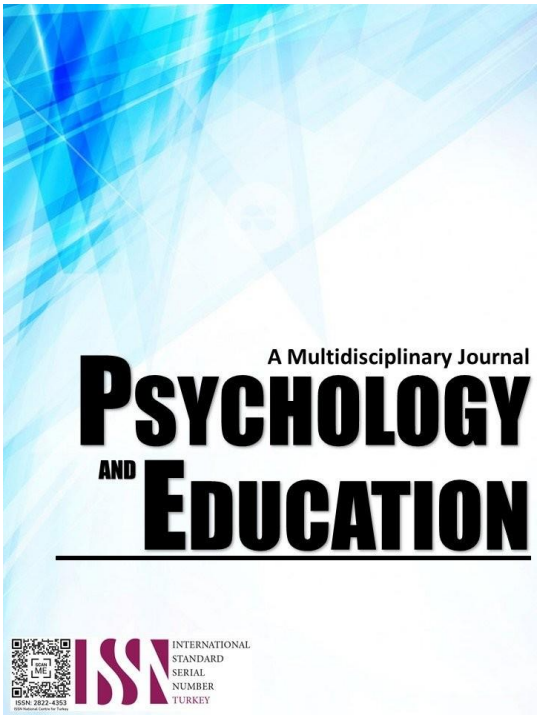
CULTURAL DIMENSIONS OF VERBAL HUMOR IN AMERICAN AND CHINESE SITCOMS



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Research Article

Cultural Dimensions of Verbal Humor in American and Chinese Sitcoms

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Abstract

This paper examines the linguistic and cultural dimensions of verbal humor in American and Chinese sitcoms, focusing on "Growing Pains" and "Home with Kids." Situational comedies (sitcoms) serve as a platform to explore the manifestation of culture through humor, employing Grice's conversational maxims and Politeness Principles. The study analyzes 200 utterances from these sitcoms, which were instrumental in generating humor or laughter. The findings reveal distinct cultural approaches to humor. The American sitcom "Growing Pains" predominantly features a tendency to deliver false statements without factual backing, emphasizing humor over reality. This reflects an American cultural orientation towards verbosity and extravagance in dialogue. Conversely, "Home with Kids," the Chinese sitcom, indicates a subtle shift from the traditional norms of modesty and humility, typical in Chinese culture. These results highlight how cultural norms and orientations are deliberately flouted in sitcoms to create humor. The study contributes to understanding the convergence and divergence in humor expression between American and Chinese cultures. Furthermore, it suggests future research avenues, including the analysis of violations of conversational and politeness principles in emerging television genres and the exploration of humor in a multimodal environment.

Keywords: *cooperative principle, growing pains, home with kids, politeness principle, verbal humor*

Introduction

Sitcoms, or situational comedies, are a mainstay in television entertainment, renowned for their enduring popularity and artistic expression (Juckel et al., 2016). The significance of sitcoms lies in their encapsulation of humor, which breathes life into these shows and evokes laughter (Qiu, 2019). This study aims to explore the cultural dimensions of verbal humor in American and Chinese sitcoms, exploring the linguistic nuances and societal implications embedded within.

The essence of humor, as Wen (2021) and Huang (2020) articulate, is deeply rooted in its linguistic style, serving various pragmatic functions and playing a pivotal role in social interactions. Humor is not only a medium of expression but also a tool for fostering tolerance, entertainment, and stress reduction (Hakim & Indah, 2022). Dalyan et al. (2002) highlight humor's role in expressing ideas and critiquing society, while Glenn (2003) emphasizes the biological and psychological foundations of laughter, including theories such as superiority/hostility, incongruity, and relief theory.

The study of verbal humor in sitcoms, as highlighted by Pocheplsov (1998), focuses on its manifestation in spoken and written language. This research specifically analyzes the verbal humor in American and Chinese sitcoms, contrasting cultural nuances and communicative styles.

Linguistic studies on verbal humor encompass a range of disciplines, including pragmatics, semantics, and cognitive linguistics. Scholars like Attardo (1993) and Norrick (1993) have examined the paradoxical nature of humor in communication, violating Grice's cooperative principle, and its social functions. Studies on sitcoms like "Friends" (Qiu, 2019) and "The IT Crowd" (Krisdwiyani and Hanidar, 2022) have revealed how humor is crafted through linguistic strategies and violation of conversational maxims.

In their analysis of American verbal humor in "The Big Bang Theory," Wen (2021) highlights the use of the Cooperative Principle, suggesting a direct, explicit style of humor that resonates with Western individualistic cultures. This approach contrasts sharply with the findings of Zhang (2020) and Dai (2018), who observe a more implicit, context-sensitive humor in Chinese TV comedies and "Friends," respectively, reflecting the high-context communication style prevalent in collectivist cultures.

In addition, Lee's (2020) examination of American humor in the context of empire offers a broader socio-political perspective, suggesting that humor can also serve as a soft power tool, subtly conveying cultural and ideological norms. This is particularly relevant in the analysis of sitcoms, where everyday scenarios are often used to reflect and reinforce societal values.

In American sitcoms, humor often arises from character-driven quirks or situational irony, as seen in "The Big Bang Theory." The characters' distinct personalities, such as Sheldon's literal-mindedness or Penny's street smarts, create a comedic dynamic that hinges

on the clash of these traits. Conversely, Chinese sitcoms might rely more on collective experiences or situational misunderstandings, often requiring a deeper understanding of the cultural context, as observed in the Chinese reality TV show studied by Yang & Ren (2020).

Moreover, the translation and dubbing of sitcoms, as discussed by Xia et al. (2023) and Vierrether (2017), further illuminate the challenges in transferring humor across cultures. The loss of humorous loads in translations of "Spongebob Squarepants" or the linguistic issues in dubbing "Friends" demonstrate how humor often hinges on cultural specifics, wordplay, and timing, which are not easily replicated in a different linguistic and cultural framework.

Furthermore, Tian-yu's (2021) study of verbal humor in public speech, including TED Talks, using Relevance Theory and the Cooperative Principle, provides a useful framework for analyzing sitcom humor. These principles can explain why certain jokes resonate universally, while others are culture-specific. For instance, humor that violates the Cooperative Principle, such as sarcasm or self-deprecation, might be more prevalent and appreciated in American sitcoms compared to Chinese ones.

Meanwhile, Cross-cultural analyses, such as those conducted by Liu (2021) and Heidari-Shahreza (2019), have underscored the influence of cultural and social backgrounds on humor styles and preferences. This aligns with the assertion by Priana et al. (2019) that humor's acceptance varies across cultural contexts.

Overall, the cultural dimensions of verbal humor in American and Chinese sitcoms provide a profound understanding of the complex relationship between comedy and culture. American humor, often explicit and character-driven, tends to challenge societal norms and reflect the individualistic ethos of Western society. For example, in American sitcoms like "The Big Bang Theory," humor often arises from individual idiosyncrasies and a direct confrontation of societal norms, showcasing a preference for explicit verbal wit and a tendency to question or mock societal structures.

In contrast, Chinese humor, as exemplified in various local sitcoms and TV comedies, is more implicit and context-sensitive, often woven into the fabric of collective experiences and shared cultural understandings. This subtlety in humor, rooted in the high-context culture of Chinese society, not only emphasizes communal values but also reinforces the collective ethos. The humor here often revolves around societal harmony, respecting hierarchies, and understanding nuanced social cues, reflecting the interconnectedness and collectivist nature of Eastern cultures.

This study, therefore, digs deeper into the ways verbal humor in sitcoms can act as a mirror, reflecting and reinforcing cultural norms and values. By analyzing the linguistic nuances, comedic structures, and cultural references in these sitcoms, how humor is both a product and a reflection of its cultural context can be explored. The comparison between American and Chinese sitcoms highlights the diversity in humor appreciation and creation, underscoring the importance of cultural sensitivity and understanding in global media consumption.

Ultimately, this research aims to unravel the complex narrative of verbal humor in American and Chinese sitcoms, shedding light on how cultural dimensions shape not only the creation of humor but also its reception across different societies. This exploration contributes to a broader understanding of humor as a universally relatable yet distinctly culture-specific phenomenon, offering valuable perspectives for both media creators and global audiences in appreciating the subtleties of cross-cultural comedy.

Research Gap

The review of existing literature reveals a profound engagement with Cooperative Principles and Politeness Principles in analyzing humor within various genres, including sitcoms. Numerous studies have explored the dynamics of humor in sitcoms, employing a range of theoretical frameworks and cultural perspectives. For instance, Jing (2020) examined the use of verbal humor in the American sitcom "Modern Family," while Wu and Chen (2010) explored the utilization of Grice's Cooperative Principle in creating humor in American sitcoms. Čapková (2012) analyzed pragmatic principles and humor in "The IT Crowd," and Zejun and Man (2013) investigated verbal humor in "The Big Bang Theory" using the Adaptation-Relevance model. Further, Jie (2016) studied humor in "Friends" from the perspective of Relevance Theory.

In addition, Bao (2017) approached verbal humor in "The Big Bang Theory" from the lens of Memetics, and Chen (2019) conducted a comparative study of verbal humor in both English and Chinese sitcoms, focusing on rhetorical aspects and using "Growing Pains" and "Home With Kids" as primary examples. Studies have also been conducted on humor in other contexts, such as anti-proverbs (Mandziuk-Nizińska, 2023), general verbal humor (Firmansyah, 2023; Mozaffari & Firuzi, 2020), computational humor (Amin et al., 2020), and conversational implicature in "2 Broke Girls" (Huang, 2020). There have also been investigations into verbal humor in movies (Penggalih, 2021), humor in individuals with varying IQ levels (König & Shcherbakova, 2019), humor in translation (Hanh &

Hoang, 2022), and the semantic theory of humor (Rayz, 2020).

Despite these extensive studies, there remains a notable gap in research focusing specifically on the comparison of humor production in American and Chinese sitcoms. Dai (2023) made a significant contribution by analyzing humor in the American sitcom "Friends" through violations of the Cooperative Principles. However, this study did not extend its analysis to explore cultural revelations and constructions stemming from these violations.

This research aims to bridge this gap by conducting a focused analysis of the violated maxims of Cooperative and Politeness Principles in American and Chinese sitcoms. The objective is to unravel how these violations reflect and articulate the distinct cultural dimensions of humor inherent in these sitcoms, thereby contributing to a deeper understanding of cultural influences on humor production and perception.

Research Questions

This study aimed to analyze the cultural dimensions in verbal humor in American and Chinese sitcoms. It specifically answers the following research questions:

1. What maxims of Cooperative Principle are flouted to create verbal humor in sitcoms?
2. What maxims of the Politeness Principle are violated in sitcoms to generate verbal humor in the sitcoms?
3. What does the verbal humor reveal about the culture of the two countries?

Literature Review

Pragmatics

Pragmatics, as defined by Crystal (1987) and Purwo (1990), centers on the contextual use and understanding of language in social interactions. Drew (2017) and Mey (2001) further emphasize its user-oriented nature. This study particularly explores how Pragmatic Competence (Thomas, 1983; Fraser, 1999) and Communicative Competence (Bachman, 1990) are leveraged in sitcoms to produce humor.

Cooperative Principle

The Cooperative Principle by Grice (1975), along with its four maxims (quality, quantity, relation, and manner), plays a pivotal role in the production of verbal humor in sitcoms (Krisdwiyani and Hanidar, 2022; Wen, 2021; Dai, 2023). This principle explains how the intentional flouting of conversational maxims leads to the creation of humor, as it generates a disparity between the literal and the intended meanings of utterances.

Politeness Principle

The Politeness Principle, proposed by Leech (1983), addresses why conversational maxims are violated in communication, often to maintain harmony and politeness in interactions. This principle, encompassing maxims such as tact, generosity, approbation, modesty, agreement, and sympathy, offers a nuanced understanding of the social dynamics in verbal humor, particularly in the context of sitcoms.

Cultural Discourse Analysis (CuDA)

CuDA, as developed by Carbaugh (2007), is integral to understanding humor as a cultural phenomenon. This approach examines how communication practices and patterns are culturally situated and vary across different local contexts. In this study, CuDA aids in exploring how cultural factors influence the creation and reception of humor in American and Chinese sitcoms, following the insights of Hart & Milburn (2019) and Dalyan et al. (2022).

Incongruity Theory and Semantic Script Theory of Humor (SSTH)

Additionally, the study incorporates Raskin's (1985) Semantic Script Theory of Humor (SSTH), which postulates that humor arises from the juxtaposition of two opposing scripts in a text. However, as Zhao (2012) notes, SSTH sometimes falls short in encompassing the complexity of verbal humor, especially in instances where script opposition is absent or when humor arises from a lack of information.

In sum, this study employs these theoretical frameworks to analyze the intricate mechanisms of humor creation and interpretation in American and Chinese sitcoms, with a particular focus on the cultural dimensions that shape and are reflected in the comedic content. By integrating principles from pragmatics and cultural discourse analysis, the research aims to provide a comprehensive understanding of how verbal humor functions within these cultural contexts.

Methodology

Research Design

The methodology of this study employs a qualitative descriptive research design, which is particularly suited for exploring the nuances of verbal humor in American and Chinese sitcoms. This approach aligns with the need for a natural and spontaneous analysis of humor, as physical observation and field notes can potentially impede the authenticity of comedic expressions (Cruz, 2019).

As outlined by Creswell (2013), qualitative descriptive research is instrumental in uncovering the meanings and interpretations of social phenomena, such as humor, within their natural social contexts. This is particularly relevant under the framework of pragmatics (Leech, 1983; Grice, 1975), where the focus is on language use in social conditions. The study of humor in sitcoms, a social and cultural phenomenon, necessitates a method that allows for in-depth interpretation and analysis of linguistic elements and their cultural implications. Therefore, the qualitative descriptive approach is not only appropriate but essential in achieving the objectives of this research.

Procedure

The data-gathering process for this study was meticulously designed to ensure a balanced and focused analysis of humor in the American sitcom "Growing Pains" and the Chinese sitcom "Home With Kids." Acknowledging the disparity in the number of seasons for each sitcom — four for "Home With Kids" and seven for "Growing Pains" — a decision was made to extract an equal number of data points from both. Specifically, 100 conversational excerpts featuring laughter from the first season of "Home With Kids" and another 100 from "Growing Pains" were meticulously selected. This sampling approach resulted in a total of 200 instances of humor-driven conversations, each marked by the presence of canned laughter.

The rationale behind focusing on the first season of each sitcom and limiting the sample size to 100 excerpts per sitcom stems from the practical and thematic constraints of the study. Given the expansive nature of sitcoms, a comprehensive analysis of all episodes would be impractical. Moreover, the study's primary focus is on the cultural aspects of humor, necessitating a more targeted selection of data. The identification of humorous content within these sitcoms was guided by the concept of "canned laughter," a common technique in sitcom production where laughter is added during post-production to signal comedic moments to the audience. Drawing on the findings of Shu (2007), who reported a 78% correlation between canned laughter and the identification of funny lines by native English speakers in American sitcoms, this study adopted a similar approach. All lines accompanied by canned laughter were collected and categorized as punchlines, typically occurring at the end of a conversation and serving as the key moments that elicit humor and laughter.

Results and Discussion

Research Question 1. Conversational Maxims Violated and Flouted in the Sitcoms

Table 1 summarizes the conversational maxims of Grice which were violated in the two sitcoms: Growing Pains and Home with Kids.

Table 1. *Conversational Maxims Violated in Both Sitcoms*

Maxims	*Growing Pains (American)*		*Home With Kids (Chinese)*	
	Frequency	*Percentage*	*Frequency*	*Percentage*
Quality	26	63.41%	17	41.46%
Quantity	15	36.58%	15	36.58%
Relation	0	0	7	17.07%
Manner	0	0	2	4.87%
Total	41	100.00%	41	100.00%

Table 1 of the study presents a comprehensive analysis of the violations and floutings of Grice's conversational maxims in the American sitcom "Growing Pains" and the Chinese sitcom "Home With Kids." This analysis is pivotal in understanding how these sitcoms use linguistic techniques to generate humor, contributing to the cultural dimensions of verbal humor in each context.

In "Growing Pains," the most prominently violated maxim was that of quality, constituting 63.41% of the total instances. This was followed by the maxim of quantity at 36.58%. Notably, there were no instances of flouting the maxims of relation and manner. The violation of the quality maxim often involved exaggerations or untrue statements intended for comedic effect. For example, in one scene, a character jokingly claims to have drugged their children to sleep for an extended period, a clear exaggeration violating the maxim of quality for humor.

Conversely, "Home With Kids" showed a similar pattern of maxim violation, with the quality maxim being the most flouted at 41.46%, followed by quantity at 36.58%. Unlike "Growing Pains," this sitcom also included instances of violating the maxims of relation (17.07%) and manner (4.87%). These violations often involved characters responding in ways that were tangential or irrelevant to the context of the conversation, thereby creating humor.

The comparative analysis of these violations reflects distinct cultural approaches to humor in American and Chinese sitcoms. While both rely heavily on flouting the maxims of quality and quantity, the presence of relation and manner maxim violations in the Chinese sitcom suggests a broader range of humor strategies that might align with cultural preferences in narrative and conversational styles. This analysis aligns with findings from other humor studies in different contexts. For instance, Krisdwiyani and Hanidar (2022) found a dominance of quality maxim violations in "The IT Crowd," while Hakim and Indah (2022) identified a similar pattern in the "Pretty Smart Series" on Netflix. These consistencies across various studies reinforce the significance of conversational maxim violations in the creation of humor across different cultures and mediums.

Research Question 2. Politeness Principles Violated in the Two Sitcoms

The second problem focuses on the violation of politeness principles that could create humor in the two sitcoms

Table 2. *Maxims of Politeness Principles Violated in the Two Sitcoms*

Maxims	*Growing Pains (American)*		*Home With Kids (Chinese)*	
	Frequency	*Percentage*	*Frequency*	*Percentage*
Tact	14	58.33%	2	10.00%
Generosity	0	0.00%	2	10.00%
Approbation	3	12.50%	3	15.00%
Modesty	2	8.33%	5	25.00%
Agreement	4	16.66%	5	25.00%
Sympathy	1	4.16%	3	15.00%
Total	24	100.00%	20	100.00%

In addressing the second research question, Table 2 provides a detailed analysis of the violations of the Politeness Principles as outlined by Leech (1983) in the American sitcom "Growing Pains" and the Chinese sitcom "Home With Kids." This analysis is critical in understanding the varied approaches to humor in different cultural contexts and how these approaches reflect broader societal norms and values.

In "Growing Pains," the most frequently violated politeness maxim was tact, accounting for 58.33% of the instances, followed by agreement (16.66%) and approbation (12.50%). These violations typically involved characters making impolite remarks or engaging in behavior that would typically be considered socially inappropriate, yet eliciting humor from the audience. For instance, Mike's comment about his parents being frisky in front of their children (GP Conv2) directly violates the tact maxim, yet is humorous due to its candid nature and the context of a sitcom.

Conversely, in "Home With Kids," the violation of the modesty maxim was the most prominent at 25%, closely followed by agreement, also at 25%. This suggests a different cultural approach to humor, where self-deprecation and agreement violations play a significant role. An example is Liu Mei's exaggerated response about being afraid of rats and competing for love with rats (HWK Conv146), humorously violating the tact maxim.

The analysis of these politeness principle violations reveals distinct cultural approaches to humor. In the American context, humor often stems from breaches in social norms, whereas in the Chinese context, humor frequently arises from self-deprecating remarks and agreement violations. This difference in humor styles reflects the respective cultural norms and societal values in America and China.

These findings align with other studies on humor, such as those by Krisdwiyani and Hanidar (2022) and Hakim and Indah (2022), where the violation of politeness principles is a common technique for generating humor. The study reaffirms Leech's (1983) observation that while people generally adhere to politeness principles in everyday interactions to maintain social relationships, sitcoms often deviate from this norm, intentionally violating these principles to create humor.

Research Question 3: American and Chinese Cultures Revealed in the Sitcoms

This section presents the revelation of culture from the different patterns of violation of the Cooperative Principle and Politeness Principles.

Table 3. *Conversational Maxims Violated in Both Sitcoms*

Maxims	*Growing Pains (American)*		*Home With Kids (Chinese)*	
	Frequency	*Percentage*	*Frequency*	*Percentage*
Quality	26	63.41%	17	41.46%
Quantity	15	36.58%	15	36.58%
Relation	0	0	7	17.07%
Manner	0	0	2	4.87%
Total	41	100.00%	41	100.00%

Table 3 in the study presents a comparative analysis of the violations of Grice's conversational maxims in the American sitcom "Growing Pains" and the Chinese sitcom "Home With Kids," in relation to the third research question concerning cultural revelations in these sitcoms.

The analysis reveals that the American sitcom "Growing Pains" predominantly flouted the maxim of quality, with occurrences accounting for 63.41% of the total violations. This indicates a tendency in American humor to embrace exaggeration and factual inaccuracy for comedic effect, reflecting a cultural inclination towards entertainment and laughter over strict adherence to reality. This aligns with the American cultural context, where entertainment often takes precedence, and exaggeration is a common comedic tool.
Conversely, the Chinese sitcom "Home With Kids" showed a more diverse range of maxim violations, including the maxims of relation and manner, alongside quality and quantity. The violations of the maxims of relation and manner, although less frequent, suggest a nuanced approach to humor in Chinese culture, where humor may stem from subtleties in relational dynamics and communication styles. This reflects a cultural characteristic valuing indirectness and subtlety in humor.

The findings from "Growing Pains" indicate a cultural propensity for verbosity and exaggeration in humor. The frequent violation of the maxim of quantity, suggesting that American characters in the sitcom were more verbose, resonates with the cultural norm of extravagance in speech to create humor. This is consistent with the American cultural narrative that often embraces larger-than-life characters and stories.

The violation patterns in "Home With Kids" reveal a cultural tendency towards a more varied and subtle humor style. The inclusion of violations of the maxims of relation and manner indicates a cultural appreciation for humor arising from complex social interactions and nuanced language use. This mirrors the Chinese cultural context, where social harmony, indirect communication, and subtlety are highly valued.

Table 4. *Violation/Flouting of the Politeness Maxims*

Maxims	*Growing Pains (American)*		*Home With Kids (Chinese)*	
	Frequency	*Percentage*	*Frequency*	*Percentage*
Tact	14	58.33%	2	10.00%
Generosity	0	0.00%	2	10.00%
Approbation	3	12.50%	3	15.00%
Modesty	2	8.33%	5	25.00%
Agreement	4	16.66%	5	25.00%
Sympathy	1	4.16%	3	15.00%
Total	24	100.00%	20	100.00%

Table 4 offers a comparative analysis of the violations of the Politeness Maxims in the American sitcom "Growing Pains" and the Chinese sitcom "Home With Kids," shedding light on the cultural underpinnings that these violations reveal.

In "Growing Pains," the predominance of tact maxim violations (58.33%) suggests an American cultural tendency toward open and transparent communication, even at the expense of politeness. This approach aligns with the Western values of straightforwardness and candor, where humor often stems from breaching social norms without intending harm. Notably, the absence of generosity maxim violations reflects a cultural avoidance of self-serving humor in American sitcoms.

Contrastingly, "Home With Kids" demonstrates a significant violation of the modesty (25%) and agreement (25%) maxims, indicating a departure from the traditional Chinese cultural norm of reserve and humility. This suggests an evolving cultural landscape in China, particularly among the younger generation, where self-praise and open disagreement are becoming more acceptable and humorously engaging. The violation of the generosity maxim in the Chinese context (10%) implies a cultural shift towards humor that benefits the speaker, contrasting with traditional Chinese values of self-effacement.

The American preference for less tactful humor reflects a culture that values individual expression and confrontation in humor. In contrast, the Chinese tendency to violate modesty and agreement maxims indicates a nuanced balance between traditional values and modern influences, reflecting a society in transition. The use of humor that flouts the maxim of sympathy more in Chinese sitcoms aligns with the belief in some Eastern cultures that affiliative and self-enhancing humor contributes positively to social well-being.
These findings resonate with the broader cultural orientations of individualism in America and collectivism in China. Western cultures typically perceive humor as a desirable trait and an effective coping strategy, while Eastern cultures, including China, have traditionally viewed humor more cautiously. However, the evolving nature of Chinese humor, as seen in "Home With Kids," reflects a gradual adaptation to more individualistic forms of humor, possibly influenced by Western culture.

Conclusion

This study explored the cultural dimensions embedded in the verbal humor of American and Chinese sitcoms, employing a cross-cultural pragmatic approach. Its primary objective was to discern how the maxims of Cooperative Principles and Politeness are strategically violated or flouted to generate humor, and what these linguistic choices reveal about the cultural underpinnings of each country.

The findings indicate a distinct cultural approach to humor in American sitcoms, characterized by the frequent flouting of the maxims of quality and quantity. This pattern suggests a cultural preference for exaggeration and a tendency to prioritize humor over factual accuracy or reality. American sitcoms thus emerge as spaces where reality is secondary to the primary goal of eliciting laughter, even at the cost of deviating from truth and reality. Moreover, the American tendency to be verbose in their lines aligns with a cultural orientation towards extravagance in expression.

Conversely, Chinese sitcoms demonstrated a broader range of maxim violations, extending to the maxims of quality, quantity, and relations. This reflects a multifaceted approach to humor that encompasses not just exaggeration but also nuances in social interactions and relational dynamics. The violation patterns in Chinese sitcoms also indicate a subtle shift from traditional modesty and humility. This evolving trend in Chinese humor signifies a cultural adaptation where established norms of modesty are being recalibrated for entertainment purposes.

In terms of Politeness Principles, American sitcoms predominantly flouted the tact maxim, revealing a cultural inclination towards less tactful, more direct humor. In contrast, Chinese sitcoms showed a greater tendency to flout the maxims of modesty and agreement, suggesting a departure from traditional cultural norms of humility and concordance in favor of a more self-assertive and openly disagreeable style of humor.

Overall, the study uncovers that sitcoms, both American and Chinese, serve as unique platforms where established cultural norms and linguistic conventions can be creatively manipulated and sometimes subverted to achieve humor. This analysis contributes to a deeper understanding of how different cultures utilize language and societal norms to craft comedic content, and how these cultural dimensions are reflected in the realm of sitcoms. The findings underscore that while humor is a universal language, its execution and reception are deeply rooted in cultural contexts.

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