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APPENDIX

Types for Conversational Humor, Impoliteness Strategies, and Humor Mechanisms in *Family Guy* episode “Turban Cowboy”.

Notes:

Conversational Humor Types (Dyrel, 2009)

W : Witticism

R : Retort

T : Teasing

B : Banter

P : Putdowns

SD : Self-Denigrating Humor

A : Anecdotes

Impoliteness Strategies (Culpeper, 1996)

BR : Bald on Record

PI : Positive Impoliteness

NI : Negative Impoliteness

SM : Sarcasm/Mock Politeness

WP : Withhold Politeness

Impoliteness-Based Humor Mechanisms (Dyrel, 2016)

MI : Mock (Im)politeness

SI : Strategic (Im)politeness

UP : (Un)truthfulness and Pragmatic Ambiguity

IS : Interactional Status and Divergent Evaluations

No.	Utterances	Conversational Humor							Impoliteness Strategies					Humor Mechanism				Explanation	
		W	R	T	B	P	SD	A	BR	PI	NI	SM	WP	MI	SI	UP	IS		
1.	<p>Instructor: “Any other questions?”</p> <p>Joe: “Let's do this!”</p> <p>Instructor : “<u>That wasn't a question. Back of the line. Okay, let's do this!</u>”</p> <p>Joe: “Hey!”</p>		✓								✓			✓					The instructor’s retort dismisses Joe’s enthusiasm with negative impoliteness, asserting authority in a condescending manner. However, the exaggerated strictness makes it mock (im)politeness, as it’s more playful than truly offensive.
2.	<p>Quagmire: “Whoa, is that Harrison Ford?”</p> <p>Peter: “Yeah. It said in the brochure that he assists with all the jumps.”</p> <p>Harrison Ford: “<u>Get off my plane! Get off my plane! Get off my plane!</u>”</p>	✓									✓					✓			Harrison Ford’s “Get off my plane!” is a witticism through allusion, referencing Air Force One (1997) in an absurd skydiving scenario. The mock seriousness makes it sarcastic/mock politeness, as the phrase is delivered with mock aggression but isn’t meant to be taken literally. The misplaced quote also adds pragmatic ambiguity, sounding

	Little tip, Stewie, Love dies, and that's okay.”																
5.	<p>Peter: “Oh, (bleep) (bleep) the ground! (gasps) Damn it! The Eiffel Tower? Oh, cool, I'm in Paris!”</p> <p>Bystander: <u>“Hey, look at that douchebag who got stabbed in the butt!”</u></p> <p>Peter: “Aw, crap, I'm in Vegas.”</p>				✓			✓							✓		<p>The bystander’s insult is bald on record impoliteness, directly mocking Peter’s embarrassing situation without any mitigation. The humor relies on interactional status and divergent evaluations, as the audience detaches from Peter’s misfortune, making his suffering amusing.</p>
6.	<p>Mahmoud: “I am Mahmoud.</p> <p>Peter: “I'm Peter. You know, I never seen a hat like that before, so I'm very scared of it.”</p> <p>Mahmoud: “No, this is just a taqiyah. It's a traditional Muslim prayer cap.”</p> <p>Peter: “Oh. Hey, you know who'd look funny wearing one of those? The Monopoly guy.”</p>				✓						✓		✓				<p>Peter and Mahmoud’s exchange is banter, with Peter feigning ignorance and playfully exaggerating. Mahmoud’s line about converting to Islam employs sarcasm/mock politeness, subtly mocking stereotypes. The humor fits strategic (im)politeness with benign intent, where impoliteness is intentional but non-malicious.</p>

	<p>Mahmoud: (laughs) “Correct! <u>Go directly to jail and convert to Islam!</u>”</p> <p>Peter: (laughs) “Cause they do that!”</p> <p>Mahmoud: “(chuckles weakly) Yes, that is what I intended.”</p>																	
7.	<p>Peter: “Hey, you guys, come on. Let's get the man a drink. What are you having?”</p> <p>Mahmoud: <u>“How about a ginger ale? But if you'll excuse me, right now I have to go bring great shame to myself by using the restroom.”</u></p>					✓				✓		✓						<p>Mahmoud’s exaggeration about using the restroom is self-denigrating humor. His phrasing, “bring great shame,” is sarcastic/mock politeness, making a mundane act seem dramatic. The humor lies in mock (im)politeness through exaggerated formality.</p>
8.	<p>Peter: “Look, Mahmoud's my friend, okay? So he's Muslim. Every culture has its quirks. Italian guys talk with their hands a lot, Irish guys drink a lot, <u>black guys change their</u></p>					✓				✓				✓				<p>Peter’s comment about cultural quirks is an anecdote that humorously generalizes stereotypes. His exaggeration is sarcasm/mock politeness, playing on overgeneralizations. The</p>

	shirts while they tell you a story.”																humor relies on (un)truthfulness and pragmatic ambiguity.
9.	<p>Peter: “<u>Wow, this place is really cool, Mahmoud. It's like ear-bloodening sounds had sex with nose-bloodening smells and this is their baby.</u>”</p> <p>Mahmoud: “I am glad you are enjoying yourself.”</p>	✓									✓		✓				<p>Peter’s crude metaphor (“ear-bloodening sounds...”) in a formal setting is witticism (register clash), disrupting expectations. Mahmoud’s polite response contrasts with Peter’s sarcastic/mock politeness, making the humor stem from mock (im)politeness.</p>
10.	<p>Mahmoud: “It's a chicken that has been yelled at for two hours and then run over by a Mercedes.”</p> <p>Peter: “<u>Mmm! Mmm! Oh! You can really taste the fear in the chicken.</u>”</p>			✓							✓		✓				<p>Peter builds on Mahmoud’s exaggerated chicken description, engaging in teasing. His remark about “tasting the fear” is sarcastic/mock politeness, appearing polite but clearly insincere. The humor comes from mock (im)politeness, escalating the absurdity.</p>
11.	<p>Mahmoud: “You know, Peter, a lot of people are not as</p>			✓							✓		✓				<p>Peter’s joke about hookah is teasing, exaggerating its cultural aspect. His</p>

	accepting of Muslim culture as you are.” Peter: “ <u>Well, I think everything about it is the best. Like this hookah. I mean, who doesn't want to sit around a table with a bunch of guys and suck on the same thing?</u> ”																	comment is sarcasm/mock politeness, phrased as praise but carrying a suggestive undertone. The humor lies in mock (im)politeness, misinterpreting the practice.
12.	Peter: “So wait, let me get this straight: Sweet hat, obedient wife, and I get to shout “Admiral Akbar” when I do stuff? You, sir, have got yourself a Muslim.”			✓							✓				✓			Peter’s remark about becoming Muslim is teasing, playing on stereotypes. His exaggeration is sarcasm/mock politeness, blending humor and mild provocation. The humor works through (un)truthfulness and pragmatic ambiguity, relying on over-the-top misrepresentation.
13.	Lois: “Peter, where are you going? And why are you dressed like that?” Peter: “ <u>Well, Lois, I</u> ”	✓									✓				✓			Peter’s exaggerated portrayal of Muslim life is witticism (hyperbole). His statement is sarcasm/mock politeness, appearing

	<u>happen to be a Muslim now, which means I'll be spending a lot of my time in mostly-empty cafes, watching soccer on an eight inch black-and-white TV."</u>																	respectful but actually satirical. The humor arises from (un)truthfulness and pragmatic ambiguity, making the stereotype absurd.
14.	<p>Mahmoud: "I have to say, Peter, I am impressed by how much you have committed yourself to Islam."</p> <p>Peter: "Are you kidding? It's awesome. I even started wearing leather sandals with way-too-long toenails. See how the big ones are getting yellow?"</p> <p>Mahmoud: <u>"Ah, yes, very Muslim."</u></p>			✓						✓			✓					Peter jokingly exaggerates his commitment to Islam with an absurd stereotype, making himself the target of the joke. Mahmoud's sarcastic response, "Ah, yes, very Muslim," uses mock politeness to highlight the absurdity. This exchange reflects banter and strategic (im)politeness, reinforcing humor without true offense.
15.	<p>Joe: "Hang on there, Quagmire. Just because these few guys are terrorists doesn't mean all Muslims are. Every ethnic group has their</p>			✓					✓					✓				Quagmire's remark, "Joe, you don't get to talk about the regular Olympics," is a putdown that excludes Joe due to his disability. This aligns with positive

	<p>nut-jobs. We have the Unabomber, Timothy McVeigh, and even that fat guy at the Atlanta Olympics who didn't do it, but he looked mean, so we said he did.”</p> <p>Quagmire: “Joe, you don't get to talk about the regular Olympics.” (Joe is a disabled)</p>																	<p>impoliteness, as it denies him a sense of belonging and respect. The humor plays on interactional status and divergent evaluations, where the audience may find it funny, but Joe is positioned as the outsider.</p>
16.	<p>Joe: “Hang on there, Quagmire. Just because these few guys are terrorists doesn't mean all Muslims are. Every ethnic group has their nut-jobs. We have the Unabomber, Timothy McVeigh, and even that fat guy at the Atlanta Olympics who didn't do it, but he looked mean, so we said he did.”</p> <p>Quagmire: “Joe, you don't get to talk about</p>						✓		✓							✓		<p>Joe uses anecdotes to challenge stereotypes, indirectly criticizing Quagmire’s assumption, which reflects positive impoliteness. Joe’s anecdote would best fit under (un)truthfulness and pragmatic ambiguity because his statement challenges stereotypes through irony and misrepresentation of reality. His examples (e.g., the Unabomber, Timothy McVeigh, and Richard</p>

<p><u>nation where someone can shoot up their entire workplace with a thing, and then the next day nobody talks about banning that thing. It's the land that lets people on Twitter spell the word "their" any way they want. And where, if you think you can dance, that assertion will be challenged and evaluated. For we... are America."</u></p>																		
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