness and duration; (d) other variations in vowel length; (e) phrasing; including utterance chunking by pausing, accelerations and decelerations within and across utterance chunk; and (f) overall shifts in speech register. (Gumperz, 1982:100)

These simple vocal elements do not convey a great deal of information, but they are great potent carriers of meaning diffusion. In fact, in most contexts of human social interaction, prosody remains a prevalent acoustic feature very compulsory in the grasping of the transmitted message. Narrative humour is not an exception because prosody is included in its production. Thus, , in order to infer a humorous speech, we should determine the tonal and rhythmic properties used by the speaker who attempts to be funny in his/her narrative humorous conversation.

For example, a humorist poking fun at a lady belonging to a specific regional area may alter his vocal tone making it rhythmic alike to the lady's speech. Such voice modulation for imitation is successfully attained in creating an amusing reaction on the part of the hearers thanks to the prosodic parameters used with strategy by the humorist to express irony. In effect, it is perceived that listeners recognize verbal irony in spontaneous speech by means of the prosodic information which a speaker conveys. Proving this idea, some studies claim that "in the absence

of contextual cues, the combination of multiple acoustic cues can be sufficient for the detection of ironic intent." (Bryant et al. (2005) and Capelli et al. (1990))[17]

Indeed, it is noticed also in some humorous conversational narrative stories, the comedians may make a pause between the set-up of the jokes and its punch lines in order to give the audience a chance to think about the consecutive events of the joke. Otherwise, he/she can accelerate in the delivery of the set up due to time constraints. Or he/she may formulate his start-up in the shape of questions delivered to the audience.

In addition to this, the visual markers play a significant role in the inference of a humoristic discourse in particular, and in a communication in general. In what follows, a special dedication will be given to highlighting the importance of gestures.

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1.12. Non-verbal Communication: Gestures

That language is full with non-verbal cues is nothing new. Everyone acknowledges that we complement our speech with gestures. In effect, our arms, hands, heads and other parts of the body contribute to a large extent to our communicative performances. Thus, when a person speaks, s/he always makes some movements besides those of the jaws and lips to emphasize a point and

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[17] Quoted in Santiago Gonzales Fuente (p8)

convey it. Such movements of the body involved in our speaking activity are called 'gestures'.

According to Kendon (1983:13) gestures refer to "any visible bodily action by which meaning is given voluntary expression". These bodily actions are concerned only with those of social interaction including hand waving, beckoning, and thus, emotional expressions such as nervous tics, or practical actions such as hand washing, dancing, the moves used in cooking, repairing a bicycle, etc are not taken into account.

Moreover, many researchers in different disciplines such as interactional sociolinguistics and CA have acknowledged the effect of incorporating gestures and body movements within verbal discourses while communicating. This is because communication is conveyed through the integral layers of linguistic structure and interactional behaviours, which "are all employed to transmit social action across communicative partners" (Clark, 1996) [18]. To put it another way, in order to launch and sustain a communicative interaction, we primarily have to produce and combine grammatical and lexical units and adding, in parallel, other nonverbal cues. Strengthening this idea, Ochs, Schegloff and Thompson (1994) put forward the claim that

> Communication involves complex social and psychological objectives that are advanced by systematic verbal and nonverbal strategies, orderly discourse devices, and various cues that are often nonverbal in nature and frequently as important as the words spoken or the grammar observed. (ibid, Muller)

In order to determine the conventionalized nonverbal behaviour that accompanies linguistic structures in social interaction, many researchers came with their standpoints. Goffman(1974) for instance, places a focus on how eye gaze, vocal pitch variation, the launch or interruption of physical actions influence interlocutors in establishing and sustaining the relevance of a particular experience in a conversation which is framed, of course, by the topic chosen. Other specialists

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[18] Quoted in Muller Nicole (Multi-layered transcription, 2006:95)

such as Erickson (1975) and kendon (1990) stress that gesture, postural change, eye gaze contribute to a large extent in assisting linguistic structure to convey potential meanings during a communicative event. Gumperz (1992) referred to such nonverbal signals as "contextualization cues" and which add additional hints at what we mean with what we say. For instance, the raise of eyebrow, the body lean or the well placed gestures support verbal speech with intense meaning. Thus, the interpretation of a discourse is based on our grammatical knowledge of the language in addition to such conventionalized non-verbal cues, acquired as part of our communicative competence.

For example, while asking a person to come closer to you, you may say it verbally with a beckoning gesture. Also warning a kid not to repeat the mistake is attained verbally accompanied with putting the index finger on the cheek just under an eye. Facial expressions of emotions in human like when expressing anger, happiness, sadness, ect, are also examples of gestural expressions. Gestures of such kinds may hold an 'iconic' meaning which bears pragmatic intensity of speech content. In general, acts of speaking are generally accompanied with body movements and gestures, and almost of such non-verbal actions appear during the flow of speech. Fewer amounts are standalone as confirmed by Aboudan and Beattie when stating that " gestures and speech appear together —90 percent of gestures appear during active speech output, and 10 percent during silence, but silence of a particular sort — silence which is followed by more speech" (Aboudan and Beattie1996:4).

Gesture is an integral part in the stand-up performances because a comedian amply employs movements and gestures while delivering his/her funny discourse for making the show more vivid and spontaneous. Thus, words and actions must fit in together perfectly because sometimes the misuse of gestures in parallel to words may convey wrong connotations.

Indeed, the use of gestures can hold different meaning across communities. As language is a variable phenomenon, gestures are too. Though there are many common gestural forms regarded as universal, there remain others which are culturally-specific. Some of the non-verbal actions could be conceived a normal behavior in one community, and a taboo in another. For example, expressing

intimacy and affection in public in occidental communities is a taboo behaviour in the Arabic world. Another example of behavioural expression is the fact of greeting among Arabic men, i.e., in some Arab countries, kissing on cheeks is a normal behaviour of greeting, while it could be interpreted as indicative of homosexuality in some of the Western communities.

Ultimately, it can be summarized that nonverbal cues and prosody are integral parts in the turn taking involved in any interaction in parallel to the linguistic production. Thus, the role of prosody, gestures and turn-taking in spoken communication have been an area of interest during the past four decades in many disciplines such as CA, interactional sociolinguistics, pragmatics, etc which try to bring a general approach to verbal communication. Narrative or interactional humour falls under the umbrella of such investigation to a better anatomy of it.

1.13. Conclusion

That humour is a prevalent feature in many forms of interaction is nothing new. Everyone recognizes its significance in once lives and acknowledges it as an intriguing aspect and a specifying characteristic of human behavior. Its presence is pervasive and makes it the fundamental subject of investigation from many disciplinary angles: linguistics, pragmatics, sociology, philosophy, etc with an aim to illuminate its structure, explain what it takes to bring about this comic amusement and explore its function.

Basically, humour is among the sources of laughter and the catalysts of smiles due to a number of factors such as an unexpected or sudden shift in perspective, i.e., incongruous outcome, or a feeling of superiority, an irony, or while flouting some norms of natural speech. But generally, the definition of humour depends on the purpose for which it is used. This is because spoken humour has many implicit functions: expressing social solidarity and identity, correcting through control, conflicting and tension regulation are one of the hidden functions of humour.

Thus, the noteworthy key of an optimal understanding of the joke with it implicit meaning is framed by the interlocutors' background knowledge of the

linguistic structure, the society or the culture associated with it. In other words, the humorist and the listeners should possess mutual cognitive representations of their cultures and the actual context of joke should match the one envisaged by the speaker.

A preeminent example which illustrates how the mutual cognitive environment helps in the inference of a particular joke is the setting of stand-up comedy. This latter is a milieu in which humour spans and is among the scenery where a number of people gather to hear a set of consecutive humorous instances told by a comedian. Stand-up shows are genres of conversation confined with the collaborative work between the comedian and the audience who made up the conversation. Thus, stand-up comedy falls under the umbrella of conversational analysis. In this respect, Rutter (1997:111) confirms this idea when stating:

> It is my basic belief that stand-up is like a conversation between comedian and the audience and that because of this CA research methods and findings can be generalized to it. That is, although simplified in form, stand-up still involves the taking of turns between performer and audience to build up the flow of the performance and are organised to a large extent following the same rules laid out by Sacks, Schegloff and Jefferson (1974) for the organisation of conversation.

Unlike face to face conversation which takes place among two people, standup comedy is done within a comedian who takes the wholly part of the turn of the speech while individuals in the audience interact as part of the group through shared laughter and guffaws. Indeed, it is noticed that nonverbal cues such as gestures and prosody are prominent features of the humorists discourse with an aim to make the show more vivid and authentic rather than scripted and prepared. In effect, the audience, the performer, the jokes and the venue combine all together to make stand-up comedy a unique interactive experience. For a detailed description of stand-up comedy, the following chapter is devoted to bring all its characteristics and its origins in Algeria.

2.1. Introduction

The art of telling jokes in front of a live audience has evolved into one of the fastest fields of entertainment. The preliminary example is stand-up comedy which has bounced back stronger than ever. On the basis of such perspective, this chapter is an endeavour which tries to bring an overview of this enhancing comedic genre by providing at the first stance a portrayal of it. This will be done by delineating the way stand-up comedy is performed, and distinguishing it from the other comedic performances that stand on the same gamut.

Indeed, the chapter will be is an inaugural step which tries to clarify the elements needed in the accomplishment of this show in terms of demonstrating the characteristics of the performer, the audience and the venues where the show occurs. Furthermore, we will try to sketch the historical background around the world and in Algeria precisely. Yet, due to the dearth of information concerning the plays during the colonial and pre-colonial ear in Algeria, and as the show has theatrical characteristics, a special consideration will be given to the history of theatre in Algeria, by defining the term 'theatre' at the onset.

However, it should be born in mind that stand-up comedy has boosted after the independence, and is actually marking a stamp in the Algerian landscape. Therefore, a special dedication is accorded to some famous Algerian humorists engaged in doing stand-up comedy. Furthermore, a stream of comedians is actually emerging noticed by the large proportion of devotee who entered the art. Hence, special venues are flourishing, and which some of them are highlighted in this chapter.

Besides, the chapter is an attempt which provides some characteristics of actual stand-up comedy held by Algerian humorists, through shedding light on their scripts derives, the figurative language, the prosodic features, the body language and the stage lightning and props which characterize the performance flow.

2.2. A Preliminary Description of Stand-up Comedy

Primarily, stand-up comedy is described as a live performance in a club or concert environment held by a single comedian standing on a stage with a microphone in front of an audience for the obvious reasons of entertaining it and generating its laughter. This is done via telling in a spontaneous and improvised manner a set of humorous stories and short jokes called 'bits' accompanied with a ridiculous physical behaviour. In this respect, Sankey (1998:3) defines it as "a particular kind of performance, often given while standing on a stage in front of a microphone, during which a performer tells a scripted series of fictitious accounts in such a way as to suggest that they are unscripted, in an attempt to make audience laugh".

Such description implies that stand-up comedy is reasonably graspable a theatrical comedic style. Without a doubt, its appellation denotes that it is "the universal form of comedy" (Charney 2005: 575). Yet, what is comedy?

2.2.1. Comedy Defined

Comedy is an offshoot of literary art conceived as the foreground of the ludicrous by Aristotle (Wilkie, 2016:114). The classic outset of comedy began in phallic songs, and then shifted to improvisation done as stage-plays having humorous outcomes. According to Aristotle, comedy portrayed the lower class that was worse than the average through imitation scenes causing laughter. The term became synonymous with satire, and later, with humour in general and has been extended to embrace even narrative poems with happy endings during the Middle- Ages. For instance, Dante entitled his poem, La Commedia.

Actually, comedy might generally be defined as any discourse or work that is designed in some way to arouse laughter and humour on the part of the viewer in settings like theatre, Television, or broadcast programmes. According to the

online Oxford dictionary[19], comedy refers to a professional entertainment intended to make an audience laugh, consisting of jokes and sketches.

Though it is associated with any sort of performance causing amusement, its function is corrective. The comic artist's purpose is to hold a mirror up to society to reflect its vices and follies, in the expectation that they will, as a result, be fixed.

As a label, 'comedy' embraces a gamut of styles, including traditional categories such as pastoral comedy, farce, burlesque, pantomime, satire, and the comedy of manners; but also includes more modern subdivisions: cartoons, sitcom, sketch comedy, slapstick cinema, stand-up, some game shows, impressionists, caricatures, and even silly walks (Stott, 2005: 1)

These comedic genres are confined with the general term sketch, another theatrical form which is needed to be defined.

2.2.2. An Overview of The Term 'Sketch'

From semantic perspective, the term sketch has two definitions: first, it refers to a brief written or spoken report or narrative, giving only basic details about something such as a sketch of a person's life, for example, one can say "a *biographical sketch of Ernest Hemingway"*. Second, it also means a rough or unfinished version of any creative work as inferred from this example: *After a little while, the two of us had a rough sketch for a song.*

From a comedic angle, the term sketch, also called a skit, denotes a gamut of scripted or unplanned amusing short stories told by well-known actors or comedians on stage, in a revue such as theatre or comedy program via audio or visual media such as broadcastings. One of the main characteristic of sketches is its short length displayed in a fraction of time which does not exceed ten minutes. In contrast, movies, sitcoms, screenplay last much longer i.e., from twenty minutes to one hour.

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[19] https://www.oxfordlearnersdictionaries.com/

From a diachronic view, the notion of sketch is derived from American vaudeville and British music- halls, two prevalent theatrical entertainment genres during the late nineteenth and early twenty centuries. It involves a succession of distinct short hilarious stories, songs, ridicule behaviour, dancing, and magic strung together to form a common bill. By and large, those short spectacles exposed humorous anecdotes convoyed with satirical songs and funny acts like "sliding on a banana peel or clubbing on a collapsed roof" (Rishel, 2002:242) for the ostensible intention to cause laughter.

Through time, other genres like the 'burlesque', with its vulgar entertainments put an impact on comedic sketch. Thus, the comic pristine sketches shifted to be more disreputable entertainment involving rowdy scenes and plays featuring adults' entertainments.

This brief comedic enactment has been extended in many countries. As a consequence, it becomes a borrowed word which simply refers to a short funny scene, as known in Algeria. Actually, it should be born in mind that the concept of 'sketch' was, without a doubt, introduced in the Algerian context by the French who borrowed it from English to mean 'short funny public representation'. It becomes a familiar concept by the Algerians, and many comedians has adapted this this theatrical form in their plays.

In fact, comedic sketches during the present era is an umbrella term which covers a range of shows such as comedy programs, adults' entertainments, children's series, cartoons and stand-up comedy. This latter, like sketch, is derived from America as will be shown.

2.3.   Emergence of Stand-up Comedy

Stand-up comedy has principally an opulent history. It originally aroused in the United States, decades ago (in the mid-1800s) particularly with the advent of the minstrel shows of Thomas Dartmouth. This latter refers to performances which comprise comic skit, variety acts, dancing and music held by white people in black faces with the implicit intention to reveal racial stereotypes and to mock at people who were subjugated (black people).

Yet, its decline has been noticed in the four decades that followed, i.e., its extinct has marked the cultural landscape until the coming of 1970s where it was revitalised by the appearance of new comedy clubs, and the rise of a number of comedians like Lenny Bruce, Gorge Carlin in America, and Bobby Thompson in UK. From the 1970s to the 90s, more ludicrous genres of comedy began to arise, led by the madcap styling of Robin Williams, the odd observations of Jerry Seinfeld, etc.

Subsequent to this era, i.e., during the 2000s, stand-up comedy has bounced back stronger than ever, it has burst to become a very prevalent sort of entertaining. Therefore, numerous forms of media such as mainstream TV and video recordings, have contributed to its thriving. Furthermore, the explosion of Internet with its myriad of websites like You Tube, and several social networking sites such as Twitter, MySpace and Facebook have partaken in its upsurge. This media affords the audience other ways to access to stand-up and provides new venues for comedians to exhibit their talents so that to gain a large mass of fans. Very often, comedians perform other genres which possess identical characteristics alike to stand-up comedy as will be elucidated in what follows.

2.4. Genres of stand-up comedy

Stand-up comedy is accorded several appellations such as joke/ comic monologue, improvisational theatre or one man/woman show, vis-à-vis their common performing manner as described above. On the surface, they look the same i.e., one side conversation held by a person on a stage, talking to the enrapt audience that reacts with laughing. Despite this, the constructions methods used in these comedic genres are generally dissimilar.

For instance, in order to compel the audience' attention in a monologue's show from its beginning to its end, the comedian has to use 'narrative' as an approach.   This narrative is successful if there is suspense and tension on the part of the audience due to the mysteries it tries to solve by asking a number of questions: "What's going on? Who's that person? What's going to happen next? Who is the killer? etc.". In other words, the audience' anticipation to discover the conclusion of the comedian's narrative creates that tension. This latter is released with audience' laughs when the interrogated questions are answered by the comedian generally in unexpected way. And that marks the end of the monologue. For further elucidate, Megan Gogerty states on a web article[20] posted on January 11, 2015

> The desirable tension is created almost exclusively through the narrative. The audience doesn't start out tense; before the curtain rises, the audience is often calm and chatting breezily with itself. When the story gets going, the tension gets whipped up through questions (assuming it's a successful monologue), the audience leans forward, laughs are generated as tension is heightened or released, perceptions shift, the audience makes discoveries (often along with the main character who may or may not be on a journey), mysteries are resolved, the house lights come up, and everyone goes home satisfied.

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[20] https://megangogerty.wordpress.com/2015/01/11/the-difference-between-standup-comedy-and-a-comic-monologue/

Improvisational theater, on the other hand, refers to a sort of performance in which almost all the comedic discourse with the physical behavior are created at the precise moment of display. Its strategy is to create the dialogue, action, story, and characters collaboratively by the players as the improvisation unfolds in present time, without use of an already prepared, written script.

The one-man-show is basically a theatrical sketch conceived as a generic term that encompasses all the approaches, i.e., the comedian improvises, tells jokes or narrate stories. Similar to stand-up comedy, it includes funny discourse, mime, songs, etc. The player's overall challenge is to maintain the maximum audience's attention to ultimately arise its satisfaction. In this respect, Ferhat states:

> En effet, les principaux enjeux et défis chez les comédiens c'est de capter l'attention du public pendant une durée assez longue, avec pour moyens essentiels des mots, le corps et la voix d'un comédien. Au théâtre comme dans le sketch, l'humour, même très noir, est souvent un des moyens employés pour réussir cette gageure.[21](Ferhat, 2010 : 35)

To attain such goals, comedians retrofit one of the diverse approaches into their stand-up acts to make their shows hilarious. In addition to this, several factors are responsible for the stimulation of audience' laughter, they are discussed in what follows.

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[21] My translation: In effect, the principle defies of the comedians are to compel the maximum of public's attention through essential means of verbal, gestural and voice tone. In theater as in the sketch, humour, even very dark, is often one of the ways to succeed in this challenge.

2.5. Characteristics of Stand-up Comedy

> You need three things in the theatre – the play, the actors and the audience- and each must give something (Kenneth Haigh, B: 1931)[22]

This prologue is an opening which stresses the elements needed in the accomplishment of any theatrical performance. For instance, the success of stand-up comedy relies on the tasks of the stand ups with original and reflective performances and the role of the audience. In addition to these, the venue where the show occurs is another a prominent factor diametrically required.

2.5.1. Characteristics of Stand-up Comedians

It is inevitably agreed that humour is distinctively an attribute of human linguistic behaviour noticed when people regularly express jocular utterances in their conversations and communication. However, it should be admitted that despite its pervasiveness in our daily social interactions, humour can be better uttered by a number of people who are skilled to do so, and/or excel using it in front of a public audience as it happens with comedians on the whole. Definitely, it is true that "although the linguistic performance of most native speakers of a language is suitable in everyday social interaction, few individuals excel in using speech for the purpose of dramatization" (Apte, 1985: 199). Hence, the fact of telling a number of consecutive humorous stories with variant tone voice, and acting comically through using some comical gestures or mime, in front of a live audience, is not a talent afforded to everyone. In this respect, Mel Brooks and Woody Allen claimed that **"**you can't teach anyone to be funny. They either have

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[22] Cited in Hood, 2003,33

the gift or they don't"[23] For this reason, some stand-ups[24]possessing such traits are supposed to be skillful.

Furthermore, stand-up comedians are distinctive vocational group with unique characteristics. This is because their creativity in illuminating aspects of humour production and appreciation is a tough mission. In order to stay pertinent, it is essential for them to know how to exploit what trends people are interested in and talk about. Put differently, it is important for them to stay up-to-date in news, tech, social media and pop culture. This is because some of the funniest material is based off of recent news headlines.

Otherwise, the humorists may use another alternative way to brainstorm jokes. This is when they produce stories from watching the antics of people in public, on TV and in films. They anticipate the endings and if-situations by playing with the words, as illustrated within this example:

> I just broke up with someone, and the last thing she said to me was, "You'll never find anybody like me again." And I was thinking: I should hope not. Isn't that why we break up with people? If I don't want you, why would I want somebody just like you? Does anybody end a bad relationship and say, "By the way, do you have a twin?"
> —Larry Miller (Idem, 6)

The comedians' foremost task is to invent and perform their own work by taking into consideration the instantaneous reactions of the audience (either laughter or irony) and timing. This latter is another crucial feature in the display of stand-up comedy.

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[23] Quoted in Mel Helitzer, 2005: 1
[24] Another reference given to stand-up comedians.

2.5.1.1.   Timing

The secret behind a good comedic show is all in its timing. This latter is everything for players who conceive it as an oft-repeated rule which more precisely turns out to be a cliché. This is because timing can intensely affect the comedians' work. In fact, an ill-timed joke can ruin a sketch, and something that is hilarious one week is not the next.

Though it refers to the period when the comedians tell their jokes, timing deals also with pace. Comedians have to manage when to speak too quickly or too slowly or make a pause. In other words, they should be aware of how to pick up the pace if they are bombing and slow down if they are doing well and/or marking a pause during audience laughter. One of the most difficult aspects of 'timing' is to master how long to wait between the 'lines'. According to Double, timing is intertwined with

> The ability to anticipate the audience reaction to a line, and wait
> to deliver the next laugh until just the right time when the laughter
> or applauses start to fade the laughter is often lost when cut off by
> the next line. On the other hand, there should be any discernible
> pause. (Double, 2005: 200)

Stressing this idea, Suls (1983:54) has added the importance of time as a significant component in the resolution of the incongruity in joke production, either slow or fast the rhythm plays when stating:

First, in oral presentation the joke premise must be told in such a way that the listener has enough time to generate an (erroneous) expectation and therefore be surprised by the punch line. Provided with too much time the listener may anticipate the punch line correctly; provided with too little time no expectation will be generated. The emphasis on timing frequently mentioned by comedians suggests this is an important ingredient in producing humor.

By and large, practice and repetition are the key elements needed to attain the success for the delivery of joke in an appropriate timing. What matters in addition to time is the performance verbal speech which is characterized by the following features.

2.5.1.2. Features of Spontaneous Speech of Stand-up Comedians

Though the comedians' verbal behaviour is previously planned and prepared, it sounds more spontaneous during the show. This is because it shares identical linguistic and paralinguistic characteristics found in every talk. This genre of communication tends to have less sophisticated structure, lexical density and style in contrast to written language. Therefore, the stand-ups' discourses possess a number of features spotted in the use of simple sentences visibly marked in the extensive use of verb-based phrases, active verbs, and coordinate structures rather than subordinate ones. Generally, colloquialism (words, phrases or other form used in informal language) pervades their discourse for the sake of being understood by the target audience.

Another noticeable feature of this spontaneous speech which needs to be highlighted is the use of discourse markers and fillers. To put it very briefly, A discourse marker is a "word or phrase that is relatively syntax-independent and

does not change the truth conditional meaning of the sentence, and has a somewhat empty meaning" *(Carol Lynn, Moder, 2004:117)*. For instance, the words like "oh", "well", "now", "then", "you know", and "I mean" are considered as discourse markers and are far more common in spontaneous speech though they do not contribute directly to the content of the utterance. The reasons for incorporating them in the comedians' communicative performances are for "shift of topics and focus … or mark the end of the digression and/or return to the prior topic" (Eysenck; 2004:399)

Besides, in order to mark a pause without giving the impression of having finished speaking or, in order to designate acknowledgement, agreement, express hesitation or involvement within the audience, the comedian uses a number of discourse fillers such as " hmm", "umm", "uh", "zama" (like), "wellah", (I swear) , "tu sais" (you know), "ben" (well), "ah bon!!" (Really), etc.

In addition to this, the comedians' naturally occurring sentences comprise a number of prosodic cues highlighted in the use of stress, intonation, rhythm for the ultimate goal of making the audience grasp the joke.

Moreover, the comedian's discourse contains scant complex words generally conveyed using repetitions with the aim of being lucid and being effective to transmit the message to the listeners. It is needless to say that repetition or redundancy is a prevalent feature of any spoken discourse since "it is produced in real time, with speakers working out what they want to say at the same time as they are saying it" (Paltridge, 2006 :18).

Another common feature of any spontaneous conversation is the exchange of ideas between discussers in order to indicate feedback to the speaker. This happens when listeners endeavour to take part in the conversation like when saying comments or showing agreement to the speaker. Therefore, the fact of interrupting a speaker denotes the 'overlapping' process. This latter refers to the turn-taking between participants during a period. Very often, a listener anticipates the

potential completion of the turn when s/he picks up the last idea or the last word of the speaker and continues the conversation. This fact is referred to as the latching process. Both overlapping and latching processes are, to a large extent, absent in stand-ups' discourse for the apparent reason that the audience does not take turns in the conversation as the genre of communication here is not a dialogue but a monologue. Despite this, this audience contribution in the building up of the show is fundamental and it position remains a necessary factor in this sort of entertainment as will be attempted to elucidate in the following title.

2.5.2. The Audience Significance in Stand-up Shows

Although stand-up comedy is considered as "a highly artificial, scripted genre" Attardo (2001: 162), it remains a vivid conversation due to the factor of the audience. It is true that the comedian performances are rehearsed before stage. Yet, they appear to be spontaneous and improvised on the spot and never identical depending on the audience. Thus, the audience plays a significant role in the making of the stand-ups and in the flow of the show.

It is undeniable that almost all the spotlights of the cameras focus on the comedian's performance and not on the studio's audience during the stand-up shows. This does not imply that the audience is the 'fourth wall'; it rather demonstrates that their heckling is virtually unknown. Thus far, no stand-up comedy is done without the audience's presence whose reaction is a symbol of conversation with the player. Thus, the presence of the audience has termed stand-up comedy as a sort of teamwork held by collaboration between the comedian and their audience. In this respect, Rutter (1997:92) emphasizes the major role of the audience in stand-up comedy when stating that "Like conversation, stand-up is a 'collaborative production' "and "is made possible by the active involvement of those that make up the interaction."

Such conversational contact is marked by the audience's positive or negative responses to the comedian performance which affect the timing leading to a perilous show for the player. Such evidence is proved by Ross who claimed that "the 'naked' confrontation with an audience makes stand-up more dynamic but is risky for the performer"(1998:101). Without a doubt, the audience' laughter or silence response affirms to the stand-ups if they have understood the joke or not, and more exactly, if they appreciate it or not. In this respect, Norrick elucidates that the audience's laughter to some extend "ratifies and evaluates the teller's performance." (2003:1344)

Yet, this kind of response is not the ultimate standard assessment which guarantees the appreciation of the comedian's show and his success. This is because there is no standard audience. As previously told, the same performance varies in different shows according to the audience, which each reacts in a multiple manner. Some participants demonstrate their positive support and appreciation to the joke teller's performance by making gestures, nods or simple sounds such as "mm hmm", or "yeah". These gestures and utterances confirm that the recipients are attentive to the joke and can get it. Consequently, they may reward their performer with hearty applause when they find the punch line hilarious. Otherwise, they may just smile; others may remain silent if they do not find the comedian's discourse funny.

It also happens in some instances, mainly within professional and popular comedians, that the audience shows up their laughter at the very beginning of the joke or right after the build-up. Such cases indicate that laughter does not only stand to assess the content of the joke. It rather results from the audience acknowledgement of the comedian's sense of humour and/or skillfulness. Sometimes, the audience attempts to partly predict an incongruous punch line.

Whatever their feedback is, stand-ups should be skilled in facing and solving all the unexpected interruptions and disturbances of the audience, such as extended laughter, mobile phone ring tones or heckling. Toikka and Vento's believe that these distractions during the show can be "beneficial for the comedian, allowing him/her to interact with the audience, and thus, making the performance more genuine and less scripted" (2000:53). Indeed, interacting with the audience provides the comedian with an opportunity to expose his/her wit and take control of the situations, via exploiting the unexpected interruptions, to make them a component of the show.

The imbrication of this typical show which involves such uni-or bi-directional interactions is accorded some specific milieu. In order to know what these settings are, the following section provides a better overview of them.

2.5.3. Venues of Stand-up Comedy

In order to amuse their audience, standup comedians generally have some specific settings. These settings are public rather than domestic form of entertainment. This is because stand-up comedy occurs outside home in an intersectional environment which gathers both the comedian and the audience. In effect, the fact of attending live stand-up comedy involves a conscious decision from the part of individuals to go and watch the show with an investment of time, effort and money. Thus, the audience is conceived as somewhat committed to the show as it creates a suitable audience with its reaction as previously said. Therefore, an appropriate setting in which the show is displayed is pivotal to a player as it provides the locus and a means to see other performers and evaluate their own performances. It is also pivotal for the audience to full understanding of the show.

In effect, there are specific venues devoted to stand-up comedy, mainly comedy clubs which are very widespread in the United States and Britain.

However, it may occur in various other venues, such as nightclubs, festivals, business events, theatre shows, private shows, television and radio performances, as claimed by Toikka and Vento (idem:64). Basically, it is observed that these places vary in size and in the amount of attending audience. Very often, stand-up comedy shows are performed in a theatre. By and large, the two milieu, i.e., theatre and comedy clubs, share some common appearances: they lack changes of scenery or backdrops. This implies that there is no pre-performance act to watch before stand-up comedians take their stages.

Ultimately, it can be said that the fulfillment of a successful stand-up comedy is greatly influenced by certain conditions which the setting of the show display, the audience participation, and the comedians' creativity, brevity and originality take part. Despite this, the question of format still varies among the comedians depending on a number of factors. For instance, some comics narrate stories, others implicate impersonations, some tell jokes and others include prop comedy.

In Algeria, stand-up comedy is actually an original comedic genre which varies in its format as it encompasses narration, self- deprecation, physical imitation, and jokes under the umbrella of improvisation. In order to better elucidate the actual place and features of stand-up comedy in Algeria, the present paper attempts to highlight its flourishing. To put it very briefly, years ago, stand-up comedy in Algeria was an unknown genre; instead, other theatrical performances were exhibited in dissimilar shapes with several purposes though the presence of the French colonialism. In what follows is a general overview of the different performed sceneries before, during and after the colonial era in Algeria.

2.6. Genesis of Stand-up Comedy in Algeria: A theatrical Chronological perspective

The term theatre has been tackled several times in this investigation. For that reason, it should be important at the outset of this title to provide its definition and shed light of how it comes into existence and the challenges it sustained.

2.6.1. What is Theatre?

From the literal perspective, the term theatre is derived from the Greek word 'Théatron' to mean a building or an outdoor area in which plays and other dramatic performances are given[25] and viewed. This is better illustrated through the definition given by Soualmi (2010, 12) when stating that كلمة مسرح مأخوذة من البونانية و الذي تعني حرفيا مكان للرؤية و المشاهدة و بصورة ادق ان كلمة مسرح البونانية مشتقة ''الكلمة ''من فعل بمعنى يرى او يشاهد[26]

Yet, the term has a profound meaning. The term theatre is a branch performing art which involves live performances displayed via acting out real or imaginative events in front of an audience in a particular place, using gestures, speech, song, music or dance, and sometimes elements of stagecraft for the

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[25] Definition taken from the online dictionary
[26] My translation: the term theatre derives from the Greek word Théatron which its verb means to see or to watch.

purpose of boosting the physicality, presence and immediacy of the experience. Theatre could take several forms such as plays, musicals, opera, ballet, illusion, mime, classical Indian dance, kabuki, mummers' plays, improvisational theatre, stand-up comedy, pantomime, and non-conventional or contemporary forms like postmodern theatre, post dramatic theatre, or performance art[27].

These several theatrical forms share important features considered as the component of theatre, and which are: the audience, the actor, the director and the producer. Initially, the audience, as already defined, refers to the viewers or the spectators conceived as the salient factor in the completion of the play. In this respect, Saad Allah Wanous stresses the interwoven relationship of theatre with the audience when asserting that "المسرح حدث إجتماعي ال يكتمل إال بوجود الجمهور"[28]. Second, the actor is the integral element in theatre with the ultimate task to display and transmit the literary theatrical work through a scene to the audience. Yet, if the actor has a holistic position, the director gains an upper status and is conceived as the owner of the theatrical work for being the responsible for its success or failure. To orchestrate the actors for realising an artistic vision, guarantee the quality and completeness of theatre invention and collaborate and /or coordinate with the production staff are one of his/her tasks. Finally, a theatrical producer is the person assigned for all aspects of mounting a theatre production. The producer exclusively manages the financial functions of a production or venue via providing necessary funding.

In addition to these components, the venue, the stage, decor, lighting, sound, clothes, fashion and make-up are the complementary structural elements compulsory in any theatrical work.

Indeed, theatre has different types such as drama, musical theatre, comedy and tragedy. To put it very briefly, drama is a category of fiction exhibited in

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[27] Cited in Wikipedia: https://en.wikipedia.org/wiki/Performing_arts#Theatre
[28] My translation: theatre is a social event incomplete if the audience is missed. Quoted in http://masscomm.kenanaonline.net/posts/142187

performance. The concept derives from Greek to signify 'action' as Francis Fergusson (1949:8) considers when saying that drama:

> Is not primarily a composition in the verbal medium […] As Aristotle remarks, 'the poet, or "maker" should be the maker of plots rather than of verses; since he is a poet because he imiates and what he imitates are actions.

Musical theatre on the other hand, is a form of theatre that encompasses music, songs, spoken language and dance, while comedy uses humour in it performances. Finally, a tragedy is a variety of drama based on human suffering. It stirs in the audience a feelling of catharsis or pleasure in the viewing.

Such types were practiced in ancient theatre of Greece, Rome and other Western nations. The crux elements that construct their theatre are mimesis, imitation and reproduction of human actions, sometimes accompanied with songs, dance, humour, or catharsis feelings. It was practiced in religious ceremonies, churches, or other worship settings. However, within Maghrebin countries, principally before the coming of Islam, the terms drama, comedy and tragedy did not have equivalent lexico-semantic in Arabic because European works were unknown. Instead, there were players known as: the 'meddaħ' (the eulogist), or the 'gʊwal' (the teller) who created characters derived from real previous situations and put them into actions in public places of villages and tribes. These places were their locus to perform to an audience composed of peasants and town people. Such phenomenon persisted even after the introduction of Islam as will be seen in the history of theatre in Algeria.

2.6.2. A Historical Background of Theatre in Algeria

If theatre by the end of the 19th century marked a stamp in the Maghreban cultural landscape, it soon after, ascended its artistic peak to institute the social legitimacy and illustrate the historical periods as major arts. Thus, it holds out a myriad of modes of artistic expression such as epics, comedy, documentary theatre, etc, which are drawn from real historical facts. This artistic sphere has also been practiced in Algeria, to restitute the historical memory by practitioners of this art as well as journalists or critics who delineate its emergence and evolution. In this regard, Hadj Miliani (2006 :146) says:

> Le théâtre dans les pays arabo-musulmans se présente, plus que le cinéma ou la littérature, comme la forme de création artistique contemporaine qui manifeste dans son évolution comme dans ses réalisations, hésitations, incertitudes et questionnements autant éthiques qu'esthétique[…] espace d'expérimentation où vont se manifester tout à la fois les dominantes idéologiques nationales ou régionales (panarabisme, nationalisme, socialisme, etc.) et les tentatives de formulation d'une certaine originalité artistique et culturelle[29]

Algeria, as part of the Arab and Muslim world, undergoes this esthetic experimentation art, in which theatre enacts history and performs ideological evidence, merely during two significant periods: colonial era and post-colonial phase. But what is intriguing to discover is how theatre entered Algeria, and how it is characterized during this last decade. Therefore, in order to have a better sight about the emergence, development and outcomes of theatre in Algeria, the next section will sketch its main historical milestone.

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[29] My Translation: Unlike cinema or literature, theatre in the Arabo-Muslim countries represents a contemporary artistic creation, manifested in its evolution, achievements, hesitations, uncertainties, and questions as much ethics as esthetics. such space of experimentation exhibits the prevailing national or regional ideologies (panarabism, nationalism, socialism, etc.) as well as all the attempts which formulate certain artistic and cultural originality.

2.6.3. Genesis of Theatre in Algeria

The inquisitiveness concerning the beginning of theatre in Algeria is still raised among researchers, who almost all of them believe that Algeria, like other Muslim countries, prohibited figuration following the condemnation of it in Hadith. Thus, that was the reason behind the delayed onset of theatre in Arabo-Islamic nations. In fact, in all societies, there is transgression of norms consequently leading to the practice of theatre in roughly all Arabic nations including Algeria.

Yet, it should be pointed out that 'pre- theatre' practiced in Algeria was in the form of ritual manifestations including dissimilar theatricality forms such as recitation, narrations of the 'meddah', 'gʊwal', or 'ʕissawa', a folkloric religious genre that uses some gestures, rhythmic speech accompanied with 'tbal' (kind of drums) performed usually in 'zaʊja' (a religious locus). These ritual shows occur either in an outdoor place like public places, market, etc. or indoor place such as 'zaʊja'. The practitioner makes a circle called 'halqa' surrounded by the audience. In this respect, Haddad (1982: 32) claims

> Le conteur prend le théâtre sur son dos, sur la scène du quotidien.
> C'est lui qui allait sur la scène de la représentation, non le public.
> Il faisait de l'espace naturel son espace scénique[30]

The tellers use the most eloquent form of speech in their tales, including mime, parole, onomatopoeias to attract the audience. They usually start with 'once upon a time…' and conclude with a surprising or incongruent ending. The 'ʕissawa' groups often begin their story with songs and finish it with magical exhibitions.

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[30] My translation: The storyteller takes theatre on his back, on everyday scenery. He would go to the representation scene, not the audience. He would make of the natural area his scenery space.

However, during the Ottoman conquest in Algeria, there was a new form of entertainment called the 'garagʋz' or the 'shadow theatre' as Bencheneb calls it, a type of puppetry of Turkish origin.

2.6.3.1. Theatre During the French Colonization

When the French colonists settled on the Algerian territories starting from 1830, the 'garagʋz' games were still in play. It was used as a defense to humiliate and make ridicule of the colonizer. Such fact led the invaders to forbid it as well as any other form of expression.

Yet, it should be emphasized that the French colonists in that era tried to alter the linguistic, cultural, and religious shape of Algeria, by suppressing them ruthlessly and imposing their own heritage. For example, they forbid the Algerians to pursue their education in 'madrasat' and 'zaʋijat' in order to restrain their use of Arabic, eradicate Islam, and harm the learning of artistic disciplines. Instead, they forced them to learn the French language in schools, but only few did, for example, in 1839, only 95 Algerians attended French schools (Cheniki, 1993). Such refusal of French learning increased the rate of illiteracy. But the consciousness of that fact led Algerian families to send their children to French schools as Arnaud (1982:31) states "Entre rien (l'école musulmane asphyxiée) et l'école française, les algériens référaient malgré tout cette dernière"[31].

Moreover, the contact between the Algerians and the French resulted in several outcomes such as linguistic as well as cultural assimilations, for example, the theatre which was a historical heritage of the French colonists practised in some Algerian towns was adopted later on, although it seemed vague at the beginning. The main French theatrical sceneries of 1920s that can be cited are: 'La

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[31]My translation: Between nothing(Muslim school asphyxiated) and the French school, Algerians preffered the the latter after all.

Fontaine des Béni Ménad' (the fountain of Béni Ménad), 'Marcienne', 'La Kahéna of docteur Choisnet', 'La Fleur de Tlemcen' (the flower of Tlemcen) and L'Amour Africain (African ove). (Cheniki, 1993)

Such vaudeville and melodrama seduced some Algerian authors and students, who attempted the experience, as Marqem(1960: 6) cites:

> Des étudiants algériens, influencés par la culture française, se rassemblèrent pour faire du théâtre au sens classique du terme. Ils voyaient dans le théâtre, en l'absence de toute autre possibilité d'action, un moyen pour tirer les masses d'une certaine léthargie. Sans public, sans encouragements, ils échouèrent dans leur tentative.[32]

Despite this, almost all Algerians refused the acculturation process and the naming of 'French Algeria'. Consequently, during the first two decades of the 20th century, Algeria formed dissimilar groups in opposition to the French rules such as the National Liberation Front (FLN) and the National Algerian Movement, which claim their rights, freedom, cultural revival, religious status, and avoid slavery. But as the colonists reacted negatively, the autochthons became aware of the need to exploit the colonists' culture, considering it as a stamp of modernity.

Hence, the 1920s were marked by literal and cultural flourishing. Journals, novels and books were published in French language as that of Fikri Abdelkader, who signed with Robert Randau his book 'les compagnons du jardin' (Companions of the Garden). This engagement with French language does not mean Algerians' defeatism.

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[32] My translation: Algerian students influenced by the French culture, gathered to do theatre in the classic sense of the term. They saw in the theatre a way to get the masses of some lethargy. Yet, without an audience, without encouragement, they failed in their attempts.

By and large, the Algerian nationalism and its cultural revival during 1910-1920 launched several forms of expression as seen above including theatre. Yet, it should be pointed out that Algerians, especially the elite, were more interested in theatre after the tour of el kʊ:mi:dija el masrija' (the Egyptian comedy) displayed by AbdelQadir el Misri and Souleymane Qardahi in 1907-1908.

2.6.3.2.   Theatre from 1920 To 1954

The Algerians became more attracted by theatre when the troop of George Abiad embarked Algeria in 1921 to present two dramatic shows of 'Salaħ eddi:n el ajʊ:bi '(the Saladin) and 'Θawratɒ el ʕarab' (Arab revolution) held in SA. Inspired from the shows, some elite members attempted to present theatre in SA. For example, in 1922, Mohamed Mensali displayed fi: sabi:l el watan/ (for the country), that tackles a political subject, and 'fʊtʊh el andalɒs'(the conquest of Andalousia) a historical theme. Generally, these amateur theatrical shows disclose religious, political and historical themes as Stambouli(1976), an ancient author-comedian, confirms "Les premières pièces données en arabe classique mettaient en scène des sujets historiques et des drames religieux."[33] But the use of SA in these shows did not attract a wide mass of viewers due to illiteracy. Hence, the authors ceased doing shows except few like Allalou, Dahmoune, Bachetarzi and Ksentini, who started performing comedic sketches inspired from earlier stories of le 'gʊwal and meddaħ' with major themes of marriage, betrayal, alcoholism, divorce, etc.

In 1926, Allalou produced his gist sketch of 'ʒʊħa' held in AA which gained great success. "ʒʊħa" is a comedic sketch which tackles social events described by legendary characters and situation inspired from Moliere's plays. It attracted a wide mass of audience although the play remained conventional. Roth (1967:25) thinks that this piece makes a boom in the artistic scenery of Algeria. She says in this respect :

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[33] My translation: The first plays were held in SA staged historical and religious themes.

> Après l'échec des tentatives théâtrales en langue arabe littéraire, deux comédiens, Allalou et Dahmoune, eurent l'idée de mettre en scène les facéties de Djeha. Ce fut une triple innovation : dans les genres, dans les thèmes, dans la langue. Les premières pièces jouées en arabe littéraire avaient développé des thèses sociales et développé de nobles sujets tels que le patriotisme. Djeha était une grosse farce en arabe dialectal […] elle remporta un vif succès.[34]

In the years that followed, i.e., 1926-1932, Algeria knew a successful thriving of theatre, mainly in its comedic genre. The major figures of that time were Allalou, Dahmoune, Bachetarzi and Ksentini, genius authors-comedians who played in different sketches with the apparent aim of evoking laughter, as Allalou (1982:61) demonstrates "Le théâtre comique nous convenait et nous l'aimions. C'était celui que préférait notre public."[35] For example, Ksenteni's sole interest was to present on scene a comedic canvas inspired from everyday life, as 'L'eau de vie' (water of life), 'La vieille et le fantome' (the old and the ghost), etc.

Yet, it should be signaled that these comedians avoided political and ideological themes because they were under the supervision of the French colonists. They opted for topics derived from the Algerian society, thousand and one nights such as 'abʊ ħassan el mʊɣafal'(the Buster Abou Hasssan) (Allalou and Kstentini), and popular legends such as marriage, culture, folklore, traditions, etc. Generally, these comedians' theatrical discourse is characterized with the use of puns, popular sayings and a moralizing attitude.

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[34] My translation: After the failure of SA in theatre, two comedians, Allalou and Dahmoune, had the idea of staging the pranks Djeha, an innovation in genre, theme and language. The first pieces played in SA triggered social theses and developed noble topics such as patriotism. Djeha was the first show held in AA. It knew a big success.

[35] My Translation: The comic theatre suited us as well as the audience. It was our preference.

From 1932 to 1939, a period marked by its cultural and political upheaval, the Algerian theatre could not be insensitive toward such realities. Thus, without calling radically into question the colonial presence, some attempts were put to stage the real socio-political state of that time giving birth to a new theatrical genre. The preeminent example is that of Bachtarzi whose sketch 'faɡɒ'(phage) was conceived as subversive and dangerous from the colonial part leading to its ban.

After this, i.e., 1940-1950, a new wave of comedians infused theatre like Mohammed Touri, Mustapha Kateb and Abdelhalim Rais. They enriched the cultural scene and allowed the diversity of themes and styles by performeing policing scenery such as 'aʃ saːr fiː ʕiːʃa' (what happened to Aicha), or 'Le Justicier et Le Voleur de minuit'. But comedy remains the most popular genre which attracted a wide mass of viewers who attend theatre to entertain and relax.

2.6.3.3. Theatre of Armed Struggle

The outburst of the struggle for national liberty in 1954-55 caused the demise of the Algerian Arabic theatre. In effect, it was unfeasible to practice theatre during such a critical period in which the fate of the nation was at stake. Hence, many comedians dispersed, and moved to France, but still staged some performances in which they advocated the Algerian socio-political situation, merely in dissimilar French towns like Saint-Denis, Barbès, Clignancourt, and Marseille. Determined that theatre turned to be a fighting art and arm, they engaged in the Nationalist movement (FLN) to become its spoken men. For instance, Mohamed Boudia and Zinet, proficients of artistic scenes, participated in activities of FLN in France to explain its objectives and positions, and enlivened meetings with immigrants to form new animators. Yet, the French government prohibited any kind of artistic expression and dispended the theatrical troops when being aware of this.

Despite this, the FLN movement recognized the importance of art in the liberation struggle. It called all Algerian artists, including comedians, singers, musicians, etc, to participate in the fact with the apparent aim of displaying the Algerian fight and tragedy with words, pictures and simple gestures, a real aesthetic battle. For example, there was a spread of hit style, slashed words and verbal abuse. The character worked as a catalyst of awareness to express the pain and suffering of the Algerian people. The performances were given in the camps, hospitals and bush borders. So, politics made its way into serious artistic representation, while the earlier comedic genres disappeared, and FLN leadership sought through this theatrical experience, to complete the political and ideological activists and fighters. The prominent theatrical scenery was conducted at that time, namely Les Enfants de la Casbah (Casbah's children), El Khalidoun (Immortals), and vers la lumière (through the light).

2.6.3.4. Theatre after the Independence

In a country ravaged by a terrible war and where wounds were not yet healed, marked by political turmoil due to the multiple battles of clans that figured after the revolution, doing theatre was not an easy thing. In effect, it should be signaled out that Algeria, after its triumph sunk in the political and ideological confrontations which, with great enthusiasm, wanted to change things and transform reality. In such a confused context, the leaders started to implement the first cultural buildings and take decisions concerning the theatre.

2.6.3.4.1. Theatre From 1962-1965

During the first years of independence, theatre divulged the preoccupations and the concerns of the population, in the so-called: 'popular theatre' written and performed in AA. Soon after, a document was drawn up calling for the nationalization of theatres using SA as the main language in use. This article triggers the government to institute 'the Algerian National Theatre' (ANT), which displayed either original or adapted products.

Yet, it should be born in mind that the people concerned in theatre during 1963 and 1965 sought for the right direction, the best root to take and the appropriate choice to make, particularly within a virgin ground. However, the deficiency of well-formed comedians, the imperfect mastery of SA, the absence of a team of actors and trained technicians greatly limited the local work but did not prevent the realizations of interesting pieces. This glaring lack was solved by translations and adaptations. Indeed, it was often remarked that Algerian authors altered place and characters names of foreign realization to give them an Algerianized representation, such as Les Fusils de la mère Carrar (Señora Carrar's Rifles) of Brecht, Don Juan of Molière, and ' asultan al ħaer"(the confused Sultan) of Tewfik el Hakim.

So, the theatrical reality of that time shows diversity of playwritings and plurality of performances ranging from local, alien and adapted sceneries, with divergent themes derived from politics, society, history, etc, displayed usually in ANT.

2.6.3.4.2. Theatre from 1965 to the 1970s

During the presidency of Boumédiène, a scary silence marked the Algerian cultural spheres, preventing any possibility of expression. Such fact was illustrated by the exile of several intellectuals and artists. Thus, the stagecraft was forced to take a break, which consequently slowed the drama production.

In 1970, the Algerian government decided to recognize theatre by employing the decentralization process which granted an autonomous status to four regional theatres. This procedure involves the implementation of several drama projects and research areas, paving the way to the integration of various amateurs who illustrated the official political discourse and obscured the aesthetic and artistic consideration. Such decision threatened the professional actors and comedians as well as the audience. Consequently, the Algerian theatrical situation seriously worsened to the extent that the ANT produced one scenery piece each year.

In fact, government did not seem concerned with cultural affairs. Only some pioneer comedians like Alloula, Rouiched, Kateb Yacine and Slimane Benaissa arrived to attract a wide audience and to provide quality entertainment. Indeed, some comedians decided to quit the state-theatre company and founded their own groups, as a reaction to such governmental act. That was the case of Omar Fetmouche, Hassan al-Hassani and Slimane Benaissa who assisted their new private theatre to attract the audience.

Generally, the theatre of the 70s was deeply marked by political dimensions with a social footprint. The themes discussed were drawn from the official political discourse such as the agrarian revolution, socialist business management, free medicine, etc. Their main goal was to transmit governmental discourse which tries to educate the community and to explain the 'nation-building tasks'. Thus, AA was generally used as a means of expression.

2.6.3.4.3. Theatre during the 1980s and 1990s

The following decade was characterized by a deafening silence, in terms of theatre as well as other artistic production. This is because Algerian leaders who opted for a neo-liberal policy marginalized any cultural structure, precisely in 1986. Despite this, some authors and directors continued their writings, which were with an outstanding quality such as Lejouad Litham and Arlequin (Harlequin), valet de deux maîtres (servant of two masters), staged by Alloula, etc. The languages used were AA and/or French. For example, some comedians like Slimane Bénaissa staged spectacles in French language to play them in the French cultural institute in Algeria, or in France.

The nineties were marked by a calamity of events chocking and impeding theatre due to the death of major comedians like Mustapha Kateb and Yacine Kateb, Alloula and Medjoubi. Indeed, the unstable political situation of Algeria at that time prevented the practice of theatre. So many comedians left the country and settled in France where they continued to produce documents and to act in films, while other artists made constant back and forth between Paris and Algiers. Hence, Algerian theatre was increasingly voiceless, although some plays were from time to time staged to remind its existence.

2.6.3.4.4. Theatre during the Present Era

The current decade is characterized by the restoration of the ANT precisely in 2000, which witnessed its opening the presence of numerous Arabs and Algerian actors and artists. Such fact paves the way to succeeding theatrical events such as the organization of the spring theatre and a demonstration of Algeria organized in France, in 2003. Indeed, 2006 was marked by the organization of a number of theatrical groups and cultural festivals which are:

□ National Festival of professional theater done in Algiers and chaired by artist Mhammed bin fetaf.

□ International Festival of Algerian Theatre, done in Algiers and chaired by Dr Brahim Nawal for a period of 3 years. Nowadays, it is headed by Omar Aftmosh after being converted in 2011 in Bejaia.

□ National Theatre of humour, (Medea), headed by Prof. Miloud Blhanih.

□ The national festival of amateur theater, (Mostaganem), headed by the artist Jamal ben Saber.

□ National Festival of Children's Theatre, (Khenchla).

□ National Festival of Amazigh Theatre, (Batna).

□ It was, recently, decreed the national festival of feminist, theatrical production (Annaba), chaired by the artist Sonia Macaio.[36]

The above festivals provided more dynamics to the Algerian theatrical movement, supplying it with support and innovation to facilitate its integration in different official competitions. In addition to this, Algeria witnessed a number of theatrical festivals ranging from local to international, and that from the re-opening of its national theatre, among them: year of Algeria in France (2003), Algeria Capital of Arab culture (2007), Quds the internal Capital of Arab culture (2008), International festival of theatre (Africa cycle) and Tlemcen, Capital of Islamic culture (2011).

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[36] Cited in Khellef's web Article (July, 2012).

Indeed, this period experienced the reproduction of previous works: the 'cut and stuck' method, such as, "fatma', 'ɣabtar el fħama', etc. Indeed, after fourth year of construction, the Opera of Algeria has been finally inaugurated the 20ᵗʰ October 2016 by the president AbdelAziz Boutaflika. It possesses 1400 seats in order to welcome spectators to watch various theatrical forms.

Besides, the present era is marked by the bourgeoning of a distinctive theatrical form called stand-up comedy. Diachronically said, stand-up comedy was practiced in Algeria years ago with some comedians such as Hassane El Hassani, Mohamed fellag, etc, but has been banned for its eloquent expression. Currently, this theatrical comedic genre has bounced back stronger than ever thanks to the freedom of expression and democracy. It is overwhelming and is given a high interest and significance by attracting a wide mass of audience for being a powerful mode which advocates social, political, economic and historical issues in a comedic and humorous way.

The massive of exhibited stand-up shows is remarkable everywhere as Logan (2010) says "since 2003, and particularly during 2009-2010, there has been an 'explosion' in standup comedy, so much so that it has 'hit the stratosphere'". Now the question that could be raised is: what are the characteristics of stand-up comedy in Algeria?

2.7.   An overview of Stand-up Comedy in Algeria

Thus far, it has been revealed that theatre has been an eloquent refuge to many artists who endeavor to disclose the Algerian living situation or state, and to criticise its social and political truths. In order to transmit these socio-political realities, the actors are delimited by certain means which could be written, verbal or audio-visual under dramatic, tragedic or comedic genres with the ostensible intention to reaching a large mass of audience to build their loyalty and achieve their desires via the use of a specific language. To do so, they sometime express the message directly, clearly and explicitly, while other times, they just find an implicit manner such as using humour as communicative device in order to advocate the fluctuations of life in a funny way.

Such premise assumes humour as a social corrector in its invisible function. In effect, it is evidently acknowledged that humour possesses divergent implicit meanings such as correction, humiliating, scolding, ridiculing, etc. Hence, some actors incorporate it in their comedic works to implicitly correct the flaws of society in a pleasant and distractive way. For instance, Inspector Tahar and his apprentice, Allalou, Rouiched, etc focused on comedic sketches or sitcoms, which consist of an intertwined collaboration of characters dutiful in conveying hidden themes through amusement. Other comedians favour comic monologues performed in the so-called stand-up comedy as they conceive it the most eloquent and expressive form of comic communication that sketches divergent issues delivered directly to the audience as Mintz confirms

> Stand-up comedy is arguably the oldest, most universal, basic, and deeply significant form of humorous expression. It is the purest public comic communication, performing essentially the same social and cultural roles in practically every known society, past and present. (Mintz, 2008:281)

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So far, it has been claimed that merely theatre either, its comedic, tragedic or dramatic genre has overflowed during the French colonization in Algeria as a medium of expression and manifestation. In parallel, scant stand-up spectacles have been performed. The examples that can be cited are limited and can be counted on the fingers of one hand. For instance, Hassane El Hassani is an Algerian actor and comedian who performed his / ja el garmija / held in AA. His real name is HassaneBenchikh, from Médea. Also, Rachid Ksenteni, is an Algerian actor, singer, humorist and playwright. As his nickname infers, he is from Constantine, and his real name is Rachid Belekhdar. He is considered as the 'Moliere of the Algerian theatre'[37] as he presented solo comic and ludic spectacles based on improvisation and inspired from commedia dell'Arte.

Despite these examples, we cannot approve the existence of an authentic stand-up comedy with its distinctive characteristics during the French occupation of the Algerian territories. Such fact is also confirmed by the dearth of information.

2.7.1. A Spotlight on Some Famous Algerian Humourists

In effect, stand-up comedy has aroused in Algeria maybe with the advent of Fellag who displayed his comedic monologue entitled ' les aventures de Tchop' (the Adventures of Tchop) in 1986. In fact, it should be born in mind that this actor is conceived as one of the main celebrated outspoken figures in Algerian stand-up comedy during the 1980s, thanks to his spontaneous and frank speech.

From an introductory glimpse, Mohamed Said Fellag is an Algerian comedian, writer and humorist, born in 1950 in Kabylia. He studied theatre at the National School of Theatre in Algiers and attended the Fratillini circus family to learn mime and clown behaviours.

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[37] Quoted in Thahar, 2000: 85

Various comedic sketches mark his livelihood, for example, in 1989, he performed 'Cocktail Kharotov', in which he presents social calamities and youth concerns such as love, accommodation issues, silence or lack of communication that involves relationships such siblings or parents and their kids, etc. These issues derive from real situations detected from the Algerian society and through the player's self-examination.

Indeed, as a response to the Islamist Movement of 1990, he staged another comic monologue entitled 'SOS labes' (SOS it's fine), and in 1991, he exhibited his so-called 'babor Australia' (ship to Australia) with the ostensible plot to reveal the lack of housing, by metaphorically uttering that a ship coming to take the jobless Algerians to Australia by offering them all the living needs there such as job, houses, etc. In effect, this sketch was assumed to be true leading certain Algerian people to apply for an Australian visa. Such credulity unveils the profundity of distress and misery.

Also, in 1995, he exposed his prominent show of 'Djurdjurassique Bled', held in AA, Berber language and most dominantly French language to widen his audience to a francophone one. In this sketch, Fellag tries to reveal the injured Algerian identity through a funny and ridiculous caricature, with the outward goal to define the cultural, ethnic and linguistic diversity of Algeria to the future generations and young immigrants who are oblivious of such peculiar Algerian race. In this respect, he claimed (2000 :114) « Djurdjurassique Bled réconcilie les beurs avec l'image de leur pays […] Il est essentiel de restaurer, dans leur esprit, l'image du pays d'où ils viennent »[38]

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[38] Cited in Boussahel's Article, 2009: 124.

My Translation: Djurdjurassique Bled reconciles the Beurs (North African immigrants) about their image of their native country. It is essential to restore, in their mind, the picture of the country they come from.

It is trustworthy admitted that Fellag defied other expressive forms throughout his spontaneous and frank themes derived from the Algerian realities by spotting the underside of politics, the swellings of society like jobless, youth frustrations, men and women's relationships, economy, obsessive and taboo topics, etc.

Such expressive comedic shows raise other comedians' attention having an Algerian identity to perform similar theatrical genre either in Algeria or abroad in different venues like theatres, comedy clubs, café-theatres, weddings, operas, etc. This fact has led to the thrive of stand-up comedy as it gains prominence in contemporary societies thanks to the freedom of speech and democracy. It is predominately necessary to provide some examples of Algerian Artists who have generally chosen France as the milieu to perform their comic monologues where social boundaries and taboo are unveiled.

For instance, Biyouna is a famous Algerian singer, dancer, comedian and actress, who recently staged on "Palais des glaces" a show on the 13/09/2016, and in March 2012, she performed her solo comic monologue entitled 'Biyouna' in the Martiny theatre of Paris. Her scenes summarize important anecdotes such as her childhood, her shift toward celebrity, the obstacles she faced in obtaining the French Visa, etc, by illustrating in a funny and satirical manner cases taken from real Algerian and Maghreban situations.

Also, Smain Fairouz, well-known as Smain, a French actor and humorist born in Constantine, possesses several solo comic shows tackling various themes:

- 1986 : A star is beur

- 1988 : Prise de tête

- 1989 : T'en veux ?

- 1992 : Zizi Rider

- 1996 : Comme ça se prononce

- 1998 : En attendant le soleil

- 2004 : Rebelote

- 2013 : Mon dernier... avant le prochain

- Mis en scène par Kad et Olivier et chorégraphié par Marie-Claude Pietragalla

- Les femmes sont des hommes comme les autres, mis en scène par Marie-Claude Pietragalla, 2007-2008 au théâtre Trévise

- Nouveau spectacle mis en scène par Marie-Claude Pietragalla et Julien Derouault, à la Cigale en avril 2009, à l'Alhambra les 30 novembre, 1er décembre et 2 décembre 2009, et à l'Olympia le 28 avril 2010

- 2011 : Soirée entre filles de Cartouche, Théâtre Le Temple

- 2012 : Soirée entre filles de Cartouche, Comédie des Boulevards[39]

In effect, this comedian presents many topics among which the Algerian identity and its social issues, racism, ethnicity are revealed, using French language as the matrice language embedded with a number of AA lexical items for different reasons. In the same vein, Malik Bentalha, Farid Bendjafar, known as Cartouche, are French-Algerian humorists, examples who treat many topics in their shows.

Abdelkader Secteur is another flourishing comedian at the present time, whose concern is to do stand-up comedy, as an art, hobby and/or business as he said in El Watan newspaper "Au début, je n'avais jamais pensé que le rire puisse faire l'objet d'un métier, d'un avenir"[40]

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[39]. https://fr.wikipedia.org/wiki/Sma%C3%AFn#One_man_show
[40] Cited in Tazir's Article,(2010). My translation: in the beginning, I never thought that laughter could be a job, a future.

2.7.2. Stand-up Venues in Algeria

The emergence of this stream of comedians paves the way to a large proportion of devotees to enter the art. Hence, countless artists are flourishing leading to an impressive reputation of stand-up comedy. Even some competitions are pushing this theatrical art to flourish, for example, the first festival of humour in Algeria, 'Algé'rire' organized by the BroShing Events[41], commenced the 30th April 2013 at Hilton Hotel of Algiers. 'Algé'rire' is conceived as the major step which drives Algeria to the vast universe of the world spectacle as far as the scene of laughter is concerned.

It is the venue which places Algeria not only to the hub of the local cultural and entertainment basin but also toward the international one. This is because Algé'rire proposes a skewer of humorists having different nationalities ranged between Algerian, Maghrebine, and international. Indeed, the launching of the festival was sponsored by the famous French humorists and comedians Ramzy and Smain who marked a stamp on the opening show with other stand-ups such as Nawel Madani, Kamal Abdat, Abdelkadeur Secteur, Kamal Bouakaz, etc who exhibited hilarious solo or duo theatrical comedic shows with implicit meanings. Yet, the desire for further challenges between comedians triggers this event to second and a third editions in which a number of competitors comes to show off their capacities in casting specialized in the sphere of stand-up comedy.

Furthermore, 'قهوة الؤوسطو' (coffe taste) is among the competitions that look for the talent of Algerians in comedy and humour to assist them in this comedic art. To describe it promptly, قهوة الؤوسطو/qahwat el gʊstɒ/ is a comedic TV show displayed in the Algerian channel al ʒazajirija' and presented by the animator Nabil Asli. There have been several seasons of this TV show, and each season possesses ten episodes with many contestants that do not exceed eight.

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[41] BroShing event is an Algerian agency specialized in the creation and the management of publicaffairs since 2011.

In each single show, the competitors present in a short time of 8-10 minutes funny and amusing stories stirred from social, personal, political, and ethnic issues in front of an audience and several three or four jury members who, as professionals in this field, provide them with the needed instructions and guidance to boost their skills and aptitude, and the noteworthy critics to better their performances. Though the committee of jury assesses the competitors' concert by providing them a decisive mark, their professional careers relies on the public vote.

In the same vein, other comedic shows had flourished since then. 'Comedy bled' for instance sprung out in 2014, is another entertainment TV show on the KBC channel displayed every Wednesday at 21:40, created and presented by Mr. Amine Boumedien. The idea of the show comes from the inspiration of the producer by the famous French comedy club of Jamel Debbouz after participating in it. Yet, this adaptation has been accorded an Algerian peculiarity thanks to the contribution of the notable staff such as the DJ, the waiter and a charwoman. As it name denotes, comedy bled is a venue where many amateur stand-up comedians strive to perform better and rise to higher level of professionalism in front of an attendance whose involvement is compulsory in the waving of the show atmosphere.

In June 2016, the inventiveness of 'Oran Comedy Club' has been initiated at Morjajo theatre of Oran, which has longer been neglected and abandoned. This establishment has the crucial objective to promote young talented people who have a distinctive attribute to bring humour and amusement by means of standing up with a microphone in front of an audience. 'Oran Comedy Club' is a support to strongly restore and enhance stand-up comedy in the art yard of Oran particularly and in Algeria in general after its long absence in the comedic spheres. Thus, a casting has been given to 250 men interested in this comedic genre and which was supervised by prominent actors, specialists with the presence of journalists. Only

16 have been selected to be the future comedians who set up the path of such comedic genre with purposes. (Houaria, 2016)

The promotion given to such category of comedians is inevitably acknowledged in order to raise people awareness about the fluctuations of life and society in a pleasant manner. Thus, the achievement of these tasks implies some cues compulsory in the comedians' enactments. The subsequent subsection is delimited to highlight some of these features employed in stand-up comedy of Algerian humourists.

2.8.   Features of Stand-up Comedy in Algeria

In order to stimulate the audience's laughter and amusement, Algerian stand-up comedians employ several canals among which verbal language, satire, parody, prosody, gestures, facial expressions, lights, dress take part. In this section, we will discuss the main common techniques used in stand-up comedy held by Algerian humorists.

2.8.1. Scripts' Derives

It is undeniably agreed that comedy in general and particularly stand-up ones stretches and frequently breaks boundaries. Considered as a real risky venture, Stand-up comedy conventionally radicalizes moral, social, and political beliefs. Therefore, it is viewed in the red steps of the margin because comedians observe the absurdities and oddness of society's behavior and/or attitudes and try to predict alternative interpretations of those behaviours.

They then come back to an audience bearing their newfound 'knowledge.' To put it in another way, stand-up comics serve as social interpreters to varying degrees. Jeremy Beth Michaels identifies herself, and other comics, as 'living prophets': "We say the things people are too afraid to say or don't know how to

say. That's why you laugh at our jokes, because you can relate to it [sic]" (Villagran, 2002:3). In what follows, a spotlight will be given to crux content of the jokes held by Algerian humorists. In other words, we will try to find out the Algerian actors' inspirations which drive them to derive the content of their jokes.

2.8.1.1. Observational Comedy

"Have you ever noticed…?" is a relatively common question and is predominantly the subject of a joke of many humorists. More than this, this question has become the introductory section to an observational routine, or a comedy cliché used in almost every comedic monologue. This questionable quirk is the crux concern of observational comedy.

This latter is a sort of humour typically used in stand-up comedy predominantly with Algerian comedians to designate the commonplace and ordinary aspects of daily life, acknowledging that reality incites laughter. In effect, it is generally found in an observational comedy act that the joker "makes an observation about something from the backwaters of life, an everyday phenomenon that is noticed or discussed" (Double, 2014, 208). Thus, the made remark must involve shared experience between the teller of the joke and his audience as illustrated by Eddie Izzard (2002: 22) "your observations need to be something that people can relate to, for the audience to pick up on it". For instance, in a comedic monologue, a comedian appeals his audience's laughter by recounting the usual quarrel between a husband and his wife. Thus, it can be assumed that observational comedy emphases on the principle which tells 'it's funny because it is true'.

2.8.1.2. **Ridicule**

In many monologues, the humorists brainstorm their global themes which they try to convey to the audience from reality and whose ingenuity is made via ridicule, parody and satire. Such premise is based on the assumption which conceives humour, if not ubiquitously, an obvious reaction to the ludicrous and of the grotesque. In effect, ridicule and mockery are often embedded as prevailing components of jokes though entailing aggressiveness and impoliteness. In this case, laughter could be considered as a malicious and a violent activity toward the folly of others who seem to be inferiors to ourselves. In this respect, Hobbes (1962) suggests that human nature involves "Laughter at someone else - at their "infirmity or absurdity", the recognition that they are our inferiors, the realisation that they reinforce our eminence". (p13)

Indeed, the nature of ridicule lies in its deformation and "is designed to cause contemptuous laughter and humiliation" (Berger, 1993:48). It possesses three forms:

> Deriding, which involves attacking someone with a scornful tone;
> mocking, which is to imitate another's appearance or actions; and
> taunting, which is to remind someone of some annoying fact.
> (Berger, ibid)

Such forms of ridicules are extensively exploited by humorists in general and particularly with Algerian ones for the ultimate reason to provoke the audience's laughter, but also for implicit intentions as correcting the flaws of society or people though its hostile face. For example, in a stand-up monologue where the topic is about the culture chock, a comedian imitating in a jocular manner an immigrant man living in France who is ordering the dish of 'boeuf bourguignon' at a fancy restaurant in front of natives using wrong pronunciation. Though this description generates the audience's amusement as it is considered as

a mockery which scorns the man using linguistics, gestural and typical intonation, it has an instructive purpose which stresses the significance of learning foreign languages.

In this case, the type of ridicule is private which means that "the butt of the derision is absent and unlikely to hear of the wit, or dead and buried" (Wilson, 1979:189). To put it differently, private ridicule is straightforward to target people either alive or dead and is used to belittle racial and cultural minorities. Yet, this is not always the case since there is also shared ridicule which is used when the jokers deride simultaneously themselves and their audience. In this respect, Wilson states that "the joker derides all or a portion of his audience"(ibid) while conveying ridicule as when the comedian disparage the Algerian identity or ethnicity in front of a native audience.

In Algerian stand-up comedy, we largely encounter private and shared ridicule as the crux of the comedians' jokes, via expressing hostility and superiority by criticizing the behavior of a specific person or group when describing them as ridiculous and silly.

Yet, ridicule is not only an aggressive and impolite technique. This is because in other instances, however, it is the comedian who is the subject of laughter when he/ she deride his or her own character as the butt of the joke. This is called Self-ridicule better known as Self-deprecation.

2.8.1.3. Self-Deprecating Humour

> *"I am so clever that sometimes I don't understand a*
> *single word of what I am saying"*. Oscar Wilde

It is inevitably acknowledged that we as human beings all have egos to certain extents employed to severe psychological issues. Yet, it happens sometimes that we just may not feel like being self –centered or possessing the hub of interest. On many occasions, we need cracking a joke which involves us as the target butt that may start with "listen to that! It happens to me/us that…" This is the crux of self-deprecation.

This latter is a dominator phase in stand-up routine also referred to as self-referential humour. In nearly all monologues, comedians employ self-deprecation by disparaging themselves, their abilities, their shortcomings, their countries, their religions etc, in order to avoid arrogance and haughtiness in front of their audience on the one hand, and to expose it to reactions, and the proceeds of ideas rapidly and easily on the other hand. Thus, satire is directed toward the self rather than confronting external targets. For example, in stand-up shows, may Algerian comedians narrate their anecdotes in which they expose their foolishness and idiocy, or describe their country's political, social or economic corruptions for the surficial aim to generate laughter, but also to serve as a corrector of the social flaws. The vivid example is that of Fellag, who persists on self-referential humour in his monologues to stymie the different sectors of his country. Even he confirms his point on an interview held with Caubet (2004:48) when he affirms "le pays des Algériens, c'est l'autodérision"[42]

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[42] My translation: Algeria is itself self- depreciation

Even though this process is based on the fact of weakening the comedian's self-deprecator status by presenting his/her flaws, it remains among the rapidest ways to get the audience's attention in order to provoke their laughter, because it marks their consciousness, on an emotional level. For instance, if the comedian describes his/her disadvantage personality such as telling his/her bad luck, the audience laughs because it feels superior to him/her. (A part of the superiority theory).

By narrating humiliating personal stories, speakers flexibly admit that they are not the only imperfect creature. This method, in fact, even permits the audience to make fun of the comedian. Sometimes comedians practice self-deprecating humor to reveal vices or weaknesses that can be widespread for all human beings so that it even tends to turn into shared ridicule. In this case, self-deprecating humour is employed as a corrector against some costumes and assumptions rather *at the comedian* as happens in a comic monologue where the humorist, a woman, describes a piece of her body which does not fit into a dress. She uses self-disparaging descriptions of her body not to belittle herself, but to highlight the absurdities and illogicalities of the ever-changing fashion ideals of the female form.

Thus, though self-deprecating humour is widely spread in monologues, humorists may also vary their targets, and poke fun at other things through a technique called parody.

2.8.1.4.   Parody

It is a form of humour where the comedian imitates, mocks, pokes fun at, or teases a genuine work, or a style, or thoughts of a person, a group of people, an artist, a writer or a genre through satire, or ironic imitation for comic effect. Dwelling more intensely on parody as a device in stand-up comedy by Algerian comedians perplexed us to prepare the ground for an identification of this concept. The terms originally derives from the Greek word Parodia, which is composed of the prefix 'para' meaning 'against' and 'odia' that signifies 'song' (Hutcheon, 1991a,32)[43]. Various definitions and account to parody have been provided depending on what the target of mockery is concerned. For instance, some scholars among the formalists theory of literature conceive it a means which pastiches literary texts and forms, through recycling and travesty in order to bring valuable contributions to the progress of literary style. However, parody as Hutcheon thinks, "is the imitation, not always at the expense of the parodied text" (1985:6), it could extend to other diverse spheres as the cultural politics of parody as defined by Dentith (2000:9) when referring to it as "any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice". Therefore, we may spot parodic forms in both art and culture.

In many stand-ups, the Algerian humourists comprise parody in their performances by moking at different literary or cultural genres at different situations. For example, the pastiche of the certain famous Algerian politicians is one of the parodic forms to generate humour. Or the comedian makes fun parody of famous movie classics.

In order to perform these different ways of mockery in their performances, the comedians employ some linguistic techniques better known as figurative language as will be shown in the subsequent section.

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[43] Cited in Korkut's book (2009: 12)

2.8.2. The Figurative Language of Stand-ups' Scripts

Writing comedy scripts is not an easy task, is it a precision craft that should be done with mastery. Thus, in attempts to very quickly let the audience in on what it is supposed to be funny is not simple. The humorist should be pithy and concise, invest in the characters of the story and how to unfold the joke, but also more importantly, pay attention on the rhythm of the sentence, and the figurative language employed which constitutes the vehicle of the communicative comedic display. In effect, the figurative language can have deep meanings to either express the comedians' aggressive or benevolent intentions in an implicit way. It can take several forms among them what will be exposed in the following section.

2.8.2.1. Allusion

As already stated, stand-up comedy is an inherently rhetoric discourse which tries to persuade in addition to its obvious task which is confined with the entertainment. In order to achieve their comic visions and attain their implicit missions, the comedians must pay big attention to the details of their scripts, by largely focusing on a widely spread literary device called allusion.

This latter is a figure of speech which entails a tacit, covert and indirect reference to a person, a place, a thing, an event or a literary work as it does not describe the details while referring. In this respect, Freud (1905/1960:89) asserts that allusion means "something is suggested that is not said straight out". It is just a passing comment that engages the readers or listeners to make and spot the appropriate association of the allude markers thanks to their enough knowledge.

Such literary device is among the techniques used to have an effect of parody and satire in stand-up comedy precisely. For instance, comedians are involved to poke fun at or imitate certain thing, a person, an event or a place by making references about it from external context without directly mentioning it. Hence, by using allusion, comedians can tackle socially sensitive and even taboo topics in an implicit way as Allen (1998:36) demonstrates "many jokes involve more or less

obvious point but managing not to state the point directly". In effect, the comedians presuppose that the audience is familiar with the allusion thanks to the shared background knowledge which consequently implies a mutual intelligibility between the two conversant and the topic discussed, i.e., the comedian, the audience and the allusion. Confirming the idea, Allen (ibid) states that the recipients has to make "the slight connective jump [...] between the last statement of the joke, or exchange, as rendered, and the implicit *meaning* of that line."

It is evident that while using allusion, Algerian comedians should assume that their audience associate a link between what is said and what is meant, i.e., it should have extra-linguistic knowledge which brings them the familiarity of what is cited. For example, in a monologue, a comedian assumes that his utterance "Ce tiers monde' (this third world) is inferred by his audience as "African countries". In another one, a comedian alludes to the situation in which the Algerian teachers obtain their wages via this reference "the 13th of each month is the Algerian teachers' day' as occurs in this speech sequence: "vous connaissez la journée de l'enseignant en Algerie? Bennn, c'est le 13 de chaque mois, à la chaine devant la poste".

2.8.2.2. Wordplay

This latter refers to "a literary technique and a form of wit in which the words that are used became the main subject of the work" (Raj, 2012:73) for the intended effect of provoking hilarity and humour. In another expression, wordplay remains a literary practice of playing with words that sound alike in an amusing and tricky way used in literature or for making auditory jokes as often done by joke tellers. These words hold a double meaning in terms of their literal and metaphorical representations which constitute "one of the most fertile sources for the technique of jokes." as believed by Freud (1905/1960:39) which deliberately mislead the audience for an incongruous effect leading consequently to laughter. Wordplay is seen in the following joke provided by Freud (idem: 41)

A doctor, as he came away from a lady's bedside, said to her husband with a shake of his head: 'I don't like her looks.' 'I've not liked her looks for a long time', the husband hastened to agree.'

This example demonstrates a vivid play of the word 'looks' which in the first instance means the doctor's reference of the lady's illness, while in the second phase, it denotes her husband's marital dislike. This ending or punch line was unexpected from the side of the hearers, and it reveals an incongruity ending of the joke leading to humorous effect.

Generally, wordplays are yielded through puns. This latter is a common literary device in which indistinguishable phonetically or orthographically words having dissimilar meaning are employed in the same speech sequence for the primary aim to bring out ambiguity leading to laughter. This ambiguity is due to the deliberate production of homographs[44] or homophones[45]. This spurious kind of wit is noticed in stand-up comedy of Algerian artists who employ it intentionally as in this sentence, when the comedian says " الراي يتلف الراي" /Raj jtelef Raj/. The terms "الراي" have identical pronunciation but different meanings: the first one refers to "rai music" while the second means "the moral", and this sentence denote that "Rai music distorts the morals". Another joke provided by a humorist is about the term "لحظة" (a minute) when stating: لحظة ني ؤع الدول العربية ت‏عني ثانية اال ني الجزائر "ت‏عني الحليب" (the term "لحظة" means a minute to all Arabic nations except Algeria which refers to milk).

In effect, this double meaning of a single word is compared to jokes production in terms of the juxtaposition of two ideas beneath one concept. In this respect, Morreall (1987:54) states "just as the witticism brings two very different real objects under one concept, the pun brings two different concepts, by the assistance of accident, under one word."

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[44] words that are spelled alike but have different meanings
[45] words with identical pronunciation but with different meanings

2.8.2.3. Hyperbole

It refers to an extreme exaggeration used to insist on a point. Such persistence is found in many sorts of communication, oral conversations, literary works, and comedic genre in depth to add charm and tint to the work. The concept is defined by Cuddon (1977:310) as "a figure of speech which contains an exaggeration for emphasis". In a scenario where the comedian describes a dumb fashioned victim woman, hyperbole is represented by this utterance: "Her brain is the size of a pea", to insist that this woman lacks reflection as she spends fortunes on cloths and stylish stuffs yet ignoring other essential moral things. An additional example to illustrate this exaggeration is when the comedian reports a gentleman's speech who says "غادي نْموت وكان ما نْشوفهاش" 'if I do not see her, I will die', to insist his eagerness in meeting the lady.

These illustrations show that hyperbole remains just an utterance of focus which does not essentially require a literal wit. It basically functions to "overstress common that are higher (or lower) on some scale than wanted" Norrick (1982:172/173). In effect, in the case of humorous discourse delivery, hyperbole is striking in the suitable scale of the joke in terms of insisting on its irrationality or incongruity in order to arouse a strong feeling of on the part of the hearers or the readers leading to their laughter. In stand-up comedy precisely, the comedians smartly know when to use hyperbole: they begin their jokes telling a story with logical opening, and then they alter its tone by inserting an overstated situation or occurrence using a hyperbole which are quite funny and amusing resulting in vigorous laughter. Thus, it is inferred that the punch line of the jokes generally hold hyperbole that steadily sheds light on its incongruous part resulting in the launching of the audience's laughter. In other words, Hyperbole comprises some sort of incongruity since it precises a discrepancy between the overstated statement and the truth it describes. In this respect, Norrick(2004: 1731) explains this parallelism between hyperbole and incongruity in the following example:

<A> ... and Arabella poor Arabella was lame and walked [s]
<b> [m]
<A> you know *slower than a snail,* so we all had to walk at
Arabella's pace

In the above example, the author compares Arabella's pace to that of the snail, even exaggerating it, while stating "slower than a snail". Such utterance is a hyperbole that contains an incongruity.

Moreover, repetition may also endorse hyperbole in certain ways. To demonstrate this, Norrick (1993:91/92, 2004:1734) says:

- Greg: your miracle product, your miracle detergent that was supposed to get the stains out, just ate my shirt away, and I now want the money back for my *five hundred dollars silk- shirt.*

- Sandra: *five hundred dollars* (laughing)

- Greg: okay, *a hundred and fifty.*

- Sandra: *okay (laughing)*

In this example, hyperbole is represented via Greg's overstatement of the price of his shirt. Yet, Sandra's response is her repetition and laughing to his exaggeration to reveal her doubt and perplex. Hence, Greg instantly deduces Sandra's laughter as a refusal to his prior overstatement and confesses it via an "okay" and corrects his previous statement by hugely reducing the price.

Another way in which hyperbole is also noticed is via the use of caricatures. This latter refers to "the exaggeration of traits that are not otherwise striking" (Freud, 1905/1960:258) and is identified as "one of the most fundamental techniques of humour"(Berger,1993:26).Such overstatement in describing a certain distinctive behaviour or physical appearance of a person will create a humorous outcome, as occurs in caricaturizing a political character which evokes the amusement of the recipients as that of the example of General de Gaulle's

prominent nose provided by Koestler (1969:70). This is because a caricaturist "distorts by exaggerating features which he considers characteristic of his victim's appearance or personality" (Koestler, Ibid) Yet, it should be born in mind that the comical effect is attained only if the recipients are familiar with the victim radicalized character while "the unknown cannot be distorted or misrepresented" (Koestler Idem :71).

Though it is generally thought that caricatures are only yielded in written forms, it can also be presented orally via the alternation of intonation of the joke teller. To put it more precisely, the humorist introduces a hyperbole to mock at the victim person through "capturing and grotesquely imitating his or her particular style of speaking or writing". This oral mockery entails a kind of superiority from the part of the joke teller by showing his/her power over the adverse opponent. Oral caricatures are widely used in stand-up shows specially to poke at famous and well-known characters such as diplomats, actors, scientists, or politicians. For instance, in a monologue show, the humorist caricaturizes the country's betrayal by a certain politician through imitating in both verbal and gestural ways the character' s drinking of a can filled in with the Algerian wealth and saying /geregaʕ we qalaʔ/" "علاڭ و فرۆڨ" (drink and flee).

2.8.2.4. Metaphor and Simile

In addition to the aforementioned literary devices, the comedians' speech is structured by metaphors, similes and other representative cues. To put it very briefly, a metaphor is a figure of speech which represents an thing, an idea, a situation, or a concept by an image, a word, a sentence, or a description of another alternative that possesses the characteristics which illustrate, clarify or illuminate the genuine on the basis of analogy between the two. In this respect, Ricoeur (2003:65) defines metaphor as "a figure of speech which gives an unaccustomed mane to some other thing, which thereby is not being given its proper name". Metaphor has many types, for instance, allegory embodies real world issues and incidences under the guise of a character, place or event. Another way to make

similarity between two concepts is via the use of simile. It is a figure of speech in which "two concepts or dissimilar things are imaginatively and descriptively compared because they have at least one quality or characteristic in common or in resemblance" (Zhang, 2005:158)

In effect, almost all monologues hold such metaphorical expressions in which the comedians speak about one thing by mentioning another one through symbolic feature, actions, imagery scenes as in this joke " سكانات ال عجوزة عروسﺗﻬا"/laʒʊːza skanaːt ʕarʊːstha/ (the mother has scanned her future daughter in law) . It is a metaphorical and caricatured expression to describe how the eyes of the mother function like the device of the scanner that looks deeply for every detail. Indeed, a simile is noticed in a sketch when the orator comedian compares an Algerian's nose to a glass which it broke down if it would fall": "les algériens عندهم الﻧﻴف ﺗﺎع الزاج كي ﻳطﻴح ﻳﺗﻜسر"/ les Algeriens ʕandhɒm niːf taʕ zaːʒ kijtiːħ Jetkassar/ to demonstrate that Algerians show off their potentials and are proud.

To sum up, it can be concluded that the figurative devices used in stand-up comedy are multiple and just some of them have been mentioned. However, to produce such metaphoric expressions, the humorists add additional properties very significant in transmitting the message and which are identified in the following section:

2.8.3. The Incorporation of Prosodic Features

As already stated, stand-up comedy is one of the comedic genres that does not seem scripted and planned, maybe because the comedian improvises, tells jokes or narrate stories in a similar way to spontaneous speech of any two conversants. And to make the show more vivid, it is pertinent for the comedian to include some salient properties of speech necessary to convey the linguistic meanings to his/her audience, whose response is marked via laughter or applauses. These elements are the prosodic features of speech.

To remind it very briefly, prosody refers to "the musical aspect of speech, that is, pitch (intonation and pitch register), loudness, and time (syllable duration,

speech rate, rhythm and pauses), in addition, some writers include voice quality". (Beatrice, 2012: 09). In effect, prosody is of great prominence in human speech communication as it plays a great role in the understanding and the recognition of spoken language from the part of the listeners. A scrutiny of the humorous discourse reveals that prosody plays a primordial role in the production and the management of humorous utterances as confirmed by (Cosnier and Brossard 1983;125) when stating that "le paraverbal joue un rôle primordial dans la production et la gestion de l'effet humoristique des énonciations *" [46]* Therefore, in order to highlight a hyperbole, make an irony, play with words, and achieve a metaphorical expression for attaining humorous effects, the comedians place a particular emphasis of supra-linguistic devices confined with prosodic features such as voice tone, intonation, stress rhythm and pauses. For example, a humourist changes his voice to imitate and make sarcasm of a lady or a kid. Indeed, it is generally noticed that the humourists change their voice making it louder during the punch line in contrast to the set-up of the joke maybe in order to signal its end and facilitate the audience's understanding. Also, it is common for comedians to mark their humoristic discourse by pauses, especially to manage their times. In other words, they should be aware of how to pick up the pace if they are bombing or slowing down or pausing to let the audience time to react.

2.8.4. Body Language

In addition to the prosodic devices that are part of the comedians' linguistic behaviour, body language maintains a prominent status in jokes delivery. It is evidently recognized that the comedians' discourse is structured using both verbal and nonverbal dynamics and are conceived very intrinsic in the flow of the show. Body language is the message behind the word. It can be conceived as the most important aspect in the management and the leadership of our speech in front of an

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[46] My translation: Para-verbal communication plays a primordial role in the production and the management of the humorous effect of the utterance.

audience as it relies on certain physical behaviour such as gestures, facial expressions, body postures, eye movement, and touches.

Gestures for instance, stand for the use of hands and arms while speaking. It is a means that help the comedians demonstrate, dramatically illuminate and/or underline a point through pointing a finger, making a fist, holding up the hands or waving the arms at a suitable time. "The gesture is the speaker's picture-painting device and the premiere technique for reaching across the distance between you and the audience" as stated by Lustburg (2008:365). Sometimes it is accompanied by a facial expression that gives a deep meaning of what the humourist is saying through a simple raise of an eyebrow, squinting, sneering, smiling, grinning, or any use of facial muscles. Even to attract the audience attention, the comedian makes postures, sometimes, poses, struts, staggers, shrugs, bends, kneels, leans or bows for emphasizing the wanted picture.

2.8.5. Lightning and Props

In parallel to the previous elements that characterize the stand-up shows held by Algerian humourists, there are other things that are considered as a must for each show and which are lightning and props. These latter are used to enhance the scene.

At the basic stance, lightning is used to spot the comedians and the make the environment visible to the audience. It helps to centre the audiences' attention through their naked eye only to certain areas in which the comedians' movement and props are marked. It is intended to create mood, emotions and reinforce a particular moment.

Props refer to the objects used on stage by the actors during the show. It is anything movable that can be hold by the humourists to make the comedy act more influencing. In effect, the wise and the appropriate use of interesting props are very attractive and let the audience roll into a big laughter. These crops should be light weight, small size stand easy to carry such as the comedians' use of mobile or mops to imitate, narrate or describe.

2.9. Conclusion

The aforementioned points reveal that this chapter is an attempt to explore the concept of stand-up comedy as a practical art around the world and in Algeria precisely. To remind it in brief, stand-up comedy is a live performance exhibited by a single comedian standing on a stage with a microphone delivering hilarious jokes and anecdotes in front of an audience in order to entertain but also for implicit reasons as well. This theatrical genre has a rich history: starting in America, and then spreading around the world, this comedic art has been a journey toward wider recognition in recent years.

In Algeria particularly, the doing of this art has known an increasing popularity in different venues and it promotes the challenges between young talented people who have a distinctive attribute to bring shared humour and amusement to a live audience. To do so, the Algerian stand-up comedians employ several canals among which verbal language, satire, parody, prosody, gestures, facial expressions, lights and dress take part. In effect, writing comedy scripts is a precision craft that should be done with mastery: being funny and pithy at the same time requires the comedians to structure their shows using both verbal and non-verbal features.   Indeed, it is often noticed that Algerian comedians stretch and frequently breaks boundaries by inspiring from simple observations, experiences or the flaws of society to conventionally radicalize moral, social, and political beliefs for correction in an amusing way. In the subsequent chapter we will deal with the sociolinguistic features that constitute the vehicle of the comedians' humoristic discourses.

3.1. Introduction

Situated at the intersection of Greater Maghreb between Africa, Europe and the Middle East, Algeria had always been a land of a junction between culturally different communities. Throughout a long historical epoch, Algeria was the target of continued invasions and conquests which implicitly affected multiple domains. The preeminent noticeable impacts are spotted in Algeria's linguistic and cultural spheres. Basically, it was reported by historians that Algeria was primarily inhabited by the Berber tribes whose indigenous language was the Tamazight with multiple scattered dialects. Yet, the actual linguistic situation reveals that Algerian speakers use a mixture of codes in their communicative discourses, mainly spotted at the spectrum of Arabic, French and Berber languages. Such linguistic diversity forms an intricate peculiarity of the country and leads to major inquisitiveness raised by many linguists. Questions such as: what are the languages at play in Algeria? What are the causes that make the actual linguistic situation of the country? What are the outcomes that emerge from the contact between Arabic, French and Berber? Why and how do Algerian speakers switch between the Arabic and French? are probable to be answered in this chapter. By doing so, and by describing the actual languages used in Algeria, we will attempt to disclose the linguistic codes used by Algerian humorists to deliver their comedic discourse in front of an Algerian audience.

3.2. Language Defined

"Because people can speak, they think they can speak about language"

Goethe[47]

Being the possession entity of almost all the proportion of people, speaking about language seems a simple thing to do. However, this prologue is an eminent claim which implicitly stresses the complexity and the intricacy of defining the concept of language. In effect, it is undeniable that language is intuitive but very hard to define, and "anyone who knows a language knows much more about that language than is contained in any grammar book that attempts to describe the language" (Wardhaugh, 2006: 2); however bringing one major congruent definition is impossible to attain regarding the diverse approaches attributed to the concept, i.e., from a sociology, linguistics, psychology, philosophy, etc. In effect, language is an intricate phenomenon which distinguishes human beings from other creatures. Its crucial position in one's life makes it a focal point of interest and debate in different disciplines.

Basically, it should be highlighted that the scientific study of language is linguistics, and in this respect, many linguists attempt to provide a full-fledged definition. Sapir (1921:8) for instance, regards language as "purely human and non-instinctive method of communicating ideas, emotions and desires by means of a system of voluntary produced symbols". In his view, we construe that language is typical for human beings, in the sense that no other species use. It is not an innate phenomenon but a manifestation of social learning through which we express multiple activities such as thoughts, feelings and wishes by means of codes.

Despite this, Sapir's definition is subject to criticism as it suffers from severe flaws: first, language expresses much more actions than simple 'ideas, emotions and desires', which seem imprecise. Second, the symbols can convey an array of meanings ranging from the use of simple words to the incorporation of body

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[47] Cited in Hickey's book: Linguistics: Introduction (1988,1)

language which includes gaze, gestures, body movements, postures, etc. yet, without providing direct credit to its verbalized form.

Bloch and Trager in their Outline of Linguistic Analysis put forwards a definition that particularly focuses on the social functions of language with its articulated form the rather than the communicative purposes. They say "A language is a system of arbitrary vocal symbols by means of which a social group co-operates" (Bloch and Trager, 1942:5). Later on 1968, Hall refers to language as "the institution whereby humans communicate and interact with each other by means of habitually used oral-auditory arbitrary symbols" (p 158). One of the considerations of such definition relies on the process of oral communication between speakers and hearers by means of vocal signals encountered in socio-cultural settings.

From the above definitions, we may deduce that language is a system of communication, primarily vocal, symbolic and arbitrary used by humans with common social and cultural beliefs with the predominantly purpose to impart information, knowledge, wishes and emotions. However, language transmits other functions among which expressing social or local identity is eminent. In fact, it is acknowledged that language interacts with every aspect of human life: it conveys thoughts that are influenced by culture and social frames. Thus, language is a marker of identity in the sense that the words we use and /or the accent we utter often reflect who we are and where we come from. Moreover, our speech is never identical: one is able to distinguish the voices of friends over the telephone and to keep distinct a number of unseen speakers in a radio broadcast though they speak the same language. On larger scales, it may occur that the mutual intelligibility between two speakers from two communities having a common language (a code) decreases for the reason that each speaker possesses a particular variety referring to his/her region. Thus, the problematic which is probable for investigation is concerned with the difference between the varieties of a particular language that in some way split the mutual comprehension between speakers sharing the same language. The answer to such inquiry is elucidated in the following subtitle.

3.2.1. Language Variation and Dialects

There is no doubt that language is not a homogenous entity, but a variable phenomenon as Sapir (1921:147) says "everyone knows that language is variable". Despite this obvious fact, the issue of language variation was not the crux concern of modern theorists: structuralists and American School such as De Saussure' and Chomsky's perspectives, for the reason that they have largely based their pivotal interests on standardized forms of languages rather than variable forms of naturalistic speech. In other words, modern theorists treated language as an invariant entity, abstracted from any language change and use, though highlighted in their investigations. For instance, De Saussure refers to such linguistic variation as *Parole* (individuals' acts of speech); yet, to the abstract form of languages as *Langue*, and Chomsky mentioned it by the concept of *linguistic performance* (the production of actual utterances); while the invariable form of language as *linguistic competence*.

So on the basis of an ideal speaker-listener, and in a completely homogeneous speech community (Chomsky's notion of linguistic competence, 1965:251), modern linguists brought a holistic insight on the study of language, with the apparent aim of examining its structure, so to specify the underlying rules of the cognitive capacity called 'linguistic competence', and to analyse language acquisition in terms of psychological and ultimately, genetic properties.

For instance, Chomsky emphasizes on the study of syntax and the structure of any language believing that grammar has a finite number of rule but able to generate an infinite number of sentences thanks to its productivity, duality and recursion. He considers language as "a set of (finite or infinite) sentences" (Chomsky, ibid). Indeed, one of the hallmarks of this scholar is to illustrate the innate potentiality of babies to acquire their mother tongues: when using grammar of his/her language, a child is able to understand and produce sentences he has never heard or uttered before. Chomsky called this "linguistic competence", an idealized faculty which refers to a speaker's knowledge of his language.

Such view was extended to further explanations as being also subject to critics for the reason that language in realistic situations is variable depending on different social factors such as age, gender, geographical situation, ethnicity, social class, etc. Indeed, humans do not only acquire grammatical structures but also how to use them appropriately in multiple contexts. Put differently, they learn how, when, and where to speak appropriately according to specific aspects such as interlocutor, topic, the setting, speakers' intentions, etc. This competence is better known as communicative competence, a term coined by Hymes (1971) as already mentioned in 1.8.2.

Therefore, with the advent of sociolinguistics, many paradigms of theoretical linguistics were reconsidered and re-adapted; the preeminent example is the view of language which was studied in relation to society as Wardhaugh claims:

> Meaningful insight into language can be gained only if such matters of use and variation are included as part of the data which must be explained in a comprehensive linguistic theory. Such theory of language must have something to say about the uses of language. (Wardhaugh, 1996: 5)

In effect, one of the pertinent characteristics of languages is its variation mainly internal, noticeable by the variant dialects of a particular community. In this respect, Parker and Relay (2005:47) state, "Languages exhibit internal variation in the form of dialects". This latter refers to a particular variety of a language used by a group of individuals reflecting their shared regional, social, cultural or ethnic peculiarities. Seemingly, in popular usage, dialects are somehow negatively assessed as they receive bad connotations in contrast to languages. This is due to the fact that they are considered as substandard, low status, and a rude form of the languages, generally associated with the prejudice of the countryside, the working class and other categories of the population lacking prestige. Yet, for linguists, the term is neutral, and

> Dialects are simply differences in the way that the systems of language are represented within a particular language or discourse community. The nonstandard language rules that govern the various systems such as pragmatics, syntax and morphology vary from the rules that govern standard forms, but they are rule governed nonetheless. (Kucer, 2004: 85)

After all, we may state that dialects are eligible to study from asociolinguistic perspective regarding the phonological, regional or social features that categorize them i.e. accents, regional or social dialects. Indeed, all human languages exhibit dialectal variation forming lesser or greater a continuum of mutual intelligibility within each community. The Arabic language, for instance, holds numerous variants spoken in different countries around the world, mainly in northern Africa and in the Middle Eastern nations. Yet, very often, the mutual intelligibility is nearly ambiguous between many speakers from different regional dialects. In effect, such dialects do not have a specific written form except certain amount of literature in the form of poetry, scripts or plays. Despite this, Arabic language remains the core and the common attribute forming the identity and the unification of the Arab world. In this respect, Wardhaugh (2006: 28) distinguishes language and dialect when stating that "language can be used to refer either to a single linguistic norm or to a group of related norms, and dialect to refer to one of the norms."

By and large, the phenomenon of language and dialects is not limited to various Arabic countries but also marks each nation as Algeria; a country where many dialects along with the official and foreign languages form its linguistic peculiarities. Next is a spectrum of the languages at play in Algeria.

3.3.   The Languages at Play in Algeria

Located at the crossroad of Greater Maghreb between Africa, Europe and the Middle East, Algeria had always been a land of convergence between culturally various communities. Throughout a long historical period, Algeria was the target of continued invasions and conquests ranging from the Greeks, the Phoenicians, the Arabs, the Othmaniens and the Europeans who influenced to greater extend its different sectors and fields. The preeminent noticeable impacts are spotted in Algeria's linguistic and cultural spheres.

Fundamentally, it was reported by historians that Algeria was primarily inhabited by the Berber tribes whose indigenous language was the Tamazight with multiple scattered dialects. Yet, Algeria was a target of attacks by many civilizations such as the Phoenenians, Carthaginians, Romans, and Vandals and whose linguistic influence was spotted in some lexis. With the advent of Islamic civilizations by the Arabs in the 7th to 11th centuries, Islam becomes the adopted religion and Arabic language (the language of Quran) pervades the land replacing to a greater degree the Berber language. After further invasions such as the Spanish, the Ottomans mark their stamps. Yet, the massive hallmark was that of the French colonists who followed a strict policy of assimilation and imposed their French language as the language of formal encounters and official activities. This linguistic expansionism earns the French language a solid position even in the actual era, where it maintains a privileged status and attitude by the Algerians. Today, Arabic, Berber and French languages are the spectrum of the linguistic diversities of Algeria, and which will be exposed in details in what follows.

3.3.1. Arabic

> **"**The Glory of Arabic Language is that; The
> Holy Qur'an has been revealed in Arabic language."(Al Ghazali)[49]

We all acknowledge the significance of languages in communicating and sending messages. The Arabic language, more precisely, possesses additional characteristics as it is the chosen language of the Holy Quran by The Almighty. The Arabic language well-known by its outstanding style and eloquence has exceptional specifications unfound in other languages. Its extensive and implicit meaning relies on the context of its use to be fully understood.

Firstly, Arabic derives from a Semitic family origin and more precisely, from the south-west Semitic subfamily. It has a massive literary heritage and it is nowadays the official language of the Arab world standing for countries from North Africa to the Arabian Gulf. Algeria, a parcel of the Arab World and the Islamic nations, put forwards Arabic as its official language. From a linguistic perspective, Arabic language consists of three major groups: Classical Arabic (CLA), Modern Standard Arabic (MSA) and Colloquial Arabic. The latter is known in the Algerian context through Algerian Arabic (AA).

3.3.1.1. Classical Arabic

Basically, CLA is conceived as the language of Quran and that of the Prophet, peace be upon him, to deliver his Hadiths, but it was also the prevalent linguistic medium in literature used during the pre-Islamic era up to the Abbasid Caliphate (Freeman, 1966). CLA is very stable and remains unaffected and unchanged as it is the sacralised language of Quran. Thus, its miraculous and divine features make it normative in the sense that classical grammarians such as Abu- Al-

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[49] Cited in Al Ghazali and translated by Al Charif, 2010: 379.

aswad al-Du'ali, Al-Khalil, Ibn Djinni, etc, got inspired to establish the rules and the norms of the correct usage of it like its morphology, for instance.

CLA was introduced to Algeria, as almost other Arabic countries, with the advent to Islam. This latter marks not only a religious shift of the indigenous people, but also their socio-cultural and linguistic alternations. Thus, Algeria underwent an 'Arabisation policy'[50] which was implemented twice, according to historians. The earliest occurrences of the Arabisation took place during the 7th century when waves of the Arabs invade the region for spreading out Islam. Yet, the response of such linguistic implementation was not executed throughout all the territory but was restricted to certain regions as confirmed by Bouchentouf Siagh (1978/1981:11-12) when asserting that

> Au premier siècle hégirien/septième siècle J.C, l'arabisation toucha
> d'abord les grands centres urbains : Constantine, Béjaia, Alger,
> Tlemcen, Oran, etc. Puis, ces cités arabisèrent à leur tour l'arrière-
> pays (généralement montagneux) avec lequel elles entretenaient
> des relations[51]

The second phase of the implementation of Arabic to Algeria occurred when the Arab conquerors namely the Banu Hillal, Banu Maaqil and the Banu Suleiman reached the country on the 11th century with the ultimate goal of shaping its linguistic situation. This is done by obscuring most indigenous Berber varieties with the exception of a few remote mountainous areas and inaccessible Saharan spots which refused the Arabisation process as Benchentouf Siagh (Ibid) states

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[50] The Arabisation policy refers to adoption and the implementation of the Arabic language, culture and identity to non- Arab nations through religious conquests, or to Arabs who lost their cultural heritage and identity and looking for its promotion via educational and political reforms.

[51]My translation: The first Hegrien century/7th century witnessed the execusion of the Arabisation policy in big cities such as Constantine, Béjaia, Alger, tlemcen, Oran, etc, and which later on acknowledged the usage of Arabic to other towns, mainly rurals with whom they had mutual relations.

Cinquième siècle hégirien /onzième siècle J.C, l'arrivée des tribus bédouines (Béni Hillal et Soulaym principalement) par le Sud-Est du pays et remontant vers le Nord, va contribuer de manière plus étendue à l'arabisation de la population autochtone[52].

Despite its introduction in Algerian landscape, we still wonder if ClA was the employed language in routine forms and daily conversation. But what is sure that ClA is nowadays reserved mainly to religious uses as such when reciting the Quran, reading the Hadith, or delivering the Sermons of Fridays. Otherwise, it is the language of a large body of Classical literature such as poetry and prose, or the verbal means of few highly trained, eloquent speakers like writers that are considered as language purists and guardians.

3.3.1.2. Modern Standard Arabic

It is inevitably recognized that the contact between people from different cultures outcomes linguistic consequences. When the Arabs discovered the European work and translate it into Arabic language; they soon confronted their language to a modernization process, a natural and necessary part of corpus planning, which aims at the extension of Arabic to meet contemporary communication concepts. Indeed, the translation from Greek and other languages presented an opportunity for a fresh, new look at the Arabic language. The Arab translators at that era (Abased Period) who discovered New Greek sciences were challenged to create equivalent terms in Arabic to facilitate the transmission of meaning. In this respect, Elmgrab (2011:493) states，"In the eighth century, Arabic was the medium by which Greek science passed to the West through translations into Arabic". Thus, multiple neologisms, words and lexis were created and then

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[52] My translation: the Arabisation of the indigenous population was promoted with the graceful assistance of the tribes of Béni Hillal and Soulaym whose coming was from the South-Eastern part of the country to the northern area.

adapted as for example "الجغرافيا - الديمقراطية - ثاني اوكسيد الكربون"/ "CO2- Democracy-Geography".

Despite this, one should bear in mind that CLA and MSA are much closed forms; their syntax, morphologies and Grammar are equivalent and follow the same grammatical path. However, MSA is a simplified version of CLA, used generally in education, government, media and printed Arabic versions such as newspapers, articles, publications, etc. In order not to split between the two genres, Standard Arabic (SA) was given as an umbrella term; it serves as a Lingua-Franca across the Arabic nations and their means of encounters to spot their unifying force, nationism, and Arabic identity. Furthermore, SA is politically promoted in Algeria.

3.3.1.3. Algerian Arabic

As in any Arabic country, Algerians do not use SA in their daily conversation. They rather use a colloquial form of it called Algerian Arabic (AA) and which embraces many regional dialects mutually intelligible though scattered throughout the country. It should be noted that AA has an oral form, used in informal settings like shops, familial conversations, friends' gatherings, etc. Besides, it's written form is actually not supported unless in dialectal literarily forms such as scripts. Descriptively, AA is a dialectal form of Arabic which embraces many borrowed words from French, Spanish, Turkish, adapted phonetically and morphologically such as "كوزينا-طبسي- فالطا" /kʊziːna, tebsiː, falta/ " kitchen- plate-fault". In addition, there are many Arabic-French or Berber-French switches either at the word, sentence or paragraph levels. This is because Algeria underwent major historical milestone on various eras, mostly marked by the French conquest which lasted for years.

3.3.1.4. Berber

That Berber language is the indigenous language of Algerians is nothing new. Everyone recognizes that this language was spoken by the early inhabitants of the country. In effect, Berber language, better known as Tamazight or Amazigh was originally spoken by the Tamazgha: people from areas belonging from North Africa, Mali, Niger, and the Canary Islands. In other words, Amazigh are a number of Berber varieties spoken in regions stretching from the Siwa Oasis in western Egypt, extending westward to the Canary Islands through Libya, Tunisia, Algeria and Morocco and from the northern coast of the Mediterranean Sea extending southward to Mauritania, Mali and Niger.

Nowadays, it is difficult to put onwards any number calculating the Amazigh speaking population in the above regions, but what is almost acknowledged is that an important population dwells in the Maghreb namely Morocco and Algeria. What is also intriguing is that intellectuals and native people prefer to use Amazigh as their label for denoting their identity and language. Despite this, the term berber, from a literature perspective, is etymologically derived from the Latin word "Barbaros" to have a derogatory sense. The Greek used the term to refer to any alien person having different language or culture. In this research work, the term Beber is employed without any pejorative intention. We conceive it only as an umbrella term that covers a number of Berber dialects and varieties.

Basically, Berber language originally derives from the Afro-Asiatic language family, also known as the Hamito-Semitic. Thus, its peoples are not Arabs, though they currently employ Arabic language to a large extent and use it with equal ease. For that reason, the term Arabo-Berbers have been coined to label the inhabitants of the Maghreb whose origins rise from the marriage between the Arab immigrants and the native Berbers during the Islamic conquest. Such relationships extensively altered the linguistic, the cultural and the ethic shapes of the indigenous Berbers resulting in the flourishing of this generation.

In Algeria, Berber varieties are spoken in several parts throughout the country though no exact estimation of its speakers is given. The prevailing varieties stretching the territory are:

- Kabylie: it is the location where the second berber variety is world widely used after Chlouh (The prevailing Berber variety in Morocco). Seven Wilayas of the Great Kalylia represent its occurrence and emergence and which are: Tizi-ouzou, Bejaia, Bouira, Boumerdes, Bordj Bou Arreridj, Jijel and Setif. The use of this variety is not restricted only to these Wilayas as it is also used by families living in cities like Algiers, Oran, Constantine, Annaba, or even in Europe. "About 5 million speakers Mostly in Kabylie and surrounded regions, due to the kabyle migration outside of the Kabyle region in Algeria and Europe, some estimate are as high as 8 million" was confirmed on an article about Berber language in Algeria published on August, 2017. [53]

- Chaoui, located in the Aurés, the Eastern part of the country, including Batna, Khenshla, Souk-Ahras, Oum el Bouaghi and Tenessa posseses about 2 million speakers.

- Touareg, a variety spoken in some remote areas of the Sahara such as Ahaggar. Tamahag,

- There are also some other varieties such as Chenoui, Mzabi, Chlouh, dispersed throughout the country as in parts of Cherchal, Tipaza, Chlef, Ghardaia and Tlemcen.

  The following graph is a geographical distribution of Berber language in Algeria:

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[53] http://glalgeria.com/culture/language-berber/
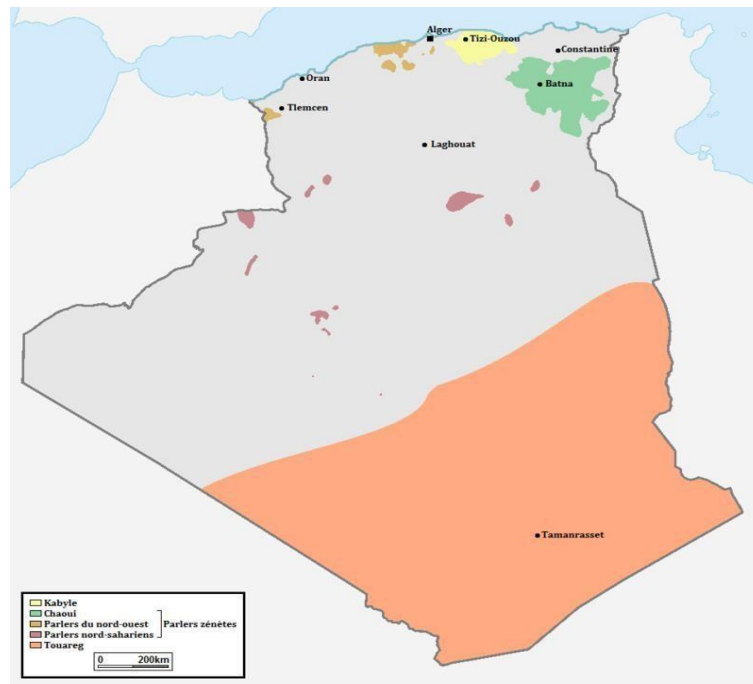
Figure 3.1: Berber-Speaking Areas in Algeria

From a historical perspective, Algeria, analogously to the other countries of the Maghreb, experienced an Arabisation policy when the Arab conquerors (al fatihin) landed the country for the spreading of Islam. Such movement resulted in an enormous loss of many Berber varieties leading to the thriving of Arabo-Islamic identity. Moreover, such movement occurred for the second time, just after the independence (1962) when Arabic was claimed to be the sole national and official language of the country, yet, no consideration was yielded to Berber language. Thus, Berber speakers "felt themselves to be at disadvantage and argued that independence for them had resulted in no more than an exchange of masters" (Benmoussat, 2014: 109). Consequently, an indigenous rights association appeared claiming the Berbers' Rights of their cultural identity and language.

Since the 1960s, Berber academics embarked an ample investigation about their language for the ultimate reason to set it standard. By following the equivalent route of the standardization process proposed by Haugen (1966) which consists of the four following steps: the selection, codification, elaboration of function and acceptance, Berbers attempt to codify their language. The choice of the Kabylie variety got more attention and was mostly favoured though the constitutional

revision overtly announces the promotion of the different variants of Berber language. In fact, the reasons behind the selection of the Kabylie variety are as follows:

1. Kabylie represents the majority: it embraces a large proportion of native Berber speakers than any other location.
2. The assertion of such recognition was mostly claimed by the Great Kabylians rather than any other parts of Algeria.
3. This variety is the native tongue of many authorities of the country.

Furthermore, for the sake of increasing its speakers, the chosen variety was subject to codification by providing education and learning forms to citizen or even foreigner interested by it. Thus, a resurrection of the writing means was made by recalling an ancient script named *Tifinagh.* In addition to this, Berber has been introduced in the educational curriculum and gaining a massive ground in different sectors: in 2009, a satellite channel was launched displayed entirely in Berber language, many articles in newspapers are in Berber language, a radio channel is totally diffused in this language, many forums and website are also held by Berber language such as http://help.berberer.com

The spread of the Berber language in the above ways are potent booster of their ultimate intentions, i.e., imposing the Berbers' cultural heritage and identity. In effect, increased Berber revolts, along with political and cultural activism, influenced and attempted to convince decision makers to look seriously at their demands. By doing so, the efforts have paid off and Berber language is actually the second official language in Algeria since 2016 according to the constitution.

3.3.1.5. French

The description of the sociolinguistic profile in Algeria is not fully fledged if a special spotlight upon of the French language, its status, and its domain of use are mirrored. French language gains an opulent and ample worth of consideration in Algeria for the mere reason of its colonial history. The French conquest of Algeria began in 1830, and by 1902, the current borders were drawn under the French control. During the 19th century, African entirely underwent two main conquests which refer to the French and the British colonialisms. The British's concern was merely the economical focus, whereas the French's attention was the ruthless suppress of the colonies' economic, cultural and linguistic identities.

Algeria, the target of the French conquest, was the land of many migrants coming from Europe with the approval of France, mainly the new comers, or the 'Pied-noirs' as referred to by the Algerians. They confiscated the natives' lands, possessions and properties, forming a prosperous society detached from the indigenous. In effect, during the occupation, the Algerians lost their rights in all dimensions, political, social, or economic: for instance, they were put apart from the colonial prosperity, they almost had no governmental integrity, and they were prohibited from any prestigious status as they became slaves of the colonists. Such a settlement was "based on an image of Algeria as an unincorporated extension of France" (Lustick, 1985:7). Furthermore, the colonist puts forwards the slogan 'L'Algérie-Française' (French Algeria) with the ultimate goal to wholly assimilate its policy which had firmly and deliberately implemented.

Obviously, that purposeful assimilation had taken a linguistic sphere, especially in francophone colonies because the British invaders sometimes demonstrated some tolerance as languages are concerned: for instance, the British colony promoted the Cairene Arabic to be kept as the official language in Egypt during their colonial era. However, France, during its settlement, altered the language shape of the country by imposing French language as the official tongue with an endeavor to withdraw Arabic with all its dialects. In effect, the colonizers, mainly the French ones often conceived the African dialects as varieties not

intertwined with civilization[54]. By doing so, the French new policy was executed violently with the strategy of removing any indigenous entity related to the Algerian. Confirming this idea, Taleb Ibrahimi (2006 :208) argues:

> Le français, langue imposée au people Algérien dans la violence, a constitué un des éléments fondamentaux utilisés par la France dans sa politique de dépersonnalisation et d'acculturation à l'égard de l'Algérie.[55]

Despite this imposed linguistic policy by the French, the Algerians were able to preserve their mother tongue though Arabic passes through vulnerable milestones during the settlement and after the independence. The reasons behind such resistance are as follows:

a- Arabic was a standard language with a written tradition. Such peculiarity was unfound in other African colonies that do not have a unique standard dialect associated with written formalities.

b- Arabic is extremely interwoven with the Algerian society thanks to its supreme religious worth: Arabic is the Language of Quran.

c- Arabic language, mainly AA maintained regular and routinely use by Algerian families at home. Thus, its transmission from one generation to the other was sustained.

d- During the colonial era, a number of religious schools called *al-Kuttab* helped in the flourishing of Arabic as they promoted the teaching of Quran and the principles of Islam to the population, mainly youth, for preserving Islam and Arabic.

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[54] This is the claim of Davesne (1933 :6) who states that « les dialects Africans ne sont pas des langues de civilization »

[55] My translation: France imposed violently its language to Algerians as a rigorous policy for the aim of depersonalization and acculturation of the colony.

Acknowledging the significance of Arabic language for conserving their religion and supporting an Arab-Islamic identity, almost all Algerians, right after the independence, claimed for the restoration of Arabic language. Therefore, the first president Ahmed Ben Bella spelled out the Arabisation policy (1962); a linguistic strategy with the aim of removing the language of the colonizer and supplant it in all sectors, basing firstly on the country's educational system so that Algeria belongs to *Al UUma al Arabiya,* or *"the Arab nation".* This involvement rises from the claim that states "nous sommes des Arabes" (we are Arabs). Such ideological orientation is also strengthen by the Algerian constitution in which Article 2 states that 'Islam is the religion of the state' and Article 3 claims that 'Arabic is the national and official language.'

Therefore, Arabic is the language that makes up our nation and is the crux of our identity largely supported by the 'Arabisants' (Nationalists and Arabic-educated Elite), a category of the population who has the attitude underpinning one-language – one nation. Furthermore, the Arabisants struggle the political independence in parallel with the cultural freedom, and this is done only if French, an important aspect of neocolonialism, is excluded from all active sectors.

Despite this, other Algerian opponents often referred to as 'les Françisants; the associated group of French educated intellectuals; believe that French language should stand alive in Algeria, making the country bilingual for the reason that "French is no longer the property of the old enemy. French as a world language is a tool (linguistic, cultural, social, economic and technical) for humanity, beyond the political borders." (Miliani, 200:18) this quote is a notice that French language can be considered as a blessing rather than a curse, and "Arabisation is still a controvestial issue as there are disagreements between all groups of protagonists" as Ennaji(2005:188) said.

Yet, we should take into consideration that the promotion of Arabic is a compulsory act, and the protection of this language which unifies the Arab nations is a must. However, the time and the way this Arabisation policy has been implemented are often subject to criticism. For example, there was a radical shift in the language of the educational curriculum, i.e., sudden shift from French to Arabic.

By and large, there is no denying that French language has maintained a privileged position by the Algerians, even if it is considered from a political perspective as the first foreign language of the country. From a linguistic angle, French language echoes the function of a co-official language alongside standard Arabic. In effect, even though decades after the colonization has vanished, and although the tenacity of the Arabisation policy is maintained , French is still a vivid language which plays a significant role in the social life of Algerians. It is used in various prestigious domains and sectors: present in government and by heads of the state, commerce, administration, media, education, etc. For example, French is the language of written media such as the widely-read newspapers and magazines like Le Quotidien, Le Matin, Le Soir, Liberté, L'Echo D'Oran, Le Buteur, Etc, or in vocalized media such as Canal Algerie Channel. It is also present in shop-signs and advertisements as elucidated in the following figure:

Figure3.2: Advertisement about Milk Company in Algeria

Furthermore; various places and districts in Algeria are French Language as la rue de Paris, Boulevard des 24 metres, Pasteur, les cerisiers, les oliviers, millennium, etc as picturized in this figure:

Figure 3.3: Some of the Streets' names at Tlemcen.

What is also intriguing is the implementation of French as a compulsory subject in the national educational curriculum introduced to eight-year olds pupils at schools. It is also the linguistic means of instruction in Higher education such as mathematics, computing, biology, medicine, technology, literature, etc.

Moreover, French is a linguistic stock upon which Algerians depend a great deal. A huge number of French words are borrowed and added to the linguistic repertoires of the people, sometimes kept as they are, while very often adapted phonologically and/or morphologically to fill in linguistic gaps. This phenomenon is found even in many African countries occupied by the French colonizer such as Morocco. In this respect, Ennaji (2005) believes that French in morocco has a dedicated status in the strict sense of neither is a foreign language as English, nor a national one but a second language. This phenomenon is also applied in the Algerian context, making its people bilinguals. This latter refers to the ability to speak two or more languages. But for furthering its details, a special title is devoted to Bilingualism in Algeria[56].

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[56] See page 144

Ultimately, one can deduce that Algeria is a mosaic of linguistic phenomena bound with historical events which frame this posture. Thus, the inquisitiveness about the linguistic situation in Algeria among regional groups or within individual members per se is still raising linguists' interests to situate the peculiar use and the split of the languages functions.

3.4.   Languages in Algeria: A Spectrum of Functions

In Algeria, language use is an extremely complex matter regarding the functional distribution of each code. Therefore, understanding which of Arabic, French or Berber is constrained by formal or informal uses requires firstly a description of their allocations. This is done by following formal scholars, who have already delved with such matters. Charles Ferguson is among the pioneers accredited to investigate linguistic situations of this kind. To describe the functional distribution of codes in some specific communities, Ferguson disclosed the concept of 'diglossia' as a sociolinguistic phenomenon in an article of the journal 'Word' (1959) though the notion was firstly used by William Marçais (1930). Diglossia refers to a situation "where two varieties of a language exist side by side throughout the community, with each having definite role to play" (Ferguson, 1972:232). For a better elucidation of the concept, Ferguson appeal to four speech communities which the Arab World, Greece, German-speaking Switzerland and Haiti are perceived as best representatives of the phenomenon. In his definition, Ferguson makes a distinction between two genetically related but in parallel, significantly distinct from one another and which are the H (high) and L (Low) entities.

In addition to this, the concept of diglossia was given a sociolinguistic account through nine headings; some are sociolinguistics dealing with the function, prestige, literary heritage, stability and standardization of the varieties. Others are linked to language in terms of considering its grammar, lexicon, phonology, acquisition. Despite this, the eminent gist of Freguson's introduction of the concept is merely done to elucidate that the idea of H and L best clarify the pervasive

linguistic distinction noticed in such communities regarding the strict complementary distribution of formal and informal usage. The two distinct varieties are kept separated in terms of their usage according to the different settings and purposes. H which refers to the classical or the standard variety is merely assigned with official and formal contexts. Besides, L which stands for the non-standard or informal variety (or varieties) is allocated with informal uses as being the common medium of interaction in spontaneous and familiar contexts.

Furthermore, the concept of diglossia was redefined since some modifications were attributed to it by 1967, when Fishman, the American sociologist of language, highlighted two major features:

a- In contrast to Ferguson who delimited the concept to two closely associated varieties, Fishman added that diglossia could be furthered and extended to embrace situations where two (or more) genetically unrelated or at least historically distant language varieties occupy the H and L niches. (Schiffman, 2004). To give evidence of this extension, Fishman provides the example of Paraguay, the country where its two languages (Spanish and Guarani) are genetically unrelated: Spanish which has a Latin origin possesses the H position and is used in formal domains such as government and education, whereas Guarani is a an American Indian language having the status of L for the reason that it is used mostly by all Paraguayans in casual talks and informal encounters. It is important to mention that Fishman has made a neat distinction between diglossia and bilingualism in the sense that the former is a characteristic of society that should be treated from a sociological and sociolinguistic perspectives while the latter has to do with psychologists and psycholinguists as it deals with individual's ability to use two or more languages.

b- Pursuing Gumperz, Fishman even expands the concept of Diglossia to hold monolingual societies "which employ separate dialects, registers, or

functionally differentiated language varieties of whatever kind"[57]
(Fishman, 1972:29)

By and large, we may conclude that Fishman conceives diglossia as a gamut of functionally distinguished language varieties that could be two closely related, along with different stylistic changes, to two (or more) completely disparate languages. Such revisited perception is denoted as *extended diglossia.* Yet, the view about diglossia in monolingual speech communities has received much disapproval by various scholars and "this may be a regrettable development, as it would seem to make every society diglossic, including even English-speaking England […] where different so-called 'registers' and 'dialects' are used under different circumstances."(Hudson, 1996:50-1)

Therefore, to understand that extension, it is nicer to remind that extended diglossia is primarily concerned with post-colonial states where H is commonly the language of the colonial master, very often associated with formal domains such governmental or political situations, while, in parallel, the indigenous non-standard variety which mirrors membership of a peer or ethnic group refers to the L.

The worth attention about Ferguson and Fishman's description and view of the concept is their analogous classification of the H and L domains of use, i.e., the functional distribution of each code. Thus, both place their crux theoretical concerns on the matter that makes H reserved for formal domains, and L to delineate informal contexts.

The concept of diglossia, as demonstrated by Ferguson, is worth of study in the Arab-World. Algeria, being a member of the Arab-world, is a vivid example that represents a *de facto* diglossic community. On the basis of Ferguson's explanation of the concept, SA occupies the H status and tasks, while AA (a spectrum of mutually intelligible dialects) refers to the L variety.

Being the official and the national language of the country, SA is, thus, assigned for formal and prestigious usage. It is used in literacy and for academic purposes, also employed in the political field, religious contexts, broadcasting news and so forth. For example, a Friday sermon is held in SA, and a political discourse

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[57] Italics in Original

is too. This particular status is strongly bound up with the sacred and blessed face of the Holy Quran. Hence, SA is the prestigious, beautiful and pure form of the country's language and will remain stable. Indeed, it is undeniable that attitudes toward a person speaking the SA are regarded as intellectual though, linguistically speaking, all the varieties could be equal if they fulfill communicative tasks.

In parallel, AA is involved with informality as it is used in common forms of speeches like every day spontaneous conversations and interactions. It is also the vehicle of interaction in informal TV and radio programs, and the linguistic means of advertising, making parody through caricatures of political cartoons, or it is the variety used in folk literature and drama or comedic scripts such as the stand-up comedy, or other theatrical genres. In casual speech, we refer to AA as the dialect, colloquial or vernacular (*Al ammiya or ad-darija*) and it is felt to be less worthy, broken or even undignified.

The functional distribution of each variety is the essential feature in diglossic situations. Thus, breaking the norm by using one variety instead of the other is perceived as odd, fun or/ and unusual. Bell (2000:15) confirms the idea when stating that "A speaker who used H in an informal conversation would either be made fun of or avoided as someone who is unbearably pompous". In effect, there is no doubt that using AA is formal contexts, or vice versa, would appear extremely inappropriate and abnormal except in seldom situations, when there is some overlap and switching between the H and L. Examples to illustrate this alternation can be spotted when discussing a scientific topic in an informal context, or a religious subject to old generation who did not get formal education in SA.

Such fact is eminent to remind that SA is the not native tongue of no one. It is rather learned from school. Thus, those who do not attend school will be unable to use SA. This phenomenon is not reserved only to Algeria, but also to other Arab countries where SA is learned from education. Yet, in European countries like France, Spain, Germany, England, Etc, the H is acquired from birth as it is their mother tongue. Trudgill calls this fact by 'Standard-with-dialect' (1974).

Beside, diglossia in Algeria is not restricted only to SA and AA (two related varieties), but also to two genetically unrelated varieties which are French and AA.

In other words, Algeria is a good example of Classical diglossia as described by Ferguson and in parallel, it elucidate the case of Fishman's extended diglossia. Though French is, from a political perception, a foreign language, it has linguistically a prominent role in the linguistic sphere of Algeria as illustrated previously. Its stable maintenance in Algeria despite the political independence has accredited it with valuable dedications and even positive attitudes from a large proportion of the population. In effect, French shares many common points along with SA. It is used in formal sectors such as administrative paperwork, learned at schools from primary level, and is the vehicle of instruction of various technical and scientific subjects at the university level like medicine, chemistry, mathematics, biology, etc. Therefore, French is the H variety in contrast with AA (the L), and this matter makes Algeria an instance of extended diglossia.

Furthermore, Berber, the minority language of the population, also presents along with French language or SA a case of extended diglossia, though recently named as a national and official language. This is because its formality is not yet widespread throughout the whole country. Thus, Berber still plays the role of the L as it is the means of casual communication among Berber communities.

On the whole, SA remains the official and the national language which receives most attention confined with formal domains, AA as the widely spoken variety associated with informal contexts, Berber, the minority language which finally obtained a valuable position, and French language, the foreign language which still maintains a high level. The presence of the two Standard forms, i.e., SA and French having adjacent footing refers to a bilingual situation. The peculiarity of the intricate linguistic situation (diglossia and bilingualism) is elucidated in the following tables:

Classical diglossia	Extended diglossia	Bilingualim	Low bilingualism
SA - AA	FRENCH - AA	SA - FRENCH	AA - BERBER
SA - BERBER	FRENCH – BERBER		

Table3.1: Diglossic and Bilingual Phenomena in Algeria

languages	formality	Examples
SA	+	Politics- mosque- education
AA	-	Everyday communication- home- street- casual meetings
Berber	-	Home- street
French	+	Administration- education- medicine

Table3.2: Formality of Languages in Algeria

3.5.   Multilingualism in Algeria: A Prevailing Linguistic Phenomenon

Linguistic variation and more importantly the use of two or more languages by speakers was often been angled by former linguists, yet, it becomes a fascinating subject to be delved by sociolinguistics, who have another standpoint of it, for instance, Jacobson (1953: 20) who says that "bilingualism is for me the fundamental problem of linguistics". In effect, the narrow vision that monolingualism is the norm of the present-day situation is inappropriate and wrong; this is because the majority, if not almost all people are multilingual. Thus, multilingualism is perceptibly a ubiquitous worldwide linguistic condition if compared with monolingualism, and a simple strand of statistics indicates "that something like 5,000 languages exist in a world divided into only 200 states" , an estimation that goes to 25 languages per state(Edwards, 1994:44). Furthermore, Crystal puts forwards the evaluation of that the two-third of the world's children are raised in bilingual milieu. Therefore, it become undeniable that "far from being exceptional, as many lay people believe, bilingualism/ multilingualism which of course, goes hand-in hand with multiculturalism, is currently the rule throughout the world and will become increasingly so in the future"(Bathia & Ritchie, 2004:1). Such progressive global condition is due to several factors like globalization, immigration, mass media, and new technical inventions which govern our current world in all sectors leading to socio-economical and linguistic changes.

When two communities come into contact, there is not only a cultural transmission, but a linguistic outcome as well. This latter is spotted in the spreading of multilingualism, a phenomenon which has attracted the crux concern of many researchers from multiple disciplines. Thus, enquiries on this linguistic matter have flourished in quantity and quality in recent years, providing multiple definitions and descriptions. Bloomfield (1935: 56), for instance defines multilingualism as "a native- like control of two languages". This definition represents an extreme case in which a a speaker of a foreign language becomes indistinguishable from the native speaker of this language, and this definition may seem too idealized. On the other hand, Haugen states (1953:) that "Bilingualism is[…] the point where the speaker of one language can produce complete, meaningful utterances in the other language". The shortcoming of this quote lies in a speaker's ability to retelling comprehensive sentences or phrases in a foreign tongue, yet, without accomplishing full discussions in it. For example, a person knowing some English phrases or sentences such as "good luck" or "how are you?" would not be considered as a sufficient prove of bilingualism. Therefore, an acceptable definition of bilingualism should cover linguistic as well as the social communicative dimensions. In other words, we call a bilingual person if he/she possesses linguistics competences and skills in the target language with parallel ability to communicate it properly (inference and deliverance). That what Hamers and Blanc (2000:8) attempt to convey when saying that "language is in the first place a tool developed and used to serve a number of functions, both social and psychological, which can be classified in two main categories: communication and cognition."

The discussion of multilingualism is not fully fledged if a portrayal of its types and degrees is not provided. In effect, many scholars such as Mackey, Fishman and others, extensively rely on the dissimilarity between 'individual' versus 'societal' multilingualism which respectively refer to a personal or a group control of the second Language (L2). At the societal or macro level, the distinction between 'de jure' and 'de facto' multilingualism is necessary. In countries where two or more languages are officially accepted are called to be 'de jure', such as Canada, where French and English are the promoted languages by the federal

government. In Algeria, however, multilingualism is '*de facto*' for the reason that Arabic is the official language, whereas French, though widely used and understood, has no official status, but rather regarded as a foreign language. The reasons that led Algeria to be a multilingual country are several:

History is a prominent factor which led to multilingualism in Algeria. This is because of the long-term occupation of the French on the Algeria territories and their assimilation of their language in official domains. The consequence is that French is occupies an important role in Algeria after the independence though considered as a foreign language.

Indeed, Algeria still suffers from neocolonialism, mainly spotted at its economic dependency based on the use of the linguistic tongue of the colonist to obtain its economic thriving.

Moreover, the implementation of French in the educational curriculum alongside Arabic as compulsory subject to be taught at very young age leads to the actual Algeria's multilingual situation. The reason behind this decision may be because "bilingual countries were created not to promote bilingualism, but to guarantee the maintenance and use of two or more languages in the same nation" (Mackey, 1967:11)

Furthermore, societal bilingualism is not homogeneous in Algeria for the reason that not all the population is multilingual. There are parts in Algeria, like Sahara which was not exposed too much to the French language during the colonialism. Its people are more or less unilingual speakers, though in some spots, there are some who may use both Arabic and a Tamazight variety. Yet, in the remaining parts in Algeria, mostly in urban Northern areas (about 70% of Algeria's population), French language was focused and spread during imperialism. Thus, the use of Arabic and French is a predominant feature of the speakers' daily practice with varying degrees. The variability in the use of languages is also noticed in Berber-speaking communities where the educated population are trilingual as being able to speak and understand Berber (their mother tongue) – Arabic (SA and AA)

and French. Besides, the majority of the Berber inhabitants have control on Arabic and their native language.

In discussing the degree of multilingualism in Algeria, specialists favour a micro-level analysis, through studying multilingualism with individuals. In Algeria, several internal and external factors govern a speaker's ability to use and understand French language. We should note that the level of education, the setting of the encounters, the place of residence (urban, rural, northern or southern), age, attitudes and motivation play a great role. The dimension of the communicative competence of bilingual speakers was elaborated from a psychological perspective, for instance, the psychologists Weinreich (1953), Ervin and Osgood (1954) make a distinction between compound and coordinate bilinguals which are better elucidated in the Algerian case as follows:

A compound bilingual is someone who is at ease when using both codes in any field for the simple reason that he/she has acquired them simultaneously at home through exposure to parents and family, or while schooling in early childhood. Compound bilinguals in Algeria for instance conceive the terms 'الكرسي' /'la chaise' (a chair) as one concept. For those who master and are fluent in the two codes are usually referred to be *balanced bilinguals*. This advanced level in either code is a sort of *achieved* rather than *ascribed bilingualism* (Adler, 1977) as French is earned via learning during child education directly after the acquisition of the mother tongue.

Coordinate bilinguals, on the other hand, have different semantic representations of words in both languages with the dominance of the first language (L1). This is because the mother tongue is acquired at home, while the second language is learnt after. In this case, Algerian bilingualism is subtractive, i.e.; Arabic is replacing French progressively in various fields, even while expressing the self in French, we think in Arabic.

Another characteristic when investigating individual bilingualism is to stress the difference between active and passive bilinguals, both present in the Algerian

context. An active bilingual is a person who has a good reception and production of the L2. This is the case of highly educated Algerians in particular who have the ability to speak, read and/or even write in French. In such case, it is compulsory to mention major Algerian authors who have demonstrated their successful engagements in bilingual discussions and expressed their cultural and linguistic contributions as well. The preeminent examples are the works of Mohamed Dib, Rachid Boudjedra, Yahia Belasekri, Boualem Sansal, etc. Even a number of Algerian comedians and artists have added to the international landscape dynamic linguistic lights in French or Arabic such as Byouna, Fellag, Idir, Sid ahmed Agoumi, etc. Besides, a large proportion of Algerians are considered as passive bilinguals as far as their productive ability is concerned. Hence, they are able to understand French without actually speaking it. Despite this, many of such categories of bilinguals demonstrate an ability to handle full discussions in French language if the context requires it. As a matter of fact, they may attain their fluency if they adhere to the required situation as occurs to some immigrants who settled in France.

Furthermore, an extra feature on the micro-analysis of bilingualism is the mention of the social variable of Age. There is no doubt that language changes in accordance to the different cohorts of society. As noted above, bilingualism in Algeria is subtractive for the reason that nowadays, the youngsters are more competent in Arabic and passive in French due to the Arabisation policy. In contrast, the older generation mainly those who attended the French school *'l'Ecole Française'*, have more or less the native-like control of French. Yet, their competences in Arabic leave much to be desired for some who do not have any access to it though they are good in AA; others have an average competence, while a good number are eloquent and good expressive in it. Despite this, the elders tend to use French in formal settings with noticeable switching or mixing with Arabic or AA as occurs with the majority of Algerian politicians. The following table demonstrates bilingualism in Algeria

Bilingualism in Algeria	
Societal bilingualism	**de facto:** causes: History- Economy - Education
	Not homogeneous: + French in Urban and northern areas -French in Sahara and remote spots
Individual bilingualism	**Active and Balanced:** Educated and elders people
	Coordinate/ passive: Youth generation through schooling
	Compound/active : The old generation who lived the colonial era.

Table3.3: Characteristics of Bilingualism in Algeria

Currently in Algeria, many individuals lost proficiency of much SA and French. In order to compensate their imperfect knowledge, and avoid communication breakdowns while interacting, they often tend to switch or borrow words from each language. Thus borrowing and code switching are the direct consequences of bilingualism as will be seen in the subsequent title.

3.6. Borrowing

> *When a foreign word falls by accident into the fountain of a language, it will get driven around in there until it takes on that language's colour.* (Jacob Grimm, 1854)

As the above prologue implies, there is no doubt that one language imports words from another language, adapt them from a linguistic angle so that they will be parts of its lexicon. Such process is referred to as borrowing. This latter is the remarkable and the predictable outcome of language contact. The borrowed items called loanwords are byproduct of historical transmission among peoples. Hence, almost all languages are borrowers, and the lexicon of any language is split into native and nonnative words. However, one should signal that borrowing is not restricted only to lexical items, though they are the most likely to be borrowed, it can cover linguistic material, sounds or even concepts as Hornby (2005:69) claims "borrowing is a word, a phrase or any idea that sb [some body] has taken from another person's work or from another language and is used in their own".

The linguistic integration of the new words involves a phonological and/or a morphological adaptation according to the phonetic and grammatical system of the recipient language. This letter is the borrowing language, whereas the foreign language from which we import items is called 'the source or the donor language'. In an attempt to bring an adequate linguistic definition of borrowing, Gumperz (1982: 66) states that

> Borrowing is the introduction of single word or short, frozen, idiomatic phrases from one variety (i.e. language), into the grammatical system of the borrowing language and they are treated as if they are part of lexicon of that language and share the morphological and phonological system of the language.

English language is a good example to illustrate the case of borrowing due to many historical factors. Basically, the language has a Germanic base (Anglo-Saxon), though currently, half of its vocabulary derives from Latin and French words for the simplest reason that Great Britain had linguistic scratches resulted from its contact with the Romans and the French society in olden eras. Thus, words like 'pleasure- contact- adoption- literature, etc' are borrowed from these languages.

Algeria too has witnessed this linguistic outcome due to its large contact, in the light of its history, with various communities in the form of invaders for multiple reasons (see above). Thus, many loanwords had been introduced to its lexicon; some are adapted phonologically, others morphologically while a number are assimilated syntactically so that they sound appropriate to AA. These borrowed items became integral and permanent in our mother tongue regardless of whether the individual speaker is educated or not, proficient bilingual or commonly regarded monolingual. This explains the current fact of the many Algerians who use French words without actually speaking the French language. Indeed, the loan words have deeply integrated AA to the extent that a large number of Algerian speakers are unaware of their foreign origins. Hence, the terms 'ʃalɤm ' (moustache) 'llaaʊ s (chick) ' ʕɒaalk' (the cane) are examples of loanwords taken from Berber language. Furthermore, Turkish loan words also exist in AA such as 'ajlnijl' (eggplant), 'ilasi ' (plate), 'aalla' (perheps), etc. for the reason that the Othmanians dominated Algeria for centuries. The other linguistic hallmarks that stamp the Algerian lexicon is the spread of Spanish loanwords like 'dmlqʒl (shirt) 'ʃilil' (brush) 'djlaʊl' (cockroach) 'alaʊjl' (a ship), etc. which stem from the contact between the Spanish and the Algerians either during the colonial era or even actually when there is economic exchanges between the businessmen or sailors.

The great linguistic impact which extensively affects the Algerian dialects is the overabundance of French loanwords. Thus, French is considered to be the major donor language. As previously mentioned, the French settlement in the Algerian territories was very long with the foremost consequence of making French a rooted language in the country even after the independence and the Arabization process. Thus, French is currently embedded in the speech of Algerians and the borrowed linguistic items are used as if they belong to AA. In effect, the integration of the French words is not limited to lexis and words but it also encompasses verbs and phrases with assimilation best matching the Arabic rules.

There is no doubt that borrowing takes twofold process: first, importing linguistic items which fill gaps in the native tongue with new concepts, lexis, name of objects, etc, or replace and /or duplicate its equivalents in the recipient language. The two situations refer respectively to cultural and core borrowings. On the one hand, Cultural borrowing refers to "words that fill gaps in the recipient language's store of words because they stand of objects or concepts new to the language's culture" (Myer Scotton, 2006: 212). Loanwords that could be stated in this respect are multiple such as names of social networks (facebook, youtube, twitter, etc), names of cars (Golf of walswagon, Sparks of chauvrellé, clio of Renault, etc), names of home appliance like micro-onde (microwave), friteuse (deep fryer), machine à laver (washing machine), or things like pyjama, sabot, bracelet, portable, etc.   On the other hand, Myer Scotton (1993*a*: 5) suggests that core borrowings: "are taken into the language even though the recipient language already has lexemes of its own to encode the concepts or objects", and strengthening the idea, Haspelmath (2009: 48) states that "core borrowings are loanwords that duplicate or replace existing native words". In effect, core borrowing is pervasive in AA and the examples are unlimited for example, nreservi, juppa, cʊrda, tabla, loto, lestick, sabʊn, etc . Thus, the loanwords undergo a number of adaptations strategies to fit the grammatical structure of Arabic to become indistinguishable and very current. This is the second process known as substitution.in this respect, Haugen (1950: 212) asserts:

> If the loan is similar enough to the model so that a native speaker would accept it as his own, the borrowing speaker maybe said to have IMPORTED the model into his language, provided it as an innovation in that language, but insofar as he has reproduced the model inadequately, he has normally SUBSTITUTED a similar pattern from his own language[58]

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[58] Capitalization in the original text.

The substitutions that are spotted in French loans are assimilated in AA through phonological, morphological and even syntactic adaptations.

3.6.1. Adaptation

As far as the phonological adaptation is concerned; Haugen (1969) believes that it proceeds through three stages: first, a bilingual speaker presents a novel word in a phonetic structure near to the model. As monolinguals cannot approach the model in the same way to that of native speakers of the source language, they follow the pronunciation of bilinguals whose degree of "bilingualism" may diverge. Second, the new word will be uttered by the monolingual speakers of the recipient language in an approximate way to that of natives yet, with diverse versions which parallel the dialects variations of the community maybe because of geographical boundaries or other factors. Despite this, the recurrent use of it in the community makes the new word a loan which is exchanged by monolingual members. Finally, thanks to its daily use and to the media, the loan word gains a full status in the lexicon of the nation's recipient language. For example, adapting the loanwords into AA from a phonological perspective requires:

a- Consonant Substitution

It involves replacing the consonant of the donor language with an alternative in the borrowing language because of the lack of it equivalents in the recipient language. As a sample of this, we may elucidate the case of the /p/, /v/and /R/. The former is a phoneme in many languages, but only an allophone of /b/ in AA. It is replaced with /b/ as in the words [bʊːlis] for "police" or [borr] for "port". The phoneme /v/ is regarded as an allophone of /f/ in AA, it is substituted by /f/ or by /b/ (as it is pronounced /b/in Spanish) as shown in these examples: "villa" in AA it is pronounced as [fillA], "cravate" (tie) often realized as [krafata], "couverture" (blanket) is pronounced either as [kʊverta] or [kʊberta]. The uvular /R/ is a typical phoneme in French language pronounced as the alveolar [r] as in [marchi] for

"marché" (market) or [trico] for "Tricot" (pull). Yet, one should bear in mind that the social factors such as education or age lead speakers to pronounce the consonants as they are in the source language despite their phonological adaptation.

b- Vowel Substitution

It is known that Arabic contains only three vowels which are /a/, /u/ , /i/, and there corresponding long vowels /a:/, /u:/, /i:/. Therefore, vowels in loanwords are substituted by one of these and which are close to the origin. For example, the French nasal /ion/ as in "camion" (truck) is uttered as /kamioun/ or kaniou/. Also, the French vowel /eu/ is usually rendered as [i:] as in [kwafi:ra] for "coiffeuse": "hairdresser"

c- Syllabic Omission

Sometimes, syllables of loanwords are omitted for facilitating the pronunciation such as the word "élastique" "elastic" which is pronounced as [lastik] where the first syllable has been omitted.

d- Morphological Adaptation

For the sake of a full adaptation and harmony into the root system and structural pattern of the recipient language, the borrowed words undergo not only phonological modifications, but morphological as well. These changes are spotted in regards to plural and singular forms, gender, and it tackles the verbs too. For example, many borrowed French words that are feminine in nature are also in AA, yet with inserting the suffix '-a' at the end of the borrowed item as in; 'la valise' which becomes [falisa], or 'la robe' becomes [robba], etc. Indeed, the suffix '-a:t' is added at the end of the loan words to signal feminine plural as in [coifi:ra:t] or [bassina:t], nouns derived respectively from 'les coiffeuses' (hairdresser) and 'les bassines'(bowls). Sometimes some masculine nouns are possessor of this plural

form as in [baboura:t] ' les bateaux' (boats), others have another broken plural form as in [kraten] 'les cartons'(cartons)

e- Syntactic Adaptation

It is very common that we employ French verbs in our speech. Yet, these verbs are inflected according to the morpho-syntactic structure of AA. As Pfaff (1979) claims, it is very frequent that verbs are morphologically adapted into the recipient language as a condition to mark tenses. In AA, loan verbs are modified morphologically according to the structure of the sentence depending on the pronouns, number (plural or singular), the tense (past, present, future), or form of the sentence(affirmative, negative, imperative, question, etc.) . For example; in the sentence 'montat el beid en neige" " elle a monté les blancs en neige" (she beated the egg white), the verb "monter" is conjugated in the past tense with feminine gender by adding the suffix 'at' at the end of the verb. If the action is done by a male, we say (monta) and in this case we add only the suffix 'a'. Another example to show the tense is the conjugation of the verb 'demander' (to ask) with the pronoun 'I':

Present: ndemandé (adding the prefix 'n' to show the doer)

Past: demandit (adding the prefix 'it' to signal the past tense)

Future: douk ndemandé (adding the future indicator douk + the prefix 'n' for the pronoun 'I').

A noticeable feature of borrowing in AA is that the degree of integration and the type of adaptation differ from one loanword to another. On the one hand, there are some loans that are completely integrated in the recipient language, i.e., the inflection is spotted at all levels which are phonologic, morphologic and syntactic. On the other hand, other borrowed items take morpho-syntactic alteration and keeping the same phonological base of the source language. The distinction between the above cases is highlighted by Poplack et al (1988) who referred to this borrowing respectively to 'established' and 'nonce' borrowing. In addition to this,

Poplack and Sankoff (1984) propose the subsequent conditions for the characterization of borrowing:

• **Frequency of use**: the frequent use of the borrowed item of the source language by the speakers of the borrowing language leads to its spread and acknowledgement the new terms more

• **Morphophonemic and/or syntactic integration**: if a loan item is adjusted phonologically and morphologically according to the recipient language and functions in sentences as native words, then it can be regarded as a borrowing word.

• **Acceptability**: the positive judgment of a borrowed item by native speakers of the recipient language implies their acceptance of it; to be considered as a part of the lexicon as occurs in many borrowed items in AA which are accepted even without knowing their real origins.

In Algeria, borrowed words are overabundant either fully integrated or kept as they are such as myriad words stating for instance, merci, rendez-vous, state, courtier, la classe, la moto, etc, though the degree of bilingual speakers differ. What is also noticed in Algerian discourses is that speakers may employ in the same utterance adapted borrowed items with original models and Arabic words. This process is called code-switching or code-mixing, a commonplace linguistic phenomenon spread in Algeria which results from the contact between Arabic/Berber and French as will be seen as follows.

3.7.   Code Switching: A Pervasive Linguistic Phenomenon

It is inevitably recognized that when a person speaks two or more languages, s/he always gets involved with situations marked by switches between the codes. Such switch can occur during conversational turns or communication episodes and governed by many factors. Therefore, being an automatic and involuntary outcome of language contact that insinuates almost all multilingual communities, the phenomenon of code switching (hereafter CS) has for long raised the inquiry of many researchers in different disciplines such as linguistics, psycholinguistics,

philosophy, sociology, neuro-linguistics, sociolinguistics, etc. Therefore, defining CS is a preliminary task though no single definition was fixed to determine the concept, and thus, the inquisitiveness about CS is still expanding and often updated. Despite this, many scholars describe CS in an approximate way. Milroy and Muysken (1995:7), for instance, regard CS as "the alternative use by bilinguals of two or more languages in the same conversation". Gumperz also defines it as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems" (1982: 59).

The alternation between the codes received, long ago, a negative connotation as it was perceived as an aberration form of language use and a deviation of the norm. This misinterpretation stems from the view that bilinguals switch between the codes for filling in lexical gaps. In other words, CS was negatively perceived when it is the product of bilinguals making alternations within a single sentence for lacking competence in one or both spoken languages. Yet, when switching depends on factors such as the topic, setting, or interlocutors, the bilingual was considered as perfect or ideal. Strengthening this idea, Weinreich (1953:76) describes an ideal bilingual as the one who

> Switches from one language to the other according to appropriate
> changes in the speech situation (interlocutors, topics, etc), but not
> in an unchanged speech situation, and certainly not within a single
> sentence.

However, it is infrequent to find perfect and ideal bilinguals who manage and control their CS for the reason that nowadays, with globalization, technological advancements, travelling, social media, international personal and impersonal relations, historical effects, etc, CS becomes the hallmark of multilingual communities that prevails our speeches and conversations, sometimes determined by external factors, while other time done with pragmatic purposes. Algerian speakers, regarding their degree of bilingualism, are often involved in switching between AA and French or Berber and French at differing speech situations and within the sentence in addition to their frequent usage of the borrowed words. Thus,

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CS becomes the norm, the linguistic tool, and /or a conversational strategy to achieve communicative proposes among Algerian speakers. In an attempt to explain the motivations that lead bilingual speakers to code switch, many competing but complementary approaches, theories and models were given from syntactic, pragmatic or social dimensions as will be shown in what follows with a special reference and elucidation to CS in the Algerian context.

3.7.1.   Gumperz's view of CS

In an attempt to answer the question "why do speakers codes switch?" Gumperz believes that there external factors that determine bilinguals' code choice by concentrating his examination at the interactional level from a micro viewpoint, confirming that it is the individual who delimits CS. He says

> Rather than claiming that speakers use language in response to a fixed predetermined set of prescriptions, it seems more reasonable that they build on their own and their audience's abstract understanding of situational norms, to communicate metaphoric information about how they intend their words to be understood**. (Gumperz, 1982, 61)

In 1972, Gumperz along with Blom have attentively observed the linguistic verbal behavior of speakers of a small fishing town of about 1300 inhabitants situated in Norway. In their agenda-setting article, it is marked that a group of such people switch back and forth between their dialect and the standard dialect. This inspection stimulated "a flood of investigation of CS between languages" (Myers-Scotton, 1998, 46) and deduces that code choice is not random, but rather strategic. In order to explain this conversational strategy, they introduced, through the use of an ethnographic approach, two different types of code choice: situational and metaphorical switching."

3.7.1.1. Situational Code Switching

It is very common that a multilingual speaker alters between the languages in respect to the different speech situations s/he encounters, though his or her discourse within each situation is monolingual. Such linguistic alternation is referred to as situational CS. Thus, in such case, the trigger of a speaker's specific code is delineated by the changes of the social situation. In effect, in multilingual communities, it is quite usual to find a particular language associated with a specific setting. The codes are probable to be detached by physical distance, and only one is employed in each environment. An exemplary model of this situation is the bilingual children raised by monolingual parents: at home or within family members in the origin country, the children use their parents' tongue. In the school, market or any area of the host community, they employ the L2. Such case demonstrates that each code is intertwined with a specific setting also referred to as 'the domain of language use'.

Therefore, code choice is constrained by the social context and framed by the sociocultural norms and expectations of the community. This latter determines the appropriate setting for code selection from a macro-level; for instance, it defines which code to choose in school, mosque, street, at the doctor office, etc. For example, In Algeria, the setting has a major contribution to code choice such as mosques where Arabic is the desirable spoken language, but if attending at "Chaine 3 studio", French language is the sustained language required to use it. Hence, the unsuitable and mistaken use of a particular code in a precise setting would be perceived as a serious fatal error by members of the speech community. Hudson (1996:52) confirms this idea when stating that "each language has a social function which no other language could fulfill".

It should be marked out that code selection delimited by the changes in social situation respectively involves changes in the participants, the topic in addition to the setting. In effect, the participants are very influencing to make linguistic alternations. This is noticed even within monolingual communities where speakers shift from one dialect to another in accordance with the interlocutors they are

communicating with. For example, in Algeria, many Tlemcenian speakers nowadays, whom typical accent is marked by the use of the glottal stop, change it to "ga" while conversing with people from other Algerian regions to show their in-group membership. This case illustrates what Gumperz (1982) calls the 'they code' which refers to a socially distanced code linked with public interactions. In stand-up comedy as well, comedians adapt their humoristic discourses according to the audience: with a French public, they employ French language, while with Algerian audience in an Algerian theatre, they employ AA as noticed with immigrant stand-ups for the purpose of showing their membership and social integration.

Besides, Gumprez (1982) proposes the 'we code' which denotes the socially inclusive code related with home and family bonds. However, the topic as well plays a big role to determine code choice. For example, conversing about religion necessitates the use of Arabic, but if the topic is about a scientific argument, French language is the requirement.

Furthermore, Gumperz considers that a speaker plays the role of an actor who expects which code s/he is going to use according to the subsequent determinants (also termed the function of CS):

1) Quotations: a speaker frequently modifies his code when s/he reports others' discourses. For instance, while reporting a French speech, the comedian evidently uses French language.

2) To identify the addressee as the receiver of the message: in this situation, CS may be used as a tactic to include or exclude someone from the communication; as when talking in Turkish in the bus for not being understood by others.

3) Interjections: when alternation is used as a sentence filler or mark an interjection. It occurs in tag switching[59] as in /bon, نبداو/ 'well, lets' start'.

4) Reiterations: when a message is repeated by another language for stressing its importance or for better explanation.

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[59] Tag switching refers to the insertion of a tag phrase or a word (usually a discourse marker, such as 'bon') from the target language into the recipient language.

5) Message qualification: to express something that has already been said.

6) To differentiate between what is general (the 'they code') and what is personal (the 'we code').

3.7.1.2. Metaphorical Code Switching

It is also very often that a sole conversation can possess two languages in its stream. In effect, bilingual speakers overwhelmingly incorporate patterns of the languages they know in their speeches within a single social setting, and with the same interlocutors. For instance, two colleagues greeting each other may use their mother tongues, then, when tackling their business topic they shift to another code. Upon this observation, scholars deduce that CS is not provoked only by shift of the social setting and the participants, but it also happens when the change is spotted on the topic per se. this kind of switching is named "Metaphorical". It is a topic-related switching, mostly predictable. "In metaphorical switching, one topic is spoken of entirely in one language or another" (Callahan, 2004:17).

In this kind of switching, the conversant should possess the linguistic skills and lexical abilities to discuss about a certain topic. This happens, for instance; to foreign language students who are able to elaborate a certain literary topic in the foreign language then moving to another ordinary topic in their L1.

Generally, Gumperz's work was purely a focus on the discourse strategies of code choice. Indeed, his swing between situational and metaphorical switching gave birth to his theme upon conversational switching as found in his book '*Discourse Strategies'*. In fact, studies on conversational CS divulge that speakers' code choice is relevant to the topic, the contextualization strategies, such as intonation or accent, or other strategies under socio-pragmatic nature which govern the deliberate denotation that the addressee wants to transmit. In stand-up comedy, where the interaction is only from one part, the humorists may use Arabic to express an Arabic historical topic but also to convey his cohesion and membership with the Arabs.

The awareness of giving credit to the individual in CS was on the one hand, very persuasive; Goffman (1981) thinks that an individual uses a precise language to spot the new role s/he plays. That is to say, "each person plays different roles with different people in different situations" (Bassiouney, 2009:157). Such insight is so-called, according to Goffman, 'a change in footing', a notion which denotes a modification in prosodic and paralinguistic features as well as the alteration of the frame of a setting that a conversant uses when talking to the audience.

On the other hand, the model of Gumperz gets much criticism. Myers-Scotton (1980) for instance, thinks that Gumperz has over-emphasized on individuals, ignoring the surrounding environmental factors which should also be taken into account. Furthermore, the suggested functions of CS are not applicable in all speech communities, i.e., they cannot be global; consequently, there is a necessity for a model that can enlighten CS as a universal phenomenon. In an attempt to do so, Meyers-Scotton put forward her markedness theory.

3.7.2. The Markedness Theory

In order to attain a full understanding for individuals' code switching, the markedeness theory has come into lights by Meyers-Scotton (1980, 1983, 1993a, 1993b) through incorporating the paradigms of multiple disciplines including the sociology of language, pragmatics, linguistic anthropology, etc. Thus, the model divulges the social, pragmatic and psychological motivations behind CS.

Myers-Scotton puts forward her markedness model which tells that linguistic codes are "individually motivated negotiation" (1980:360). This infers that her model entails a negotiation principle, for which she asserts universality and predictive validity allied with all code choices in bilingual speech. Thus, speakers' choice of a precise code is significantly associated upon their degree of consciousness and adequate use of "communically recognized norms" (1983a: 123). These norms are referred to as Rights and obligation sets (RO sets). The sets are inherently assimilated in parallel to the acquisition of the communicative competence as she states:

> Speakers have a tacit knowledge about this indexicality[...] as part of their communicative competence. The result is that all speakers will have a mental representation of matching between code choices and rights and obligation sets. (Myers-Scotton, 2000a: 152)

Thus, code choice index RO among speakers in a particular communication type. This signifies that communicative practices in almost all communities hold more or less some programmed schemata regarding role relations and norms relevant to social and linguistic behaviours. These schemata are the expected and unmarked choice that should be taken into consideration, and which mirror speakers' solidarity within a group membership. Hence, speakers will relate each code within a particular setting, context, topic, participants, and types of activities. Such fact confirms Blom and Gumperz's situational CS. To put it very concisely, situational code switching entails alteration of the participant, situation and setting. For a concrete clarification, unmarked choice can be better illuminated via the subsequent instance: in informal domains such as familiar conversations, or in the market, an ordinary way of speech is the unmarked choice.

Yet, in some occurrences, speakers make deliberate switching to negotiate their RO balance. In this instance, they employ a marked choice for hidden motives such as increasing/decreasing the social distance, or to forward esthetical outcome. In this deference, Myers-Scotton (1993a:478) states "speakers use making code choices to negotiate interpersonal relationships". Such marked choice is usually convoyed through prosodic features such as pause. For example, parents may employ a second language with the presence of their kids in order to exclude them from a chat. Sometimes, speakers are uncertain about which code they should select, mainly if there in a vagueness in role relations and norms due to an alteration of situational factors. Such case is regarded as exploratory choice by Scotton (1993a).

The markedness model can be more or less a worthy theory as regards the case of humorists in Algeria who, thanks to their communicative competence, can choose the appropriate code according to the unmarked and the predominant speech

norms in Algeria (CS, borrowing, etc). This is because, such linguistic phenomenon such as cs, borrowing and code mixing are widespread and regarded as the linguistic norms of the country. However, when a comedian swings purposefully to another dialect, accent or speech style, (a marked choice), it is for an implicit reason. This deviation in speech is possibly used for displaying their own customs and enlightening the distinctive identity of the speech community they belong to. The concept of divergence or convergence in speech has been explored by scholars such as Giles and his followers (1973, 1975, 1979) in their speech accommodation theory.

3.7.3. Speech Accommodation Theory

Amongst the theoretical models that have scrutinized the reasons which rouse variability in linguistic behaviour within a socio-psychological structure is Speech Accommodation Theory. This latter is pioneered by Giles (1973) with the assumption to foreground the motivational factors that govern speakers' linguistic choices in terms of relational processes. In other words, the theory expresses the strategies used by conversant to create, contest or preserve relationships through talk. In effect, it is very often noticed that speakers attune or adjust their behaviour according to their interlocutors to attain certain aims, or to receive certain attitudes. The foremost purpose of such adaptation is to seek social attractiveness. On a job interview for instance, a candidate adapts his or her behaviour in front of the interviewers to impress them and get the job. On a comedic show in contrast, a comedian play the foolish and the silly to attract the audience and make it laugh. The adapted behaviour is not only physical but linguistic as well for the sake of communication efficiency and effectiveness as well.

Based on such noticeable observations, and drawing on the relationship in personal-group interactions, Wardhough (2010:113) claims:

Accommodation is one way of explaining how individuals and groups may be seen to relate to each other. One individual can try to induce another to judge him or her more favourably by reducing differences between the two.

As said previously, the manner of attunement surpasses the adjustment of behaviour as it involves a change of range of communicative behaviour such as speech style, accent, lexical items, discourse patterns ,etc for demonstrating a speaker's want for listeners' social appreciation, expressing solidarity and unity with the group and/or reducing social distance. This ways of accommodating behaviour, comprising the linguistic one; is called 'convergence'. Sometimes a man modifies his speech style in front of a woman to shorten the social distance.

However, it occurs that speakers, in some circumstances, preserve their natural behaviour or may act distinctively regarding their language use, to distinguish themselves from the group. Such act could be a relative outcome which arises from the negative connotation and attitude they have toward the competing group; or for revealing their distinct social and cultural identities. In these instances, they diverge from the other, and such process is called 'speech divergence'. In this respect, Bell (1997:28) demonstrates that "speakers design their style primarily for and in response to their audience".

Generally, Speech accommodation theory functions on the principle of 'speech convergence' which describes the joint knowledge between a speaker and his or her interlocutors, habitually in face to face meets. This phenomenon is broadly detected within the interactional encounters between the Arab people from dissimilar countries, who regularly accommodate and attune their linguistic behavior when switching from their mother dialects to the usage of Standard Arabic for the sake of mutual understanding and comprehension, and for preserving the backbone and the pillar of the Arabic identity, power and their sacred language.

After divulging the above-mentioned theories of code choice, it becomes apparent that changing linguistic codes is not a matter of filling in linguistic gaps as it was believed in previous thoughts, even if it sometimes occurs due to the lack of

skill in one or both codes. In some instances, the alternation between codes is rule governed and predicted by the socio-cultural norms of the community, and in others, it is tactical to accomplish certain communicative goals under socio-pragmatic natures. By the late 1970s, an interest about the linguistic structure of CS has emerged to explain how the two languages fit perfectly a bilingual speech as will be shown with a special reference to the Algerian CS.

3.7.4. Code switching From a Syntactic Angle

In Algeria, CS has become the linguistic norm as almost all speakers introduced French words in their Arabic discourses, even written one as noticed on many ads, newspapers articles, books, messages, etc. Besides, switching can be strategic for tacit aims as shown in the above theories. Both ways of switching is syntactically structured.

There is no doubt that CS may take place at any level of a linguistic discourse. Poplack (1980) has mentioned three types of CS occurrences: inter-sentential, intra-sentential and extra-sentential CS.   The former refers to a switch that occurs across a clause or a sentence boundary. This means that the alternation between two languages in a distinct discourse happens when the first sentence is uttered in the first code is followed by another utterance in the second code as in

Je vais au marché. نمشي نشري الباطاطا و البصل (Iam going to the market to buy potatos and ognion)

Intra-sentential CS consists of language switches at phrasal, sentence, or discourse boundaries; for example, switching between AA and French can be caught in a conversation like:

- Peux-tu me donner le verre الي راه نوق الطابلة؟ (can you give me the glass which is on the table ?)

Intrasentential switching implicates a shift in language in the middle of a sentence, usually done without pause, interruption or hesitation. An example of such switching is seen in the title of Poplack's (1980) study "Sometimes I'll start a

sentence in English y termino en español" ('sometimes I'll start a sentence in English and finish it in Spanish').

Extra-sentential CS involves the insertion of tags, exclamations, and ready-made expressions from the donor language into the recipient language such as:

- Bon,جِيو معايا? (well, will you come with me?)

The natural flow of the two languages within a single turn has raised the curiosity of many linguists who are at constant wonder about the way speakers code switch in just a cohesive manner. Thus, the scrutiny has taken a syntactic standpoint leading to the emergence of various theories.

The Free Morpheme Constraint is a theory proposed by Poplack (1980) suggesting that a switching is not given between a lexical stem and a bound morpheme. Strengthening this idea, Poplack (1980:585) states that "Codes may be switched after any constituent provided that constituent is not a bound morpheme". For example, Algerian speakers often add prefixes to French verbs or words as in " analyser-**hum**/ copier-**ha**/ attach-**ih ,** etc"(analyse them – copy it- attach it). In such cases, the French verbs stem (free morphemes) are inflected with the Arabic suffixes to denote singular or plural/ feminine or masculine. Thus, inflections generally come from Arabic. Moreover, such theory also stresses that free morphemes can be switched as shown in this example: 'j'ai trouvé la clé فوق le bureau'. (I've found the keys on the desk).

Switching, however, does not occur only at a single morpheme as it is very spread that speakers alternate between the codes at longer lexemes without violating any grammatical rule of either of the codes. To explain such fact, poplack also proposes **the equivalent constraint.** It is another model that explains the grammatical structure of CS. According to Poplack (1980:586)

> Code switching will tend to occur at points in discourse where
> juxtaposition of L1 and L2 elements does not violate a syntactic
> rule of either language, i.e., at points around which the surface
> structures of the two languages map onto each other.

It is also necessary to mention that the equivalent constraint on CS reveals the speakers' degrees of their bilingual abilities. For instance, fluent bilinguals tend to switch at various syntactic boundaries within the sentence, while passive bilinguals show the opposite. Example from such situations can be demonstrated in:

"Cette éczema me dérange, نصحولي un bon dérmatologue خلّوكم ڢ لي"

(This eczema bothers me, please advise me with a good dermatologist).

In this case, CS tackles more than one morpheme with respect to the grammatical structure of both Arabic and French. Moreover, such example illustrates the dominance of French over Arabic, though AA is the base language.

Through shedding light on the specificity of the base language, Meyer-Scotten puts forward her MLF model which stands for the **Matrix-Language Frame model.** This theory posits a distinction between the Matrix language (ML) and the Embedded Language (EL). The former is the dominant language; it can be the first language of the speakers and it sets the grammatical frame of mixed constituents, i.e., L1 (dominant morphemes) +L2 (inserted morphemes). The latter refers to the other involved language from which elements are infused in the ML. The asymmetry between ML and EL is not surprising as morphemes from L1 and L2 do not participate equally in a single utterance or discourse. The mixture may swing between two forms: one is based on lone morpheme EL switches as in: "j'ai rien compris *fe* ce sujet". (I've understood nothing in this subject) , the other includes the insertion of multiword in the EL such as "le garage ني كتبلوبوزو طواري هاد- " (park your car in this garage)

On the light of the above hypothesis, it can be ultimately said that CS is not done randomly; it is rather a rule-governed process largely used by Algerian speakers without pause, hesitation or conscious thinking of utterance. The rate of switching expresses speakers' degree of Arabic-French or Berber-French bilingualism.

3.8.   Conclusion

Sketching the socio-historical background of Algeria leads to following conclusive points: first, the prevailing languages at play in Algeria are AA, SA, Berber and French language. Second, the intricate sociolinguistic situation of the country is the outcome of historical, socio-cultural and political factors. Such current linguistic state is marked by various phenomena determined by the functional distribution of SA, AA, French and Berber. One of the most intriguing linguistic wonders is the well-designed split between AA and SA, two genetically related varieties, in regard to their formalities. AA is generally conceived to informal and casual settings and domains, while SA is the standard language designed for formal and official encounters. This distinction is referred to as diglossia. Besides, the presence of French language in Algeria's social, administrative and cultural spheres divulges that French language still maintains a privileged formal position. This remarkable locus of French language in parallel with AA or Berber language denotes a good instance of Extended-diglossia on the one hand, and its prevalent spread among Algerian speakers raises a de-facto bilingual society.

As a matter of fact, possessing multiple code in their verbal repertoires, Algerian speakers engage in a deliberate or an unconscious process of codes alternation (CS), and borrowing lexemes from other languages and adapting them phonologically, morphologically or syntactically according to their mother tongue. Thus, CS and borrowing become the norm of the Algerian discourses, though sometimes a speaker may switch to another code with a strategic communicative intention. Such switching may also reveal a speaker's bilingual skills abilities.

After exposing the above points, it becomes easier to define the languages at play in humoristic discourses done by Algerian stand-up comedians and the implicit strategies for CS on their shows. For a better elucidation, the final chapter will analyze a number of stand-up comedic spectacles to spot occurrences of audience's laughs in response to jokes deliverance via AA communicative discourses.

4.1. Introduction

Doing research is one among the tough phases an investigator may encounter. It is a formal and a neat process undertaken by a researcher who engages in a careful consideration about an intriguing phenomenon or an issue using scientific methods to find out its solutions and explanations. In effect, such systematic process has a general goal to ameliorate or revise a specific fact. To do so, it is necessary to identify and delineate the research problem as an initial step. In this wise, furthering the understanding about an issue or demystifying the gap in the prevailing knowledge about a subject matter is the crux concern in any research.

One among the dominant facts characterizing the current era is the flourishing of Stand-up Comedy which gains a lot of appreciations among the crowd. Such comedic genre refers to a theatrical form held by a single comedian in front of an audience to exhibit a humoristic discourse. Such stand-up discourses became an area of investigation from diverse disciplines such as sociology, linguistics, pragmatics, philosophy, etc. The scientific scrutiny of stand-up comedy in Algeria has never been fully-fledged. Thus, a gap in its analysis should be taken into account. In order to identify this replicated gap, this chapter attempts to remind, first, the main aims of this investigative research with a description of the research objectives and motivations.

Indeed, no research is conducted without a straightforward systematic process. All investigations must follow some determined paths allowing reliable outcomes. Thus, one of challenges of a research is to clarify the research design and methodology, which are very salient steps in any scrutiny and within this humble research work, in particular. Therefore, this chapter endeavours to provide a roadmap of how data is collected as a second phase. This will be done via identifying the sampling and the corpus of the study, i.e., the comedians and their stand-up shows that will be taken as the case study of this scrutiny; and, the research instruments with which data will be collected. This latter step will be undertaken by reflecting the major tools including the stand-ups observation, the process of video-downloading and the comedians' interviews as a mixed

harmonious methods leading to more accuracy, validity and representativeness, so that the collected data will be analyzed qualitatively and quantitatively.

4.2. Research Objectives and Motivation

"There is no life without humour. It can make the wonderful moments of life truly glorious, and it can make tragic moments bearable." (Rufus wainwright)

This prologue is just a reminder about the salient importance of humour in ones' lives. There is no doubt that humour brings exceptional values to the pleasant instances, and it plays a great role in managing disastrous situations as well. Therefore, it becomes worthy to point out that among the mysteries behind individuals' highest strengths and top remedies lies in their sense of humour. This latter refers to a state of mind which primes us expressing laughs and/or amusements in response to a funny thing. Humour is initiated by multiple triggers ranging from the fact of being tickled, mimics, ironic forms or conversation jokes and which emerge from on-going genuine communicative exchanges or from virtual watching.

In fact, Humour is the crux of many forms of entertainments such as sitcoms, comedic movies, sketches, etc. One prevailing comedic entertainment which has gained the spotlights of the actual era is stand-up comedy. It is a comedic theatrical genre characterized by the deliverance of a set of consecutive jokes or bits by a comedian standing on a stage with a microphone in front of an audience on a club or concert environment for the obvious reasons of entertaining and generating the watchers 'laughs. Thus, the success of stand-up comedy lies in compulsory elements which are: the actor, or the comedian, who orchestrates a vivid show through direct, improvised and conversational discourse with the audience. This latter plays a significant role in the making of the stand-ups and in the flow of the show through its response, i.e. laughs, applauses, feedbacks, etc. Such imbrication

makes stand-up comedy a collaborative production between the comedian and the audience. Moreover, the venue, the stage, the decor, the lighting, the sound, clothes, fashion and make-up are the complementary structural features necessary in the attainment of stand-up comedy.

Currently, this comedic show has rebounded across the scenes in such a speedy and prompt way to the extent that it captures the lenses of scholars and researchers to make its anatomy from various angles. In Algeria too, stand-up comedy is thriving and blossoming as many comedic shows and competition are emerging. This leads to a stream of comedians and devotee to enter the art. Such fact has raised our curiosity and triggers our motivations to put stand-up comedy as the crux concern of this research investigation.

What is interesting about this entertainment show is not only its humoristic side but also the hidden messages that comedians attempt to convey. On the basis of such noticeable premise, the present research work attempts to examine Algerian stand-up comedies from a socio-linguistic, a cognitive and a pragmatic perspective. In other words, the subject of analysis will focus on a number of stand-up comedic shows held by Algerian humorists who elicit laughter and transmit important meanings and implicatures. Thus, one of the principle aims of the research work is to inspect the comedians' narrative discourses and their linguistic behaviours while delivering their sketches to the audience. To do so, the analysis will focus on the verbal, non-verbal and para-verbal inquiries about the causes of laughs, and the reasons behind CS in the stand-ups through applying linguistic and sociolinguistic dimensional theories and approaches. Besides, the other concern of this study will purely pragmatic as it covers the invisible meanings the comedians want to attain in their humoristic performances. To attain such objectives, a methodological path will be pursued as demonstrated in the subsequent title.

4.3.   Research Design and Methodology

This section outlines a wholly insight about the research design pursued in this study. Such study design functions as a blueprint or a roadmap for the researcher "for conducting a study with maximum control over factors that may interfere with the validity of the findings" (Burns & Grove, 2003:195). Hence, this unit describes in a thorough and in a systematic way the fieldwork in which the research is conducted, analysed and interpreted. Thus, in what follows is a portrayal of the different approaches and tools used for harvesting the data. To put is another way, this section sheds light on the target population from whom data was gained, and the research instruments used to do so. Next, the data will be analysed and interpreted qualitatively and quantitatively.

It is inevitably acknowledged that the effectiveness of the appropriate methodology is basically tied with the objectives of the present study. By properly selecting the different tools, and suitably determining representative sampling, an ultimate scrutiny could be attained.

4.3.1. Data Collection

In order to check the validity of the proposed hypotheses and with the purpose to work out the objectives of this research investigation, it is necessary to collect reliable data. Thus, the prerequisite task is to delimit the fieldwork in which the investigation is done. As previously mentioned, stand-up comedy plays twofold roles: it is considered as a theatrical genre and a milieu in which comedians perform their shows. Thus, it is the case study and the site (or the fieldwork) of the research. The term 'case study' has always been the bone of contention. Though many definitions have been provided, the subsequent explanation could be a good one: "a case study is an implementation of a research method involving an up-close, in-depth and detailed examination of a subject study (the case)" (Bromley, 1986:1).

Undoubtedly, conducting a research about such case of study "stand-up comedy" requires careful considerations embodied in a set of activities which are elaborated from a planned and studied organisation for the overall objective to attain accurate and reliable results. In this respect, Graham (2008: 21) claims that:

> Before an organization start to collect data, it should have a plan. As with any other venture, having a well-considered well-conceived plan can help ensure that data collection process is efficient and effective and that it yields useful, accurate and reliable data.

To meet the objectives of the current study, the research site locates stand-up performances and sketches as the crux concerns. From the ostensible lenses, the performances are characterized by the one side conversation held by a person on a stage (the comedian) talking to the enrapt audience that reacts with laughs and applauses. During such conversation, comedians narrate or improvise, in such a vivid way, a set of consecutive anecdotes, humoristic events, jokes, gags, etc., they may also imitate or mock at personages, or situations through raising purposefully desirable suspense and tension on the part of the audience which fades away at the end of the narratives noticed via the releases of laughs.

With the flourishing of stand-up comedy in Algeria, innumerable comedians are entering this art. This stream is captured through the spread of many venues and comedy clubs in prominent cities like Algiers, Oran, Tlemcen, setif, etc. Indeed, it is very salient to remind that the success of these comedic shows lie in the audience's presence and attendance. Though each stand-up show possesses its particular characteristic in terms of the comedians per se, the venues, the audiences, the discourses, the discussed topics, the messages, the way of deliverance, etc, analysing all stand-up performances is an impossible task to attain; for this reason, only four stand-up performances are under scrutiny to confront the research objectives and to attempt answering the proposed research questions. Such selection constitutes the data of this investigation. In general, it is agreed that data

collection is not an easy task, as it requires perseverance and immersion. In this respect, O'Leary states that:

> Collecting credible data is a tough task, and it is worth remembering that one method of data collection is not inherently better than another. Therefore, which data collection method to use would depend upon the research goals and the advantages and disadvantages of each method. (O'Leary, 2004:150)

In general, data are collected through means of surveys, questionnaire, observation, recordings, note taking, interviews, etc handled by the researcher and directed to a sample of population.

4.3.2. Sampling

In any investigative research, a compulsory assignment which a researcher is required to define is the population. It refers to all the people, objects or events related to the case study a researcher want to investigate. However, inspecting the whole population is very challenging and remains impossible to attain. As previously mentioned in above, the target population relevant to this research work is stand-up comedians while delivering spectacles in an interactive way with the audience in their monologues. Yet, with the proliferation of such comedic shows in Algeria, the analysis should be limited to only a selected sample.

Once the appropriate study population has been determined, it is becomes necessary to consider the appropriate sample frame, from which the sample is chosen. According to Gay (1987:101), the sampling is the process of "selecting a group of subjects for a study in such a way that the individuals represent the larger group from which they were selected". Despite this, the selection or the choice of the sample among the population is still considered as a tough task. In effect, one of the difficulties encountered in this investigative research is the selection of the shows and the comedians. Who among the myriad Algerian comedians shall we

chose? Shall we investigate stand-up shows of expert or amateur comedians? Which spectacles are more humorous? Are they held in French or AA? Etc.

Mil Milroy & Gordon (2003: 26) state that Gillian Sankoff (1980a) provided some procedures that any researcher should take into account while making decisions in selecting the sampling and which are:

> 1. Defining the sampling universe. That is, to delineate, at least roughly, the boundaries of the group or community in which one is interested. An adequate sample frame to investigate group members may then be sought.
>
> 2. Assessing the relevant dimensions of variation within the community. This involves constructing stratification for the sample. Thus, we must ask whether ethnicity, gender, or social class of speaker might affect the kind of language used. Most studies so far have shown that to a very great extent they do, as does situational context.
>
> 3. Determining the sample size. Defining the universe of the sample as such a large group of people meant that sampling procedures had to be as random as possible. With this type of research goal, you cannot simply interview your own group of friends and acquaintances, or anyone else's, because such a selection would not be representative. If you talked to people you knew, either directly or indirectly, you would get a very different view than if you had selected people randomly. When the goals of a study are to give a scale model of variation in a city as a whole, random sampling is the ideal.

> **(Tagliamonte, 2006: 19)**

Moreover, how a sample is drawn from the population could be done randomly or not, depending on a number of factors as explicated in the subsequent section.

4.3.2.1. Random Sampling

In order to attain representativeness in a research and avoid social bias, it is preferable to choose the random procedure to select the sampling. In sociolinguistics particularly where conclusions and results are taken from a group concerning language or use, random sampling could be an appropriate procedure as it does not abstract a particular section. It rather gives a chance and an opportunity to many participants in the population to take part in the investigation. For example, while inspecting youth language of particular city, the researcher may select randomly adolescents of that city. Such selection is representative. Strengthening this idea, Milroy and Cordon (2003: 23-25) said

> The key to achieving a representative account of the language of a group of speakers is the avoidance of bias. Selecting speakers of a particular subgroup is an obvious source of bias if the goal is to describe the population in general. […]The guiding principle of random sampling is that anyone within the sample frame has an equal chance of being selected

Despite this, the strength of such random selection is not always approved as it depends on the case of investigation. Indeed, the researcher must be very cautious and vigilant when generalizing. But how do we select the sample from the accessible population of the sample frame? Or to make the question more vivid, we may ask the following question: how to choose particular humourists and sketches from the stand-up spheres? The answer of this question can be elucidated in what follows.

4.3.2.2. Stratified Random Sampling

It is a technique in which the sampling frame is divided into sub-groups known as strata and "the sampling procedure is conducted separately on each stratum" (Lionel Nicola, 2009: 32). In other words, the researcher extracts random sample of each sub-group with maximum potential to match the sample closely to the population and to reduce sampling errors, i.e., minimize the participants who are not representative.

Stratified random sampling is the method followed by Labov in his English survey done in New York City (1966). His investigation of urban speech was conducted by 88 individuals from a socially stratified random sample, involving male and female speakers from three age groups and four social classes, recognized on the basis of education, occupation and income. To put it very brief, Labov explicates that variation in the speech of the individual is reflected by the social group he/she belongs to. This linguistic variation is highlighted in the use of /r/ as a stylistic variation among speakers to prove their conformity with the overall pattern exemplified in group scores of the different social classes (summarized in Chambers, 1995: 18-21).

Therefore, stratifying the sample into secondary social variable such as age, gender, level of education, social status or ethnic class, representativeness is said to be ultimate. This manner of sampling does not imply that the sample is "a miniature version of the population, but only that we have the possibility of making inferences about the population based on the sample"(Sankoff, 1980a: 900).

4.3.2.3.   Selected Sampling

On the basis of such premise, the current investigation could not rely on selecting arbitrarily the humourists and the sketches; it rather opts for stratified random sampling based on some factors such as the humourists' popularity, gender, experience and their exhibited materials.

There are a lot of stand-up shows made by a bunch of good Algerian comedians. Sure, the boom seems to crash the artistic roof due to the fact that more comics are progressing and hitting the stages in such a brilliant way on the national or the international scale. These humourists work their way up through stand-up circuits to eventually reach the audiences' satisfaction and acceptance. With each displaying a particular style in approaching different types of subject matter, formulating a ranked list was a tough matter. In order to do so, the researcher met Mr Mohamed Morgeh, the manager of Wahran Comedy club, at MurDjaju Theatre of Oran on June 2018 to question him the most famous novel stand-up comedians of the actual time. A list of Algerian comedians was drawn by the manager, who also states that among those humourists, some do not devise their stand-up scripts by themselves. The whole script will be given to them for performing it. Such surprising answer redefined the choice of the comedians to those who craft their scripts by themselves.

Indeed, the question *"what is your favourite stand-up comedian?"* was directed to a number of approximately 78 people from Tlemcen, Oran, Algiers and Naama cities. The informants are adults aged between 18 and 67, and from both genders. The answers were varied, 12 informants are not interested by such kind of comedy, 9 others know only Jamel Debouz, Gad ElMalah or Fellag, but the cream of the crop of recent comedians who gain a good reputation, fame and popularity among the 57 informants and according to the manager due to their funniest acting, jokes, performances, experience, and the topics discussed are: Nawell Madani, Abdel, Kader Secteur, walid Seddiki, and Zoubir Belhor. In what follows, a brief identification of the selected humourists is provided.

4.3.3. Sampling Identification

This section provides a brief identification of the most famed humourists revealed by a number of 57 informants and by the manager of Wahran Comedy club. The humourists represent the case study of the investigation and their sketches refer to the corpus of the research.

a- Nawell Madani

Born on 1983 in Bruxelle (Belgium) from Algerian parents (originally from Oran), Nawell Madani is one of the famous and well ranked humourists of the present days, nationally and internationally. She grew up in Belgium and at the age of 21, after graduating in Marketing, she joined a dance company in Paris to soon become a choreographer and collaborated with the rappers Rohff and Lord Kossity. Yet, the little consideration provided to dancers pushes her to leave such environment.

In 2011, she decided to enter the comedy art and attended comedy classes and open stages under the coaching of Papy, the theatre teacher who discovered Debbouze. Such step paves her way to join Jamel Comedy Club where she was the only female performing stand-ups and monologues. Indeed, she embarks on TV as a host on 'Télé Sud' and 'MTV' and then became a columnist in 'Le Grand Journal of Canal +' in September 2012. However, this experience was too short because she started writing her first spectacle "c'est moi la plus belge!". This latter was a great success and a triumph displayed first at 'Feux de la Rampe' in Paris, then on the whole France in a zenith tour. Nawell continued to flourish by proposing three other performances at the Olympia where she was named the best one-woman show against Florence Foresti, Gad Elmaleh, Alex Lutz and Gaspard Proust.

Nawell continues to play her shows and at the same time she also acts in films and comedies like 'rupture, menaces nocturnes' (2013) - 'C'est tout pour moi' (2016) - 'Alibi.com' (2017).   She also presents web-series such as "couscous, c'est nous'

Figure 4.1: Comedian Nawell Madani

Between December 2017 and January 2018, Nawall hits the Algerian stage in her gala entitled "Algiers, my humour". It was a great success for the reason that she imported the audience in really funny and humorous spectacles marked by her outspokenness and her humour without censorship. The Algerian audience have fallen under her spell because she diffuses in her humour the idea of "l'Algérienne est une guerrière" (Algerian women are warriors and fighters). She confirms this idea while being interviewed for Inty Mag displayed on January, 14th 2018 on Youtube[60] in which she discloses her respective attitudes toward the Algerian women characterized by honorable values, faith, and endurance.

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[60] To watch the interview , check this link : https://www.youtube.com/watch?v=5baiwTu8MxQ

b- Abdel Kader Secteur

Figure 4.2: Comedian Abdel Kader Secteur

Abdel Kader Secteur is an Algerian humourist and comedian from Ghazaouet-Tlemcen. His real name is Abder Kader Arahman. He was doing small jobs in his native village, narrating hilarious stories to his friends, and animated weddings of his region to entertain the guests. The appreciation of his sketches transcends his communal level to be welcomed in the whole Algeria. Thus, he adapted progressively his humorous scripts from his native accent to a linguistic system understood by the majority of the Algerian spectators. His successive success was attained when Jamel Debouzze appreciated and liked his published video on Youtube to subsequently invite him in Jamel Comedy Club for performing stand-ups on stage. Such step paves him the way to a larger international Arabic audience from France, Belgium, and Morocco where he presented his stand-up sketches at different venues such as the 'Cigale theatre' at Paris, 'Cirque royale' at Brussels, or 'Mohamed V theatre' of Rabat, etc. Indeed, the comedian performs his stand-up sketches in Algerian dialects at the international festival 'Marrakech du rire', where the most famous artists and comedians meet. The comedian also engages in doing sitcoms such as 'تحت المراقب' under surveillance', or 'kouder and Taib', 'koulna djiran', 'ediwania' ect.

c- Walid Seddiki

A novel figure in the actual comedic sphere has flourished suddenly and whose appreciation is noticed by many people is Walid Seddiki. This young comedian of 27 years old is from Tlemcen. Walid Seddiki is a doctor in his professional life, but his passion to amusing people opens him the door to do stand-up comedy. His urge to express humour and play the foolish permeates his character from his childhood during which he frequently imitated personalities, and sparked incongruous expressions unexpected by his family, as he reported when interviewing him. His first stand-up shows were performed in French language at the French Cultural Centre of Tlemcen in front of French board examiners and a local audience. Later, he engaged in a theatrical group where he was confined only with comic roles. Walid Seddiki also takes part in Wahran comedy club to exhibit his shows. He crafts his scripts from reality and spreading social situations. Indeed, The comedian's excel in playing on the OUD, an Arabic musical instrument, helped him in his stand-up performances as one among the important theatrical props in addition to light, costumes, etc.

Figure 4.3: comedian Walid Seddiki

d- Zoubir Belhor

The Algerian actor, humorist and comedian who gained a popular status in the artistic Algerian world is called Zoubir Belhor. Born at Oran in December 1980[61], the comedian staged the regional theatre of Oran for the first time on 2000 to confront an audience after getting an opportunity yielded by the humorist Mohamed Mihoubi. Such step opens him the door to be involved in this theatrical club Al Amal enabling him to blow up in the field of acting. In 2012, Zoubir Belhor participated in an Algerian stand-up casting called Comedia fun, and in 2015, he honored Algeria after winning the award for "Best Actor" during his participation in Arab Casting at Abu-Dhabi, beating four male competitors in the finale with 82% of the vote. The humorist with his particular Oranian accent is brilliant in interpreting social issues with and fun for the aim of amusing the audience using irony, self-deprecation, observational comedy, etc. Indeed, his energetic character boosts him to entail TV broadcasting presentations such as Zoubir Show, , the 'Grand Sbitar', Djazaira show, etc.

Figure 4.4: Comedian Zoubir Belhor

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[61] Stated in Wikipedia:
https://ar.wikipedia.org/wiki/%D8%B2%D8%A8%D9%8A%D8%B1_%D8%A8%D9%84%D8%AD%D8%B1#cite_note-1

4.3.4. Selected Corpus

In linguistic studies, the term corpus refers to a body of naturally occurring language selected according to some external conditions for representing the data of the investigation. It denotes to *"a collection of pieces of language that are selected and ordered according to explicit linguistic criteria in order to be used as a sample of the language." (Eagles, 1996e:39).*

Within the present research work, the crux concern of the analysis is the stand-up shows which will be analysed from socio-linguistic, cognitive and pragmatic angles. Thus, after choosing the sample population i.e., the humourists, selecting their sketches is also a pertinent step. These sketches represent the corpus of the investigation. The choice of the stand-up shows is done depending on a number of criteria:

- First, for the ample incited amusement the sketch holds: in order to deduce such hilarity, the researcher selected many excerpts for each comedian and expose them to a number of 18 watchers to see if their reactions (likes and laughs) are alike. In other words, the aim of viewing the comedians' performances is to spot the most humorous ones from the part of the spectators.
- Second, for the pertinent implicit messages the jokes conveys: it is inevitable acknowledge that humour serves other functions in parallel to laughs simulation. It may convey a lot of invisible meanings, and that what the humourists do in the shows.
- Third, for the opulent occurrence of two or more codes in the scripts' deliverance.
- Fourth, for the extensive occurrence of gestural communicative means. And,
- Five, only solo performances are taken into consideration: sometimes the shows are displayed by two or more comedians in duo or trio, yet, these comedic sketches are abstracted from the current analysis, and we will focus only on one-man or one-woman shows.

Therefore, the selected stand-up comedies are:

1- 'Aigle azur'by Nawell Madani

2- 'Mother in –law' by Abdel Kader Secteur

3- 'Women'by Walid Seddiki

4- 'Generation differences and Wedding Night' by Zoubir Belhor

The first stand-up is 03:13 of duration and is about the comedian's narrative experience when flying to her native country with the company 'Aigle azur'. The humourist is wearing a black and white suit with attached hair and performing on a sombre stage in front of an audience whose appearance when laughing, turn taking or applauding is sometimes spotted.

The second sketch is 04:05 minutes where the conversation between the comedian and a mother about her daughter and her daughter in law is narrated humorously. The spotlights are directed upon the humourist who performs on the stage with dark purple scene and sometimes upon the spectators who come to watch the stand-up show. Thus, the cameras are sometimes zoomed to project the audience laughter and applauses. What is also noticed is the chair on the stage.

Walid Seddiki speaks about women for 02:32minutes in his skit. The backstage is black and only a spot is projected upon the humourist who is wearing a black suit to perform with gestures, mimics, movements, voice inflection, etc. The audience appeared only once, yet, it laughter is heard.

The fourth skit is 11 minutes where the humourist compares between the generation of the past and the actual time; and narrates his wedding night. Such stand-up is performed on a stage with blue lights and a chair in the middle of the scene. The humourist acts with gestures, mimics, movements, dance, and interaction with the audience who is also spotted frequently to demonstrate it applauses, laughs and overlaps.

It should be born in mind that all the sketches are recent (2017-2018) and there texts will be written and translated in the appendix. Indeed, these stand-up comedies will be attached in their video-format so that the gestures, the pauses, the movements and the voice inflections will be presented in their natural occurrence with non-verbal analysis shown by the minutes of display.

4.3.5. Data Collection Instruments

That research is based on data collection is nothing new. In effect, no research is undertaken without data. Thus, researchers in all fields of social sciences need accurate and reliable data for answering their research questions and attaining their research objectives. In effect, every researcher agrees that the success of any investigative study is definitely intertwined with the accuracy of the data. This is because the quality, quantity and the correctness of the data directly impact on the research excellence. And, in order to realise trustworthy and reliable results, it is salient to use appropriate tools for gathering the data. Thus, an ideal data collection procedure is affected by the chosen methods to a large extent.

In social sciences in particular, data collection is yielded by multiple methods, generally known as the "triangulation method" (Webb, et al, 1996). The concept of triangulation was pioneered by Campbell and Fisk (1959) denoting to it through the term "multiple operationism" to designate the multi-methods used to capture different dimensions of the underlying phenomenon for an enhanced validation process. By using manifolds, independent research tools, a researcher will assure higher validity of the subject matter. In other words, triangulation refers to the application and the grouping of many research methodologies for studying a single phenomenon (Bogdan & Biklen, 2006). In this respect, Mills (2003:52) asserts that "researchers should not rely on any single source of data, interview, observation, or instrument" but rather on triangulation". This is because such mixed methods lead to more accuracy, validity and representativeness of the studied

matter. While using the triangulation approach, a researcher is more confident and his/her work is more likely to be harmonious with compatible results.

The data needed in the present research work is gathered by means of three methods: careful observation of the stand-up excerpts and during some shows attendance, Video-downloading, and the humorists' interview/ e-questionnaire. The selected instruments are devices which help to a large extent in measuring the data, interpreting the results and testing the hypotheses.

4.3.5.1.   Stand-up Shows Observation

In order to approach and analyse the humorists' narrative discourses and their linguistic interactive and non-verbal behaviours with the audience in their stand-up shows, we have attended some live performances for the ultimate goal of observing. We have attended four spectacles at different times and settings done by different comedians (not only those under the case study) who exhibited their shows as the following details:

a. Gosto show: It was displayed on August $10^{th,}$ 2017 at the outdoor theatre-Boudjlida-Temcen, with the animation of Samir Mazzouri- Kamal abdat- Djamel Zireg- Mourad Saouli.

b. On August 27th, 2017 we attended the Mok Saib Concert where Walid Seddiki and other comedians were also on stage at the outdoor theatre-Boudjlida-Temcen.

c. On May 25th 2018, Abdel Kader Secteur staged a new spectacle at the auditorium of the Meridien-Oran.

d. On May 29th and 30th 2018, a number of comedians such as Chouchou- Maliko Bonito- Mohamed Nouar exhibited their spectacles at Murdjajo Comedy Club – Oran.

e. On August 3rd 2018, at Oran (Sidi Al Houari), Nawell Madani, Chouchou, Mohad, Reda Seddiki, and others have animated stand-up shows and hit the stage with humour and entertainment.

While having a lot of fun and being amused and entertained during the shows, playing a role of an observer for serious matters in regard to the research investigation was also the aim of the attendance.

In effect, observation is a handily research instrument opted in this investigative study as it involves deep insight at how stand-up comedies occurs, in general. In this respect, Marguerite et.al (2010:114) state "observation as a tool of research requires systematic and careful examination of the phenomena being studied". Indeed, Marshall and Rossman (1989:79) define observation as "the systematic description of events, behaviours,and artifacts in the social setting chosen for study".

Observation is that data collection tool with high benefits in the empirical phase since it entails direct surveillance of the humourists-audience's contact and interactions in their natural on-going visible behaviours. By doing so, we opted for covert/naturalistic observation. For more elucidation, within this method, a researcher does not identify herself among the participants, but rather applies for a spectator-like activity by either integrating incognito within the informants or observing them from a distance. If opting for the second preference, it should be born in mind that the observation has to be unremarkable and unobtrusive for getting authentic behaviour and data in general. . In other words, the participants should not feel or notice the presence of observer for not altering their behaviours. The positive point about non-participant observation is that it does not need the informants' cooperation and it does not influence their behaviour (Liu & Maitlis, 2010). However, one of the backwards of this method is the raise of ethical issues about the informants' consensus and permission to conduct the observation before its launch.

Consequently, another approach of observing can be tackled. It refers to the overt observation through which the participants are aware of being observed by a researcher who already informed them the aim of such observation before being undertaken. By and large, the researcher contributes actively for a remarkable period of time to the extent that he may be required to live in the area under

investigation. Though this method provides the informants' consent, it blocks the generation of genuine and authentic data.

In the present study, non-participant observation was opted as one of the survey instruments. Thus, the careful use of ears and eyes while attending the shows enables the researcher, to a great extent, to include other techniques such as, secretly recording and taking notes at the same time. While being involved in a spectator activity during the shows attendance, the use of a voice recorder was secretly used via the mobile device in parallel with note taking for the purpose of capturing the natural behaviour of both the comedian and his audience. By doing so, we recorded the humourists' discourses and their interactions with the audience and we noted in a descripted way their non-verbal behaviours such as the humorists' gestures, movements, and the audience's applauses, laughs, huffaws, etc . Though the use of camera recording would be more suitable and more helpful in the analysis, the fear of behaviour change from the part of the audience, or their negative attitudes for being filmed has withdrawn the researcher to do so. Indeed, such procedure was not taking into consideration for avoiding the poor quality of video- recording, or it may miss to provide a complete record of audio and visual parts such as behaviour, verbal interaction, paralinguistic features, or visual components (lights, movements, audience-humorists'contact, etc).

Observation was not limited only in attending the shows, but a careful insight and inspection was accorded while watching the selected stand-up excerpts on multimedia devices with the aim of spotting the humourists' language in use, their jokes delivery (punch line), their gestural language, the artistic side of the club, and the audience's response. For a better surveillance and inspection, another tool was used as elucidated in what follows.

4.3.5.2. Video-downloading

Another method which proves its usefulness as aids to observation for data collection in the present investigation is video-downloading. With the increase of high tech world, the facilities become immeasurable. It is inevitably recognized that almost all of us is particularly appreciative to the advance of technology in all its ways and more specifically with the invention of the Internet. This latter becomes a very powerful worldwide means which serves a lot to the extent of being one of the most outstanding creations in the area of communication in the history of human race. One of the pertinent utilities of Internet to mankind is being a source of learning and investigating, for instance, internet becomes a treasure trove of information easy to obtain as it facilitate the task of searching and learning in a short while; it also helps to improve research skills and broaden knowledge; it considerably eases communication and the disperse of facts and evidences. Moreover, with so many people dived into the internet, it becomes an irresistible source of data collection in many fields of research such as discourse analysis, sociolinguistics, interactional analysis, communication studies, etc.

Generally, data collection obtained from Internet is referred to as web-based data collection. Stressing the importance of web-based data for discourse analysts Gerland Mautner (2010:157) says

> The web is now far too important a medium to be ignored as a key
> site on which social dynamics are played out and negotiated. It is
> not only and irresistible convenient source of data, but also a high
> relevant one for a socially oriented discourse analysis.

For the present investigation, web-based data is considered as the crux methodological tool for obtaining the corpus of stand-up shows of the aforementioned selected humourists, i.e., Nawell Madani, Walid Seddiki, and Abdelkader Secteur and Zoubir Belhor, which are published on YouTube and facebook videos. These videos display the stand-up shows recorded in a good

quality by professional camera devices. Full screen is spotted on the humourists, and sometimes captures the audience. Hence, the videos expose the genuine natural flow of the shows by capturing audio and visual data simultaneously leading to an ease in analysing the comedians' discourse and their narrative conversation with the audience at the linguistic and paralinguistic levels. Even the audience's laughs, applauses and other reactions are noticeable. In effect, while doing a sociolinguistic investigation, a researcher should take into account "large volumes of well recorded natural data" as asserted by the American sociolinguist labov (1972:180)

Though it is obviously known that the web is a notoriously ephemeral medium in the strict sense that some websites fades and disappears or turns to "404 not found" error messages, we opted for a clever idea to avoid this phenomenon. This is done via downloading the displayed videos almost immediately after watching them via a software device available on the net called "Online video converter". It is a free tool of converting videos into MP3 or MP4 by copying the video link or URL into the tab, then select the wanted mode of conversion. The accepted website of alteration are many such as youtube.com- Facebook.com- funnyordie.com- vimeo.com- dailymotion.com- instegram.com- vk.com- gametrailers.com- liveleak.com- teachertube.com- godtube.com- collegehumour.com- youku.com- etc The following image give a detailed description of this converter tool:

Figure 4.5: Online Video Converter Identification

Figure 4.6: Description of converting via Online Video Converter

Opting for this tool was on purpose because, in addition of obtaining genuine data, it helps to revisit it many times and it provides check for accuracy and ways to spot subtle nuances during the analysis. The converted videos are registered in DVDs to be saved and given within the appendices. The data gathered has taken one year, in which a number of sketches were watched, converted, then selected according the aforementioned criteria.

The selected shows vary in length, i.e., from 02 to 11 minutes. The vehicle of their discourses is Algerian Arabic and/or French language. Indeed, they were written and translated into English language (see appendices). Such procedure was a real time-consuming and it required immersion and patience. Moreover, for an accurate scrutiny of the sketches, another means was employed which is the interview.

4.3.5.3. Interview

Interview becomes a ubiquitous tool of examination entailed by social interaction researchers. In sociolinguistics, for instance, interview is acknowledged to be a useful technique for collecting data. To make it very brief, interview refers to a verbal interaction consisting of a number of questions addressed to the interviewee by an interviewer with the onward tasks of listening to the respondents

and recording their replies and ideas. The overall objective behind making interviews is to collect significant information as regards the phenomenon under investigation. This is because the collected data obtained from the interview disclose the interviewees' opinions, experiences, beliefs and motivations on the subject matter. Interview is principally a convenient tool for obtaining the story behind a participant's experiences. Therefore, measuring or assessing abstract issues is generally attained through the use of interview for qualitative outcomes; indeed, it is a tactic which pushes the participants to unveil rich, deeper and contextual data. In this regards, Kvale (1996:14) conceives interviews as "an interchange of views between two or more people on a topic of mutual interest, sees the centrality of human interaction for knowledge production, and emphasizes the social situatedness of research data".

Definitely, interview is regarded as an adequate investigative tool for generating profound and deep details about the topic ambiguities and/or sensitiveness. This is the case of the current investigation in which interview is used for obtaining genuine information behind the pragmatic motives for joking and diffusing humorous discourses in stand-up comedic shows.

In effect, interview can be done via face-to-face conversation, through telephones, electronic mails or via the help of a friend of the interviewer. This latter option helps the informants to avoid feeling intimidated by a stranger who provides the questions, or s/he may help as a medium between the two conversant sides. For that reason, it is preferable to get assisted by a familiar person to the informants to do the interview or to introduce the interviewer to the subjects. In this investigation, obtaining the contact of almost all the humourists was unattainable, thus, three different friends have played a crucial role in linking the researcher with the humourists for interviewing them. While stressing the importance of 'a friend of a friend', Tagliamonte (2006: 21) reports

An interesting component of the social network approach is the 'friend of a friend'. These are people who play an intermediary role in the community. It is the 'friend of a friend' who helps you to get the things you want [...]

Moreover, interview can be structured, semi-structured or unstructured as it will be elucidated.

4.3.5.3.1. Structured interviews

Structured interviews also known as standardized or formal interviews involving a set of predetermined questions; generally close ended type[62]. Corbetta (2003:269) explains that "structured interviews are interviews in which all respondents are asked the same questions with the same wording and in the same sequence". Structured interview depends excessively on the interview protocol .i.e. a list of questions about the considered matter that is supposed to be discovered all along the interview. This protocol guides the interviewer because the questions are already put, ordered in terms of importance and as a matter of fact, does not allow him/her to deviate in any way from the inserted questions. In other words, flexibility and variation in questions are not allowed in structured interviews because the interviewer has to be objective and sticks to the same questions without interrupting the informants. Confirming this idea, Taylor (2006:232) asserts that:

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[62] Close-ended questions are also called strict or structured questions because some predetermined suggested answers are given to participants for selection. Hence, the informants are not free to give their opinions and suggestions but are more restricted by a given choice.

For example, the question 'do you practice sport?' is close-ended since the answer will be either be 'yes' or 'no'- if yes, how many time a week do you practice?

1- Once
2- Twice
3- Every day
This question is also structured for providing guided answers.

> The structured interview is appropriate when you want factual information and consistency of data across respondents. The aim of structured interviews is to get information objectively, without the interviewer influencing the process. In a sense, the interviewer tries to become as objective as a questionnaire.

The rigid stick to the questions may be positive because it leads to gather a large amount of information within a short period of time. Thus, the aggregated replies leads to quantitative results since the interviewer can implicate many participants for participating in the in the survey.

The purpose of the structured interview is to generate as much quantitative information as possible, for that reason, personal questions and opinions are sets aside since the interviewer's task is to record instantly the answers during the verbal interactive exchange. Klenke (2008:123) reports that "the interviewing situation is regarded as a one –way process […]In structured interviewing, detachment from the interviewee is seen as essential for the reliability of the data"

4.3.5.3.2. Unstructured interviews

Unlike structured interviews, the unstructured, as the names implies, are administered without being planned. Also referred to as open-ended interviews, these do not comprise any protocol which guides the interviewer with pre-formulated questions. Thus, the kind of the interrogations is formulated with *open-ended questions* [63] with the ultimate aim of obtaining authentic and profound detailed information about the subject under investigation. It aims at probing beneath the surface of superficial responses to find out true senses that interviews ascribe to their experiences and the complexities of their attitudes and behaviours.

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[63] Open-ended questions are unstructured in the strict sense that they do not limit the answers to the respondents, but rather give them the freedom to reply without a restricted choice. Such kinds of questions give diverse opportunities to the respondents to express their opinions, feelings, experience or suggestions, in a way that pleases them. They may also shift to other topics. In effect, the aim of formulating open-ended question is to gather data for qualitative outcomes.

The unstructured interview generally seems as a natural flow of conversation between two participants with the diverse explications and the deep details about the topic discussed, generated from a respondent. Thus, a researcher will obtain different answers for each interview. Even within one interview per se, one answer gives birth to another question and so on. In this respect, Keyton (2001:299) says "unstructured interviews take form of conversation where the interviewer has no predetermined questions" for the aim of generating authenticity, valuable and varied data for the sake of qualitative results in particular.

4.3.5.3.3. Semi-structured Interviews

Most interviews falls somewhere between the two extremes of structured and unstructured. Thus, this mixture is known as semi-structured interview that holds questions which are not fully determined, but partially Open-ended questions and sometimes close ended ones. Therefore, while interviewing, an investigator opens the door to a conversation to be carried out between him/her and the respondent by questioning enclosed questions followed by open-ended ones or mixing between the two. Giving freedom of answers may pave the way to another unplanned new question. In fact, due to the range of the topics that are dealt with during the semi-structured interview, the researcher feels free to carry out the conversation, and within each topic he often alters or omits some questions to fit the situation.

The prominent aim of semi structured is to comprehend the respondent's standpoints about a precise topic rather than reaching mere generalizations. This sort of interview pushes the respondents to talk about the topic under study in detail and depth. Klenke (ibid: 127) notes that:

> Collectively, unstructured and semi-structured represent the essence of in depth qualitative interviewing …In depth interviewing implies an egalitarian relationship between the interviewer and interviewee which contrasts the imbalance of power in structured interviewing. Rather than focusing on the researcher's perspectives as the valid view, it is the informant's account which is being sought and highly valued. (Klenke, ibid: 127)

Accordingly, what differentiates semi-structured interview from the structured one is the approach of the interviewee's universe when providing him with some ideas which stimulate his thinking and memory for naturally expressing more opinions and experiences.   Moreover, semi-structured interviews may also take the form of a conversational exchange rather than a mere framed questions-answers process since the investigator may recall other unplanned details drawn from the interviewee's experience and view. The flexibility of this instrument lies in the adaptation of new context tightly linked with the respondents' replies, and which can be valuable and salient details neglected and ignored by the researcher but turns to be very worthy.

4.3.5.3.4. The Comedians' Interview

After exposing the three aforementioned type of the interview, we may infer that semi-structured interview can best fit the current investigative research because it covers both open-ended and close-ended questions administered in a conversational exchange layout. In order to uncover the implicit meanings of the comedians' narrative humour, a semi-structured interview was directed to all the comedians.

Face to face interviews were respectively done with comedians "Walid Seddiki"and "Zoubir Belhor" in different nice atmospheric settings with the presence of the different friends, who greatly contributed in making the contact

between the researcher and the comedians easy. However, the interview with Nawell Madani and Abdel Kader Secteur, were done without any friend assistance.

- On March 2018, the interview with 'Walid Seddiki' was given at the L'Elysé café at Tlemcen,

- On August 2018, just after the end of the stand-up shows that were exhibited at the Chapeau Sidi El Houari- Oran; we have interviewed the comedian 'Nawell Madani'.

- On September 2018, we interviewed the comedian Zoubir Belhor at a cafeteria at Oran.

- On July 2019, the interview with 'Abdel Kader Secteur' was done at a café of the 'Plaza Mar' commercial Centre in Alicante-Spain[64].

The steam of communication was quite funny and the contact was easily established between the researcher and the humourists "Walid seddiki, Zoubir Belhor and Abdel Kader Secteur". However, due to the short time that the stand-up comedian "Nawell Madani" had, the interview was very quickly done.

As the opening of the interview is significant in the flow of the remaining conversation, we opted for a way to make the interviewees feel at ease and confortable. First, the interviews began with a polite greeting and a quick identification of the researcher to build rapport with the comedians. The flood of the body questions was quickly given to the comedian 'Nawell Madani' because of the short time she had and due to the interruptions such as phone calls, audience disturbance, her manager interference, etc, which cut somehow the discussion format.

The interviews with the remaining comedians "Walid seddiki, Zoubir Belhor and Abdel Kader Secteur", however, commence with an ordinary talk between (the friends), the researcher and the comedians about common place topics. Such discussions pave the way to embark in asking the questions to elicit pertinent information about the research. During such stage, we attempted to capture with focus and concentration all the details which give insightful cues to the respective

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[64] The Interview with Abdelkader secteur was fixed after a sudden meeting with him at a store in a commercial centre in Alicante during the long study training of the researcher in university of Alicante.

scrutiny, though the talk was often interrupted with phone calls, laughs, or humour. The questions were administered in French and Arabic for better elucidations, and were arranged logically and clearly from general to specific. The starting questions were about inspiring some key information about the comedians such as their time when they began doing stand-up comedy. The body questions were close and open-ended for the sake of qualitative and quantitative answers, but also for letting the interviewee express themselves easily and give their opinions and suggestions. We used note-taking as a method to write down the answers. After obtaining the required information from nine questions, we have thank and expressed our gratitude to the comedians for accepting doing the interview, and for being patient with us, we also informed them that their replies have been fruitful and beneficial to discover new and substantial proportions of the problem of the current investigation.

4.4.   Conclusion

Research methodology is deemed as the backbone of any investigation as it orientates the researcher and the readers as well. In effect, conducting a research about "stand-up comedy" requires careful considerations embodied in a set of steps which are elaborated from a planned and studied organisation for the overall objective to attain accurate and reliable findings. Such steps are delineated within this chapter.

In effects, in a thorough and in a systematic way, the fieldwork in which the research is conducted, analysed and interpreted is described. Thus, this chapter portrays the different approaches and tools used for harvesting the data. To put is another way, this section sheds light on the target population from whom data was gained, and the research instruments used to do so. The summary of this process is detailed as follows.

Basically, to meet the objectives of the current study, the research site locates stand-up performances as the crux concerns of the investigation. From the ostensible lenses, the performances are characterized by the one side conversation

held by a person on a stage (the comedian) talking to the enrapt audience that reacts with laughs and applauses. During such conversation, comedians narrate or improvise, in such a vivid way, a set of consecutive anecdotes, humoristic events, jokes, gags, etc., they may also imitate or mock at personages, or situations through raising purposefully desirable suspense and tension on the part of the audience which fades away at the end of the narratives noticed via the releases of laughs.

Inspecting the whole stand-up comedies in Algeria is very challenging and remains impossible to attain, especially with its proliferation. As a consequence, the analysis was limited to only a selected sample of humorists and their monologues that was not arbitrarily but rather a stratified random sampling based on the factor of the humourists' popularity among 57 informants and by the manager of Wahran Comedy club.   The humourists represent the case study of the investigation and their sketches refer to the corpus of the research work and which are identified in detail in the above titles.

Indeed, the plan of this study requires careful usage of research instruments which serve as salient means to gather data. This is because the quality, quantity and the correctness of the data directly impact on the research excellence. In effect, three methods forming a triangulation were employed to provide more accuracy, validity and representativeness of the studied matter and which are: careful observation of the stand-up excerpts and during some shows attendance, Video-downloading, and the humorists' interview. To remind it very, observation is a handily research instrument opted in this investigative study as it involves deep insight at how stand-up comedies occurs; thus, it allows the researcher to spot the verbalism and the behaviours of comedians and their audience; and capture the diverse linguistic codes employed in the discourse. Observation of the selected corpus necessitates a good quality the stand-up comedies. As a matter of fact, the stand-up videos were downloaded as a web-based data which are published on YouTube and facebook videos. Thus, the genuine natural flow of the shows in their audio and visual data is spotted with full screen upon the humourists, and sometimes capturing the audience. Furthermore, in order to assure higher validity of the subject matter, semi-structured interviews with open and close-ended questions

were administered to the comedians on a conversational exchange layout on different settings.

Ultimately, it can be said that the selected instruments are devices which help to a large extent in measuring the data, interpreting the results and testing the hypotheses as will be attempted to do in the following chapter.

5.1.   Introduction

Watching or attending a stand-up comedic show is really a funny, pleasant and an entertaining moment; however, attempting to analyse these shows is, of course, not an easy task. It rather requires time, immersion and patience. The approach of moving from a simple description of what was narrated in the sketch to a case of explaining and demystifying the mysteries and ambiguities behind 'why and how do we laugh' and 'what we have inferred from the humoristic discourse' is certainly a tough and an exhaustive process accredited to this chapter.

Initially, this chapter seeks to reveal the evidences that support our claims in the research questions. As a matter of fact, a deep scrutiny for interpreting the findings based upon linguistic, cognitive, pragmatic, socio-linguistic theories will be provided. In other words, the selected stand-up excerpts will be analyzed in the light of the GTVH and Relevance Theory to explain the linguistic and non-verbal strategies used in stand-up comedies employed to stimulate laughter. Hence, an anatomy of the stand-up discourse will be given.

The analysis of the selected stand-up comedies is not fully-fledged if an examination of the linguistic codes used to deliver the humorous discourses is not provided. As observed in the chosen excerpts, the humourists code switch in their shows. In order to find out how and why CS occurs in stand-up monologues, both structural and pragmatic analysis will be attempted by applying theories of accommodation, Poblack, Gumperz and Meyer-Scotton approaches.

Furthermore, it is obvious that the overall aim of humour is to provoke laughter and amusement. Despite this, the hidden side of humour are diverse. Humour provides a socially accepted outlet for social, emotional, ethnic, religious, political, and other impulses. Stand-up comedy, particularly, is the ground where laughter is released and, at the same time, a number of messages are expressed. In order to infer the different messages that the stand-up comedians attempt to convey in their spectacles, a pragmatic/functional interpretation of the monologues will be tried to inspect.

5.2.   Analysis of the Data

In an attempt to find out the mysteries and the ambiguities behind these questions 'why and how do we laugh?' and 'what is inferred from the humoristic discourse?' the section of data analysis is mostly appropriate. Moreover, in order to find answers to the proposed research questions and check the suggested hypotheses, a penetrative scrutiny of the chosen stand-up excerpts is inevitable. Thus, the obtained data from the different aforementioned sources will be processed in both explicative and interpretative ways through reminiscent theories and principles given by expert researchers in the fields of humour, pragmatics, linguistics, code switching, and conversation analysis. In effect, data collection is "the process of bringing order, structure, and meaning to the mass of collected data" (Marshall and Rossman, 1989:112) as will be attempted in the following section.

5.2.1. Analysis of the Downloaded- Videos through Observation

In this section, the downloaded-videos of the selected stand-up comedies will be analysed on the basis of observation. We will shed light in the following graphs and pictures, the comedians' entry on stage, the audiences' laughs, applauses, and other reactions in accordance to the flow of the shows of the different sketches.

5.2.1.1. Initial Phase: The opening Scene

Nawell Madani

Zoubir Belhor

Abd kader Secteur

Walid Seddiki

Figure 5.1: The Opening of the Stand-up Shows

Though the above pictures do not capture sophisticated close portraits of the comedians while entering their stages, they still disclose interesting common points: the opening scenes are the preeminent instances where non-verbal materials are very-sufficient to fulfil mutual communicative exchanges between the comedian and the audience. When the curtain is raised, music is turned-on loudly, accompanied by stage lightening and the audience' applauses and whistles in order to welcome with excitement and great suspense the comedian. Thus, the passage from darkness to lights is obviously marked through all the directed spots toward the comedian. This latter, generally wearing black suit and a microphone, gets on stage by dancing and waving

his/her hands to greet the audience. Single-entry marks the comedians Zoubir Belhor, Walid Seddiki and Secteur while going into their stages; however, Nawall Madani is accompanied with a group of dancers to open her show.

This festive atmosphere is, to a great extent, allocated with the opening of the show, and ends when music is turned-off as requested by the comedians, or when the dancing is over (the case of Nawell Madani). After that, the comedians welcome their spectators and thank them for the attendance. It is important to stress that the success of the opening scene plays a prominent role in giving a good flavour to the remaining flow of the shows which can last up to two hours at a stretch.

5.2.1.2.   Core Phase: The Discourse Delivery

The subsequent phase is the most significant because its success is attained when generating the audience laughs and likes. In this part, the comedian starts narrating consecutive sets of incidents or situations in a humorous way. Though the sketch is rehearsed and scripted, it must take a natural spontaneous form as any ordinary speech including redundancy, discourse markers, overlaps, turn-taking, etc. Moreover, it is necessary to mention that each statement is almost stated with changes of the voice pitch as when asking questions, expressing anger, happiness, laughs, etc. and signalled by explanatory gestures to reinforce the conative and phatic function of language. Thus, laughter is the potent cue which denotes the audience' understanding and inference of what was expressed by the comedians. In order to be sure of that understating, the following graphs will demonstrate the audience' laughs at precise instances of the sketches delivery of the selected video-excerpts.

a- "Aigle Azur" by Nawell Madani

Nawell Madani in her sketch is talking about the flight attendant of 'Aigle Azure' airline, in terms of describing in a detailed imitative way the behaviour and the way of speaking of the stewardess with the passengers. The observed appreciation of the audience is shown in the following pie-chart.
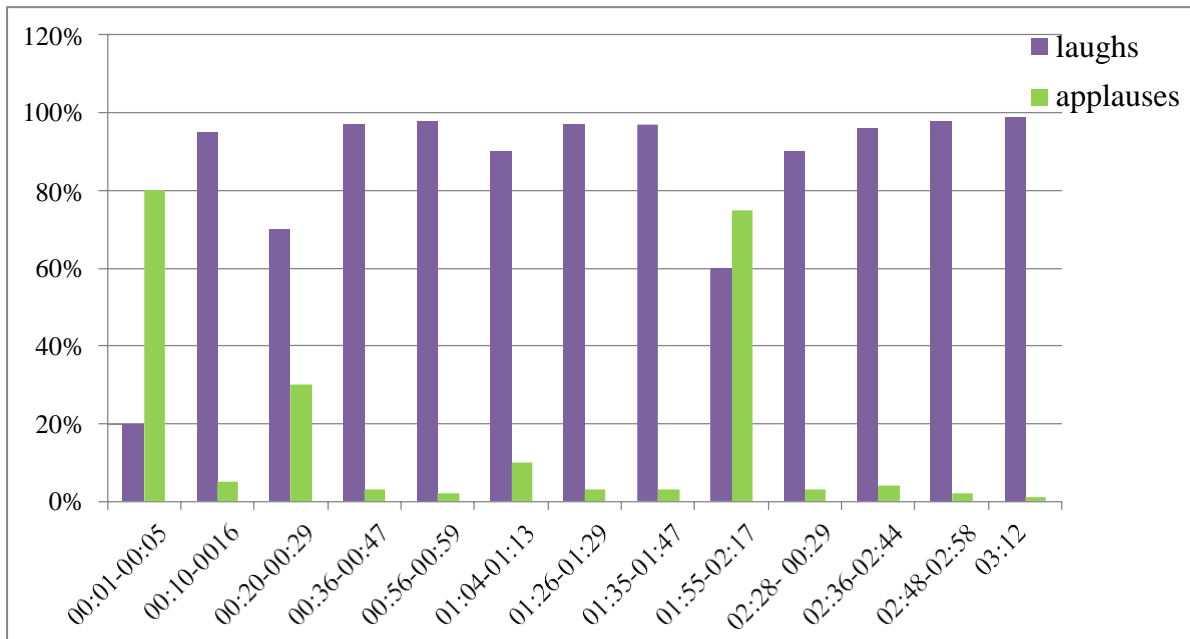
Graph 5.1: Laughs and Applauses of the Audience during Nawell Madani's Sketch

As the graph exposes, the audience's laughter is generated throughout the whole sketch accompanied with occasional applauses. At the first stance (00:01- 00:05), it is noticed that both laughs and applauses are directed to the comedian because such instance marks the end of the preceding sequence (not shown in the video), and a transition to the newer one. Indeed, this sketch is very entertaining since the audience amusement is noticed during all the narrated sets of events, maybe because the comedian diffuses in her linguistic and behavioural acts surprises and imitations unexpected from the part of the spectators. For example; on sequence 00:36, when introducing the stewardess, she describes her welcome when relating the sentence

"sourcil qui est **là**" (eyebrow which is **here)** with her facial imitation, i.e., rise of the eyebrow, almost all the audience have laughed. As shown in this picture:

**Figure5.2: « Elle a le sourcil qui est** *là* **»** *(The eyebrow is raised)*

Also, on 01:13 sequence, she translated in an odd and incongruous way the Arabic expression "ان شاء هلل"/inʃalah/ (If Allah wills) in English as "Maybe you die, maybe you don't die, I don't want to lie". Moreover, the sequence (01:35-01:47) of the kabylian person who is allowed to drink wine and eat Bacon stimulates the watchers' hilarity. Indeed, the combination of dancing, wording and interaction with the audience about the famous drink in Algeria (SELECTO), which tastes like Coca Cola but causes the drinker with Diabetes, emanates applauses and guffaws (see sequence 02:14-02:17) as seen in this picture:

Figure 5.3: The Audience's Laughs and Applauses

b- 'The Mother-in law cliché in Algeria' by Abdel Kader Secteur

It is inevitably recognized that the relationship between a mother-in law and a daughter-in law is the most tenuous one, and may lead to tensions. In this show, Abdel Kader Secteur is describing a situation he encountered and which is about such matter of fact. Though what is said, is a widespread phenomenon in our culture, the way of delivering it has a tremendous humorous effect as noticed in the following graph:
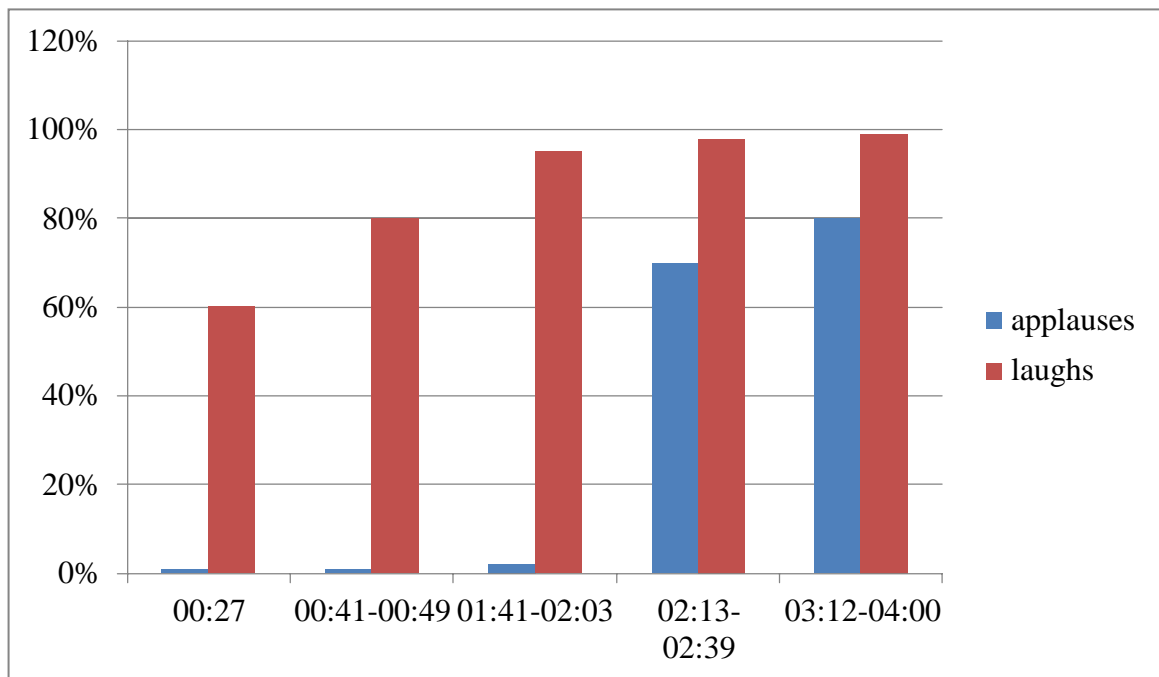
Graph 5.2: Laughs and Applauses of the Audience during Abdel Kader Secteur's Sketch

It is noticed from the prior chart that the humorous effect is gradually developing within the audience, maybe because the end of the passage is funnier than the warming up. Of course, the integration of prosodic markers such as tone alternation, the comedian's accent and the employment of gestures play prominent role in transmitting the comedian's intentional humour. For example, the sequence 00:41 to 00:49 where he is shedding light on the bad consequences that raise from the living of two sisters-in law under one roof with a shaking head posture and a particular gaze stimulates the spectators' laughter (Figure 5.4: gestures for conveying meanings, photo

1). Also, this amusement is noticed when the comedian, with a particular pose (Figure 5.4: gestures for conveying meanings, photo 2), reports a mother's satisfaction and blessing   to her son-in law and her daughter for taking care of her. The end of the script is very hilarious as it discloses a mother's negative judgment and opinion about the daughter-in law, who also takes care of her mother.


1   2

Figure 5.4: Gestures for Conveying Meanings

Figue5.5: Audience Positive Reaction (Laughs and Applauses)

c- 'Women' by Walid Seddiki

In this video-excerpt, the spotlights are directed upon Walid Seddiki on a dark background stage, where he is giving his personal approach about women. According to him, women are so complicated and unpredictable creatures that men should be very smart to deal with them. In the same vain with the other comedians, gestural and prosodic communication along with the verbal discourse, have made his stand-ups one of the funniest. The result of the audience' likes is perceived in this graph:
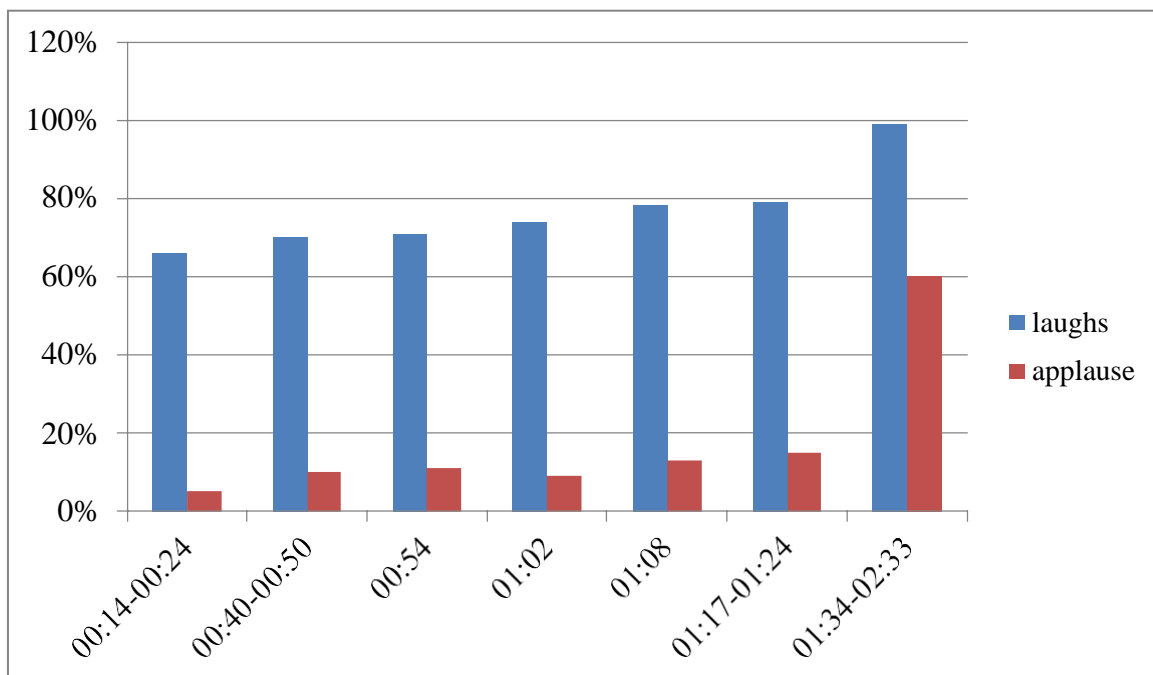

Graph5.3: Laughs and Applauses of the Audience during Walid Seddiki's Sketch

During the whole show, the audience laughter is heard, but as the graph demonstrates, the point has particularly reached its peak at the end of the spectacle (sequences from 01:34 to 02:33) when the comedian reports the 'questions- answers' of a couple using gestural replies with a particular spotlight upon him . For instance, when a lady asks her man if he loves her (" تبغيني؟" (Do you love me?)/tebɣi:ni/ *Sequence 01:28*), the reply should be just a quick nod of the head without any

linguistic expression. Also, if she asks him if she has gained weight سمﭕنة راني ماشي

(ﺷوﭕة؟ ' Am I getting fat?) /maʃi rani smiːna ʃwija/, the answer will be a fast and rhythmic head shaking to express "no", and pointing to her with a raised thumb (to mean, you are in a good fit). Theses replies and other situations expressed in the show created amusement and a funny atmosphere on the venue as shown in these pictures:
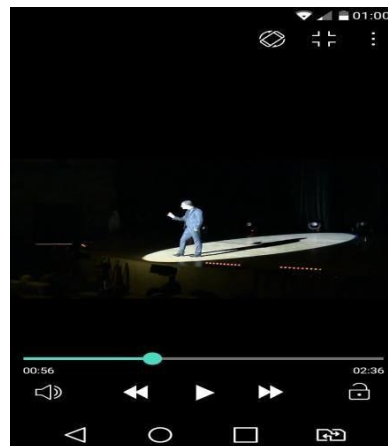

" A thin lady "
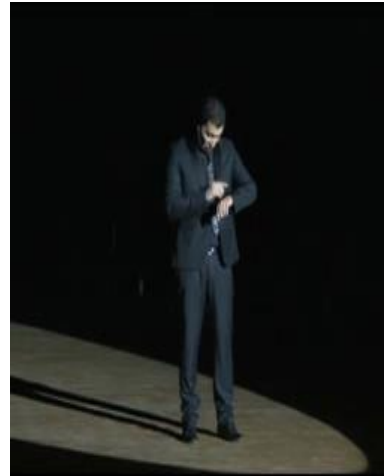

" the watch"

"The raised thumb"

"The spotlight and the audience"

Figure 5.6: Walid Seddiki Performance

d- "Youth Vs Old Generation and The Wedding Night" by Zoubir Belhor

The show of Zoubir Belhor is particularly funny because he is drawing a comparison between the youth and the old generation's conduct, and narrating personal anecdotes about his wedding night. A lot of guffaws and applauses are heard in this sketch as shown in the following graph.
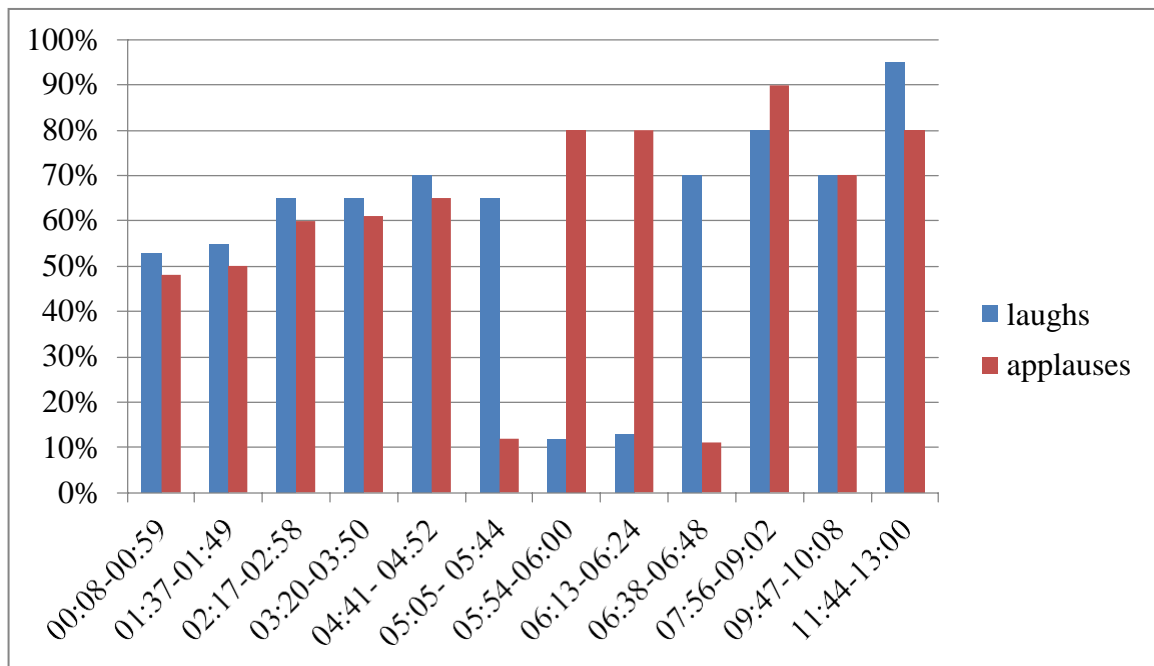
Graph5.4: Laughs and Applauses of The Audience during Zoubir Belhor's Sketch

As exposed in the above chart, the audience laughs and applauses are heard during the whole sketch because the comedian is narrating hilarious situations taken from reality and drawn from his personal experience. For example, he is making parody of ladies who puts make-up (sequences from 00:08 to 00:59) and describing bravery and the self-reliance of woman during the previous years in contrast to the ladies of the current era (sequences from 02:17 to 05:44). Also, the comedian narrates how his father interrupts his wedding night in a hilarious way (sequences from 09:47 to 13:00). Another feature that characterizes Zoubir Belhor's show is his interaction

within the audience which makes it more vivid and seems unscripted, for example, he was often asking the watchers' yes/no' questions, laughing with them or telling them secrets. Of course, his humoristic discourse is flooded with gestures and non-verbal behaviours such as winking, gaze, postures, etc, shown in these pictures.

"while holdling his wife"


watching the father from the door

The audiences' laughs

Figure 5.7: Zoubir Belhor's Performance

5.2.2. Analysis of Gestures and prosody in the Stand-up Comedies Through Interviews

In order to confirm the salient importance of non-verbal communication during the skits deliverance, a couple of questions were directed to the humourists: the closed question "do you devise your stand-up discourse? Or do you improvise it directly on the scene?" was given to the comedians. The purpose behind this question is to find out if the comedians' stand-up discourse is planned or unplanned. All the comedians said that they devise their discourses before being on stage, with repetitions of performances. Despite this, it happens for them to improvise according to the audience reactions and feedbacks as two comedians claimed, or during turn taking with audience as replied by a comedian, or when forgetting a parcel of their script as three comedians answered. For example, Nawell Madani adds that la the place of improvisation has a great importance and it is necessary to involve the audience within the show. Zoubir Belhor also could not neglect this side of improvisation in his shows which is regarded as a salient feature in his spectacle. Moreover, Abdel Kader Secteur and Walid Seddiki stress the significance of improvisation in their sketches saying that it makes the shows more vivid and natural. The corollary of the comedians' answer is shown in this graph:
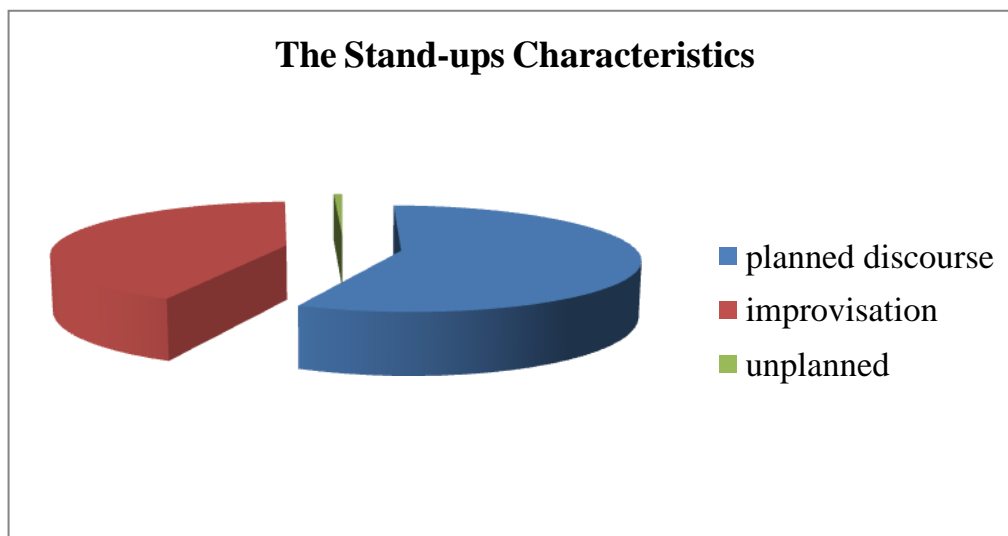
Graph5.5: Planned or Improvised Stand-up Discourses

Subsequent to that, the open question "how do you perform your stand-ups?" was administered to the comedians. All the comedians replied by stating that they exhibit their discourses in a very spontaneous way so that it seems as unscripted or unplanned. Thus, their discourses are not well sophisticated; they have less lexical density as another written text, and can embrace colloquialism and slang language as adds Nawell Madani. Indeed, a lot of gestural communicative means, mimics, interaction with the audience, dance, songs, and tone alternation are all parts of their performances, as stated by the four humourists.

This answer leads us to stress the importance of gestural and prosody in the humourists' monologues. Thus, the closed question "do you think that gestures and voice alternation is important in a monologue performance?". The four comedians reply with "yes". Two comedians add that without gestures like eye gaze, mimic, dancing, moving, or imitating verbally, their stand-up would fail. The following graph demonstrates the optimal relevance of gestures and voice alternation to the humourists when delivering their monologues.
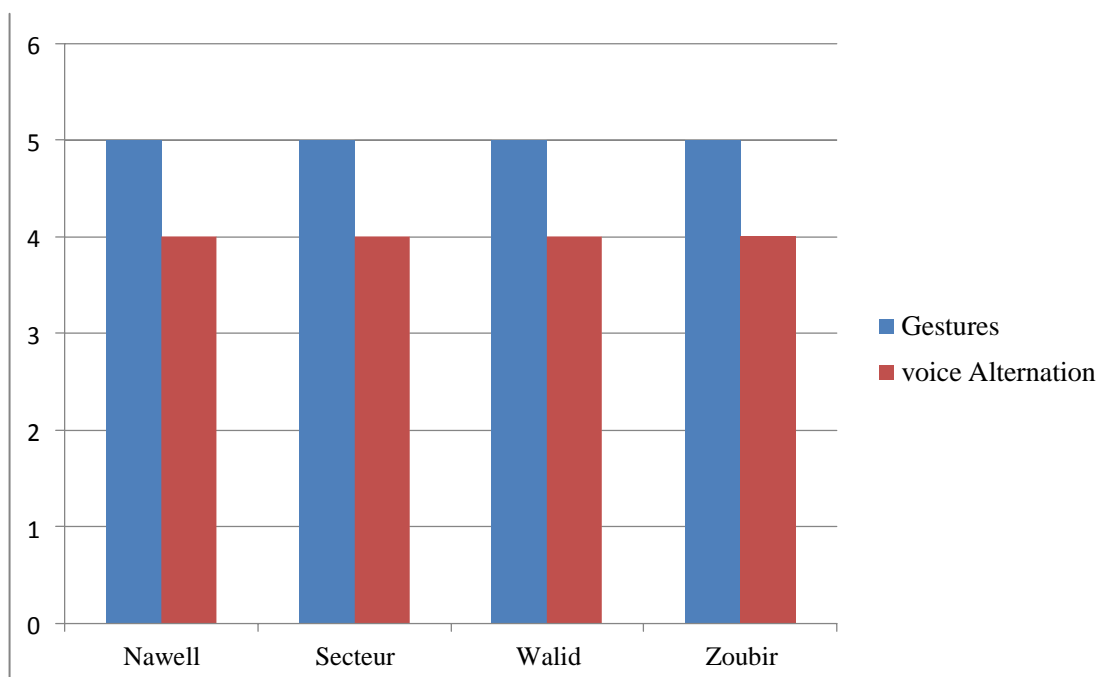
Graph 5.6: Humourist's Usage of Non-Verbal Communication

5.3.   Causes of Laughter: An Interpretation of the Findings

The question "why do stand-up comedians make us laugh?" is often wondered. Finding an appropriate answer to that question has always been a fundamental purpose for many specialists who approach the issue from dissimilar theories and perspectives. Some principles are merely philosophic, others are social, psychological, pragmatic, linguistic or taking only the visual and the behavioural sides of humour as the core concern. In the selected stand-up excerpts, the comedians' fundamental humour is basically a linguistic construct (the stories or/and the jokes) with which the postures, the gait, the eye gaze, the accent and the tone of the voice play a significance in the transmitted message. Therefore, in an attempt to discover the source of laughter and cheerfulness in the selected stand-up excerpts, an analytical approach will be followed. Initially, an interpretation of the importance of gestures and non-verbal communication will be highlighted. Second, a combination of a linguistic and a pragmatic analysis will be followed under the umbrella of the General Theory of Verbal Humour proposed by Raskin and Attardo (1991) and Relevance Theory projected by Spencer and Wilson (2002).

5.3.1. Gesture and Prosody: Interpretation of Results

The above replies of the comedians are potent carrier of information. Through their answers, it seems clear that the stand-up performances are basically scripted, but seem very spontaneous to look like any natural conversational discourse. Indeed, what has been highlighted in the above graphs and figures is an overview about the flow of stand-up shows. In almost all the selected excerpts, the comedians narrate hilarious stories by employing fundamental actions from their start-ups to the end of the show. Their voices, their bodies, the props, the stage space, the lights and the music are all well mobilized so that the different emitted signs and signals will be decoded by a collective recipient, i.e., the audience, whose entertainment will be the ultimate reaction. In effect, the audiences' laughs and applauses are the para-verbal feedbacks

by excellence as they reflect the triumph and the success of the interactive humorous enunciation.

There is no denying that the manner of articulating a particular word is very vital in transmitting messages. Thus, the pauses, pitch voice, stress, acceleration, loudness, or accent remain prevalent acoustic parameters to deliver their stand-up humour. For example, Nawell Madani knows how to exploit such acoustic feature in her discourse, as when expressing the agitated character of the stewardess with the passengers. Abdel-kader Secteur reports the mother's reaction to her daughter and her daughter in law with particular prosody. Walid Seddiki imitates the woman in altering his voice. And Zoubir Belhor compares youth and old couples with voice loudness. In this respect, (Dubois et al. 1994 : 385) confirms that « La principale [fonction de la prosodie], c'est l'organisation du signal acoustique émis par un locuteur donné en un message cohérent, structuré, susceptible d'être identifié en tant que tel ».[65]

Moreover, gestural communication is never detached from the comedians' monologues. In effect, no linguistic and communicative structures are emptied from gestures. They systematically intrude almost each communicative form, and could be defined as "visible action when it is used as an utterance or as part of an utterance." (kendon 2004:7). In all the shows, the comedians incorporate drastic body language, visual aids, and many gestural expressions to get their messages across. Hence, the interpretation of the comedians' performances is incomplete if the analysis doesn't take into account the relevant partner of speech, i.e., gestures.

The comedians engage in gestures that are regarded as explicitly designed for the provision of information. Eye gaze, body movements, head and hands shakes, dance, nods, points, shrugs, etc, have all fundamental roles in the stand-ups' communication. This co-speech production is part of their communicative acts, at varying timing. Of course, not every single utterance is accompanied with a gesture, but it remains aligned in some meaningful way with a spoken utterance contributing felicitous production on the part of speaker, and perception as far as the listeners are concerned.

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[65] The main function of prosody is the organization of the acoustic signals issued by a speaker within a coherent and a structural message.

In this vein, it can be deduced that gestures could be classified in terms of their interactive or representative functions in the communicative flow of the comedians. On the one hand, the interactive gestures are those which assist the frame of the speech within its discourse context, without transmission of content. In other words, the comedians employ a large gamut of gestures in an appropriate way in respect to the discourse context to help characterise the content of speech, and maintain the audience's attention. Large examples of interactive gestures are employed during the comedians' flow of the shows. We can spot, for instance, gestures in which the comedians are looking for feedback from the audience, as when asking them questions; movements and visual actions in which the comedians report dialogues of their scripts through means of turn-taking instances; as when indicating if the floor is being ceded or maintained, or when using gestures to demonstrate that an idea, proposal, or observation is being shown. What else characterises the interactive gestures is the extensive use of hands in different ways. Knapp and Hills (2010) provides explanations of hand use as shown in this picture[66].

Some examples from Knapp and Hall 2010.
A: General delivery   B: Citing
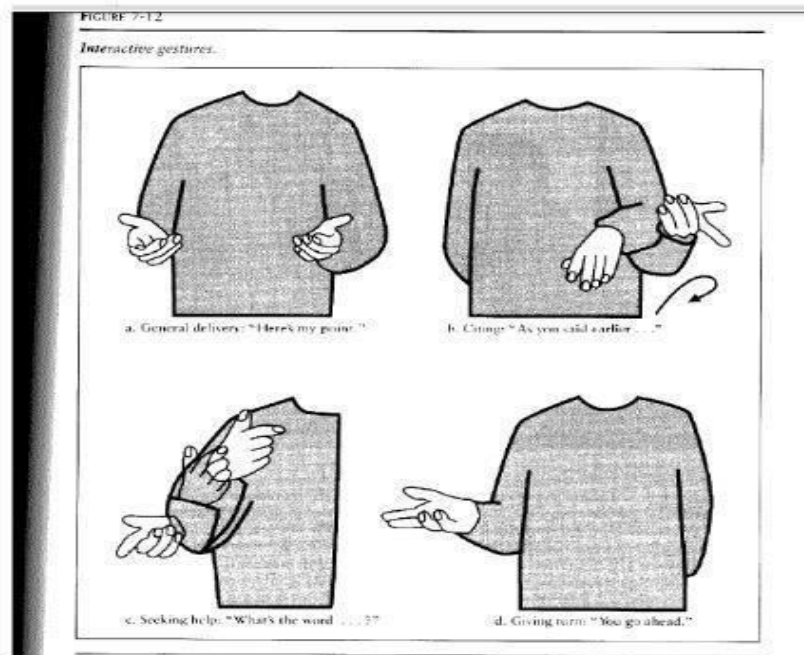C: Searching for help   D: Giving turn

Figure 5.8: Some Examples from Knapp and Hills 2010

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[66] Adapted from http://docenti.unimc.it/irene.frosi/teaching/2014/13871/files/week-iii/slides-lezione-iii

On the other hand, representative gestures convey an act of content transmission. The comedians use representative gestures to communicate a specific content with different purposes. For example, to replace speech, add emphasis, maintain attention, stress a point, etc. It is agreed that communication in general is used to transmit potential meaning between the interlocutor and the receiver. In such vein, the use of gestures maintains a privileged position to the on-going speech channels, and thus, to the transmission of meaning. The audience's response can function interactively in their own right as a backchannel signal to the speaker (Kendon 1972: 177). Thus, viewers' reaction (laughter and nods) ensure by excellence the understanding of the communicative exchange.

In the following tables, examples of interactive and representative gestures employed by the comedians in the selected shows will be figured.

Interactive Gestures		
The comedian	**Pictures**	**Interpretation of the gestures**
Nawell Madani		Nawell Madani is pointing her fingers to the audience with a wondering stare to ask it if it knows the company of Aigle Azur.
		Opening the palms of the hands and the interrogative nervous face are gestures to support the comedian's speech.
		Nawell in this posture strengthen the speech context of making a call.

Table 5.1: Examples of Interactive Gestures Done by Nawell Madani

Interactive Gestures		
The comedian	**The pictures**	**Interpretation of the gestures**
Zoubir Belhor		The comedian uses his hands as symbol of quantity.
		This posture with the hands up to the belly conveys a humorous effect along with the spoken utterance.
		The comedian uses this gesture to strengthen his speech context of 'watching his father from the room".

Table 5.2: Examples of Interactive Gestures Done by Zoubir Belhor

Interactive Gestures		
The Comedian	The picture	Interpretation of the gestures
		A gesture used by the comedian to show how chocolate becomes disgusting for women after a moment.
	 Picture a Picture b	While playing a conversational role, the comedian replies only with movements and gestures as when demonstrating with his hands that the girl is thin (picture a), or nodding the head to reply that he loves the girl(picture b)

Table 5.3: Examples of Interactive Gestures Done by Walid Seddiki

Interactive Gestures		
The comedian	The pictures	Interpretation of the gestures
Abdel Kader Secteur		The comedian is counting on his fingers to demonstrate the qualities of the man.
		The comedian conveys the idea of avoiding "the evil eye" upon the lady when aligning his speech with the gesture of raising five fingers of the hand, known in the Arabic culture as "khamsa" /xamsa/.
		Secteur in this pose demonstrates the concept of contentment of the mother of her daughter.

Table5. 4: Examples of Interactive Gesture Done by Abdelkader Secteur

Representative Gestures		
The Comedians	The pictures	Interpretation of the Gestures
Nawell Madani		The Comedian is using her hands and arms in a dancing way to provide intentional meaning which raises the audience's laughter.
		Raising the eyebrow and the agitated face is a gesture with meaningful purposes, without any speech reinforcement.

Table5. 5: Examples of Representative Gestures done by Nawell Madani
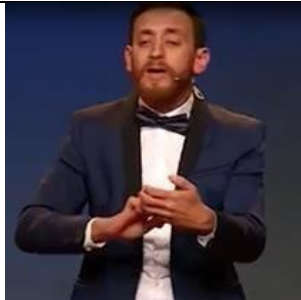
Representative Gestures		
The Comedian	The pictures	Interpretation of Gestures
Zoubir Belhor		Winking is a gesture used for funny results.
		A pose used by the comedian expressing shyness
		Zoubir Belhor, in this picture, is conveying the image of a _patient_ pregnant woman about to give birth through the gesture of "_peeling a potato"._
		The comedian raises both hands to, normally ask God the blessing of his wife, but it conveys the opposite meaning, especially when accompanied with a particular tone. This leads to humorous effects.
		The picture shows the comedian's interaction with the audience asking it to stop: unexpected gesture resulting laughter.

Table 5.6 : Examples of Representative Gestures done by Zoubir Belhor
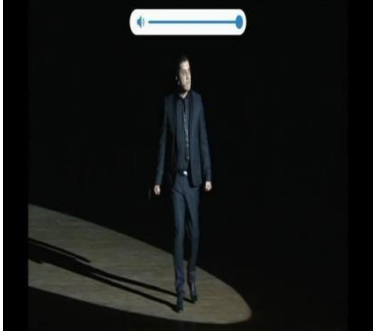
Representative Gestures		
The comedian	The pictures	Interpretation of the Gesture
Walid Seddiki		The comedian is making a pose which holds the meaning of a lady saying "as you like".
		With his angry face, the comedian portrays "the angry face of a lady" but with words expressing the opposite, leading to a contradiction between what is said and displayed. This gesture transmits a meaningful act.
		The raised fingers upon the head have an implicit meaning of "the donkey" or the "unwise", which is inferred by this gesture.
		The humourist claps his hands vigorously, and this action conveys that the son is "obeying his wife but no more his mother".
		The comedian refers to the immature, girlish and young daughter-in –law by half of his arm.

Table 5.7: Examples of Representative Gestures done By Walid Seddiki and Secteur

In general, it can be inferred that all the comedians embed gestures in their shows. They can add semantically supplementary channel to the spoken language, and thus, contribute to the transmission of information that is not fully specified in the speech. For example, Walid Seddiki makes them the source of laughter in parts of his discourse punch-line. Nawell Madani also places a great focus on gestures in her show including dancing. Zoubir Belhor and Abdelkader Secteur cannot handle an instance without performing a gesture. Stressing the importance of gestures in any communicative event, J-C Chabanne says

> Les signaux corporo-visuels jouent un rôle linguistique intégré au processus de traitement des signaux provenant des autres canaux (verbal et paraverbal). Ces signaux seraient donc susceptibles d'une approche linguistique spécifique. Ils ne relèveraient pas exclusivement d'autres cadres théoriques, comme la proxémique''[67]
> (J-C Chabanne , 1999:46)

Arguably, gestures are closely linked to language production as conceived by McNeill (1985), and such abundance is majorly noticed during actual speech articulation, or may occur during a pause as well, with varying purposes. In many instances, the visual actions occur within the humourists' flow of speech can be redundant, in terms of uttering the expressions in both visual and verbalized forms, other times, standalone gesture are noticed to carry important meanings. In the shows, gestures were used maybe to stress the points, clarify ideas, add emphasis, give arguments or answers, but their occurrence could have cultural implications.

Alike to language, gesture is also a variable phenomenon across communities. Although there are some universal common gestural emblems such as using the head to affirm and/or negate, using the finger to point, etc, there remain some dissimilarity between communities as the use of gestures is concerned. Sometimes, the same signal may have different inferences across communities including the frequency and the

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[67] My translation: Body-visual signals play an integrated linguistic role in processing signals from other channels (verbal and paraverbal). These signals could therefore be susceptible to a specific linguistic approach. They do not belong exclusively to other theoretical frameworks, such as the proxemics.

manner of gesticulation. Examples can be noticed in the manner of expressing negations: some communities use side to side headshake for negations, while others use backward head toss.

Arab speakers, in general, and the Algerian speech community in particular, are not an exception. Their speech is profuse with body movements and visual actions, as observed within the humourists. Strengthening this idea, a study on the gestural behaviour of a group of Arabs in the United States has been conducted by Barakat (1973) tells that

> 'Arabs... make extensive use of a vast variety of gestures and body movements to register reactions to events and peoples, or to communicate messages silently...the Arab is often accused of speaking with his hands and body as well as his mouth. So intimately related are speech, gesture and culture, that to tie an Arab's hands while he is speaking is tantamount to tying his tongue' (Barakat 1973: 751).

Furthermore, the props and the theatre lights are essential during the skit performance. These are visual markers to capture the audience attention and set a theatrical atmosphere in the venue. Besides, the verbal discourse is the crux concern for generating laughs. The question "why the stand-up stories are funny?" is attempted to be answered in the subsequent title.

5.3.2. Interpretation of Stand-up Discourse in the light of the GTVH and Relevance Theory

In brief, the GTVH provides a complete linear analysis of a comedic story. It is regarded as a model for examining a long joke text. It comprises six knowledge resources that align all the details expressed in a joke and which are: the situation, the target, the script opposition, the logical mechanism, the narrative strategy, and the language. On the other hand, Relevance theory in humour is a pragmatic view which

explains how humorous effect is created and stimulated. The combination of both theories is shown in each selected excerpt as follows.

5.3.2.1.   Situation Parameter

The general theory has put forwards the knowledge resource parameter of the situation in order describe the participants, the objects and the activities involved in a humorous story.

As far as the participants are concerned, they refer to all the characters incarnated in the funny story, including the comedian per se, if she/he is part of the narrative story.

The objects refer to all the things mentioned by the humourist. And the activities are all the actions done by the character in order to explain what the story is about"

The parameter of the situation in each selected stand-up comedic excerpt is illustrated in as follows:

The comedians	The characters of the story	The objects	The activities
Nawell Madani	- The comedian - the stewardess 'Rabia' - The passengers: (two women- a kabylian man- a French lady- a kid)	- The aeroplane - The phone - Drinks - Luggage - Information sheet	In this story is about The stewardess' interaction with the passengers during serving them the dishes.
Abdelkader Secteur	- The comedian - The mother - The daughter - The son in law - The son - The daughter in law	- Medicaments - Witchcraft	The general aim of the story is to reveal the domestic tension between the mother and her daughter in law. In addition to this, other actions are expressed by the comedian such as: - The taking care of the mother by a daughter. - The mother's blessings given to her daughter. - Couples outings to the cinema, restaurants, etc - The husband's engagement in household chores.
Walid Seddiki	- The comedian - A lady	Chocolate	In this show, Women's mentality is analysed by the comedian who provides tips for dealing intelligently with them.

The comedians	The characters of the story	The objects	The activities
Zoubir Belhor	- The comedian - His wife - His brother - His father - His friends - A woman - A men	- Make-up - Drug - Armoire - A knife - Trousers - Flip-flop - Wrench - Candles	- The comedian makes a parallel distinction between couples in the past and the actual time by comparing examples of men and women's bravery actions and strong character in earlier and present eras. - He speaks as well about his wedding night.

Table5.8: The Parameter of Situation in Each Selected Stand-up Excerpt

5.3.2.2. Target Parameter

Stand-up comedic stories are often humorous, but the question that can be raised is "what are the situations or the subjects that make us laugh?" in order to answer such question, the GTVH puts forwards a modular element known as the target which defines the subjects or themes of humour and laughter. In other words, this knowledge resource is about the butt of the joke, including the people, a specific community, a particular stereotype, a cliché, an idea, a situation, etc.

In Nawell Madani's sketch, the laughable target is the aircraft company 'Aigle Azur' with its Algerian flight attendant and the passengers. In effect, the comedian begins her discourse by asking her audience if they know the company 'Aigle azur' when stating "*Dernièrement, je suis retourné au bled, j'ai pris la compagnie Aigle azur, vous connaissaez?*" (Recently, I went back to my native country via the aircraft company 'Aigle Azur' , do you know it?") . By such introduction, and with this proposed question, the comedian opens her sketch to highlight that the topic under discussion is the company airline. After that, she proceeds with a number of instances taken from describing the flight attendant and her interactional behaviour within the passengers. In general, the comedian is putting her flying experience within the company 'Aigle azur' into the views of spectators.

Adbelkader secteur, however, is talking about the domestic tension that arises between a woman and her mother-in law. This topic is the target of the joke, especially the mother in law, who often criticises and complains about her daughter-in law as when saying " راها ساحرائه بنت الحرام "(she ensorcelled him)/raha sahrateh bent lafira:m/ thinking that she uses spells and witch to her husband in order to help her in household chores, go in couple outing, allow her visit her family, etc. In effect, such in- law relationship is often the staple and the clichéd diet of comedians as they represent real-life instances.

In the same token, Walid Seddiki targeted women in his sketch on the basis of his personal approach. He warns men to be vigilant and cautious with their ladies when dealing with them, through illustrations and examples. For instance, his

advice to men is to cleverly predict the intended invisible messages implied by their ladies. Indeed, he provides men with some tips to answer their ladies' questions.
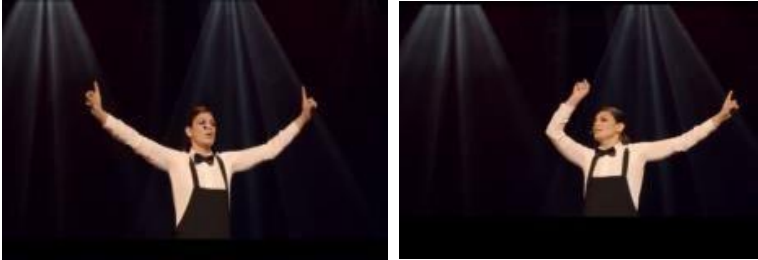
Zoubir Belhor, in his sketch, is discussing twofold situations: first, has made a comparative analysis between couples in the past epoch and the actual era. And second, he narrates his wedding night. The targets of the joke in his funny discourse correspond respectively to men and women of the present and the past, and to his autobiographical instance as the butt of the joke.

After revealing the situation and the target parameters of the GTVH, it becomes deducible that the comedians take really risky venture since they diffuse to a large scale the absurdities and the oddness of social situations grasped from real-life instances through observation, analysis and inspection. Several stereotypes, taboos and sensitive topics about the backwaters of life become visible under the lenses of the spectators, yet, interpreted with a funny and humorous manner by means of exaggeration, hyperbole, allusion, ridicule and parody, embedded in the chunks of the comedians' scripts.

5.3.2.3. Script Opposition Parameter

Though the sketches seem very real and spontaneous, they are primarily textualized before being articulated on scene. Thus, the written text of the stand-up is the script. However from a semantic perspective, a script refers to a chunk of information in a person's cognitive system concerning a word, a phrase, a sentence, or an idea. According to the GTVH, the text of a joke or a funny story consists of a two semantic frameworks or scripts which should be compatible with what is intended to be transmitted but opposite at the same time: the initial script is the introductory idea of the joke with obvious and apparent interpretation recognized by any listener; the second script is the punch-line of the story with unreal, sudden, unexpected, incongruous or surprising ending. Such concluding script is a stimulus to trigger laughs on the part of the hearer. In other words, the shift from the real and obvious script to the opposite one causes amusement. While analysing the selected

data, we have inferred that the audience laughter emanates from instances of scripts opposition. The following table demonstrate script shift in each excerpt:

The sequence	The First Script (The Set-up)	The Second Script (the punch-line)
00:10/00:24	In this sequence, the comedian is asking her audience if they know the flight company "Aigle azur" that she took to go back to her native country. The reply was ' yes' *"Nawell : Dernièrement je suis retourné au Bled, j'ai pris la compagnie "Aigle Azur", vous connaissais?* *Public: ouiiiiiii"*	«To her surprise, she does not know it, and adds that even the aeroplane moves rhythmically in accordance to Rai music as elucidated by her gesture "Nawell: je connaissais pas. Même l'avion danse du Rai, ces ailes sont par la, quand il tourne, ses ailes font ça. » **Imitation of Rai dance**
01 :04/01 :13	The comedian in reporting the stewardess, asks how to say : 'ان شاءلله' (if God wills) /inʃaʔa allah/ in English.	She translated as follows « maybe you die, maybe you don't die, I don't want to lie »
01:35/01:47	The stewardess inquires a guest about his preferred drink. « *Oui Monsieur, vous-voulez quoi?* »	And suggested for him wine and Bacon because he is Kabylian. « *du Vain, vous êtes Kabyle? Vous êtes susceptible et Kabyle, oh mon dieu, je vous ramène du Bacon avec ça. Ne bouge pas.* »
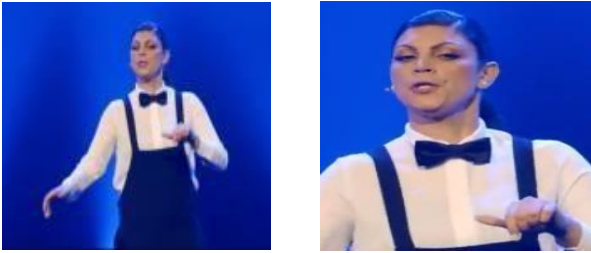
01:55/01:59	The stewardess welcomes a French guest in her country (Algeria) "*Madame, vous êtes Française? Bienvenus chez nous- faite comme chez-vous*'	Then she reminds the guest with a wicked face and tone that she is here (in Algeria), not her country. "*…mais n'oubliez pas vous êtes chez nous.*"
		A wicked face to welcome the French Lady
02:14-02:17	She expresses in a rhythmic tone with a dance and under the applauses and participation of the audience to the French lady that many drinks such as Fanta, Pepsi, 7up, etc are unavailable. The only offered drink is 'Selecto" "vous vouez quoi? Un Fanta, y'en a pas, un Sprite, y'en a pas, 7up, y'en a pas, on a mieux que le coca, on a le SELECTO ».	She compares 'Seleto' with Coca Cola and says that drinking it causes diabetes. "*c'est comme le coca, mais t'as le diabete en plus*"
02:28- 02:36	A guest complains about the menu	The stewardess was unpleasant about such complain and replies that if the lady is unsatisfied by the menu, she orders her to leave the plane through its doors using the word "طيري"/tiːriː/

Table 5.9: Script Opposition in Different Sequences in Nawell Madani's Excerpt

The Sequence	The First Script (The Set-up)	The Second Script (the punch-line)
00:01-00:27	The comedian met a mother of two children (a lady of 23 and a gentleman of 29) who does not accept to marry her son before her daughter.	He asked her in wonder: "why do you keep him? Let him go(عالش ربْك الحاجة ؟ , ابعث الهم واش دیْر بیْه mgardyato ?/ʕlaʃ elħaja ri :k mgardijatu : bʕaθ elhem weʃ di :r bi :h/ Asking in a wonder
00:41-00:49	The mother replies that it is impossible for a two sisters in law to live under one roof	Because life becomes bitter (the comedian expresses with a quick shake of head and saying Ouch)
01:41-02:39	The lady gets married with a guy who helps her in cleaning tasks, allows her to visit her mother, and takes her picnics, at restaurants, etc.	The mother is satisfied by her son in law's well behaviour and praises him among the mass saying that he is "intelligent and rational" " الراجل لازم یْكون فاهم /erraʒel lazem jku:n fahem/ " She also blesses her daughter "روح یْا بنْتي راني راضیْة علیْك "/ru:h ja benti rani: radija ʕli:k/
03:12-04:00	The son when getting married does the same thing with his wife.	The mother is not satisfied by her daughter in law and thinks that she has ensorcelled her son. Consequently, she blames her /raha saħratu bent lafira:m lahla trabaħħa/ "راها ساحرائو بنْت الحرام لهال تْربحها". The comedian reports such instances with gestrures and voice alternations

Table 5.10: Script Opposition in Different Sequences in Abdelkader Secteur's Excerpt

The Sequence	The First Script (The Set-up)	The Second Script (the punch-line)
00:14-00:24	Women are completely complicated	For example, at 4 O'clock, a lady briskly requires chocolate, while at 5 O'clock, it causes her revulsions (عند الرابعة تموت على الشكولة عند الخامسة طلعلها البها)/ʕand rabʕa tmu.t ʕla ʃiku:la, ʕand el xamsa talaʕlha albha/ This enunciation is expressed with gesture and sounds like 'euurk' Expressing disgust
00:40-00:54	A woman would never give you a right information	For example, when her man ask her "what the matter", the answer will be "nothing" but in a nervous expressive manner, or when he asks to go out for dinner, her reply will be "as you like" as transmitted in these pictures Expressing Tension and Fancy
01:17-01:24	The comedian adds when a lady asks her	He has to pay attention to every single word he will utter.

The Sequence	The First Script (The Set-up)	The Second Script (the punch-line)
	husband a question	Pay attention for each answer
01:34-02:33	If the lady asks her husband questions like "do you like me?"- "do I look fat?" - "do you like the swatch that I gave it to you?" – "do you like the couscous that I prepared for you?" – " how many girls did you know before me?"	The answer should be just gestures as nod of the head to express 'yes', head shaking to mean 'no' or a raised thumb to convey 'great' and 'delicious' to , or a quick escape to answer the last question, as demonstrated in these pictures: Nod of the head express fitness raised thumb escape

Table 5.11: Script Opposition in Different Sequences in Walid Seddiki's Excerpt

The Sequence	The First Script (The Set-up)	The Second Script (the punch-line)
00:08-00:59	Ladies' make up is very heavy	As wearing 4 kg cocaine on her face
01:37-01:49	Men's trousers were up but actually the low waist trousers become fashionable.	In 2020, no trouser will be worn, only flip-flops will be.
02:17-05:44	Women in the past helped so much their husbands.	To the extent that all tools needed by a husband will be found in the breast of his wife such as the wrench, candles, onion, etc, Thus, their breasts was like an armoire.
09:47-13:00	The comedian has planned a romantic wedding night	Suddenly, his father knocked the door to spend the night with them. Being ashamed of his father, the comedian and his wife's wedding night turns into a voiced prayer perceived by the father. *"Here we are!!! Go to sleep", he says to his wife when his father comes home.*

Table5.12: Script Opposition in different sequences in Zoubir Belhor's Excerpt

If the text-bearing two unopposed scripts, there would be no humorous effect. Confirming this idea, Semino (1997:137) states that "jokes commonly achieve their effect, by leading interpreters to achieve a particular script and, then, forcing them to switch to another, often leading to absurdity." As observed from the analysed data, this illogicality and absurdity can arise from employing manifold communicative strategies including verbal, prosodic and non-verbal messages. Though this theory is focusing merely on the linguistic side of the jokes, it is important to stress that non-verbal communication also takes a great deal in the transmission of messages. It is evident that gestures and prosodic features along with verbal discourse are potent carriers of meanings. For example, when the comedian Walid Seddiki was reporting the conversation between a couple through gestural answers, laughter was elicited because such non-verbal communication is unexpected shift of scripts. Also, the imitation of a lady's voice by Zoubir Belhor has created amusement because it is incongruous for a man to do so. Moreover, the pause or the silence held by Nawell Madani just after speaking about the company "Aigle Azure" was strange and sudden creating a script opposition for the spectators leading to their laughs. Furthermore, the ample use of gestures and changes in the voice by Abdelkader Secteur within the punch-line of his jokes conveys a humorous message.

Therefore, when a humourist imitates characters incarnated in his story through voice, accent, tone, and pronunciation alternations, he/she is conveying semantic and pragmatic functions. This is because "La principale [fonction de la prosodie], c'est l'organisation du signal acoustique émis par un locuteur donné en un message cohérent, structuré, susceptible d'être identifié en tant que tel » (Dubois, et al, 1994 : 385)[68]. In addition to this, the elucidated above instances confirm that gestures are also compulsory in verbal delivery. Stressing this idea, Engle (1885 ,24) stated "le geste ne parle pas par lui-même, mais doit accompagner et renforcer la parole »[69]

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[68]My translation: "the principle function of prosody is the organisation of the acoustic signal released by a speaker into a coherent, structured message so that it can be identified as such
[69] My translation: A gesture is issued to reinforce the speech.

Consequently, we may say that the success in conveying the two opposed scripts of the joke or of the funny story, a comedian employs gestures and non-verbal communicative cues in parallel of his verbal discourse. By doing so, it becomes easy for the audience to resolve the incongruity or the sudden unexpected punch-line, leading to the stimulus of laughs and applauses. This cognitive ability of inference is highlighted in the subsequent knowledge source.

5.3.2.4. Logical Mechanism and Relevance Theory

Logical mechanism is regarded as the most pertinent parameter in the GTVH. This is because it is concerned with the incongruity-resolution process. Humour in jokes or funny stories which stems from the detection of a reality or a thought that deviates to be inconsistent with what was expected is incongruous. In other words, the hearer processes the flow of the joke until a sudden incongruity is encountered. In order to grasp such unexpected shift in scripts, and produce laughter, the hearer should find a resolution of the incongruity. To do so, the mind finds a logical explanation of the sudden absurdity and accepts it as congruous. The deliberate outcome is laughter. Strengthening this idea, Suls claims that

> 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: 43)

In general, that's what the logical mechanism source handles. It is about the cognitive processing of the incongruity.

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5.3.2.4.1. Interpretation of Stand-up Jokes in the light of Relevance Theory

In the same vain, the very influential approach in contemporary pragmatic research: Relevance Theory, pioneered by Spencer and Wilson, is also suited to interpret how humorous effects are stimulated in verbal communication. This theory is very appropriate to explain the incongruity-resolution. Humour in stand-up shows is conveyed by means of verbal and non-verbal communication. Therefore, as the core of stand-up comedy is its linguistic system, the analysis of humorous effects in such setting could well be confined within the framework of Relevance Theory. In this respect, Pr. Yus (1998, 332) asserts that "The predictability of which interpretation is consistent with the principle of relevance can be useful for creators of humorous texts".

To remind it very brief, Relevance Theory is a cognitive approach to the study of verbal communication. It explains how a hearer infers a speaker's intend on the basis of the evidence provided, i.e., the explicit contextual input. Thus, verbal communication is conceived as an ostensive-inferential process characterized as follows: on the one hand, a speaker encodes his communicative and informative intentions via utterances possessing mutually manifest and ostensive stimulus conveyed to a hearer who, on the other hand, decodes the utterances conforming to his/her cognitive context on the basis of the manifest ways for obtaining correct interpretation of the messages which fills the blanks between what is said and what not said (meant). Another important ingredient in any communicative inference is the mutual cognitive environment between a speaker and a hearer; which sets the shared expectations about the world.

As human, we are biologically geared to filter the information provided. Thus, we pay attention and process the wanted information while we dismiss the unwanted. When attending stand-up shows, the audience ultimate task is to get amused, especially when paying for it. Thus, for obtaining maximal inference, the audience pays attention and concentrates on every chunk of the text making up the discourse of the comedian. They have to call their cognitive assumptions about the world for processing the given information. To attain this inference, a comedian

devises his/her discourse with available evidences of his/her intentions through the use of contextual information for conveying humorous messages. This contextual information is drawn from the mutual cognitive environment manifest between the comedian and the audience.   Therefore, during the communicative circle between the comedian and the audience, the discourse is deliberately devised in terms of the insertion of certain joke points (the punch-line or the incongruity) which does not conform to the predicted ending, but will be understood and accepted by the audience (incongruity-resolution), as already processed by the comedian thanks to the mutual cognitive environment and the shared background knowledge.

Thus, the audience infers a comedian's implicated humorous intensions when the humourist makes manifest of certain explicit words, phrases, questions, symbols or actions in his discourse conveyed through the context of speech evoking the activation of the audience's encyclopaedic environment to access certain assumptions.

In an attempt to explain how humour effects are released in the stand-up shows, the next section will classify the types of jokes in the light of relevance theory.

5.3.2.4.1.1. Resolution Incongruity Based Jokes

As mentioned previously, many jokes have humorous effects if the interpretation of the sequences is manipulated by the humourist in a strategic way which

> Favour a very accessible interpretation at an initial stage of the joke
> and invalidate it afterwards by foregrounding a more unlikely (i.e.
> less relevant) but still possible interpretation which is compatible
> with the whole joke (but not with the interpretation initially chosen).
> (Yus, 2008:143)

The cases in which humour effects is due to the resolution of incongruity can be seen in many examples in the sketches   as in (1), (2), (3) and (4), where the

comedians express statements whose initial parts has a number of interpretations but graded in terms of accessibility. From a logical stand, the audience will be geared to select the interpretation with optimal relevance, with less cognitive and mental effort which are (1a), (2a), (3a) and (4a). However, as the humourists can predict which interpretation the audiences will choose, they opt for it cognitive dissonance by communicating another assumption, unexpected but still compatible with the uttered discourse which are (1b), (2b), (3b), and (4b). The audience's alteration of expectation of the relevance is accepted and resolved creating laughter and amusements as seen above[70].

> *(1) Nawell Madani in reporting the stewardess asks how to*
>
> *say:* ان شاءهللا *'/inʃallah/ in English. (comment dire '* ان
>
> شاءهللا *' en Anglais?)*
>
> *(1a): Plausible expectation: If God wills.*
>
> *(1b): The unexpected assumption: "maybe you die, maybe*
> *you don't die, I don't want to lie"*

> *(2) Abdel Kader Secteur asks the mother why she keeps her*
> *adult son with her.*
>
> (الجاجة ريك عالش *mgardyato ?)/ʕla:ʃ elhaӡӡa ri:k*
> *mgatdjatu?/*
>
> *(2a): Plausible expectation: the mother replies that they*
> *live under a common roof.*
>
> *(2b): The unexpected assumption: the humourist tells her to*
> *get rid of him because he is needless.* (ابعث اللهم واش دير بيه?)

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[70] See the graphs of laughs of each comedian.

(3) Walid Seddiki in reporting a conversation between a couple said:

*"The woman asks her man if she is getting weight" (*ماشي)

(ڈبالي سمنت شوية)/ ma:ʃi jballi: sment ʃwija?/

(3a) Plausible expectation: yes or no.

(3b) the unexpected assumption: Gestural answer
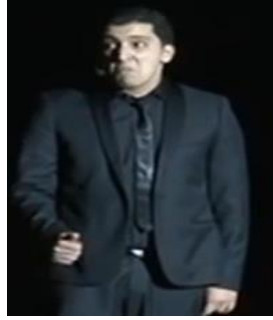
(4) Zoubir Belhor states that " make-up is a must for women

in the actual time " (راه قورد عاۍ الزين معمر *maquillage* مغمر)

)/zin taʕ du:k rah mʕamar makijaʒ/

(4a) Plausible expectation: ladies are beautiful /ugly

(4b) The unexpected assumption: as if she has smuggling

Cocaine on her face) / اهربۍ غادي كوكاۍن دابرة راهي شغل.

/ʃɤɒl rahi dajra kokaji:n ɤadi tharabha/

Such deceit affects the hearers processing to infer that the comedian's proposed intention is perfectly possible. The direct consequence after this resolution is the release of laughs and being amused. By applying relevance theory, it becomes clearer how hearers process such incongruity and accept it to finally release laughter. In fact,

Hearers engage in a mutual parallel adjustment during the interpretation of every chunk of text making up the utterance, centered upon (a) determining the intended explicit interpretation (explicature), (b) deriving possible implicated premises and conclusions (implicatures), and (c) accessing as much contextual information as necessary (contextual assumptions) so as to achieve relevant interpretive outcomes for (a) and (b). Needless to say, this chunk-by-chunk processing is predicted and manipulated by the humorist for the sake of generating humorous effects. (Yus, 2017, 01)

5.3.2.4.1.2. Implicated Based Jokes

Other types of jokes encountered in the stand-up shows require from the audience to draw implicatures in order to get the humorous effects. To do so, listeners will be in charge of extracting the implicatures of the uttered jokes from the explicit given information. Relevance theory can be suitable to explain the process of inference of such premises. According to the theory, implicatures are twofold: *implicated premises* which are assumptions derived from the context and their combination with the explicit information given in the sentence result in drawing *implicated conclusions.*

In the same vain, laughter may arise in many instances from the audience's inference of the implicatures derived from the explicit information that jokes hold. In such cases, the humorists' implicit meaning along with the uttered informative markers will be implicated and well inferred to the extent of being approved and pleasurable for the audience. The following examples are better elucidative:

(1) <u>Nawell Madani:</u>

Example A:

The stewardess says to a passenger "Oui madame… vous voulez quoi? Un Coca? Je vous conseille un ***Coca Zero***, un

petit peu ehhh   , Déjà t'as pris un ***excès de bagage*** ! »

English translation: "Yes Mrs, what do you order? ***Coca***? I advise you to take ***Coca Zero***. You are…. (***photo***) . You already have ***baggage excess***".

Implicated premise: The woman is overweight.

Implicated conclusion: the fat woman has to lose weight.

Example B:

The stewardess to a passenger: "Oui monsieur? Vous voulez quoi ? Du ***Vain,*** vous êtes ***Kabyle*** ? Je vous ramène du ***Bacon*** avec".

English Translation: "Yes sir ? What do you order? ***wine***? Are you ***Kabyle***? I will also bring you ***Bacon*** with it."

Implicated premise: the passenger Kabyle drinks wine and eats Bacon.

Implicated conclusion: the Kabyle man is not a religious practitioner.

(2) Abdel Kader Secteur:

The humorist narrates the situation in which the husband well treats his wife. His mother noticing such fact says:

"'*راها ساحرائه بنت الحرام*'" (*she has ensorcelled him)./raha sahrateh bent lahram/*

Implicated assumption: the mother is jealous from her daughter in law

Implicated conclusion: the mother dislikes her daughter in law.

(3) Walid seddiki

The humorists said to his wife: " ؟واشعني اوجرخن » / naxarju: netʕaʃaw?/ (Shall we go out for dinner?)

She answered: « بحت امیك »/kima tħeb/ (as you like). As he was tired from a hard working day, he preferred staying home. After a while he asks her "؟نیاك اش»/ʃa: kajen/, (what's the matter with you?)

She answers with angry way « والو كان ما »/makan walu:/ (nothing).

Implicated assumption: The lady wanted to go out for dinner though not said directly.

Implicated conclusion: The husband didn't grasp his wife's intention.

(4) Zoubir Belhor

Example A:

The humorist describes women of the old generation as:

" النساء تاع بكري كانت تؤوم دارها. عندها عجوزئها, شئخها.....تعاون راجلها."

atn snʕaqmki mnaqs senak inken ʕ naienʕꝫ natqsenʃien aq

sʕnaqa knꝫqhen

English translation: Previously, a woman took care of her family and family in law. She did the household chores and helped her husband in all ways.

Implicated premise: women of old generation were able to handle different matters.

Implicated conclusions: women of old generation were responsible and brave.

Example B:

انا The humorist describes an instance of his wedding night when the father comes to his house. " غي بلعت الباب حئى

نسمع شطك شطك شكون ؟ بوي . ڧالي حل الباب برك ما الئمسخيٖر"

/ana ɣibalaʕt elbab ħatta nesmaʔ tok tok... ʃku:n? bu:ja qali ħel el bab berka matmesxi:r/

English Translation: "when I closed the door, I heard a knock, who was it? My father; he told me to stop joking"

Implicated assumptions: The father interrupts his son's wedding night.

Implicated conclusions: fathers interfere in the lives of their sons even at intimate and private moments.

5.3.2.4.1.3. Background Encyclopedic Knowledge Based Jokes

In addition to the above types of jokes expressed in the stand-up shows, the comedians employ another form of humour to generate laughter. In almost all instances, the humorists can predict that certain stimuli will be more relevant and entertaining for the audience. Thus, their creativity in illuminating aspects of humour is drawn from observation, ridicule, self-deprecation and trendy subjects that the audience is interested in or talk/ think about. In effect, the humourists, in

their stand-up shows, appeal the audience with discourses whose topics are derived from commonplace aspects of daily life including cultural forms, social activities, genders role, ethic attributes, etc. To pick up the joke, there should be a mutual shared experience between the humourist and the viewers.

From a relevance theory point of view, the humourists design their jokes upon the assumptions that the audience has. They call the encyclopedic information, of the stereotypical representation about cultural schemas which are embedded in the audience's minds such as certain beliefs, societal cliché, human roles or acts. In parallel, the audience that attends the stand-up venues comes with a particular store of mental representations about cultural schemas. Thus, the mutual cognitive environment and the shared encyclopedic knowledge between the comedians and the audience lead to the implicatures of the discourses and the inference of the humour with positive reactions (laughter).

In order to appeal the background information of the spectators, the comedians employ discourse markers and a number of manifest explicit contextualisation in the chunk of their discourses to facilitate implicatures and inference of the targeted messages. In this section, many stand-up instances will be analysed from this premise with reference to the discourse markers.

(1) <u>Nawell Madani</u>

1- The comedian begins her show by introducing her origins (Algerian) to explicitly prepare the audience to a talk about an Algerian concern. She also redefines the topic of the sketch with an observational comedic question to the audience about the aircraft which raises its laughs. She does so to narrate her experience during the flight.

> Original version : « Je viens de Belgique mais je suis d'origine Algérienne. J'ai pris la compagnie aérienne Aigle azur (laughter) Vous connaissez ? Je connaissais pas!!! (laughter) »

English translation: "I am Belgium but I have Algrerian origins. I
took the Aigle Azur craft,(Laughter) do you know it? I didn't."
(Laughter)

2- The comedian describes the aircraft with the term "Rai" and the
dancing moves. This reference is explicitly used as it has a shared cognitive
representation[71] to both the humorist and the audience.

Original Version: «Même l'avion dense du Rai. »

English Translation: "Even the plane dances on Rai Music"

The description holds manifest assumptions:

- The staff of the company is from Algeria.
- The atmosphere in the aircraft is rhythmic with a pilot as foolish as Algerians.
- This plane is not very safe to fly on.

3- The narrative pursues when Nawell introduces the flight attendant whose name
   is "Rabia". This explicit wording denotes that she is Algerian. The comedian
   adds that

Original version: " tu ne lui a encore rien demandé, elle a le sourcil
qui est là (gesture)" (Laughter)
English version : « you haven't asked her for anything yet, she has
the eybrow here. (gesture)"(Laughter)

The one eyebrow face gesture reveals that 'Rabia' is nervous, impatient and
offensive. This is shown in other sequences (00:39- 00:44/ 02:22-02:58) during the
flight when she badly treats the passengers.

4- In an instance, the comedian uses the term 'Selecto'. If the audience do not
   know the Algerian lemonade 'Selecto', they could not understand the joke. This
   typical Algerian drink tastes like Coca Cola, but when the humourists adds

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[71] Rai refers to a known musical genre in Algeria.

'c'est comme le Coca, mais t'as le Diabete en plus" (it is like Coca but causes you diabetes). The lexical item Diabete refers to a metabolic disease which stems from the elevated level of glucose in blood. With this cognitive knowledge, it can be inferred that the humourist's intention is denouncing and criticising the quality of goods in Algeria. Because some evidences are true, such intention is acceptable by the audience and resolved to ultimately stimulate their laughter.

(2) Abdel kader Secteur

The sequence of presentation of the show begins the statement " عندنا وحد االمور الي هي ماشي حتى تما!!!" /ʔandna waħid elɒmuːr maʃi hija ħatta tema/(there are some matters still in questions!!!) to prepare the audience to the commonplace mother-in law topic. This stereotype is described as follows:

Abdelkader Secteur has used the term « **مرة** » /mɒrra/ in the utterance « العيشة ني هده الدار **مرة** » /el ʕiːʃa fe had ddar mɒrra/ (life is **bitter** in this house » because he knows that the audience are aware about the domestic conflict (such as jealousy and tension) that arises when two sisters-in law live under one roof. Also, when stating « المرأة خاصها يكون **الراجل ناهم ماشى trilli** ») (women need open-minded men not introvert ones), he assures that the listerners infer his implicit meanings : the husband is detached from his mother and he is under the control of his wife (be comprehensive, helpful and open-minded). Moreover, the explicit information « خموس و جـبـرل **على بنتى** راني **راضية** عليك » /xmɒs we ʒebriːl ʕla benti rani: radja ʕliːk/ (the mother bessing of her daughter) denotes to the audience that the mother is satisfied by her daughter's behaviour and confirms that she is lucky to marry such comprehensible and overt man.

If the audience succeed in extracting contextual assumptions from the comedian's output, or match the lexical information with some assumption schemas drawn from their encyclopaedic knowledge, the humorists' communicative

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intention is realized and the gap between the said and the unsaid is fulfilled. Until now, the relevance expectations set by the audience conform and adequately balance to their usual way of thinking. Once the comedian is aware that his audience has chosen accessible interpretation of the initial set-up, he says :

Original version: "mais الولد راه يسمع mais pendant 2 ans, /Il fait la même chose مع مرئه ,/... ماه ئؤول واش

Transcription: /mais elweld rah jasmaʕ pendant 2ans. Il fait la meme chose mʕa martah….waʃ tgu:l mah/

English version: "The son is listening to his mother's speech for 2 years, he processes in the same way with his wife as his bother in law-……what does his mother say????

Probable assumptions of this would be:

1- That's good. My son is also open-minded and comprehensive.
2- As I wish all the best for my daughter, I wish it also to my daughter in law

However, the comedian continues with: "راها ساحرائه بنت الحرام'' (she has ensorcelled him) to implicitly mean that the mother is jealous and dislikes her daughter in law.

(3) Walid seddiki

In his prologue, Walid Seddiki diffuses manifest explicit information when stating "Dans mon **approache**, النساء ناع العقلية على نتعرنو غادي " /ɣadi netʕarfu: ʕla elʕaqlija taʕ ʔnssa/(in my approach, we will discover the mentality of women) in order to introduce the topic of his discourse. The common-sense interpretations of such opening may has relation with the comedian's personal experience with

women or what he was reported about them which let him draw the conclusion that women are intricate. He says

- Original version: Decouvrite المراة بلي jamais ما ئعطيك une information facilement.
  une information باش ئدي كؤلقك
- Transcription: /deku:vrit belli lmra mataʕti:k une information facilement, tqalqak beʃ teddy une information/
- English version: I discovered that a woman never provides you easily with an information, you will get very stressed to get one)

The comedian proceeds within a number of examples in which he gives advises to men about how to deal with women. For example:

- تبغيني؟ ?(Do you love me ?)
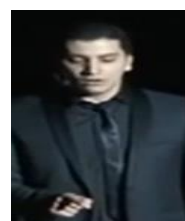
- The answer: a quick nod of the dead posture.

The given examples are drawn from instances of reality already represented in the encyclopaedic knowledge of the speakers and hearers, yet, conveyed with hyperbole and exaggeration (e.g. in gestures) for reaching optimal humorous effects.

(4) Zoubir Belhor

In the same vein, the humorous sketch of Zoubir Belhor follows the same pattern as the above comedians. On the basis of the mutual background knowledge and the shared cognitive environment between the comedian and the audience, Zoubir Belhor devises his discourse. The ideas are brainstormed from instances of real life and are formulated within specific linguistic lexis to be manifest stimulus that allows the hearers process them. For example, in the sketch, the comedian begins with a comparison between women of the old generation and the actual time.

This topic is obvious to the audience because it actually acknowledges the effort of what women did in the past which seems hard actually. The description was exaggerated and hyperbolic as in:

- Original Version:

ۋاضٻة حٻة بطاطا و خٻمي ئٻؤي نٻٱ و راحي ئٻغنٻ حٻی ٻسمع شٻلق   شٻلق ...زٻٻت

راٱٱ9 شٱور راٱي حاٱة ئزٻٻ واش نٱؤاٱا ٻٻر؟

- Transcription: /raha 9 ʃhu:r raha ħaba tzijad waʃ telqaha di:r? qadba ħabba batata w xɒdmi tnaqi fiha ħatta tesmaʕ ʃblaq ʃblaq….zaydat/

- English version:

What a woman is doing when she is 9 months of pregnancy? She peels potatos and sings until you hear a sound of the baby delivery

In other sequences, the comedian provides instances in which he is the self-reference of humour. He narrates situations of engagement with his spouse and his wedding night. Therefore, the comedian use of self-deprecation has created a humorous atmosphere as in those examples:

- Original Version: عٻٻنا

عٱود انا ومرٻٻ فٻ كٻ بالصة

comme les français. انا   و المخٻوٻة ٻٻالي كٻا نحٻموا   زرٻٻٻا ٱكٻا

- Transcription: /ʕandna ʕɒhu:d ana wmarti fe kɒl blaşa….ana wlmaxlu:qa dijali: kɒnna neħalmu: nerfadha hakda comme les français./

- English Version:

1- My wife I and have promises everywhere.

2- I dreamed to hold my wife as the French.

By and large, it is noticed from the analysed sketches that humour raises from self-deprecation, observational facts, or shared experience between the

comedian and the audience. In effect, from relevance theory view, listeners laugh because they realise that the stereotypes in their minds which seem to be private are revealed by the comedians and shared in public with an audience. The jokes that playwith "this broad encyclopedic information either intend to reinforce it, contradict and eliminate it, or simply remind the audience of the collective quality of this information." (Yus, 2008:153). Hence, the satire directed to the aircraft and its staff in nawell Madani's skech, the mother-in law sketch of Abdelkader secteur, men-women behaviour' play of walid Seddiki, and the private life of Zoubir Belhor all represent social stereotypes that each individual has in its mind, and which are all reminded by the comedians to stress the common assumed ideas, and the collective beliefs. The recognition of the exposed realities results in the release of laughter. Strengthening the idea, Koziski's (1984: 57) states, "many stand-up comedians jar their audience's sensibilities by making individuals experience a shock of recognition. This occurs as deeply-held popular beliefs about themselves - even the hidden underpinnings of their culture- are brought to an audience's level of conscious awareness".

5.3.2.5. Narrative Strategy Parameter

The narrative strategy is a module of the GTVH which refers to the genre by which a discourse is uttered. In the selected stand-up comedy sketches, the discourses have narrative genre in origin. This is because the comedians are, for almost the time narrating stories from personal or observed experiences in order to grip their audience and let them engaged within the flow of the story. In effect, there is no stand-up free from narration, and story-telling is very powerful technique in all monologues.

As observed in the selected sketches, the practice of story-narrating becomes an inevitable routine by the comedians who craft their stories by setting the scene in a vivid form, with slight amount of tension with the purpose of immersing the audience by means of verbal and non-verbal forms remarked during the discourse delivery and throughout the comedians-audiences' conversations that occur during

the flow of the show. For instance, some comedians engage their audience with questions to put them in the centre of the story or to bring their opinions about a matter of fact. From the selected corpus, we have observed instances of conversations between the comedian and his/her audience. Nawell Madani, for instance, questioned her spectators if they know the company 'Aigle Azur', and their answer was "yes" (sequence 00:14-00:16). Also Zoubir Belhor engages his audience to take part of his discourse spotted in examples like:

1- Intensive long applauses of the audience were noticed when the comedian spoke about the promises between him and his wife, yet, directly stopped after the firm order of the comedian (sequence 06:00)

2- The comedian declares love for his wife in front of his audience, whose reaction was the positive' yeah' in a long manner. (sequence 06:20)

3- The comedian asks his audience if he looks like a groom with his suit (sequence 07:38)

2.3.2.6. Language Parameter

It is inferred from the inspection that stand-up monologues are narrative in origin. And such narration is transmitted by integrating both verbal and non-verbal communication. Therefore, it is undeniable that a stand-up sketch is a communicative event in which language is its fundamental construct. The GTVH has given credit to analysing the language of the stand-up discourse by focusing on the linguistic items which build the text. Thus, the crux scrutiny provided within the framework of this knowledge resource is about the figurative language, and lexis selection, including the different varieties or codes employed by the humourists to deliver their humorous discourses. A deep linguistic examination of the different excerpts proceeds in the following elucidations.

In almost all the selected stand-up comedies, the humourists have crafted the chunk of their scripts with precision and mastery. This is because they invest extensively on set of figurative language as part of their discourse vehicle associated with gestural and prosodic forms to convey their intentions.

The preeminent example of the figurative language is hyperbole, noticed in diverse segments of the humoristic discourses of all comedians. To remind it very briefly, hyperbole is an extreme exaggeration used to insist on a particular point. The exaggeration could be conveyed through a word, an expression, a repetition, a rising or falling voice, a change in the tone, a mimic or a gestural format. Examples of the hyperbole noticed in the selected stand-ups are many. For instance, Nawell Madani overstates the action concerning the aircraft's dance on Rai music when saying *"Meme l'avion dense du Rai"* to insist on the incongruity which has multiple metaphorical meanings[72]. Also, the comedian changes her tone when stressing on the phrases like "l'hôtesse de lair" (the stewardess) and "vole, طيري"/ tiri:/ (fly) for emphasis. Even Abdel Kader Secteur employs such strategy of exaggeration as when saying " واش ديري بيه؟"/waʃdiri bi:h/(what is his usefulness?) with a raised voice to mean that a son aged of 29 should be independent from his mother. Indeed, the repeated word " ره ساحرائه...رها ساحرائه ا"/raha saħratah/ implies a hyperbole. This repetition which endorses hyperbole is found as well in Walid Seddiki's sketch when saying " *découvrit* المراة بلي *jamais* مائعطيك *une information facilement, jamais, jamais"* (women never provide you easily with an information, never, never). Moreover, another instance of hyperbole produced by Walid Seddiki is his overstatement of advice to men for being careful and vigilant when answering their ladies' questions. He says "خذ حدرك"/xɒð ħedrek/ (pay attention) with a particular voice and gestural posture as shown in this picture

Figure5. 9: Pay Attention Posture

With Zoubir belhor, many instances of hyperbole are noticed such as:

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[72] The different meanings are already mentioned on page 262.

1. Sequence 00:23- 00:45: *fond de tient* بالید تئوضى راهي نئل , *rouge à levre* بال *pistolet. /tqɒl rahi twadda bel fond de teint, rouge a levre del bistolet/ (She puts makeup with her hands as she is performing her ablutions, and her lipstick with a pistol)

2. *Sequence :* عندهم كان*armoire /kan ʕandhɒm armoire/ (they had an armoire in their breasts)*

3. *Sequence :* منها شنؤمايحرم ربي نا خلیؤهالي ربي نا */ja rabbi xalihali matahramniʃ menha/ (May allah protects her for me)*

4. *Sequence :* عاله*bon courage *2 /ʕla:h bon courage/ (why should I have good luck ?/ twice)*

In all the above sequences, the humourist is exaggerating his speech by questions, worries, changes in his voice tone, particular gestures, to express the illogicality and the incongruity, of course, for humorous outcomes. Indeed, it is remarked that hyperbole is conveyed sometimes with metaphors and similes as in sequence when he is comparing the lady's put of makeup with the action of doing ablutions.

In effect, all the sketches are full of metaphoric expressions and simile is observed in various cases. For example, Zoubir Belhor compares the actual beauty of ladies with a person attempting to smuggle drug " تئحساب راه ئهرب مخدرات

ا

/taħsab raha tharrab mɒxadirat/ *(as if she is trying to smuggle drug).* He also says *"problem* راسي عاى طاح *" / taħ ʕla rasi problem/* as a metaphorical expression to mean that his marriage was his biggest problem. Walid Seddiki also uses metaphoric expressions as when saying "الشؤكولة عاى تئموت» */tmu.t ʕla ʃiku:la/.* The verb "تئموت" means (to die) but the expression implicitly conveys the meaning that the lady likes too much chocolate. Another implicit metaphor is taken from Abdel kader Secteur 's stand-up when he refers to the mother by "الحاجة"(the old lady), the comedian through "ولیؤدي «) my son) , the open-minded husband by "ناهم الراجل " /erraʒel fahem/ (the intelligent man) , or a man's bravery by the simile " الراجل كالسؤبع" /erraʒel ke sbaʕ/ (the man is like a lion). Nawell also employs allegory in her discourse when saying " faites comme chez vous" to the French lady whose

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destination is Algeria (feel like you are at home), or "le Selecto est comme le coca" to compare the Algerian drink with Coca Cola.

Furthermore, the selected sketches cover a large amount of cases where the humourists make allusions. For example, Nawell Madani refers to her native country by the term "bled", and to the stewardess's nationality or ethnic identity with the name "Linda and Rabia". She also alludes to the lady with overweight with the sentence "t'as *déjà un excès de bagage en plus" (you already have a baggage excess).* Likewise, she associated the words wine, bacon and kabylian in a sequence of speech to mean that kabylians are not Muslims or not adherent of Islamic rules. Moreover, the English translation of "ان شاء هلل" » is odd with the allusion that the aircraft is lacking safety, power, or it is not well piloted. Additionally, when saying 'on devrait te la coudre" to the lady implies that the woman's genital has to be sewed in order not to piss when boarding.

Instances of allusion are also observed within Abdel Kader Secteur in examples such as "ابعث الهم" (let the trouble goes away) to refer to the son as the trouble. He also refers to the daughter in law with taboo terms of " بنت الحرام , الڤميصة"/bient lahram, elqamişa/ for humorous purposes.

Walid seddiki makes a lot of allusions with gestures to refer to positive or negative consents or responses, etc. while Zoubir Belhor uses sentences like " كان عبد القادر moustache"/kan Abdelkader moustaʃ/ as a metaphorical expression to imply the bravery and the power of men previously. He also alludes to his wife by المخلوڤة"/el maxlu:qa/ and " بنت الحرام " to respectively mean " unclean woman' and "the creature" for humorous effects.

In addition to the above figurative language, the comedians devise their discourses through using a mixture of codes or linguistic varieties, merely noticed in switches between AA, French and/or English. On the basis of such observation, the current investigation puts an inquisitive approach dedicated to finding out the reasons behind such code switching in the comedians' stand-up comedies. The sketch of this attempted analysis will be highlighted in the subsequent section.

5.4. CS in the Stand-up Comedic Excerpts

The analysis of the selected stand-up comedies is not fully-fledged if an examination of the linguistic codes used to deliver the humorous discourses is not provided. As observed in the chosen excerpts, the humourists deliver their shows with AA or French, yet, many instances of CS between AA, French or English is pervading. Though this fact seems obvious for the reason that almost all verbal communication is replete with CS, there is a hidden mystery behind the comedians' CS. Within this analysis, the suggested hypothesis regarding the humourists' motives to code switch in their discourse is basically for humorous effect will be checked.

5.4.1. Data Analysis

The deliberate questions "With which language do you deliver your humorous stand-up discourse? And why?" were directed to the comedians during the interviews. The answers are shown in this graph
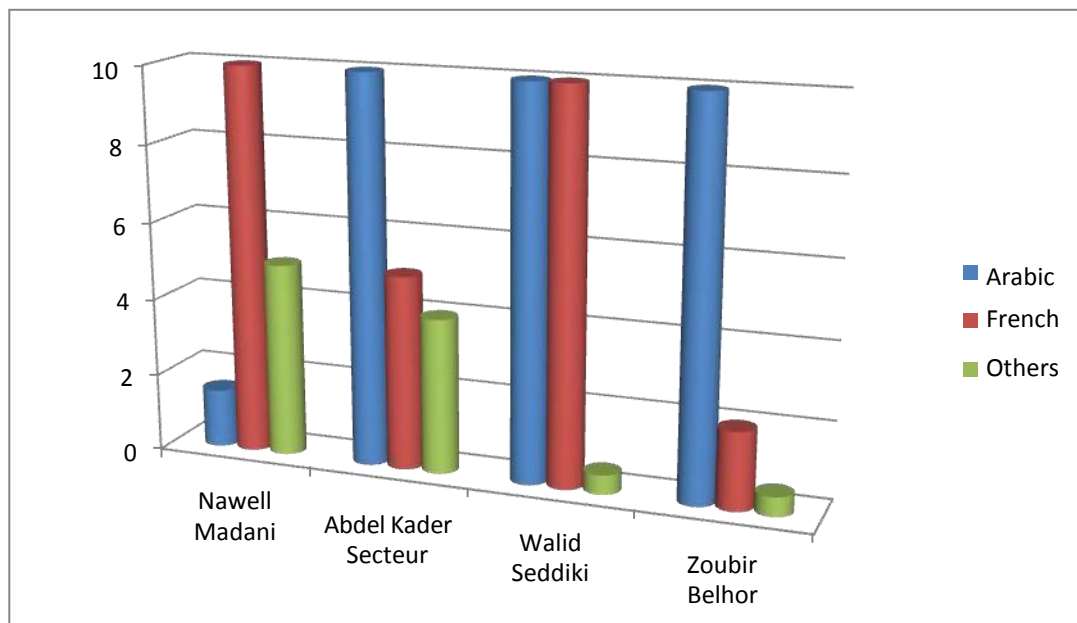
Graph5.7: Languages used by the humourists in their Stand-up Comedies

When asking the above question to the comedians, their responses vary. Nawell Madani, for instance claims that her sketches are generally in French, but sometimes, she inserts some expressions or words in Arabic or English. This is because of her double identity: she comes from Belgium but has an Algerian origin, indeed, she is francophone and her audience is too, as she stated. Abdelkader Secteur and Zoubir Behlor, on the other hand, claimed that their sketches are delivered in AA, yet, other instances are performed in French language, or sometimes other languages such as English or Spanish (for Abdelkader Secteur). Zoubir Belhor even claimed that he performed his sketch in Egyptian variety in an Arab Casting. The comedians assert that the choice of the language is confined with the audience's identity. Walid Seddiki, however, uses either French or AA in his sketches. According to him, the topics delimit the choice of language.

Another question given to the humourists concerning the languages at play in their discourses is: "it is also noted that you use French alternately with Arabic- or vice versa. Why?". The comedians have taken some time of reflection to answer this question. For instance, Nawell says that she generally inserts Arabic with French for humorous effects; and to adapt her discourse in accordance to the community where she is exhibiting. The remaining comedians also share such reply but add that they switch because CS is a standard of Algerian speech as shown in this graph

Answers

■ CS for Humorous effects

■ CS as a standard norm of Algerian communication
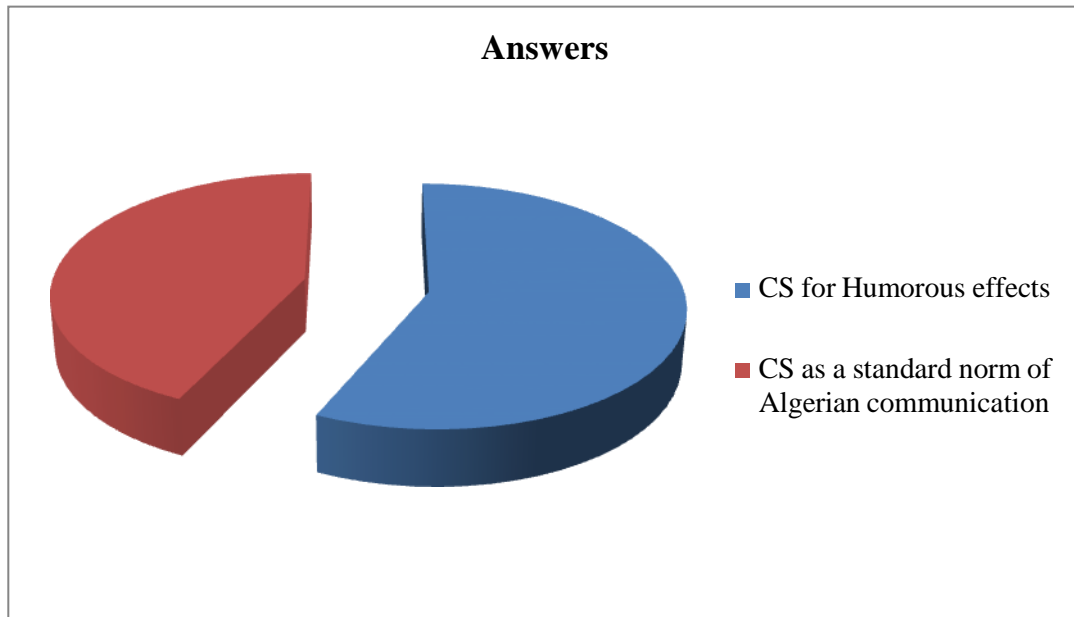
Graph 5.8: Comedians' reasons for CS in their stand-ups

Despite this, the replies were broad because they covered the humourists' sketches in general, but not restricted to our selected stand-up excerpts. Henceforth a deep scrutiny of CS in each excerpt is necessary.

5.4.2. Interpretation of CS is the stand-up excerpts

To make it very brief, CS refers to the alternative use of two languages in the same speech sequence. It becomes a common and a widespread linguistic phenomenon among multilingual speakers. Yet, very often, this linguistic alternation becomes thoughtful and deliberate for some specific purposes, or determined by certain factors. Thus, due to the bilingual or multilingual identities of the comedians and their audiences, switching between AA, French or English in the public sphere is not beyond the comedians' control. The linguistic switch is thoughtful and purposeful basically to mark the Algerian identity, but also for implicit motivations.

From a first sight, CS takes place at different levels of the comedic discourses. Initially, the matrix language as referred to by Meyer Scotton in her MLF model is the dominant language which corresponds to AA used by the comedians Walid Seddiki, Abdel Kader Secteur and Zoubir Belhor; and to French language employed by Nawell Madani. On the other hand, the embedded language refers to the other codes from which morphemes are inserted in the matrix language. For Nawell Madani, the embedded codes are AA and English, while for Abdelkader Secteur, Walid Seddiki or Zoubir Belhor, they embed lexemes of French language in their discourses. By following Poplack's identification of CS occurrences, we have denoted that linguistic alternation between AA, French or English in comedic discourses is threefold: inter-sentential, intra-sentential and extra-sentential as will be shown in the following examples.

5.4.2.1. Instances of Intra-sentential CS in the stand-up excerpts

When the alternation occurs in a single sentence, generally without a pause or hesitation, the shift is intra-sentential such as:

The comedians	Examples of Intra-sentential CS	English Translation	Time sequences
a- Nawell Madani	1. "Dernierement, je suis retournée au بالد" 2. "Je m'appelle لينّدة بن شعايب"	1. Recently, I went back to my native country 2. My name is Linda Ben Chaib	1. 00:13 2. 00:55
b- Abdel Kader Secteur	1. نعطيكun exemple. 2. علاش ربكمgradiato ? 3. Parce que يعرفla valeur الم عاد 4. شوشيئوالماla cuisine 5. حوروؤpicnic, cinema, les restaurants 6. Mais يسمع راه الولد pendant 2ans	1. I give you an example 2. Why do you keep him? 3. Because he knows the mother's value. 4. Don't touch the kitchen. 5. They go picnic, cinema, restaurents 6. But the son is listening for 2 years	1. 00:06 2. 00:25 3. 01:33 4. 01:39 5. 02:26 6. 02:46
c- Walid seddiki	1. اورديني اكيl'approache 2. غاديndécouvriw un petit peu النساء تاع العقلية 3. نعطيك ما عمر المراةune information facilement, jamais, jamais. 4. غي ئقرا شكخاصla réponse. 5. بعهيtrépondé le corps. 6. خاصtanalysé la réponse. 7. كي ما تراطيكش من tposelek une question l'analyse. 8. كاين وكانtposehomlek المراة des questions	1. When we make an approach. 2. We will discover a little women's mentality 3. A woman never provides you easily with information. 4. You shouldn't read only the answer. 5. She answers with her body as well 6. You have to analyse the answer 7. Because when she asks you a question, she analyses your response. 8. You have to be vigilant when a woman asks you	1- 00:003 2- 00:08 3- 00:30 4- 00:36 5- 00:40 6- 01:11 7- 01:19 8- 01 :26

	خد حذرك…	some questions.	
	9. غي نّولاي la vérité	9. Tell me the truth	
			9- 02:29
d- Zoubir Belhor	1. معمر راه الزين دوق maquillage.	1. Beauty actually is just makeup	1- 00:05
	2. كان زينها naturel.	2. Her beauty was natural.	2- 01:11
	3. Period زيادة عاد	3. She was in her delivery process.	3- 02:06
	4. كان عبد القادر moustache	4. Abdel Kader was moustache.	4- 02:20
	5. تلقّيهم غي بال sandala.	5. You find them wearing just flip-flop	5- 02:47
	6. تجيبله clé à molette, le cric, chambre à air.	6. She provides him with wrench, jack,air-chamber,	6- 04:00
	7. كان عندهم armoire	7. They possessed an armoire.	7- 04:43
	8. طاح على راسي problem يَاربي	8. A problem fells on my head.	8- 04:59
	9. ومابانش الانا عندي ني madame l'écographie	9. Even within the ultrasound display, the baby's gender was not clear.	9- 05:38
	10. واي زوبير ديني la Clinique	10. Ohh … take me to the clinic Zoubir.	10- 05:43
	11. بعرسي le costume تفكرني هدا	11. This suit reminds me of my marriage.	11- 07:44
	12. عاله bon courage, عندي le bac?	12. Why good luck? Am I having an exam?	12- 08:01
	13. غادي نرندك comme les français.	13. I will hold you like the French do.	13- 08:47
	14. كعد يدور ف le couloir.	14. She was moving in the hall	14- 10:12

Table5.13: Intra-sententia5.13: CS in the Comedians' Selected Stand-ups

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When switching within the sentences as shown above, there is no violation of the grammatical structure of any language, and the lexical stems of L2 can be switched at any level in the L1 discourses, very often, keeping the same source pronunciation (see examples: a-(1, 2), b- (1,3,4,5,6) c- (1,3,4,7, 8, 9) , d-(1, 2,3,4,6,7,8,9,10,11,12,13)), while in other time, bound morphemes of L1 when embedded with L2 lexical stems, they alter their phonologies, structure and pronunciations. For instance, when adding suffixes to the stem morphemes from French language, their phonologies and pronunciations change in accordance to the AA grammar as examples of b-2 where the French verb "garder" (to keep) is adopted phonologically by inserting the suffix /to/ which refers to the son (a male). With c-2, the French verb 'découvrir" is conjugated according to AA version, by adding the prefix /n/ and the suffix /w/ to refer to the pronoun "we". The same thing occurs with c- (5,6,7,8), where the verbs are conjugated by adding suffixes from AA (/t/)to refer to a feminine pronoun in the future tense. With d-5, the stem French word 'sandale' (sandal) turns to be feminine in the Algerian version by omitting the phoneme/e/ and substituting it with the/a/.

5.4.2.2. Instances of Inter-sentential CS in the stand-up excerpts

Inter-sentential CS, however, occurs within a single discourse boundary, when a sentence begins with one language, and completed by another one. Indeed, the grammatical/the syntactic structure of both languages is untouchable, as shown in the following examples:

The comedians	Examples of Inter-sentential CS	English Translation	Time sequences
a- Nawell Madani	1- We arrive in 2hours and 30 minutes, comment dire " ان شاء هلل". Comment dire " هلل شاء ان"en Anglais? Ahh oui. May be you die, maybe you don't die, I don't want to lie. 2- T'es pas contente, laporteاها , الباب ها , vole, طيري 3- Ou es ta mére ? وين راهي امك؟	1- We arrive in 2hours and 30 minutes, how to say "ان شاء هلل" in English? Ohh yes. May be you die, maybe you don't die, I don't want to lie. 2- You are unhappy? Here is the door, fly 3- Where is your mother?	1. 01:06 2. 02:30 3. 02:47
b- Abdel Kader secteur	1- عندها بنته, Elle a 23 ans, و الولد, il a 29 ans 2- […]Ça c'est bien. 3- ئولواقولوا par exemple « ah, il fait beau aujourd'hui » 4- نهار هو يزوج, il fait la même chose avec sa femme.	1- Her daughter is 23 and her son is 29. 2- This is good. 3- She says, for example "it is nice today" 4- When he gets married, he will do the same thing with his wife.	1. 00:12 2. 00:51 3. 01:59 4. 02:56
c- Walid Seddiki	1- […]On découvre que la femme est l'être le plus compliqué du monde. 2- نمشي نرقد ça tombe bien, راني عيان;	1- We discover that women are the most complicated creatures on Earth. 2- That's good, I'm tired.	1. 00:12 2. 01:02

d- Zoubir Belhor	1- Le rouge à lèvre, un peu ماشي, bel pistolet	1- The lipstick is put with a pistol	1. 00:41
	2- الزمان عواج, الدنيا عواجتﯽ ça commence la souffrance.	2- Pain stems from life deflection.	2. 02:32
	3- A : […] salut, ça va ? la santé bien ? B : الحمد هلل , un peu de chauffe-eau, un peu de…	3- A: Hi, how are you? And your health? B: thanks God, a bit of water-hearter….	3. 02:51
	4- C'est la logic, c'est-à-dire هادي راها هاك	4- This is logical, because the second eye is like that (open)	4. 06:40

Table5.14: Instances of Inter-sentential CS in the Selected Stand-up Excerpts.

5.4.2.3. Instances of Extra-sentential CS in the stand-up excerpts

It involves the insertion of tags, exclamations, and ready-made expressions from the donor language into the recipient language such as:

The comedians	Examples of Extra-sentential CS	English Translation	Time sequence
Nawell Madani	1- On arrive en 2heures, 30 minutes, /inʃallah/هلال ان شاء - Pour les intimes « ربيعة » /rabiʕa/ *,	1- We arrive in 2hours-30minutes if God wills. 2- For the intimates "Rabia"	1. 01:06 2. 00:58
Abdel Kader Secteur	1. قُلت انا: c'est bien /gɒlt ana, c'est bien/ 2. ئۇولوا,par exemple */tgɒlʊ: par exemple/	1- I've said: it is good 2- She says, for example	1. 00:51 2. 01:55
Walid Seddiki	1- Bon, كيندۇرو l'approche */bon, kindi:rʊ: l'approche/ 2- الحمد هلل tous vas bien. */elhamd lillah, tous vas bien/	1- Well, when we make an approach… 2- Thanks Allah, everything is alright	1- 00:02 2- 00:49
Zoubir Belhor	1- Ça y est. 2- الولي: "bon courage" */ gnib:ii ula /elbrngc	1- That is it. 2- They told me; good luck	1- 06:03 2- 07:52

Table5.15: Examples of Extra-sentential CS in the Selected Stand-up Excerpts

Ultimately, after exposing the type of CS occurrence in the different stand-up discourses, we may conclude that most of the instances of CS were intra-sentential, though extra-sentential and inter-sentential CS also occur in some examples. For a better interpretation of those findings, we need to find out the reasons behind the comedians' switching at all levels. The following section is devoted to a functional and a pragmatic analysis.

5.4.2..4. Functional Analysis of CS in the Stand-up Shows

That single code speaker is very rare is nothing new. Everyone agrees that linguistic variation is a widespread phenomenon as a direct outcome of bilingualism. In effect, there is no wonder that bilingual speakers often engage in choosing an appropriate code from their verbal repertoires to fill in a communicative intents. Such choice is often structured in regards to the speakers' awareness of the "communically recognized norms"[73] of the target community.

From the above observations, none of the selected comedic stand-ups is in a single code. There are always instances of CS with variable occurrences during the discourse flow. Such fact is very intriguing because it raises our curiosity to disclose the motives behind such CS.

Basically, it is important to know that the stand-up scripts are devised in a linguistic system very clear and obvious to be well understood and interpreted by the audience for the straight aim of stimulating its amusements and laughs. Thus, the comedians' stand-up linguistic vehicle corresponds exactly to that of their audiences.

From a pragmatic angle, this fact can be explained in terms of the comedians-audience's shared cognitive knowledge concerning norms and standards of language usage and linguistic behaviours. In effect, communicative practices reflect social stratification and a speaker (in this investigative research, the speaker

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[73] Stated by Myers Scotton, 1983a :123

is the comedian) has a tacit knowledge and a programmed schemata concerning the linguistic norms of his community acquired as part of his communicative competence. Thus, when the comedians perform their stand-up shows in Algeria, they are aware and conscious about the communicative norms and the spreading linguistic system of their spectators. The Algerian audience possesses a bi/multilingual identity, spotted mainly in the use of SA, AA, French language and Berber, with a spectrum of usages and functions.

In brief, SA is the official language of the country used in formal settings and domains. Second, AA is the preeminent vehicle of daily communication and commonplace conversations in different dialectal forms and embracing many borrowed words from French, Spanish, Turkish, adapted phonetically and morphologically to fit the native syntactic structure. Third, Berber is a national language spoken by a minority language, while French language is a foreign language maintaining a good position in different domains, and spoken and/or understood by a good proportion of the population with varying degrees.

Such heterogeneous linguistic identity allows the comedians to craft their scripts using AA, French, and instances of English [74]. For example, the humourist Nawell Madani is francophone and as she recognizes that many Algerian can understand French language, she has chosen to exhibit her show in French as the dominant vehicle of her funny discourse. Despite this, many switching instances into AA is noticed in her sketch in a strategic way (as will be explained after). The remaining comedians (Walid Seddiki, Addel Kader Secteur, Zoubir Belhor) exhibit their stand-ups in AA as the matrix language in accordance to their audience communically linguistic norms, though cases of CS into French language were also deliberate.

In effect, the choice of the particular matrix language of the stand-ups discourses is reminiscent to Myer Scotton's Markedness Model, which seems to be a good interpretive-pragmatic approach regarding linguistic choices. According to her, selecting a particular code over the other is determined by the 'communically

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[74] Instnaces of English is used only by Nawell Madani.

recognized norms' of the community known as the rights and obligation sets, which allows a speaker to distinguish between the marked and the unmarked code choices

The unmarked choices refer to the obvious and the expected programmed schemata of the community, while the marked ones refer the unexpected for conveying a particular message. The choice of AA as the dominant code in Walid Seddiki, Addel Kader Secteur and Zoubir Belhor's humoristic discourses is unmarked pursuing the norms of the Algerian speech community for reasons such as: being explicit, converging with a large proportion of an Algerian audience, proving solidarity with them and demonstrating the Algerian identity. Indeed, it is inevitable that AA is replete with French switching due to the country historical background, to the extent that CS becomes a norm and an unmarked choice, especially, when the French embedded lexis are adapted phonologically and/or syntactically. Indeed, sometimes a speaker switches involuntarily without paying attention. In this case, he may use lexical items which come first to mind and this switch is also unmarked. The following table highlights examples of unmarked CS derived from the stand-up excerpts:

	Examples of Unmarked CS	
The comedians	Examples of Embedded French lexemes	Examples of Involuntary CS
Abdelkader secteur:	`` نعطيك شالاع **mgradiato** ?” */ʕla:ʃ ri:k mgardjatu/*	1. نعطيك *un exemple.* /naʕti:k un exemple/ 2. قلت انا: *c'est bien* /gult ana cest bien/ 3. يقولوا, *par exemple* 4. *Parce que* يعرف *la valeur* الم ناع */parceque jaʕref la valeur taʕ elɒm/* 5. مايشوفش *la cuisine.* /matu:ʃiʃ la cuisine/ 6. يروحو *picnic, cinema, les restaurants* 7. *Mais* يسمع راه الولد *pendant 2ans* */mais elweld rah jesmaʕ/*
Walid seddiki:	- le عيه**trépondé** corps. /hija treponde bgaʕ le corps/ - خاص **tanalysé** la réponse. /xa:ṣ tanalise / **tposelek** هي كي -ما question من l'analyse. */hija ki tposelek une question matratikʃ mlanaliz/* - كاين des questions وكان المراة. **tposehomlek** s nbcssilas ndca yck/* akna icarn /selsihlaick	1. l'approache وردني كي */kindi:ru l'approache/* 2. عيلية ناع غادي ndécouvriw un petit peu النساء */ɣadi: ndekuvriw un petit peu elʔaglija taʕ lemra/* 3. يقولي غي la verité */ɣi guli la verité/* 4. نعطيك ما عمر المراة une information facilement. */elmra ʕɒmer ma taʕti:k une informacion facilement/*

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Zoubir	sandalaبالـ غِي موهمّلان	naturelكان زِيّنها -
Belhor	*/talgaɦɒm ɣi bʔ sendala/*	Period. زِيّادة عاڭ -
		ly snicri/ʕainyn
		اربيّ problemراسيّ على طاح -
		/ja rabbi tafi ʕla rassi problem/
		madame نيّ عنديّ الاناʼl'écographie وماباش -
		la Clinique دِينيّ زوبيّر واي -
		/waj zoubir dini la Clinique/
		هدا costume leانكرنيّ بعرسيّ -
		/fakarni had el costume be ʕɒrssi/

Table5.16: Examples of Unmarked CS in the Stand-up Excerpts

Nawell madani, on the other hand, addresses her Algerian audience in French language although she knows the standard rights and obligations sets concerning the language usages in Algeria. Such choice of the matrix language can be marked and purposeful maybe to pick out a certain category of the population whose French ability is developed, i.e., an audience that can easily understand her French discourse and her implicated meanings. From another angle, however, using French language as the essence vehicle of her discourse can be unmarked and expected for the simple reasons that she is francophone and she is aware about the French prevailing position in Algeria and among Algerians.

Yet, if the linguistic codes of the stand-up discourses are conceived as unmarked, what are the instances from the discourses which are regarded as marked? Do comedians switch between the codes to attain a particular intention? This issue seems very intriguing, and in order to find out its explanations, we need to follow an analytical path drawn by many specialists in the field of CS. Myers-Scotton (1998:19), for instance assumes that "speakers are rational in the sense that, at some level of consciousness, they are making choices that do not simply reflect their social group membership or the type of speech event in which they are participating.", they are rather stimulated due to extra-linguistic factors affected by changes of the participants, the setting, and the context of speech as believed by

Gumperz (1982) who named this form of CS as situational switching. Within the present investigation, code variation in the stand-up excerpts is not confined within the changes of social events, but rather occurs during the stream of the discourse within particular participants and in a single setting, i.e., the theatre or the comedic club. The noticeable thing is the overwhelm incorporation patterns of AA, French or English languages in the same stream of discourses in the light of the diverse topics discussed during the monologues. When CS occurs in the same setting with the same participants, it is metaphorical according to Gumprez. The causes of the CS in such case remain several as shown in the following examples:

On the one hand, CS in many instances of the stand-up shows is used to capture the audience attention in a particular way to create a humorous effect. For example: the comedians switch into another code generally occurs during the story punch-line, in a sudden manner, unexpected from the parts of the audience as in: "Je m'appelle بشعان بن ةدنبلا, pour les intimes: ةعيبر". In this case, Nawell Madani calls the stewardess with an Arabic Algerian name for expressing parody and mockery since this character of the story is the target of amusement. Also, the switch into English when saying "May be you die, maybe you don't die, I don't want to lie" is very strategic for the reason that it is incongruous and false translation if taken apart from the context of speech. This deliberate switching conveys a humorous effect. Even when stating "T'es pas contente, اهlaporte, بابلا اه , vole, يريط", or, "Ou es ta mére ? كما يهار نيو", the humourist is trying to repeat the lexical items for stressing the stewardess' bothering about the passengers. Such reiterations are employed to provoke humorous effects. In the same vein, she says "كيلع ونث" purposefully to imply an insult perceived as funny. Zoubir Belhor also embedded French lexemes in his matrix AA language in an incongruous way for provoking laughter; these lexemes are devised strategically to refer to an hyperbole such as " راه نيزلا قود , معمر maquillage- هدلجئاك عدهم ناك-armoire- 1- Le clé à molette, le cric, chamber à air- عدهم ناك rouge à lèvre, un peuيشام , bel pistolet", or to an allusion like " دع ناك moustache - يدغ كدنرز comme les français" or simply to express an ردالؤلا incongruity such as " تجاوع اينلا ,جاوع نامزلاa commence la souffrance - sandala le bac? -ف رودي دعك bon courage, يدنع عاله- موهنئل le couloir. ». Reporting a لاب يغ موهنئل

speech in his discourse in French language also creates a humorous effect as it discloses a mockery, a scorn and irony like : "A : […] salut, ça va ? la santé bien ? B : الحمد هلل , un peu de chauffe-eau, un peu de…". In this example, the humourist may draw attention on the level of youth Algerians in French language.

On the other hand, CS in the stand-up discourses can be used by the comedians to clarify their messages and elucidate the flow of story events leading to obvious follow and understanding of the audience. To do so, the comedians use repetitions, report an indirect quote of the characters incarnated within the stories, or provide interjections as illuminated in the subsequent table

The comedians	CS for repetition	Interjection CS	CS for qualification	CS to report a quote
Abdelkader Secteur	a - " عندها بنته, Elle و الولد , il 23 ans, عنده 29 عام ans, 29 */ʕandah bentah , elle a 23 ans, we weld ʕandu: 29 ʕa:m/	- " عجبني الحال, Ça bien." c'est */ana ʕjabni el ħa:l/	- نهار هو بزوج زوج, il fait la même chose avec sa femme". */nha:r li jezaweʒ, il fait la meme chose avec sa femme/	يئولوا par exemple « ah, il fait beau aujourd'hui
Walid Seddiki:	الحمد هلل,tous vas bien. / elħamdu lillah, tous vas bien/		- […]On découvre que la femme est l'être le plus compliqué du monde. - راني عيان ;ça tombe نمشي نرق bien,	
Zoubir Belhor		Ça y est.	C'est la logic, c'est-à-dire هادي راها هاك */ C'est la logic, c'est-à-dire hadi raha hak/	

Table5.17: CS for Clarifying the Flow of the Story' Events

Besides, there are other cases in which CS is used by the comedian to express his membership and solidarity within the Algerian audience. Nawall madani uses for instance the term "بلادي" (Native country) and "ان شاء الله" (if God wills) to demonstrate her Arabic identity and converge with her audience.

In general, it can be deduced that CS in the stand-up excerpts is twofold: first, it is unmarked to accommodate and converge with the Algerian audience's linguistic system with a purpose to reveal the Algerian bilingual/multilingual identity and its complex linguistic peculiarity, and second, it is a marked strategic activity, generally expressed within the story punch-line to incite humorous effects, but also used to elucidate the flow of the discourse events through interjections, reporting, and repetitions for the ultimate aim of transmitting a comprehensible message. Generally, the articulation of these switched expressions is done with changes of speech tone and accompanied with gestures (see explanation on pages227-238). By and large, humour in stand-up comedy has an implicit intention as will be attempted to explain in the subsequent title.

5.5. Function of Humour in the Stand-up Shows

It is obvious that the overall aim of humour is to provoke laughter and amusement. Despite this, the hidden side of humour are diverse. Humour provides a socially accepted outlet for social, emotional, ethnic, religious, political, and other impulses. Stand-up comedy, particularly, is the ground where laughter is released and, at the same time, a number of messages are expressed. In order to infer the different messages that the stand-up comedians attempt to convey in their spectacles, the following questions were directed to them during the interview, and a deep scrutiny of the selected excerpts will be given.

5.5.1. Interview Analysis

The question "which themes do you discuss most in your shows?" was given to the comedians. The aim behind this question is to know the subjects discussed by the comedians in their spectacles. As they all expressed; often ideas come from a subconscious flash of inspiration, but what is essential for them is to stay-up dated with the lasted news regarding the multiple domains, as they claimed. Thus, their themes vary in accordance to social, political, religious or ethnic dimensions. Also, taboo and clichéd topics from everyday routines can be revealed in narratives expressed in the comedians' autobiographies or when reporting incidents of others. For example, Nawell Madani and Zoubir Belhor devise stand-up discourses inspired from their personal life accounts and/or memoires. Abdel kader Secteur and Walid seddiki call for routines, habits and practices inspired from the ordinary events. The following graph illustrates the answers:
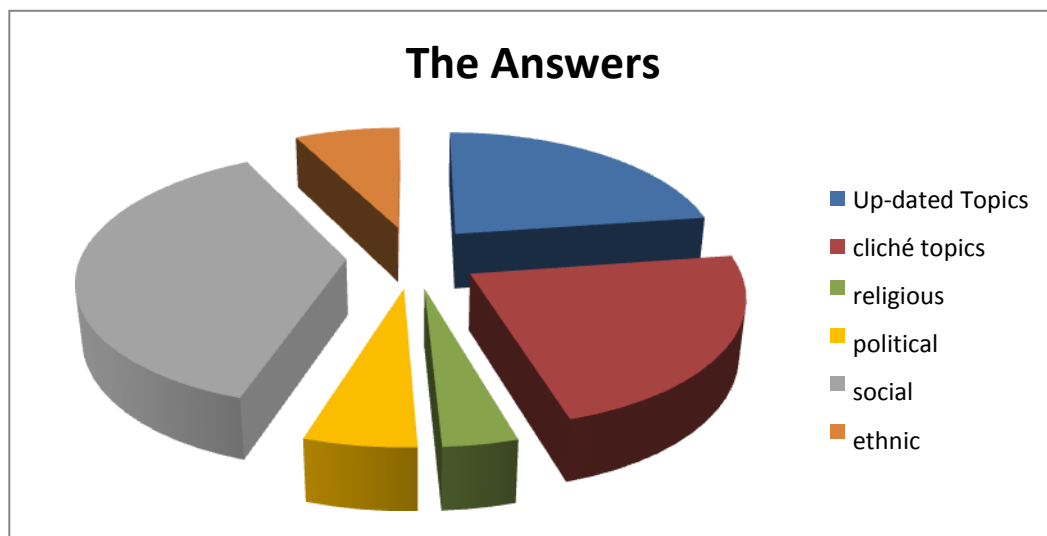
Graph5.9: Themes Discussed in The Humourists' Stand-ups.

In order to expose their themes into views, the comedians employ some humorous strategies of exhibitions. To understand these strategies, the following closed-question was administered to the comedians with suggested answers.

Question: "we all know that your gold award is the audience's laughter. In order to attain this reward, do you use:

- Observational Comedy

- Parody and irony

- Self-deprecating humour

- Incongruity

The answer to this question is shown in this graph:
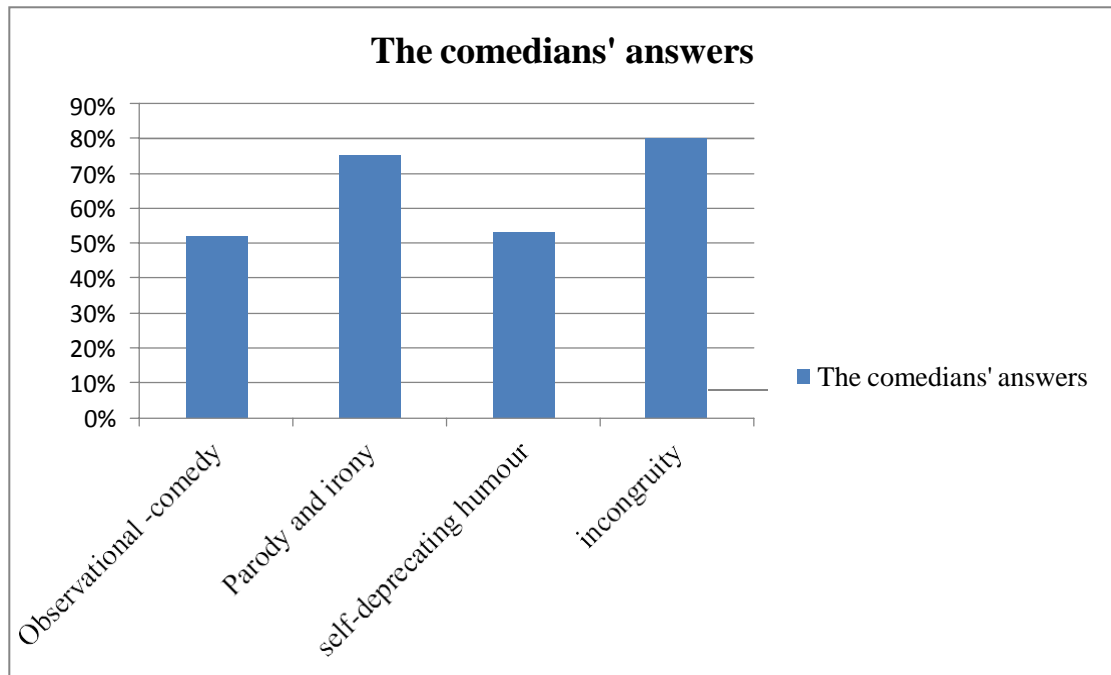
Graph5.10: Comedians' Strategies of Humour Derives

This graph demonstrates that all the suggested answers are employed in the comedians' sketches. In effect, as the humourists said, it is impossible to frame the script with a sole fixed method. In order to provide harmony and diversity in the skit, it is essential to combine irony and/or incongruity from instances obtained from personal anecdotes or from observed social ordinary routines, as almost all the comedians state. Nawell adds that she uses such strategies to embark her audience in her universe.

Subsequent to this, the close question "do you perform your stand-ups to a particular audience?" was provided to the humourists. According to Nawell Madani, her audience is composed of men and women generally adults. Zoubir Belhor reports that men and women from different ages attend his spectacles, even children. Walid Seddiki also is creating a boom for adolescents and youth who fill in the theatre settings. Abdel-kader Secteur expresses that generally adolescents and adults old people from both gender come to watch his one-man show. Their answers are represented in this graph:
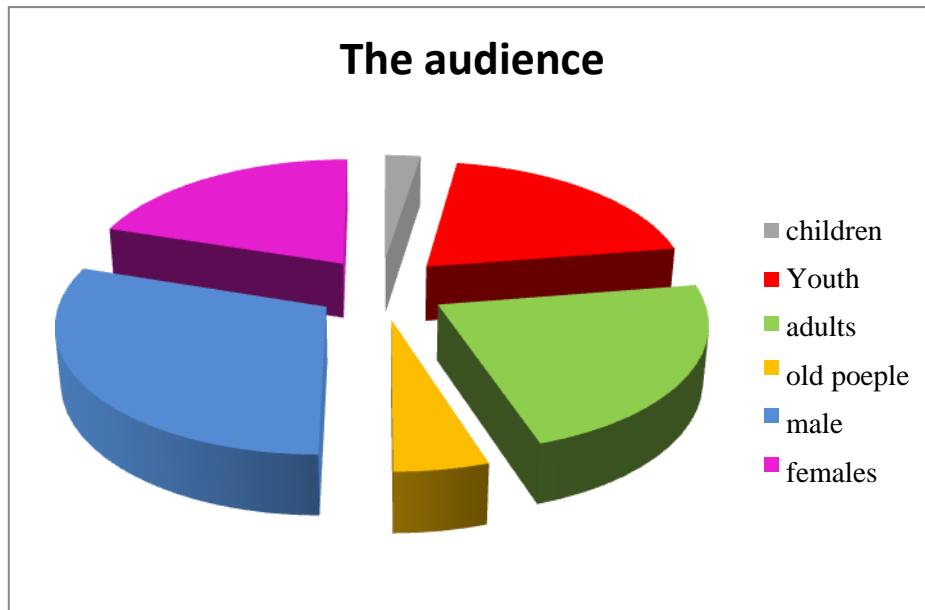
Graph 5.11: Audience Category in the Comedians' Performances

After identifying the audience of the humourists, we wanted to know the underlying functions the comedians attempt to achieve by their funny discourses. To do so, we have addressed the subsequent closed-question:

"Would you like to please the greatest number? Or do you have a message to convey? If yes, what do you want to convey through your skits and jokes?

- Sensitization
- Correct the defects of the society
- Demonstrate the Algerian identity
- Reduce social distance with a certain category of people

- Express solidarity with the Algerian people

All the comedians claimed that their stand-up humour is not just a funny show, because they endeavour to transmit a message in an amusing way. According to Nawell Madani, stand-up comedy is the purest expression of the art form, and the remaining comedians claimed that each show holds a particular meaning to be conveyed. Thus, the answers were multiples summarised in these choices: correct the flaws of the society and sensitizing the population about certain facts as said by 3 comedians (75%) and demonstrate the Algerian identity as expressed by Walid Seddiki (25%) as shown in this graph:
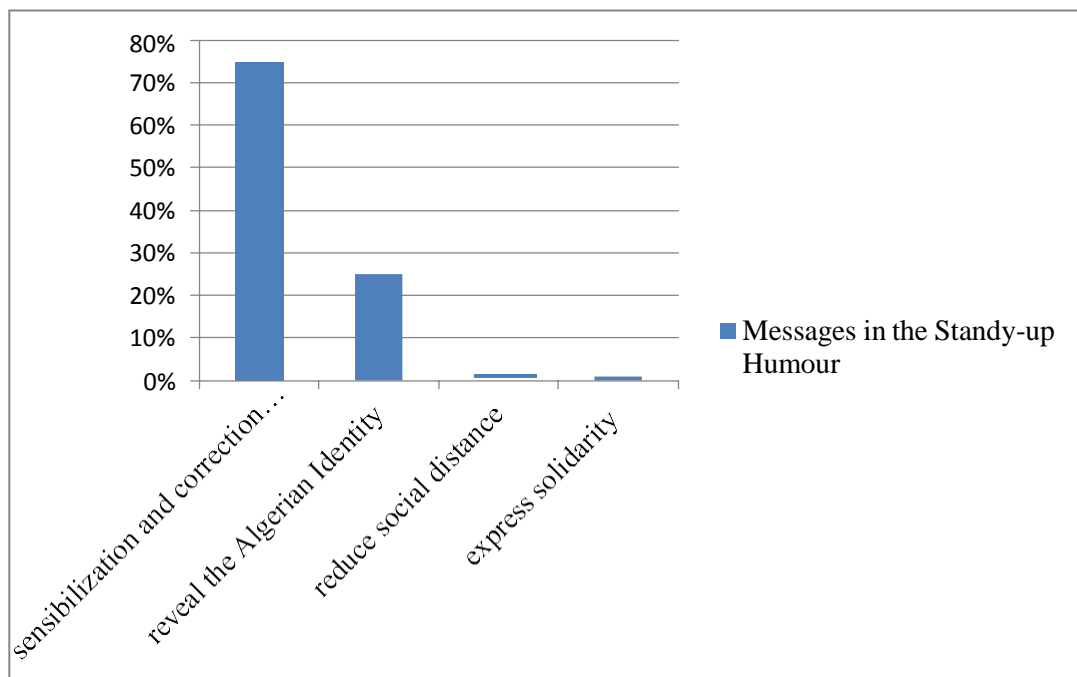
Graph 5.12: Implicit Messages in the Stand-up Humour

5.5.2. Interpretation of the interview

What has been inferred from the comedians' answers to the questions administered to them during the interviews is an overview of the crux concerns of their sketches. From an analytical perspective, we can draw a conclusion that the comedians brainstorm the ideas of their stand-up discourses from observational

routines of real updated phenomenon and from authentic backwaters of life being stereotypes, ethnic, social, political, religious, etc. In effect, the humourists engage in elucidating incidents for their lives through self-deprecating humour or through observed oddness and absurdities of social or individual practices. The ingenuity in discussing these topics lies in the comedians' pervasive use of imitation, exaggeration, mockery, parody or irony toward a targeted population, a country, circumstances, facts, events, etc framed through an incongruous format. Though this nature of humour involves aggressiveness and impoliteness, the comedians still stick to embrace it in their stand-up sketches. This hostile face has an intended message to be conveyed: the stand-up discourses are rhetoric with eventual aims. Basically, the humourists, in their risky stand-up venture, influence the audience to sensitize them and to conventionally radicalize moral, social, and political beliefs with direct intentions to correct the flaws and the defects. Second, the aim of engaging in these stand-up habits is to disclose the Algerian identity with its diverse peculiarities.

The comedians' views are measured on a large scale, i.e., the replies are general and not specific to a sole skit. In order to accomplish the task of unveiling the function of stand-up humour, a deep scrutiny will be accorded to each stand-up excerpt.

5.5.3. Analysis of the Functions of Humour in the Stand-up sketches

The comedians in their stand-up shows are not just entertaining for humorous effects, but they have the burden to trigger the audience 'sensitiveness about real facts, cliché, social, moral, ethnic and other parameters inspired from common life to reflect a social significance. The following table sheds light on the multiple versatile functions of humour in the selected stand-up excerpts.

The comedian	The Skit Title	The Verbalized Expressions	The Unsaid Intentional Meanings
Nawell Madani	Aigle Azur	• « même l'avion dense du Rai » • « T'as crue que t'es à American Airlines, ou quoi ? »	The comedian is stating that the aircraft is an old one and compares it to American Airlines. Thus, she incites Aigle Azur Company to better itself or to buy a new aircraft regarding the competing developed airlines in the market which offer high level of service quality.
		• « l'hôtesse de l'air n'à rien avoir avec les autre compagnies. Tu lui encore rien demandé, elle a les sourcils qui sont **là** » (**rise of an eyebrow**) • « Je m'appelle Linda… pour les intime Rabia » • « نّنو علیك » • « Ou es t'a mere? '' (the comedian is hitting the boy when saying this utterance)	In those examples, the comedian is denouncing the Algerian stewardess by shedding light on her impolite, rude and impatient behaviour. Thus, the comedian is implicitly giving a message to the Algerian flight-attendants to behave correctly with the passengers who came from different backgrounds to reflect a positive image about Algerian women.

		• In discussing with a French passenger, the stewardess says " bienvenue chez nous, faite comme chez-vous, mais n'oubliez pas que vous êtes chez nous".	By saying so, the comedian reflects the welcome of the Algerians, but she reminds, at the same time, that Algeria is a country owned only by its natives, and non-foreigner could take it. (maybe due to the historical occupation of French over Algeria)
		• « comment ?...S'il y a la queue au toilette ? » • « ce n'est pas une garderie ici » • « T'a jamais une personne qui a un stylo dans l'avion »	The comedian is implicitly conveying that Algerian passengers are badly-organized and may have a tiny culture of trips. Thus, she may do so to correct their flaws, and learn how to conduct.

Table 5.18: Possible Functions of Humour in Nawell Madani's Stand-up Comedy.

The comedian	The Skit Title	The Verbalized Expressions	The Unsaid Intentional Meanings
Adbel Kader Secteur	The Mother-in law	• حتى تزوج البنت عدا تزوج الولد • العيشة مرة	The humourist expresses that peace spreads when sisters-in law do not live under one roof. Thus, he is inciting new married couple not to live with their parents.
		• انشاء لبناتكم ماراه الراجل نحا طاحت بنتي • picnic, وحروبو... والباني...بجيبلاي بنتي هلل les restaurants, cinema. • روحي يا بنتي راني راضية عليك • راها ساحرانه بنت الحرام • كتبربح لها	The comedian is reporting the mother' praise toward her daughter whose husband is comprehensive and helpful. When his son behaves similarly like his brother-in law, the mother is unsatisfied thinking that the daughter is law uses witch to own her husband. By sketching this familiar domestic cliché, the comedian implicitly conveys a golden rule to mothers: "love for your daughter-in-law what you love for your daughter"

Table 5.19: Possible Functions of Humour in Abdel Kader Secteur's Stand-up show.

The comedian	The Skit Title	The Verbalized Expressions	The Unsaid Intentional Meanings
Walid Seddiki	Women	• La femme est l'être le plus compliqué du monde. • une réponse, كي ئعطرك هي la réponse غي ارؤن شكصخام parce que hiya خاصك ارؤن كلش matrépondich هاناسلب غي • ؟يني ؛غ؟ • عجبانك الساعة لي جيتهالك؟	The humourist is describing his analysis about women when saying that women are very complicated creatures. He also gives a piece of advice to husband about how to deal with them. The purpose behind this skit is to reveal women's identity and emotions. Maybe he passes a message that husbands should be smart when dealing with their wives to avoid divorce, the widespread phenomenon of the actual era.

Table 5.20: Possible Functions of Humour in Walid Seddiki's Stand-up show.

The comedian	The Skit Title	The Verbalized Expressions	The Unsaid Intentional Meanings
Zoubir Belhor	Youth and Old Generation differences /The Wedding Night	• كان الزين بكري naturel/ دروق راه معمر maquillage. • كان عبد القادر moustache/ وق هنا راه السروال • ها 9 شهور باغية نزيد و راها نغني/واي ازوبير واي ديني la Clinique.	The comedian is drawing a comparison between the generation of the past and the actual era. By doing so, he implicitly implies the bravery, the strength, the natural beauty, and the courage of the old generation which are all lacking characteristic in the present time. Thus, he is attempting to awaken the youth generation about their imperfections to alter them positively.
		• عندنا عهود نبي لك بالصة • انا نحب مرتي انا • C'est la logic, c'est a dire العين راهي هاكهادي (see sequence)	The comedian is contradicting himslef when announcing, on the one hand, his love to his wife, and, on the other hand, his betrayal to her. by exemplifying so, he is tacitly conveying the message of loyalty and faithfulness that are important element for the success of a relationship.

		• غادي نرندك comme les français. • اوحلمن انك/ كاپيب نودر نؤ • لكشن ما اكرب الباب حل • نال رود دعؤ جا با Couloir.	The humourist narrates his intimate experience of his wedding night until the sudden coming of his father who interrupted his plans. By doing so, he is indirectly conveying the message that the actual generation is romantic alike with the old one. Thus, he is revealing the Algerian current identity.

Table 5.21: Possible Functions of Humour in Zoubir Bellor's Stand-up show.

5.5.4. Interpretation of results

There is a consensus about human communication: we often mean more than what we say. Thus, there is often a gap between a speakers' intended message and his sentence meaning. This process involves humorous communication as well. This is because humour is a versatile linguistic strategy which performs a variety of functions. A careful attention to the selected stand-up excerpts mirrors significant connotations and echoes a number of tacit messages. In order to fill in the gap between the articulated humour and its intended implications, a comedian should express it to the right recipients, in an appropriate milieu, where the cognitive environment and background knowledge of the comedians and their spectators meet. The ultimate outcome of this cope is sharing laughter which signals the understanding of the humorous stand-ups. In this respect, Bergson (1900:12) reports

> Pour comprendre le rire, il faut le replacer dans son milieu naturel, qui est la société; il faut surtout en déterminer la fonction utile, qui est une fonction sociale. […] le rire doit répondre à certaines exigences de la vie en commun. Le rire doit avoir une signification sociale[73].

Definitely, humour in stand-up comedy may fulfill a wide range of social functions. This is because stand-up comedy is a comic acting which enjoyably, but deliberately and persuasively, sensitizes the individuals about an idea, a belief, a behaviour, or a stereotype existing in society. In effect, the comedians are rhetoric to raise maximum consciousness of their audiences by allowing them to deeply observe themselves and their flaws for reconstructing and correcting them.

Thus, the comedians employ dimension of both verbal and nonverbal communicative strategies which stem from a number of figurative linguistic elements such as allusion, hyperbole, wordplay, simile, metaphor conveyed via the

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[73] My translation: To understand humour, it should be performed in its social environment to determine its social function. Humour must respond to common life demands so that laughter must have a social signification.

power of nonverbal forms such as gestures, eye contact, body postures and vocal inflection with the onward objectives to transmit their humorous rhetoric messages.

To do so, Nawell Madani, Walid Seddiki, Adbdel Kader Secteur and Zoubir Belhor in their selected monologues, invested in stories from socially observed situations derived from reality which acknowledge it as a trigger of laughter. Thus, on the basis of observational comedy and self-deprecating humour, the narrated hilarious stories reflect concretized social images and dynamics which are spreading in the Algeria. One among the comedians' aims of exhibiting such humorous discourses is to reveal the Algerian identity and express their membership within the Algerian audience as illustrated in Nawell Madani's protection of her native country (Algeria) when talking with the French passenger; or when Zoubir Belhor describes the romantic trait of Algerian couples. In this latter case, humour is used as an aid device to talk about taboo and embarrassing or uncomfortable moments. Though many ironic instances are perceived, "comic-criticism teaches us to enjoy ourselves in all our hilariously imperfect humanity" (Combs, 2000:151).

But as said previously, non-communicative expression is done without a purpose. The above analysis draws a deduction that almost all the stand-ups are potent carriers of social and behavioral issues thriving in Algeria such as the ill-mannered behaviours, the impatient characters and the irritating habits of a specific category of the population, also, the domestic conflicts and troubled marriages caused by family step interventions, irrational thinking, lack of communication and unfaithfulness among the couple, etc are attempted to be conveyed. Thus, as Combs (ibid: 151) says, "Looking at our foolishness, we become comic critics of ourselves, making fun of our pretensions and aspirations". Consequently, if the implicit messages of the comedians are well interpreted, we may attempt to reconstruct a society filled with issues and stereotypes to a better one, alter the imperfect to the perfect, and correct our flaws and the defects. That is the target of the jokes.

Ultimately, it can be said that the humourists in the selected stand-up monologues have engaged in a risky venture to orchestrate hilarious discourses with these proposes:

1- Consensus, in terms of disclosing the comedians' solidarity and membership within the Algerian population, spotted even with the choice of the language;

2- Control, to implicitly serve the corrective function

3- Face-saving device, to talk about taboo and intimate instances.

5.6. Conclusion

The present investigation has accorded a deep scrutiny to analysing humour in stand-up comedy performed by Algerian actors. The analysis has taken multiple dimensions ranging from linguistic, cognitive, syntactic and pragmatics, with the foremost aim to answer the principle captivating issues delineated in the problematic questions of this research work. In effect, this study is reminiscent of theories and approaches which explain the reasons behind laughter generation in the stand-up discourse from linguistic, cognitive and pragmatic perspectives. The investigation also attempts to describe instances of CS in the stand-up monologues and the pragmatic purposes behind it. Besides, a functional analysis is applied to endeavour explaining the functions of the stand-up humour.

To attain the aforementioned objectives, the investigative analysis has taken Nawell Madani, Abdel Kader Secteur, Walid Seddiki and Zoubir Belhor as the humourists'sample whose stand-up comedies entitled respectively: 'Aigle Azur', 'In-law cliché', 'Women', and "Generation Differences and Wedding night" as the main case studies of this examination. For an effective research excellence with qualitative and quantitative results, three research instruments were compulsory: the stand-up observation, video-downloading and an interview. The first tool was used to observe and detect genuine insight at the stand-up flow during the attendance or through watching them via digital devices; the second instrument is a web-based data, very helpful to record the humourists' genuine sketches; and the third is a

convenient tool consisting of a number of questions for eliciting pertinent information from the comedians' performances.

Though watching a stand-up show is an entertaining moment, analysing it is a not an easy task, particularly that the investigation covers the verbal and the non-verbal communication of the stand-up comedians. By recalling prominent theories and approaches from diverse perspectives, the findings of the research are manifold:

First, the comedians stand-up monologues are hilarious because the text of their funny stories consists of a two semantic frameworks or scripts which should be compatible with what is intended to be transmitted but opposite at the same time: the initial script is the introductory idea of the joke with obvious and apparent interpretation recognized by any listener; the second script is the punch-line of the story with unreal, sudden, unexpected, incongruous or surprising ending. Such concluding script is a stimulus to trigger laughs on the part of the hearer based on the mutual background knowledge and the shared cognitive environment between the comedian and the audience. Thus, the accessible inferred expectations from the chunk of the sets up are acknowledged by the humourist, who prepares another version not taken into account in the cognitive view of the spectators, but manageable within the idea proposed. Though this deceit provokes more psychological stimulus for the hearers, it will be accepted (incongruity-resolution) because it is compatible within the former chunk of ideas with the direct outcome of laughs.

Second, the humourists have crafted the chunk of their scripts with precision and mastery. This is because they invest in stories from socially observed situations derived from reality which they acknowledge it as a trigger of laughter. Thus, on the basis of observational comedy and self-deprecating humour, the narrated hilarious stories performed with a set of figurative language such as allusion, metaphor, hyperbole, simile, parody, etc to reflect concretized social images and dynamics which are spreading in the Algeria with the implicit purposes of disclosing the comedians' solidarity and membership within the Algerian population, reveal the

Algerian identity, correct the flaws of the individuals and the defects of the society, or use humour to discuss taboo and intimate instances.

Third, though the humourists' stand-ups are basically linguistic constructs, it has been deduced that non-verbal communication and prosody play a significant role in transmitting the humorous effects: the comedians narrate hilarious stories by employing fundamental actions from their start-ups to the end of the show. Their voices, their bodies, the props, the stage space, the lights and the music are all well mobilized so that the different emitted signs and signals will be decoded by a collective recipient (the audience), whose entertainment will be the ultimate reaction.

Fourth, it is noticed that CS is pervasive in the stand-up comedies either in the form of intra, extra or inter sentential, yet; with these purposes: it is unmarked to accommodate and converge with the Algerian audience's linguistic system with a purpose to reveal the Algerian bilingual/multilingual identity and its complex linguistic peculiarity, and second, it is a marked strategic activity, generally expressed within the story punch-line to incite humorous effects, but also used to elucidate the flow of the discourse events through interjections, reporting, and repetitions for the ultimate aim of transmitting a comprehensible message. Generally, the articulation of these switched expressions is done with changes of speech tone and accompanied with gestures.

General Conclusion

The art of telling jokes and acting comically in front of a live audience has evolved into one of the fastest fields of entertainment. The preliminary example is stand-up comedy which has bounced back stronger than ever and has gained the spotlights of the actual era. Stand-up comedy refers to a live performance in a club or concert environment held by a single comedian who orchestrates a vivid show through direct, improvised and conversational discourse with the audience, when standing on a stage with a microphone narrating funny stories and anecdotes for the obvious reasons of entertaining it and generating its laughs.

In effect, watching or attending a stand-up comedic show is really a funny, pleasant and an entertaining moment; however, attempting to analyse these shows is, of course, not an easy task. It rather requires time, immersion and patience. The approach of moving from a simple description of what was narrated in the sketch to a case of explaining and demystifying the mysteries and ambiguities behind 'why and how do we laugh', 'what have we inferred from the humoristic discourse' and 'how are the sketches constructed linguistically" is certainly a tough and an exhaustive process accredited to this research work.

To remind it very briefly, the present investigation situates stand-up comedy as the field work of the analysis in which questions related to humour and social issues and linguistic matters will be endeavored to be solved. It has accorded a deep scrutiny to analysing humour in stand-up comedy performed by Algerian actors. The analysis has taken multiple dimensions ranging from linguistic, cognitive, syntactic and pragmatics, with the foremost aim to answer the principle captivating issues delineated in the problematic questions of this research work which are:

1. How can the stand-up comedians trigger the audience laughter?

2. What makes the stand-up stories funny?

3. From a linguistic view, how do comedians construct their scripts?

4. What are the implicit messages beyond the comedians' stand-up humour?

In effect, this study is reminiscent of theories and approaches which explain the reasons behind laughter generation in the stand-up discourse from linguistic, cognitive and gestural perspectives. The investigation also attempts to describe instances of CS in the stand-up monologues and the pragmatic purposes behind it. Besides, a functional analysis is applied to endeavour explaining the functions of the stand-up humour.

To do so, the investigation followed a strategic path ranging from theory to practise. The study holds five chapters and each aims at tackling particular issues relevant to the work. The first chapter reports the relevant literature about humour studies including the main theories. The second chapter outlines the history of stand-up comedy in general and its genesis in Algeria. The third chapter provides a general view about the linguistic situation in Algeria and the languages at play in Algerian stand-up shows. The fourth chapter considers the steps of research and the methodology pursued in the survey; it describes the thorough and the systematic portrayal of the fieldwork in which the research is conducted, analysed and interpreted. The fifth chapter is dedicated to the analysis and the interpretation of data.

The analysis carried out in this practical chapter has taken Nawell Madani, Abdel Kader Secteur, Walid Seddiki and Zoubir Belhor as the humourists'sample whose stand-up comedies entitled respectively: 'Aigle Azur', 'In-law cliché', 'Women', and "Generation Differences and Wedding night" are the main case studies of this examination. The study opts for stratified random sampling in the selection of the comedians by taking into account some factors such as the humourists' popularity, gender, experience and their exhibited materials. Moreover, the choice of the stand-up shows is done depending on a number of criteria:

- First, for the ample incited amusement the sketch holds
- Second, for the pertinent implicit messages the jokes conveys:
- Third, for the opulent occurrence of two or more codes in the scripts' deliverance.
- Fourth, for the extensive occurrence of gestural communicative means. And,
- Five, only solo performances are taken into consideration

For an effective research excellence with qualitative and quantitative results, three research instruments were compulsory: the stand-up observation, video-downloading and an interview. The first tool was used to observe and detect genuine insight at the stand-up flow during the attendance or through watching them via digital devices; the second instrument is a web-based data, very helpful to record the humourists' genuine sketches; and the third is a convenient tool consisting of a number of questions for eliciting pertinent information from the comedians' performances.

In this dissertation, we sought to answer the proposed hypotheses. Thus, a deep scrutiny for interpreting the findings based upon linguistic, cognitive, pragmatic, socio-linguistic theories were provided. In other words, the selected stand-up excerpts were analyzed in the light of the GTVH and Relevance Theory to explain the linguistic and non-verbal strategies used in stand-up comedies employed to stimulate laughter. Hence, an anatomy of the stand-up discourse was given.

The analysis of the selected stand-up comedies is not fully-fledged if an examination of the linguistic codes used to deliver the humorous discourses were not provided. As observed in the chosen excerpts, the humourists code switch in their shows. In order to find out how and why CS occurs in stand-up monologues, both structural and pragmatic analysis were attempted by applying theories of accommodation, Poblack, Gumperz and Meyer-Scotton approaches.

Furthermore, it is obvious that the overall aim of humour is to provoke laughter and amusement. Despite this, the hidden side of humour are diverse. Humour provides a socially accepted outlet for social, emotional, ethnic, religious, political, and other impulses. Stand-up comedy, particularly, is the ground where

laughter is released and, at the same time, a number of messages are expressed. In order to infer the different messages that the stand-up comedians attempt to convey in their spectacles, a pragmatic/functional interpretation of the monologues was given. On account of the retrieved results, the conclusions drawn are as follows:

First, the comedians' stand-up monologues are hilarious and funny for three reasons:

(a) the text of the funny stories consists of a two semantic frameworks or scripts which should be compatible with what is intended to be transmitted but opposite at the same time: the initial script is the introductory idea of the joke with obvious and apparent interpretation recognized by any listener; the second script is the punch-line of the story, it is not conform to the predicted ending for its unreal, sudden, unexpected, incongruous or surprising form. Such concluding script is a stimulus to trigger laughs on the part of the hearer based on the mutual background knowledge and the shared cognitive environment between the comedian and the audience. Thus, the accessible inferred expectations from the chunk of the sets up are acknowledged by the humourist, who prepares another version not taken into account in the cognitive view of the spectators, but manageable within the idea proposed. Though this deceit provokes more psychological stimulus for the hearers, it will be accepted (incongruity-resolution) because it is compatible within the former chunk of ideas with the direct outcome of laughs.

(b) Other types of jokes encountered in the stand-up shows require from the audience to draw implicatures in order to get the humorous effects. Listeners will be in charge of extracting the implicatures of the uttered jokes from the explicit given information.

(c) The humorists can predict that certain stimuli will be more relevant and entertaining for the audience. Thus, their creativity in illuminating aspects of humour is drawn from observation, ridicule, self-deprecation and trendy subjects that the audience is interested in or talk/ think about. The comedians call the encyclopedic information, of the stereotypical representation about

cultural schemas which are embedded in the audience's minds such as certain beliefs, societal cliché, human roles or acts. Thus, listeners laugh because they realise that the stereotypes in their minds which seem to be private are revealed by the comedians and shared in public with an audience. Hence, the mutual cognitive environment and the shared encyclopedic knowledge between the comedians and the audience lead to the implicatures of the discourses and the inference of the humour with positive reactions (laughter).

Second, the humourists have crafted the chunk of their scripts with precision and mastery. This is because they invest in stories from socially observed situations derived from reality which they acknowledge it as a trigger of laughter. Thus, on the basis of observational comedy and self-deprecating humour, the narrated hilarious stories performed with a set of figurative language such as allusion, metaphor, hyperbole, simile, parody, etc to reflect concretized social images and dynamics which are spreading in the Algeria with the implicit purposes of disclosing the comedians' solidarity and membership within the Algerian population, reveal the Algerian identity, correct the flaws of the individuals and the defects of the society, or use humour to discuss taboo and intimate instances.

Third, though the humourists' stand-ups are basically linguistic constructs, it has been deduced that non-verbal communication and prosody play a significant role in transmitting the humorous effects: the comedians narrate hilarious stories by employing fundamental actions from their start-ups to the end of the show. In effect, gestural communication is never detached from the humourists' monologues. The comedians engage in gestures that are regarded as explicitly designed for the provision of information. Eye gaze, body movements, head and hands shakes, dance, nods, points, shrugs, etc, have all fundamental roles in the stand-ups' communication. Sometimes the gestures are interactive to assist the frame of the speech within its discourse context, without transmission of content; other times, they are representative to convey an act of content transmission. This co-speech production is part of their communicative acts, at varying timing. In addition to this, the comedians' voices, the props, the stage space, the lights and the music are all

well mobilized so that the different emitted signs and signals will be decoded by a collective recipient (the audience), whose entertainment will be the ultimate reaction.

Fourth, it is noticed that CS is pervasive in the stand-up comedies either in the form of intra, extra or inter sentential, yet; with these purposes: it is unmarked to accommodate and converge with the Algerian audience's linguistic system with a purpose to reveal the Algerian bilingual/multilingual identity and its complex linguistic peculiarity, and second, it is a marked strategic activity, generally expressed within the story punch-line to incite humorous effects, but also used to elucidate the flow of the discourse events through interjections, reporting, and repetitions for the ultimate aim of transmitting a comprehensible message. Generally, the articulation of these switched expressions is done with changes of speech tone and accompanied with gestures.

The obtained results confirm the first hypothesis which tells that the comedians employ a combination of verbal, gestural and prosodic features to attain the humorous peaks, as confirmed in the conclusions drawn above. The other suggested hypotheses are extended:

The presumed premise which tells that "the comedians use a figurative language embodied in a chunk of opposite scripts which mark their performances" is rectified to first given conclusion, i.e., the resolution of incongruity, the audience inference of the comedians' implicated assumptions and the approval of showing the private stereotypical representation in public.

The hypothesis which suggests that "the comedians devise their stand-up scripts in a code understood by the audience spotted in switches between Arabic and French regarding it as an unmarked choice pursuing the norms of the Algerian community" is also extended to the fourth conclusion.

And the assumption which tells that "humour in stand-up comedy which was regarded as a social corrector expressed purposefully to correct the flaws of the Algerian society" is not limited to only such function but embraces other purposes as shown in the second conclusion.

To sum, it can be said that the analysis of humour in stand-up comedy given in the dissertation has revealed some causes and manner of humour production. The conclusions from explaining to the captivating issues are not definite but rather suggestive since the study has taken only linguistic, pragmatic and cognitive dimensions while other approaches such as philosophical or psychological ones are put aside. Indeed, the scrutiny of the prosody in the selected corpus was superficial. It needs detailed and exhaustive investigation to be delved apart in future further research work.

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Questionnaire

Je prépare une thèse de doctorat sur l'analyse du discours humouristique en stand-up comédie Algérienne. Veuillez SVP répondre à ce questionnaire.

1. **Q : quand avez-vous commencé à faire du stand-up ? Et pourquoi ?**
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………..

2. **Q : Quel sont les thèmes que vous traitez le plus ?**
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   ……………………………………………………………………

3. **Q: On sait tous que votre médaille d'or est le rire. Afin d'atteindre ce but et engendrer le rire ? es que vous utilisé**
   - L'autodérision
   - Parodie et ironie
   - Comique d'observation
   - Incongruité

4. **Q : es que vous préparez vos scripts ? Ou vous improvisez sur scène ?**
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   ………………………………………………………………………….

5. **Q : Quel est la façon de traiter vos sketches ?**
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   ………..

6. **Pensez-vous que l'utilisation des gestes et la modification de la voix sont importantes dans un monologue ?**

....

....

....

7. **Q : quel est la langue la plus dominante de vos discours ? Et pourquoi ?**

....

....

....

....

8. **Q : il est aussi remarquer que vous utilisez l'Arabe en alternance avec le Francais ? Pourquoi ? Es une stratégie pour effet humoristique ?**

....

....

....

....

....

....

9. **Q : Ciblez-vous un public particulier ? Si oui, lequel ?**

....

....

....

....

....

10. **Q : souhaitez-vous seulement plaire au plus grand nombre ? Ou bien Avez-vous un message à faire passer ? Si oui, que ce que vous voulez transmettre par vos sketches ou blanques ?**

- Sensibilisation
- Corriger les défauts
- Démontrer l'identité Algérienne
- Réduire la distance social avec certain
- Exprimer une solidarité avec le peuple
- Autres (veuillez préciser SVP)

The Interview Questions

For the preparation of a dissertation about the analysis of the humorous discourse in Algerian stand-up comedy, I kindly ask you to answer these questions.

1. Which themes do you discuss most in your shows?
2. "We all know that your gold award is the audience's laughter. In order to attain this reward, do you use:

• Observational Comedy

• Parody and irony

• Self-deprecating humour

• Incongruity

3. "Do you devise your stand-up discourse? Or do you improvise it directly on the scene?
4. "How do you perform your stand-ups?"
5. "Do you think that gestures and voice alternation is important in a monologue performance?"
6. "With which language do you deliver your humorous stand-up discourse? And why?"
7. "It is also noted that you use French alternately with Arabic- or vice versa. Why?"
8. Do you perform your stand-ups to a particular audience?"
9. "Would you like to please the greatest number? Or do you have a message to convey? If yes, what do you want to convey through your skits and jokes?

• Sensitization

• Correct the defects of the society

• Demonstrate the Algerian identity

• Reduce social distance with a certain category of people

• Express solidarity with the Algerian people.

1- Nawell Madani

- Je viens de Belgique, mais je suis d'origine Algérienne ; et dernièrement j'ai pris la compagnie aérienne d'Aigle Azu…
- Audience : (Hahahah)
- Oui, dernièrement je suis retournée au Bleb, j'ai pris la compagnie aérienne d'Aigle Azur. Vous connaissez ? (gestes)
- Je ne connaissais pas
- Audience : (Hahahahaha)
- Meme l'avion danse du Rai
- Ses ailes elles ne sont pas là, quand il tourne, il fait ça (gestes)
- Audience : (hahaha+ applaudissement)
- L'hôtesse de l'air n'a rien à voir avec les autres compagnies, tu ne lui a rien demandé, elle a le sourcil qui est là (geste)
- Audience : (hahahahaha)
- Tu dis : madame, je peux avoir un peu d'eau ?
- J'arrive, ya que toi ? (+geste), de l'eau, du pain, avant de prendre l'avion, il faut manger. (+ geste)
- Audience : (hahahahah)
- Bonsoir, je m'appelle Linda Benchaib, pour les intimes Rabia, on arrive dans 2 :30 ان شاء هلل
- We arrive in 2hours, comment dire ان شاء هلل en Anglais?
- Ahh oui; maybe you die, maybe you don't die, I don't want to lie!
- Audience: hahahahah

- Je vais passer dans les couloirs pour vous (nourrir), enfin vous servir, j'arrive.
- Bonjour madame, voulez quoi ? un coca ? je vous conseille un Coca Zero, un petit peu hein (geste)
- Déjà t'a pris un excédent de bagage.
- Audience : hahahahah
- Oui monsieur, vous voulez quoi ? du vin ? vous êtes kabyle ?
- Vous êtes susceptible et kabyle ! oh mon dieu !!! je vous ramène du bacon avec.
- Audience : hahahahah
- Madame, vous êtes Française ? bienvenue (avec geste) bienvenue chez nous, faites comme chez vous, mais n'oubliez pas vous êtes chez nous (avec geste)
- Audience : hahahah
- Vous voulez quoi ? un Fanta, y'en a pas, un spirite, y'en a pas, un Pepsi, y'en a pas, (avec dense) en a le Selecto, c'est comme le Coca mais t'a le diabète en plus.
- Audience : Hhahahah
- Oui, qu'es qu'il y a madame ? oui c'est ça le plat, oui ça se mange. Si t'es pas contente اها la porte, الباب ها
- Vole, طيري (avec geste)
- Comment s'il y a la queue au toilette ?
- نوا عليك on devrais te la coudre.
- Audience : hahaha

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English translation

- I am from Belgium but originated from Algeria. I recently went to my home country and I took the Aigle Azur' aircraft. Do you know it?
- Audience: laughs
- I didn't.
- Even the plane dances on Rai rhythm. Its aisles are here then move up.
- Audience: laughs
- The stewardess is unlike the other flight attendants of the other companies; you haven't asked her anything, and her eyebrow is here (gesture).
- Audience: laughs
- When you request her a cup of water she says in a nervous way "I'm coming, there isn't just you in the craft, water, bread…. Before boarding you have to eat.
- Audience: laughs
- She says " I am Linda Benchaib, for close ones, I'm known as Rabia"; "we arrive in 2 hours, Inschallah; how to say 'Inshallah' in English? Ahh ok, maybe you die, maybe you don't die, I don't want to lie"
- Audience: laughs
- I will pass in the hall to (feed) you, to serve you.
- Good morning madame, what do you order? Coca Cola, I

advise you to take Coca Zero, you have to…(gesture), you'd already have a baggage excess.
- Audience: laugh
- Yes sir, what do you order? Wine? Are you Kabyle? You are susceptible and Kabyle? I will bring you Bacon with.
- Audience: laughs
- Ohh Mrs, are you French? Welcome in Algeria, feel at ease, but don't forget that you are in Algeria. (with gesture)
- Audience: laugh
- What do you order? Fanta? There isn't, Sprite? there isn't, Pepsi? There isn't, we have the 'Selecto' it is like the Coca but you have a guarantee diabetes.
- Audience: laughs
- Yes Mrs? Yes this is the dish. Of course, it is edible, if you are unsatisfied, here is the door, fly (with gesture)
- Audience: laughs
- What?? If there is queue in the toilet? We should have sewn it.
- Audience: laughs.

Abdel Kader Secteur

يما راها مريضة : par example البنت تئولوا
بئؤولها روحي عند يماك , كعدي معاها حئى نزوج
و ولاي.

Pas de problèm, parce que نيعرف la
valeur ئاع الم

la نؤولوا راني مضئؤة , بئؤولها ما نئوشنيش
نخرجوا برا نئعاشوا cuisine,

الراجل فاهم
المراة بئخصها الراجل بئكون فاهم , ما بئخصهاش
trulli

بنئي طاحت ني وحد الراجل مارا بئائكم ان شاء هلل
روحي يا بنئي راني راضئؤة علئك

الولد راه بئسمع يماه ئهدر حد الهدرة Mais

il fait la même chose avec sa ئكي بئزوج
femme

واش نؤول يماه

راها ساحرائه بنت الحرام راها ساحرائه و دائلي
الولد , روحي لهال نئربحك يا السحاربن

شوفوا لكي ولئت معاكم انا , بغئبئوا عبد الرحئم
كولوه.

عئدنا وحد االمور لاي هي الئما نعطئك

un example

انا بالقئت وحد المراة عئدها elle a 23 ans,
بنئه

و الولد ,

Il a 29 ans, 29عام

وهدئك المراة عئدها ني راسها حئى نزوج البنت
بش عاد نزوج الولد

ئلئلها الحاجة عالش اطلق الهم؟ واش دئر بئه؟
gardiato م ربي

ئلئلاي يا ولئدي عئدنا قانون
مانجموش نجئبوا مراة سوى ادا خرجنا امراة

carrément انا عجبني الحال

c'est bien, pour éviter les قئلت انا
problèmes, ويئؤى االحئرام et le respect ,
c'est bien.

Mais le problème مين حد المراة elle a
ربي بئجئب لها واحد الراجل نئبارك هلل 23 ans
ولد فامئلئؤة, مربي, فاهم, ئاري, بئعرف ئئئمة االم و
الوالدة

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English version

We have some phenomenon not too much bearable (gesture) for example; I met a woman having a daughter of 23 years old and a son of 29 years old. According to the mother, it is preferable to get her daughter married before her son, because if two sisters in law live under one roof, life becomes bitter. I support the idea as it avoids problems and maintains respect between the girls.

The daughter got married with a good, intellectual and educated man, who knows the value of mothers. For example, when the mother is ill, the husband allows his wife to take care of her and stay by her side. When the wife is tired, the husband takes her to the restaurant, and when she is bored, he takes her out. The mother is very satisfied by her daughter's husband and gives them her blessing.

For two years, the son is watching his brother in law's acts and the blessing he receives from his mother. When he got married, he behaves equally and acts similarly with his wife and his mother in law.

What does his mother say?

"His wife ensorcelled him, she bewitches my son", "I would never forgive her for doing so! Look at me how I'm doing!!"; "If you want my son, take him!!" (Gestures)

Walid Seddiki

, غادي نئعرنوا عٰلى العئلائة ٓاع النساء l'approache, كي ندئرو Bon mon approache,

ماكائش مراة ئشبه لروحها ساعة من ئبل decouvri عئد C'est l'être le plus compliqué.

اهلئ الهاطعٰلا سا17 ال عئد, الوكائشنٓ عٰلى تمموسا 16

Decouvrit ئعطٍك ما عمر المٓراة بٍلي une information facilement.

خاصٍك ئرا كٓلش la réponse, اما خصكش ئقرا غٍي هٍي كٍي ئعطٍك ئادر une réponse,

ئمشٍي عئدها و ئصٍبها زعٍٓانة , ئئولها واش كائٍن؟ ئئولٓك ما كان والو

ئئول الحمد هٍل ما كان والو la réponse انٓت وكان ئرند غٍي ئادر tout va bien

ئمشٍي عئدها ئئولها ئخرجوا ئئعٍشاو؟ ئقولٓك دبر راسٓك

رائٍ عئٓان ئمشٍي ئرئد ça tombe bien, ئئول la réponse, انٓت لو كان ترئد غٍي بٍح

ما ئئلٍعٍش من بعد الٍى ئصٍبها زعٍٓانة و ئئولها شا كائٍن؟ ئقولٓك ما كان والوا

مـا تراطيش une question, كي هي tposéلك analysé la réponse, parce que خاطر خصك ت عال

خاطر الى هي وصلت سؤصانك , غي حس روحك شا غادي دير, واش غادي تئول l'analyse,

كاين des questions posethomlek المراة

par example خود حدرك

تبغيني؟

مـاشي بيالك سمنت شوي؟

شئها صاحبتي شابة بيالك؟

عجبتك الساعة لي جبتهالك؟

c'eqt la premiere fois نسيه بالسردين عجبك الطعام لي درئه؟

شحال عرفت من وحدة تبلاي؟..la vérité اصاح غي تولاي الصح و

English version

From my approach, I discovered that women are intricate creatures. For example: women at 16h adore chocolate and at 17h they disgust it. Indeed, a woman would never give you information in an easy manner. You have to be very careful when she speaks! Analyze her speech and think before answering!. For example, if you arrive home and ask her to go out for dinner, she would tell you "as you like". It's good, because after a long hard day work, you would like to relax. After a while, you will notice her anger for not going out.

Again, be careful before answering these questions:

- Her: do you love me?
- Him: Gesture
- Her: Am I getting weight?
- Him: gesture
- Her: my friend is beautiful, isn't?
- Him: gesture
- Her: do you like he watch I offered you?
- Him: gesture
- Her: do you like the couscous I made? It's the first time I prepare it with sardine.
- Him: gesture
- Her: ok, just tell me…how many girls did you know before we met?
- Him: gesture.

Zoubir Belhor

Ana el madan taʕi fi dexla ɣi ʃafetni tɣaʃa :t- qalha tbib malki ʔ qaletleh ɣi howa.

ʕlaʃ zin taʕ nsa taʕ bekri we taʕ du :k maʃi kifkif. Tqul riha ʕamla cocaïne baɣiya tharabha. le rouge a levre maʃi hadak sɣi :r, un peu. Bel bistolet. tkul riha twada baiha. Zin taʕ bekri kan naturel- kanet dir el khol we siwak.

 ʕlaʃ bekri kanu jezewju :ʔ Kanu ɣi belɣomza . ɣi tewguf hakda- …rafi.

taʕ darwak walou- we majruhʃ

bekri kan erajel mustaʃ. Kan min ykoh lebhayem ynudo. Min kan seruwal hna fel les année 70, kulʃi ʕwaj, ca commence la souffrance. 2018 wsal hna. 2020 kifaʃ ʔ la ok talkuh ɣi besandala ydur. Salut, ça va ? ca va un peu de chauffe-eau

 twe taʔ bekri kil ma baɣi tzaid ʃa telkaha dir ʔ gabda haba batata we xudmi we tɣani – hata tesmaʕ ʃbalq ʃblka- el bebe zaad- tqamtah we thatah we hiya rahi taqdi- alaise maʕlabalhaʃ gaʔ.-

abdeka ki yedxul jelka ɣurjan wajed- abdekka kamel mayetʔabʃ-

besah derouk la – ana wahad me nas – le madame- ya rebi xelihali- ja rabi tehfedhali- ja rabi probleme tah ʔla rasi-ta3arfo le madame li andi ʃhal tvais-

la madame li ana ʔandi tvais aliya- ana welmra anda 3ohoud bezaf meskina.- ana nebɣi ɣi marti- an ʔahatha ɣi bhadi- c3est la logic- hadi ri hak- oui salut ça va ? maxtub wela rik tqaraʔ fel maktub ?

l madame taʔi xatra seqsatni qaltli Zoubir we kan mataʔrafniʃ ʃha :l taʔtini ʔqultelha bon nsarhak : lage naʔtik 18 ans- la beaute, zin naʔtik 22-23.- tawliya hadi negalʔuha manahsbouhaʃ- farhat qaltli ya zoubir qualeʃtni- qultela matkalkiʃ- mazal mahsebnahomʃ- we kan nahasbohom tekhorji fi 70 ʔam.

Qaloli shabi beli rani nban ʔriss bhad el costume- bessah ʔ mala fakarni had el costume be ʔarsi mnin jit rayah daje el maxluka- el public li kan wraja bdaw jqululi bon courage- ʔlah bon courage ʔlah ʔ andi examen ʔ el bac ɣadi nfewtah ?

taʔraf ʃa tfakart ? tfakart le mariage dijali ki jit rajat ana we laxlouka djali- kan mʔaya ɣi xoja – w ana wel maxloka djali nahalmu.- qultelha ɣadi nerfdek coma les français – hakda- bent lahram hakda tekl- ana ɣi beleʔt el beb we nesmaʔ- trak trak- ana hsebt xuja wela kaʃ ma nsa mfateh-ʃkun ? buja- qali hel el beb berka ma tmasɣer- saye qultelha rohi- rohi rabi jsahalek- du :k ana hʃemnt- allah ɣaleb- hadi kanet ʔada and ʃwabi :n-ʃwabi :n taʔ bekri kanu : ybɣu jtabʔu wedhom – ya bessah saye rana fe 20…ya xu :ja- ʔadtek taʔ bekri ma tenjemʃ di :rha tawarna-

howa hran qalek walu : we kʔad ydu :rli fel couloir we ana mnarvi kʔodt ntal ʔlih mel beb- ya rebi smahli- dertha besah ya rabi smahli- ʃa : dert- lʔabtha nsali.gʔat ntwawaʔleh allahu akbar- we el mra- rabana wa laka el hamd-

English Version

The comedian starts his monologue by giving situations of comparison between youth and old generations- he says:

- Women are currently putting their faces on, in the sense that they are over-using makeup. He illustrates the acts of wearing foundation as the fact of ablution, and as the fact of smuggling Cocaine. In contrast, women of older generation were naturally beautiful without wearing any makeup.
- He believes that women are less delicate, unreliable, dependent creatures and less« hardy » than women in the previous era. He illustrates his ideas with the vivid example of his wife who was so afraid of the childbirth. she told him to take her to a private medical clinic.
- In contrast, women previously were the prime caretakers of the family. He describes in a humorous way a pregnant woman, who had big household responsibilities and not afraid of childbirth. He says « the woman was peeling the potato and singing until you hear -plash-plash, it is the sound of the baby expulsion. The mother cuts the umbilical cord with same knife she was peeling the potato, and the baby is very well- when the father comes, he finds a new number of the family.
- Women previously were remarkable support of their husbands- for example, they could provide all what their husband requested. If the husband needs an adjustable wrench, she has it in her chest, and for this reason, women`s breast was huge.

The humourist later narrates instances of his personal live with his wife:

-He starts by stating that he has pacts with his wife: he promises her not to cheat on her: « I love my wife and I promise her never to cheat on her – I cannot even gaze at other girls, but when I go out, I promised her with just one eye, the second eye is still active »

- He speaks about his wedding day- « when I was going to marry, my friends wished me luck- the humourist wonders his friends´ wish and compares it as the act of passing an important exam.

-The humourist and his wife were dreaming of a romantic night : when the wedding finishes, his brother took them home- soon after, they heard a nock on the door, he

thought it was his brother who had forgotten something. To his surprise, it was his father – He said to him "open the door! and asks him what he was doing?" The humourist was very embarrassed and ashamed from his father- all his plans vanished away- the solution he had, to show respect to his father, is to play the role of a prayer reciting verses of Quran during the whole night.

الملخص:

الهدف من هذا البحث هو تحليل الفكاهة في الكوميديا الارتجالية الجزائرية اذ تهدف الأطروحة إلى الكشف عن أسباب الضحك ودور الفكاهة في عروض الكوميديا الارتجالية و تحاول وصف الرموز اللغوية المستخدمة في الخطاب الهزلي من خلال فحص الترميز بين العربية والفرنسية. تظهر النتائج أن الممثلين ينشؤون جو فكاهي بادماج اللفظ والحركات وتغيير الصوت من تارة الى اخرى . بالإضافة إلى ذلك ، فإن النكت التي يتم سردها في العروض هي محفزات معرفية تسبب الضحك إما عندما يتم حل التناقض للنص الموجود في النكتة، أو عندما يتم استنتاج الافتراضات الهدفة من طرف الممثّل، أو عندما يتم الكشف عن العروض النمطية الخاصة والموافقة عليها علنا. وبالتالي ، من خلال استخدام أشكال السخرية الذاتية والملاحظة ، يلعب الممثلون دورًا رئيسيًا في نقل وتعزيز و / أو تعديل التمثيلات الثقافية ذات الوظائف المختلفة. بالإضافة إلى ذلك ، يصمم الممثلون نصوصهم بلغة مفهومة من قبل الجمهور الجزائري ، ولا سيما من خلال استخدام اللغة العربية بالتناوب مع الفرنسية وفقًا للمعايير اللغوية الجزائرية ، ولكن أيضًا لغروض فكاهية ، خاصة عندما تكون هناك تغييرات في نبرة الصوت مصحوبة بالإشارات.

الكلمات المفتاحية : الفكاهة- الضحك- الكوميديا الارتجالية- تبديل اللغة- الاشارات

Summary:

The current thesis analyses humour in Algerian stand-up comedy. Thus, the investigation aims at finding out the mysteries behind 'why do we laugh' and reveals the functions of humour in stand-up shows. It also describes how the comedians devise their humorous discourses when an attention to the examination of code switching is provided. The findings reveal that the comedians employ a combination of verbal, gestural and prosodic features to attain the humorous peaks. Indeed, the jokes expressed in the stand-ups are cognitive triggers causing laughter either when an incongruity is resolved, or when the comedian's implicated assumptions is inferred, or when the private stereotypical representations are revealed and approved in public. Thus, on the basis of observational comedy and self-deprecating humour, comedians play a major role in the transmission, reinforcement and/or adjustment of cultural representations with diverse functions. Moreover, the comedians devise their scripts in a code understood by the audience spotted in switches between Arabic and French to pursue the Algerian linguistic norms, but also for humorous effects, especially when code switching is expressed with changes of speech tone and accompanied with gestures.

Key words: Humour- Laughter- Stand-up comedy- Code switching- Gestures

Résumé:

L'objective de ce travail de recherche est d'analyser l'humour en stand-up comédie Algérienne. La recherche vise à révéler les causes du rire et les fonctions de l'humour dans les spectacles du stand-up. Aussi, cette étude tente de décrire les codes linguistiques utilisés dans le discoure humoristique en examinent l'alternance codique entre l'Arabe et le Français. Les résultats révèlent que les comédiens intègrent le verbale, les gestes et la prosodie afin de provoquer l'humour. En plus, les blagues racontées dans les spectacles sont des déclencheurs cognitifs provoquant des rires soit lorsqu'une incongruité est résolue, soit lorsque les hypothèses impliquées du comédien sont inférées, soit lorsque les représentations stéréotypées privées sont révélées et approuvées en public. Ainsi, en utilisant l'autodérision et les forme d'humour d'observation, les comédiens jouent un rôle majeur dans la transmission, le renforcement et / ou l'ajustement de représentations culturelles avec de différentes fonctions. De plus, les comédiens conçoivent leurs scripts dans un code compris par le public Algérien, notamment via l'utilisation de l'Arabe en alternance avec le Français selon les normes linguistiques algériennes, mais aussi pour des effets humoristiques, surtout quand il y a des changements de ton de discours accompagnés avec des gestes.

Mots- clés : l'humour- le rire- stand-up comédie- l'alternance codique- les gestes