Hybrid TV Comedy Genres – The Case of Comedy Panel Shows

Alexander Brock
(Martin Luther University Halle-Wittenberg)
alexander.brock@anglistik.uni-halle.de

Resumen

Como género híbrido los *Comedy Panel Shows* satisfacen tanto la necesidad del público de continuidad como el deseo de novedad. Esto se debe a la novedosa combinación de dos géneros ya bien establecidos: el *Quizshow* y la Comedy. En este ensayo se analiza la relación entre los modelos del *Quizshow* y de la *Comedy* en los *Comedy Panel Shows* de la televisión británica. Para ello discerniremos y debatiremos cuatro tipos y varios subtipos de los citados géneros: 1) *Quizshow* sin comicidad, 2 a) una combinación secuencial de modelos de *Quizshow* y de *Comedy*, 2 b) el desarrollo paralelo e independiente de modelos de *Quizshow* y *Comedy,* 3) la fusión del *Quizshow* y la *Comedy* y 4) el acaparamiento del *Quizshow* por parte de la *Comedy*.

Palabras clave: comedy panel show, concurso, género, formato, híbrido.

Abstract

As a hybrid genre, comedy panel shows satisfy both the audience's need for continuity and their desire for innovation by combining two established genres – the panel quiz show and comedy – in novel ways. This article investigates the relationship between game and comedy elements in panel shows on British television. Four general types of constellations and some sub-types are identified and discussed: 1) game show without humour, 2 a) a sequential combination of game show and humour patterns, 2 b) game show and comedy patterns running simultaneously, but independently, 3) a blend of game show and comedy, and 4) comedy appropriating the game show patterns.

Keywords: comedy panel show, game show, genre, format, hybrid.

1. Introduction

A glance at various types of recent game shows/panel shows on British and U.S.-American TV shows clearly that humour often plays a central role in these shows. The way humour is introduced and the role it is assigned, however, seems to differ from format to format, sometimes considerably: In some shows, humour seems to arise almost accidentally from a slight mishap or a slip of the tongue of a contestant; sometimes, humour is deliberately added in small doses to otherwise solid game show patterns. In others still, humour plays a central role in the establishment of the game itself, without sacrificing the game element. The growing importance of humour in panel shows is reflected in the common term "comedy panel show".

In the interest of shedding light upon the inner logic of these relatively recent TV genres/formats and the differences between them, a systematic analysis of common constellations of game and comedy elements in panel shows is in order, which will be undertaken in this paper. Guiding questions for research are the following: What is the relationship between humour and game elements in the respective format? What is the

mutual contribution of these genre elements to each other, i.e. what role does the game part play for the realisation of humour and vice versa?

For this, a few genre-theoretical considerations as well as a glimpse at humour research are necessary, presented in Section 2, which also describes the procedure for putting together the corpus and the method used in the analysis. In Section 3, a simple classification of comedy panel shows will be presented as the central result of the analysis, based on the relationship between patterns of comedy and game show in the formats under investigation.

2. Theory and Method

As a central term in philology, *genre* has been defined in many ways (Miller 1984; Lemke 1999; Heinemann 2000; Østergaard/Bundgaard 2015; Adamzik 2016). From among the various perspectives and definitions, the following two are specifically relevant for this paper (see Brock/Schildhauer 2017: Chapter 3):

  a) A genre is a group of texts with similar properties
  b) A genre is a relatively abstract mental pattern which guides text production and reception

According to definition a), a person might say: 'Show X is a comedy panel show' and would use this label because of an identified similarity between the show in question and other shows that are referred to as comedy panel shows. This decision is often based on a folk taxonomy, and the question is not whether this assignation is academically solid but whether it works well enough in communication, i.e. does not cause misunderstanding.

Definition b) reflects the knowledge that a text producer applies in creating Show X as well as the recipient's knowledge required for its successful reception. This is a processual, pragmatic perspective of genre.

A communicative as well as academic challenge arises from the combination of the patterns of more than one genre to form a *hybrid* (Brock 2009; Mäntynen/Shore 2014: 738; Hauser/Luginbühl 2015: 16-17), e.g. a variety show which contains elements of stand-up comedy, sketches, dancing, etc. Here, recipients not only require knowledge of the various genre patterns which go into the hybrid, but also an understanding of how these genre patterns combine. Researchers face the task of reconstructing these aspects.

Types of hybrids can be differentiated on the basis of the different kinds of constellations of the input patterns. Here are two common combinations, which will be relevant in Section 3. More detailed pattern combinations will be introduced later.

Sequential pattern combination (compound genre/format): In this kind of pattern combination, distinct genre patterns follow one another to form a whole (Brock 2009: 243; Hauser/Luginbühl 2015: 16). Mäntynen/Shore (2014: 744) describe this constellation as a text containing "more or less easily distinguishable snippets from different genres". An example would be the variety show as described above.

Genre/format blend (complex genre/format): In this constellation, various genre patterns are combined in such a way that patterns merge and the borders between them are no longer clear-cut. The format is simultaneously a representative of all input genres. Here, genre patterns perform certain functions for or within one another (Brock 2009: 244-246; Mäntynen/Shore 2014: 748; Hauser/Luginbühl 2015: 16-17). An example is the rom-com, where patterns of romance and comedy intermingle, as in the popular British series *Gavin & Stacy* (BBC Three, BBC One, 2007-2019).

Both the sequential pattern combination and the pattern blend will be relevant for the analysis in Section 3. There, the internal logic of pattern combination in hybrid genres is going to be addressed in more detail for the specific case of comedy panel shows.

Another important term in the discussion of hybrid genres is *format* (Luginbühl 2006; Creeber 2015; Brock 2009, 2015). *Formats* are concrete, detailed realisations of genre patterns or copies thereof. A format may be based on one genre only or it may combine the patterns of two or more genres. An example for the latter constellation is the British programme *The Trip/The Trip to Italy/The Trip to Spain/The Trip to Greece* (2010-2020), in which two comedians travel to various locations as slightly fictionalised versions of themselves. They visit sights and have conversations over dinner. The episodes show long nature shots, the preparation of expensive dishes in hotel kitchens, but also the two comedians in spontaneous interaction with each other, and in scripted interaction with other people, who happen to be actors playing characters. Thus, the format of *The Trip* is a hybrid combination of documentary, sitcom and improv com. This is a format without a genre, as there is no abstract communicative pattern behind it which could serve as a mould for other programmes. Formats can trigger the emergence of genres, however, if they are used as a basis for other formats, and if the pattern thus solidifies. This has been the case with some hybrid formats, such as variety programmes or comedy-dramas which turned into genres by frequent repetition of their basic patterns. These patterns are used regularly to produce new programmes, i.e. formats. Also, genres usually receive names – in the case of hybrid genres often compounds like comedy drama or comedy panel show – whereas formats often remain unnamed if they stay unique. For instance, to my knowledge there is no accepted term for formats like *The Trip*, and sometimes other conventionalised labels are applied to shows like that without reflecting the true nature of the programme in question.

The statements above on the nature of the relationship between genre and format suggest that the emergence of genres is format-driven, i.e. successful new formats may gradually turn into genres, including the obligatory genre label. This claim is visualised in Figure 1, where arrows point upwards from concrete formats to more abstract genres, and where a multiplication of formats leads to an increase in genres.
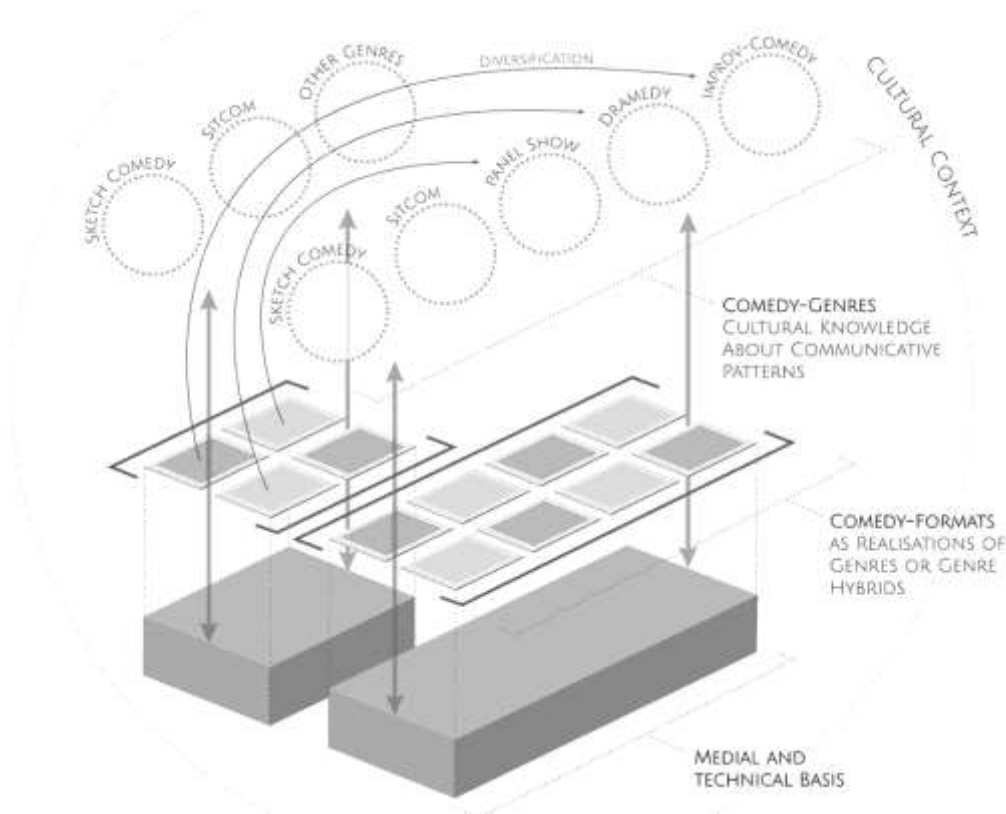
Figure 1: Format-driven genre emergence, (from: Brock 2015: 208, visualization by Jana Pflaeging)

The two genres whose types of combination are the subject of this paper are the following:

Game show/quiz show/panel show: a TV show which presents contestants playing games, solving puzzles or doing physical activities in order to score points, with the aim to win prizes. Game shows typically involve suspense in a light-hearted atmosphere and often the management of knowledge, either by imparting facts or by checking on the contestants'/audience's state of knowledge (Goedkoop 1985; Hoerschelmann 2006: 22; Armbruster/Mikos 2009: 88-93; Boddy 2015). The terms game show, quiz show, and panel show are often but not always used synonymously.[i] In this paper, the terms game show, quiz show and panel show will be used synonymously. For reasons of space, this paper only looks at studio-based comedy panel shows in which teams of contestants mainly have to answer questions or solve tasks in order to score points. Game shows which focus on cooking or dancing or feature outside activities like *Taskmaster* (2015-?) are not discussed in this text.

Comedy: For the purposes of this paper, the term *comedy* covers any genre whose central function is the generation of mirth in the recipient. This definition collects a wide range of sub-genres, techniques and constellations, the details of which are not central to this article.

The following method was applied for the analysis in Section 3: A corpus of panel shows was put together, using three sources: 1) popular and innovative panel shows mentioned in the research literature; 2) panel shows mentioned on *British Comedy Guide* (https://www.comedy.co.uk/tv/list/), and 3) a YouTube search for "game show", "panel

show" and "comedy panel show". About 30 different shows were scrutinised overall. For samples of each show, the format patterns for their game show element were identified on the basis of the rules of the game and the text patterns produced by the host and the contestants. Then, the comedy passages were identified. This identification was based on the following central humour theories:

- *incongruity theory* (Ritchie 2004: 46ff.; Dynel 2009: 41ff.): According to this theory, humour is generated when an ill-fitting, incongruous element is introduced into a horizon of expectation.

- Bergson's theory of the *mechanical* behaviour in humans – "something mechanical encrusted upon the living" (Bergson 2013: 37) – as a source of humour. Here, human behaviour is funny inasmuch as it resembles a blind mechanism.

- *aggression/superiority/disparagement* theory (Davies 2018), for which Ford (2015: 163) formulates: "Disparagement humour refers to communication that is intended to elicit amusement through the denigration, derogation, or belittlement of a given target."

After the identification of humorous passages, their placement within the overall format patterns of the show and the manner of their emergence (accidental or elicited) were determined. Finally, it was established whether the comedy elements were additional to the game show element, i.e. dispensable from the perspective of the game part of the show, or whether the comedy played an integral part within the ongoing game itself. When a number of possible pattern combinations were identified, corroboration/falsification of these configurations was sought in the formats of other shows. This analysis led to a simple classification of comedy panel shows, which is presented in the following section, using exemplary cases.

3. Constellations of game and comedy in comedy panel shows

Type 1 – Game show without humour

The first constellation is *zero*, in that we are dealing with a regular game or quiz show with no humour or only short passages of accidental humour. Here, the rules of the game, the contestants' performance, scores, winners and prizes are central. Entertainment is derived mainly from suspense, superior/inferior skills/knowledge, and voyeurism (especially with celebrity contestants).
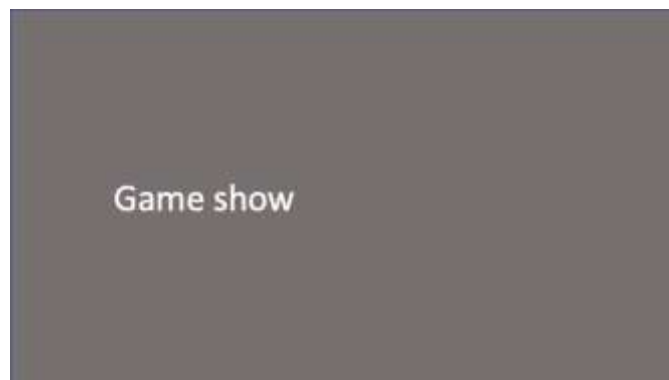

Figure 2: Game show without humour; the show is structured only by the game show patterns

A well-known example of this category is *Countdown*, a British programme which has been running since 1982 and which involves the formation of words from letters and calculation tasks. The programme appears almost sober, and focuses closely on the contestants' progress. The best-known representative of this type, however, is *Who wants to be a Millionaire?*, a format which has been sold to and copied in many countries almost identically (Moran/Malbon 2006). Even though there may be a few light-hearted conversational episodes in this show, the main foci of the programme are suspense and knowledge. The circular architecture of the set, lighting, sound effects, etc. are to make sure that the audience's attention is fully directed at the quiz-solving process, where the respective contestant shares their thought processes with the world. During the game phases, humour would amount to a distraction.

Type 2 – Game show with additional humour
The shows in this category involve deliberate humour. Humorous passages appear regularly in addition to the game show patterns. These passages are often instigated by the game show host, and typically, there are specific time slots in the overall text patterns of the show to accommodate them. The humour here is often similar to conversational humour and more or less independent of the logic of the game.
There are two main types of game shows with additional humour.

Type 2 a) – Sequential combination of game show and humour patterns
The combination between game show and humour is sequential in time, i.e. clearly delimited passages of quiz show and humour follow one another alternately. This constellation is depicted in Figure 3.

Figure 3: Game show with additional humour – sequential pattern combination

An example for this pattern can be found in the popular TV game show *QI* – which stands for "Quite Interesting" i.e. for interesting facts. Each episode of the show has a main topic, which for Example 1 is "Killers". The example shows extracts from the introduction of the contestants by the host, then Stephen Fry, and the first question:

(1) **Killers**
    Fry (Host): *(introduces the contestants)* … the menacing Jason Manford, the merciless Sandi Toksvig, the murderous Trevor Noah and the mostly harmless Alan Davies. […] so, name the world's second-best hunter.
        […]

> **Manford**: … killer whale.
> **Fry:** *(excited)* Killer whale is the right answer!
>
> *QI,* S 11, E 6 – "Killers", 11 October 2013, 00:12-01:29

In *Q.I*, the introduction of the contestants is typically conducted in a humorous atmosphere. Here, the host assigns attributes to each contestant which all start with /m/ and which refer to the overall topic of the show's episode. The fact that Alan Davies is the only contestant not to be granted a threatening attribute fits into a running gag pattern, where Davies – the only regular participant in addition to the host –is always the butt of Fry's humorous remarks, a case of aggressive humour.

Whenever questions are asked, however, Fry is quite serious about getting the facts right. He often corrects popular misconceptions, and there are sometimes passages of some minutes' length in which serious explanations are given by the host or a knowledgeable contestant. This results in alternate phases of humour and relatively serious question-answer patterns in a sequential combination. Here, humour is permitted or even instigated. However, it is not vital to the execution of the game, but additional.

Type 2 b) – Game show and comedy patterns running simultaneously, but independently

This type of pattern combination is similar to Type 2 a) in that humour is added to the game show pattern rather than merged with it. The pattern combination is not strictly sequential, however. Rather, game show and humour patterns are distinct patterns which run simultaneously, as Figure 4 shows.

Figure 4: Game show and humour patterns run simultaneously

Various programmes represent this type. One example is *8 out of 10 Cats does Countdown,* a comedy version of *Countdown* (see Type 1). Like its model, its game elements consist of letters-to-words and calculation tasks. In addition, however, it contains long passages of joking and banter – often, the first game starts only approximately one third into the episode, and until then, dialogues like the following take place:

> (2) **A less considerate lover**
> **Carr (Host):** Sean, if there if there was anything you wish you could do better, what would it be?

> **Sean:** Er, I think I'd like to be a less considerate lover … I never I never pay attention to my own needs.
> *8 out of 10 Cats Does Countdown*, S 5, E 4, 23 January 2015, 04:44-05:02

This answer provokes a roar of laughter from the studio audience and the other contestants.

These funny episodes before and in between the game show elements could be grouped under the Type 2 a) pattern. However, the host Jimmy Carr regularly uses the time the teams are given to solve their tasks to create funny situations: In one episode only, he puts on a uniform and joins a marching band, who walk around the studio playing the show's theme tune (S 5, E 4, 15:08-05:38), he drinks a "Miracle Moustache Potion" and subsequently grows various moustaches (S 5, E 4, 26:27-26:57), and performs a fire-eating-act (S 5, E 4, 42:46-43:16). These funny elements – incongruous from the perspective of what hosts are expected to do during game phases – literally run parallel to the game phase in time, but at the same time independent of it in content. This makes them a clear case of the Type 2 b) constellation.

Another example of this type comes from the TV show *The Big Fat Quiz of the Year*, also hosted by Jimmy Carr. There are three teams of celebrities, who are mostly comedians. The game element of the show is a general knowledge quiz. Simultaneous game and joke patterns are generated by the fact that the contestants either answer the questions genuinely or by making jokes – mostly if they do not know the correct answer. For instance, the question what the Mona Lisa is missing (eyebrows) is answered by "the bottom half" by one team (*The Big Fat Quiz of Everything*, S 1, E 3, 1:05:03). So, one team may treat the sequence as a genuine quiz, while another one turns it into comedy. The contestants are obviously aware of the simultaneous availability of both communicative patterns – game show and humour – running parallel to each other. This even leads to cases where teams answer the same question twice – once seriously, and in addition humorously. In one episode, a team gives two answers to a question – "Titanic" (the correct answer) and "joke of some kind" (*The Big Fat Quiz of Everything* – 2016 Special, 16:09), and the team members give the following explanation:

(3) **Joke of some kind**
> **Ayoade:** We went with *Titanic* and er and then we wrote "joke of some kind" erm er kind of as a as a place-holder.
> **Fielding:** Then then we ran out of time. But we are still working on that.
> *The Big Fat Quiz of Everything* – 2016 Special, 5 January 2016, 16:09-16:15

The fact that the team members produce one serious answer and a second one, which is a "placeholder" for a joke shows a clear orientation to the double nature of the quiz – its game show patterns and a simultaneously active layer of comedy. This orientation is all the more obvious because the humour pattern is not served by a real joke but by a meta-humorous act. At the same time, this example constitutes a case of Bergsonian humour in mechanically reproducing the pattern position of a "joke of some kind", even in the absence of a real joke.

It has to be stressed again that the layers of game show and comedy are co-present in the show, but relatively independent of each other. The game show would still work without the humorous element, and the humour may sometimes take its cues from the respective

game phases under way, but often takes on a random form without referring to the game questions.

Type 3 – A blend of game show and comedy
Like Type 2 b), this type covers shows that are both game show and comedy at the same time. Whereas in Type 2, game show and comedy are combined additively, in Type 3, the humour plays an important part within the logic of the game show itself. It is an essential part of the text patterns of the game show. Likewise, the quiz show systematically produces constellations conducive to humour by providing its setup. This is shown in Figure 5, where the patterns of game show and comedy merge.
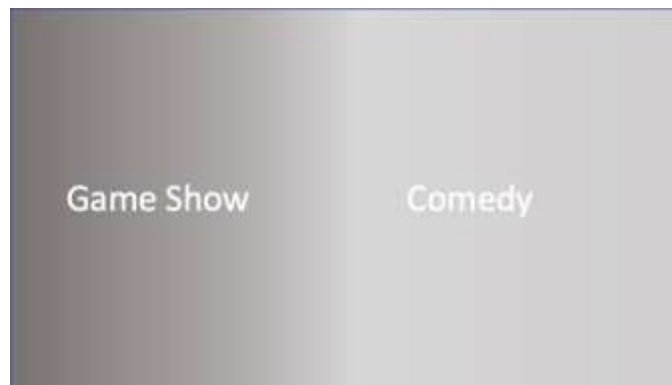

Figure 5: A blend of game show and comedy patterns

We can see this constellation in the following example from the comedy panel show *Would I Lie to You?* The show works as follows: Two teams, formed mainly by experienced comedians, compete against each other. One team member has to make a statement or tell a story, which they claim to be true. The other team may ask questions in order to establish the truth of the claim. Here is an example, where Bob Mortimer talks about a game he allegedly played with his friends as a young man.

(4) **Theft and Shrubbery**
Mortimer: As a teenager I used to terrorise my neighbourhood with a game I invented called "Theft and Shrubbery".
[…]
Mitchell (other team): What were the rules?
Mortimer: Erm there would have to be a gang of you. Erm I would usually be with Stabber and Bagger …
Mitchell: I didn't realise you knew Hobbits as a child.
[…]
Mortimer: the rules of the game […] you're to creep into the back of someone's house and observe the family [...], go to the rear of the garden, and then you'd slowly walk towards the window right trying not to disturb them, and you'd chant increasingly increasing the the er volume as you went "We do beg your pardon, but we are in your garden".
Would I Lie to You? S 9, E 2, 7 August 2015, 05:54-09:10

This story, however unlikely it may sound, turns out to be true. Other claims by Bob Mortimer are that performs his own dentistry, that he burned his parents' house down with fireworks as a boy or that he nursed a sick owl and carried it around on a cushion.

In this format, there is a very close symbiotic relationship between the text patterns of game show and comedy. The logic of the game favours true stories which sound unlikely and false stories which sound as if they might be true. Consequently, the comedians tell extraordinary tales which deviate from our expectation of what is normal. In humour-theoretical terms, they produce incongruities. But by producing incongruities, they are also fulfilling the objective of the game, because incongruous details make it hard for the opposing team to guess the authenticity of the story correctly. If one were to eliminate the incongruities, one would be left not only without humour, but also without a game. This is the case, irrespective of whether a specific story is true or not. The emergence of humour, in turn, is supported by providing a game with rules that demand incongruous stories, no matter if they are true or false.

Type 4 – Comedy appropriating the game show patterns

The last constellation of game show and comedy is represented by the comedy panel show *Shooting Stars*, as shown in the following example. In this extract, a contestant is asked the following question:

(5) **Sigourney Weaver.**
   Reeves (Host): True or false: *Aliens* star Signyourey [sic] Weaver lived for a while in a treehouse, dressed as an elf.
   Shooting Stars S 2, E 1, 27 September 1996, 05:46-05:54

The contestant guesses that the statement is true, which is confirmed by the hosts. Here, a nonsensical question receives an impossible answer. Despite the obvious fact that central conventions of knowledge-based panel shows are ignored in *Shootings Stars*, the show still keeps up the pretence of competition, scorekeeping and prize-winning: The setup consists of two panels which are made up of comedians or other celebrities. The rules of the game show involve questions and scores as in other shows, but the hosts ask nonsensical questions, the answers to which are rated arbitrarily. Points are allocated at random and the scorekeeping, performed by a character called George Dawes, is erratic. Finally, the competitive idea of regular game shows and the element of prize-winning are also ridiculed, as the following example shows. Larry Hagman, one of the lead actors of the 1980s U.S. soap opera *Dallas*, is presented with the special prize of the evening, ten minutes before the final scores are even established:

(6) **Fartridge**
   Mortimer: *(to Hagman)* You've won tonight's special prize, and it is a very special prize. It's a fartridge. It's part partridge and part fart. *(holds up a stuffed partridge with a blown-up plastic bag attached).* Erm you can probably guess which is which, Larry. Erm it's a fartridge. You can keep that on your mantelpiece and stare at it …
   Shooting Stars S 4, E 2, 20 January 2002, 17:36-17:58

Despite the fact that *Shooting Stars* takes on the outward appearance of a game show, it deviates from standard game shows in many respects: by asking nonsensical questions, by allocating points arbitrarily, by sloppy scorekeeping and by handing out ridiculous prizes. This demonstrates that in this show, the comedy hijacks the text patterns of a game show and produces comedy only, thinly disguised as a game show. This constellation is shown in Figure 6.
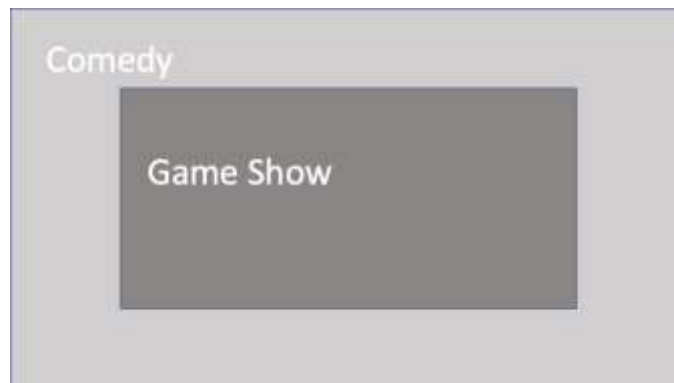
Comedy

Game Show

Figure 6: Comedy appropriating and encapsulating the game show patterns

The illustration shows that the comedy pattern encapsulates the game show pattern completely. *Shooting Stars* is a comedy pretending to be a game show, not a combination of comedy and game show like Types 2 and 3. It appropriates the game-show pattern, as in the definition given by Mäntynen/Shore (2014: 747):

> [A]n entire text appropriates the form of a text representing another genre in order to exploit the meanings related to a particular generic form for a particular purpose […]

4. Conclusions

Hybridization by combining different genre patterns is a common and popular technique in the creation of novel formats. A close genre-linguistic description of the relationship between the elements of hybrid formats is an important factor in establishing a classification of genres and formats.

In this paper, the analysis of a number of game show formats yielded the following constellations of game show and comedy elements: 1) game show without humour, where the entertainment derives solely from the competitive character of the show and curious facts that the audience can learn; 2) game show with additional humour, which splits up into 2 a) the sequential combination of game show and humour patterns and 2 b) where game show and comedy patterns run simultaneously, but independently; 3) a blend of game show and comedy and 4) comedy appropriating the game show patterns.

The four constellations of humour in panel shows presented here are probably not exhaustive. They do not mark clear-cut differentiations between formats either, as two or more constellations may occur in the same show. For instance, despite the fact that the general format of *QI* was classified as a sequential combination of genre patterns (Type 2 a), for the regular contestant Alan Davies, the show tends towards a Type 2 b)

constellation, a simultaneous presence of game show and comedy patterns. He is close to a clown character in that he often deliberately gives nonsensical answers, and, in keeping with Type 2 b), orients his behaviour towards game and comedy simultaneously, unlike the other contestants of *QI*. Such fuzzy borders among types of comedy panel shows notwithstanding, the commonly used genre label *comedy panel show* itself suggests a relative stability of format constellations which in this case may have stabilised into a genre. However, as a complicating factor in the analysis of hybrid formats, it must be pointed out that a) more than two genre patterns may enter into a format and b) input genres such as game shows are heterogeneous within themselves (Hoerschelmann 2006: 17).

That fact presented here that the patterns of two pre-existing genres combine into a number of different successful format constellations demonstrates that

> there is no creation ex nihilo […] Either the new kind [of genre] is a transformation of an existing one, or else it is assembled. Assembly, too, uses existing generic materials. (Fowler 1982: 156; see also Molnar 2019).

The considerable difference between the shows based on the four types of pattern combination also shows that re-combinations may indeed produce novel results. Finally, the great number of hybrid formats seen on TV today suggests that hybrids often strike a successful balance in satisfying both the audience's need for continuity and their desire for innovation by combining two or more established genres in novel ways.

Bibliography

Adamzik, Kirsten. 2016. *Textlinguistik. Grundlagen, Kontroversen, Perspektiven*. Berlin/Boston: de Gruyter.

Armbruster, Stefanie/Lothar Mikos. 2009. *Innovation im Fernsehen am Beispiel von Quizshow-Formaten*. Konstanz: UVK Verlagsgesellschaft.

Bergson, Henri. 2013. *Laughter. An Essay on the Meaning of the Comic*. Tredition, Hamburg.

Boddy, William. 2015. The Quiz Show. In: Creeber, Glen (ed.), *The Television Genre Book*. Third Edition. London: Palgrave, 192-193.

Brock, Alexander. 2009. Zur Variation komischer Textsorten – der Fall britischer Fernseh-Comedies. In: Lenz, Friedrich (Hrsg.), *Schlüsselqualifikation Sprache: Anforderungen - Standards – Vermittlung*. Forum Angewandte Linguistik 50. Frankfurt (Main) et al.: Lang, 235-253.

Brock, Alexander. 2015. Comedy Panel Show, Dramedy und Improv-Comedy – zur kulturellen Ausdifferenzierung komischer Fernsehgenres in Großbritannien. In: Diekmannshenke, Hajo et al. (Hrsg.), *Das Komische in der Kultur*. Marburg: Tectum, 193-208.

Brock, Alexander/Peter Schildhauer. 2017. Communication form. A Concept Revisited. In: Brock, Alexander, Peter Schildhauer (eds.) *Communication Forms and*

Communicative Practices. New Perspectives on Communication Forms, Affordances and What Users Make of Them. Frankfurt am Main u.a.: Peter Lang, pp. 13-43.

Creeber, Glen. 2015. Genre and Format. In: Creeber, Glen (ed.), *The Television Genre Book*. Third Edition. London: Palgrave, pp. 11-12.

Davies, Christie. 2018. Jokes and Insults. Language and Aggression. In: Sover, Arie (ed.), *The Languages of Humor. Verbal, Visual, and Physical Humor*. London: Bloomsbury, pp. 15-35.

Dynel, Marta. 2009. *Humorous Garden-Paths. A Pragmatic-Cognitive Study*. Newcastle: Cambridge Scholars Publishing.

Ford, Thomas E. 2015. The Social Consequences of Disparagement Humor: Introduction and Overview. *Humor* 28 (2): 163-169.

Fowler, Alistair. 1982. *Kinds of Literature: An Introduction to the Theory of Genres and Modes*. Cambridge, MA: Harvard University Press.

Goedkoop, Richard. 1985. The Game Show. In: Rose, Brian G. (ed.), *TV Genres. A Handbook and Reference Guide*. Westport/London: Greenwood Press, pp. 287-305.

Hauser, Stefan/Martin Luginbühl. 2015. Hybridisierung und Ausdifferenzierung – einführende begriffliche und theoretische Anmerkungen, In: Hauser, Stefan/Martin Luginbühl (eds.), *Hybridisierung und Ausdifferenzierung. Kontrastive Perspektiven linguistischer Medienanalyse*. Bern et al.: Peter Lang, pp. 7-30.

Heinemann, Wolfgang. 2000. Textsorte- Textmuster- Texttyp. In: Brinker, Klaus / Gerd Antos / Wolfgang Heinemann / Sven F. Sager (Hg.), *Text- und Gesprächslinguistik.* 1. Halbband. Berlin/ New York: de Gruyter, pp. 507-523.

Hoerschelmann, Olaf. 2006. *Rules of The Game. Quiz Shows and American Culture.* Albany: State University of New York Press.

Lemke, Jay L. 1999. 'Specifying Genres'. Typology, Topology, Topography: Genre Semantics. http://academic.brooklyn.cuny.edu/education/jlemke/papers/Genre-topology-revised.htm [accessed 5 September 2018].

Luginbühl, Martin. 2006. Lokale Charakteristika globalisierter Fernsehnachrichten – Ein diachroner Vergleich von Textsorten in der amerikanischen "CBS Evening News" und der Schweizer "Tagesschau". *Medienwissenschaft Schweiz* 1+2, 3-14.

Mäntynen, Anne/Shore, Susanna. 2014. What is Meant by Hybridity? An Investigation of Hybridity and Related Terms in Genre Studies. *Text & Talk* 34 (6): 737-758.

Miller, Carolyn. 1984. Genre as Social Action. *Quarterly Journal of Speech* 70: 151-167.

Molnar, Sonja. 2019. The Birth of the Print Ad Genre, In: Brock, Alexander /Jana Pflaeging /Peter Schildhauer (eds.) *Genre Emergence. Developments in Print, TV and Digital Media*. Berlin et al.: Peter Lang, pp. 29-50.

Moran, Albert & Justin Malbon. 2006. *Understanding the Global TV Format*. Bristol & Portland: Intellect 2006.

Østergaard, Svend & Bundgaard, Peer F. 2015. The Emergence and Nature of Genres: A Social-dynamic Account. *Cognitive Semiotics*, 8(2): 97-127.

Ritchie, Graeme. 2004. *The Linguistic Analysis of Jokes.* London/New York: Routledge.

Primary sources:
Countdown, Channel 4, 1982-?
Gavin & Stacey, BBC Three, BBC One, 2007-2019
QI, BBC Four, BBC Two, BBC One, BBC HD, 2003-?
Shooting Stars, BBC Two, BBC Choice, 1993-2011
Taskmaster, Dave, Channel 4, 2015-?
The Big Fat Quiz of the Year, Channel 4, 2004-?
Trip/The Trip to Italy/The Trip to Spain, BBC Two, BBC HD, Sky Atlantic, Sky One (2010-2020)
Who Wants to Be a Millionaire? (Britain), ITV, 1998-?
Would I Lie to You? BBC One, 2007-?
8 Out of 10 Cats Does Countdown, Channel 4, 2012-?

Notes

[i] Hoerschelmann (2006: 18) points out that the quiz show scandals from 1958 brought about a terminological differentiation between quiz shows and game shows (see also Goedkoop 1985: 287).