Comparative Analysis of Conversational Jokes: Applying the GTVH and Bhatia Models of Genre Analysis

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Abstract: This research examines two distinct theoretical frameworks for analyzing conversational humor: The General Theory of Verbal Humor (2017) and Vijay Bhatia's genre analysis model (2004). The GTVH, developed by Victor Raskin and Salvatore Attardo, offers a cognitive approach that focuses on the structural and functional aspects of humor. It elucidates how incongruous scripts are juxtaposed and integrated to generate humor, emphasizing cognitive mechanisms such as script opposition and integration. This model excels in providing a detailed understanding of the internal workings of humor, making it particularly effective for analyzing specific humorous instances.Conversely, Bhatia's genre analysismodel (2004) emphasizes the broader contextual framework within which humor occurs. This approach examines humor within various conversational genres and their defining conventions, shedding light on how humor operates within different communicative contexts and aligns with genre-specific norms. Bhatia's model is valuable for understanding humor's role in social interactions and genre-specific structures, offering insights into how humor fits within conversational dynamics.The research reveals that while the GTVH is superior for dissecting the cognitive and structural elements of humor, especially in the context of jokes, Bhatia's model provides a broader perspective on humor's role within conversational genres. The GTVH is more adept at pinpointing the mechanisms that make jokes humorous, whereas Bhatia's framework is better suited for analyzing humor's interaction with conversational norms and social contexts. Therefore, the choice of model depends on whether the analysis aims to explore the cognitive intricacies of humor or to contextualize humor within specific conversational settings.

Keywords: GTVH, Script opposition, Communicative purpose, Incongruity, Genre Analysis

1. Introduction

Humor is an element of social interaction that elicits laughter. While humor itself may not be considered a serious form of discourse, it can still produce significant effects (Weaver, 2011). These impacts can be examined on both individual and societal levels, and analyzed through psychological and socio-cultural lenses. Humor does not diminish the gravity of a situation but rather highlights and often ridicules its seriousness (Gouine, 2004). For linguists, it is crucial to recognize how discourse influences and is influenced by social structures and relationships, while sociologists must understand how these social structures are reflected in everyday practices and discourse (Fairclough, 1995). For English Language Learners (ELLs) to achieve genuine fluency, they must swiftly and accurately navigate the complex terrain of English language humor. The subjective nature, variety, and cultural context of humorous language can pose challenges, as ELLs must adapt to both the language and the culture of their new environment (Mitchell, Graesser & Louwerse, 2014). Mastery of humor may necessitate proficiency in

various linguistic skills such as syntax, prosody, figurative language, vocabulary, and semantics (Lems, 2011).

The pragmatic skills needed for understanding English humor highlight the importance of this competence in integrating into American cultural life. The Cooperative Principle (CP) emphasizes that effective verbal communication relies on mutual adherence to conversational norms or maxims as outlined by Grice. Grice identified four essential maxims for cooperative communication:

1. Quality - Only say what you know to be true
2. Quantity - Provide neither too much nor too little information
3. Relation - Ensure your comments are relevant to the topic
4. Manner - Be clear and avoid ambiguity (Grice, 1975, as cited in Celcia-Murcia &Olshtain, 2000).

When speakers ignore these maxims, listeners must depend on contextual clues and inference to grasp the full meaning of their statements (Murray, 2011). For English Language Learners (ELLs), the ability to infer meaning from context when maxims are flouted—whether intentionally or not—is crucial for developing pragmatic competence (Chang, 2011). Research indicates that applying the Cooperative Principle (CP) can facilitate intercultural learning (Murray, 2012) and that understanding pragmatic norms can enhance ELLs' pragmatic skills (Ifantidou, 2011). Adequate pragmatic competence is vital for recognizing and engaging in various forms of humor, as much of English humor depends on the deliberate flouting of Grice's maxims. For instance, recognizing sarcasm involves understanding that the speaker is intentionally violating the maxim of quality. This often occurs subtly, with humor depending on the nuance of the utterance. To effectively engage in such interactions, an ELL might need to achieve near-native fluency, particularly when interacting with speakers they do not know well.

From the above discussion, it is abundantly clear that humour especially conversational jokes is the non-bonafide mode of communication which not only needs to be comprehended but also to appreciate. For the analysis of humour, we have many researchers who tried their level best to dig the profile of humour for its comprehension and its appreciation. Among them, we have Attardo and Raskin who brought such a grand model of "General Theory of Verbal Humour (Attardo & Raskin, 2017; Attardo, 2017) which has been considered a prolific framework for the detection, production and comprehension of verbal humour. On the other hand, we have also many grand models of genre analysis which are capable of giving us the full-fledged discourse of the text whether it's spoken or written. We can analyse any type of genre using those models to some or full extent in which the multi-dimensional model of genre analysis (Bhatia, 2004) is considered to be most compatible. This study takes the comparative lens of GTVH model and Bhatia's model of genre analysis by declaring which model is more capable of the analysis of conversational jokes and also which model is more suitable for detecting the humour in conversational jokes.

1.1 Problem Statement

The study of conversational jokes involves a complex interplay of structural and functional elements that are influenced by both theoretical frameworks and contextual factors. Two prominent approaches to understanding these elements are the General Theory of Verbal Humor (GTVH) and Bhatia's models of genre analysis. However, there is a need to investigate how these models differ in categorizing and interpreting the structures and functions of conversational jokes across various social contexts. This research aims to explore the distinct methodologies of the GTVH and Bhatia's models in analyzing conversational humor, highlighting their differences in how they approach the structural and functional aspects of jokes. Additionally, the study seeks to examine the implications of applying these models to the understanding of conversational jokes, with a particular focus on their adaptability to different cultural and situational contexts. By addressing these issues, the research will provide insights into how these theoretical frameworks enhance our comprehension of conversational humor and its variability in diverse social environments.

1.2 Significance of the Research

The significance of this research lies in its potential to deepen our understanding of conversational jokes by juxtaposing two distinct theoretical frameworks: the General Theory of Verbal Humor (GTVH) and Bhatia's models of genre analysis. By exploring how these frameworks differently categorize and interpret the structures and functions of conversational jokes, this study aims to illuminate the nuanced ways in which humor operates across various social contexts. The GTVH, which focuses on the cognitive and structural elements of humor, provides a comprehensive analysis of the mechanisms underlying joke construction and reception. In contrast, Bhatia's genre analysis emphasizes the contextual and cultural aspects of communication, offering insights into how genre-specific conventions shape the creation and interpretation of humor. Investigating the implications of these models for

understanding conversational jokes can reveal how humor adapts to different cultural and situational settings, thereby enhancing our grasp of its role in social interactions. This comparative analysis not only contributes to theoretical advancements in humor studies but also has practical implications for cross-cultural communication, helping to navigate and appreciate humor in diverse social and cultural environments. Ultimately, the research offers a more holistic view of how jokes function as a form of social discourse, reflecting and reinforcing the values, norms, and dynamics of various communities.

1.3 Research Questions
1. How do the GTVH (General Theory of Verbal Humor) and Bhatia's models of genre analysis differently categorize and interpret the structures and functions of conversational jokes in various social contexts?
2. What are the implications of applying the GTVH and Bhatia's models of genre analysis to the understanding of conversational jokes in terms of their cultural and situational adaptability?

1.4 Research Objectives
1. To compare how the General Theory of Verbal Humor (GTVH) and Bhatia's genre analysis model categorize and interpret the structures of conversational jokes in different social contexts.
2. To evaluate the implications of applying GTVH and Bhatia's models for understanding the cultural and situational adaptability of conversational jokes.

2. Literature Review
The General Theory of Verbal Humour (GTVH), developed by Attardo and Raskin in 1991 and 2017, builds on Raskin's earlier Semantic Script-Based Theory of Humour (SSTH) by offering a more detailed framework for understanding verbal humor. The GTVH identifies six types of Knowledge Resources (KRs) that collectively describe the structure of a joke: Script Opposition (SO) highlights conflicting concepts, Logical Mechanism (LM) explains how these concepts are reconciled, Situation (SI) involves the context or plot of the joke, Target (TA) refers to the object of humor, Narrative Strategy (NS) outlines the joke's format, and Language (LA) pertains to the textual and linguistic aspects. This theory aims to provide a comprehensive model for analyzing humor in both simple and complex forms, and it can be applied to various types of humorous content, including visual humor like comics.

On the other hand, Bhatia's Genre analysis (2004) explores how different frameworks can be applied to understand textual genres across various contexts such as academic, professional, and institutional settings. This analysis ranges from detailed linguistic studies of texts to examining the complex discursive practices within professional communities and the socio-cultural factors that influence genre interpretation. It involves understanding how communication is shaped by and impacts specific discourse communities, and recognizing the interplay between text, genre, professional practice, and culture. Effective genre analysis requires considering all these levels—textual properties, genre-specific contexts, professional practices, and cultural constraints—since focusing solely on one aspect can overlook crucial socio-pragmatic dimensions of communication.

Research on humor has been explored across various settings, particularly its impact on learners of different ages within educational environments. This research aims to establish a connection between humor and effective learning outcomes (Garner, 2006; Gurtler, 2012; Lundberg & Miller, 2002). The findings from these studies suggest a strong link between humor and successful learning. Although humor has been a topic of investigation for many years, it has gained significant attention in Linguistics, particularly with the rise of Critical Discourse Analysis. This field examines the ideologies underlying language use and its consequences, leading to an increased focus on disparaging humor targeting specific groups, especially gender-related jokes (Abrahams &Bipuus, 2011; Eyssel& Bohner, 2007; Ford & Ferguson, 2004).

In addition to research on gender-related humor, there is a substantial body of literature addressing ethnic and racist humor (Billing, 2001; Gonzales & Wiseman, 2005; Katz & Schiffman, 2005). One notable study on ethnic humor was conducted by Oshima (2000), which used a mixed-methods approach to survey ethnic jokes in Hawaii, a diverse state in the USA. The study involved distributing a questionnaire to various organizations, including schools and universities, with 604 participants responding. In addition to the questionnaire, some participants from different age groups and professions were interviewed. The results indicated that most participants viewed ethnic humor positively, as it is generally accepted in Hawaii. The acceptance is attributed to the nature of these jokes, which do not aim to demean ethnic groups but rather serve as a means of alleviating tension, fostering inter-ethnic

tolerance, and supporting harmonious coexistence. However, these findings may not be universally applicable, as the perception and impact of ethnic humor can differ across cultures.

Khan, K. R., & Ali, S. S. (2016) also published the research article "To laugh or not to laugh: A critical discourse analysis of the humour employed in Khabardaar" in which the model of CDA has been applied to the analysis of humour in Khabardaar.

3. Research Methodology

To explore how the General Theory of Verbal Humor (2017) and Bhatia's genre analysis models (2004) interpret conversational jokes in various social contexts, this study will use a qualitative, comparative approach. It will analyze three randomly selected conversational jokes through both frameworks to examine their categorizations of humor structures and functions. The research will assess how each model explains humor mechanisms and impacts social interactions, highlighting similarities and differences in their interpretations. This methodology aims to uncover the implications of these theories for understanding humor across diverse contexts and cultures.

4. Analysis

Joke 1: *My father is a lion that is why he is banned to the zoo*

Analyzing the joke "My father is a lion; that is why he is banned from the zoo" through the GTVH (General Theory of Verbal Humor) model and Vijay Bhatia's Genre Analysis model provides a comprehensive understanding of its humor and structural context.

GTVH Model Analysis: The GTVH model, developed by Victor Raskin and Salvatore Attardo, examines humor through several components: the script opposition, the narrative strategy, the target, the situation, the language, and the context. In this joke, the script opposition lies between the expected and the actual scenario: a lion is typically an animal in a zoo, but the humor arises from the absurdity of a lion being banned. The target of the joke is the incongruity between the father being a lion and the zoo's rules. The situation is set up to be humorous through an unexpected twist—an anthropomorphic lion as a father being inappropriate for a zoo. The narrative strategy involves presenting an outlandish scenario that deviates from normative expectations. Language plays a crucial role in the punchline's delivery, where the term "banned" creates a parallel between the literal zoo context and the figurative humor of a lion being a problematic zoo visitor. The context is crucial; understanding that zoos are for animals and human families are not typically involved highlights the absurdity and enhances the humor.

Vijay Bhatia's Genre Analysis Model: Bhatia's model focuses on the genre's social purpose, the communicative event structure, and the discourse community's norms. In the context of this joke, the genre is humor, specifically the "one-liner" or "short joke" genre, which aims to deliver a punchline quickly and effectively. The social purpose here is to entertain and provoke laughter through an unexpected comparison. The communicative event structure involves setting up a premise (a lion being a father) and delivering a punchline that subverts the expectation (the lion being banned from the zoo). The joke plays on the norms of humor by using a familiar setting (a zoo) and an anthropomorphic twist to achieve a comedic effect. The discourse community's understanding of zoos, animals, and typical human-animal relationships helps the audience grasp the incongruity and laugh at the absurd scenario.

Comparative Analysis: Both models emphasize different aspects of the joke's structure and impact. The GTVH model focuses on the internal mechanics of humor, such as script opposition and narrative strategies, providing insights into why the punchline is funny based on cognitive and contextual contrasts. It breaks down how the joke's incongruity between a lion's typical role and the absurd idea of being banned from a zoo creates humor. Bhatia's model, on the other hand, situates the joke within a broader genre framework, analyzing its purpose and structure to genre norms and audience expectations. It highlights how the joke conforms to the short joke genre's conventions and social functions, aiming to entertain through quick wit and surprising conclusions.

In summary, the GTVH model offers a detailed examination of the joke's internal comedic elements, while Bhatia's model provides a contextual understanding of the joke's genre and communicative objectives. Together, they offer a comprehensive analysis of why and how the joke works, revealing its humor through both structural and contextual lenses.

In analyzing the joke "My father is a lion; that is why he is banned from the zoo," both the GTVH (General Theory of Verbal Humor) model and Vijay Bhatia's Genre Analysis model offer valuable insights, but the GTVH model provides a more robust justification for detecting humor in this specific joke.

GTVH Model Justification: The GTVH model, with its focus on the internal components of humor, excels in justifying why this joke is funny. It examines the following key aspects:

Script Opposition: The GTVH model identifies the core humor mechanism through script opposition. The joke sets up an expectation of a conventional zoo context where animals are housed and then subverts it by introducing an anthropomorphic twist. The incongruity between the literal (a lion in a zoo) and the figurative (a lion being banned) creates humor through this unexpected clash.

Narrative Strategy: The joke employs a narrative strategy that creates an absurd scenario—implying that a lion, who would naturally belong in a zoo, is banned from it. This narrative twist challenges normative expectations, making the punchline effective.

Target and Situation: The GTVH model effectively highlights the absurdity of the situation (a lion being banned from a zoo) and the target (the juxtaposition of a lion as a father and as a zoo visitor). This recognition of the humor's target and situational context aligns with how the joke plays on anthropomorphism and the absurdity of the premise.

Language and Context: The model also addresses how the language ("banned from the zoo") and context (a zoo environment) reinforce the humor by creating an incongruity that is resolved in an unexpected manner. The language choice intensifies the joke's effectiveness by framing the scenario as if the lion's presence is inappropriate or problematic.

Vijay Bhatia's Genre Analysis Justification: While Bhatia's model provides a useful context for understanding the joke's genre and its communicative purpose, it is somewhat less focused on the specifics of humor detection. Bhatia's model emphasizes:

Genre and Purpose: The joke fits within the genre of short jokes, designed to provoke quick laughter through brevity and surprise. Bhatia's model helps situate the joke within this genre and its aim to entertain.

Communicative Event Structure: The joke's structure—setting up a premise and delivering a punchline—aligns with the conventions of short jokes. This structure helps us understand how the joke functions within its genre.

Discourse Community: The model acknowledges that the joke relies on shared knowledge about zoos and anthropomorphism. While this contextual understanding is important, it does not delve deeply into the mechanics of why the joke specifically is humorous.

4.1 Comparative Justification

The GTVH model provides a more precise justification for detecting humor in this joke because it dissects the specific mechanisms that make the joke funny, such as script opposition and narrative incongruity. It breaks down how the joke manipulates cognitive expectations and situational norms to achieve humor. On the other hand, Bhatia's model, while useful for understanding the joke's genre and communicative intent, does not provide as detailed an analysis of the internal humor mechanisms.

GTVH model justifies the detection of humor in this joke more effectively due to its detailed analysis of the humor components, including script opposition and narrative strategy. It offers a clearer explanation of why the joke elicits laughter by focusing on the specific cognitive and contextual elements that make the humor work.

Joke 2: *Saying goodbye in Britain takes at least 20 minutes. First, you say, 'Right, I should be going,' and then proceed to stand by the door discussing the fact that you should be going. Then there's the 'one last thing' conversation. And finally, you say, 'Goodbye,' but just stand there anyway, because no one actually wants to be the first to leave."*

4.2 Analysis Using General Theory of Verbal Humor (GTVH)

The General Theory of Verbal Humor (GTVH), proposed by Victor Raskin and Salvatore Attardo, provides a framework for understanding humor by focusing on six key components: Script Opposition, Logical Mechanism, Situation, Target, Language, and Context.

In the joke about saying goodbye in Britain, Script Opposition plays a central role. The humor arises from the clash between the expected brevity of farewells and the prolonged, ritualistic nature described. The British cultural script anticipates a lengthy and formal departure process, which contrasts sharply with the typical, straightforward act of saying goodbye. The Logical Mechanism here is the *exaggeration* of social norms. The joke amplifies the usual courtesy of goodbyes into an absurdly lengthy and complex ritual. This exaggeration is intended to highlight the humor in the mundane and make the familiar social practice seem overly convoluted. The Situation is a social interaction where the British are depicted as unable to end a conversation quickly, despite the intent to leave. The humor emerges from the discrepancy between the intent to leave and the actual behavior. Target in this joke is the British social custom of extended farewells. The joke pokes fun at this cultural quirk, presenting it in a way that

others might find amusing due to its predictability and routine. Language in the joke is simple yet effective. The repetitive phrases such as "I should be going" and "one last thing" underscore the humor by reinforcing the lengthiness of the goodbye. Context is the broader understanding of British politeness and social norms. The humor relies on the listener's awareness of these norms and the contrast with more straightforward farewell practices.

4.3 Analysis Using the Vijay Bhatia Model of Genre Analysis

Vijay Bhatia's model of genre analysis emphasizes the social purpose and communicative function of a text. It focuses on how a genre operates within a specific context and how it achieves its communicative goals.

In this joke, the genre is the informal, conversational farewell. The social purpose is to humorously critique the protracted nature of British goodbyes, which is a genre-specific feature. The joke illustrates how the farewell genre in British culture involves ritualistic prolongation, thereby serving the social function of highlighting cultural quirks.

The communicative function of the joke is to entertain by showcasing the incongruity between the intent and the actual behavior. By exaggerating the farewell process, the joke serves to amuse the audience and offer a light-hearted critique of British social customs.

Context in Bhatia's model is crucial as it includes the cultural norms and expectations around farewells. The joke's effectiveness depends on the audience's familiarity with British customs and their propensity to find humor in cultural stereotypes.

4.4 Comparative Justification

Both models offer valuable insights, but the GTVH model might be more effective in detecting the humor in this joke. The GTVH model's emphasis on script opposition and logical mechanisms provides a clearer understanding of the humor's structural elements. It dissects how the joke exploits cultural expectations and exaggerates them to create humor.

In contrast, Bhatia's model focuses on the genre's social purpose and communicative function, which is insightful but less detailed in explaining the humor's underlying mechanics. The GTVH model's detailed approach to script opposition and logical mechanisms more thoroughly addresses why the humor works in this context, making it a stronger framework for analyzing this particular joke.

Joke 3: *"The British version of optimism is when it's 14°C outside, and someone says, 'Oooh, it's a bit warm, isn't it?' We'll cling to any tiny bit of sunshine like we've just been handed a winning lottery ticket."*

4.5 Analysis Using the GTVH Model

The General Theory of Verbal Humor (GTVH) framework, developed by Victor Raskin and Salvatore Attardo, provides a structured approach to understanding humor through six components: Script Opposition, Logical Mechanism, Situation, Target, Language, and Context.

In this joke about British optimism, Script Opposition is central to the humor. The joke contrasts the British tendency to exaggerate the positivity of a mild weather condition (14°C) with the more typical reaction to such temperatures. This exaggeration highlights a cultural script where any sign of warmth is met with excessive enthusiasm. The Logical Mechanism in the joke is *exaggeration* and *absurdity*. It humorously magnifies the British response to what is considered merely mild weather as if it were an extraordinary event, akin to winning the lottery. This hyperbolic reaction makes the joke amusing by juxtaposing the minor warmth with a significant emotional response. The situation involves a common British scenario where the weather is mildly warm, and people respond with exaggerated optimism. This situation sets up the context for the joke, as it reflects a cultural norm of finding joy in minimal signs of favorable weather. Target is the British cultural habit of making a big deal out of small weather changes. The joke pokes fun at this aspect, highlighting the contrast between the actual weather and the enthusiastic reaction. Language plays a role in amplifying the humor. Phrases like "a bit warm" and comparing the weather to "a winning lottery ticket" employ a playful exaggeration, enhancing the comedic effect through vivid imagery and hyperbole. Context is crucial here as it reflects an understanding of British weather patterns and the typical reaction to them. The joke relies on the audience's awareness of British weather and cultural tendencies to fully appreciate the humor.

4.6 Analysis Using the Vijay Bhatia Model of Genre Analysis

Vijay Bhatia's model of genre analysis focuses on the social purpose, communicative function, and context of a text. This approach examines how a genre operates within a particular context to achieve its communicative goals.

In this joke, the social purpose is to humorously critique the British tendency to overemphasize minor positives, in this case, the weather. The joke highlights how a small amount of sunshine is celebrated disproportionately, which serves to entertain by showcasing this peculiar optimism.

The communicative function of the joke is to entertain through the use of satire and exaggeration. By comparing the appreciation of mild weather to winning a lottery, the joke plays on the absurdity of the reaction, aiming to amuse the audience.

Context is integral here as it encompasses the British cultural attitude towards weather. The joke's effectiveness relies on the audience's understanding of British attitudes towards weather and their tendency to find humor in cultural peculiarities.

4.7 Comparative Justification

Both models offer valuable perspectives on the humor in the joke. The GTVH model is particularly effective in detecting the humor due to its detailed analysis of script opposition and logical mechanisms. It explicitly addresses how the exaggeration of the British reaction to mild weather creates humor by contrasting the triviality of the weather with the exaggerated enthusiasm.

On the other hand, Bhatia's model provides insight into the social purpose and communicative function but does not delve as deeply into the structural mechanisms that make the joke funny. The GTVH model's emphasis on the specifics of script opposition and exaggeration offers a clearer and more structured explanation of why the joke is humorous, making it more adept at analyzing the underlying humor in this context.

4.8 Finding of the Research

When analyzing conversational humor, the GTVH (General Theory of Verbal Humor) and Vijay Bhatia's genre analysis model offer distinct perspectives. The GTVH, developed by Victor Raskin and Salvatore Attardo, provides a cognitive framework focused on the structural and functional aspects of humor. It examines how incongruous scripts are juxtaposed and integrated to produce humor, emphasizing the cognitive mechanisms involved in script opposition and integration. This model is particularly useful for understanding the internal workings of humor and the role of meaning and context in processing humor, making it ideal for detailed analysis of specific humorous instances.

In contrast, Vijay Bhatia's genre analysis model focuses on the broader context in which humor occurs. This model examines how humor operates within various conversational genres and the conventions that define these genres. Bhatia's approach is valuable for understanding how humor functions in different communicative contexts and how it aligns with social and genre-specific norms. By analyzing the generic structures and communicative purposes, this model provides insights into how humor fits within the overall conversational dynamics.

While GTVH excels in dissecting the cognitive and structural elements of humor, making it suitable for detailed, focused analysis, Bhatia's model offers a broader perspective by contextualizing humor within specific genres and social interactions. The choice between these models depends on whether the analysis aims to delve into the cognitive mechanisms behind humor or to understand how humor operates within various conversational contexts and genres.

When it comes to detecting humor in jokes, the General Theory of Verbal Humor (GTVH) is generally more suitable compared to Vijay Bhatia's genre analysis model. The GTVH, formulated by Victor Raskin and Salvatore Attardo, specifically targets the mechanisms behind humorous content by analyzing how incongruous scripts or frameworks are used and integrated within a joke. This model delves into the cognitive processes that make a joke funny, focusing on elements like script opposition and integration, which are crucial for understanding why a particular joke is humorous. The GTVH's detailed approach allows for a precise examination of how different components of a joke work together to produce humor, making it highly effective for detecting and analyzing humor in jokes.

In contrast, Bhatia's genre analysis model is oriented towards understanding how humor functions within specific conversational genres and the conventions that govern these genres. While this model provides valuable insights into the context and communicative purposes of humor within different genres, it does not focus as intensively on the internal mechanisms of humor specific to jokes. Instead, Bhatia's model is better suited for analyzing how humor fits within broader conversational structures and social interactions, rather than dissecting the precise

elements that make a joke funny. Therefore, for detecting and understanding humor specifically in jokes, the GTVH is generally the more appropriate and effective choice.

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