




Aggressive Humor in the Impoliteness of Characters' Language in '*Kontrakan Rempong*' Sitcom

Sisila Fitriany Damanik¹, Eddy Setia*², Syahron Lubis², and Asmyta Surbakti²

^{1,2} Universitas Sumatera Utara, Medan, Indonesia
eddysetia@usu.ac.id

Abstract. This study examines linguistic idiosyncrasies in sitcoms that have the potential for humor. This study aims to analyze the aggressive humor in the characters' impolite language in the "Kontrakan Rempong" sitcom. This study seeks to contribute to an untouched field of study by systematically formulating a methodology of impolite humor in the sitcom discourse "Kontrakan Rempong." The method used is qualitative to answer the problems and purposes of the study. Based on the results of the study, researchers found that when humor is intended as playful aggression. Speakers usually accompany their aggressive humor with explicit humor markers to encourage listeners to take it in a non-serious and funny way so that listeners interpret it aggressively and comment funnily. Thus, the critical factor in determining whether aggressive humor conveys playful or genuine aggression is whether it is interactively accepted as something playful to the speaker and listener in a conversation.

Keywords: Aggressive Humor, Genuine Aggression, Impoliteness, Playful Aggression, Sitcom.

1 Introduction

The YouTube comedy channel 'Warintil' can be considered one of the most representative and influential works today. This channel has content entitled "Kontrakan Rempong," which is now quite famous on social networks. "Kontrakan Rempong" is a comedy series created by six Medan creators with over 1 million subscribers. Besides being creators, the six young men are also actors in their content. They are Bagus as Nining, Purwadi as Rita, Son of Samuel as Mumu, Sam Atmaja as Ishaya, Irwansyah as Tatik, and Aris Priadi as Bordir. The uniqueness of all of them is that they are men who play the role of women in everyday life in general, especially women in the economic society and lower middle-class education in Medan. There are several additional players in this situation comedy that are also played by them, such as Cestle as the son of Nining, Bobo as Mumu's son, Bu Ustadzah, Yayuk Jamu, Bu Kepling, Roma, and several other additional unique characters.

This content has achieved tremendous popularity among viewers of all ages not only because it combines the culture of women's everyday life among the economics and low education in the city of Medan but also social topics that are trending into the story stream, but more importantly because this content has a considerable appeal for YouTube viewers by adding funny scenes in heterogeneous age group demographics. More specifically, the language in this content reflects the general characteristics of economics and low-education communities in Medan in everyday interaction.

There is much academic literature on the study of humor in the English-speaking context, and most are outside the scope of this study. Therefore, the literature review will focus on specific areas related to humor in everyday interactions, including conversations between friends in [1], [2], family conversations in [3], and workplace interaction in [4], [5], and [6] in which they explore the mechanisms of humor, semantic and pragmatic analysis of humor and the function of humor in social conversation.

Aggressive humor has been observed more often in situations of comedy interactions than in natural conversations because of its essential role in building character identities, found in [7] [8]. As it is found in [9], aggressive humor was observed as a powerful tool for depicting character identities in a sitcom discourse. In [10], character identity, in this case, is "characters' identity in a fictional genre," analogous to the concept of identities in natural conversation, said in [11]. In [12], characters are constructed in discourses, and readers/audiences conclude specific discourse characteristics through linguistic signals, including presentations of themselves and others, lexicology, implications, and conversation behavior. It stated that impartiality plays an essential role in character identity depiction. Based on [12] and [13], which investigated how taboo words work to build character identities, it was confirmed that impartiality plays an essential role in displaying subversive character aspects. The study focuses on the impoliteness of the language of humor in the "Kontrakan Rempong" sitcom.

2 Method

Since the primary goals of this study are to describe and establish the variety in a situation, phenomenon, problem, or occurrence, the research uses qualitative methodology. In other words, a qualitative study is a methodology-based inquiry into a social phenomenon in which the researcher closely examines an action, activity, procedure, or group of people. The social construction of reality and the strong bond between the researcher and the subject under study are highlighted by the qualitative study approach, as found in [14]. In this instance, the study's analysis of 20 logical episodes of the sitcom "Kontrakan Rempong" is all being done.

3 Findings and Discussion

3.1 Aggressive Humor and Impoliteness

In [15], the term aggressive humor in this study refers to humor that relies on the use of inappropriate expressions by the speaker to entertain other participants in the

conversation. It also refers to the humor produced by the speaker where the speech is not meant to be funny but considered funny by the listener who is not verbally attacked, as found in [16]. In [16], [17], and [18], it states that although terms and views may differ, researchers generally agree that aggressive humor is divided into playful and genuine humor aggression. It is in line with what is stated in [18] and [19] that playful, aggressive humor refers to a style of humor characterized by the speaker's explicit signals to persuade the listener to accept his comments in a non-serious way so that the listeners interpret the comments as playful aggression. Meanwhile, in [16], playful, aggressive humor implies an intrinsic humorous aggression game, which is not meant to pose a real danger and requires the recognition of the target over the aggressive speaker as a joke. Playful, aggressive humor usually serves affiliate purposes, such as enhancing group solidarity, highlighting commonalities, and clarifying and moderating speakers' boundaries, as seen in [20] and [2].

On the other hand, in [16], genuinely aggressive humor is associated with the term "disaffiliated humor." It refers to the discouraging speech of the speaker to the target to insult the target. The target was not meant to enjoy him and may not even be aware of his humor, but other listeners were aware of the humor nature of the aggressive commentary. In [16], it states that very aggressive humor involves displaying the speaker's superiority over the humor target's dissatisfaction, admitting the target for deliberately insulting comments against him, and a third-party sense of humor. This type of humor usually has a disaffiliated role, such as encouraging conflict, controlling target behavior, and setting boundaries between speakers and targets, as can be found in [21], [2], and [22].

Bordir came over to Mumu who was busy with her plants.

Bordir : *Ngapain ko tanam bunga-bunga ini nggak menghasilkan. Bagus kau tanam bunga bank, biar banyak duitmu, biar bisa ko rebondingkan rambut kribomu itu.*

Mumu : *Lantam mulut ko tu ya, dari mana pula rambutku ini kribu, ikal ini. Nggak bias kau lihat ini? Buta mata kau?*

Bordir : *Mana pula rambut kau ni kayak gini kau bilang itu ikal. Ikal itu kayak biola bergelombang..hmm.. kayak badan aku.*

Mumu : *Alalalalalalalalala..banyak kali cakap kau itu. Badan kau aja pun kayak badak. Pande kali mulut kau.*

Bordir : *Halah..badak ngomongin badak. Kau itu kayak sendok semen.*

Mumu : *Hahhaaaa.. berkerak la ya kalo sendok semen? (laughing)*

(episode 38, scene 1)

In episode 38, scene 1, each actor performs an act of humor attacking each other. It can be explained that the playful use of aggressive humor indicates the superiority of Bordir and Mumu and their positions over each other. Bordir and Mumu make each other's humor attack (in bald phrases), which preserves their status and position at higher positions. The acts of mutual assault that they committed associated the seriousness and willingness to prevent themselves from being judged negatively by each other. However, the circumstances were merely their intention to play because, at the end of the scene, Mumu's laughter showed an improved

strategy after the attack as a sign of strengthening the bonds within their group (included groups).

To analyze the aggressive humor in the characters' absurdity in the situation comedy discourse "Kontrakan Rempong," the researchers applied the criteria proposed in [17] that focused on scenes in which characters intended to use humor or intend to behave incongruently. In this case, humor is said to be aggressive when the statement is threatening the face of the target and funny for conveying incongruity. In order to determine whether it is achieved interactively as genuine or playful aggression, there are three characters to consider, as can be found in [19]. In [23] and [24], those three characters are (1) the way the speaker introduces aggressive humor in interaction (i.e., severely or playfully), (2) the listener's response to humor, and (3) the communicative context of humor. The analysis is carried out from two angles of impolite humor interaction: (1) genuine aggression (Ga1) or play aggression (Pa1) of the originating characters; (2) genuine aggression (Ga2) or play aggression (Pa2) of the responding characters.

Table 1. Aggressive humor in characters' impoliteness

No.	Episode	Ga1	Pa1	Ga2	Pa2
1.	38	9	10	10	14
2.	51	16	11	14	4
3.	63	16	11	15	8
4.	71	16	5	7	6
5.	73	6	5	2	2
6.	82	6	13	1	5
7.	121	4	5	4	3
8.	147	2	12	0	7
9.	154	6	9	6	3
10.	155	5	5	3	1
11.	165	12	5	7	2
12.	173	28	4	16	0
13.	187	10	11	10	4
14.	209	12	3	10	0
15.	210	30	6	22	3
16.	269	26	15	28	18
17.	272	6	12	4	13
18.	273	11	22	7	13
19.	274	10	9	15	5
20.	296	17	9	14	6
Frequency		248	182	195	117
Percentage		33.4%	24.5%	26.3%	15.8%

Thus, the use of Ga1 in the "Kontrakan Rempong" sitcom is dominant. The following section will discuss the results of the analysis along with examples.

3.2 Genuine Aggression from the Originating Characters (Ga1)

The concept of genuine aggression (from the originating characters (Ga1) or the responding characters (Ga2)) in the "Kontrakan Rempong" sitcom refers to the use of aggressive or insulting language or actions under the guise of humor. In this case, the characters appear to be fun or funny on the surface but contain elements of aggression or hurting others. Here are some critical points about the concept of genuine aggression in the "Kontrakan Rempong" sitcom:

1. Intent behind the utterance: unprovoked aggression in the "Kontrakan Rempong" sitcom involves the intention to hurt, belittle, or offend someone by using humor as camouflage.

2. Power dynamics: unprovoked aggression in the "Kontrakan Rempong" sitcom often arises when there is a power imbalance between the person initiating the humor and the target. Humor can be used to assert dominance, control, or superiority over others.

3. Emotional impact: the unadulterated aggression in the "Kontrakan Rempong" sitcom can have a detrimental emotional impact on the target. While humor may be presented as a joke, it can cause hurt, humiliation, and damage to an individual's self-esteem.

Here are some examples of data taken from those episodes.

Bordir : *Kue apa?*

Nining : ***Kue perempuan tanah Jahannam, mau kau?(1)***

Bordir : *Iih maleslah aku, akukan bukan perempuan Jahannam.*

Nining : ***Iyaa memang kau bukan perempuan tanah Jahannam, tapi kau kayak penjaga pintu neraka Jahannam. Ko tengok bibir kau itu merah kali udah kek api neraka (2)***

(after pointing towards the red lips of Bordir, then Nining entered the house)

Bordir: (talking to herself) *Dibilangnya pulak bibir aku kek api neraka, orang kek Angelina julai kek gini kok (then Bordir pushed her lips forward.)*

(episode 174, scene 5)

Such pronouncements are classified as incongruence for referring to the use of language or rude, insulting, or threatening words in communication. It is a type of immoral communication that can harm others emotionally or psychologically. However, it is this impartiality that makes sense of humor for the third party, that is, the listener or the audience, because of the courage of Nining to utter a truly aggressive comment as such an offensive strategy. The genuinely aggressive statement uttered by Nining (Ga1) in examples (1) and (2) indicates the position of Nining's superiority over Bordir because the context of the scene is that Bordir is coming to the Nining house to ask for the cake. In this case, Nining is the one who has power over what she has.

Bu Kepling: ***Heiy miskin, apa kamu gak liat saya lewat?? Terus kenapa kamu diam aja disitu bersama kembaran kamu. Kenapa gak kamu tegur saya?(3)***

Bordir : *Ihhh, malas aku biar Yang Maha Kuasa aja yang negur nanti.*

Bu Kepling: ***Heiyy, perempuan cambuk neraka belum pernah ya mulut kamu itu dimasukin taik ayam ya Hah? Harusnya kamu yang ditegur sama Yang Maha Kuasa bukan saya!(4)***

Bordir : *Kok aku pulak?*

Harusnya ibu lah yang dikasi taik ayam!(5)

- Bu Kepling: *Jaga mulut kamu ya Bordir.*
Kasta kita itu berbeda bodoh hffftt.. hffttt (mocking laughter)(6)
- Bordir : ***Jadi teringatnya ibu kok masih disini belum berangkat kerja pula? Kek ginila calon korupsi ini!***(7)
- Bu Kepling: *Heiyyy cacing pita, kamu gak berhak berkata seperti itu pada saya bodoh!*
- Bordir : ***Yahh kan memang betul jam segini belum pergi kerja, makan gaji buta ibu?***(8)
- Bu Kepling: *Heiyy simpanse kamu gak usah ngomong panjang lebar, saya bilang kenapa kamu gak tegur saya waktu saya lewat.*
- Bordir : ***Gak usah gila gila hormat laa buk. Udahla pergi sana nanti ibuk dipotong gaji baru tau.***(9)
- Bu Kepling: *Hohohoftt..Hohohoftt* (tertawa mengejek) *tidak aka nada orang yang berani memotong gaji saya bodoh. Kamu tidak perlu khawatir tentang itu Hohohoftttt* (tertawa mengejek).
- (episode 210, scene 4)

3.3 Genuine Aggression from the Responding Characters (Ga2)

In the dialog between Bu Kepling and Bordir, Bu Kepling is introduced as a character who always exalts genuine aggression. Bu Kepling's remarks (3), (4), and (6) were intended to insult Bordir by using words that imply a degree of difference between local officials and middle-class communities. The ironic tone is emphasized in pronouncing the words 'miskin' (poor) and exaggerated expressions used to assert domination, control, or superiority over Bordir. Bu Kepling's aggressive comment was not meant to comfort the target but to convey a complaint to Bordir.

In the scenario of the sitcom, Bordir uses a truly aggressive comment as a defense or revenge strategy, as seen in examples (5), (7), (8), and (9), negotiated under the concept of impoliteness. This situation may be difficult to imagine in a natural conversation. However, such incongruity is vital in a sitcom discourse, where the audience sees humor in the interaction of the characters as something funny.

Of the 20 episodes of 'Kontrakan Rempong' sitcom analyzed, 195 (26.3%) appeared to be genuinely aggressive by the responding characters (Ga2). Here are some examples of data taken from episode 38, scene 6.

- Mumu *Apanya kau Bordir? Kayak yang buang tabiatnya kau kurasa*
 Bordir ***Kau pikirnya aku mau mati?***(10)
 Tatik *Wuih...tumben ya 2 badak akur.*
 Mumu *Yang ditraktirnya nya aku makan..kalo nggak iihh...*
 Bordir ***Busuk la pula muncungmu ya.***(11)
- (episode 38, scene 6)

Bordir is the target of Mumu's insult for the impolite insult he is directed at (the term *buang tabiat*), or it can be said discard behavior in English. In this case, Bordir attempts to respond to Bordir's utterance by using an impolite response of utterance, as seen in examples 10 and 11. When Bordir conveys genuine aggression, Mumu conveys provocative comments to Bordir with the intention of insulting or underestimating, not

comforting Bordir, and Bordir does not see any humor in the act. However, the audience can feel the humor of the incongruent interaction.

3.4 Playful Aggression from the Originating Characters (Pa1)

Of the 20 episodes of 'Kontrakan Rempong' sitcom analyzed, 195 (26.3%) appeared to be genuinely aggressive by the responding characters (Ga2). Here are some examples of data taken from episode 38, scene 6.

Mumu	<i>Apanya kau Bordir? Kayak yang buang tabiatnya kau kurasa</i>
Bordir	<i>Kau pikernya aku mau mati?</i> (10)
Tatik	<i>Wuih...tumben ya 2 badak akur.</i>
Mumu	<i>Yang ditraktirnya nya aku makan..kalo nggak iihh...</i>
Bordir	<i>Busuk la pula muncungmu ya.</i> (11)

(episode 38, scene 6)

Bordir is the target of Mumu's insult for the impolite insult he is directed at (the term *buang tabiat*) or it can be said discard behavior in English. In this case, Bordir attempts to respond to Bordir's utterance by using an impolite response of utterance, as seen in examples 10 and 11.

3.5 Playful Aggression from the Originating Characters (Pa1)

The concept of playful aggression (either from an originating character (Pa1) or a responding character (Pa2)) in the "*Kontrakan Rempong*" sitcom refers to the use of mild or pleasing mockery. This joke may involve playful aggression but is intended to be harmless, non-threatening, and enjoyable to all parties involved.

1. Meaning behind the joke: a playful aggression in a "*Kontrakan Rempong*" sitcom rooted in a positive intention. The goal is to create a playful and attractive atmosphere by challenging others by giving good intentions and friendship.
2. Context and agreement: A playful aggression in a "*Kontrakan Rempong*" sitcom depends on understanding social dynamics and relationships between individuals.
3. Shared pleasure: playful aggression in the "*Kontrakan Rempong*" sitcom is characterized by joint pleasure and laughter. It helps build good relations, strengthens relationships, and creates a sense of friendship.

As mentioned previously, of the 20 episodes of "*Kontrakan Rempong*" sitcom that were analyzed, 182 (24.5%) appeared to be playful aggression of the originating characters (Pa1). Since episode 269 is the episode indicated as having the most Pa1 episodes, here are some examples of data taken from the episodes.

Ishaya:	<i>Lasak kali emang si Castle ini lah.</i> (12)
Bordir:	<i>Entah, waktu buatnya lasak kau kan?</i> (13)
Nining:	<i>Ih iyalah wak,sampek ampun-ampun bapak si Castle. Semua model kucobai tau kau, model ayun-ayun,kipas-kipas. Hiii...</i> (14)

- Bordir: *Iyah...ngeri lah kau. **Sampe dorong-dorong gerobak itu pun gayanya dah kau coba?**(15)*
- Nining: *Ih itu pula aku paling aku jago...jangan kan dorong gerobak, dorong kursi roda pun bisa, sampe kerocotonn ememm (sambal menirukan nya) bapak si Castle lah itu*
- Ishaya: ***Ihh...Jatuhnya kau kaya lumpuh gitu yakan wak. Terus ning, apalagi gayanya ?**(16)*
- Nining: *Ihh...kaulah Ishaya, kalo dah gaya-gaya kek gini cepat kali kau nyambung. **Adalagi yang paling lucu tau kelen?**(17)*
- Bordir: *Apa?*
- Nining: ***Pernah lah yakan , udah capek lah bapak si Castle ini yakan, grubah grubahh (menirukan nya dengan tangannya) bolak balik aku kek roti bakar wak, tidur lah kami kan, kesiangan aku tau kau. (18)***
- Bordir: *Kok bisa kesiangan ?*
- Nining: ***Lupa nyabut.** (laughing) (19)*
(episode 269, scene 5)

In examples (12), (13), (14), and (15), the conversation in the scene was an explicit signal from Ishaya and Bordir to persuade Nining to accept their utterances in a way that was not serious or joking so that Nining also responded to the comments with playful aggression as well, like in the data number (16), (17), (18) and (19). The conversation indicated that Nining's response was not meant to pose a real danger but rather the Nining confession of Ishaya and Bordir's aggression as something that invited laughter.

3.6 Playful Aggression from the Responding Characters (Pa2)

Of the 20 episodes of *Kontrakan Rempong*, 117 (15.8%) appeared to be playful aggression from responding characters (Pa2). Here are some examples of data taken from episode 296.

- Ishaya: *Nggak lah kak, karena ku tengok perutku ini agak buncit aja makanya aku diet. Is aku pun heran ini buncit apa kenak santet aku ya?*
- Mumu: ***Nanti kau hamil angin is, kek di tipi tipi itu bisa pulak angin besar masuk ke apa dia itu, ke lobang neraka dia itu, nanti kau kek gitu juga. (20)***
- Ishaya: ***Ah apa bisa kak masuk angin bisa hamil?** (21) Kok jadi takut gini aku ya keluar keluar pakek baju pendek*
- Mumu: ***Makanya kau jangan pendek pendek kali bajumu itu. (22).** Kurasa yg di tipi tipi itu kenak angin tukang becak jugak dia itu*
- Ishaya: ***Is seram juga ya kak. (23)** Tapi gapapa lah kak kalo masuk angin becak mesin daripada becak dayung, kalo becak dayung bunyinya pek pek pek pek (laughing)*
(episode 296, scene 2)

The explicit sign uttered by Mumu (20), which is a response to the previous utterance of Ishaya, is to persuade Ishaya to accept her utterance in a non-serious way. Here, Ishaya hears Mumu's comment as a playful aggression in which she asks back the certainty of Mumu's comment, such as in the example (21). This happens again in examples (22) and (23), where the conversation indicated no real danger but somewhat increased group solidarity.

4. Conclusion

When humor was meant as playful aggression, speakers usually accompanied their aggressive humor with explicit humor markers to encourage listeners to accept it playfully and comically so that listeners also interpreted it aggressively and commented funnily. The critical factor in determining whether aggressive humor conveys playful or genuine aggression is whether the aggression is interactively accepted as something playful by the speaker and listener in a conversation.

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