Stand-up comedy as rhetorical argument:
An investigation of comic culture*

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Abstract

During a year-long ethnographic investigation of professional comic culture in Tampa, Florida, I discovered that comic narratives are consistently rhetorical, designed to persuade audience members to adopt certain ideological positions. Further, the narratives are constructed within a classical rhetorical framework, with comedians employing various discourse strategies. Comedians used Aristotelian notions of ethos, as they strived to create and maintain their "comic authority." They also utilized Isocrates' concept of kairos, adapting and tailoring their narratives to their particular regional audiences, and ultimately, the comedians worked within a Isocratean discourse paradigm, consisting of natural talent, praxis and theoría.

Stand-up comedy is an inherently rhetorical discourse; it strives not only to entertain, but to persuade, and stand-up comics can only be successful in their craft when they can convince an audience to look at the world through their comic vision. Stephen A. Smith, in "Humor as Rhetoric and Cultural Argument," supports this notion:

Aristotle's distinction between poetic form and rhetorical function seems to be joined in humor; making it one of the more effective means of argument and persuasion in popular culture. Indeed, humor is an inextricable part of popular culture, providing the common people with an insulated means of argument to challenge the dominant view of the social order. (1993: 51)

By challenging the social order, a stand-up engages in a subversive and confrontational form of discourse(Kcough 1990: 171). And if we accept the premise that stand-up comedy is rhetorical in nature, then comedians function as (to use Bakhtin's (1968) words) a "Lord of Misrule," ritual
Women are positioned as objects of attention, authority, and entertainment, as seen in comedic performances, where they are often depicted as characters whose actions and behaviors are exaggerated for comedic effect. These performances often rely on stereotypes and caricatures of women, reinforcing gender roles and expectations. This type of humor can be seen as problematic, as it objectifies women and reinforces gender inequality. However, there are also comedic performances that challenge these stereotypes and offer alternative representations. These performances require a critical engagement with the culture of humor and the power dynamics it reflects and reinforces.
of the importance of confidence, which is the foundation of all successful endeavors. Without confidence, one's self-doubt can prevent the achievement of goals and hinder personal growth. The following excerpt from "The Confidence Factor" by John Wooden illustrates the power of confidence in achieving success:

"Confidence is the key to achieving success. Without confidence, one's potential remains untapped. Confidence is the belief in one's abilities and the willingness to take risks.

The lack of confidence can be the result of fear, doubt, or lack of experience. However, with the right mindset and practice, confidence can be developed and strengthened. Confidence is not something that can be acquired overnight. It takes time and effort to build confidence, but the rewards are worth it. With confidence, one can overcome obstacles and achieve greatness.

In conclusion, confidence is a critical component of success. It is the foundation upon which all other achievements are built. By developing confidence, one can unlock their potential and achieve their goals. The key is to believe in oneself and to take the necessary steps to build confidence. With confidence, anything is possible.

A. Wooden
showing enthusiasm and maintaining conversational communication. She
must also think about how to fold her thoughts into the dialogue format after
the audience has shared their thoughts. She needs to be aware of the audience's
thoughts and ensure they are incorporated into her own story. She needs to
monitor her audience's reactions and adjust her narrative accordingly. She
cannot rely solely on her own thoughts, as the audience's thoughts are
equal in importance. She needs to be flexible and adaptable to the
daughter's thoughts and incorporate them into her narrative. The
d-story continues...

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and..
Stand-up comedy is the art of the unexpected. When you perform stand-up, you need to be able to think on your feet and react to the audience's reactions in real-time. Here are some tips to help you get started:

1. Practice: The more you practice, the more comfortable you will become in front of an audience. Start small, perhaps by performing in front of a small group of friends or family.

2. Know your material: Memorize your jokes and be able to deliver them smoothly. Practice your delivery until it flows naturally.

3. Engage with the audience: Make eye contact and interact with the audience. This will help you connect with them and keep their attention.

4. Be yourself: Don't try to be someone you're not. Stand-up comedy is about being yourself and sharing your unique perspective with the audience.

5. Be prepared: Always be prepared for anything.期待 unexpected situations and be ready to react.

6. Listen: Pay attention to the audience's reactions and adjust your performance accordingly.

7. Be humble: Remember that you're not perfect, and it's okay to make mistakes. The audience will appreciate your honesty.

Stand-up comedy is a challenging and rewarding art form. With practice and dedication, you can become a successful stand-up comedian. Good luck!
Comedians need to practice their craft, and for that they need to perform. It needs more. After the show, Guy told me:

"Why don't you come in and talk to the old people who can go bananas. That's a nice twist. But don't forget..."...Tell me, we've never had a grown man go off color and play their parts..."

My favorite comedian at the time, however, was David Cryer. He was always ready to keep responding and entertaining. He was working on improving his material, and he was looking to expand his audience. He was working on a series of routines that were different and interactive.

David Cryer was also keen on the need to keep responding and entertaining. He was aware of the audience's performance and development of new material and routines. The new material included routines that were more, but not less, close to his audience. It was a mixture of new and old, and it was a way to keep his audience engaged.

The final word was the need for new and innovative material. In order for students to excel in comedy, they need to be creative and think outside the box. This is where the future of comedy lies.
Stand-up comedy as a related argument

Conclusions

The traditional space between writer and audience. The rise of the internet, the growth of social networks, and the influence of digital media have significantly impacted the relationship between writer and audience. Writer, in crafting their stories and narratives, must now consider how their work is consumed and interpreted by a global audience. This shift has profound implications for the way stories are told and the relationship between creator and consumer.

The internet has transformed the way writers and readers interact. Gone are the days of the solitary author大洋独步发行。作家们现在能够直接与读者互动，通过社交媒体、博客、论坛等各种平台分享他们的写作过程和想法。这种互动不仅增强了作品的影响力，也使创作者能够更好地理解读者的反应和反馈，从而调整和改进他们的创作。然而，这种直接的互动也带来了新的挑战。如何在保持创作自由的同时，同时满足读者的期待，成为作家们需要面对的重要问题。