

JIGS: Joke-like Incongruity Gathering System

Annotation Protocol (DRAFT VERSION)

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The Joke-like Incongruity Gathering System (JIGS) is a protocol for identifying and annotating incongruous text segments based on their kinship with the structure of a joke.

The description framework used is based on the works by Viktor Raskin and Salvatore Attardo (GTVH, see Attardo and Raskin, 1991). The fundamental difference with that framework is that the JIGS is not intended to be applied to collections of jokes, but rather to a textual material, literary or not, in which some of the segments might or might not share a kinship with the structure of a joke. Such segments need not be humorous in nature, let alone funny, but they should exhibit the double-script incongruity typical of jokes. Trying to determine whether or not to include a segment in the JIGS is a difficult task, and one we have endeavoured to constrain as much as possible.

The JIGS is thought together with the associated interface built by Petr Plecháč in order to collect and store the annotations made onto the verse corpus gathered as part of the project “Le Rire des vers / Mining the Comic Verse” led by Anne-Sophie Bories. The protocol presented here is the one we use, and respecting it will make it reusable according to FAIR principles of interoperability, yet it is understood that researchers interested in using the JIGS are likely to need or want a modified version of the protocol. We encourage this, alongside the sharing of the new protocol used. The JIGS protocol can of course be used without its interface, although the authors see no reason to do so. Most of the literary examples we use in this protocol are taken from the songs of Renaud Séchan (see Renaud, 2017) and from poems by Guillaume Apollinaire (1913), more typical *jokes* are mostly borrowed from Salvatore Attardo (See Attardo, Hempelmann and Di Maio, 2002; Hempelmann and Attardo, 2011; Attardo, 2017; Attardo, 2020)

STEP 1: DELIMITING A JOLI (joke-like incongruity) segment

TEST: “Is this segment a JOLI?”:

- Does it have two possible meanings (S1/S2)?
- Are those meanings competing within the same segment?
- Are those meanings incompatible?

IF YES TO ALL THREE:

→ the segment is a JOLI

→ tag the segment as a “JOKE”, with wide boundaries, so that all jablines and punchlines are within the segment

→ fill in the S1/S2 field with a short description of both scripts

The case of puns : Puns must be tagged, even when they are displayed as two separate segments.

Ex : “dealer” / “dit lent” → tag as JOLIP

The case of irony : The issue with tagging irony is often a matter of scale. In irony, the overlapping scripts are often spread over an entire text, and the detection of their incongruity may be entirely dependent on pre-existing knowledge rather than identifiable punchlines triggering the script-inversion. In such cases, no JOLIP can be circumscribed, and no segment should be selected or tagged.

Ex : Le retour de Gérard Lambert (song by Renaud)

Script 1	Script 2
Extreme masculinity	homosexuality
Lost in the woods	Exploring a place of prostitution
Chance encounter with an innocent girl	Chasing a trans female prostitute
Shocked to discover a trans woman	Rapes and murders the prostitute

In this song, the main character is a reference to Renaud's sentimental rival, and the entire song overlaps two possible interpretations regarding intentions and actions of the derided character. The scale is typical of irony, with incongruity and script oppositions spread out over the entire text. This scale, typical of irony, makes it extremely difficult to circumscribe a specific segment.

→ do not tag as JOLI

Step 2: Script Opposition: general SO list

(The general SO must be completed. The S1/S2 singular opposition must be specified in step 1)

Question: How are S1 and S2 incompatible?

The case with competing SO's: There is often a competition between similar SO's, such as [Actual/non Actual - Possible/Impossible] , [Good/Bad et High/Low Stature], [Life/death - human/non human]. **If in doubt, select both.**

observation	SO	exemple
Only one script is real/actualised	actual/non actual	<i>Pépette a bu la moitié d'la mer</i>
Only one script is literal (vs figurative)	actual /non actual	<i>Y z'écrivent leur prénoms sur le sable Elle dessine un coeur et lui un foie</i>
Only one script is normal	normal/abnormal	<i>Un sandwich aux fourmis et fromage</i>
Only one script is possible	possible/impossible	<i>On a mangé ensemble / Une glace au chocolat / Elle, elle a pris framboise / Et moi j'ai rien mangé</i>
Only one script is positive or negative	good/bad	<i>Elle a plongé dans l'onde / Et les sacs en plastique</i>
Scripts pitting life against death	life/death	<i>Elle a pris une leçon de planche à voile / Même la planche a failli se noyer</i>
Scripts pitting animated against inanimate	life/death	<i>Au bout du quai de Béthune / y a peut-être une bête, une !</i>
Sexual/satirical reference	obscenity	<i>Pis, j'ai voulu r'peupler la France/ Même que la France était pas d'acc'</i>
Mention of money	money	<i>C'est le sang d'un voyou qui rêvait de millions / J'ai des millions d'étoiles au fond de mon caveau</i>
Mention of high/low status	high/low stature	<i>J'étais musclé comme un / Copain d'Marlon Brando / Qu'est pas sur la photo</i>
Only one script refers to a human	human/non human	<i>Les déités des eaux vives / Laissent couler leurs cheveux ("Clotilde", Apollinaire)</i>

Step 3: JABLINES, PUNCHLINES (within a JOLI segment):

The jablines and punchlines need to be located within the selected JOLI segment, or JOKE. It is possible to tag several punchlines and several jablines within the same JOLI segment. The lengths of the segments tagged as Jablines or Punchlines should be kept to a minimum.

TEST: is the segment:

- incongruous enough to undermine the credibility of S1?
- Insufficiently incongruous to tip the balance towards S2?

Yes to both questions ⇒ tag as JABLNE (restricted segment preferably)

TEST: is the segment:

- incongruous enough to undermine the credibility of S1?
- incongruous enough to tip the balance towards S2?

Yes to both questions ⇒ tag as PUNCHLINE (restricted segment preferably)

The case of echoing punchlines: When subsequent segments echo and reinforce the script-inversion of the punchline, but without creating a new script inversion, these should generally be tagged as jablines.

Step 4: Logical Mechanisms (LM)

The list of logical mechanisms is not exhaustive, but rather meant to be augmented in order to best fit the material at hand.

Question = What allows the two scripts to overlap?

TEST:

<i>observation</i>	<i>LM</i>	<i>exemple</i>
Segment is ambiguous as its meaning relies on context	ambiguity	<i>A lion cub is in a restaurant with its parents. As they're looking at the menu, the cub says: "Can I <u>have</u> a pony?"</i> (Attardo, Hempelmann, 2011.)
Amplification, hyperbole, superlatives	exaggeration	<i>Women have their faults. Men only have two: everything they say and everything they do.</i> (Attardo, Hempelmann and Di Maio 2002)
Flawed reasoning	Faulty logic	<i>Je suis une bande de jeune A moi tout seul</i> (Renaud)
The sequence progression suggests an expected outcome, but this expectation is then thwarted (false lead).	Garden path	<i>Quand je croise la bande à Pierrot Où y sont beaucoup plus nombreux Ca bastonne comme à Chicago C'est vrai qu'dans sa bande y sont <u>deux</u></i>
The statement is "obviously predictable," but takes a sudden turn at the last moment.	Garden path	<i>One day three women went for a job interview. The man interviewing them posed all three the same question. What would you do if you found an extra €50 in your paycheck that you shouldn't have received? The first one said, "I'd give it back as it wasn't mine and I wasn't entitled to it." When he asked the second one she replied, "I'd give it to Charity." When he asked the third one, she was more honest and she said, "I'd keep it for myself and go out for</i>

		<i>a drink." Which one of the three women got the job? The one with the biggest tits! (Attardo, 2020)</i>
Two words share the same spelling	homonymy	<i>IVre mort au matin Il a vomi son vin Dans une gerbe immense</i> ("La Médaille" - Renaud)
Two segments share roughly the same pronunciation, regardless of word boundaries	homophony	<i>L'anémone et l'ancolie</i> <i>Ont poussé dans le jardin</i> <i>Où dort la mélancolie</i> ("Clotilde" - Apollinaire)
Direct contact between elements that cannot occur together	juxtaposition	Gobi Desert Canoe Club <i>Je suis le chef et le sous-chef</i> <i>Je suis Fernand le rigolo</i> <i>Je suis le p'tit gros à lunette</i> <i>Je suis Robert le grand costaud</i> ("Je suis une bande de jeunes" - Renaud)
A' is to B' what A is to B or Two systems are paralleled, their frameworks combined in this way suggest relationships of synonymy or proportionality between their respective elements <i>The reference might be outside the segment</i>	mapping	e.g. 1: mechanics / love story <i>"Histoire d'un mec/</i> <i>amoureux de sa mobylette /</i> <i>la mobylette se suicide /</i> <i>En s'faisant couler une bielle"</i> ("Ma chanson leur a pas plu", Renaud) e.g. 2 : grammatical structure (with pun) <i>Elle était plus que belle /</i> <i>Je n'étais pas que beau</i> ("Allongé sous les vagues", Renaud)
One of the scripts is itself a JOLI Distancing, free indirect speech, mockery of intertext	Meta	<i>A rabbi, a priest, and a minister come into a bar.</i> <i>The bartender asks, "What is this, a joke?" (Attardo, 2002)</i>
Metaphor (replacing something with something else based on a similarity)	metaphor	<i>Elle avait dans son panier d'dentelles</i> <i>Deux pauv' petites madeleines et une demi-baguette</i> ("Le retour de Gérard Lambert" - Renaud) <i>j'ai une casquette plombée Sur le crâne</i> ("Pochtron" - Renaud)

Comparison (explicitly comparing something with something else)	metaphor	<i>Musclé comme un flan aux pruneaux</i> ("Trois Matelots" - Renaud) <i>Élégante comme une tartine de confiture Dans l'café</i> ("Socialiste" - Renaud)
Synecdoche: Substitution of something by one of its parts,	metonymy	<i>Il a pointé le bout de son nez</i> Exemple : "Trois matelot" - Renaud. "grandi au bord de l'eau" >> eau = élément de la mer
Metonymy: Substitution of one thing by another, adjacent thing	metonymy	<i>Il a bu un verre</i>
Succession of two mutually exclusive scripts: S2 = absence of S1	negation	e.g. 1: <i>I finished the marathon on the sweeper-wagon.</i> e.g. 2: <i>As a holiday present, I'm getting you nothing.</i>
Personification of a thing/idea	personification	<i>On lui a mis la tête contre une brique</i> <i>Que même la brique elle a eu mal</i> (Renaud, "Deuxième génération")
A word has several meanings, both of which are used at the same time, zeugma	polysemy	<i>J'ai descendu les poubelles et mon voisin</i>
Lexical context favours the choice of S1	priming	Quand j'ai connu Sabine / Elle était dans son bain (Renaud)
Two incompatible registers	register	"Aubade chantée à Lætare l'an passé" - Apollinaire Césaire : « Je veux avouer que nous fûmes de tout temps d'assez piétres laveurs de vaisselle, des cireurs de chaussure sans envergure »
Succession of opposite scripts: S2 = opposite of S1	reversal	<i>Répond pas au téléphone</i> <i>sauf si on te téléphone</i> (Renaud, "Baby-sitting blues")

Step 5:

SI (Situation) : Optional free field. Example “bucolic scene”

Depending on the corpus examined, this “situation” field might be more or less useful.

TA (Target), if any (optional)

Should a JOLI have a target (the butt of the joke), this can be expressed in two fields:

- a list of possible target categories. The list is open and meant to be augmented. Several categories can be tagged together;
- an open field for a fre and more particular description of the target.

TEST:

The JOLI targets:	tag:	example:
Social class	class	<i>En novembre, au salon de l'auto Ils vont admirer par milliers L'dernier modèle de chez Peugeot Qu'ils pourront jamais se payer</i> (Renaud, “Hexagone”)
People, country, ethnic group, category	community	<i>Y paraît qu'les trav'los, quand on avance, y reculent Moi, je trouve ça normal, c'est les trav'los de r'cul</i> (Renaud, “Sans dec”)
Women, femininity	female	<i>Y'a un baloche à Sarcelles On va y faire un saut Y'aura p't'être des morues</i> (Renaud, “C'est mon dernier bal”)
Women, men, trans people etc.	gender	<i>Manque de bol elle avait dans son panier d'dentelles Deux pauv' petites madeleines et une demi-baguette</i> (Renaud, “Le retour de Gérard Lambert”)
A literary genre	genre	<i>Sans dictionnaire de frime</i> (“Renaud, “Pour Karim, pour Fabien”)
Humanity	humankind	<i>Plus c'est con, plus ça passe À la télévision</i> (“Allongés sous les vagues” - renaud)
State, church	institution	<i>Et il a décoré La statue dressée D'une gastrique offense</i> (“La Médaille” - Renaud)
Jews	jews	<i>We found no use for this tag in our corpus so far</i>
Men, masculinity	male	<i>Les bonbons bien au chaud</i> (“500 connards sur la ligne de départ” - Renaud)
The Army, militarymen	military	<i>Si votre enfant est un salaud Un vrai connard, une tête pleine d'eau Faites-en donc un militaire Alors il</i>

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Social class	class	<i>En novembre, au salon de l'auto Ils vont admirer par milliers L'dernier modèle de chez Peugeot Qu'ils pourront jamais se payer</i> (Renaud, "Hexagone")
People, country, ethnic group, category	community	<i>Y paraît qu'les trav'los, quand on avance, y reculent Moi, je trouve ça normal, c'est les trav'los de r'cul</i> (Renaud, "Sans dec")
Women, femininity	female	<i>Y'a un baloche à Sarcelles On va y faire un saut Y'aura p't'être des morues</i> (Renaud, "C'est mon dernier bal")
		<i>fera carrière</i> ("Trois Matelots" - Renaud)
a place	place	<i>un appendice dégoûtant comme les parties honteuses du bourg</i> ("Cahier #3" - Aimé Césaire)
Political ideas, political figures, regimes	politics	<i>Moi je me changerai en chien Si je peux rester sur la terre Et comme réverbère quotidien Je m'offrirai Madame Thatcher.</i> ("Miss Maggie" - Renaud)
People because of their supposed ethnic makeup	race	<i>Qui dégomment la tourterelle Et occasionnellement les beurs</i> ("Miss Maggie" - Renaud) <i>Qui tire sur tout c'qui bouge Surtout si c'est bronzé</i> ("Dans mon HLM" - Renaud)
Racist ideas	racism	<i>Faut les descendre d'abord et discuter ensuite</i> ("Les Charognards" - Renaud)
An ecclesiastic, the church, God(s)	religion	<i>le ciel se lisse la barbe</i> "Cahier #6" - Aimé Césaire

The JOLI targets:	tag:	example:
Social class	class	<i>En novembre, au salon de l'auto Ils vont admirer par milliers L'dernier modèle de chez Peugeot Qu'ils pourront jamais se payer</i> (Renaud, "Hexagone")
People, country, ethnic group, category	community	<i>Y paraît qu'les trav'los, quand on avance, y reculent Moi, je trouve ça normal, c'est les trav'los de r'cul</i> (Renaud, "Sans dec")
Women, femininity	female	<i>Y'a un baloche à Sarcelles On va y faire un saut Y'aura p't'être des morues</i> (Renaud, "C'est mon dernier bal")
Narrator or author	self	<i>Pis, j'ai voulu r'peupler la France Même que la France était pas d'acc'</i> (“Pochtron!” - Renaud) <i>Quand dans ma bande y'a du rififi Je m'téléphone, je m'fais une bouffe J'fais un colloque, j'me réunis C'est moi qui parle, c'est moi qu'écoute</i> (“Je suis une bande de jeunes” - Renaud) “Modesty is one of my greatest virtues” (Attardo, 2020)
A state, nation, regime	state	
Wealthy classes, aristocracy, bourgeoisie	upper-class	<i>L'amour, l'amour qui rêve, ascétise et fornique ;</i> ("Nobles et touchantes divagations") - Jules Laforgue

NS (Narrative Strategy)

This field provides information about the narrative organisation of the JOLI, answering the question: how is it told?. A joke often takes the form of a short narrative, a dialogue (Q/A), or both at the same time ('narrative_Q/A'). Other corpora may include direct addresses, lists, injunctions, etc. The list is not exhaustive.

Is the Narrative Strategy of the JOLI...	tag	Exemples
A narrative?	Narrative	<i>“C'est l'histoire d'un mec qui entre dans un café. Plouf.”</i>
A dialogue?	Q/A	<i>“Can you take shorthand ?” “Yes, but it takes me longer”</i> (Attardo, 2020)

A combination of narrative and dialogue?	Narrative_Q/A	<i>Une femme entre dans sa salle de bain et voit son mari tout nu, en train de se peser, tout en rentrant son ventre. Elle rigole et lui dit :</i> - <i>Tu sais, tu as beau rentrer ton ventre, ça ne fera pas descendre ton poids !</i> - <i>Je sais bien, répond-il vexé, mais au moins ça me permet de le lire !</i>
A direct address?	Adress	<i>Ô temps, suspends ton bol, ô matière plastique</i> (Queneau, <i>Le Chant du styrène</i>)
A list?	List	<i>Une pierre deux maisons trois ruines quatre fossoyeurs un jardin des fleurs</i> <i>un raton laveur</i> (Prévert, "Inventaire")
A description	Description	<i>La mort hoquette sous les Cayes</i> (Césaire, <i>Cahier d'un retour au pays natal</i>)
An Injunction	Injunction	<i>Je lui ai dit : "Mignonne ! Viens me rejoindre à l'eau Quand on y est, elle est bonne !"</i> (Renaud, "Allongés sous les vagues")

LA (Language) (optional)

An open and optional field to describe any phenomenon relating to the verbalisation of the joke (Attardo, 2020). Example: recurrence of sounds, register, syntax, etc. Like all open fields, this collects purely indicative data, not meant to be analysed computationally.

VM (Versification Mechanism)

This list is meant for versified corpora, although some of it might also be applied to other texts with remarkable prosodic features. It is meant to be filled only when a JOLI is actually taking advantage of a versification structure. The list of versification phenomena is not exhaustive, and is tightly linked to the French (i.e. syllabic) versification system.

The JOLI relies on:	Tag:	Exemples
A 5-5 metre	5-5	<i>La mer le frappe à grands coups de boxe</i> (Césaire)

An 8-syllabe metre	8 syllabes	
An alexandrine	Alexandrine	<i>“Et l’unique cordeau des trompettes marines”</i> (Apollinaire, “Chantre”)
A near-alexandrine	Almost alexandrine	<i>“Ce collier de gouttes d’eau va parer la noyée”</i> (Apollinaire, <i>Alcools</i> , XXX)
A line’s caesura	Caesura	<i>“Des nuits, ô Lune d’Im/maculée-Conception”</i> (Laforge, “Climat, faune, flore de la Lune”)
An enjambment	Enjambment	<i>“J’ai groupé toutes mes connaissances Intellectuelles [...]”</i> (Renaud, “Je suis une bande de jeunes”)
A hemistich	Hemistich	<i>“Vous, veuillez m’allonger cette sauce, elle courte ! De combien ? De trois pieds”</i> (Rostand, <i>Cyrano de Bergerac</i>)
A rhyming scheme	Rhyme	<i>“C’était le temps où notre espèce Ne se voilait pas encore la face”</i> (Queneau)

Note: The various comment boxes (Punchline, Jabline) can be filled in if necessary to provide further details. Please note, however, that their data is purely indicative and not designed to be analysed computationally.

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