

Analysing Introverted Humour: A GTVH Perspective on Paul Snyder's Stand-Up Comedy

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ABSTRACT

This article investigates the comedic techniques employed by Paul Snyder in his stand-up performance, Focusing on the interplay between humour and introversion, the study defines key variables including introversion, stand-up comedy, verbal humour, and the six Knowledge Resources (KRs) of GTVH. It addresses two primary research questions: how Snyder utilizes GTVH's KRs to create humour relatable to introverted experiences, and what predominant humour types and strategies he employs. Employing a qualitative content analysis of the performance transcript, the findings reveal Snyder's extensive use of self-deprecating humour and social satire, frequently targeting himself and the introverted community. His comedic construction relies heavily on hyperbole, fallacious reasoning, and analogy, delivered through anecdotal narratives and observational humour. The study concludes by affirming GTVH's utility in analysing niche comedic performances and highlights the power of personality-driven humour in fostering authenticity and audience connection, while also discussing the study's limitations and avenues for future research.

INTRODUCTION

Humour is an integral component of human life, serving a multitude of social and psychological functions, including the alleviation of stress and the facilitation of social criticism. Its manifestation spans a broad spectrum, from spontaneous everyday conversations to meticulously structured performances such as stand-up comedy. Stand-up comedy, recognized as a performing art, directly engages audiences through verbal humour, necessitating a high degree of intellectual acuity from comedians in crafting effective setups and punchlines. The gap research from this article that writer wanted to give new case while performing stand up Comedy by using verbal Humour to make more interested for watching by audiences. By verbal Humour it can be a relaxing for doer and audiences that's why it can be gap research for writer; This genre typically involves a speaker delivering a monologue, thereby establishing a unique dynamic with the audience.

The video "Stand Up Comedy Only Introverts Will Understand" by Paul Snyder presents a compelling case study due to its explicit focus on a specific personality trait: introversion. Introversion, characterized by a preference for less stimulating environments and a primary focus on internal experiences, profoundly influences an individual's social interactions and creative processes. The title itself, "Only Introverts Will Understand," immediately signals a distinct thematic niche and a targeted audience. This approach suggests a deliberate strategy by the comedian to build a deep rapport with a particular segment of the audience. The humour is designed to resonate with shared experiences and internal perspectives common to introverts, thereby fostering an in-group dynamic. This dynamic, as observed in studies of humour, is a common social purpose, cultivating solidarity and a shared identity among participants. The deliberate targeting of this niche audience suggests a strategic intent by the comedian to achieve higher engagement and relatability within that specific demographic, even if the comedic delivery is subtle or self-deprecating.

Key Variables

To comprehensively analyse Paul Snyder's performance, it is essential to define the core variables underpinning this study:

- a. **Introversion:** This personality trait describes individuals who tend to be reserved, derive energy from solitude, and typically prefer environments with less external stimulation. In the context of comedy, introverts often demonstrate a remarkable aptitude for writing highly personal material, possess elevated levels of empathy, and are inherently reflective. These qualities enable them to make nuanced observations and build rapport through point-of-view humour. For some, engaging in comedy may also serve as a means of social validation.
- b. **Stand-up Comedy:** As a distinct genre of verbal performance, stand-up comedy involves a comedian directly addressing an audience, typically through a monologue. Its structure fundamentally relies on the interplay of a "setup" that establishes context and a "punchline" that delivers the humorous twist, designed to elicit laughter.

- c. **Verbal Humour:** This category of humour is conveyed predominantly through linguistic means, encompassing a range of rhetorical techniques such as sarcasm, mockery, irony, and puns.¹ The interpretation of verbal humour often hinges on the audience's understanding that established cooperative principles of communication are being deliberately, yet playfully, violated.
- d. **General Theory of Verbal Humour (GTVH):** Developed by Salvatore Attardo and Victor Raskin, GTVH stands as a comprehensive linguistic theory for analysing verbal humour. It identifies six interdependent Knowledge Resources (KRs) that contribute to the creation and comprehension of humour. GTVH posits that humour fundamentally arises from the activation and subsequent opposition of two distinct semantic "scripts".

THEORETICAL REVIEW

The General Theory of Verbal Humour (GTVH), an expansion and refinement of Raskin's (1985) Semantic Script Theory of Humour (SSTH), offers a robust framework for the analysis of any humorous text.¹ This theory posits that humour emerges from activating mental scripts and their subsequent opposition. This conflict is resolved through specific logical mechanisms within a given situation, targeting a particular entity, employing a chosen narrative strategy, and utilizing precise linguistic tools.

The GTVH is structured around six Knowledge Resources (KRs), which are considered to be hierarchically ordered and integral to the processing of humorous texts :

- a. **Script Opposition (SO):** This is the foundational element of GTVH. It necessitates that a text be compatible, either fully or in part, with two distinct scripts that are in some form of opposition and overlap semantically. For instance, the incongruity created by the idea of using a "blade" instead of a "knife" in a formal "table manner" setting exemplifies this opposition.
- b. **Logical Mechanism (LM):** This KR refers to the specific "joke techniques" employed to activate the script oppositions and facilitate the resolution of the inherent incongruity. Examples of LMs include juxtaposition, parallelism, analogy, figure-ground reversal, as well as false analogy, fallacious reasoning, absurd neologism/interpretation, and word repetition.
- c. **Situation (SI):** The situation encompasses all the contextual elements of a joke, including the objects, participants, places, and activities involved. It provides the overarching macro-script or background information necessary for understanding the humorous event.
- d. **Target (TA):** The target is identified as the "butt" or victim of the joke. This can be an individual, a group, an institution, or even the speaker themselves.
- e. **Narrative Strategy (NS):** This KR pertains to the genre or structural format used in presenting the joke. Common narrative strategies include riddles, expository texts, dialogues, simple narratives, or even the incorporation of musical elements.

- f. **Language (LA):** Language refers to the precise wording of the text. It encompasses the specific lexical and syntactic choices, as well as rhetorical figures, that are responsible for the verbalization of the humour.

While Attardo (1994) initially proposed a hierarchical order for these KRs, more contemporary research, particularly in contexts like satirical news, which shares performance characteristics with stand-up comedy, suggests a more dynamic interplay.¹ In such performance-based humour, the "Situation" KR might sometimes precede "Script-Opposition" in prominence. This indicates that the real-world context or the chosen topic often serves as the primary driver for the humorous setup, rather than a preconceived abstract script opposition. This nuanced application of GTVH allows for a more flexible and accurate analysis of performance-based humour, acknowledging that the comedian's selection of a topic or scenario can be the initial and most significant determinant in the subsequent construction of humour.

Humour in Stand-up Comedy and Related Communication Contexts: A Critical Review

The application of humour theories, particularly GTVH, across various communication contexts offers valuable insights into its mechanisms and functions.

Moalla and Amor (2020) investigated the co-construction of humour in computer-mediated teacher-student communication using GTVH. Their work highlighted the challenges in humour recognition within Computer-Mediated Communication (CMC) due to the absence of non-verbal cues and the often-disrupted nature of turn-taking. While this study demonstrates GTVH's applicability to conversational and interactive humour, its focus on CMC contrasts with the live nature of stand-up comedy, where non-verbal cues (such as the comedian's delivery and audience reactions) are crucial. The primary focus of the current study is on a comedian's monologue rather than co-constructed humour, further distinguishing it from Moalla and Amor's research.

Damanik et al. (2021) applied GTVH to analyse conversational humour in YouTube content, specifically "Kontrakan Rempong," examining how structural characteristics relate to humorous functions within a suburban community context. Their research, which integrated Fairclough's Critical Discourse Analysis (CDA) alongside GTVH, is highly relevant due to its direct application of GTVH to YouTube-based conversational humour, similar to the video under investigation. It also illustrates how humour can reveal societal behaviours and stereotypes, such as those related to being chatty, materialistic, or prone to gossip. However, the current study differentiates itself by focusing exclusively on GTVH for a deeper linguistic analysis of humour mechanisms, without the broader socio-political critique inherent in CDA. Furthermore, the context of the present research is a formal stand-up performance, as opposed to the informal community conversations analysed by Damanik et al.

Mulyadi et al. (2021) applied GTVH to the discourse of Indonesian stand-up comedian Dodit Mulyanto, detailing the use of various Logical Mechanisms (LMs) such as false analogy, fallacious reasoning, absurd neologism/interpretation, and word repetition, as well as Narrative Strategies

(NS) including simple narrative, dialogue, and music play. A crucial observation from their study is the comedian's predominant self-targeting. This finding holds particular relevance for Paul Snyder's "introvert" persona. The observation that Dodit Mulyanto primarily targets himself to avoid insulting others and "breaking someone's face" aligns with the characteristics of introverts, who are often described as empathetic and reflective, and may prefer to avoid confrontation. Self-deprecating humour is a well-documented tool for building rapport and avoiding arrogance. For an introverted comedian, this is not merely a stylistic choice but a strategic adaptation to their personality, enabling them to engage an audience safely and authentically while discussing relatable vulnerabilities. The introverted nature of the comedian can influence a preference for self-targeting and self-deprecating humour, which in turn facilitates rapport-building with the audience and cultivates a sense of shared understanding, especially with an audience that identifies with introversion. This represents a powerful mechanism for authenticity and relatability in comedy.

METHODOLOGY

Data Source and Collection

The primary data for this study is derived from the transcript of Paul Snyder's stand-up comedy performance, titled "Stand Up Comedy Only Introverts Will Understand," which is accessible via YouTube (<https://youtu.be/8DNQ8DYgCJE>). The video's title explicitly frames the content around the theme of introversion, making it a direct and highly relevant source for addressing the research questions. The complete transcript of the performance has been provided, serving as the raw linguistic data for analysis. This eliminates the need for manual transcription, thereby ensuring consistency and accuracy of the textual data. The nature of the video as a live stand-up performance offers a rich context for the manifestation of verbal humour, including implicit indications of audience reactions such as laughter and applause, which are noted within the transcript (e.g., "[Audience laugh]").

Analytical Framework: Application of General Theory of Verbal Humour (GTVH)

The analysis will employ a qualitative, content-based approach, systematically applying Attardo's GTVH to the transcribed performance. Each humorous episode will be identified and meticulously dissected into its constituent Knowledge Resources (KRs).

1. **Identification of Humorous Episodes:** The transcript will be segmented into distinct humorous "episodes" or "jokes." These segments are primarily identified by the presence of a "punchline" and/or implicit cues indicating audience laughter.
2. **Application of KRs:** For each identified humorous episode, the following GTVH parameters will be rigorously analysed:
 - a) **Script Opposition (SO):** This involves identifying the two-opposing semantic "scripts" that the joke text activates and explaining how their incongruity generates humour.

- b) **Logical Mechanism (LM):** This step determines the specific cognitive or rhetorical technique employed to connect and resolve the opposing scripts. Examples include exaggeration, false analogy, fallacious reasoning, wordplay, and absurdity.
- c) **Situation (SI):** This describes the background, context, or scenario in which the joke takes place, including all relevant participants and activities.
- d) **Target (TA):** This identifies who or what serves as the "butt" of the joke. Particular attention will be given to instances of self-targeting, the introverted community as a group, or societal norms viewed from an introverted perspective.
- e) **Narrative Strategy (NS):** This characterizes the structural format of the joke, such as a simple narrative, anecdote, observational humour, or elements of dialogue.
- f) **Language (LA):** This involves analysing the specific lexical and syntactic choices, rhetorical figures, and precise wording that contribute to the humour.

By systematically deconstructing each joke into its GTVH components, the analysis moves beyond a mere identification of humour to achieve a profound understanding of its underlying mechanisms. This systematic approach reveals the cognitive and linguistic processes at play, allowing for the identification of recurring patterns across multiple jokes. This methodological rigor ensures that the findings are not based on subjective interpretations but are grounded in a well-established linguistic theory of humour, thereby enhancing the academic credibility and replicability of the study. It also enables comparative analysis with other GTVH studies on stand-up comedy and monologues.

RESULTS AND DISCUSSION

This section presents a detailed GTVH analysis of key humorous episodes from Paul Snyder's performance, demonstrating how the comedian constructs humour around themes and experiences highly relatable to introverts, utilizing specific Knowledge Resources.

GTVH Analysis of Humorous Episodes: Paul Snyder's Introverted Comedy

Initial Setup: The "Solitary Clap" and Audience Rapport

- a) **Joke Text:** "Now, if you don't mind, also give me a round of applause because I am a huge introvert and I left the house for this today. I did my Wordle and then I came on in. The introverts, they are my people. Sometimes I'll even ask by round of applause, you know, where the other introverts are in the room. That got it. Nailed it. Just a one solitary clap. That was it. And they are probably heading home right now. I overdid it. That was exhausting. I shouldn't have done that. I know my people aren't going to applaud. I know this. They might give me like half a head nod and then we're going to look right back at our shoes where it's safe. That is what my people do."
- b) **Script Opposition (SO):** The humour arises from the opposition between *Expected Audience Engagement (Extroverted)* and *Actual Introverted Audience*

Reaction (Reserved). The incongruity lies in the conventional expectation of a boisterous comedy audience contrasted with the subdued, yet relatable, response from an introverted crowd.

- c) **Logical Mechanism (LM)**: This joke employs **Exaggeration** of introverted behaviour (e.g., "overdid it," "exhausting" from merely leaving the house, the immediate desire to be "heading home right now") and **Observational Humour**. The humour is amplified by the accurate portrayal of typical introverted non-verbal cues, such as "half a head nod" and looking at shoes.
- d) **Situation (SI)**: The setting is a stand-up comedy performance where the comedian directly addresses his self-identified introverted audience.
- e) **Target (TA)**: The comedian himself (through self-deprecating humour) and the introverted audience (through gentle teasing and in-group humor).
- f) **Narrative Strategy (NS)**: This is a simple narrative or anecdote, effectively setting the stage for the remainder of the performance by immediately establishing a shared understanding with the audience.
- g) **Language (LA)**: The use of direct address ("you guys," "my people"), a relatable cultural reference ("Wordle"), and evocative language ("solitary clap," "safe") enhances the comedic effect.

This opening segment functions as meta-humour, as it jokes about the very act of the performance and the audience's expected reaction, all framed through the lens of introversion. By acknowledging the "solitary clap" and exaggerating the effort involved in leaving the house, Snyder immediately establishes a strong sense of in-group solidarity with his introverted audience. This is a deliberate strategy to build rapport by validating shared experiences, a technique known to be effective for introverted comedians.² The humour extends beyond the content to encompass the shared understanding between the performer and his niche audience. This approach demonstrates how a comedian can strategically use self-identification and audience-targeting to create a unique comedic space where the humour is deeply rooted in shared psychological traits, fostering a strong sense of connection and understanding, even if it is based on a shared reluctance for overt social engagement.

The "Golden Age" of COVID and Social Aversion

- a) **Joke Text**: "But here's just something that I feel like I'd like to share with you guys that most introverts can agree with, and that is that we miss COVID, you guys. That was the golden age. That was our Normandy, you guys. We stormed that beach and then we went home for three years. And we would do it again. Absolutely, we would."
- b) **Script Opposition (SO)**: The core opposition is between the *Societal View of COVID (Negative/Disruption)* and the *Introvert's View of COVID (Positive/Golden Age)*. The humour stems from this contrasting perception of a global pandemic based on personality type.
- c) **Logical Mechanism (LM)**: The joke utilizes **Analogy** ("golden age," "Normandy") to frame a universally negative event in a positive light for

- introverts. **Hyperbole** is also employed, as seen in the exaggeration of "storming the beach" only to "go home for three years," amplifying the introverted preference for isolation.
- d) **Situation (SI):** The shared global experience of the COVID-19 pandemic and the associated lockdowns.
 - e) **Target (TA):** Society's general perception of COVID (implicitly extroverts) and introverts (celebrating their preference for solitude).
 - f) **Narrative Strategy (NS):** This is observational humour and social commentary, presented as a shared "secret" or understanding among introverts.
 - g) **Language (LA):** The use of strong, positive historical metaphors ("golden age," "Normandy") applied to a period of forced isolation creates a comedic effect.

This joke functions by inverting a universally perceived negative experience (the COVID lockdown) into a profoundly positive one, specifically for introverts. This inversion creates humour by highlighting the perceived absurdity of an introverted perspective within a predominantly extroverted societal framework. It serves as a form of social satire, which critiques societal norms by presenting an alternative, personality-driven reality.¹ The exaggeration, particularly "stormed that beach and then we went home for three years," significantly amplifies the comedic impact. This type of humor not only entertains but also subtly normalizes and validates introverted experiences, potentially challenging the societal bias towards extroversion by using a shared global event to underscore the impact of a specific personality trait on daily life.

Confrontation Avoidance and the "Hostage Situation" Marriage

- a) **Joke Text:** "I think as an introvert, I'm pretty comfortable with most things about it, but there's one thing I do not like, and that is confrontation. I avoid confrontation at all costs. You know, if there is somebody mad at me or who does not like me at work, I would rather go find a new job than ever have a conversation about it... I was dating a girl in college, and I didn't think things were going well... And I sat her down, and I told her that. And she looked back at me and said, nah, I don't think so. I'm going to be honest. I did not know that was an option... And earlier this year, we celebrated our 25th wedding anniversary. I don't know why you're applauding. That is a cry for help. I have been in a hostage situation that I cannot get out of. I could not be blinking any faster. I need help."
- b) **Script Opposition (SO):** The humour stems from the opposition between the *Expected Resolution of Conflict (Direct Communication)* and the *Introvert's Avoidance of Conflict (Passive Endurance)*. The incongruity lies in the conventional approach to resolving conflict versus the extreme, passive-aggressive avoidance demonstrated.
- c) **Logical Mechanism (LM):** This joke heavily relies on **Hyperbole** (e.g., preferring to find a new job rather than confront, describing a 25-year marriage as a "hostage situation") and **Fallacious Reasoning** (the absurd premise of not knowing "no" was an option in a breakup, which

- consequently led to marriage).¹ The humour is derived from the exaggerated lengths an introvert might go to avoid direct confrontation.
- d) **Situation (SI):** Personal anecdotes about work and relationships, all framed by the comedian's self-identified introverted personality.
 - e) **Target (TA):** The comedian himself (through self-deprecating humour) and introverts in general (highlighting a shared, relatable struggle).
 - f) **Narrative Strategy (NS):** An anecdotal narrative, building from a general statement about confrontation avoidance to a specific, exaggerated personal story.
 - g) **Language (LA):** The use of dramatic language ("hostage situation," "cry for help," "blinking any faster") and rhetorical questions ("I don't know why you're applauding") enhances the comedic effect.

This extended anecdote serves as a prime example of self-denigrating humour, where the comedian playfully mocks his own perceived weaknesses, particularly his inability to confront.¹ The extreme exaggeration, such as the willingness to seek a new job or the portrayal of a 25-year marriage as a "hostage situation," significantly amplifies the relatability for introverts who may recognize milder forms of this avoidance behaviour. The "hostage situation" metaphor is particularly effective in transforming a potentially sensitive personal failure into a humorous, shared experience, inviting the audience to laugh *with* him, rather than *at* him. This approach aligns with the understanding that self-deprecating humour can build character and foster commonality with the audience.⁵ This strategy allows the comedian to discuss a sensitive personal topic in a humorous and non-threatening manner, leveraging the shared understanding of introverted challenges. It effectively transforms personal vulnerability into a source of collective amusement and validation.

The "Not Smart Enough for Crime" and "Werther's Originals" Incident

- a) **Joke Text:** "Although in sixth grade, some friends dared me to steal a candy bar with them from a gas station. And I went along with it. And I came running out of that gas station clutching a package of Werther's Originals. I am not smart enough to do crime, you guys. My friends came out with Reese's Peanut Butter Cup and M&M's. And I went for the go-to candy of the 80 and over crowd. I don't know what my end game was. I don't know if I was thinking of my Meemaw. I have no idea. I'm not smart enough for crime."
- b) **Script Opposition (SO):** The humour arises from the opposition between *Conventional Criminal Behavior (Strategic/Profitable)* and *Introvert's Criminal Ineptitude (Nonsensical/Unprofitable)*. The incongruity lies in the expected outcome of a petty crime versus the utterly unstrategic, almost innocent, choice made.
- c) **Logical Mechanism (LM):** This joke employs **Absurd Interpretation** (stealing Werther's Originals, a candy typically associated with the elderly, instead of popular, desirable options) and **Self-Deprecation** (the repeated assertion, "I am not smart enough to do crime").¹ The humour is derived from

the sheer ridiculousness of the choice, which highlights a perceived lack of street smarts or a quirky, uncool nature.

- d) **Situation (SI):** A personal childhood anecdote about a dare to steal candy.
- e) **Target (TA):** The comedian himself (through self-deprecating humour) and, implicitly, the "80 and over crowd" (through gentle observational humour).
- f) **Narrative Strategy (NS):** A personal anecdote, building a relatable childhood scenario to an absurd punchline.
- g) **Language (LA):** The use of specific brand names ("Werther's Originals," "Reese's Peanut Butter Cup," "M&M's") enhances relatability and creates a humorous contrast.

This joke utilizes absurdity to reinforce the comedian's introverted, non-confrontational, and slightly awkward persona. The choice of Werther's Originals is unexpected and undermines the "criminal" act, rendering it harmless and endearing rather than threatening. This represents a safe form of humour that avoids causing offense by making the comedian the sole target of the joke's ineptitude.⁵ It also subtly plays into the perception of introverts as being less attuned to "cool" social norms or more inclined towards comfort and familiarity ("Meemaw"). This demonstrates how even seemingly unrelated topics, such as petty crime, can be filtered through and reinforce a central comedic persona, using incongruity to highlight personality traits in a humorous, non-threatening manner.

"Murder, She Wrote" and the Netflix Algorithm

- a) **Joke Text:** "But I have always been fascinated by crime. And I think it's because when I was young, my parents introduced me to a little show called *Murder, She Wrote*... Cabot Cove had a population of 3,500 people. And approximately one person a week was murdered. That show went on for 12 seasons. So 264 out of 3,500 people were murdered in Cabot Cove, Maine. And I don't know why we don't talk about this more. Cabot Cove, Maine is the most dangerous city in all of America. And the kicker of it is the police department did not solve a single one of those crimes... So that, I think, started my fascination with crime. And then during COVID, I started watching a lot of crime documentaries on Netflix... It got to the point I started getting targeted ads on my phone from Lowe's and Home Depot... Just asking if I need rope or duct tape... Google Maps... showed me five different places where I could dispose of a body."
- b) **Script Opposition (SO):** The humour derives from two primary oppositions: *Cozy Mystery Show (Harmless Entertainment)* vs. *Actual Murder Rate (Extreme Danger)*; and *Netflix Algorithm (Personalized Entertainment)* vs. *Netflix Algorithm (Suggesting Criminal Behaviour)*.
- c) **Logical Mechanism (LM):** The joke employs **Hyperbole** (designating Cabot Cove as the "most dangerous city in all of America" based on its fictional murder rate) and **Fallacious Reasoning** (inferring criminal intent or suggestions from a benign algorithm's targeted ads).¹ The humour arises from these absurd logical leaps and exaggerated implications.

- d) **Situation (SI):** This joke weaves together childhood TV viewing habits, the COVID-19 pandemic (revisiting the "golden age" theme), and personal online activity.
- e) **Target (TA):** The TV show "Murder, She Wrote" (through gentle mockery of its premise), Netflix and Google algorithms, and the comedian himself (through self-deprecating implications of criminal potential).
- f) **Narrative Strategy (NS):** An extended narrative or anecdote, beginning with a childhood memory and progressively escalating to a modern, exaggerated scenario.
- g) **Language (LA):** The use of specific show titles, brand names (Netflix, Lowe's, Home Depot, Google Maps), and the juxtaposition of mundane activities with sinister suggestions contributes to the humor.

This segment effectively highlights an introverted tendency: deep, solitary immersion into niche interests, in this case, a fascination with crime. The humor escalates through hyperbole and fallacious reasoning, transforming a seemingly cozy mystery into a statistical nightmare and a personalized algorithm into an absurd guide for criminal disposal. This is a classic example of how a seemingly benign interest can be exaggerated to absurd, humorous conclusions, playing on the idea of an introvert's internal world becoming disproportionately intense. The connection to the COVID-19 pandemic, which Snyder previously referred to as his "golden age," reinforces the theme of solitary activities. This demonstrates how a comedian can interweave seemingly disparate topics by filtering them through a consistent character persona, using escalating absurdity to generate sustained laughter. It also subtly comments on the pervasive nature of algorithms and how they can create unexpected, humorous, and even disturbing "personalizations."

Table of GTVH Analysis of Humorous Episodes

The following table provides a systematic and concise summary of the GTVH analysis for the key humorous episodes discussed, offering a clear overview of the predominant Knowledge Resources employed by Paul Snyder. This structured presentation facilitates the identification of recurring patterns in his comedic style, such as his frequent use of self-deprecation, hyperbole, and social satire from an introverted perspective.

Table 1. GTVH Analysis of Humorous Episodes

Joke Text (Snippet)	Script Opposition (SO)	Logical Mechanism (LM)	Situation (SI)	Target (TA)	Narrative Strategy (NS)	Language (LA)
"Now, if you don't mind,	Expected Audience Engage	Exaggeration, Observat	Stand-up comedy	Comedian (self-deprecating),	Simple narrative / anecdote	Direct address, cultural reference

also give me a round of applause because I am a huge introvert and I left the house for this today... Just a one solitary clap... They might give me like half a head nod and then we're going to look right back at our shoes where it's safe."	ment (Extroverted) vs. Actual Introverted Audience Reaction (Reserved)	ional Humor	performance	Introverted audience (in-group)		("Wordle"), evocative language
"But here's just something that I feel like I'd like to share with you guys that most	Societal View of COVID (Negative/Disruption) vs. Introvert's View of COVID (Positive	Analogy, Hyperbole	Global COVID-19 pandemic and lockdowns	Society (implicitly extroverts), Introverts (celebrating preference)	Observational humor/social commentary	Strong, positive historical metaphors

introverts can agree with, and that is that we miss COVID, you guys. That was the golden age. That was our Normandy, you guys. We stormed that beach and then we went home for three years."	/Golden Age)					
"I avoid confrontation at all costs... I would rather go find a new job than ever have a conversation about it... And earlier	Expected Resolution of Conflict (Direct Communication) vs. Introvert's Avoidance of Conflict (Passive Endurance)	Hyperbole, Fallacious Reasoning	Personal anecdotes (work, relationships)	Comedian (self-deprecating), Introverts (shared struggle)	Anecdotal narrative	Dramatic language, rhetorical questions

this year, we celebrated our 25th wedding anniversary. I don't know why you're applauding. That is a cry for help. I have been in a hostage situation that I cannot get out of."						
"Although in sixth grade, some friends dared me to steal a candy bar... I came running out of that gas station clutching a package of Werther's"	Conventional Criminal Behavior (Strategic/Profitable) vs. Introvert's Criminal Ineptitude (Nonsensical/Unprofitable)	Absurd Interpretation, Self-Deprecation	Childhood anecdote (dare to steal candy)	Comedian (self-deprecating), "80 and over crowd" (observational)	Personal anecdote	Specific brand names, contrastive language

s Original s. I am not smart enough to do crime, you guys. My friends came out with Reese's Peanut Butter Cup and M&M's."						
"I have always been fascinate d by crime... Murder, She Wrote... Cabot Cove had a populati on of 3,500 people. And approxi mately one person a week was murdere d..."	Cozy Mystery Show (Harmle ss Entertai nment) vs. Actual Murder Rate (Extreme Danger); Netflix Algorith m (Persona lized Entertai nment) vs. Netflix Algorith m (Suggest	Hyperbo le, Fallaciou s Reasoni ng	Childho od TV, COVID- 19 pandemi c, personal online activity	"Murder, She Wrote", Netflix/ Google algorith ms, Comedia n (self- deprecat ing)	Extende d narrative /anecdo te	Specific show titles, brand names, juxtaposi tion of mundan e/siniste r

Netflix... It got to the point I started getting targeted ads on my phone from Lowe's and Home Depot... Just asking if I need rope or duct tape... Google Maps... showed me five different places where I could dispose of a body."	ing Criminal Behavior)					
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CONCLUSIONS AND RECOMMENDATIONS

The comprehensive analysis of Paul Snyder's "Stand Up Comedy Only Introverts Will Understand" performance, conducted through the lens of the General Theory of Verbal Humor (GTVH), reveals a sophisticated and deliberate construction of humor deeply rooted in the introverted experience. Snyder predominantly employs self-deprecating humor and social satire. His comedic material frequently targets his own perceived weaknesses, such as his aversion to confrontation, social awkwardness, and even a humorous self-assessment of criminal ineptitude. Concurrently, he skillfully contrasts introverted preferences with prevailing societal norms, exemplified by his humorous lament about "missing" COVID-19 lockdowns.

The primary Logical Mechanisms identified in his performance include pervasive hyperbole and fallacious reasoning. These techniques serve to amplify the inherent incongruity of introverted behaviors when viewed through an

exaggerated, yet highly relatable, comedic lens. Analogy is also a recurring device, used to reframe common experiences from a distinctly introverted perspective, thereby fostering a shared understanding with the audience. The Target of Snyder's humor is predominantly the comedian himself, followed by introverts as a collective group. This self-targeting strategy aligns with observations from other stand-up comedy analyses ¹ and proves particularly effective for introverted comedians seeking to build rapport without resorting to confrontational humor.² His Narrative Strategy largely consists of anecdotal narratives and observational humor, drawing extensively from personal experiences and common scenarios encountered by introverts. The Language employed is characterized by direct address, relatable cultural references, and evocative phrasing, all contributing to the comedic effect and reinforcing the sense of shared understanding with his audience.

FURTHER STUDY

Future research could compare other introverted comedians using the GTVH framework to identify broader humour patterns. Studies involving audience perception, cultural background, and multimodal analysis (voice, gesture, timing) are also recommended to enrich understanding of introverted humour and its social impact.

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