

Gender and the Punchline: Humour Types in Stand-Up Performance

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ABSTRACT

Despite extensive research on humour and gender, limited studies have systematically compared the diversity and distribution of humour types across male and female stand-up comedians. Consequently, it remains unclear whether and how gender influences the selection and variation of humour types in contemporary stand-up comedy discourse. This study addresses this gap by examining gender differences in the use of humour types in stand-up comedy. The analysis is grounded in a conceptual framework synthesising 22 humour types identified in the literature, including anecdotal comedy, dark comedy, observational comedy, satire, and self-deprecating humour. Adopting a qualitative approach with purposive sampling, the data consist of the first 30 minutes of two American stand-up performances: *A Speck of Dust* (2017) by Sarah Silverman and *Louis C.K.: 2017* (2017) by Louis C.K. Both performers are established American comedians representing different genders. Importantly, the video recordings sourced from *YouTube* provide observable audience responses, particularly laughter, which serve as indicators for identifying humour occurrences. Content analysis of utterances reveals notable gender-based variation in humour production. The female comedian demonstrates a wider range of humour types, employing 12 different types across 27 humorous utterances, compared to the male comedian, who employs only 6 humour types across 23 humorous utterances. Anecdotal comedy predominates in the female performance, while dark comedy is most prominent in the male performance. These findings suggest that gender may influence not only the frequency but also the diversity and thematic orientation of humour in stand-up comedy discourse.

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INTRODUCTION

Background of the Study

Humour has long been embedded in social life across cultures and historical periods. The term itself evolved from the Latin *umor*, originally referring to bodily fluids, before developing into its modern association with mood and comic sensibility (Davis, 2013). Ancient Greek society institutionalised humour through theatrical performances, jesters, and philosophical reflections on laughter, particularly in accounts linked to Democritus (Bremmer, 1997; Cartwright, 2013). Similarly, Russian jokes or *anekdoty* functioned as brief, satirical oral narratives within everyday interaction (Cheauré & Nohejl, 2014). Over time, humour shifted from folklore expression to a global cultural practice that shapes public commentary and social critique. In modern contexts, humour extends beyond entertainment and increasingly addresses social realities. Contemporary comedians often engage with political, cultural, and personal issues, reframing them through satire and irony. As noted by Mbau (2017), modern humour frequently exposes uncomfortable truths that may otherwise remain unspoken in ordinary discourse. This development reflects how humour has evolved from simple amusement into a communicative resource for negotiating power, identity, and collective experience. Therefore, humour today functions as both artistic expression and social commentary, particularly within performance genres such as stand-up comedy.

Stand-up comedy represents one of the most direct and interactive forms of humorous performance. It centres on a single performer who delivers self-authored material while engaging directly with an audience, receiving immediate feedback in the form of laughter or silence (Greengross & Miller, 2009). Scholars describe stand-up as grounded in personality, direct communication, and responsiveness to the immediate setting (Double, 2014). Historically, its roots can be traced to traditions such as *Commedia dell'Arte*, music hall, vaudeville, and humorous lecturing (McIlvenny et al., 1992; Katayama, 2006). Over time, the genre has become more flexible in style and content, allowing performers to experiment with varied humour types and themes. Stand-up comedy in America has been established since the mid-1960s and gradually gained mainstream recognition through influential figures such as Lenny Bruce, Richard Pryor, and George Carlin, who openly addressed themes of sex, race, politics, and popular culture (Manwell, 2008). In recent years, however, the genre has evolved within a climate of increased social sensitivity, where comedians are expected to navigate issues of political correctness carefully, as audience expectations and public accountability increasingly shape what is considered acceptable humour (Nwankwo, 2022).

Given this historical and performative evolution, stand-up comedy provides a rich site for examining how humour types are strategically produced. The interactive nature of the genre, combined with its flexibility, enables comedians to construct distinct comedic identities through language choices and thematic framing. Consequently, analysing humour within stand-up performances offers insight into how gender may shape the selection, variation, and distribution of humour types in contemporary discourse.

Problem Statement

Research on humour has expanded across disciplines, particularly in psychology, discourse studies, and media communication. Recent studies have examined humour as a structured communicative practice in digital and mediated contexts (Dyner, 2021), while empirical investigations in social psychology have explored gender differences in humour production and appreciation (Mickes et al., 2020). However, much

of this work has focused on humour perception, stereotype endorsement, or general humour styles rather than on the systematic categorisation of humour types within live performance discourse. In particular, stand-up comedy, despite being one of the most visible and influential forms of contemporary humour, has received limited attention in terms of detailed linguistic analysis of humour distribution across genders. Existing research often discusses gendered humour in broad terms, without identifying specific humour types or examining how these types are deployed within comparable performance contexts. As a result, there remains insufficient empirical evidence on whether male and female comedians differ in the diversity and concentration of humour types used during live stand-up performances.

Furthermore, while stand-up comedy is recognised as an interactive genre shaped by audience response and performer identity (Double, 2014; Greengross & Miller, 2009), prior studies have rarely integrated audience feedback as an analytical indicator for identifying humour occurrences. This creates a methodological gap in linking humour production to observable audience reaction, particularly laughter, within natural performance settings. In addition, earlier discussions of humour evolution and cultural practice (Davis, 2013; Mbau, 2017) highlight humour's role in addressing social realities, yet they do not examine how gender may influence the strategic selection of humour types in contemporary American stand-up comedy. Consequently, there is a need for a qualitative, performance-based investigation that systematically categorises humour types and compares their distribution across male and female comedians within the same temporal frame. Addressing this gap will clarify whether gender differences manifest not only in humour frequency but also in the range and dominance of humour types employed in stand-up comedy discourse. Hence, this study aims to identify humour types according to gender and analyse the distribution and variation of humour types across genders in selected stand-up comedy performances.

LITERATURE REVIEW

Humour research has expanded significantly in recent years, particularly across linguistics, psychology, and cultural studies. Contemporary scholars recognise humour not merely as amusement but as a structured communicative practice embedded in discourse. Attardo (2020) emphasises that humour in performance genres such as stand-up comedy is fundamentally pragmatic and relies on audience co-interpretation, while Martin and Ford (2021) argue that humour should be treated as a multidimensional construct involving social, cognitive, and linguistic elements. These perspectives position stand-up comedy as a rich site for analysing how humour types are strategically constructed and interpreted in real-time interaction. Within performance-based contexts, stand-up comedy has been increasingly examined as a discursive arena where identity, ideology, and social norms are negotiated. Weaver and Lockyer (2024) demonstrate that contemporary stand-up performances can reinforce or challenge dominant hierarchies through specific humour strategies. Similarly, Bernab   (2019, 2023) highlights how female comedians co-construct humour with audiences through interactional flexibility and strategic timing. These studies collectively establish that humour type selection in stand-up is neither accidental nor purely stylistic, but embedded within broader social positioning and performer identity.

A central concern in recent literature is the relationship between gender and humour production. Hofmann et al. (2023), in a systematic review, report consistent patterns linking men with aggressive humour styles, while other humour traits appear more context-dependent. Gaspar and Methasani (2024) further argue that humour type determines the social and professional outcomes of humour use,

particularly for women. Studies focusing specifically on female comedians provide additional insight into stylistic diversity. Cook et al. (2024) observe that women in stand-up comedy adapt their humour strategies depending on performance context, often employing relational and observational humour more flexibly. Tomsett (2023) similarly contends that female comedians who deploy varied humour types such as satire, anecdotal narratives, and self-deprecation are better positioned to resist restrictive gender norms. These findings resonate with the present study's observation that the female comedian demonstrates a wider range of humour types.

Cross-cultural research also reinforces the patterned nature of humour selection. Adekunle (2023) shows that male comedians tend to adopt more confrontational and satirical strategies in addressing gender conflict, whereas female comedians rely more heavily on experiential and anecdotal humour. Chen and Guo (2024) document similar tendencies in online feminist stand-up comedy, where personal narrative becomes a vehicle for social critique. Such patterns provide comparative grounding for interpreting anecdotal dominance in female performance and dark humour concentration in male performance within the present data. However, both studies are situated within culturally specific contexts which are Nigerian/African American settings and Chinese digital platforms respectively, which may limit the generalisability of their findings to Western mainstream stand-up comedy. In addition, while these studies foreground thematic strategies, they do not systematically map humour type distribution through a structured typological framework, thereby leaving room for more fine-grained discourse-level comparison as undertaken in the present study.

The classification of humour types has also received methodological attention. Al-Sawaer et al. (2022) identify multiple coexisting humour categories within a single comedy show, demonstrating that humour diversity is a defining characteristic of performance discourse. Wawrzyniuk (2021) further argues that stand-up comedy frequently combines overlapping humour scripts within the same segment, supporting the analytical validity of multi-type categorisation. These studies substantiate the present study's typological framework of 22 humour types and its qualitative content analysis approach. Importantly, several studies indicate that humour in stand-up comedy must be analysed in relation to audience response. Attardo (2020) underscores that laughter serves as primary evidence of humorous intent in live discourse. This methodological stance supports the present study's reliance on observable audience laughter in identifying humour occurrences in the selected stand-up comedy. By grounding humour identification in audience feedback, the study strengthens the reliability of its occurrence-based comparison across genders.

Bernab   (2019) identifies patterned tendencies in humour orientation, noting that male performers frequently employ darker or more confrontational humour, whereas female performers tend to adopt anecdotal and relational strategies. Nevertheless, systematic comparative analyses that examine humour type distribution across male and female stand-up comedians within equivalent performance contexts remain limited, thus underscoring the need for focused empirical investigation. Furthermore, existing research often treats gendered humour styles, feminist performance strategies, and humour typologies as separate lines of inquiry, with few studies integrating these dimensions within a unified comparative framework. Much of the prior work relies on survey-based humour style inventories or broad thematic discourse analysis without systematically mapping humour type variation within comparable performance segments. Accordingly, the present study addresses this gap by combining qualitative content analysis, a structured typological framework, and gender-based comparison within the same temporal scope, thereby

providing empirical evidence on how humour range, dominance, and occurrence differ across genders in contemporary American stand-up comedy.

Theoretical Framework

The classification of humour types in this study draws upon five key scholars which are Blatchford (2017), Bhalla (2017), Satyal (2016), Dhar (2016), and Nichol (2011). Their frameworks collectively illustrate the breadth and complexity of humour as a communicative phenomenon (Refer Figure 1). Although each scholar proposes distinct terminologies and emphases, their typologies converge on the idea that humour is multidimensional, encompassing cognitive, stylistic, thematic, and performative elements. Rather than treating humour as a single stylistic category, these scholars conceptualise it as a cluster of identifiable strategies that vary in tone, intention, and audience effect. This theoretical plurality provides the foundation for synthesising a consolidated list of humour types relevant to stand-up comedy discourse.

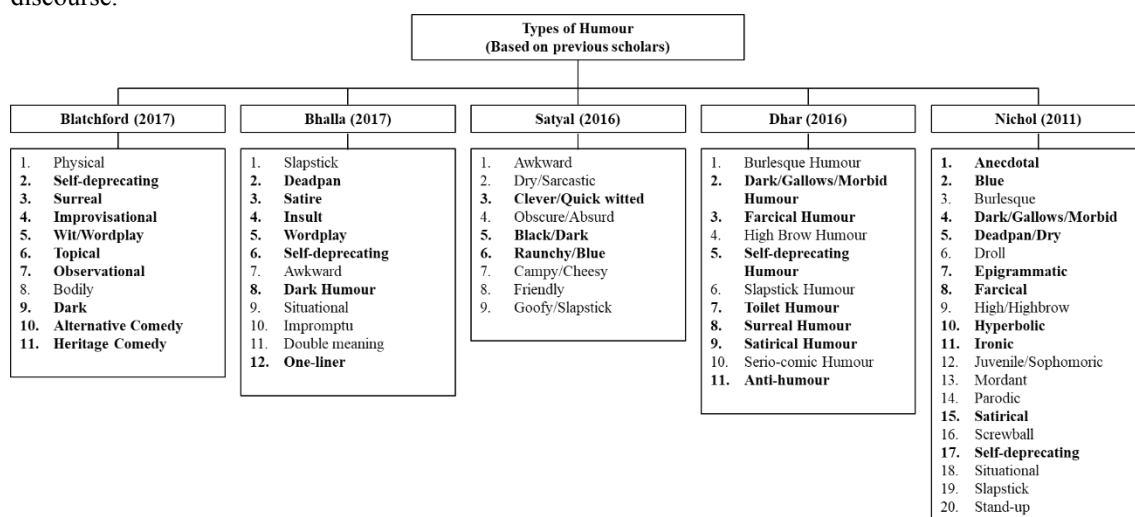


Figure 1. Types of humour based on previous scholars

Several humour types centre on narrative and experiential framing. Nichol (2011) foregrounds anecdotal humour as storytelling grounded in personal or situational experience, while Blatchford (2017) and Dhar (2016) similarly recognise observational and situational elements as central comedic resources. These forms rely on shared social knowledge and everyday recognisability to produce laughter. Heritage comedy extends this narrative orientation by drawing upon cultural identity and collective memory. Together, anecdotal comedy, observational comedy, and heritage comedy emphasise relational and context-driven humour, often inviting audience identification through lived experience. A second cluster focuses on linguistic and rhetorical mechanisms. Wit, wordplay, and epigrammatic humour are identified by Blatchford (2017) and Nichol (2011) which highlight brevity, clever phrasing, and semantic manipulation. Double meaning or *entendre* similarly depends on layered interpretation and ambiguity, while one-line jokes condense humour into structurally compact forms. Deadpan or dry humour, discussed by Bhalla (2017) and Nichol (2011), functions through restrained delivery and tonal contrast,

often enhancing serio-comic effects. These types demonstrate that humour frequently emerges from linguistic economy and stylistic precision rather than overt exaggeration.

Other categories foreground thematic intensity and boundary-testing. Black or dark comedy, emphasised by Satyal (2016) and Dhar (2016), involves humour derived from morbid or socially sensitive topics. Blue comedy or ribaldry, sophomoric humour, and toilet or potty humour rely on taboo, bodily, or juvenile references to provoke laughter. Mordant comedy and sarcastic or insult humour adopt sharper tones, often blending aggression with irony. Anti-humour and ironic humour destabilise conventional punchline expectations by deliberately subverting comedic structure. These types illustrate humour's capacity to challenge norms, disrupt comfort zones, and renegotiate moral boundaries. Performance-oriented and stylistic exaggeration also form a significant theoretical strand. Hyperbolic humour relies on overstatement to amplify incongruity, while surreal comedy draws on absurdity and illogical juxtapositions. Burlesque humour and parodic humour (parody) mimic or exaggerate existing genres, characters, or conventions to generate comic contrast. Cringe or awkward comedy derives its effect from social discomfort and violated expectations. Satire or topical comedy, frequently cited across the scholars, critiques political or cultural issues through irony and exaggeration, blending social commentary with entertainment.

By synthesising these overlapping frameworks, the present study consolidates twenty-two humour types as follows:

1. anecdotal comedy (HT1)
2. anti-humour/ ironic (HT2)
3. black comedy/ dark comedy (HT3)
4. blue comedy/ ribaldry (HT4)
5. burlesque humour (HT5)
6. cringe/ awkward comedy (HT6)
7. Deadpan comedy/ dry humour/ serio-comic humour (HT7)
8. double meaning/ entendre (HT8)
9. heritage comedy (HT9)
10. highbrow humour (HT10)
11. hyperbolic humour (HT11)
12. mordant comedy (HT12)
13. observational comedy (HT13)
14. one-line joke (HT14)
15. sarcastic/ insult comedy (HT15)
16. satire/ topical comedy (HT16)
17. self-deprecating humour (HT17)

18. parodic humour (parody) (HT18)
19. sophomoric/ juvenile humour (HT19)
20. surreal comedy (HT20)
21. toilet/ potty humour (HT21)
22. wit/ wordplay/ epigrammatic humour (HT22)

This integrative typology accommodates narrative, linguistic, thematic, and performative dimensions of humour, thereby providing a comprehensive analytical framework for examining gender differences in humour production in stand-up comedy.

METHODOLOGY

This study adopts a qualitative research design to examine gender differences in the use of humour types in stand-up comedy. A qualitative approach is appropriate as the research seeks to interpret meaning, categorise humour types, and analyse patterns within naturally occurring discourse rather than to test statistical hypotheses. Qualitative research emphasises contextualised understanding and interpretive depth, particularly in discourse-based inquiry (Creswell & Poth, 2018). Since humour in stand-up comedy is embedded within performance, tone, and audience interaction, it requires close textual and contextual examination. Accordingly, the study employs qualitative content analysis as its primary analytical method. Content analysis allows researchers to systematically code, classify, and interpret patterns within textual and audiovisual data (Schreier, 2012; Krippendorff, 2018). In this study, humour occurrences are identified through observable audience responses, particularly laughter, and subsequently categorised into predefined humour types based on the established typological framework of twenty-two humour categories. This design ensures that both occurrence frequency and typological diversity are examined in a structured and replicable manner.

The research utilises purposive sampling, a non-probability sampling technique commonly employed in qualitative studies to select information-rich cases relevant to the research objectives (Patton, 2015). Two stand-up comedy performances were selected based on specific criteria: gender (one female and one male comedian), nationality (American), professional status, and availability of full-length recorded performances with audible audience feedback. The data comprise the first thirty minutes of *A Speck of Dust* (2017) by Sarah Silverman and *Louis C.K.: 2017* (2017) by Louis C.K., sourced from publicly accessible platform which is YouTube. The thirty-minute segment was chosen to ensure equivalence in temporal scope and performance context. By analysing comparable segments from both comedians, the study maintains methodological consistency and enables systematic comparison of humour occurrences and humour types across genders within the same performance framework.

Distribution of Humour Occurrences by Gender

Figure 2 illustrates the distribution of humour occurrences identified in the first 30 minutes of the selected stand-up performances. The female comedian, Sarah Silverman, accounts for 54.0% of the total humour occurrences, whereas the male comedian, Louis C.K., represents 46.0%. Although the difference is not substantial, the data indicate that the female performer produced a slightly higher proportion of humour

instances within the analysed timeframe. This quantitative variation suggests a modest but observable gender difference in the frequency of humour occurrence in the sampled performances.

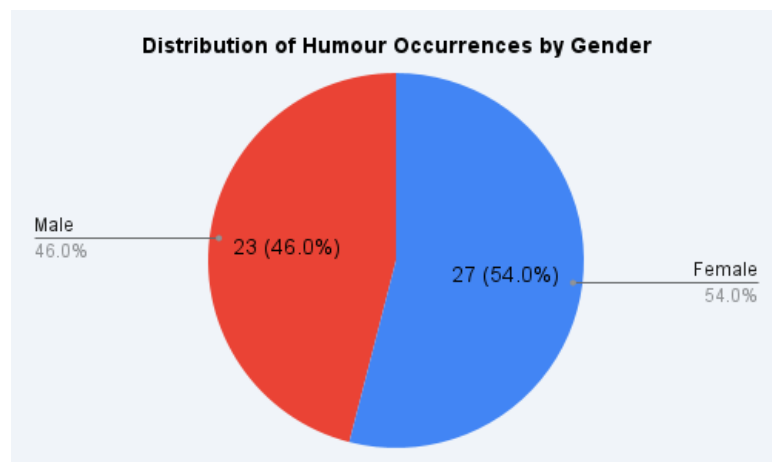


Figure 2. Distribution of humour occurrences by gender

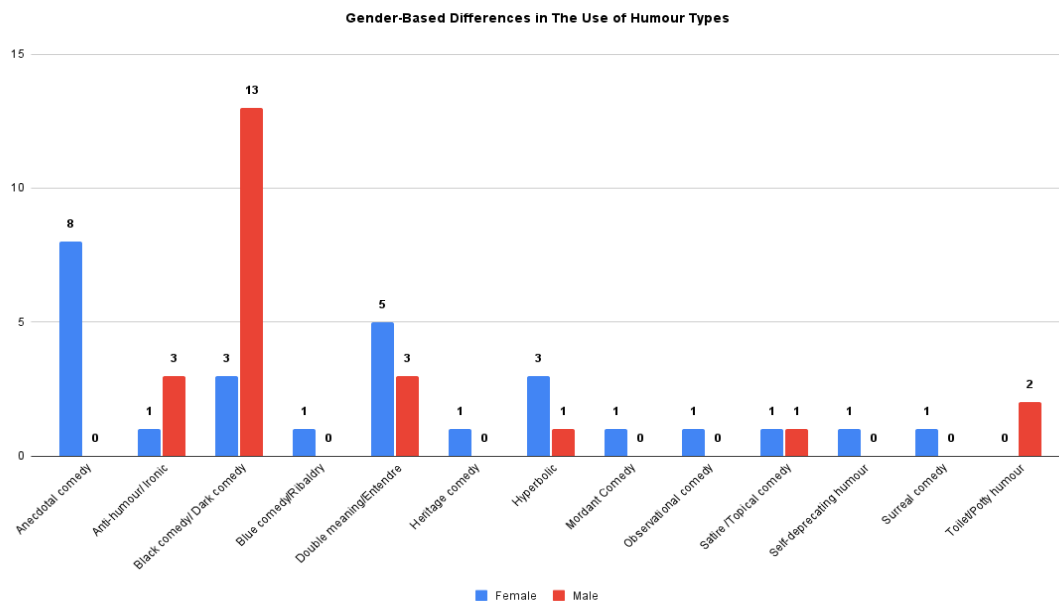
Within the context of Sarah Silverman's *A Speck of Dust* (2017) and Louis C.K.: 2017 (2017), this difference may reflect distinct comedic delivery styles and humour structuring strategies. Silverman's performance appears to incorporate more segmented narrative constructions and rapid punchline transitions, potentially leading to a higher count of identifiable humour utterances based on audience laughter responses. In contrast, Louis C.K. often develops extended premises before arriving at comedic climaxes, which may result in fewer but thematically concentrated humour occurrences. Overall, the chart provides preliminary evidence that gender may influence not only the diversity of humour types but also the frequency of humour production in stand-up comedy discourse.

GENDER DIFFERENCES IN THE USE OF HUMOUR TYPES

This section presents the findings on gender differences in the use of humour types in stand-up comedy. Drawing on the qualitative analysis of the selected performances, the discussion highlights variations in dominant humour types as well as differences in the range and distribution of humour across the two comedians. The analysis aims to demonstrate how gender may shape both humour production in stand-up comedy discourse. Figure 3 illustrates the types of humour used by Sarah Silverman and Louis C.K.

The figure indicates clear differences in the dominant humour types employed by each comedian. For the female comedian, anecdotal comedy emerges as the most dominant category, with eight (8) recorded occurrences. This suggests a strong reliance on personal storytelling and experience-based narratives as a primary comedic strategy. Anecdotal humour typically involves constructing relatable situations drawn from lived experiences, which can create intimacy with the audience and generate laughter through recognition and shared social realities. The prominence of this type aligns with a narrative-driven performance style, where humour unfolds through structured storytelling rather than isolated punchlines.

In contrast, the male comedian's dominant humour type is dark comedy, with thirteen (13) occurrences substantially higher than any other category in his performance. Dark comedy often engages with morally sensitive, controversial, or uncomfortable themes, reframing them through irony or



exaggeration to provoke laughter. The dominance of this type indicates a preference for boundary-testing humour that derives its effect from shock, discomfort, or moral ambiguity. This pattern reflects a stylistic orientation toward thematic intensity and provocation, where humour is generated through the subversion of social norms rather than through personal narrative construction.

Figure 3. Gender differences in the use of humour types in stand-up comedy

Beyond dominant categories, the chart also reveals notable differences in the breadth of humour usage. The female comedian employs a wider range of humour types which are anecdotal comedy, anti-humour/ironic, black comedy/dark comedy, blue comedy/ribaldry, double meaning/entendre, heritage comedy, hyperbolic, mordant comedy, observational comedy, satire/topical comedy, self-deprecating humour, and surreal comedy. However, humour types like burlesque humour, cringe/awkward comedy, deadpan/serio-comic humour/dry humour, highbrow humour, one-line joke, sarcastic/insult comedy, parodic humour (Parody), sophomoric/juvenile and wit/wordplay/epigrammatic were not used. This distribution demonstrates stylistic versatility and suggests an adaptive comedic strategy that shifts across themes and rhetorical techniques. The diversity of categories indicates not merely frequent humour deployment but varied mechanisms for generating audience response.

By comparison, the male comedian utilises a narrower range of humour types, primarily concentrated in black/dark comedy, with limited representation in anti-humour/ironic, double meaning/ entendre, hyperbolic, satire/topical comedy, and toilet/potty humour. In contrast, humour types such as anecdotal comedy, burlesque humour, blue comedy/ribaldry, burlesque humour, cringe/awkward comedy, deadpan/serio-comic humour/dry humour, heritage comedy, highbrow humour, mordant comedy,

observational comedy, one-line joke, sarcastic/insult comedy, self-deprecating humour, parodic humour (Parody), sophomoric/juvenile, surreal comedy and wit/wordplay/epigrammatic were not used. The clustering around fewer categories suggests thematic consistency rather than stylistic dispersion. Collectively, the findings highlight that gender differences in stand-up comedy may manifest not only in dominant humour preferences but also in the range and strategic distribution of humour types within performance discourse.

The analysis revealed several humour types that were not employed by either Sarah Silverman or Louis C.K. within the selected performance segments. These humour types include:

1. Burlesque humour
2. Cringe or awkward comedy
3. Deadpan / serio-comic / dry humour
4. Highbrow humour
5. One-line joke humour
6. Parodic humour (parody)
7. Sophomoric or juvenile humour
8. Wit / wordplay / epigrammatic humour

These humour types did not occur in either comedian's performance, indicating that both performers prioritised humour forms aligned with narrative storytelling, exaggeration, and thematic discourse rather than humour dependent on impersonation, linguistic cleverness, or highly stylised performance techniques. The absence of these humour types suggests that humour selection is shaped by the comedian's narrative structure, performance identity, and communicative intent (Attardo, 2020; Double, 2014; Lockyer, 2021). Specifically, both performers relied more heavily on humour types that allowed for extended narrative development and audience engagement, such as anecdotal humour, hyperbolic humour, and dark humour, rather than humour types requiring concise punchlines, intellectual references, or performative imitation. This finding reinforces the view that humour production in stand-up comedy is strategic and identity-driven, with comedians selectively employing humour types that best support their comedic persona and performance goals.

The analysis identified six humour types as the most outstanding due to their prominence and strategic use in the performances of both comedians. Four humour types were shared by both performers, namely anti-humour or irony, black or dark comedy, double meaning or *entendre*, and hyperbolic humour. These humour types reflect common comedic strategies that rely on incongruity, exaggeration, and layered interpretation to generate humour and engage audience expectations. In addition to these shared humour types, only the female comedian employed anecdotal comedy, reflecting a narrative-driven style grounded in personal experience and audience relatability (Attardo, 2020; Cook et al., 2024; Double, 2014). Whereas the male comedian relied on toilet or potty humour, indicating a greater emphasis on taboo and socially sensitive themes (Attardo, 2020; Adekunle, 2023; Double, 2014). Furthermore, the highest frequency humour type for each comedian differed significantly, with anecdotal humour emerging as the most dominant in the female comedian's performance and black or dark comedy as the most frequent in the male comedian's routine. This distribution highlights both shared comedic mechanisms

and gender-specific humour dominance, illustrating how humour type selection reflects individual narrative focus, thematic orientation, and gendered performance strategies (Attardo, 2020; Cook et al., 2024; Lockyer, 2021).

Anecdotal Comedy

Anecdotal humour refers to personal narratives that recount lived experiences, often intensified through selective framing or subtle exaggeration to generate comic effect (Nichol, 2011). Excerpt [SS, H13] illustrates the use of anecdotal humour in Sarah Silverman’s performance.

Female I was walking back to my car after the second session. I actually can remember exactly, like, the words I was saying to myself as I was walking to my car. I was like, “What you just went through was trauma.” [SS, H13]
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In this segment, Silverman recounts walking back to her car after a therapy session, narrating her internal monologue: “I was walking back to my car after the second session... I was like, ‘What you just went through was trauma.’” The humour emerges from the reflective and self-directed framing of what appears to be a serious personal moment. Rather than presenting an overt punchline, Silverman reconstructs a private thought in a candid and understated manner. Linguistically, the repeated use of the first-person pronoun “I” foregrounds personal experience, reinforcing the autobiographical tone typical of anecdotal comedy. The phrase “I can remember exactly” signals authenticity and immediacy, drawing the audience into the narrated moment. At the same time, the declarative statement “What you just went through was trauma” introduces a disproportion between the anticipated seriousness of trauma and the relatively mundane setting of walking to a car after therapy. This incongruity generates humour through controlled exaggeration and ironic self-awareness. Audience laughter, which marks the humour occurrence (H13), confirms the recognition of this narrative as comic rather than purely confessional. The excerpt therefore demonstrates how Silverman employs anecdotal humour as a relational strategy, inviting the audience to engage with vulnerability and self-reflection. This supports the broader finding that the female comedian relies heavily on experiential storytelling, using personal narrative as a primary mechanism for humour construction within her performance.

Anti-Humour/Irony

Anti-humour refers to a type of humour in which the speaker deliberately subverts conventional joke structure by delivering an unexpected, flat, or incomplete statement that appears to lack intrinsic comic payoff (Bhalla & Blatchford, 2017). Excerpt [SS, H11] illustrates the use of anti-humour in Sarah Silverman’s performance, meanwhile excerpt [LCK, H1] is taken from Louis C.K. ’s performance.

Female	Male
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I think most women have a high pain threshold. I've been punched in the face thrice. And that's another story for another time. [SS, H11]	Here's what I think. I... I think you should not get an abortion unless you need one. [LCK, H1]
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In Excerpt [SS, H11], Sarah Silverman states, "I think most women have a high pain threshold. I've been punched in the face thrice. And that's another story for another time." The humour arises not from a detailed narrative but from the abrupt withholding of information. After introducing a provocative personal claim, she denies the audience the expected elaboration by deferring the story. This deliberate anti-climax disrupts the anticipated punchline structure. Linguistically, the short declarative sentences and the metadiscursive closure "another story for another time" function as humour markers, signalling intentional incompleteness. The audience laughter suggests recognition of this withheld narrative as comic through frustration and surprise rather than content.

Similarly, in Excerpt [LCK, H1], Louis C.K. remarks, "Here's what I think. I... I think you should not get an abortion unless you need one." The statement appears tautological and semantically redundant, offering an obvious conclusion disguised as a controversial opinion. The initial hesitations ("I... I think") build anticipation of a bold claim, yet the eventual statement collapses into circular logic. The humour thus lies in the anti-climactic resolution of tension. In both excerpts, anti-humour operates through strategic deflation of expectation; however, Silverman employs narrative withholding, whereas Louis C.K. utilises semantic redundancy. These examples demonstrate that anti-humour functions as an ironic strategy that plays with audience expectation, reinforcing the study's finding that both comedians deploy structurally subversive humour, albeit through distinct discursive techniques.

Black Comedy/Dark Comedy

Black comedy, also recognised as dark comedy or gallows humour, is a type of humour that focuses on a style of comic that scorns taboo subject matters, especially those considered serious or hurtful to discuss (Dhar & Satyal, 2016). Excerpt [SS, H17] illustrates the use of dark comedy in Sarah Silverman's performance, meanwhile excerpt [LCK, H9] is taken from Louis C.K.'s performance.

Female	Male
Aw, I just heard my sister laughing. She's dead. No, she's here. I'm kidding. [SS, H17]	You should talk about it. The whole world is just made of people who didn't kill themselves today. That's who's here. It's all of us that went, "Okay, fuck it, keep doing it." It's... It's an interesting thing about life. Life can get very difficult, very sad, very upsetting. But you don't have to do it. You don't have to do it. You don't have to do anything. You never have to do anything because you can kill yourself.

	[LCK, H9]
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In Excerpt [SS, H17], Sarah Silverman states, “Aw, I just heard my sister laughing. She’s dead. No, she’s here. I’m kidding.” The humour emerges from the abrupt juxtaposition of death with playful correction. The declarative statement “She’s dead” momentarily introduces a serious and potentially tragic premise. However, the immediate reversal, “No, she’s here. I’m kidding.” This creates a rapid oscillation between morbidity and reassurance. Linguistically, the short, clipped sentences heighten the shock value before deflating it. The humour is constructed through sudden script opposition between life and death, where the tension is resolved through self-correction. Audience laughter signals recognition of the exaggeration and intentional provocation. Silverman’s use of black comedy here is brief and self-contained, employing shock as a momentary device rather than sustained thematic exploration.

In contrast, Excerpt [LCK, H9] presents a more extended engagement with dark subject matter. Louis C.K. reflects, “The whole world is just made of people who didn’t kill themselves today... You don’t have to do anything because you can kill yourself.” The humour arises from sustained contemplation of suicide, framed as a philosophical observation. Unlike Silverman’s rapid reversal, Louis C.K. prolongs the taboo topic through repetition and escalating emphasis (“You don’t have to do it”). The repetition intensifies discomfort while simultaneously normalising the absurd framing of survival as an active choice. Linguistically, the oscillation between reflective tone and explicit profanity reinforces the confrontational nature of the humour. Audience laughter confirms the comic framing despite the gravity of the topic. This example illustrates that black comedy in the male performance is more dominant and thematically sustained, aligning with the broader finding that dark humour constitutes the primary humour type in Louis C.K. 's set, whereas Silverman deploys it more sparingly and episodically.

Double Meaning/Entendre

Double meaning or entendre refers to a form of humour in which an expression carries layered or ambiguous meanings, often inviting the audience to interpret an utterance beyond its surface structure (Bhalla, 2017). The humour typically arises from semantic play, lexical ambiguity, or implied meanings that disrupt straightforward interpretation. Excerpt [SS, H19] illustrates the use of double meaning/entendre in Sarah Silverman’s performance, meanwhile excerpt [LCK, H11] is taken from Louis C.K. 's performance.

Female	Male
So I have a new dog, Mary. I rescued her. Or I like to think she rescued me. I don’t know which is a less cunt-y way of putting it. [SS, H19]	Have you ever seen somebody, you’re like, “He should kill himself. Why did he not... that dude...” Ever been driving and you look in the next car, you’re like, “Ugh, shit.” I wish I hadn’t looked in that car. That was difficult to glance at... “let alone being it.” Just a guy in a... In a tan car. Nobody chooses tan. Nobody picks tan for their car. They give you tan. “Is that mine?”

	“Yeah, it’s yours, fucking loser. Made it tan.” [LCK, H11]
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In Excerpt [SS, H19], Sarah Silverman states, “So I have a new dog, Mary. I rescued her. Or I like to think she rescued me. I don’t know which is a less cunt-y way of putting it.” The first two sentences establish a sentimental narrative frame, invoking the common trope of mutual emotional rescue between pet and owner. However, the closing remark introduces a sudden tonal shift through the evaluative phrase “less cunt-y way of putting it.” The humour lies in the layered meaning of self-positioning: Silverman simultaneously critiques the performative altruism implied in “I rescued her” and the self-indulgent humility in “she rescued me.” The lexical choice disrupts the sentimental script and reframes the utterance as ironic self-awareness. Audience laughter signals recognition of this semantic layering, where the joke operates through tension between sincerity and vulgar self-critique.

In contrast, Excerpt [LCK, H11] demonstrates double meaning through extended evaluative commentary. Louis C.K. begins with a seemingly observational scenario about seeing someone in a tan car, gradually escalating into insult. The humour culminates in the line, “Nobody chooses tan... ‘Is that mine?’ ‘Yeah, it’s yours, fucking loser. Made it tan.’” The surface meaning concerns car colour preference, yet the implied meaning equates “tan” with mediocrity and lack of agency. The repetition and imagined dialogue construct a mock interaction in which the tan car symbolises personal failure. The humour operates through implied association rather than explicit statement, allowing the audience to infer the insult beneath the mundane description. Unlike Silverman’s brief semantic twist, Louis C.K.’s double meaning unfolds through narrative build-up and characterisation. These examples illustrate that both comedians employ *entendre* differently: Silverman uses compact lexical inversion, while Louis C.K. constructs layered implication through extended framing, reinforcing stylistic differences in humour execution.

Hyperbolic

Hyperbolic humour refers to comic exaggeration in which reality is deliberately overstated to highlight absurdity or contradiction (Nichol, 2011). It operates by amplifying characteristics, emotions, or situations beyond plausibility, thereby creating incongruity between expectation and representation. Excerpt [SS, H16] illustrates the use of hyperbolic humour in Sarah Silverman’s performance, meanwhile excerpt [LCK, H12] is taken from Louis C.K. 's performance.

Female	Male
We’re breathing egos, acting like we aren’t a speck of dust on a speck of dust on a speck of dust hurtling through outer space. We’re nothing. And then in the very next moment I’ll be like “I want my face on money.” [SS, H16]	What is holding up his suicide? What is delaying it? What is keeping him from stopping being that? And what would it take? What would it take? What would it take? Both windows are garbage bags? Is that...? Seriously, do you know how much

	misery is involved in a garbage bag for a window? [LCK, H12]
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In Excerpt [SS, H16], Sarah Silverman states, “We’re breathing egos, acting like we aren’t a speck of dust on a speck of dust on a speck of dust hurtling through outer space. We’re nothing. And then in the very next moment I’ll be like ‘I want my face on money.’” The humour arises from the cosmic scale exaggeration of human insignificance—“a speck of dust on a speck of dust”—which dramatically minimises human importance. This grand philosophical framing is then abruptly contrasted with the trivial and narcissistic desire to have “my face on money.” The repetition of “speck of dust” intensifies the hyperbole, while the sudden shift to personal ambition generates comic incongruity. Audience laughter marks recognition of this exaggerated oscillation between existential humility and inflated ego. Silverman’s hyperbole is reflective and self-directed, using cosmic imagery to mock human self-importance.

In contrast, Excerpt [LCK, H12] employs hyperbole through escalating rhetorical questioning. Louis C.K. repeatedly asks, “What is holding up his suicide? What would it take?” before exaggerating the misery symbolised by “garbage bags for a window.” The repeated questions amplify the situation, suggesting extreme hopelessness through overstatement. The hyperbole lies not only in the depiction of despair but in the obsessive build-up that magnifies the trivial detail of window coverings into a symbol of unbearable suffering. Linguistically, repetition functions as intensification, stretching the premise beyond ordinary observation. Audience laughter signals recognition of the exaggerated framing rather than endorsement of the literal content. Unlike Silverman’s cosmic self-irony, Louis C.K.’s hyperbole intensifies bleak imagery, reinforcing the study’s broader finding that the male performance leans toward darker and more extreme exaggerative constructions, whereas the female performance utilises hyperbole for reflective and satirical self-commentary.

Toilet/Potty Humour

Toilet or potty humour refers to a type of humour that derives comic effect from references to bodily functions, particularly those considered socially crude or inappropriate, such as defecation (Nichol, 2011). This form of humour often relies on shock, vulgar comparison, or the violation of social decorum to provoke laughter. Excerpt [LCK, H3] illustrates the use of toilet/ potty humour in Louis C.K.’s performance.

Male I think abortion is exactly like taking a shit. I think it is 100% the exact same thing as taking a shit. Or it isn’t. [LCK, H3]

In Excerpt [LCK, H3], Louis C.K. states, “I think abortion is exactly like taking a shit. I think it is 100% the exact same thing as taking a shit. Or it isn’t.” The humour emerges from the deliberate

comparison between a highly controversial moral issue and an ordinary bodily function. Linguistically, the repeated assertion “100% the exact same thing” intensifies the equivalence before it is abruptly destabilised by the final clause, “Or it isn’t.” This oscillation between absolute certainty and immediate retraction creates comic tension. The toilet reference functions as both shock device and reductive analogy, collapsing a complex ethical debate into a crude bodily act. Audience laughter indicates recognition of the provocative incongruity rather than literal agreement with the statement.

This example illustrates how toilet humour in the male performance operates not merely as juvenile reference but as a rhetorical strategy to trivialise and destabilise serious discourse. By equating abortion with defecation, Louis C.K. amplifies absurdity through blunt corporeal imagery. The humour is sustained through repetition and tonal seriousness, which contrasts sharply with the vulgar metaphor. In relation to the broader findings of this study, this instance reinforces the observation that the male comedian frequently integrates boundary-testing humour types, particularly those involving taboo subjects and bodily imagery, thereby contributing to the thematic concentration observed in his overall humour profile.

DISCUSSION

The findings of this study demonstrate that gender differences in stand-up comedy are evident not only in the frequency of humour occurrences but more distinctly in the diversity and dominance of humour types. While both comedians employed multiple humour strategies, the female performer demonstrated a wider range of humour types, with anecdotal humour emerging as her dominant form, whereas the male performer’s set was heavily concentrated in dark and boundary-testing humour categories. This pattern aligns with previous research suggesting that female comedians often utilise relational and experiential humour, while male comedians show greater tendency toward confrontational or darker humour orientations. The present findings therefore support earlier theoretical claims that humour type selection reflects broader gendered performance strategies rather than merely individual stylistic preference.

From a theoretical standpoint, the results resonate with the constructionist view of gender articulated in humour discourse studies. Linares Bernabéu’s perspective that humour functions as a sociopragmatic tool for enacting and negotiating gender identity is reflected in the data. The female comedian’s reliance on anecdotal, hyperbolic, and double-meaning humour suggests a discursive strategy grounded in self-reflection and audience alignment. In contrast, the male comedian’s dominance in dark, toilet, and hyperbolic humour illustrates a more confrontational and provocative framing. This distinction corresponds with findings from Hofmann et al. (2023) and Gaspar and Methasani (2024), which indicate that humour type rather than frequency alone, plays a significant role in shaping gendered humour expression and audience perception.

Importantly, the study addresses the gap identified in the problem statement by integrating humour typology, discourse analysis, and gender comparison within comparable performance segments. Previous literature often examined humour styles through psychological inventories or thematic discourse analysis without systematically mapping humour type distribution in live performance contexts. By employing qualitative content analysis grounded in a twenty-two-type humour framework and identifying humour occurrences through audience laughter, this research provides empirical evidence that gender influences both the range and concentration of humour types in contemporary American stand-up comedy. The findings therefore extend existing scholarship by demonstrating that humour in stand-up comedy is not

only performative and interactive but also patterned in ways that reflect gendered communicative orientations.

The distribution of humour types across Sarah Silverman's and Louis C.K.'s performances demonstrates that humour selection in stand-up comedy is highly selective and closely aligned with each performer's comedic persona, narrative orientation, and communicative goals. The absence of certain humour types indicates that both comedians prioritised humour strategies that supported their established performance styles rather than employing a comprehensive range of humour categories (Attardo, 2020; Double, 2014). Silverman's broader use of humour types, particularly anecdotal humour, reflects a narrative-driven approach grounded in personal experience, allowing her to construct humour through self-reflection and audience relatability (Cook et al., 2024; Tomsett, 2023). The limited use of observational humour, which appeared only once in her performance, suggests that while she occasionally drew on shared everyday observations, her primary focus remained on personal storytelling rather than external social commentary. In contrast, Louis C.K.'s dominant use of dark, toilet, and hyperbolic humour reflects a more provocative and exaggerated comedic style, relying on transgressive themes and amplification to generate humour and audience reaction (Adekunle, 2023; Mickes et al., 2020). The absence of anecdotal diversity and observational humour in his performance suggests a preference for humour types that emphasise shock value and exaggeration rather than reflective narrative. Overall, these findings indicate that humour type selection is shaped by performer identity, gendered performance style, and narrative focus, influencing which humour types are prioritised, used minimally, or excluded entirely within stand-up comedy discourse.

The non-occurrence of certain humour types highlights the strategic and identity-driven nature of humour selection in stand-up comedy. The female comedian's preference for anecdotal humour suggests a performance style grounded in personal narrative, allowing her to construct humour through experiential storytelling and audience relatability (Cook et al., 2024). This narrative orientation naturally limits the use of humour types that require impersonation, parody, or fictional character construction. Conversely, the male comedian's dominant use of dark, toilet, and hyperbolic humour reflects a comedic style oriented toward shock value, exaggeration, and boundary-testing themes, which are commonly associated with provocative humour strategies (Adekunle, 2023; Mickes et al., 2020). As a result, humour types that emphasise subtle social critique or narrative complexity were less prominent. These findings indicate that humour type selection is influenced by the comedian's identity, communicative goals, and audience expectations, reinforcing the view that stand-up comedy involves deliberate and context-sensitive humour construction rather than random or comprehensive use of humour types (Attardo, 2020; Double, 2014).

CONCLUSION AND RECOMMENDATIONS

This study concludes that gender differences in stand-up comedy are reflected more prominently in the diversity and dominance of humour types than in the mere frequency of humour occurrences. The female comedian demonstrated a wider range of humour types, particularly anecdotal and relational forms, whereas the male comedian showed a stronger concentration in dark and boundary-testing humour. These findings suggest that humour type selection functions as a discursive and performative strategy shaped by gendered orientations, narrative style, and communicative intent. Overall, the findings reinforce the understanding of stand-up comedy as an identity-driven discourse in which comedians strategically select

humour types to construct their comedic persona, align with audience expectations, and negotiate social positioning.

The implications of this study contribute to humour and discourse scholarship by providing empirical evidence that humour diversity, rather than humour frequency alone, serves as a more meaningful indicator of gendered humour production. Methodologically, this study demonstrates the value of applying a systematic humour classification framework to analyse humour diversity and distribution in stand-up comedy discourse, highlighting humour type selection as an important analytical indicator of gendered communicative strategies. Furthermore, this study extends humour typology research by demonstrating how humour types operate within authentic performance contexts, emphasising the importance of examining humour as a structured and context-dependent communicative practice. Practically, these findings provide insight into how comedians strategically construct humour to engage audiences and maintain performance identity, offering useful contributions to humour researchers, discourse analysts, and performance practitioners interested in humour production and performance discourse.

However, this study is limited by its focus on two comedians and a specific performance segment. Therefore, future research should expand the dataset to include multiple comedians across different genders, cultural contexts, and performance platforms to enhance the generalisability of findings. Additionally, future studies should examine the influence of audience demographics, platform affordances, and sociocultural expectations on humour type production. Such research would provide deeper insight into the relationship between gender, humour diversity, and performance discourse, and further strengthen the comparative and analytical depth of humour studies in contemporary stand-up comedy.

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CONFLICT OF INTEREST STATEMENT

No potential competing interest was reported by the authors.

AUTHORS' CONTRIBUTIONS

Background of the study (Ganapathy, N. N. D. F., Mohd Noor); Problem Statement (Ganapathy, N. N. D. F., Mohd Noor); Literature Review (Ganapathy, N. N. D. F., Mohd Noor & Ahmad, A.); Theoretical Framework (Ganapathy, N. N. D. F., Mohd Noor & Ahmad, A.); Methodology (Ganapathy, N. N. D. F., Mohd Noor & Ahmad, A.); Analysis, Findings & Discussion (Ganapathy, N. N. D. F., Mohd Noor, M., Tung, S. A. T. A. V.); Conclusion (All authors). All authors (Ganapathy, N. N. D. F., Mohd Noor, M., Tung, S. A. T. A. V., & Ahmad, A.)

DECLARATION OF GENERATIVE AI IN THE WRITING PROCESS

During the preparation of this manuscript, the authors utilised generative artificial intelligence (AI) tools to support the writing and refinement process. Specifically, AI tools were used for language improvement, grammar checking, enhancing clarity of expression, and assisting in the organisation of ideas during manuscript preparation.

The authors confirm that generative AI was not used to generate research findings, analyse data, interpret results, or develop original scientific arguments. All theoretical discussions, methodological decisions, data analysis, interpretations, and conclusions presented in this manuscript remain the intellectual work and responsibility of the authors.

The authors have critically reviewed, verified, and revised all AI-assisted content to ensure accuracy, originality, and alignment with academic standards. The authors take full responsibility for the integrity, validity, and authenticity of the final manuscript.

DATA AVAILABILITY/SUPPLEMENTARY MATERIALS

All data analysed during this study are included in this published article and/or its supplementary materials.

ETHICS STATEMENT

This study was reviewed and approved by the Institutional Ethics Committee of Universiti Teknologi MARA (UiTM). Participation was voluntary, and participants had the right to withdraw at any time without penalty. All procedures involving human participants/animal subjects were in fulfilment of the ethical standards of the 1964 Helsinki Declaration. Informed consent was obtained from all participants, and data anonymity was strictly maintained throughout the study.

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APPENDIX 1

Coding Scheme 1 – Types of Humour

NO.	TYPES OF HUMOUR	DESCRIPTIONS	EXAMPLES	CODES
1.	Anecdotal comedy	Anecdotal comedy (anecdote which stems from the Greek term meaning “unpublished”) refers to funny personal stories that may be true or partially true but exaggerated (Nichol, 2011).	An abstract story, either real or fictional, told with great characterization and concrete details about the subjects and places involved (Nichol, 2011).	HT1
2.	Anti-humour/Ironic	Anti-humour is a type of humour where the joke-teller is meant to deliver something that is purposely not funny or lacks intrinsic meaning. This humour only works if the audience finds it funny or if this does not happen, the irony of it all is considered comedic value. Anti-humour is also the foundation of numerous pranks and hoaxes (Dhar, 2016) and (Nichol, 2011).	<i>The shaggy dog story</i> involves telling an extremely long joke with an intricate (and sometimes horribly grisly) back story and surreal or repetitive plotline, before ending the story with either a weak spoonerism, or abruptly stopping with no real punchline at all (Shibles, 2007), Henderson (1999), Stott (2005) & (Macdonald, 2018). For example, "I find it ironic that the colors red, white, and blue stand for freedom. Until they are flashing behind you" (Kaziukonis & Kairytė – Barkauskienė, 2022)	HT2
3.	Black comedy/ Dark comedy	Black comedy, also recognised as dark comedy or gallows humour, is a type of humour that focuses on a style of comic that scorns taboo subject matters, especially those considered serious or hurtful to discuss. In exploring vulgar issues, writers and comedians often use this comedy as a tool, to provoke uneasiness and serious thoughts as well as pleasure in their audiences. Some popular themes include death, violence, discrimination, disease, and human sexuality (Bhalla, 2017, Blatchford, 2017), (Dhar, 2016, Satyal, 2016) and (Nichol, 2011).	Humour on human sexuality, violence, discrimination, racism, religion, and death (Bhalla, 2017, Blatchford, 2017), (Dhar, 2016, Satyal, 2016) and (Nichol, 2011). For example, Patient: “Where exactly are you taking me, doctor?” Doctor: “To the morgue.” Patient: “What? But I’m not dead yet!” Doctor: “And we’re not there yet.” (Laybourne, 2023)	HT3

4.	Blue comedy/Ribaldry	Blue comedy is a comedy that is risqué, off-colour, profane or indecent, mainly about sex. It often contains sexual imagery or profanity that may offend and shock some audience members (Satyal, 2016) & (Nichol, 2011).	Let's just say if a comedy show is featuring Blue Humour, you wouldn't want to take your parents to it (Satyal, 2016) & (Nichol, 2011). For example, 1) I was in the supermarket with the wife today when completely out of the blue she said "You know something? You really are a lazy bastard!" I was so shocked I nearly fell out of the trolley. 2) What did the toaster say to the slice of bread? "I want you inside me" (Larkin, 2023).	HT4
5.	Burlesque humour	A burlesque is a dramatic, literary, or musical work envisioned to cause amusement by satirising the manner or spirit of serious works, or by ridiculous treatment of their subjects (Dhar, 2016) & (Nichol, 2011).	<i>Roses are red, Violets are blue, Sugar is sweet, And so are you!</i> Burlesque version: <i>Roses prick your fingers, Violets make you sneeze, Sugar fills your veins with fat, It's best you stick to peas!</i> (Dhar, 2016) & (Nichol, 2011).	HT5
6.	Cringe/Awkward Comedy	A trend in comedy where the humour mostly comes from placing characters in the most embarrassing situations possible, or having them say the most awkward or offensive thing possible at all times. Often uses documentary feel to heighten the naturalism and increase the cringe, or has actors in character interacting with an unsuspecting public. Comedy that gives you second-hand shame. Comedy you have to watch through the gaps between your fingers.	Elliot: It doesn't really bother me that much. Tedd: Then <i>why</i> did you try to weasel out of the party? Elliot: Because it sounds like one big awkward moment. — <i>El Goonish Shive</i> , 2005-01-28 Want to hear a joke about a piece of paper? Never mind... it's tearable.	HT6
7.	Deadpan comedy/Serio-Comic Humour/Dry Humour	Deadpan, dry humour or dry wit is the consciously displayed of a lack of or no emotion, normally as a form of comedic delivery as comparison to the	The comedians won't raise their brows or crack a smile and would still manage to make everyone around them fall laughing. The only problem can be that sometimes	HT7

		ridiculousness of the subject matter. The delivery is meant to be blunt, ironic, laconic or seemingly accidental (Bhalla, 2017), (Satyal, 2016) & (Nichol, 2011).	people might not realise that the comedian is kidding (Bhalla, 2017), (Satyal, 2016) & (Nichol, 2011).	
		Dry humor is one of those things that you either get or don't. As such, it can easily lead to all manner of awkward foot-in-mouth situations (Laybourne, 2023).	For example,	
8.	Double meaning/Entendre	A double entendre is much like what it sounds like—a double meaning or interpretation for a word, phrase, or figure of speech. Usually, the first meaning is straightforward, but can be interpreted in a second way, which the Oxford Dictionary calls “indelicate”—meaning it is usually at least slightly inappropriate or risqué. Often, double entendres are used to mask or subtly deliver racy humor. Double entendres are words or phrases that, when used in a given context, can be understood in two ways: its original, official meaning, and a humorous, often risqué meaning (Garza, 2019).	“When you eat a lot of spicy food, you can lose your taste. When I was in India last summer, I was listening to a lot of Michael Bolton” (Laybourne, 2023). Imagine this scene in a comedy: <i>At a local farmer's market, a woman is working at a fruit stand. A man walks up...</i> Man: “Wow, those are some huge melons you've got there. Did you grow them yourself? Can I see one?” Woman: “EXCUSE ME?” <i>Man points to a pile of watermelons behind her</i> Man: “The watermelons, can I see one?” Woman: “Oh, yes, of course. Here you go.” What happened in this scene is a common scenario in comedy. The man meant one thing, but the language he used formed a double entendre, and the woman thought he was saying something inappropriate!	HT8
9.	Heritage comedy	A technique or type in which a comedian deliberates comical mannerisms or stereotypes their own culture or heritage (Bhalla & Blatchford, 2017), (Dhar & Satyal, 2016) and (Nichol, 2011).	A couple just had their first son, the husband is half Irish and half Indian, the wife half Chinese and half Italian both wishes to have their son name after their heritage. After much argument they decided on the name (Adel Alharthi, 2014). Ravi O'Lee	HT9
10.	Highbrow humour	Used colloquially as a noun or adjective, "highbrow" is synonymous with intelligence and it also means elite, and usually carries a connotation of high culture (Dhar, 2016) & (Nichol, 2011).	For example, if Elon Musk tweets a high level-physics joke, only the physicists around the world would get it (Dhar, 2016) & (Nichol, 2011).	HT10

11.	Hyperbolic	Hyperbolic humour is a type of humour that critically exaggerates the reality of a situation. Typically seen as comic presentation marked by outsized characterization and extravagant exaggeration (Nichol, 2011).	For example, Jim's stomach is a bottomless pit. He ate nine sandwiches in a row!	HT11
12.	Mordant Comedy	Caustic or biting humour (the word stems from a Latin word meaning “to bite”). Grim humour characterized by sharp sarcasm.	My parents spanked me as a child. As a result, I now suffer from a psychological condition known as “Respect for others”. Therefore, it sharply criticizes lenient parents by stating that as a result of spanking, the author has respect for others. By doing this, they create humor due to their acerbity and sarcasm.	HT12
13.	Observational comedy	Observational comedy is a type of humour based on the everyday aspects of life. It is one of the central styles of humour in stand-up comedy. In an observational comedy act, the comedian "makes an observation about something from the isolated or peaceful place in life, an everyday phenomenon that is hardly observed or discussed (Blatchford, 2017). It often leaves the audience wondering, “Oh, I never thought about it this way!”, or “Oh, yessss.. How could I have not noticed that!”	“I skip questions in exams like I’m gonna be a different person when I come back to them” (Blatchford, 2017).	HT13
14.	One-line joke	A one-liner is a joke that is conveyed in a single line. A good one-liner is said to be brief – succinct and meaningful (Bhalla & Blatchford, 2017), (Dhar & Satyal, 2016) and (Nichol, 2011).	“The worst time to have a heart attack is during a game of charades.” – Demetri Martin (Harper, 2019).	HT14
15.	Sarcastic/Insult comedy	Insult comedy is a type of humour where the act involves mainly of offensive insults targeted at the performer's audience or other performers (Bhalla, 2017).	For example, If you’re here, who’s running hell? (Berliet, 2022)	HT15
16.	Satire /Topical comedy	In fiction and less regularly in non-fiction, satire is a type of literature and performing arts where follies, vices, shortcomings and abuses are used to mock, preferably with the intent of embarrassing individuals,	Alice in Wonderland –novel by Lewis Carroll that satirizes corrupt political and judicial system of Victorian England (Bhalla, 2017, Blatchford, 2017) and (Dhar, 2016).	HT16

	corporations, government, or society itself into advancement. Though satire is generally meant to be humorous, its greater purpose is to use wit to draw attention to both specific and broader issues in society in order to uphold constructive social criticism (Bhalla, 2017, Blatchford, 2017) and (Dhar, 2016).		
	Satire is the use of exaggeration, irony, humour, or ridicule to point out the shortcomings or even vices of society.		
	It's a way to criticize and expose flaws in ideas, individuals, and groups of people. Successful satire is often political in focus, but this isn't a requirement (Luke, 2023).		
17.	Self-deprecating humour	Self-deprecation is the act of criticising oneself by undervaluing, belittling, or disparaging oneself, or being unreasonably modest. It can be used in humour and tension release. It will eliminate the sting from the insult. It will also dishearten the speaker because he/she failed to express sadness in response to words that are supposed to offend someone, thus reducing the chance of the speaker to try to upset someone like that again (Bhalla, 2017, Blatchford, 2017), (Dhar, 2016) & (Nichol, 2011).	My body is like a temple. However, it's among the temples found in Thailand where monkeys are allowed to [poop] all over (Andy Richter) (Bhalla, 2017, Blatchford, 2017), (Dhar, 2016) & (Nichol, 2011).
18.	Parodic Humour (Parody)	A parody is an effort produced to imitate, make fun of, or comment on an original work—its subject, author, style, or some other target—by using satiric or ironic imitation (Bhalla, 2017, Blatchford, 2017), (Dhar, 2016, Satyal, 2016) and (Nichol, 2011).	For example, Austin Powers (character parody of James Bond) (Handayani & Harha, 2016).
19.	Sophomoric/Juvenile	Sophomoric humor (also called juvenile humor or schoolboy humor) is any type of humor that is considered silly, immature, or childish. The phrase can be derisive, but is also used to refer to a style or type of comedic act.	For example, What did one plate whisper to the other plate? Dinner is on me.

20.	Surreal comedy	Surreal humour or absurdist humour is a form of humour established on thoughtful violations of producing events, causal reasoning, and actions that are clearly irrational. Creations of surreal humour tend to involve inexplicable incongruity, juxtapositions, irrational or absurd situations, non-sequiturs, and expressions of nonsense (Blatchford, 2017) and (Dhar, 2016).	"This guy has walked out of a venue and collapsed in the middle of a public bar. His best mate who's the only doctor in the building has been picked up and carried away by security. His girlfriend has stepped over his prone body to ask me for an autograph. And now Bart Simpson is telling him to come away from the light! THAT IS SURREAL!" (Blatchford, 2017) and (Dhar, 2016).	HT20
21.	Toilet/Potty humour	Scatological humour (compare scatology) or toilet humour or is a type of off-colour humour that deals with urination, defecation, and flatulence, and a smaller degree of vomiting and other body functions. It sees considerable crossover with sexual humour, such as dick jokes (Blatchford, 2017) and (Dhar, 2016).	What did the poo say to the fart? You blow me away (Blatchford, 2017) and (Dhar, 2016).	HT21
22.	Wit/Wordplay/ Epigrammatic	Words used become the main subject of the work, primarily for the purpose of intended effect or amusement is a literary technique and a form of wit. Examples of word play include phonetic, mix-ups, puns, such as obscure words, spoonerisms, and meanings, clever rhetorical excursions, double <i>entendres</i> , oddly formed sentences, and telling character names (such as in the play <i>The Importance of Being Earnest</i> , <i>Ernest</i> being a given name that sounds exactly like the adjective <i>earnest</i>) (Blatchford, 2017). Wit is a type of intelligent humour, the capability to say or write things that are ingenious and generally hilarious. Witty means a person who is an expert at constructing clever and funny remarks. Forms of wit include the wisecrack, quip, and repartee (Bhalla & Blatchford, 2017).	Dull, Duller, Dulles. Winston Churchill (Speaking of John Foster Dulles) (Blatchford, 2017) "Mankind must put an end to war, or war will put an end to mankind." – John F. Kennedy (Nichol, 2011).	HT22