



مجلة
بحوث الشرق الأوسط
مجلة علمية مُحكَّمة
(مُعتمدة) شهرياً

العدد مائة وسبعة عشر
(نوفمبر 2025)

السنة الخمسون
تأسست عام 1974

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يصدرها
مركز بحوث
الشرق الأوسط



مجلة بحوث الشرق الأوسط

مجلة علمية مُحكَّمة متخصصة في شؤون الشرق الأوسط

مجلة مُعتمدة من بنك المعرفة المصري



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- تنشر الأعداد تباعاً على موقع دار المنظومة.



العدد مائة وسبعة عشر (نوفمبر 2025)

تصدر شهرياً

المسنة الخمسون - تأسست عام 1974



مجلة بحوث الشرق الأوسط
(مجلة معتمدة) دورية علمية محكمة
(اثنا عشر عددًا سنويًا)
يصدرها مركز بحوث الشرق الأوسط
والدراسات المستقبلية - جامعة عين شمس

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الرؤية

السعي لتحقيق الريادة في النشر العلمي المتميز في المحتوى والمضمون والتأثير والمرجعية في مجالات منطقة الشرق الأوسط وأقطاره .

الرسالة

نشر البحوث العلمية الأصيلة والرصينة والمبتكرة في مجالات الشرق الأوسط وأقطاره في مجالات اختصاص المجلة وفق المعايير والقواعد المهنية العالمية المعمول بها في المجالات المُحكَّمة دوليًا.

الأهداف

- نشر البحوث العلمية الأصيلة والرصينة والمبتكرة .
- إتاحة المجال أمام العلماء والباحثين في مجالات اختصاص المجلة في التاريخ والجغرافيا والسياسة والاقتصاد والاجتماع والقانون وعلم النفس واللغة العربية وآدابها واللغة الانجليزية وآدابها ، على المستوى المحلى والإقليمي والعالمي لنشر بحوثهم وإنتاجهم العلمي .
- نشر أبحاث كبار الأساتذة وأبحاث الترقية للسادة الأساتذة المساعدين والسادة المحترمين بمختلف الجامعات المصرية والعربية والأجنبية .
- تشجيع ونشر مختلف البحوث المتعلقة بالدراسات المستقبلية والشرق الأوسط وأقطاره .
- الإسهام في تنمية مجتمع المعرفة في مجالات اختصاص المجلة من خلال نشر البحوث العلمية الرصينة والمتميزة .



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شروط النشر بالمجلة

- تُعنى المجلة بنشر البحوث المهمة بمجالات العلوم الإنسانية والأدبية ؛
- يعتمد النشر على رأي أثنين من المحكمين المتخصصين ويتم التحكيم إلكترونياً ؛
- تُقبل البحوث باللغة العربية أو بإحدى اللغات الأجنبية، وترسل إلى موقع المجلة على بنك المعرفة المصري ويرفق مع البحث ملف بيانات الباحث يحتوي على عنوان البحث باللغتين العربية والإنجليزية واسم الباحث والتايتل والانتماء المؤسسي باللغتين العربية والإنجليزية، ورقم واتساب، وإيميل الباحث الذي تم التسجيل به على موقع المجلة ؛
- يُشار إلى أن الهوامش والمراجع في نهاية البحث وليست أسفل الصفحة ؛
- يكتب الباحث ملخص باللغة العربية واللغة الإنجليزية للبحث صفحة واحدة فقط لكل ملخص، ومقدمة للبحث؛
- بالنسبة للبحث باللغة العربية يكتب على برنامج "word" ونمط الخط باللغة العربية "Simplified Arabic" وحجم الخط 14 ولا يزيد عدد الأسطر في الصفحة الواحدة عن 25 سطر والهوامش والمراجع خط Simplified Arabic حجم الخط 12 ؛
- بالنسبة للبحث باللغة الإنجليزية يكتب على برنامج word ونمط الخط Times New Roman وحجم الخط 13 ولا يزيد عدد الأسطر عن 25 سطر في الصفحة الواحدة والهوامش والمراجع خط Times New Roman حجم الخط 1؛
- مواصفات التنسيق على الترويسة (Paper) مقاس الورق (B5) 17.6 × 25 سم، (Margins) الهوامش 2.3 سم يميناً ويساراً، 2 سم أعلى وأسفل الصفحة، ليصبح مقاس البحث فعلي (الكلام) 21×13 سم. (Layout) والنسق: (Header) الرأس 1.25 سم، (Footer) تذييل 2.5 سم ؛
- مواصفات الفقرة للبحث : بداية الفقرة First Line = 1.27 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = (6pt) تباعد بعد الفقرة = (0pt)، تباعد الفقرات (مفرد single) ؛
- مواصفات الفقرة للهوامش والمراجع : يوضع الرقم بين قوسين هلالى مثل : (1)، بداية الفقرة Hanging = 0.6 سم، قبل النص = 0.00، بعد النص = 0.00، تباعد قبل الفقرة = 0.00 تباعد بعد الفقرة = 0.00، تباعد الفقرات (مفرد single) ؛
- الجداول والأشكال: يتم وضع الجداول والأشكال إما في صفحات منفصلة أو وسط النص وفقاً لرؤية الباحث، على أن يكون عرض الجدول أو الشكل لا يزيد عن 13.5 سم بأي حال من الأحوال ؛
- مدة التحكيم 15 يوم على الأكثر من قبول المحكمين على الموقع، مدة تعديل البحث بعد التحكيم 15 يوم على الأكثر ؛
- يخضع تسلسل نشر البحوث في أعداد المجلة حسب ما تراه هيئة التحرير من ضرورات علمية وفنية ؛
- المجلة غير ملزمة بإعادة البحوث إلى أصحابها سواء نُشرت أم لم تُنشر ؛
- تُعبر البحوث عن آراء أصحابها وليس عن رأي رئيس التحرير وهيئة التحرير ؛
- رسوم التحكيم للمصريين 650 جنيه، ولغير المصريين 155 دولار ؛
- رسوم النشر عن الصفحة الواحدة للمصريين ٣٣ جنيه، وغير المصريين ١٥ دولار ؛
- رسوم التعديل عن الصفحة الواحدة 2 جنيه ؛
- الباحث المصري يسد الرسوم بالجنيه المصري (بالفيزا) بمقر المركز (المقيم بمحافظة القاهرة)، أو على حساب حكومي رقم : (9/450/80772/8) بنك مصر (المقيم خارج محافظة القاهرة) ؛
- الباحث غير المصري يسد الرسوم بالدولار على حساب حكومي رقم : (EG71000100010000004082175917) (البنك العربي الأفريقي) ؛
- استلام إفادة قبول نشر البحث في خلال 15 يوم على الأكثر من تاريخ سداد رسوم النشر مع ضرورة رفع إيصالات السداد على موقع المجلة؛
- المراسلات : توجه المراسلات الخاصة بالمجلة إلى : merc.director@asu.edu.eg
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يسعدنا أن نُقدّم إلى قرائنا الكرام العدد الجديد من مجلة بحوث الشرق الأوسط، الذي يأتي امتداداً لرسالة المجلة في دعم البحث العلمي الرصين وإثراء المعرفة الأكاديمية المتخصصة. يتميز هذا العدد بتنوّع موضوعاته وثرأء محتواه، إذ يضم ثمانية أبحاث تغطي مجالات متعددة تمتد من الدراسات القانونية والدستورية إلى التحليلات الاقتصادية والجغرافية، وصولاً إلى الدراسات التاريخية والأدبية المقارنة. ويعكس هذا التنوع إيمان المجلة بأهمية التكامل بين التخصصات وتعزيز الحوار العلمي البناء بين فروع المعرفة الإنسانية والاجتماعية.

يحتل حقل القانون والدراسات الدستورية مكانة مميزة ضمن هذا العدد، حيث يفتتح القسم القانوني ببحث يتناول الموازنة كإحدى صور تطور القضاء الدستوري، مقدّماً رؤية تحليلية لآليات تطور هذا القضاء وأبعاده المؤسسية. كما يتناول بحث آخر موضوع الوسائل القضائية والبديلة لتسوية المنازعات الناشئة عن العقود الإدارية الدولية، مسلطاً الضوء على الأطر القانونية لتنظيم العلاقات الإدارية عبر الحدود. ويختتم هذا القسم بدراسة مهمة عن التنظيم التشريعي لحرية الاجتماع العام في مصر، متناولاً بالتحليل العلاقة بين الدولة والمجتمع المدني في ضوء مبادئ الحرية والمسؤولية العامة.

أما في ميدان الدراسات الاقتصادية والجغرافية، فيقدّم العدد مجموعة من الأبحاث الحديثة التي تربط النظرية بالتطبيق. إذ يناقش أحد الأبحاث إستراتيجية الجوريلاً وعلاقتها بالسلوك الشرائي، موضّحاً كيف تسهم أساليب التسويق غير التقليدية في تعزيز التنافسية وتحقيق التأثير في سلوك المستهلك. وفي السياق ذاته، تأتي دراسة توزيع القوى العاملة حسب أقسام النشاط الاقتصادي بمحافظة أسوان خلال الفترة (1996-2017) لتقدّم رؤية تحليلية تربط بين التحولات الاقتصادية والديموغرافية والتنمية الإقليمية.

ويتضمّن هذا العدد أيضًا أبحاثًا نوعية في مجالي التاريخ والأدب المقارن. إذ تتناول دراسة تاريخية أبرز المعتقدات الدينية لمغول وسط آسيا في القرن السابع الهجري / الثالث عشر الميلادي، كاشفةً عن أبعاد فكرية وثقافية شكّلت ملامح تلك الحقبة. أما في قسم الدراسات باللغة الإنجليزية، فيقدّم البحث الأول تحليلًا متعدد الوسائط حول الفكاهة في العروض الكوميديّة الأمريكيّة التي تتناول العرب نموذجًا، بينما يقدم البحث الثاني قراءة مقارنة بين مسرحيتي كوريولانوس لشكسبير وكوريولان لبريخت، مستعرضًا التفاعل الجدلي بين الأدب والتاريخ والفلسفة.

إن هذا العدد يمثل حلقة جديدة في مسيرة المجلة نحو ترسيخ ثقافة البحث العلمي المتكامل، وإثراء المكتبة العربية والعالمية بمساهمات فكرية وأكاديمية جادة. وتأمل هيئة التحرير أن يجد القراء والباحثون في محتوى هذا العدد مادة ثرية تلهم التفكير والنقاش البناء، وتدعوهم إلى مواصلة التفاعل مع المجلة دعمًا لمسيرتها في تعزيز الحوار المعرفي وإشاعة ثقافة البحث الرصين.

والله وليّ التوفيق،

رئيس التحرير

د. هاتم العبد

دراسات باللغة الانجليزية



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**Humor in American Stand-up Comedies Addressing
the Arabs: A Multimodal Discourse Analysis Study**

الفكاهة في الكوميديا الارتجالية الأمريكية حول العرب

دراسة في تحليل الخطاب متعدد الوسائط

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المخلص

لطالما اهتم الباحثون بدراسة الفكاهة في الكوميديا الارتجالية، فقد أرجعوا الفكاهة بشكل مثير للجدل إلى نظرية التناقضات أو إلى بعض الأدوات اللغوية مثل التورية أو المبالغة. وتتناول هذه الدراسة الفكاهة في الكوميديا الارتجالية الأمريكية التي تهتم بقضايا العرب، إذ تحاول الدراسة تحديد ملامح هذه الكوميديا؛ ما إذا كانت لفظية أم غير لفظية، وكيف تتولد الفكاهة. وتستخدم الدراسة نموذج كريس وفان ليوين (2021) للتصميم المرئي في تحليل الكوميديا الارتجالية. تم جمع 13:43 دقيقة من مقاطع الفيديو من منصة يوتيوب والتي قام فيها مجموعة من الكوميديين الأمريكيين بإلقاء النكات عن العرب، وهم: راسل بيترز (أمريكي هندي)، وماز جبراني (أمريكي إيراني)، ونمر أبو نصار (أمريكي لبناني). وتستعين هذه الدراسة بطرق تحليل الخطاب المتعدد الوسائط (MDA) ضمن منهج نوعي لإجراء تحليل لغوي مفصل للعينة قيد الدراسة.

وتشير النتائج إلى أن الكوميديين يحاولون خلق الضحك باستخدام الاساليب الكوميديّة الرئيسية (ككسر التوقعات، وسوء الفهم، والمبالغة، والخوف، ورد الفعل غير المتناسب مع الفعل والمتناقضات، والغباء، والاستغناء) والتي تتحقق من خلال الدمج بين الأدوات اللفظية وغير اللفظية. وتتضمن الأدوات اللفظية الوقفات، وتعديل الصوت، واختيار الكلمات، واستطالة الكلمات، وتقليد اللهجة، واستخدام لغة غير صحيحة، والضحك والأصوات. بينما تشمل الأدوات غير اللفظية على حركة الجسم، والإيماءات، والتحديقات، وتعبيرات الوجه. وتعد هذه النتائج مفيدة لأي بحث مستقبلي يتعلق بالكوميديا الارتجالية، ولمساعدة الكوميديين في تجهيز العروض.

الكلمات المفتاحية:

تحليل الخطاب الرقمي، تعدد الوسائط، التصميم المرئي، الكوميديا الارتجالية، الكوميديا، الفكاهة، الفيديو، الصور النمطية.



Abstract

Humor in stand-up comedy has long been studied where humor is disputably attributed to the incongruity theory or to some linguistic tools such as pun or hyperbole. This study investigates humor in American stand-up comedies that tackle Arabs' issues. More specifically, the study tries to determine the features of such comedy; whether this humor is verbal or nonverbal, and how it creates laughter. The study employs Kress & Van Leeuwen's (2021) model of visual design to analyze the data_ 13:43 minutes of videos, collected from the YouTube platform. The data comprises videos for American comedians who do jokes about the Arabs. Russell Peters is Indian American, Maz Jobrani is Iranian American, and Nemr Abou Nassar is Lebanese American. This study applies Multimodal Discourse Analysis (MDA) within a qualitative approach to carry out deep linguistic analysis of the data. Results indicate that comedians try to create laughter using eight comedy tactics (expectation breaching, misconstruing, exaggerations, fear, disproportionate reactions, contradictions, stupidity, and fooling) which are realized by a shift between verbal and nonverbal techniques. Verbal techniques involve pauses, voice modulation, word elongation, accent mimicry, incorrect language, word choices, laughs and sounds. Non-verbal strategies include body movement, gestures, gazes, and facial expressions. Such findings are useful for any future research involving stand-up comedies, and for helping comedians construct their shows.

Keywords: Multimodal Discourse Analysis, Digital Discourse, visual design, stand-up comedy, humor, video

Introduction



Humor has been an intriguing question that received inconclusive responses. Therefore, the current study aims at examining the characteristics of the humor present in American stand-up comedy shows that do jokes about the Arabs. The study tries to find out how comedians generate humor and whether they draw on verbal or nonverbal resource or a combination of both. The data for this study comprises three videos that belong to three different comedians, namely Russell Peters, Maz Jobrani, and Nemr Abou Nassar. The comedians belong to different ethnicities; Russell is Indian American, Maz is Persian American and Nemr is Lebanese American. All the comedians share the American culture, but with different Middle Eastern origins. Analyzing a multimodal text (videos), the study employs Kress & Van Leeuwen's (2021) model of visual design to account for the visual nonverbal component of the videos, and word meaning to account for the verbal component of the videos.

1. Rationale of the Study

Aiming at linguistically exploring humor in videos, the study adopts Kress & Van Leeuwen's (2021) model to account for the visual modes. Stand-up comedy shows are interactive in nature that is why the study tries to investigate the ideational and interpersonal dimensions of meaning. In so doing the study has selected two semiotic modes of analysis from Kress & Van Leeuwen's (2021) model, namely the representational mode (corresponding to Halliday's ideational function), and the interactive mode (corresponding to Halliday's interpersonal function). Analyzing various modes of language is intended to ensure objectivity. Moreover, the data involves different videos that belong to different comedians in pursuit of objectivity. In other words, the findings of one language mode or one video analysis are supposed to objectively support or refute those of the others. This study incorporates two dependent variables, the genre (stand-up comedy) and the topics addressed about Arabs, and one independent variable, the comedians. This way depicting the features of humor across the three comedians while doing the same genre would yield rich results.



2. Research Questions

In regard to the characteristics of the stand-up comedy's humor, research results are so far inconclusive. Some researches attribute humor to the incongruity concept and some others to hyperbole and pun. The current study aims at investigating the characteristics of the humor used in stand-up comedy, and it takes interest in the strategies used to generate laughter and their nature (verbal or nonverbal). More specifically, the study aims at answering the following questions:

1. What are the features of stand-up comedy humor? Which strategies are used to generate laughter?
2. Whether these strategies depend on verbal or nonverbal techniques or a combination of both?

3. Corpus & Methodology of Analysis

Humor in American stand-up comedy shows is investigated linguistically in this study. The data of this study comprises three videos for the following stand-up comedians: Russell Peters, Maz Jobrani, Nemr Abou Nassar. A total of 14:43 minutes of videos are collected from the YouTube platform. All the videos address Arabs' habits, issues, language, and involvement in intercultural communities. The length of three videos is proportionate to ensure objectivity. Thus, Russell's video is 5:19 minutes, Maz's video is 4:14 minutes, and Nemr's video is 4:10 minutes. Regarding the nonverbal component of the videos, the corpus is analyzed using Kress & Van Leeuwen's (2021) model of visual design. The model involves three modes of meaning. The study only adopts two modes, namely the representational mode and the interactive mode since they can account for the ideational meaning and the interactive meaning of the stand-up comedies. The verbal component of the videos is examined using diction analysis, which explores word choices, and word meaning as well as the connotations, implications, and presuppositions of words. This research is a qualitative one that uses Multimodal Discourse Analysis (MDA) approaches to attain an in-depth analysis of the corpus.



4. Theoretical Framework

The investigation of the aspects of humor in American stand-up comedy shows is not an easy task. Such research endeavor poses two challenges. First, the corpus is a multimodal text that requires processing of verbal and nonverbal messages at the same time. Second, the data revolves around humor and comedy which should be competently addressed while conducting the analysis. Addressing the first challenge, the study adopts Kress & Van Leeuwen's (2021) model of visual design to tackle the nonverbal component of the videos, in addition to diction analysis to deal with the verbal component of them. Addressing the second challenge, the study explores stand-up comedy as a genre as illustrated in the next section.

5.1 Stand-up Comedy

Stand-up comedy as a genre of comedy is characterized by being an interactive performance that involves the audience in action. That is why Brodie (2014) considers stand-up comedy as a form of an intimate spontaneous talk in which the audience contributes to laughter creation. He also maintains that comedians use intimacy to come close to the audience while expressing their shocking ideas or while addressing the incongruities of life. Brodie (2014) concludes that it is difficult to provide a definition of stand-up comedy as a genre and that it is better to identify it by its characteristics. He underscores three main characteristics of that genre. First, it is performed in a dialogue form in which the audience has a role. Second, comedians draw on their personal experience to construct the show topics. Third, it is recorded and circulated as any other product. Most important is his perception of stand-up comedy as a communicative event which involve encoded messages that are communicated through audio-visual channels between the performer as encoder and the audience as a decoder, using linguistic and paralinguistic means. (Brodie 2014, pp. 5-15, 46-51)

Dean (2019) perceives stand-up comedy as the art of making Jokes and he also finds the definitions of jokes unsatisfactory. He believes that jokes are better discerned by their structures rather than a definition. He argues that jokes in stand-up comedy share the same



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structure. In any joke, there are two stories that are linked with a connector. The first story is used as a setup to set the audience's expectations and the second story is used as a punchline to shatter those expectations. The connector is the linking idea that has different interpretations in each story. So, when the second interpretation in the second story is revealed, the audience are shocked and cannot resist laughing. For instance, a comedian may tell his audience a joke drawing on his life experience by mentioning a conversation between him and his mom as shown in example one below.

1. Telling my mother that I've broken my leg in three places, she said never go to these places again. (My example, M. E.)

The joke in example one has the following structure:

-Setup Telling my mother that I've broken my leg in three places

1st story: A kid says that he has three fractures in his leg.

-Connector: Places can be interpreted as spots on his leg or place where he has been beaten up.

2nd story: The mother reveals that the kid is a sissy who has been bullied and broke his leg.

-Punch: she said never go to these places again.

In this example, the kid's words tell the mother that he has three broken spots on his leg or three fractures in the bone. The mother's words give the audience the punchline as they change the meaning of the kid's message in an unexpected way, using the word 'places' in a different sense. The three spots on the bone are turned into three places where the kid is used to being bullied and beaten up. Thus, the audience's expectations are violated, and the shock leads into inevitable laughter. In other words, the mother's words turn the

kid's ordinary message into a funny one by scoffingly presenting him as a sissy boy who has been bullied and broken his leg. This, of course, shocks the audience when their expectations formed by the first story of the boy are violated by the second mocking story of the mother.

Dean (2019) agrees with Brodie (2014) that comedians draw on their personal experience for ideas, but he stresses that humor lies in the details of the story. They also agree on the fact that comedians must



deliver their shocking opinions, but Dean (2019) highlights that the opinion should come at the end with the punchline or the reveal (Dean, 2019, pp. 1-48)

Champion & Kunze (2021) pinpoint out that stand-up comedians are not just joke-tellers, they have a very crucial role in social reform. Stand-up comedy shows aim at correctness and social change. Therefore, comedians always draw on their personal experiences that have to do with the sociopolitical events. Like Brodie's (2014) they believe that intimacy is an integral part of stand-up comedy, arguing that tackling critical sociopolitical issues requires a high degree of intimacy and fun. (Champion & Kunze 2021, pp.1-4)

Digging deeper into stand-up comedy, Dean (2019) provides a list of the thing that any comedian must do and another of the thing that any comedian must avoid while performing stand-up comedy. For example, he recommends that jokes should be brief and ended by the punchline which will breach the expectations. Comedians are recommended to stick to common knowledge or personal experience to guarantee that the joke is clear. Moreover, comedians are advised to use incorrect language and to take care which part is better said and which part is better acted. The list of the things that must be avoided includes cliché greetings or any cliché practices. He also warns comedians from carrying on the joke, while the audience are laughing. (Dean, 2019, pp. 50-63, 135, 141, 134-147)

5.2 Discourse, Digital Discourse and Social Practice

Jones et al. (2015) distinguish between social practice and digital practice. They maintain that social practice is the behavior or action of the members of society to claim membership of a certain group. Members of society enact their identities and relationships through means such as written texts, computers, or cell phones. Hence, digital practices are located somewhere between the virtual and the physical dimensions, and between the social systems and technological systems. Therefore, traditional analytical models of discourse that focus on written or spoken language are inapt. (Jones et al., 2015, pp. 1-3, 81)



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Fairclough (2010) maintains that the definition of the term 'discourse' is unsettled since many disciplines use it such as linguistics and sociology. He even tends to use it in multiple senses. He uses it as an abstract noun to signify language in use as part of the social practice and as a count noun to indicate the ways experiences are expressed as a result of the different perspectives (e.g., patriarchal discourse and feminist discourse). According to Bou-Franch & Garcés-Conejos Blitvich (2019) discourse is mainly concerned with social practice rather than language in use. Accordingly, they view discourse analysis as the monitoring of the ways people use semiotic systems to construct their social world. In this sense, the analysis of digital discourse focuses on the way multimodal or multisemiotic resources are adopted to articulate identities, activities, and ideologies in the digital world, which in turn is embedded in the larger social world. Digital discourse is characterized by being multimodal, combining writing, images, sounds, and other semiotic modes to create meaning. Therefore, analysis of digital discourse needs to consider the linguistic and paralinguistic feature of the text, society, and technology at the same time. (Bou-Franch & Garcés-Conejos Blitvich, 2019, pp. 3-5; Fairclough, 2010, p. 92)

O'Halloran (2004) points out that Multimodal Discourse Analysis (MDA) deals with multimodal texts that use multiple semiotic resources. Accordingly, language and the other semiotic systems are considered in this approach. Jones (2019) maintains that

MDA is an approach that focuses on how non-linguistic modes of communication such as images, facial expressions, and gestures work together with the language to build meaning. Jones underscores the fact that nowadays the written texts involve photos, graphs and charts that influence the meaning of the text and thus should be considered. The current study examines videos of stand-up comedy shows as a kind of digital discourse to unearth the characteristics of such humor by exploring the different modes that generate the humor. Hence, the study employs Kress & Van Leeuwen's (2021) model of visual grammar to examine the visual modes of communication such as



gestures, gazes, facial expressions. (O'Halloran 2004, p. 1; Jones, 2019, pp. 36, 37)

5.3 Kress & Van Leeuwen's (2021) Model of Visual Grammar

The corpus of the current study involves video clips of American stand-up comedy shows. Therefore, the study adopts Kress & Van Leeuwen's (2021) model of visual design to carry out the analysis of the nonverbal component of the videos. Kress & Van Leeuwen's (2021) believe that the same meaning can be expressed by language or by visual communication, but two modes operate in different and independent ways. Their model is based on Michael Halliday's (1978) functional grammar. That is why Halliday's (1978) three metafunctions have three parallel modes in Kress & Van Leeuwen's (2021) model. So, Halliday's (1978) ideational, interpersonal and textual metafunctions are satisfied by Kress & Van Leeuwen's (2021) representational, interactive, and compositional modes. The theoretical framework for this study is limited to the representational and interactive meaning of the videos since the third mode is concerned with the coherence and organization of the text. In addition to their model the study will conduct diction analysis to account for the verbal component of the videos (Kress & Van Leeuwen, 2021, pp. 16-18, 39-43)

5.3.1 The Representational Meaning

According to Kress & Van Leeuwen (2021), the way the world is presented is called the representational meaning. Different people with various perspectives are expected to present objects and their relations in different ways. Kress & Van Leeuwen (2021) believe that any semiotic action involves objects or people connected by processes or what they call vectors. They refer to the objects or people involved as 'participants' and they distinguish two types of them, namely 'represented participants' and 'interactive participants'. The former describes participants who are represented in a text, while the latter refers to the participants who produce and consume text. There is a third peripheral participant that does not affect the main proposition. This secondary participant is called 'circumstances' and Kress & Van



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Leeuwen (2021) focus on one type of it, 'setting'. The setting relates other participants, such as the landscape or background, to a specific participant. (Kress & Van Leeuwen, 2021, pp. 44-50, 70)

Kress & Van Leeuwen (2021) identify two types of representational structures; narrative and conceptual. The former refers to the unfolding actions, events, processes of change and transitory spatial arrangements, and the latter describes the participants in terms of their class, analytical structure, or symbolic meaning. This study tackles only the narrative structures. Narrative structures are distinguished by vectors or processes (verbs). The process of the narrative may be action, reactional, speech or mental. The study will focus on the first two process types, namely the action and reactional. In an action process, there is an Actor that performs a vector to influence a Goal. In a reactional process, a Reactor forms a vector by an eyeline while looking at a Phenomenon. In both cases if the other participant, the goal or the phenomenon, is identified the process is called transactional, but if it is not identified the process then becomes non-transactional (Kress & Van Leeuwen, 2021, pp. 44, 55-64)

5.3.2 The Interactive meaning

Kress & Van Leeuwen (2021) argue that images can indicate relationships between participants. They identify three levels of relations; one between the represented participants; another between the interactive and represented participants; and a third between the interactive participants. They point out that interactions can be explored by considering gazes, social distances, angles, and modality. This paper examines all the features except modality as it is more related to images than videos. (Kress & Van Leeuwen, 2021, pp. 113-115)

Kress & Van Leeuwen (2021) mark two types on gazes, demand and offer, where the former demands the viewer to engage in a relation with the represented participant, and the latter dispassionately offers a represented participants as an object for contemplation. It is worth noting that gazes can be defined in part by facial expressions or gestures. For example, a gaze with an antagonizing gesture is not like one with welcoming a gesture. Social distance is determined by the 'size of frame' which is measured against the human body. For



example, a close-up shot shows the head and shoulders of a person, a medium close shot shows from head to waist, a medium shot goes down till the knees, a medium long shot demonstrates the full figure, and a long shot presents the human body in a space that never exceeds half the height of the frame. (Kress & Van Leeuwen, 2021, pp. 115-129)

According to Kress & Van Leeuwen (2021) angles reflect attitude. For instance, the horizontal angle shows the degree of involvement, and the vertical angle projects power. Hence, if the horizontal angle is frontal the viewer is totally involved, but if it is oblique the viewer is detached. In a similar manner, the high vertical angle indicates the inferiority of the represented, and the low angle shows the superiority of the represented. While the representational meaning of images communicates the ideational function of the images, the interactive meaning portrays the interpersonal function of them. In regard to the verbal messages, diction analysis is adopted to account for the ideational meaning of the verbal content of the videos. (Kress & Van Leeuwen, 2021, pp. 129-140)

5.4 Diction Analysis

Fairclough (2010) distinguishes between word meaning and word choice arguing that there is a difference between the various meanings of a word and the way meaning is expressed in words. In other words, a word may have more than one meaning but the author chooses to emphasize one. For instance, describing a speech as being 'plain' may indicate that it is easy to understand or boring. Also, a man who bombed himself can be referred to as a 'terrorist' or 'freedom fighter'. It is worth noting that emphasizing one meaning rather than another or packaging meaning using a word rather than another is not ideologically free. According to Saeed (2009), there are no true synonyms because words vary in terms of denotations and connotations. (Fairclough, 2010, pp. 36-7; Saeed, 2009, pp. 65, 66)

Erlinda (2014), Kreidler (2014) and Nagy (2017) point out that word meaning is partly denotational and partly connotational. While the former refers to the cognitive aspect of word meaning that people collectively agree on, the latter refers to the individual and emotional



aspects of meaning which differ from one person to another. For instance, a word may have emotional connotations (daddy/father), stylistic connotations (buy / purchase), evaluative connotations (group/clique), or intensity connotations (love/ adore). (Erlinda, 2014, pp. 9-11; Kreidler, 2014, pp. 43-59; Nagy, 2017, pp. 18-23, 111-118, 139-144)

In some cases, word meaning may not be stated directly, but rather assumed as done with presuppositions or implied as done with implications. For example, on hearing the utterance '*Ali's sister is smart*', anyone can assume that Ali has a sister. Both Saeed (2009) and Erlinda (2014) point out that presupposition can be triggered by 'presupposition triggers'. For instance, the use of names or definite descriptions to refer presupposes the existence of that entity. So, '*Ahmed is nice*' presupposes that Ahmed exists. Other lexical presupposition triggers include factive verbs such as '*regret*' and

'*realize*', non-factive verbs such as '*dream*', '*imagine*' and '*pretend*', state verbs such as '*start*', '*begin*', '*stop*', and verbs of judgement such as '*blame*'. For example, the utterance '*Salwa regretted eating the tart*' presupposes that Salwa ate a tart, and the utterance '*he dreamed that he was tall*' presupposes that he is short. Also, '*Mai stopped smoking tobacco*' presupposes an earlier state, that Mai used to smoke *tobacco*, and '*Alaa blamed Maha for telling her*' presupposes that Maha has already told her. The word 'again' indicates that an action occurred before. Also, WH question words trigger presuppositions. For example, the question '*when did you by the bike?*' presupposes that he bought a bike. Another type of presupposition triggers is the structural one in which a grammatical structure is responsible for the assumption, as in the cleft and the pseudo-cleft construction and the counter-factual if construction. For instance, '*If you were my daughter, you would have been a legitimate heir*' presupposes that she is not his daughter. Time adverbial clauses and comparative clauses are good examples of presupposition triggers. For example, '*I was flying aircrafts before Sam learned to walk*' presupposes that Sam learned to walk, and '*Lina is even more naive*



than Sandy’ presupposes that Sandy is naive. (Saeed, 2009, pp. 99-110; Erlinda, 2014, pp. 67-73)

According to Saeed (2009) and Erlinda (2014), implications or implicatures are related to presuppositions but different as the message is implied rather than stated. Implicatures can be conversational and conventional. conversational implicature is established by the context of the conversation, but conventional implicature is created by some linguistic forms. In a conversation for instance, answering the question ‘can I get some money?’ by saying ‘my wallet is on drawer’ implies that the person answering don’t mind giving the money. Independently of the conversation context, words such as but, therefore, anyway, actually, also, besides, however, though, yet, still and too, imply messages. For example, ‘but’ in ‘he is young kid but clean’ implies that young kids are not clean. Also, ‘therefore’ in ‘She is a woman therefore she cannot drive well’ implies that women are not good drivers. Another related type of implicatures is ‘generalized implicature’ or ‘scalar implicature’. This type is independent of the context and has a default interpretation. Such implications can be generated by lexical items such as most, many, all, some, few, often, always, and sometimes. For instance, ‘most’ in ‘*most of the birds can fly*’ implies that not all of them can fly. (Saeed, 2009, pp. 213-216; Erlinda, 2014, pp. 83-88)

5. Data Analysis

In this part, the data is analyzed using Kress & Van Leeuwen’s (2021) model of visual design to detect the representational and interactive meanings of the nonverbal content of the videos and diction analysis to account for the ideational meaning of the verbal component of the videos. The corpus involves three videos for three comedians; Russell Peters (Indian American), Maz Jobrani (Iranian American), and Nemr Abu Nassar (Lebanese American). The proportionate video lengths for the comedians are respectively 5:19 minutes, 4:14 minutes, and 4:10 minutes. These three comedians are specifically selected since they tackle Arabs’ issues and they have Middle Eastern origins. Hence, they share the American culture, the Middle Eastern origins and they



do the same genre, stand-up comedy, tackling the same topics. Holding these common factors between the

comedians, the study monitors their comedy practices to depict the features of the humor of stand-up comedy.

6.1 Russell Peters' Video Analysis

In this part, analysis runs across two sections, section 'a' and section 'b'. Section 'a' examines the representational meaning of the nonverbal component of the video and section 'b' tackles the interactive meaning of the nonverbal component as well as the verbal component of the video.

a. Visual Representational Meaning

In a typical stand-up comedy show, there is a performer and an audience that interact in a theatre. The eye lines between the reactor (the audience) and the phenomenon (Russell) in figure 1 forms a transactional reactional process and a non-transactional one in figure 2 where the reactor, Russell, is only spotted without the phenomenon.



Figure 1. Transactional reactional process (Peters, 2016, 1:42)



Figure 2. Non-transactional reactional process (Peters, 2016, 1:58)



In addition to the reactional process between the interactive participants, Russell and the Audience, in figure 1, there is a transactional reactional process between the represented participants, Russell and an imaginary Arab guy who is represented by the microphone stand. In this figure Russell plays the role of an Arab guy who looks at his imaginary Arab friend to ensure him that he will talk to the comedian after the show regarding his jokes about the Arabs.



Figure 3. Russell leaves for fear of Arabs (Peters, 2016, 0:05)



Figure 4. An American (threatening Iraqis (M. E.) (Peters, 2016, 3:38)

In figure 3, Russell decides to leave the theatre on noticing a big number Arabs among the audience, arguing that they will hurt him if he tells jokes about them. This process is a non-transactional action one that shows only the actor (Russell) without a goal. In figure 4, Russell as an actor plays the role of an American that threatens a goal, an Iraqi citizen. This process is a non-transactional action process that is marked by Russell's hand gestures.



Figure 5. Laughs of Arabs (Peters, 2016, 1:20)



Figure 6. Laughs of people from (other nationalities (Peters, 2016, 1:17)

Figure 5 demonstrates a reactional process as the reactor, the Arab guy, looks indignantly at the implied phenomenon, the comedian. The reactional process focuses solely on the look and the facial expressions of the indignant guy creating laughter which highlights the contradiction between the smile and indignancy in figures 5 and 6. Figures 5 and 6 involve non-transactional action processes where



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Russell imitates the Arab's way of laugh about his jokes that involve Arabs and the ordinary people's way of laughing about the same jokes. His hand, as the actor, does something to the goal, his chest. such action is meant to reflect grinning and happiness. Representing narratives in such ways deliver the message to the audience with strong visuals that help them imagine the situations recounted in certain ways, influencing the audience's perception to create laughter.



Figure 7. Russell's puzzled face (Peters, 2016, 2:21)



Figure 8. An Arab indifferent
(to American threat (Peters, 2016, 4:23)



(Figure 9. An Arab guy talking to an imaginary friend (Peters, 2016, 4:05)

Figures 7,8,9 involve action processes where Russell's hand gestures indicate the action by the vector it creates. In figure 7, the vector is directed towards the goal, the audience, and in figure 9, the vector is directed towards an imaginary friend which functions as the goal of this process. However, in figure 8, the vector is directed towards Russell's body, making it the goal. The actor, in figure 7, is Russell, but in the other two figures, the actor is an Iraqi guy who faces the American threats defiantly.

b. Visual Interactive Meaning and Verbal Realization

Figure 3 demonstrates a long shot of Russell while leaving the stage for fear of the Arab audience. The comedy lies in the sudden change of opinion due to fear. In other words, Russell was going to start his show but after receiving loud responses for his question "Any Arabs in the house tonight?" (Peters, 2016, 0:01), he escapes, saying "Alright, thank you, good night! Alright" (Peters, 2016, 0:03). The big frame and



the fact that he turns his back and waves his hand at the audience increase the distance between Russell and his Arab audience. Russell underscores that distance visually by veering away from them and verbally when he thanked them and said good night. It is worth noting that the whole situation is based on the stereotype of Arabs as terrorists and it is acted as a personal experience since Russell experiences this on stage before the audience. The humor intensifies when Russell goes into the details about the Arab's fake laughs and their attitude towards the comedians who make jokes about them.

Mocking the Arab audience way of speaking, Russell produces an unrecognized sound twice, "hul-hula laah-laah" (Peters, 2016, 0:15), that generates laughter. When Russell produces the sound, he makes sure that he faces the audience. So, Russell first tries to interact with the Arab interlocutors on his left side using a direct gaze, where viewers are offered information since the dimension is oblique. Then he gazes away from his interlocutors, facing the viewers to tell the joke at a horizontal frontal angle. Now he directly gazes at the viewers to demand their interaction and laughter. The frame alternates from long shot to medium close to bring Russell closer to the audience, while telling the joke. Thus, jokes are told in a frontal dimension and at a close distance where interaction is less formal and more intimate.

The frame continues to be medium close, and the angle is frontal at eye-level. These details are intended to put Russell at the same level with the audience, while talking about the Arabs' intolerance of jokes and criticism, to augment involvement and interaction. It is noticed that Russell's laughter at 43rd second of the video without any words stimulates the audience's laughter. Also, Russell's imitation of the Arabs' way of laughing to his jokes about Arabs generates laughter, especially when he mimics the Arabic accent. The Arabs' way of laughing is laughter inducing because of the contradictory adjacent sullen face. Then again Russell plays the role of the Arab audience putting on that stern face, while talking to an imaginary guy saying that he'll talk to the performer after the show (signifying that some violence will take place). Moreover, the contradiction in figures 5 & 6 between



the way Arabs laugh and the way others laugh at his jokes brings irresistible laughs. While the Arabs way of laughing seems like a fake one that hides anger, the peoples laugh is more like a pure hearty laugh.

Arabs fake laugh and their anger are indicated verbally when Russell says, "I do a joke about Arabs, and they'll look like they are laughing, but it is not the same laugh you're doing"(Peters, 2016, 1:05). The expression 'look like' indicates pretense. Also, the word 'worry' in "Don't worry. I will talk to him after"(Peters, 2016, 1:38), presupposes that the imaginary Arab guy is upset and worried about the joke. It is noticed that Russell switches his accent from American to Arabic while saying these utterances to impinge an authentic air on the performance and thus bring stronger laughs.

The shot is medium close, and the angle is frontal while Russell is criticizing the media for propagating the existing stereotypes. Such frame is meant to bring Russell closer to the audience and to keep them involved in the interaction. In figure 7, Russell puts on a puzzled confused face while asking the audience the question "what do you think?" (Peters, 2016, 2:21) with a high rising tone to make the audience highly interactive and blast in laughter because the answers to the questions are already known. All questions draw on stereotypes; a photo of an Asian guy and car accident (Asians are bad drivers), a photo of Indians and 7-eleven (7-eleven stores are full of Indian employees), a photo of Arabs and bombs (Arabs are terrorists). Although Arabs are represented as terrorists in this stereotype, Russell does not state so. On the contrary, Russell criticizes and renounces this stereotype as discussed later in the verbal analysis below.

Verbally, Russell makes use of very significant words that

:state his viewpoint as illustrated in the examples below

2. They kind of just perpetuate stereotypes about people. (Peters, 2016, 1:58)
3. They enforce all this. (Peters, 2016, 2:07)
4. They convince us that things are what we think. (Peters, 2016, 2:48)



5. All they show you is like, all this violence. They never show you normal Arab people just doing regular Arab things... (Peters, 2016, 2:54)

In extract 1, the word 'perpetuate' denotes an eternalized prolonged process. So, the media is interested in an everlasting reproduction of stereotypes. Also, words such as 'enforce' and 'convince' have imposition connotations. Thus, the media try to force us into believing these stereotypes. Moreover, convincing people that what they think as true is true involves a process of fooling which sounds funny. Finally, Russell highlights the fact that media spotlight "violence" rather than "normal Arab". These two expressions run across two consecutive sentences where the second is just the negated form of the previous. Such structure presupposes that the normal Arabs are not violent.

Russell assumes the roles of both the American invader and the Iraqi victim while acting the American invasion in Iraq. It is noticed that Russell uses both verbal and nonverbal tools to create laughter, and that the nonverbal cues have stronger comic effect. For instance, the American threatens are skillfully projected by prolonged serious intimidating facial expression and intimidating slow body movement as demonstrated in figure 4, as well as the elongated pronoun 'your' in "We are going to come to your country and kill you." (Peters, 2016, 4:14), which is meant for emphasis. All these strategies exaggerate the intimidation making it funny. Also, the Iraqi people's fearless reaction is presented by indifferent facial expressions accompanied by silence in one instance, and by a smiley mocking face in another, as displayed in figure 8. It is worth noting that the Iraqi people's reaction to the threats, saying just "okay" (Peters, 2016, 3:43), is also funny as it breaches expectations. Also, the exaggerated intimidation looks disproportionate to the simple reaction of the Iraqi people which adds up the humor.

In both the angle is frontal, but the frame changes from medium close to long shot to depict Russell's entire body movement. Also, the dimension alternates between the horizontal oblique and the horizontal



frontal while talking to the imaginary friend and back to the frontal as shown in figure 9. So, Russell gazes away as he talks to an imaginary friend offering himself as a character played and then he interacts with the viewers using a direct gaze to demand their attention and tell his joke. In figure 8, Russell looks towards the audience, but he gazes away to offer himself as an object for observation while playing the Arab guy, who at this moment is looking at the American guy threatening him. Verbally, Russell uses some Arabic words, and he imitates the Arabic accent while speaking a deformed variety of English as in "I kill me" (Peters, 2016, 4:29). All these linguistic features go hand in hand with paralinguistic features such as gazes, facial expressions, and body movement to enhance the effect of his jokes.

6.2 Maz Jobrani Video Analysis

Analysis in this section is divided into two parts; part 'a' which explores the representational meaning of the visuals in the video and part 'b', which addresses the interactive meaning of the visuals and the verbal realization of both the representational and interactive meanings.

a. Visual Representational Meaning

During the act of stand-up comedy, there is a reactional process going on between both the performer, Maz, and the audience since there is mostly an eye-contact interaction. such reactional process is clear in figures 10 and 11. While in figure 10 the process is non-transactional, in figure 11 it is transactional showing both the audience as a reactor and Maz as the phenomenon.



Figure 10. Non-transactional reactional process (Jobrani, 2012, 3:27)



Figure 11. Transactional reactional process (Jobrani, 2012, 0:22)



(Figure 12. Maz doing the national chanting (Jobrani, 2012, 0:26)



Figure 13. Maz acting as if taking a heroin shot (Jobrani, 2012, 1:09)



(Figure 14. Maz intimidated on hearing the word Arab (Jobrani, 2012, 2:38)



Figure 15. Maz hugging an imaginary friend (Jobrani, 2012, 3:12)



(Figure 16. Maz acting as if he pumps gas (Jobrani, 2012, 4:07)

The rest of the images collected reflect action processes. All the remaining figures involve transactional action processes showing both the actor and the goal except figure 12 which encompasses a non-transactional action process, showing only the actor, Maz. The fact that there are many action processes projects an active and engaging narrative setting that adopts paralinguistic tools to enrich the performance and help provide live visuals of the narrative. For example, figure 12 displays the funny way Persians chant their country's name, and figure 13 demonstrates Maz taking a heroine shot to show extreme relaxation while pronouncing the word 'Persian'. In both images Maz is the actor and the action is indicated by his hand movement. Thus, in figure 12 his arm goes upward indicating some sense of directionality, and in figure 13 his right hand injects the left arm as the goal.



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There is a contradiction between figure 13 and Figure 14, where the former shows relaxation while pronouncing the word 'Persian', and the latter shows intimidation on hearing the word 'Arab'. Such contradiction generates tremendous laughter. Also, the intimidation in figure 14 looks disproportionate to a mere word, and thus generates laughter. Figure 15 features Maz while playing a Persian authority's representative (the actor) who delicately and emotionally hugs a citizen (the goal) after blowing him up. Such contradiction between exploding a person and hugging him is laughter-inducing. Figure 16 which shows Maz as a Middle Easterner happily pumping discounted gas. In this transactional action process Maz as the actor holds the gas pump handle and pumps gas into the goal, the car. The action is so funny since the idea of getting a discount due to being a Middle Easterner is so naive.

b. Visual Interactive Meaning and Verbal Realization

Maz's video starts with an oblique angle and a vertical high shot of Maz and the audience which reveal the whole setting of the theatre and indicate that the viewers are not involved in the performance yet. Then the angle changes into an eye-level frontal one to involve the viewers in Maz's performance while chanting the Persian chants and then the frame changes from medium close to medium long to depict his body movement as shown in figure 12. Maz manages to turn the serious chants into a funny dance generating laughter.

Maz distinguishes between Arabs and Persians, claiming that, Iranians are white like Americans, but Arabs are darker. Iranians are not Arabs, so "stop shooting" (Jobrani, 2012, 0:50). When misconstruing Iranians to be Arabs causes shooting, it brings up laughter. While mimicking the accents of the Arabs and the Iranians, Maz's body movement mirrors his way of speaking. Thus, his relaxed way of talking with the Iranian accent is accompanied by a backward chilling body bend and a smiley face as shown in figure 17, and his tense Arabic accent is performed with a nervous forward slant similar to attackers as illustrated in figure 18.



(Figure 17. Maz relaxed as Persians (Jobrani, 2012, 1:51))



Figure 18. Maz is tensely stressed as Arabs (Jobrani, 2012, 1:38)

Verbally, Maz prefers using "Persians" to Iranians to name his people saying that it sounds "nicer and friendlier". 'Iranian' with two nasal stops [n] sounds heavier than 'Persian' with a fricative [s] and one nasal stop [n]. In addition, Maz elongates the word 'Persian' with a very relaxed tone to project his people as cool peaceful people. On the contrary, the word 'Arab' is pronounced tensely with a higher pitch to reflect the Arabs as violent. He even claims that Arabs say the word 'Arab' in "very violent" way that sounds "guttural". Hence, Maz seems to reproduce the stereotypes about the Arabs as terrorists by putting the word 'Arab' and the word 'violent' at the same context. Physically, he shows intimidation by taking two steps backward while hearing the word 'Arab' as shown in figure 14. It is noticed that the contradiction between the tensivity in the word 'Arab' and the relaxation in the word 'Persian' cracks up the audience.

While comparing the Arabs to the Persians, Maz reconfirms the terrorist Arabs stereotype as he stresses that Persians are not like the terrorist Arabs.

5. Persian, it sounds nicer and friendlier ... I am not dangerous. I am Persian. I am Persian like the cat, meow... Arab...when they say the word 'Arab' they got very guttural, very, you know they're very proud to be Arab, and his way is very violent. (Jobrani, 2012, 1:50)

In extract 5, Maz compares the Persians to cats, by making 'meow' sound, to indicate that they are harmless and nice. The cat sound brings about numerous laughs. It is worth noting that when Maz emphasizes the fact that as a Persian he is not dangerous, while comparing Arabs to Persians, he presupposes that the Arabs are dangerous.



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Maz assures the audience that the Iranian nuclear program is peaceful through repeating the word 'peaceful' twice in a prolonged and relaxed way. Physically, he leans backward in a relaxed manner, similar to the one in figure 17. The frame changes from the long shot which captures Maz's relaxed body movement to a medium close one with a frontal angle and a direct gaze to bring him closer to the viewer while intimately stating that the Iranian nuclear program is peaceful. Then, he delivers a satiric note as he says that "They [Iranian authorities] blow you up then they hug you" (Jobrani, 2012, 3:10). His words indicate the perilousness of the peaceful program. It is worse noting that putting the two paradoxical words 'blow' and 'hug' in one context generates laughter, especially when combined with Maz's body movement and compassionate facial expression shown in figure 15. Also, hugging someone after blowing him up shatters all the expectations generating laughter. Moreover, the idea of a peaceful program is presented as lethal and thus involves a fooling process. Interestingly, Maz tries to fool the audience the same way the government does.

The shot continues to be medium close with a frontal angle to keep the viewer involved, while Maz is talking about the "stupid" stereotype of the Arabs and Persians as oil experts. Humor does not only lie in the stupid stereotype, but also in the fact that it is a personal experience. Such stereotype is even exaggerated when Maz's friend believes that he is an OPEC expert on gas and that he enjoys a gas discount as Middle Easterner. Such extreme exaggeration creates laughter since his friend looks so much naïve and stupid to embrace such ideas. It is worth noting that Maz's direct gaze while pumping gas keeps the audience engaged. It is also noticed that Maz acts out the pumping of gas in a moment of silence. Such pause spotlights his funny acting rather than the words for stronger comic effect.

6.3 Nemr Abou Nassar Video Analysis

The analysis of the third comedian's video is presented along two sections. First, section 'a' provides the representational meaning of the nonverbal component of the video. Second, section 'b' delivers both the interactive meaning of the nonverbal component and the verbal component of the video.



a. Visual Representational Meaning

The representational meaning reflects setting of the performance and the participants involved in it to provide the background of the narrative going on. It also shows the world as constructed or presented by the comedian.



(Figure 19. Nemr talks about Lebanese glory (Nassar, 2019, 0:06))



Figure 20. Nemr doing ISIS soldiers' attack (Nassar, 2019, 0:46)



Figure 21. Nemr describing the Lebanese army (Nassar, 2019, 1:44)



Figure 22. Lebanese mom calls her son on battlefield (Nassar,



Figure 23. Lebanese guy talking to mom on battlefield (Nassar, 2019, 2:54)



Figure 24. Lebanese mom offering food (Nassar, 2019,

Figure 19 involves a non-transactional action process that is indicated by Nemr's hand gesture. Although Nemr just talks about the victory of the Lebanese people over the ISIS (Islamic State of Iraq and Syria) troops without acting, the process is not reactionary but rather an action process which reflects Nemr's excitement. Figure 20 also involves a non-transactional action process that is marked by Nemr's body movement and directionality. In figure 20, an ISIS soldier, as the actor, runs towards the implied goal, the Lebanese people. Nemr's



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acting out of the narrative contributes to laughter creation as Nemr runs in a funny way. Figure 21, in which Nemr describes the army structure, displays an action process that is signified by Nemr's hand gesture. The funny thing is that Nemr spends some time distinguishing the army forces in categories such as the air force and the naval support then he assures the audience that the Lebanese army does not include any of these types of military support and that emotional support is the only support available.

Figures 22 and 23 show a typical phone call between a Lebanese mother and her son during the fight against ISIS. The whole situation is out of context and thus laughter inducing. Action processes are evident in both images since Nemr's hand, as the actor, does something to his face as the goal. Laughter is inevitable since the serene smiling facial expressions of the mother are incongruent with the battlefield atmosphere. Finally, figure 24 displays a non-transactional action process where a Lebanese mother, as the actor, serves food to her son, the implied goal.

b. Visual Interactive Meaning and Verbal Realization

In figure 19, the frame is medium close to bring Nemr close to the audience while bragging about the Lebanese army's victory as it crushes three thousand ISIS soldier at the borders. Such close distance allows the audience a good chance to capture Nemr's words, gestures, and facial expressions. The angle is oblique detaching Nemr from the viewer, and he gazes away from the audience to offers him as subject for contemplation in a statue-like figure of pride. Such glory posture is amplified by Nemr's pointing gesture which shifts interest from Nemr himself to the Lebanese people which are indicated by Nemr's arm. In figure 20, Nemr mocks ISIS by simulating the soldiers' attack accompanied by slippers sound 'ishta'. The frame changes into medium to capture Nemr's body movement and the angle continues to be oblique to interrupt Nemr's interaction with the audience so that he can start acting. Also, Nemr's gaze contributes to that effect as he gazes away from the audience to offer himself as a performer playing a role rather than a comedian interacting with the audience. These bragging



and mocking notes are also underscored verbally as shown in extracts 6 and 7 below.

6. We fought the militarily first and we crushed them at the borders. (Nassar, 2019, 0:01)

7. We never talk about it because it is not a big deal... I don't know why in America the media hype up ISIS, like it was this incredible military force with divine power, that would never be defeated. These are people who fight in flipflops... how you gonna sneak up on your enemy. You're like; let's go ishta ishta ishta ... three thousand of 'em try to get into Lebanon. We heard 'em all the way from Syria. What is that? thunder? No, their f**kin' slippers. (Nassar, 2019, 0:15)

In extract 6, the verb 'crushed' is used rather than 'fought' or 'beat' to project the Lebanon's solid victory, since 'crushed' signifies a total defeat and destruction. When this destruction is done to a well-trained military force at the 'borders', the Lebanese power and the ISIS's weakness are highlighted. In excerpt 7, Nemr confirms that Lebanese people perceive that great victory as insignificant incident by using the lowest end of the scale of the adverbs of frequency 'never' to indicate a zero chance of mentioning it. Also, the categorical modality, present in verb 'to be' in "it is not a big deal", confirms the insignificance of the incident. In addition to this, the proposition 'don't know why' suggests that Nemr is unable to find any valid reasons for America's exaltation of ISIS. Nemr's account of ISIS sounds funny especially after he bragged about defeating them.

Americans' reaction to ISIS is indicated by the verb "hype up" which signifies unrelenting rounds in media about their power rather than a casual interest. Nemer points out that ISIS power is described as a "divine power" that "would never be defeated". The adverb 'never' gives the impression that it is a God-like power with zero chance of defeat. Such exaggeration sounds funny especially after Nemr mocks them by acting out their attack which is accompanied by slippers sound 'ishta'. Adding more exaggerations, Nemer compares this sound to thunder that the Lebanese people heard "all the way from Syria".



Unlike the verb ‘listen’ the verb ‘heard’ indicates an effortless recognition of the sound. Also, the whole proposition is expressed in categorical modality which impinges more credibility. Such stupidity contradicts to the context of a military assault. Another contradiction is clear in the Lebanese and American way of perceiving ISIS. It is worth noting that the exaggerations and contradictions create strong laughter.

In figure 21, the frame is medium to capture Nemr’s body movement while talking about the Lebanese army and the angle is frontal to maintain the audience’s involvement and to be able to capture Nemr’s gestures. Nemr’s gaze towards the audience demands their interaction. Nemr’s description of the army is funny as he enumerates the different types of military support that any soldier can have in the army in detail. Then he shocks the audience stating that such support is not available for the Lebanese soldiers. Nemr’s hand gesture makes the description more vivid and tangible.

Verbally, Nemr draws on exaggeration to generate laughs. For instance, the use of the end of scale superlative expressions ‘the most’ and ‘the best’ in extract 8. Also, the high value modal expression ‘have to’ makes it an inevitable obligation to be the most powerful warriors, the adverb ‘anywhere’ does not leave out any place, and the pronoun ‘all’ indicates that this option is the only one left. The density of exaggerations urges Nemr to mitigate the overstatements, to gain some credibility, by modifying his statement using the modal adjunct ‘probably’ in “probably the most powerful warriors”. Moreover, Nemr repeats the expression “that’s a fact” twice for emphasis and the adjective ‘emotional’ to assure the audience that emotional support is the only available option. In extract 9, Nemr uses categorical modality, verb ‘to be’, to assure the audience that the Lebanese mothers is the backbone of the Lebanese military force. The word ‘backbone’ indicates that the mothers form the main support of the Lebanese body and without them the whole body will fall apart.

8. The men and women in uniform in our military are probably the most powerful warriors you’ll ever see in your f**kin’ life anywhere in the world. That’s a fact, that’s a fact ... They have to be,



because that's all we have... we give 'em emotional, emotional support. That is the best we can do. (Nassar, 2019, 1:20)

9. Lebanese mothers are the backbone of our military might. (Nassar, 2019, 1:59)

Thanks to the medium close shot in figures 22 and 23, Nemr's facial expressions are manifested clearly to create tremendous laughter. This is further supported by the frontal angle which focuses solely on Nemr. Nemr gazes away from the audience to offer himself as an object for observation while acting out a typical phone call between a Lebanese mother and her son during a battle. Figure 22 features the serene smiling facial expressions of the mother, and figure 23 displays the calm peaceful facial expression of her son. These facial expressions are accompanied with a relaxed softhearted tone of voice and an affectionate motherly verbal content as revealed in extract 11. All these emotional visuals look at variance with the violent context of a battlefield. Such contradiction brings about a loud laughter applause. Lebanese mothers will call their sons on battlefield here and do .10 what every good Lebanese or Arab mother is supposed to do_ put (pressure on their child to perform better. (Nassar, 2019, 2:31

Mother: Hello! Habibi. How are you today? Did you kill anyone .11 ?today

Son: No, mama I couldn't. They were hiding

Mother: No, [short pause] I thought you better than this. [short pause] My neighbor, her son kill three. Is she better than your mother? Is she? Listen! kill two, kill two ... just two, just two, two and then ... come home. I have made your favorite food. (Nassar, 2019, 2:48)

The verbal content also contributes to laughter. In extract 10, the word 'pressure' indicates that the Arab mothers raises kids inappropriately by pushing or urging them to do things, which could damage the kids psychologically. Exaggerating the proposition, Nemr uses the determiner 'every' which does not exclude any Arab mother. In excerpt 11, the soft and intimate conversation between the mother and her son sounds disproportionate to war and out of context and thus funny. For instance, the mother uses the expressions 'hello!', "how are



you today?” as a greeting, and the pampering word ‘habibi’. These words are uttered in a serene way as if directed at a young kid. This soft tone of voice is also incongruity with the word ‘kill’. In addition, the verb ‘kill’ in “kill two” sounds anomalous with the noun phrase “favorite food” which generates strong laughter. Moreover, the string “kill two” is repeated more than once for persuasion, and the proposition is presented like an easy task that can be accomplished before dinner, which creates laughter and implies that the Lebanese people are used to such horrible bloodshed. Also, the mother’s words are followed by short pauses to put some pressure on her kid while reproaching him. It is noticed that Nemr’s American accent changes into an Arabic one with some structural mistakes such as the missing verb in “I thought you better than this” and the unconjugated verb ‘kill’ in “her son kill three”. This way the words sound more realistic and hence funnier.

In figure 24, the medium close shot of Nemr and the frontal angle are meant to depict Nemr’s facial expressions and gestures while acting as a mother serving her son what she thinks is his favorite food ‘Mujaddara’. Nemr’s gaze veers away from the audience to offer himself as a character in a scene looking at another while serving him food. The mother’s fully stretched arm indicates her unwavering conviction that her son likes that kind of food served, which is far from truth. Such enthusiastic way of serving food looks funny since the audience are aware of her son’s distaste for that food. Such visual humor is supported by funny vomiting sounds and some overstated propositions.

Verbally, Nemr exaggerates all statements to ensure strong laughs as revealed in excerpt 12. For instance, Nemr presents the mothers’ misconception about their children’s food as a global issue when he uses the word ‘world’. His proposition is also supported by a high statistic figure “nine times out of ten”. The categorical modality, present in “it’s not”, confirms that what the mother considers as her son’s favorite food is for sure not his favorite. He even goes further to indicate the mom’s food choice is detested by their children. Thus, Nemr’s mother choice, Mujaddara, is described as “The go-to food in



the Middle East to disappoint your children”. The expression ‘the go-to’ designates Mujaddara as the most sought option to disappoint anyone and he reconfirms this exaggerated disappointment by using ‘the most’ in “this is the most disappointing”. Using two exaggerations to confirm the same idea, Nemr sounds funny as he exaggerates the exaggerations.

Finally, Mujaddara dish is compared to vomit through the expression ‘throw up’ to reflect his detested feelings towards it. This proposition is further supported by vomiting sounds, ‘ho’ and ‘yoho’, which greatly contribute to humor. Nemr even accentuates humor by his final punchline, where he shatters all the audience’s expectations. After setting expectations about the Lebanese people’s patriotism and warriorship, Nemr concludes that they won the fight because of the Lebanese mom’s pressures and their misconceptions about their children’s favorite food. The misconception of his food preference is funny since it impacts his stay home.

12. It doesn’t matter where you’re from in this world. When your mom says, “I have made your favorite food”, nine times out of ten, it’s what she believes your favorite food should be, but it’s not your favorite food. The go-to food in the Middle East to disappoint your children, specifically in Lebanon, is Mujaddara. This is the most disappointing f**kin’ thing. It literally looks like somebody throw up in your plate. Ho’ would you like some Mujaddara yoho’... that is how we won a mixture of Lebanese moms and Mujaddara. (Nassar, 2019, 3:23)

7. Discussion of Findings

The findings of this paper are discussed in the light of the research questions. The study tries to answer two questions; one is about the features of such humor and the comedy strategies used, and the other is about the features of the language used, whether it is verbal or nonverbal.

In regard to the first research question about the features of the humor utilized in stand-up comedy, findings indicate that all the comedians construct their narratives around one of the main comedy strategies that constitute the source of laughter. Then these strategies



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are realized by both verbal and nonverbal techniques. All the comedy strategies detected are demonstrated in table 1 with examples from the analyzed videos

Table 1
Main comedy tactics

Main Comedy Strategies	Elaboration	Illustration	C lip
E xpectations B reaching	Strong American intimidations to invade Iraq are met by unexpected response	okay	Peters,) (2016, 3:43)
	No one is expected to blow up somebody then hug .him	They [Iranian authorities] blow you up then they hug you	Jobrani,) (2012, 3:10)
	After setting expectations about the Lebanese people's warriorship, Nassar maintains that they won the fight because of the Lebanese moms' pressure and their distasteful food, .Mujaddara	That is how we won a mixture of Lebanese .moms and Mujaddara	Nassar,) (2019, 4:05)
C ontradictions	The striking difference between the laughs of Arabs in figure 7 and laughs of ordinary people from other nationalities in figure 8.	Figure 7 and figure 8	Peters,) 2016, 1:20) (Peters, 2016, (1:17
	relaxed Persian ways and the tensely stressed Arab ways	& Figure 17 figure 18	Jobrani,) 2012, 1:51) (Jobrani, (2012, 1:38
	American and Lebanese way of perceiving ISIS	divine power fight in flipflops	Nassar,) (2019, :25
E xaggerations	Exaggerated American threats to Iraqis	Figure 4	Peters,) (2016, 3:38
	Maz exaggerated way of the pronunciation of the word 'Persian' with a very relaxed body movement	Persian	Jobrani,) (2012, 1:50
	.Sound of flipflops is exaggerated to be thunder-like	What is that? ?thunder	Nassar,) (2019, 1:03
D isproportion ate Reactions	Exaggerated American threats are met with easy	okay	Peters,) (2016, 3:43
	'Intimidated reaction of Maz to the word 'Arab	Figure 14	Jobrani,) (2012, 2:38
	Mother's way of speaking is disproportionate to the battlefield situation	Mother: Hello! Habibi. How are you today? ?Did you kill anyone today	Nassar,) (2019, 2:48
M isconstruing	Persians are misconstrued as Arabs	Stop shooting	Jobrani,) (2012, 0:50

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	Mujaddara is misconstrued as Nassar favorite food	Favorite food 'Mujaddara'	Nassar,) (2019, 3:17
F ear	Starting the show, Russell, all of a sudden, decides to leave the stage as he felt afraid of the Arabs	Figure 5	Peters,) (2016, 0:05
	.Maz is intimidated on hearing the word 'Arab	Figure 48	Jobrani,) (2012, 2:38
F ooling	Media fools people by presenting photos of Arabs .and explosions without stating that they are related	They convince us that things are what .we think	Peters,) (2016, 2:48
	Iranians are fooling the world with the peaceful claims of the nuclear program and Maz does the same to the audience	They [Iranian authorities] blow you up then they hug you	Jobrani,) (2012, 3:10
S tupidity	An Arab responding to the American threat saying that he will kill himself	I kill me	Peters,) (2016, 4:29
	Th belief that Arabs and Persians as oil experts	People think just I'm from the Middle East, I'm an expert on the Middle East	Jobrani,) (2012, 3:30
	ISIS troops try to ambush the Lebanese people, but .they foolishly do this wearing loud noisy flip-flops	These are people who fight in flipflops... how you gonna sneak up on your .enemy	Nassar,) (2019, 0:28

Note. Comedians adopt one of those comedy themes in the narrative (My table, M. E.)

Analysis of the data reveals eight comedy strategies as shown in table 1. In the first strategy, ‘expectation breaching’, comedians set expectations and then breach them to shock the audience and draw laughs. For example, Nassar sets expectation about the Lebanese warriorship then claims that they won the war because of the Lebanese mothers’ bad food choices. Comedy tactics such as incongruity, insanity, absurdity, anomalies, and any deviation form logic fall under this strategy since they involve a breaching of the expectations formed by the normal logic patterns of the mind. These subcategories differ in terms of the way they realize such deviation. Thus, on one hand, anomalies refer to a word or phrase that is used in an incongruent context. On the other hand, incongruities involve a thing or a situation that is at variance with the context as shown in table 2 below. In absurdity the deviation from logic accompanies some silliness or ridiculousness. In insanity the deviation comes with delusional or paranoid effects.



Table 2

Expectation breaching strategy subcategories examples

strategy	Example	Clip
Anomaly	The paradox between ‘kill two’ and ‘favorite food’ in “Listen! kill two, kill two ... just two, just two, two and then ...”come home. I have made your favorite food	(Nassar, 2019, 3:12)
Incongruity	In figure 99, serene smiling facial expressions are .incongruent with battlefield	(Nassar, 2019, 2:51)

Note. The table shows examples of anomaly and incongruity as (.subcategories of the expectation breaching strategy (My table, M. E

Other strategies that are related but in different ways could be ‘exaggeration’ and ‘disproportionate reaction’. While the former refers to something that is overstated to shock the audience, the latter describes a disproportionate reaction to the stimuli where an insignificant matter is addressed with great concern and vice versa. For example, Peters’ ease and indifference as a reaction to the exaggerated American threats is laughter inducing since it breaches expectations. Although the two strategies involve expectation breaching, they are discussed separately in this study due to their richer descriptive nature. In other words, a word out of context can form an anomaly, but disproportionate reactions require an elaborate description of behavior. For instance, the Lebanese mother’s way of speaking and entire behavior is at variance with the war context.

The fourth comedy strategy is ‘contradictions’. In contradictions a comparison is held between two things to emphasis their striking differences, generating laughter. This relation is not a relation between two opposites that cannot coexist, but rather a relation between two extremely different things. The more the differences are striking the more humor is generated. For example, Peters compares the way Arabs laugh and the way other people laugh to his jokes to highlight the striking difference between them. ‘Misconstruing’ is another tactic of laughter creation, where comedians create situations when they misinterpreted a word or a behavior. Mistaking something for another is humorous, especially when such misconception has an impact. Most of the time, the person who is misunderstood is totally ignorant of the misinterpretation and its impact, which makes it



hilarious. For instance, mistaking Persians for Arabs leads to terrible consequences such as shooting.

Another two related strategies are ‘stupidity’ and ‘fooling’. Both strategies display weak mental abilities but in different ways. In the former a person shows foolishness, whereas in the latter a person outsmarts another. Laughter is stronger with stupidity if the character shows a great deal of foolishness. However, with fooling, laughter is stronger if the trick used to fool someone is so simple. For example, Peters’ joke about how the media simply fool people by displaying certain consecutive photos to let your mind connect the dots without stating anything directly. The final strategy is ‘fear’ in which comedians show fear or tell a story where they were afraid. Such tactic generates great laughter especially when the thing causing fear is not scary at all. For instance, Maz shows fear on hearing the word ‘Arab’ which sounds harmless.

The second research question focuses on the nature of the language used in standup comedy, whether it is verbal or nonverbal. All the above discussed strategies cannot be realized without the use of the linguistic and paralinguistic tools. In other words, comedians use a combination of verbal and nonverbal linguistic tools to attain one of these comedy tactics in pursuit of laughter creation. Analysis reveals eight verbal linguistic tools and four nonverbal linguistic cues as demonstrated in tables 3 and 4 below.



Table 3
The verbal linguistic tools for humor generation

Strategy	Example	clip
Pauses	Iraqis responded in a long moment of silence to .the American threats	(Peters, 2016, 4:26)
	In figure 5, an Arab guy indignantly gazes at the .comedian in silence	(Peters, 2016, 1:34)
	No, [short pause] I thought you better than this. [short pause] My neighbor, her son kill three	(Nassar, 2019, 2:48)
	Pause while pumping gas in figure 16	(Jobrani, 2012, 4:04)
Word elongation	Maz's relaxed way of pronouncing the word 'Persian' to convince audience that he is not an aggressive .terrorist	(Jobrani, 2012, 1:50)
	The word 'peaceful' in "Peaceful nuclear program" is elongated to give a soothing effect to nuclear .threat. Contradiction brings about laughter	(Jobrani, 2012, 3:06)
	we are going to come to <u>your</u> country and <u>kill</u> you	(Peters, 2016, 4:14)
Accent mimicry	"Arabic accent when Russell says "I kill me	(Peters, 2016, 4:29)
	Arabs conversing "Don't worry. I will talk to him "after	(Peters, 2016, 1:38)
	Accent mimicking of Iranians and Arabs	(Jobrani, 2012, 0:58)
	Arabic accent in "My neighbor, her son kill three. "?Is she better than your mother	(Nassar, 2019, 3:00)
Voice modulation	Maz's intense way of pronouncing the word "Arab	(Jobrani, 2012, 2:38)
	In figure 17, Maz talks in a relaxed way while .imitating the Persian accent	(Jobrani, 2012, 1:51)
	In figure 18, Maz speaks tensely while imitating .the Arabic accent	(Jobrani, 2012, 1:33)
	The high rising tone in "what do you think?" to make it sound like a real question, requesting information	(Peters, 2016, 2:37)
	Nemr uses relaxed softhearted motherly tone of voice to echo mother while saying "Hello! Habibi. How are ."?"you today? Did you kill anyone today	Nassar,) (2019, 2:46)
Word choice	The words 'perpetuate' 'enforce' 'convince' are .carefully selected to show the malicious role of media	(Peters, 2016, 1:58)
	'Paradox between 'hug' and 'blew up	(Jobrani, 2012, 3:10)
	Paradox between 'favorite food', 'habibi' and 'kill	(Nassar, 2019, 2:48)
Incorrect Language	Russell plays the role of an Arab, saying "I kill ."me	(Peters, 2016, 4:29)
	The missing verb in "I thought you better than "this" and the unconjugated verb 'kill' in "her son kill three	(Nassar, 2019, 2:58)
Laughs	When Russell laughs without saying anything, the audience	(Peters, 2016, 0:42)



Sounds	'hul-hula laah-laah'	(Peters, 2016, 0:21)
	'Cat sound, 'meow	(Jobrani, 2012, 2:07)
	'Slipper sound, 'ishta	(Nassar, 2019, 0:46)
	'Vomiting sound, 'yoho	(Nassar, 2019, 3:49)

Note. The table displays the verbal linguistic tools adopted by
(.the comedians to generate laughter (My table, M. E

As listed in table 3, eight verbal linguistic tools are revealed through the data analysis, namely word choices, pauses, word elongation, accent mimicry, voice modulation, incorrect language, laughs and sounds. The first tool, ‘word choices’, refers to the skillful lexical choice that deliver the best humorous effect while expressing ideas clearly. For example, Jobrani generates laughter by using two paradoxical words ‘blow up’ and ‘hug’ which create a funny anomaly.

Humor is not only about words, but also the way these words are communicated. Thus, linguistic tools such as pauses, word elongation, voice modulation, accent mimicry, and incorrect language play a vital part in laughter creation. For example, ‘Pauses’, which indicate a period of silence, generate laughter in numerous ways. It is used to direct the audience’s attention to the physical action or the facial expressions rather than the words as detected in Jobrani’s pause to focus on the gas pumping prosses. The pause is also used by Peters to indicate the Iraqi people’s indifference to the American threats. Expressing indifference by a pause has a stronger humorous effect than words since it is acted out rather than said.

Another way of delivering words is ‘word elongation’, where words are stretched longer than usual. Breaching the usual way of articulation creates laughter and delivers certain messages at the same time. For example, Jobrani’s elongation of the words ‘peaceful’ and ‘Persian’ sounds funny and delivers the message that Persians are peaceful people not terrorists. In similar manner, ‘voice modulation’, through which comedians change the pitch, volume, tone, or pace of speech to deliver the message in a certain way. For instance, Jobrani compares the Arabic accent to the Persian one by modulating his voice as he attaches a relaxed tone to Persian and a stressed tone to Arabic.



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Also, Nemr’s soft emotional tone of voice, when he imitates the mothers’ phone calls to sons during war, generates strong laughter.

Accent mimicry, as a linguistic tool for humor, does not change the meaning of the words, but rather impinges authenticity on the narrative. In other words, when comedians copy the way in which a certain group usually speaks, the narrative is presented as a true story in spite of all its absurdities and thus creates laughter. Laughter is even stronger when the accent destroys the language or the entire message. Not to mention that some accents naturally sound funny and unusual. If the accents corrupting language sound funny then ‘incorrect language’ is even funnier. Using this tool comedians intentionally add some language mistakes in their shows to project a low-profile character or to cast some authenticity on the narrative. Hence, Peters’ example, where an Iraqi guy says, ‘I kill me’, generates laughter as the accent lends the narrative an authentic air and the sentence projects an uneducated strong-headed person that is not open for discussions.

Finally, ‘laughs’ and ‘sounds’ are somewhat related as no words are said but just sounds that bring about laughs. ‘Sounds’ can be defined as anything audible that does not constitute a word and ‘Laughs’ are considered the sounds that reflect happiness or fun. It is worth noting that laughs are sequential in nature. Hence, if an individual sparkles the smallest laugh, it can go viral and develop into a tremendous one among the audience. This is exactly what happened with Russell as he just laughed without say anything at all. Then laughter started to spread among the audience until the whole theatre was swept with laughter. Nemr narrates the ISIS attack story, stressing that they fought in flipflops, but the narrative does not receive much laughter until he acts it out with the slippers’ sound, ‘ishta, ishta, ishta’. It is only then when the audience bursts in laughter.

Such verbal techniques are not the only ones used to realize the main comedy strategies. Nonverbal techniques such as body movement, gestures, gazes, and facial expressions cooperate with the verbal ones to attain the utmost humorous effect. The nonverbal .techniques are listed in table 4 below

Table 4



The nonverbal linguistic tools for laughter generation

Strategy	Example	Clip
Body movement	In figure 4, an American uses slow body movement to .intimidate an Arab guy	(Peters, 2016, 3:38)
	In figure 12, Maz dances in a funny way while doing the national chants	Jobrani, 2012,) (0:26
	In figure 17, Maz moves his body in a relaxed way to render Persians peaceful	Jobrani, 2012,) (1:51
	In figure 14, Maz is taken aback on hearing the word Arab	Jobrani, 2012,) (2:38
	In figure 20, Nemr acts the ISIS soldiers' attack, running in a .funny way	(Nassar, 2019, 0:46)
Gestures	In figure 9, an Iraqi guy talks to a friend, discussing the .American threats	(Peters, 2016, 4:05)
	Figure 15 shows Maz's warm hugging gestures after blowing somebody up	Jobrani, 2012,) (3:12
	.In figure 21, categorization gesture	(Nassar, 2019, 1:44)
Gazes	In figure 5, an Arab looks at Russell indignantly for making .jokes about Arabs	(Peters, 2016, 1:18)
Facial expression	In figure 7, Russell asks easy-to-answer questions with a .puzzled face	(Peters, 2016, 2:21)
	.In figure 5, Arabs' fake facial expressions while laughing	(Peters, 2016, 1:20)
	Smiley face when doing Persian figure 17, but stressed face .when doing the Arab in figure 18	Jobrani, 2012,) 1:51) (Jobrani, 2012, 1:38
	Figure 22 shows the serene smiling facial expressions of a Lebanese mom calling her son on battlefield which runs contradictory to .the war turmoil	(Nassar, 2019, 2:51)

Note. The table shows the nonverbal linguistic tools adopted by (the comedians to generate laughter (My table, M. E

Both the body movement and gestures are quite related since both communicate messages by movement. So, while body movement describes the alternation of the whole body's position to deliver a message, the gestures indicate a movement of a body part such as the hand, arm, or head to signal something. For instance, Peters slow walking pace and intimidating body movement look so funny as shown in figure 4. Also, Jobrani's intimate and emotional hugging gesture in figure 15 generates tremendous laughs. These nonverbal tools are mixed with the verbal ones to realize the main comedy tactics. Thus, the hugging gesture is combined with the anomaly between 'blow' and 'hug' and it aims at the incongruity or expectation breaching tactic.

The other two nonverbal techniques gazes and facial expressions are also related since the interpretation of gazes in part depends on the



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facial expressions. This study, however, distinguishes them as somewhat separate techniques because sometimes comedians may just gaze without any facial expressions. A gaze can be defined as a long steady look that communicates an unusual feeling, whereas facial expressions can be described as the facial contortions that are used to express feelings. Gazes find example in Peters' indignant looks, imitating an Arab while hearing jokes about Arabs. Facial expressions are discerned in Peters' puzzled face in figure 7, and Nemr's serene smiling face in figure 22. Both techniques are used along with the verbal ones to realize the main comedy strategies. Thus, Nemr's serene facial expressions, in figure 22, are incongruent with a battlefield setting.

Since stand-up comedians have no props other than their body and mic stand, their body movement, gestures, gazes and facial expressions are very crucial for their performances. Not to mention that these nonverbal cues help the audiences visualize the narrative. Although the verbal techniques outnumber the nonverbal ones, it is noticed that the nonverbal techniques have a stronger humorous effect. In this regard some stylistic differences are noticed. Thus, on one hand, it is observed that Nassar draws more than the others on the verbal linguistic tools. On the other hand, Peters and Jobrani, employ the nonverbal linguistic tools more than the verbal ones. Also, Peters excels them all in the use of facial expressions and gazes. In general, all the comedians use a mixture of verbal and nonverbal tools to realize the main comedy strategies which in turn generate laughter.

8. Conclusion

This study attempts exploring American stand-up comedies about the Arabs to examine the features of such humor; if it is verbal, nonverbal or a combination of both, and if there are certain strategies employed to create laughter. In pursuit of objectivity, different videos for different comedians are analyzed on various levels so that one video or one level of analysis may confirm or refute the other. The whole research endeavor tries to answer two questions. The first question tackles the feature of that humor and the comic strategies, and the other



focuses on the nature of the language used, whether it is verbal or nonverbal.

Regarding the first research question, the results indicate that comedians create laughter by using their personal experiences to construct the narratives around one of the main eight comedy strategies identified in the study. The main strategies include exaggerations, misconstruing, expectation breaching, disproportionate reactions, contradictions, fear, stupidity, and fooling. The personal experiences lend an authentic air to the narrative and comedians give due care to the details since laughter lies in them. Regarding the second research question, the study reveals that the above stated strategies are realized by a combination of some verbal and nonverbal techniques. Verbal techniques encompass word choices, voice modulation, sounds, incorrect language, pauses, word elongation, laughs and accent mimicry. Nonverbal techniques involve facial expressions, gazes, gestures, and body movement. The study's findings can be applied in further research on stand-up comedy and can help comedians construct their shows.



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