

Estonian Literary Museum
Centre of Excellence in Estonian Studies

30th ISHS Conference
Humour: Positively (?) Transforming
Tallinn University, Tallinn, Estonia
25-29 June 2018

BOOK of ABSTRACTS

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PROGRAMME

Monday, June 25, 2018

Pre-Conference Doctoral Seminar Day "Humour 101"

08:00-09:00 registration

09:00-10:00 Opening lecture (Chair: Liisi Laineste)

Jessica Milner Davis (University of Sydney). Investigating Humour and Laughter: The Importance of Looking Beyond Your Own Discipline

10:00-10:30 coffee/tea

10:30-12:00 Parallel doctoral school workshops

Parallel doctoral school workshop 1 (Władysław Chłopicki)

Parallel doctoral school workshop 2 (Jessica Milner Davis & Jennifer Hofmann)

Parallel doctoral school workshop 3 (Thomas Ford)

Parallel doctoral school workshop 4 (Giselinde Kuipers)

12:00-13:00 lunch

13:00-14:30 Parallel lectures and workshops continue

14:30-15:00 coffee/tea

15:00-16:30 Parallel lectures and workshops continue

16:30-17:30 Wrap-up (Chair: Thomas Ford)

19:00-21:00 Opening reception at Tallinn University

Announcing ISHS 2018 early student registration awards, DANYS, GSA & CDA

Tuesday, June 26, 2018

9:00–9:20 Presidential address: Władysław Chłopicki

9:20–10:30 Keynote (Chair: Władysław Chłopicki)

Jessica Milner Davis (University of Sydney). The Politics and Satire Project: Scrutinising Satire From a Transdisciplinary Perspective

10:30–11:00 coffee/tea
Posters up!

11:00–13:00 PARALLEL SESSIONS 1

Current Topics in the Psychology of Humor I (Chair: Sonja Heintz)

Humor and Intertextuality I (Chairs: Villy Tsakona & Jan Chovanec)

Humor, Gender and Sexuality I (Chair: Delia Chiaro)

Theory: A Linguistic Close-Up (Chair: Lauren Olin)

Folklore (Chair: Elliott Oring)

Education (Chair: German Payo)

13:00–14:30 lunch
EJHR meeting

14:30–16:30 PARALLEL SESSIONS 2

Current Topics in the Psychology of Humor II (Chair: Sonja Heintz)

Religion (Chair: Sammy Basu)

Humor, Gender and Sexuality II (Chair: Cornelia Cody)

Theory: Ontological Foundations (Chair: Graeme Ritchie)

Stand-Up (Chair: Ian Brodie)

Rethinking the Politics of Humor (Chair: Giseline Kuipers)

16:30–17:00 coffee/tea

17:00–18:30 PARALLEL SESSIONS 3

Tests and Measures (Chair: Jennifer Hofmann)

Identity, Context and Political Transformations (Chair: Jessica Milner Davis)

Gender (Chair: Patrice Oppliger)

Philosophy (IAPH) I (Chair: Lauren Olin)

Politics I (Chair: Veronika Zangl)

Workshop (Nadia Desroches)

19:00–00:00 Comedy contest @Must Puudel

Wednesday, June 27, 2018

9:00-10:30 Plenary session (Chair: Martin Lampert)

Adam Valen Levinson (Yale University). Taking Offense Seriously (DANYS)

Gabriella Valentino (Swansea University). Stiff Upper Lip: Wodehouse's Berlin Broadcasts (GSA)

Joonas Koivukoski (University of Helsinki). Verbal Humor in Populist Rhetoric — Jab Lines Along the Way From Marginal to Minister in Timo Soini's Career (GSA)

10:30-11:00 coffee/tea

11:00-12:30 PARALLEL SESSIONS 4

Psychology (Chair: Willibald Ruch)

Humor and Intertextuality II (Chairs: Villy Tsakona & Jan Chovanec)

Humour and Violence (Chairs: Anna-Sophie Jürgens & Jarno Hietalahti)

Sports (Chair: Kalle Voolaid)

Humour in/and/or Protest I: The Theory of Political Humour (Chairs: Daria Radchenko & Alexandra Arkhipova)

Translation (Chair: Will Noonan)

12:30-14:00 lunch
ISHS board meeting

14:00-15:30 PARALLEL SESSIONS 5

Arts (Chair: Anastasiya Fiadotava)

Humour and Intertextuality III (Chairs: Villy Tsakona & Jan Chovanec)

Asking the Audiences: Laughter in Performance I (Chair: Richard Talbot)

Artificial Intelligence I: Humour Generation & Recognition (Chair: Julia Rayz)

Humour in/and/or Protest II: Humour and Protest in the Internet (Chairs: Daria Radchenko & Alexandra Arkhipova)

Workshop (Ira Seidenstein)

15:30-16:00 coffee/tea
Poster session

16:00-18:00 PARALLEL SESSIONS 6

Health and Humour (Chair: Paavo Kerkkänen)

Linguistics (Chair: Kseniia Shilikhina)

Asking the Audiences: Laughter in Performance II (Chair: Ian Wilkie)

Artificial Intelligence II: Analysis and Theory of Humour (Chair: Tristan Miller)

Humour in/and/or Protest III: Humour and Protest Around the Globe (Chairs: Daria Radchenko & Alexandra Arkhipova)

Yuck, Yuck, Yuck: Laughing at Disgust (Chair: Delia Chiaro)

19:00-22:00 banquet at Olde Hansa

Thursday, June 28, 2018

8:45-10:00 trip to Vihula

10:00-11:00 **Keynote** (Chair: Moira Marsh)
Elliott Oring (California State University, Los Angeles). Oppositions, Overlaps, and Ontologies: The General Theory of Verbal Humor Revisited

11:00-11:30 coffee/tea

11:30-13:00 **PARALLEL SESSIONS 7**

Christie Davies Panel I: Close Circles (Chair: Liisi Laineste)
Humour and Literature I (Chair: Roni Cohen)
Video Games (Chair: Valeria Generalova)
Humour in Communication (Chair: Helga Kotthoff)
Workshop (Mariann Martin)

13:00-14:00 lunch
RISU roundtable

14:00-15:30 **PARALLEL SESSIONS 8**

Christie Davies Panel II: Influences (Chair: Dorota Brzozowska)
Humour and Literature II (Chair: John Parkin)
Comedians (Chair: Eric Weitz)
Tourism (Chair: Anja Pabel)
Workshop (Haide Männamäe & Toomas Tross)

15:30-16:00 coffee/tea

16:00-17:30 **PARALLEL SESSIONS 9**

Christie Davies Panel III: Reverberations (Chair: Delia Chiaro)
Humour and Literature III (Chair: Yen-Mai Tran-Gervat)
Identity (Chair: Anastasiya Astapova)
Philosophy (IAPH) II (Chair: Sammy Basu)
Workshop (Anita Dorczak)

17:30-18:00 coffee/tea

18:00-19:00 **CDA plenary** (Chair: Giseline Kuipers)
Hannah Baldwin (Royal Holloway, University of London). "Was it you who died, or your brother?"

19:00-19:30 Piip and Tuut show

19:30-21:30 dinner

21:30-22:30 trip back

Friday, June 29, 2018

9:00–11:00 Keynotes (Chair: Liisi Laineste)

Trevor Blank (State University of New York at Potsdam). How the Mighty Have Fallen: American Celebrity Scandals and Humor Dynamics Online

Limor Shifman (Hebrew University of Jerusalem). The Promises and Perils of Internet Memes

11:00–11:30 coffee/tea

11:30–13:00 PARALLEL SESSIONS 10

Humor and (the Lack of) Limitations I (Chair: Maria Laakso)

Humour and Literature IV (Chair: Jessica Milner Davis)

Interdisciplinary Debate on the Novel “The Man Who Spoke Snakish” (Andrus Kivirähk) (Chairs: Władysław Chłopicki & Reet Hiimäe)

Politics II (Chair: Aleksandar Takovski)

Canadian Connection (Chair: Antti Lindfors)

Comedy Documentaries I: Funeral Season, directed by Matthew Lancit (Chair: Carlo Cubero)

13:00–14:30 lunch

HUMOR board meeting

14:30–16:00 PARALLEL SESSIONS 11

Humor and (the Lack of) Limitations II (Chair: Jarno Hietalahti)

Humour and Literature V (Chair: Jeanne Mathieu-Lessard)

Health Benefits of Humour (Chair: Sibe Doosje)

Politics III (Chair: Massih Zekavat)

Comedy Documentaries II: La Promesa, directed by Valeria Luongo; Who Cares About Caring?, directed by Amaranta Heredia (Chair: Carlo Cubero)

16:00–16:30 coffee/tea

16:30–18:00 PARALLEL SESSIONS 12

Humor and (the Lack of) Limitations III (Chair: Marianna Keisalo)

Law and Limits (Chairs: Rachel DiCioccio & Laura Little)

Memes (Chair: Limor Shifman)

Comedy Documentaries III: Planet Petrila, directed by Andrei Dascalescu (Chair: Carlo Cubero)

18:00 ISHS general meeting

KEYNOTES

Trevor Blank (State University of New York at Potsdam)

How the Mighty Have Fallen: American Celebrity Scandals
and Humor Dynamics Online

In American society, celebrities are considered “intimate strangers.” Due to the onslaught of gossip columns, magazines, tabloids, television programs (both satirical and genuine), Web-based news dissemination, and now even more ubiquitously through amateur and professional blogging and social media cultivation, every detail of celebrity culture is filtered, scrutinized, and presented through a vast web of opinion, manipulation, and perpetual exchange. From tabloids to TMZ.com, narratives of celebrities “gone wild” abound in numerous forms of popular and social media, often glamorizing their seemingly deliberate social deviance. Such exposure embeds within the public an inordinate amount of knowledge about many celebrities whom they do not actually know personally. But what happens when our perception of these stars become redefined in the wake of a media event or scandal? And more importantly, what happens when a revered celebrity’s actions are deemed not only out of character, but morally reprehensible? Looking at Internet forums, YouTube comments, social media postings, and the #MeToo hashtag campaign, this paper will examine the rise of humor in response to sexual misconduct allegations waged against established celebrity figures such as Bill Cosby, Harvey Weinstein, and Kevin Spacey, among others, and discuss how humor has served as a tool of empowerment and aided in social cohesion among peers.

Bionote: Folklorist Trevor J. Blank is Assistant Professor of Communication at the State University of New York at Potsdam. He is the author or editor of eight books, including: “Folklore and the Internet”, “Folk Culture in the Digital Age”, and “The Last Laugh: Folk Humor, Celebrity Culture, and Mass-Mediated Disasters in the Digital Age”.

Jessica Milner Davis (University of Sydney)

The Politics and Satire Project: Scrutinising Satire
From a Transdisciplinary Perspective

Satire is a multifaceted mode of creative humorous practice that dates back in the West to Graeco-Roman times and is also a time-honoured tradition in many other cultures. It is a contested term, lacking precise definition, but can be reliably identified by the presence of critical intention (Condren, et al 2008a and 2008b). English Augustan writers such as Swift believed they were putting into practice Lucian of Samosata's concept of serio in ludere (playful seriousness) (Milner Davis 2016). Despite this, satire today has become an umbrella term for any and all mocking humour, disregarding seriousness of purpose.

For marginal voices, satire depends on some freedom of expression at least and therefore is prized in times of struggle. Many think of it as being essentially of the left, a liberating force giving voice to oppressed minorities, even starting a revolution or two. In practice, satire acknowledges no particular political allegiance. It can just as easily serve the conservative right as the progressive left, the majority as the minority. Large claims are made for its ability to bring about social and political change but as with all humour, these are difficult to test. Common sense tells us that jokes and joking are insufficient to topple dictators, but can they help change behaviour and beliefs? And if not, why is the tradition of political satire so resilient? Since the 18th century, politics and satire have been inextricably linked (Rolfe 2017). It expresses a disgust with the ways of elected politicians that is now almost universal.

Questions about why contemporary political satire abounds and what its effects might be do not easily find convincing answers via literary and cultural studies, although these are important. Adopting a multi-disciplinary approach can help produce firmer answers. A group of Australasian humour scholars with backgrounds that include social science, politics, media studies, literary history, visual arts and performative humour, undertook to examine the nexus between satire and politics in contemporary British, American and Australian satirical media. Impact on political life and voter intention was a particular focus as was their rhetorical and persuasive methodology. This presentation reviews the project's processes and results to discuss the benefits and drawbacks of a trans-disciplinary approach to humour. The resulting book is "Satire and Politics: The Interplay of Heritage and Tradition" (ed. Jessica Milner Davis, London: Palgrave Macmillan, 2017).

Bionote: Jessica Milner Davis PhD FRSN is a member of Clare Hall, Cambridge, UK, and a research associate at the University of Sydney and at Brunel University's Centre for Comedy Studies Research. Twice president of the International Society for Humor Studies, she co-ordinates the Australasian Humour Studies Network. Her books deal with farce, satire and cross-cultural studies of humour in Australia, the UK, Japan and China.

Elliott Oring (California State University, Los Angeles)

Oppositions, Overlaps, and Ontologies: The General Theory of Verbal Humor Revisited

The General Theory of Verbal Humor (GTVH) has dominated the discussion of humor theory for more than thirty years. If nothing else, it stimulated a great deal of interest in humor studies from scholars in a variety of disciplines. Criticisms of GTVH were raised in the *Festschrift* for Victor Raskin in 2004, but they were never rigorously pursued or sorted out. In 2011, I also pointed out problems with GTVH – specifically with the theorization of Knowledge Resources and the problem of abstraction. Even so, aspects of the theory still remain to be analyzed and interrogated. In this presentation, I return to the Semantic Script Theory of Humor (SSTH) on which GTVH is based focusing upon and sharpening questions about the concepts of Script Opposition and Script Overlap.

Bionote: Elliott Oring is Professor Emeritus of Anthropology at California State University, Los Angeles and Visiting Scholar at Indiana University in the Department of Folklore and Ethnomusicology. He was President of the International Society for Humor Studies and serves on the editorial boards of *Humor: International Journal of Humor Research* and *Journal of Folklore Research*. His books on humor include “Israeli Humor”, “The Jokes of Sigmund Freud”, “Jokes and Their Relations”, “Engaging Humor”, and “Joking Asides”. He is a Fellow of the American Folklore Society and a Folklore Fellow of the Finnish Academy of Science and Letters.

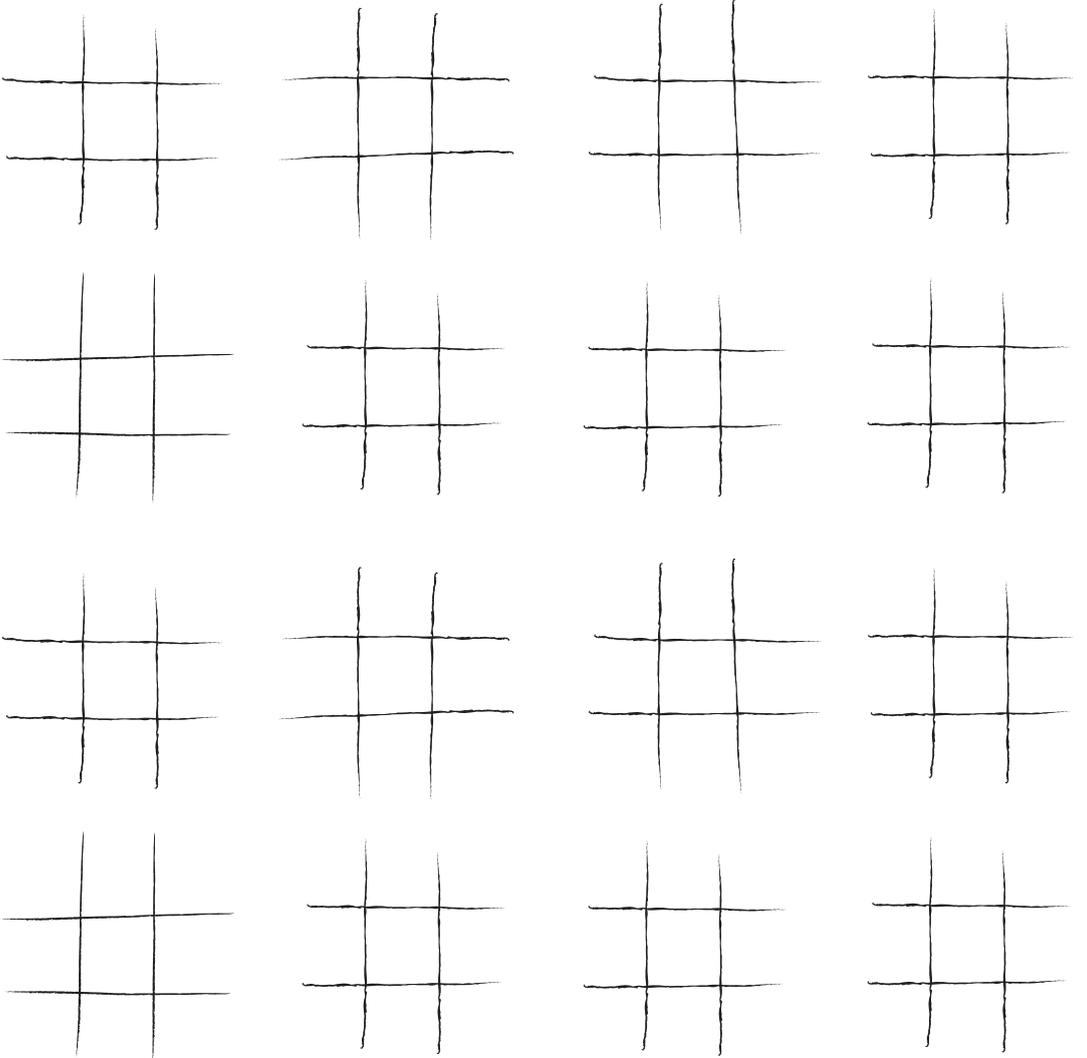
Limor Shifman (Hebrew University of Jerusalem)

The Promises and Perils of Internet Memes

Widely disputed in academic circles for over three decades, the term “meme” has recently been re-formulated as a mundane phrase referring to a wide spectrum of digital phenomena. Focusing on attributes specific to memes in digital spheres, I shall propose a revised definition of the concept. I will then deploy it to explore the political and cultural roles played by internet memes in various contexts, focusing on the intersection between the memetic and the humorous. Finally, I will discuss the unique positioning of memes as bridges between individuals and collectives.

Bionote: Limor Shifman is an Associate Professor in the Department of Communication and Journalism at the Hebrew University of Jerusalem and Vice Dean of the Faculty of Social Sciences. Her research focuses on digital media, internet memes and the social construction of humor.

TIC-TAC-TOE



FINISH THE POEM

I dreamed I was riding a zebra
with curly pink hair on his head.
And when I woke up in the morning...

My life is richer from where I've walked,
the things I've seen, the words we've talked...

Roses are red...

"I've lately discovered," the Prof said to Ron,
"That monkeys are people with overcoats on..." – Richard Edwardes

ABSTRACTS

Debra Aarons (University of New South Wales)

Do Men Have a Sense of Humour? Who's Asking? (And by the way, does my dick look big in this?)

Recently, the tongue-in-cheek question, "do men have a sense of humour?" was posed on a Feminist Twitter feed, probably a nest for women and other vipers. It's a long-standing trope that women do not have a sense of humour (whatever that is). Notably, the question as to whether women have a sense of humour is one seldom posed by women. And even more notably, the question as to whether men have a sense of humour is not even a trope. Christopher Hitchens in his "Provocation: Why women aren't funny" in *Vanity Fair* (January 2007) claimed that (excluding almost all the best women comedians at the time), women do not have a sense of humour. Apart from the fact that the claim is risible, I think it might be illuminating to examine a complementary and much more interesting claim, that men do not have a sense of humour. Some unverified anecdotal data suggest that when men claim that they look for a sense of humour in a woman, they often mean they want someone who can laugh appreciatively at their jokes, and moreover one who is endowed with the desirable attribute of constantly tolerant good humour. Do women look for men who can appreciate their jokes? Do men appreciate jokes about themselves that are made by women?

Or is it, as Margaret Atwood famously said, that "men are scared that women will laugh at them; women are scared that men will kill them".

Of course, as humour scholars we all know that "sense of humour" is one of the most subjective and ineffable senses to characterise. I propose here to look at humour produced by women, not about themselves, but about men. I'd venture the hypothesis that this kind of humour is not wildly appreciated by men, as a rule: the "Why is that even funny?" phenomenon.

In this presentation, I rule out a vast selection of humour by women comedians who joke about women, straight or queer, dwelling on their own undesirability, often making themselves the butt of their own jokes. This may have important feminist consequences for taking back the night, but it inhabits a comedy sphere that is generally considered a male space. I also rule out dick jokes made by women (probably as tat for tit in relation to jokes about their own bodies) because the kind of humour I investigate here is not about the size of men's dicks, but the size of their brains. And their egos.

Like all humour, the quality of women's comedy about men varies from exquisite to excruciating. I'll look at the extremes, but will dwell on the most subtle, dangerous and subversive examples I can find.

The question, "do men have a sense of humour?" is one that can only be resolved by empirical research (as opposed to the research on whether or not women have a sense of humour). What I'll do here, however, as a start, is provide

a little random picture of internet searches and social feeds. I'll show searches for key words and phrases, "men laughing at themselves" "men laughing at women's jokes" (Spoiler: there aren't any real hits). I'll discuss the major themes to be found in the tweets in response to the twitter question, some of them by men. Then I'll speculate as to whether this is a viable research question.

Debra Aarons (University of New South Wales)

Having a Spew: The Gag Reflex

The physical similarities between laughing and vomiting have been documented, and indeed discussed by psychologists, physiologists and philosophers. McGinn (2011: 210) states, "Laughter takes the place of vomiting. And these two reactions are physiologically not dissimilar: both take the form of explosively and noisily expelling something from the mouth, with a resulting sense of release and relief". Often, vomiting is a response to either physical or moral disgust. Vomit itself is a product resulting in a disgust response. Interestingly, feelings of disgust may evoke either the vomit or the laughter response. I'll explore why this may be the case by examining some (humorous) representations of public behaviour in terms of vomit and other unvolitional acts that clearly express disgust. There are well-argued accounts for why we laugh at what disgusts us, and without questioning these, I'll propose as well that the violent expelling of undigested or disgusting material is very closely linked to laughter. Watchers or listeners may respond with disgust or laughter; the comment on the public behaviour is telling. I'll look at some examples of visual and audiovisual representations of public disgusting behaviour and speculate on the intention of the producer and the desired response on the part of the consumer.

Evgeniya Abaeva (Moscow City University)

Language Factor in Production and Translation of Humorous Effects

The paper deals with the problems of humour translation in general, and more specifically with some challenges that language poses when the translator faces humorous literature.

The paper examines humorous extracts taken from the novel entitled "Truckers" (written by Terry Pratchett) and its translation into Russian.

The continuous sampling method was applied to select the material, because naturally not all the humorous extracts are discussed, but only those with the script opposition clever / not clever and their language realization through such techniques as malapropisms, misuse of words and mistakes due to false etymology. In these extracts the language is regarded, on the one hand, as the realization of the script opposition and on the other as reference to objects and part of a situation. The author shows that the problem for the translator lies to a large extent in the sphere of creativity, because in the cases discussed some

new language units or semantic shifts should be invented to meet the needs of the script opposition.

There are two basic methods applied in the study, the method of contrastive analysis to find out the differences and similarities in the original text (source text) and its translation (target text), and the method of schematic cognitive modeling to present the process of thinking in the translator's mind.

The discussion is based on several well-known theories, such as Semantic script theory of humour (V. Raskin), General theory of verbal humour (S. Attardo) and some others. The idea that information given in the scripts along with the world of the novel and some pragmatic parameters constitute the cognitive field of the translator is the focus of attention in the paper. The translator constructs the cognitive field for the novel with the help of a target language that helps him/her transfer the humorous effect. The observations and conclusions of the paper could have a positive effect on the practice of humour translation as well as on the further development of translation studies.

Goh Abe (Kagawa University)

The Lessons I Have Learned From Christie Davies

I hope to talk about Social Class and Essex girl jokes that Christie told me while I was at his house for the joint project. I would like to show how this analysis fits into his conceptualization of ethnic jokes as thermometers. And I hope to talk about Christie based on the files and his unpublished papers, one of which he delivered about the stupidity jokes in Japan at the 2000 ISHS conference in Osaka, Japan in order to show his contribution to humor studies in Japan.

Eyitayo Aloh (Trent University)

Laughing to Be Citizens: Humour, Belonging and African Immigrants of Canada

While until now, humour has not been the measurement for finding out how immigrants are settling in or how "happy" they are in their new environment, a United Nations resolution of July 19, 2011, titled "Happiness: Towards a holistic approach to development" emphasizes the role of a happy population in a cohesive society and the value of pursuing and finding such happiness where legally possible. The UN affirms that "happiness is a fundamental human goal and universal aspiration [...] needed to promote sustainability, eradicate poverty and enhance wellbeing."

Most of the African immigrants from sub-Saharan Africa have already been conditioned for work and citizenship by their background with its major aesthetic focus on moving people to a moral action that is beneficial for the society. Humour functions well within this oral production and it becomes a valuable tool in exploring how the immigrant community in Canada are faring in their new environment with a combination of tools they already possess and one they have to learn to live in their new environment.

Therefore, drawing heavily on Bakhtin's theory of the Carnavalesque, I intend to demonstrate the effect of humour on the African communities of Canada and how it helps them integrate and function in their new environment as well as provide the tool for activism in the event of subjugation or withdrawal of rights of citizenship which may contravene the universal human rights.

Iuliia Amatuni
(European University at Saint Petersburg)

Performances and Humour on Football Terraces in Russia: Fans' Ideology and Local Identity

One can hardly be mistaken presuming that an ordinary football supporter might recall a joke or two about a rival club or its followers. Furthermore, it has been briefly mentioned in prior academic literature related to the studies of football fandom and hooliganism that humour (or rather 'taking the piss') plays a significant part in creating rivalry between groups of football supporters. But how could one interpret, for example, a banner picturing a famous Russian classical writer exposed on the fans' terrace during a football game in Siberia, which is clearly meant as a joke? This paper discusses how humour comes into play in case of well-planned performances organised by hard-core football fans (or so-called ultras) in Russia.

Anticipating visual support created by football ultras is becoming a significant part of experiencing modern football at Russian stadiums. A joking culture in football performances has developed between supporters of different clubs that aims to pursue several objectives: from defining and redefining boundaries of peer ultra groups and demonstrating solidarity or protest (for instance, against a member of a football club, sport organisation or a politician) to simply entertaining. The topics and targets of the performances vary depending on a game and they are determined by ideology of the ultras subculture. What this paper argues, however, is that a joking culture on terraces is strongly influenced by political, social and sport-related context, thus it should not be reduced to self-referential and self-contained tradition of fan contests meant for excluding those 'out of the know'.

Basing on the examples of performances during football games of the Russian Premier League (with particular focus on Moscow and Saint Petersburg), this paper further examines the performative character of ultras visual support and its correlation with local cultural texts and local identity of the supporters.

Sergiusz Anoszeko
(Cardinal Stefan Wyszyński University in Warsaw)

Church of the Flying Spaghetti Monster – The Invented Joke-Religion or a New Religious Movement?

Pastafarianism is a so-called new religion that appeared in the beginning of the XXI century in the US. Founder of this quasi-religious movement is the young

physician Bobby Henderson (1960). In 2005 it was only answered for the decision of the court in Kansas requiring the introduction in the school course of the concept of "Intelligent design" as an alternative to evolutionary teaching. B. Henderson wanted to introduce an additional course in the school about new religion that was a project of his mind.

Church of the Flying Spaghetti Monster was something like a parody religion or mock religion (according to the different concepts from the sociology of religion). During last decade this new religion became a really new movement, that is interesting not only journalists and bloggers, but also theologians and religion researchers.

The main question that we have to answer: is the Pastafarianism a really mock religion or something more? A lot of court decisions all over the world accepted this movement like a new religion itself, Pastafarianism officially is a religion in some countries. So, what Pastafarianism really is?

According to C. Cusack, a researcher from Australia, this quasi-Church is like a Jediism or Matrixism – modern invented religion. But is it a simple joke or something else? For G. Chrystides Pastafarianism is only a step from the quasi-religion to the atheism or agnosticism, no more.

In my presentation and later in the article I would like to discuss the nature of this new religious movement: an invented religion, a joke or even the next step in secularisation world of the western civilisation?

Alexandra Arkhipova (RANEPA, RSUH)

Daria Radchenko (RANEPA)

Anna Kirzyuk (RANEPA)

"Our schmuk": Russian Folklore About American Elections

Throughout the course of the presidential elections, hundreds of jokes dealing with that topic have appeared on the English-speaking internet. It was quite likely that Russian folklore would simply exploit translations of existing American texts. However, the statistical and semantic analysis of the corpus of jokes, which appeared in the Russian social media during the first two weeks after the said elections, shows that translated jokes, representing Trump as incompetent, are not very popular with the Russian audience. A different type of joke, the one juxtaposing the election systems in the US and Russia, is cited much more frequently. Yet, 70% of the reposts went to the jokes, using an unrelated base meaning – i.e., the idea that Russia and the US exist in a state of constant competition, trying to influence each other's internal and international policies. These jokes mock the reinvention of that Cold War concept by the loyalist mass media. The idea one is supposed to laugh at is the super-strong position assumed by the Russian president in the media. Despite being powerful enough to pretend they are influencing a foreign state, the authorities apparently are unable to cope with local everyday problems like poor road maintenance, preferring instead to relegate that responsibility to an external agent. For the

audience that belongs to the opposition, Trumplore becomes a way to laugh not at the American president, but at Russia's own administration.

Neslihan Arol (Berlin University of the Arts)

Questions From a Feminist Killjoy: "Why did you laugh?"

The relationship between feminism and comedy has been challenging both in daily life and in the academy. The marginalization of women in comedy is identified as "double marginalization" by Helga Kotthoff (2006), since comedy, with its low status in the arts, is already marginalized. It would be funny but not unrealistic to state that feminists suffer even a triple marginalization, as they are labelled as fierce enemies of comedy or as "killjoys" as Sara Ahmed (2010) calls it.

Fortunately, the phenomenon of laughter has attracted considerable attention from feminist scholars in conformity with the remarkable increment of comedic performances created by women in the last decades. With my PhD study "Feminist Approaches to Comedy through Solo Performance Forms", I aspire to contribute to this line of work through a comparative, theoretical and practical analysis of three different performance forms: Meddahlık (a traditional Turkish storytelling form), Stand-up Comedy, and Clowning. Through the comparative study based on the cultural and performative differences of these three forms, I pursue to find feminist strategies to distort and deconstruct the male gaze and to reconsider the relationship between feminism and comedy. With a wider focus not just on the created product but also on the creative process itself, my research provides various modes of knowledge on these performance genres with the advantage of the researcher being also the creator and the performer of the performances.

Apart from filling the research gap in the literature regarding the practice-based investigation of the above performance forms with a feminist approach, this study also strives to provide information on the audience reception, which is unfortunately not common in comedy scholarship despite the centrality of the audience in comedy performances. This paper will especially focus on the audience perspective and share the findings of an audience survey carried out directly after a laughter-inducing meddah performance. Thus, the paper will discuss multiple questions, including but not limited to: When do the audiences laugh the most and why? How do audiences define their laughter? Do audiences experience laughter as a bonding activity?

Anastasiya Astapova (University of Tartu, Uppsala University)

Joking About (the Fear of) Joking in a Non-Democratic Regime

This paper reflects on multiple fieldwork examples of narrative, practical, and conversational jokes about the fear and rumours of political persecution. I will concentrate on Belarus, where the fear stems from the history of Soviet and post-Soviet political punishments. This experience empowers recurrent motifs

and intertextual links, especially between humour and rumour, on what happens to those who dare to joke regardless of political persecution. Documentation of this vibrant joking tradition in Belarus may help to answer the eternal question of humour researchers on why individuals might undertake the risky business of political joking under repressive regimes. On the other hand, multiple examples from actual fieldwork in the repressive regime will help to reevaluate the existing theories of metajoking and its specificity in non-democratic regimes.

Simge Aykan (Ankara University)

Erhan Nalcaci (Ankara University)

Humor Comprehension and Appreciation Test (HCAT):
Development, Reliability and Validity (Flash presentation)

Humor is a tool that is used in social communication and requires many different functions. It is believed to represent complex higher-order cognitive processes. There are many types of humor, and the cognitive load that is required for comprehension varies depending on the type of humor. The most complex type might be theory-of-mind humor, where understanding social/emotional content is necessary. Given the importance of humor processing, a humor test for measuring humor comprehension and appreciation was developed. It is a computer-based performance test, consisting of cartoons from two different categories: with and without social/emotional content. The test measures "funniness score", "reaction time to funniness decision" and "meaning inference score". Cartoons were selected after a pilot study which consisted of a total of 44 subjects. Categories were constituted depending on expert views and confirmed by confirmatory factor analysis ($n=135$). Goodness-of-fit values for a final 35-item test were acceptable to excellent as: $GFI=0,973$; $AGFI=0,970$; $NFI=0,968$; $RFI=0,966$ and $SRMR=0,0665$. Both categories were internally consistent ($\alpha_1=0.842$ $\alpha_2=0.940$). External validity was assessed against autistic traits. In the literature, it has been shown that humor response is different in autism spectrum disorders, especially when it requires mentalizing. A total of 103 participants completed an Autism Spectrum Quotient and grouped by ± 1.0 standard deviation from a mean as high/low autistic traits. Meaning inference scores of the subgroup with social/emotional cartoons was significantly lower ($p=0,046$) for the high autistic traits group. With this result external validity is evident. In conclusion, a test for assessment of comprehension and appreciation of humor with and without social and emotional content is developed.

Saša Babič (Estonian Literary Museum)

What is the Difference Between Orchestra and Cow? Exploring
the Idiosyncrasy of Musicians' Humour

Every professional group has its own in-group humour very often comprehensible only within the confined circle of its members. Understanding the relation-

ship between a lexeme/term related to the nature of the professional group or a particular aspect of it, such as orchestra, and a more general term (a cow) is a challenge to an outsider that this research seeks to explore. Focusing on the incongruous, humorous idiosyncrasies of humour deployed by and among musicians, this study first aims to shed some light on the contents and forms of humour produced by this specific group in the Slovenian society only to compare the results to online material stemming from other cultures as to ascertain the international character of Slovenian musicians' humour. To do so, the study will first create two data corpora, jokes collected through interviews with Slovenian musicians as well as online jokes about musicians that seem to be international. The analysis will seek to both establish connections and similarities between the two corpora, but also will try to relate the humorous mechanisms found in these jokes to jokes about other professions.

Shuming Bai (Nanyang Technological University)

Humor-Logos, Humor-Pathos, and Humor-Ethos to Explain Humor-Rhetoric: Whom Do We Laugh About? What Generates Laughter? Why Do We Laugh?

This presentation is based on the results of my PhD thesis that analyzed the audience laughter in 57 World Championship of Public Speaking® Speeches (T = 401 mins 28 secs) from 2012 to 2017. There were 262 unique moments when the Toastmasters-Audience laughed for a duration of at least 2000 milliseconds. For all 262 laughter moments, I recorded the semiotic triggers of Language used, Audio heard, and Visuals seen. In consultation with 2 raters who are active members of the Toastmasters community, we coded what humour tactic generated each laughter, whom the target of each laughter was, and why did each laughter appeal in terms of logic, emotion, and character.

The focus of this presentation is on what humour techniques are most predominant to generate audience laughter based on Buijzen and Valkenburg's (2004) taxonomy of 41 audiovisual humour techniques. Forty of the 41 audiovisual humour techniques in Buijzen and Valkenburg's taxonomy generated the laughter in this dataset of 262 laughter moments. I will present concrete video examples to show how the differential categorical humour techniques of Slapstick, Clownish humour, Misunderstanding, Surprise, Irony, Parody, and Satire, suggested by Buijzen and Valkenburg, resulted in laughter by the Toastmasters-Audience of at least 2000 milliseconds. Targets of whom the Toastmasters-Audience laughed about will also be presented. The humour jabs do not necessarily have to be about people and can include humour jabbing at ideological concepts (e.g. love), inanimate objects (e.g. traffic lights), institutions (e.g. libraries), animals (e.g. cows). I will conclude by presenting summative frequencies of whom do the Toastmasters-Audience most frequently laugh about, and what techniques are most frequently used by Toastmasters-Speakers to generate laughter. I will also suggest sub-categorizations of logic-laughter, emotion-laughter, and character-laughter.

Hannah Baldwin (Royal Holloway, University of London)

“Was it you who died, or your brother?”

The cross-cultural study of jokes and their targets can be particularly enlightening when applied to historical societies which are impossible to experience. The Classical Greco-Roman world has clearly recognisable joke-forms, but only one extant joke-book: the *Philogelos* or “laughter-lover”. This fourth-century text consists of 265 jokes arranged by target, the most prominent of which is the *scholastikos*, whose central flaw is stupidity caused by his inability to interact with material reality, similar to modern “dotty professor” jokes but with significant cultural differences.

The real character of the *scholastikos* has never been fully investigated and does not easily map onto modern stereotypes; some appear to be gentlemen of leisure and some have occupations such as teacher or doctor, and there is no clear age bracket. A fuller assessment of his role as the target of jokes may provide a basis for such mapping. The “learned” nature of the *scholastikos* is key to situating the *scholastikos* within the framework of Imperial education (largely Greek-dominated) and Greco-Roman relations. The most common mistake this character makes is the confusion of abstract and concrete, not differentiating the symbol of something from the object itself, which depicts education as having no material use, and thus tries to devalue it. The *scholastikos*’ shaky engagement with the material, economic, psychological and emotional reality is his main flaw, and presumably reflects and appeals to the out-group of the general population who cannot engage with elite education. The prominence of the *scholastikos* jokes within the *Philogelos* supports long-held views that this jokebook was intended for a wide general audience, not solely for elites, thereby interacting directly with common cultural stereotypes.

This paper seeks to build a model of how *scholastikos* jokes work, how the stereotype is constructed and perpetuated, how this differs from other “stupid” stereotypes used elsewhere in the *Philogelos* (largely ethnic-based stereotypes), and possible social and cultural anxieties bound up in the character of the *scholastikos*. It will explore the relationship between ancient and modern targets in light of current target theory and offer the opportunity to extend current models of how humour functions to transhistorical case studies.

Yousef Barahmeh (University of Portsmouth)

The Use of Humour in Jordanian Society After the Arab Spring

Humour is a core aspect of human interaction and social relations. In relation to political institutions, humour tends to be more prominent during periods of turmoil, incompetence and corruption. This paper takes that assumption and tests it in a Jordanian context by looking at how the Jordanian government and the International Monetary Fund (IMF) agreed to implement new fiscal and monetary policies to reduce the country’s burgeoning fiscal deficit in 2016. It will

introduce the historical and cultural background of Jordanian humour before considering how humour after the Jordan-IMF deal played the role of a counter-narrative to government rhetoric. In particular, the paper draws on key satirical articles and sketches by the satirist and political activist Ahmad Hassan al-Zou'bi and uses al-Zou'bi's work to illustrate how humour undermined the political rhetoric of economic reform and so challenged governmental articulations as a result.

Sammy Basu (Willamette University)

Public Honor, Personal Dignity, and the Prospects of a Life of Philosophical Humor

As scholars of humor when we turn to major philosophical figures to extract from them insights into the cognitive, affective, and evaluative dimensions of humor, it will be important to heed the contextual impact of the socio-cultural norms of public honor and recognition within which these given philosophers lived.

Otherwise, we may find ourselves offering anachronistic interpretive readings of their understandings of the possibilities of humor, and also, crucially, prescriptively unrealistic ones.

In venturing these reflections I will likely draw on the examples of Plato, Montaigne, Rousseau, and Kant, and point towards the ways in which a benign philosophical sense of humor involves overcoming the demands of public honor while cultivating conception of personal dignity.

Sammy Basu (Willamette University)

"We shall overcomb": President Trump as the Tragic Consequence of Humor Gone Awry

Did the use of political humor backfire and thereby contribute to the election of US President Donald Trump? In this paper I distinguish four unintentional behavioral dynamics set in motion by critical political humor directed against a populist leader. First, because supporters identify with their populist leader they see him (and themselves) as beyond ridicule and regard critics as discredited by their mockery. Second, the ridicule by critics in turn justifies the mockery of them, their media, and their perspectives. Third, in ridiculing the populist leader (and its followers) critics perpetuate his popularity while failing to take him (and them) seriously enough. Fourth and finally, the ridicule motivates the leader and his supporters to prove critics wrong and thereby have the last laugh. I then set out to test these four hypotheses through the analysis of the idiomatic and thematic patterns in Trump's (co-authored) books, such as "Time to Get Tough: Make America Great Again!" (2016), as well as in the archived record of Trump's 31,531 tweets (and retweets) from 2010 until August 7, 2017.

Gudrun Baumgartner (Independent researcher)

Mutual Well-Being Through “Humcommunication”: Creating a Win-Win Situation in Caring for Relatives With Dementia (Flash presentation)

Communication with demented individuals is affected by increasing cognitive losses as well as by changes in perception and addressability (e.g. reduced attention span (Kolanowski 2012)) or challenging behaviors. Caring relatives usually find themselves facing the situation unprepared, having only a lay understanding of the illness, nursing requirements and/or caring. In addition they are personally affected and may have a picture of their healthy loved ones in mind, who often do not (or cannot) live up to this anymore.

A guided and supervised introduction of humour into daily routine could make it easier for both relatives and patients to adapt to those new and constantly changing conditions. A humour intervention study with 26 participants with dementia suspects great individual differences and sees potential for improvement in both performers (clinic clowns, staff, relatives) and addressees, who ideally should be encouraged to engage in humour production (Baumgartner 2016). The fact that relatives know their demented relatives very well could turn out to be a special asset when it comes to understanding individual differences and likings as well as detecting and employing potentials. An explorative study making use of this privileged access and knowledge seems to be an ideal pilot project to identify starting points for further study.

Aims:

- Development of a training format for relatives (and caregivers) focusing on Best Practices to increase (successful) humour production and strategies to establish humour as an individually significant everyday situation (Bär et al. 2003);
- Evaluation of individual preferences / patterns / constellations (explorative);
- Evaluation of individual humour coping strategies;
- Further details might emerge (e.g. influence of humour orientation).

Design:

Relatives are taught tools and strategies for humorous interaction with demented individuals in regular workshops. Characteristics of the performers (e.g. humour orientation) and their demented relatives (biography, NPI) will be considered. In addition to instructions and exercises, relatives receive specific assignments for their daily care. Observations and experiences will be recorded in a diary and reported in the next session. Insights and experiences are integrated.

Andrew Bekreev (independent researcher)

Vitaliy Grigoriev (Saint Petersburg State University)

A Sociological Approach to the Study of Humor: I Know That You Know That I Know That My Joke Is Not Funny

We aim at building upon such conceptualizations of humor as “theory of superiority”, “theory of incongruity” and “theory of benign violations”. Combining abovementioned approaches with Shutz’s phenomenology and symbolic interactionism of I. Goffman, we propose to approach laughter as the instrument of increasing/decreasing statuses in small groups. The joke is considered here as Schutz’s musical composition or an equation which should be solved to be funny. So, the ability to create jokes is the (intellectual) ability to create such an equation with such variables that the audience would be able to solve it, but this solving should be hard enough or the joke will fail.

This leads to the following interesting consequences. If my joke does not evoke laughter then my status decreases as I haven’t been able to create a hard enough equation. We assume that a person feels the rise and fall of their status, which is why a good joke can bring satisfaction to the author or not at all. Even further, the author knows that the audience knows what he feels. Therefore, students often laugh at the jokes of their supervisor in face-to-face conversations. That is also why we smile sometimes even after obviously bad jokes of our friends, especially if they are told in front of an audience, because we feel that their status would otherwise suffer.

Given the above assumptions, we have conducted the study of use of humor in this game of statuses during lectures. Thirty lectures were observed directly. Each lecture involves one lecturer (sometimes two) and an audience of students (10 to 30 people). The main question that concerns the authors is whether the gender of the audience and a joker will affect the number of jokes and the audience’s reaction as well as style of humor. To answer the question we’ve used the methods of the participant observation, interview as well as statistical analysis of observed cases of laughter. As it turned out, a gender seriously affects both the number of jokes and the reaction to jokes as well as the style of humor. In the study, the women were more sensitive to the status of the Other, and therefore even obviously bad jokes told to an audience could be met with giggles. Men were much less likely to show such condescension.

Jean Braybrook (Birkbeck College, University of London)

Laurent Joubert on Laughter

Laurent Joubert (1529-1582) is an important French physician on whom little has been written. He produced a substantial treatise on laughter, the “Traicté des causes du ris”, the first book of which was published in 1560 and introduced by Loys Papon, who claims to have translated it from Latin and in some parts Greek. The whole work, including what is presented as a translation —

again from Latin — by a German friend of books 2 and 3, was published in 1579. Joubert analyses laughter as he thinks it is ‘one of the most admirable of man’s actions’, capable of shaking and transforming the whole body and of healing the sick. His interest in the physical transformation it brings about runs throughout the treatise. This paper will examine a fundamental duality: laughter according to Joubert stems from a blend of joy and sadness and causes a twofold emotion in the heart; it is celebrated by him at great length, but is also seen as something that can be a sign of mania, of madness, capable of killing. It makes the eyes sparkle and produces attractive dimples — and, perhaps less attractively, laughter lines; but it can screw the face up in a Sardonic laugh (something supposedly produced by a plant that interested the Renaissance; Joubert mentions it twice). This, Joubert says, is usually fatal. He thinks that saffron can be equally dangerous. Not everything we would call laughter fits Joubert’s definition: he devotes two earnest chapters in Book Two to tickling and how what it produces is not real laughter. As elsewhere, sixteenth-century authorities (such as François Valerole, a commentator on Galen) are quoted alongside the Ancients to prove his point. I shall show that the language of the treatise is serious and medical on the one hand, familiar on the other. The whole is nevertheless a celebration of the expression of amusement that Joubert, like Aristotle, thinks is uniquely human and capable of bringing about a positive transformation in our lives.

Ian Brodie (Cape Breton University)

The Validation of Laughter: The Audience’s “Responsibility”
to Stand-Up Comedy

In stand-up comedy, laughter is the entire point: on one very basic level, the goal of the comedian is to extract laughter from an audience, and the audience’s challenge to the comedian is “make me laugh”. The stand-up comedy industry is built on laughter as a metonym for its product. But to frame the role of laughter in these terms — extraction, challenge, product — is to reduce stand-up to something adversarial, something mercenary: a zero-sum event in an exchange economy. While one would be naïve to suggest that such a sentiment is absent from commercial stand-up comedy, it does little to contribute to how laughter shapes performance. The presence of laughter, and its requirement for a (successful) performance, is demonstrative of the collaborative nature of stand-up comedy, that the text comprises not only the embodied verbal performance of the person on the stage but also responses from the audience that are appropriate and, importantly, earned. Laughter completes the thought. In instances when comedians have adapted their onstage material for publication in book-form, the laughter of the stand-up performance has to be replaced with words that make explicit the intended interpretation. As a representative for the person listening to or viewing a recording, the present audience’s reactions are key, and recordists go to great pains to ensure it part of the soundtrack (and, often but not always, of the cinematography). Even in performances that are successful (deemed of sufficient quality to be mediated and presented

as representative of the performer's material) we encounter moments when a specific moment is not met with laughter and the comedian lightly chastises the audience. This paper, grounded in folkloristic models of performance, will explore the necessity of laughter in stand-up comedy and aims at contributing to the overarching themes of the panel.

Dorota Brzozowska (Opole University)

Władysław Chłopicki (Jagiellonian University)

Polish Highlander Jokes and Their Targets

The aim of the paper is to show the characteristic features of jokes about Polish highlanders and analyse them to identify the comic script of a highlander. This group of jokes is treated as a good illustration of Christie Davies's ethnic jokes theory concerning witty versus stupid and centre versus periphery oppositions, as well as mind over matter in general. A particular type of reasoning and the use of regional dialect are distinctive features of the joke targets that make it possible to perceive these jokes as a culturally specific phenomenon. The head shepherd (called 'baca') is the key character of the cycle. He is a very down-to-earth person, who is proud of his practical wisdom and has a very relaxed attitude to life. His lifestyle is usually contrasted with that of 'ceper' – often a tourist – treated as a kind of intruder who asks stupid questions and does not know how to appreciate life and what really matters in it. The jokes about highlanders are analysed within the paradigm of the General Theory of Verbal Humor, and particularly its reasoning and reversal Logical Mechanisms. Even though Christie Davies treated the Logical Mechanism with some scepticism, claiming it is of no use in the GTVH (Davies 2004, 2011b), he would not probably mind the logic of highlanders' utterances and behaviour being analysed. We believe he may even have enjoyed that.

João Paulo Capelotti (Federal University of Paraná)

Humor and Copyright

In May 2017, a dozen Brazilian bloggers and humorists received a letter from the Presidency's secretary of press with a request for them not to use pictures from the official site of the government to create memes. According to the letter, the photographs available in the site were supposed to be used only by journalists, in order to illustrate news. Although the public outcry and the press' criticism made no one else hear another word about it ever since, the controversy put on the spotlight the deep restrictions that the Brazilian Copyright Law puts on the production of humor. An analysis of other countries' experiences in this intersection between humor and copyright law intends to demonstrate that this is not a problem just in Brazil. How the protection of copyright can endanger the democratic creation of humor in the web? On the other hand, can humor also nullify the rights of photographers and other artists? The article intends to offer an initial approach to those questions.

Guillem Castañar (University of Barcelona)

Ethnic Groups, Social Identities: Jokes in Russian About Georgians and Tajiks

My paper focuses on one of the most vigorous manifestations of humour in Russian language nowadays: ethnic jokes. It presents a comparative analysis of jokes whose main character is either a Georgian or a Tajik. Georgians became protagonists of ethnic jokes in the 1950s and today are still leading figures. As a distinguished star of ethnic humour in Russian, the image of the Georgian is highly stereotyped in the humorous discourse, presenting a well-known set of linguistic, cultural and behavioural traits. The humorous effect in jokes about Georgians is based on these traits, perceived by the joke-tellers as different from theirs. In the ethnic humorous tradition in Russian language, Tajiks have not been standard characters. Nevertheless, in the last few years Tajiks became protagonists of a considerable amount of ethnic jokes. The difference between jokes about Georgians and those about Tajiks is remarkable: Georgians act as representatives of an ethnic group, whereas Tajiks represent a social group, the migrant workers of several nationalities, who can now be found abundantly in major Russian cities. It is thus generated a humorous discourse on immigration which shares many similarities with the media discourse on immigration not only in Russia, but also in Western countries.

Yu-Chen Chan (National Tsing Hua University)

Linking Humor Reward to Hedonic Consumption: An fMRI Study

Reward processing involves the hedonic circuits that determine human motivation and includes both anticipatory sensitivity (wanting) and hedonic consumption (liking) phases. Humor as a secondary reward has the power to elicit feelings of amusement. Although reward processing is considered a critical component of affective functioning, few studies have investigated the motivational or the hedonic affective processing that occurs with humor. A large number of studies have shown that the ventral striatum, particularly the nucleus accumbens (NAcc), plays a key role in the anticipation phase for monetary rewards. However, it is unclear whether anticipation and consumption differ for different reward types (e.g. money and humor). The present study used an instrumental-reward task model with both monetary incentive delay (MID) and humor incentive delay (HID) tasks. We examined the behavioral and neural correlates of the two phases using functional magnetic resonance imaging (fMRI) in an incentive delay task offering either humor or monetary cues and feedbacks. Our results support the critical role of the ventral striatum (e.g. NAcc) for the neural correlates of motivation in response to monetary reward processing. Both anticipation and consumption phases of the monetary reward were associated with activation in the ventral striatum (e.g. NAcc). Humor rewards in the anticipation phase were mainly associated with amygdala activation when

compared with the corresponding no reward baseline. More importantly, the processing of monetary gains involved higher levels of activation in the NAcc and the anterior cingulate cortex (ACC) than did humor rewards. Conversely, humor rewards showed greater activation of the amygdala and midbrain compared with monetary rewards. Our results thus identified dissociable neural correlates of the anticipation and consumption phases of reward processing. This dissociation between the NAcc and amygdala in hedonic representations (liking) suggests different affective experiences of secondary rewards of monetary and humor gains. The findings also imply that the neural substrates underlying reward consumption are more modality-specific than those for reward anticipation for the humor and monetary rewards used in the study. Future studies could further investigate the common and distinct brain networks processing the hedonic experiences of primary (e.g. erotic) and secondary rewards.

Jayshree Chander (Beyond Holistic)

The Use of Humor in Seeking Justice After a Major Industrial Catastrophe (Flash presentation)

Survivors of industrial catastrophes seek justice by employing public education and political action to garner legal remedies. Often anger and grief are the overwhelming motivators and the actions used reflect those emotions. The use of humor to engage the public, politicians, and other stakeholders is rare. I would like to examine the use of humor and theatre by the Yes Men in advocating for proper compensation, rehabilitation, and medical care for the survivors and remediation of the environmental contamination resulting from the 1984 Union Carbide Disaster in Bhopal, considered the world's worst industrial disaster in history. The Yes Men have engaged in what they term "identity correction" as well as elaborate public pranks using puns and outrageous theatrics to bring awareness to the plight of the survivors in Bhopal. In 2004, they successfully duped the BBC and the Washington Post, claiming to be representing Dow Chemical, the current parent company for Union Carbide, and offering full and just compensation to the survivors in Bhopal, effectively, though temporarily, sending stock prices down in Europe. Only months later, the Yes Men found their way into a London banking conference to present the "Acceptable Risk Calculator" offering a deaths-in-return-for-profit equation. More recently, they created and marketed a brand of bottled water, "B'eu Pal" on the occasion of the 25th year of the disaster to highlight the ongoing environmental contamination. I argue that the Yes Men pranks effectively engage the waning attention of the global public, reminding the world that the situation of the survivors in Bhopal has not been resolved yet. The techniques and execution of these elaborately choreographed stunts offer evidence for the effectiveness of a rarely acknowledged method, humor, in the struggle for restitution after a corporate crime.

Hsueh-Chih Chen (National Taiwan Normal University)

Ru-Huei Dai (National Taiwan Normal University)

The Differential Mechanisms of Beneficial and Detrimental Humor Coping (Flash presentation)

The individuals adopt some coping strategies to regulate their physical and psychological state when they encounter negative emotion-eliciting stimuli. However, the past studies which used self-report ignored the most important role of social situation in interpersonal relations. In addition, the literature points out that humor could buffer the level of negative emotion effectively, although relatively little discussion has been generated in spite of considerable amount of research on coping. The present study aims at investigating the effect of four different styles of coping. In the present studies I aimed to investigate the effect of emotion valence and the feeling of funniness in four coping styles, including beneficial humor coping, detrimental humor coping, beneficial non-humor coping and detrimental non-humor coping in negative emotion-eliciting situations. The results of Study I indicated that controlling the language structures and characteristics of setup and coping story, beneficial humor coping has a more positive effect on the emotion valence. Study II aimed to examine the prediction and moderation effect of the sense of humor and personality traits on the effect of coping. The results indicated that (1) humor coping and openness to experience significantly predicted the effect of beneficial humor coping, (2) the humorous attitude significantly predicted the effect of detrimental humor coping, (3) agreeableness and openness to experience significantly predicted the effect of beneficial non-humor coping, and (4) emotional stability significantly predicted the effect of detrimental non-humor coping. In conclusion, these studies are the first research which focus on the context of interpersonal interaction and examine the effect of coping in terms of the beneficial and detrimental motivation of humor.

Hsueh-Chih Chen (National Taiwan Normal University)

Shu-Lin Cho (Fu Jen Catholic University)

The Serial Multiple Mediator of Social Self-Efficacy and Self-Compassion Between Gelotophobia and PERMA

Social self-efficacy is a key for a person to activate and maintain the confidence to communicate with others, and self-compassion is having compassion for oneself with self-kindness, common humanity, and mindfulness. Previous studies have indicated that aforementioned two concepts had significantly negative relationships with gelotophobia, however, there hasn't been discussion about their mediating roles for flourishing. To address the influence of gelotophobia on flourishing (defined with PERMA of Seligman 2011), present study investigated the possible causal relationship by a serial multiple mediation model of social self-efficacy and self-compassion. 105 undergraduates and graduate students participated in present study, of which 74.3% were females, aver-

age age of sample was 20.83 (SD=1.42). Measurements included the Gelotophobia subscale of Pho-Phi-Kat Traditional Chinese version, the Scale of Perceived Social Self-Efficacy (PSSE), the PERMA-Profilier, the Self-Compassion Scale, the Trait subscale of State-Mood-Trait Emotional scale, the ERQ, and the CERQ. The serial mediation analysis used the Process Model 6 (Hayes 2013) to examine the mediation of social self-efficacy and self-compassion on gelotophobia. The results indicated that: (1) gelotophobia had significantly negative relationships with the self-compassion, PSSE, each factor of PERMA, and overall well-being ($r=-.48\sim-.68$); (2) gelotophobia had indirect influence on overall well-being through social self-efficacy and self-compassion, also had indirect impact to overall well-being by means of decreasing self-compassion; besides, social self-efficacy had completed mediation between gelotophobia and the Accomplishment, but gelotophobia had influence on the Relationships only through the partial mediation of social self-efficacy and self-compassion; (3) defining the scores higher than average in all five aspects of PERMA as flourishing, it found that level of gelotophobia was significantly related to flourishing ($\chi^2(3)=22.89, p<.001$), 54% of participants who had no gelotophobia were flourishing, however, no one was flourishing in group of marked gelotophobia; (4) as for predicting gelotophobia with 17 emotional traits, it found that gelotophobia could be predicted by the negative emotions including jealousy, tenseness, shyness, and positive emotions including love, expectancy, and surprise, and these 6 emotions could explain 45.4% of variance for gelotophobia; (5) among six subscales of self-compassion, the results of stepwise regression indicated that self-judgement and over-identification were significant for prediction of gelotophobia and explained 46.7% of variance, in particular, 41.7% were explained by over-identification. In general, people with gelotophobia had low social self-efficacy which decreased their self-compassion, and therefore they could not be flourishing.

Libby Chernouski (Purdue University)

Memes and Script Opposition: A Semantic Analysis of Multimodal Humor

Although not traditional 'jokes' in the verbal sense, the genre of digital humor known in public discourse as memes is a visual-verbal phenomenon popular among users of social media, where most memes are propagated, if not created (Shifman 2013). These macro images, narrative comics, and edited video clips are thus a welcome challenge for scholars in multiple fields and provide particularly rich data for interdisciplinary analysis. Recent studies of memes in digital culture have focused on the social or political significance of digital humor (Piata 2016), often critically discussing humor involving minority groups (Drakett et al 2018). While their social and communal nature (Shifman 2013) make memes particularly ripe for cultural analysis, one of the challenges faced by scholars of digital culture has been how to characterize the genre, as digital memes are incredibly versatile and are constantly evolving (Diehl & Dobusch & Seiffert-Brockmann 2017; Shifman 2013).

Of course, one defining characteristic of memes is their humorous intent. As a popular form of media, memes invite application of existing theories of humor. To this end, I demonstrate the application of a GTVH (Attardo & Raskin 1991) to these multimodal, digital texts. Analyzing visual-verbal memes from a semantic perspective, I focus on image macros and narratives that employ oppositional scripts (Attardo & Raskin 1991; Raskin 1985), which are often instantiated through text. Further, many of these memes exhibit a particular type of incongruity in their “remixing” (Shifman 2013) of content that manipulates linguistic and visual content from diverse domains. I characterize remixing an act of deliberate bisociation on the part of the creator that capitalizes on knowledge of scripts. Moreover, visual incongruity in memes is created through the overlay of characters and objects in seemingly unrelated but recognizable situations, or scripts, which requires the viewer to reinterpret these characters and objects in a “blended space” (Stockwell 2002) with an amusing result.

Overall, this paper attempts to both describe and help define the meme as a digital artefact and multimodal humorous text by providing an analysis of visual-verbal humor potential and testing the adequacy of GTVH.

Delia Chiaro (University of Bologna)

Yuck, Yuck, Yuck: Laughing at Disgust

This talk introduces a panel that will discuss a number of related issues regarding humour and disgust. While these two emotions may be seen as being miles apart, recent research in the field of moral psychology (e.g. Haidt 2016) shows that the two are closely related.

I will especially explore the presence of “brown humour” (Chiaro 2017) in and around the anger-fuelled postings of so-called “digital tribes” that occupy spaces on social media platforms (i.e. Twitter, Reddit 4Chan). From groups pertaining to the alt-right to social justice warriors, humour that highlights toilets, colons, anuses and faecal matter are used to de-humanize the Other. Yet what can be more human than defecation?

Delia Chiaro (University of Bologna)

Christie and His Vest of Many Pockets

This will not be a scientific paper but a brief talk and homage about the man himself in which I intend to present a number of anecdotes from my first meeting with him 20 years ago to my last a few days before his passing.

Jan Chovanec (Masaryk University)

Early Titanic Jokes: A Disaster for the Theory of Disaster Jokes?

Among the many categories of jokes that Christie Davies focused on in his research, a special position is held by disaster jokes. Davies’s central argument

is that this category of jokes is inescapably connected to modernity: he relates their existence to what he calls “televised disasters”. It is the over-saturation with disaster news on TV that leads to cynicism and the emergence of sick humor; as noted by Oring, “disaster humor comes into being with the omnipresence of television” (2008: 196). It is Davies’s contention that older media forms were so different that they did not enable the emergence of current humor about disasters.

This paper seeks to challenge and revise Christie Davies’s theory of disaster jokes. Based on the discovery of several very early jokes on the Titanic disaster, all obtained from a contemporary Czech humoristic magazine, I suggest that Davies’ position that “there are no contemporary jokes” about pre-television disasters (2003: 17) is no longer tenable in view of the new data. Evidently, various forms of humor existed about current disasters even before the advent of television (and later the internet), which are otherwise considered as central to the production of sick humor and joke cycles on disaster events (cf. Ellis 2001; Kuipers 2002, 2005).

While the lack of historical data makes it difficult to speculate on whether we can actually talk about “joke cycles”, the mere existence of contemporary Titanic jokes requires us to reconsider the privileged role of television, as propounded in Christie Davies’s model. Apparently, the mediatization of disaster news through early print media was quite sufficient to trigger the generation of sick humor — possibly serving as a counter-discourse to the official, mediatized narratives of negative news.

Jan Chovanec (Masaryk University)

Intertextuality and Targeting the Other in Online News Reader Comments

In humour studies, the targeting of some other group tends to be seen as the characteristic feature of ethnic jokes/humour. The outgroup is perceived to be different from the ingroup and to hold some stereotypical qualities that are subject to humorous treatment. While some forms of humour that involve such outgroups have some political implications (e.g. three-nation jokes), the political dimension tends to be backgrounded.

Based on data from reader comments in English and Czech online newspapers on the recent migration crisis, this paper documents several forms of humour that targets ‘the other’— jokes, witticisms, irony and allusion. The focus is on how certain subtle intertextual references, which presume an ideological alignment between the producers and recipients of humour, can give rise to humorous effects. Intertextuality is carried through specific phrases and formulations that readers can easily recognize as belonging to other texts and prior discourses. The analysis of the data suggests that this ethnic-based humour often targets groups and collectivities that constitute ‘the other’ (immigrants, Muslims, westerners) needs to be read — due to its intertextual nature — as political. Once contextualized with respect to the current socio-political situation, such humour can be read as not necessarily targeting the groups in question but merely using them to undermine and delegitimize current political ideas

and dominant ideologies. In this sense, other-oriented humour in reader comments constitutes a popular counter-discourse that positions itself in opposition to the political and mainstream media narratives.

Cornelia Cody (Humor Lab)

Comedians, Sexual Harassment, and the #MeToo Movement

When does a joke about sexual harassment become sexual harassment? What happens when sexual misconduct is part of a skit? Drawing the line between a joke and harassment can be complicated.

We are led to believe that a comedy club is a “sacred space” in which comedians can say things that would be unacceptable outside of that space. In addition, many comedians insist that people shouldn’t go to comedy clubs if they don’t want to be offended. Social commentator, S. E. Smith, wrote in response to Daniel Tosh’s famous rape joke: “Comics say they have a right to offend, with those like Tosh arguing that their entire ethos in fact revolves around offensive routines, that this is what audiences attend for, and those who stumble in unaware deserve whatever they get.”

Daniel Tosh began his set at The Laugh Factory in Los Angeles in 2012 by saying: “all rape jokes are funny”. After Tosh’s opening remark, a woman in the audience stood up and said that she felt “rape jokes are never funny”, at which point Tosh joked about the audience gang-raping her.

The #MeToo Movement has re-ignited the debate about whether or not it was appropriate for Tosh to enthuse about how hysterical it would be if this audience member was gang-raped at that very moment, which she described as “pretty viscerally terrifying and threatening all the same, even if the actual scenario was unlikely to take place”. She added, “The suggestion of it is violent enough and was meant to put me in my place.”

Using the #MeToo Movement as the central framework, this paper will use Daniel Tosh’s rape joke as a springboard into the study of when a joke about sexual harassment itself becomes sexual harassment, even if the joke is shared within the “sacred space” of a comedy club.

Roni Cohen (Tel Aviv University)

A Sacred Parody: When a Purim Parody Stops Being Funny

Purim is a special holiday in the Jewish calendar. Unlike other holidays, during the Purim celebrations some of the stricter demands of the Jewish Law are replaced with a light and jolly attitude. During medieval period, Purim celebrations began to be characterized by a topsy-turvy atmosphere that expressed itself in the various carnival-like customs of the holiday: large banquets, parades and costumes.

Its carnivalistic nature made Purim a magnet for artistic expressions usually considered inappropriate according to the Jewish “traditional” religious way of life, such as theatre and dance. One of Purim’s most distinctive artistic expres-

sions was the parody of canonical, sacred texts. The parodic literature for Purim has a simple mechanism: it uses the same aesthetic characters of the Jewish sacred texts, their language and terminology, but rather than dealing with “high” religious and legal discussions, the parody deals with “low” and earthly subjects, mainly drinking and feasting at the Purim banquet.

Purim parodies have commonly been treated as a light genre: their main purpose was to entertain, make people laugh, and enjoy themselves during the Purim feast. Usually they make no pretense to criticize or educate their audience. However, should we accept this general assumption as always true, or can we spot particular points where a Purim parody stops being “just funny”?

In this lecture, I will examine the didactic and moral aspects in “Massekhet Purim” (“The Purim Tractate”), one of the most famous medieval Purim parodies, written in Rome during the first decades of the fourteenth century by the noted scholar, Kalonymos ben Kalonymos. Although Kalonymos employs the classical parodic mechanism throughout most of this work, focusing mainly on the conventional themes of dining and excessive drinking, he dedicates a special section in “Massekhet Purim” to reproach the common custom of mixed dancing of men and women together, calling for it to be completely banned. This section is written as a serious rabbinic moral homily, and seems almost unrelated with the general spirit of the parody.

My lecture will examine the relation between the moral homily and the parody as a whole, and what it may teach us about the role of the Purim parody played in the mind of Kalonymos.

Ambrozio Correa de Queiroz Neto (CEFET-RJ)

Anja Pabel (Central Queensland University)

Tourist Visitation to Comedy Clubs in Fortaleza, Brazil

Comedy festivals such as Montreal’s Just for Laughs Comedy Festival, Melbourne’s International Comedy Festival and Edinburgh’s Festival Fringe represent important pull factors for humour tourists to visit certain destinations. This study explores online consumer reviews to gain a better understanding of tourists’ perceptions of stand-up comedy shows in Fortaleza, Brazil. Fortaleza is the capital city of Ceará State in the Northeast region of Brazil. Ceará is recognised as the nest of comedians in Brazil. Brazilian performers such as Chico Any-sio, Renato Aragão and Tom Cavalcante helped to build the reputation of this “Capital of Humour”. No previous studies have comprehensively investigated the influence of comedy clubs in attracting and entertaining visitors to destinations. This research aims to close this gap by addressing the following research objectives: 1. Describe the regional humour style used at comedy clubs in Fortaleza that differentiate this tourist city from other destinations in Brazil, and 2. Discuss the tourism themes emerging from the online consumer reviews. Using a qualitative methodology, three prominent comedy clubs were selected: Lupus Bier, Beira Mar Grill, and Teatro do Humor e Cultura Cearense. Each clubs’ online consumer reviews were explored to gain a better understanding of

the perceptions that visitors had after patronizing these comedy clubs. A total of 77 online reviews were gathered from May to July 2016. The findings show that the online reviews focused on various aspects beyond humour, including customer service, venue infrastructure, venue location, queueing issues, food, etc. The online reviews also included comparisons between the popular local comedy performers. The findings of the study will be discussed from a destination management perspective where destination managers should encourage local humorous events as well as providing support of comedy clubs and festivals which due to their high visitation levels help to generate economic benefits for the hosting regions.

John Magnus Dahl (University of Bergen)

The Show “Black Humour” and The Inclusive Laughter:
Comedy, Recognition and Cultural Identities

While a classical critique of ethnic humour is that it is racist (e.g. Pérez 2013), other authors have argued that ethnic humour may be used to process tensions and anxieties in multicultural societies (e.g. Willet & Willet 2014). In my paper, I propose to analyse the reception of a specific comedy text in order to understand how the aesthetics of comedy may contribute to affirm and even celebrate minority identities and diversity.

The paper combines textual analysis of the Norwegian TV show “Black Humour” and a focus group study conducted with immigrant informants on their reception of this show. I will argue that Svart humour is a carnivalistic text (Bakhtin 1984), and that this has consequences for how the topic of immigration is treated in the show, and potentially understood by its audiences. Even if immigrants are the butt of the show’s joke, its carnivalistic aesthetics make it possible to laugh off these jokes in a playful, inclusive way.

This sort of reception will be discussed by analysing data from focus groups’ conversations. Following this, I will argue that these data make it possible to understand jokes about minorities as a way to affirm, celebrate and recognise immigrant identities and cultural differences in society. However, I will also critically examine the power dynamics inherent in this kind of humour, and emphasise the importance of the audience’s initial approach to the comedy material.

Catherine E. Davies (University of Alabama)

American Political Satire in Public and in Private: Humorous Insults
Directed at Trump

How are Americans reacting to a president who violates norms of civility by routinely using insults as part of his public discourse? Donald Trump’s typical insults (e.g. Crooked Hillary, Lyin’ Ted) have not, until very recently, elicited insults in response, and seem not to be intended to be humorous. The insult as a speech act is unusual in that the most important element is the perlocutionary effect of harming the target; the effect is amplified if there is an audi-

ence. Comedians in the public sphere, such as Colbert, have typically responded to Trump's insults not in the classic "insult comic" style of Don Rickles, but rather with satire. This presentation offers a window into ordinary Americans' responses to this political discourse climate in the private sphere of everyday interaction. It focuses on the collaborative construction of stance by citizen-satirists through the on-line sharing of private insults concerning Trump. The data are a corpus of 748 comments on an article on the progressive website Daily Kos that was about a private insult directed at Donald Trump by his former professor. The commenters present the insults that they have formulated and claim to use privately (e.g. IQ45, Doturd, His Assholiness), appreciate and respond to each other, provide metacommentary, occasionally digress to discuss political issues, and ultimately return to the sharing of their clever insults that ridicule Trump. The insults draw on complex intertextuality and appear to build solidarity through the display of linguistic creativity in the construction of a shared political stance.

Phillip Deen (University of New Hampshire)

Is Bill Cosby Still Funny?

There is an ongoing debate over the relationship, if any, between aesthetic and moral value in art generally and comedy in particular. While it is true that humor cannot simply be reduced to the moral value of a joke, it is not entirely separable either. Humor appreciation relies in part on the audience's estimation of the comedian's character. The same 'offensive' joke enjoyed when told by one comedian will be met with outrage when told by another because of the audience's negative judgment of the character and intent of the person telling it. But what of those cases when the joke is not seemingly offensive in itself? A sexist joke may be condemned largely without reference to who told it, since the audience may assume that anyone who tells it must have a bad character and they will not find the joke funny.

In Bill Cosby's case, we find that the immorality of the comedian may affect the aesthetic value of their jokes, even when those jokes are innocuous or even morally uplifting. Cosby is a legendary comedian who rose to enormous fame and wealth telling wholesome jokes about his family and working class Philadelphia. He also presented himself as a moral leader to, and critic of, the black community. It is now known that, during this span, he was (allegedly) a serial rapist with 62 women stepping forward so far to level accusations. For this reason, some in the comedy community have argued that it would be wrong to celebrate Cosby's humor. To do so would be to ignore his crimes, to downplay those crime's harms, and to perpetuate the suffering felt by his victims and those who respected him.

If true, then one moral issue is settled: Cosby is evil. However, it leaves (1) the aesthetic issue whether we should allow awareness of his immorality to influence our estimation how funny his humor is, and (2) the further moral issue of whether it is morally permissible to enjoy his humor. Regarding the first, I will argue that it is reasonable to find his humor less amusing because of our

reaction to his character since stand-up comedy unlike other art forms like film, relies on the supposed expression of the comedian's authentic self. However, the audience may separate the humor from the humorist as much as possible, as this authenticity is unreliable and performative. Regarding the second, I will argue that it is morally permissible to enjoy his humor, even knowing that he has an immoral character. While it is perfectly understandable why someone could not, or believe that they should not, enjoy Cosby's humor, they are not morally obliged not to.

Natalia Defiel (University of Minnesota)

Beyond the Limits of Humor

We live in a world where issues of religion, sex, gender, and race are inextricably tied to political systems resulting in dominant powers full of conflict and prejudice that become repressive and ruthless. However, there are fighting grounds that lie just beneath the surface of mass culture, which endure and fearlessly confront the oppressive systems. One of these confrontations against oppression happens through humor. Humor has played a key role drawing attention to issues and motivating change in all the levels of society. For years scholars have focused on humor as a tool of social protest, however, I will take this study a step further and develop the idea of how humor transcends its own limitations innovating its methodologies to critically engage itself in the fight for a better world. I will explore how in many cases artists use humor techniques, not to provoke an irrisory response in the spectator/reader but to encourage deep reflection. My article analyzes graphic humor published in humoristic magazines and graphic novels like "Humor Registrado" in Argentina, and "Paracuellos" by Carlos Gimenez in Spain during times of dictatorship.

As a way of dissent, humor prevails as an important and dynamic way of protest from the seemingly helpless parts of society, and it serves as a tool of expression when others fail to reward them with the reclamation of a portion of the power of which they have been robbed. I explore how this tool is used during times of repression and dictatorship. Additionally, I explore manifestations of humor that encourage significant changes in society as well as different methodologies used by humorists to trespass barriers and establish a strong fighting ground. Considering that we live in a world where humor has become, in many cases, a serious source of information, it is important to trace how it has become such a powerful tool against repressive order and censorship.

Firouzeh Dianat (Howard Community College)

Narges Dianat (Kurdistan University)

Humor and Amalgamated Identity in Dumas' Memoirs

Firoozeh Dumas' memoir, "Funny in Farsi: A Memoir of Growing up Iranian in America" (2003), and her follow-up book, "Laughing Without an Accent: Ad-

ventures of an Iranian American, at Home and Abroad" (2008), unfold the experiences of a transplanted Iranian growing up in California who later falls in love with a French man. Her memoirs feature a number of humorous vignettes that encompass a lengthy time period from Dumas' early childhood to just prior to the publication of her books. What is innovative in Dumas' memoirs is her use of humor throughout the books. As a seven-year old immigrant from Iran who grows up in Southern California, she introduces herself as an "interpreter, the cultural bridge" (184). As the title of her first memoir indicates, she is challenged to bridge her Iranian-American identities. The scope of this task is expanded in her second memoir. How does she balance these two worlds? Is her dual identity enabling her to blend both nationalities?

Dumas is challenged to construct her identity in the midst of cultural, national, and gender "otherness" and even opposition. Moving between cultures and languages, she uses humor to define her amalgamated identity as a multicultural citizen. Relying on Dumas' memoirs as a foundation, this paper explores how otherness and opposition, which are common between identity construction and satire, contribute to the sense of exclusion, inclusion, or marginalization. This paper also addresses how satire is frequently adopted by the marginalized to resist the manipulation of the mainstream, as well as how the imaginary line between self and other is imagined and reshaped. Referring to the ideas of scholars and humorists such as John Morreall, this paper examines the application of three major theories of humor: incongruity theory, superiority theory, and relief theory. This work also explores the theories of other scholars such as Homi Bhabha and Stuart Hall in examining the concept of "otherness" in relation to gender, nation, and culture, as well as considers the influence of otherness in relation to the process of self-construction in a blended Iranian and American setting.

Roald Dijkstra (Radboud University)

Lacking Humour, Theoretically: Early Christian Responses to Classical Comical Texts

One of the periods in history that is known for his negative responses to humour is the early Christian era. It is often highlighted — also in modern scholarship — that Church Fathers of the time state that Christ was supposed not to have laughed at all and theatre had a decidedly bad press among early Christian writers. Moreover, many modern readers have noticed that, at first sight, humour seems to be virtually absent from early Christian sources and laughter is suspect.

This raises the question how exactly early Christian audiences responded to classical, ancient humour, which was an important part of the cultural environment in which the new religion was spread. Indeed, the expression 'Homeric laughter', existing in several languages and still used, reminds us even today of the ancient gods' fondness of laughing. Ancient comedy (Aristophanes, Terence, Plautus) and satire (Horace, Juvenal) has had a profound influence of later literature, including writers such as William Shakespeare and Molière.

On closer examination, therefore, counter-voices to the supposedly negative Christian attitude towards humour can be found: there are more instances of laughter and humour in accounts of martyrdom than one would expect. Moreover, a classical comical author such as Terence was widely read and even used to teach the Latin language at school. Comical authors were quoted by authoritative writers such as Augustine.

When Christianity became a leading factor in society in the fourth century AD it was anchored in classical society, even in its comical parts. A new community of laughter had to be created. This paper deals with early Christian responses to the existing culture of humour in Roman society. Modern distinctions between different kinds of humour and laughter help to distinguish which forms were allowed and which were not. Even more importantly, it investigates how people from different strata of society dealt with the often severe and unrealistic (but in modern research often quoted) prohibitions of Church Fathers regarding the humorous side of life. In the end, even the Fathers could not support a life without humour.

Dahui Dong (Chang Jung Christian University)

Meng-Lin Chen (Chang Jung Christian University)

Translation Competence and Humorous Errors

When translating informative articles from Chinese into English, native Chinese-speaking translators often produce humorous errors. This study examined 123 English translations of an informative Chinese article by translators of three translation competence levels (Low, Intermediate, and High). Out of 100 points, they scored 60–70, 71–80, and above 81 respectively in the Chinese and English Translation and Interpretation Competency Examinations. This exam was held by the Language Training & Testing Center, whose Board of Directors includes representatives from the Ministry of Education, the Ministry of Economic Affairs, and the Ministry of Foreign Affairs. A native English-speaking linguist was recruited to identify humorous errors in the translations based on Raskin and Attardo's General Theory of Verbal Humor (GTVH). The results find that translators of Low and Intermediate levels produce significantly more humorous errors in their translations than translators with a High level. These inappropriate humorous errors are mainly attributed to the misuse of hypernyms / hyponyms and ambiguous words. This study highlights the negative impact of unwarranted humorous errors on translation quality when translating informative articles from Chinese into English. It suggests that translators, especially trainee translators, should be aware of this problem in their English translation. The results of this study are expected to shed some light on the field of humor translation and provide useful information for translation training and practice.

Margherita Dore (University of Rome "La Sapienza")

The Boomerang Effect of Controversial Humour and Intertextuality in Advertising: Social and Cultural Implications

Humour can be used to enhance or challenge interpersonal and social relations in naturally occurring conversations or scripted texts such as jokes or comedy. In advertising, humour has been used to promote products or services (and, consequently, the brand or corporate company that provides them) while seeking the involvement of the audience. However, humour is an idiosyncratic phenomenon, which also varies according to individual cultures and historical time. Hence, using humour in advertising can sometimes be risky, especially due to its potential offensiveness, which can be inadvertent or intentional. Considering that in today's hyper-politically correct world such adverts or campaigns set out to address their target clientele, the latter's (unexpected) reaction is worth exploring. Therefore, this study focuses on the use of controversial humour in advertising and examines in particular a series of billboard and TV adverts that have been considered offensive by their receivers at the local, national or global level, on the basis of their themes, language and intertextual references. From a linguistic standpoint, the application of GTVH has demonstrated that the use of intertextual references can evoke a set of multilayered script oppositions and incongruities. In particular, controversial themes based on such intertextualities seem to result in different targets of disparagement, as proved by the audience's different reactions to the adverts. In general, the analysis has concluded that, although controversial humour involves a great deal of surprise, it may not result in a positive customers' response regarding the product and a tradeoff effect for the brand itself.

Claire Duffy (Deakin University)

Parodic Feminist Literature: Margaret Atwood's "Penelopiad" and Danielle Wood's "Rosie Little's cautionary tales for girls"

There is currently an eruption of feminist humour in contemporary culture. Modern audiences are receptive to a generation of young women who refuse to remain silent about the system that discriminates against them. However, women writers have used comic strategies — such as parody, irony and comic inversion — for centuries, at times covertly, to produce feminist literature that challenges patriarchal domination. This paper will focus on parody, which is a form of humour that serves the critical function of political subversion in feminist literature. In the cases I will discuss, Margaret Atwood's "Penelopiad" and Danielle Wood's "Rosie Little's cautionary tales for girls", the defamiliarising and satirical power of humour is integral. There has always been criticism and revisionary interpretation of canonical texts such as fairytales, the Bible, and ancient myths like The Odyssey. However, parody has earned a reputation as a lowly literary device. But twentieth century theorists such as Margaret Rose, Linda Hutcheon, and Robert Chambers who have re-examined the work parody

does provide valuable new ways of thinking about the function of parody that suggests it does more than ridicule and undermine an origin work. Wood and Atwood use parody and other literary devices to comically repurpose old narratives to create multistable autonomous texts that refuse to iterate absurd notions of femininity. These multistable feminist texts work to open a space for women's voices and revisionary viewpoints to emerge from a patriarchal structure by parodying universally familiar narratives. They require their readers to reflect on the social and moral world within the text, as well as the situation of women in the world today.

Julie Dufort (Université du Québec à Montréal)

"... is it something I said": Toward a Theory of Humor Controversies

This research argues that humor controversies are for society an excuse to take humor seriously. In this presentation, we will address humor controversies in American stand-up comedy by taking these debates as "effervescent moments" that appear at the boundaries between the language games of humor and politics. During these "effervescent moments", politics arises in two ways: in its content and its effects. In the first instance, humor expresses political ideas through gestures that often seem innocuous. Its effects can be seen in how debating the acceptable limits of humor expression is itself a political act. Studying these phenomena reveals profound collective disagreements, which allows us to see how politics are being defined at a precise moment in history. To demonstrate this idea, we view humor and politics as language games and have developed a theoretical framework to analyze the three phases of a humor controversy: the transgression, the reaction and the aftermath. The first part of our approach is inspired by the concept of "language games" by Ludwig Wittgenstein (1986). This framework allows us to define the rules that govern the language games of humor and politics as well as studying their limits and where they intersect. The second section is inspired by a model developed by Nathalie Heinich (1997, 1998, 2010, 2014) that is used to study controversies in the contemporary art world. This framework allows us to analyze joke texts that undermine social and moral conventions (textual analysis); the personal, sociopolitical and receiving contexts where the humor controversy emerges (contextual analysis); the processes by which the joke becomes controversial as well as the diversity of responses it provokes in the public sphere (audience analysis); and the reinterpretations of the controversy over time (recoding analysis). This research shows how the study of humorous and popular discourses are relevant to the discipline of Political Science by empirically deepening the processes surrounding humor controversies and demonstrating how politics occurs in places as banal as stand-up comedy clubs.

Robert Durka (Catholic University, Ruzomberok)

Petra Lajciakova (Catholic University, Ruzomberok)

Benevolent and Corrective Humor in Relation to the Dark Triad
in the Population of Slovak University Students

This is the first study, which examines the relationships between two virtue-related forms of humor (benevolent humor and corrective humor) proposed by Ruch (2012) and the personality traits of the Dark Triad (Machiavellianism, narcissism, and psychopathy) proposed by Paulhus and Williams (2002) in the group of Slovak university students. Benevolent humor describes a humorous outlook on life that entails the realistic observations of human weaknesses (and the imperfection of the world) but also their benevolent and forgiving humorous treatment. In contrast, corrective humor involves moral based ridicule; i.e., the use of mockery to fight badness and mediocrity. The traits of the Dark Triad are intercorrelated, however they represent distinct elements of socially aversive behavior. Machiavellism could be characterized by a cynical disregard for morality and by a focus on self-interest and personal gain. Narcissism involves a grandiose self-concept and excessive self-love. Psychopathy is characterized by enduring antisocial behavior, and also by the diminished empathy and remorse. We assumed that the Dark Triad personality traits would correlate negatively with the two virtue-related forms of humor. Moreover, we assumed that the correlations with the benevolent humor would be stronger than the correlations with the corrective humor. Altogether 102 Slovak university students (22 males and 80 females) filled out the Slovak versions of BenCor (Ruch 2012) and the Short Dark Triad (Jones & Paulhus 2014). The results hadn't confirmed our hypothesis. There were no correlations between the traits of the Dark Triad and the virtue-related forms of humor, with one exception of positive correlation between the corrective humor and psychopathy. Discussion focuses on the implications of these findings and how they can expand our understanding of the connections between the darker aspects of personality and the virtue-related forms of humor.

Marta Dynel (University of Łódź)

The Importance of Being (Un)Truthful in Humour

This paper gives a theoretical insight into the complex relationships between conversational humour and truthfulness/untruthfulness. For this purpose, following a neo-Gricean tradition, a distinction is drawn between overt and covert untruthfulness (Dynel 2016; cf. Vincent Marrelli 2003, 2004), based on the type of non-fulfilment of Grice's first maxim of Quality. Consequently, three aspects of the humour – (un)truthfulness interface are explored against the backdrop of the relevant literature, which is critically examined.

Firstly, humour is frequently considered a paratelic, playful activity enclosed within a special frame/key. Thereby, truthfulness is thought to be suspended

(cf. Raskin 1985; Raskin & Attardo 1994; Attardo 1994). It is then posited that, in technical terms, humour can sometimes originate in overt untruthfulness, with no truthful meanings being communicated. Reaching this conclusion is possible thanks to the clarification of ambivalent but prevalent terms, such as: "jocularity", "kidding" or "non-seriousness".

Secondly, humour tends to be seen a vehicle for truthful meanings, conveyed implicitly or explicitly, overtly or covertly (e.g. Mulkay 1988; Kotthoff 2007; Oring 2003; Simpson 2003). In order to communicate serious truthful meanings, the speaker can swiftly enter and leave the humorous frame or even merge both frames (e.g. Emerson 1969), sometimes producing an utterance that is inherently ambiguous in terms of its (non)serious intent (e.g. Dynel 2011; Holt 2016; Haugh 2016). Among other things, humour can coincide with other phenomena capitalising on overt untruthfulness, namely the humorous use of Quality-based figures of speech (hyperbole, metaphor and irony, in particular).

Thirdly, the paper addresses the interdependence between humour and covert untruthfulness, the two notions which are sometimes presented as being mutually exclusive (e.g. Chisholm & Feehan 1977). A distinction must be made between playful deception, i.e. humour capitalising on deception (such as put-ons, or garden-path witticisms), which is instantly revealed to the deceived individual; and genuine deception of a target conducive to humorous experience/vicarious pleasure on the part of a non-deceived hearer.

Nina Famichova (Belarusian State University)

Dimensions of Rural Humor

Humour has always been known as a complex phenomenon that escapes definition. The numerous attempts to grasp its essence seem to share the same problem: they fail to cover all manifestations of humour. In this article, the author examines rural humour and reveals contradictions that exist even in this comparatively narrow humour domain. The author uses the multidimensional approach in order to reconcile contradictions and shows the interdependence of social, pragmatic, linguistic and axiological aspects of humour.

Mokhtar Farhat (University of Gafsa)

Humour in the Maghrebian Literature

The Arab-Muslim culture, contrary to what might be pretended or believed, is rich in funny stories. The classical and modern literature of Mashreq (Middle East) and Maghreb (North Africa) is full of works of all kinds where the ludic function is dominant. We propose an analysis of the main humorous processes based on black humor, self-deprecating and caricature in some novels of the great Tunisian classic Ali Douagi and the famous Algerian humorist, Fellag. These two authors have been deeply inspired by the sense of humor of the Maghrebini people.

Evelyn Ferstl (University of Freiburg)

Laura Israel (LMU Munich)

Comprehension of Verbal Humour: Eye-Tracking Reveals Differences Between Reading and Listening

Most verbal jokes are built around a misunderstanding. Incongruity theories of joke comprehension (Attardo & Raskin, 1991) hold that funny texts consist of a context that shapes the readers' expectations about the topic and about a likely continuation of the text. In the subsequent punchline, this expectation is disconfirmed and the situation model of the text needs to be updated. According to the standard pragmatic view, this two-step process is predicted to increase processing times.

However, in a recent study we found facilitation-effects for the comprehension of verbal jokes. Using materials developed for neuropsychological patient studies, we attempted to disentangle linguistic revision processes, — necessary for reinterpreting initially misleading context information —, from affective reactions elicited by joke comprehension. Reading times were shorter for jokes compared to similarly constructed non-funny texts that required a revision (Ferstl & Israel & Putzar 2017).

To further investigate these findings, Israel (2017) conducted a follow-up study using a Visual-World-Paradigm (Hüttig & Rommers & Meyer 2011). While listening to joke or control stories, participants freely viewed images illustrating either the initial interpretation suggested by the context, or the final interpretation after revision. In contrast to the reading study, there were no significant differences in the time course of fixation patterns between the two text categories. However, joke punchlines elicited a lower switching probability between the pictures, as well as larger pupil dilations, indicating affective reactions.

Taken together, these results are not in line with a two-step process as advanced in classical theories of joke comprehension. That there was no evidence for additional processing costs in jokes compared to revision stories in the visual-world experiment suggests that reading time differences are likely to be due to meta-cognitive strategies. The facilitation effect in the reading study might be attributed to a higher level of certainty about the joke interpretation, caused by affective feedback.

Evelyn Ferstl (University of Freiburg)

Juliane Kraft (University of Freiburg)

Samantha Stedtler (University of Freiburg)

Are Comediennes as Funny as Comedians? An Experimental Study of Gender Effects on Humour Appreciation

Traditionally stand-up comedy has been male dominated. In particular aggressive humour or jokes about sexuality and politics were associated with

masculinity. On the recipient side, men are often considered to have a better sense of humour and women to laugh less about derogatory or sexual jokes.

The aim of the present study was to evaluate whether the same jokes would elicit different reactions dependent on the presumed gender of the author. Sixteen short vignettes were taken from programmes of popular German comedians, targeting either masculine or feminine stereotypes. The vignettes were presented in the context of a mock application for a student comedy competition. Each vignette was paired with a portrait of a young woman or a young man, and the participants were told that the person shown in the picture had submitted the joke. Counterbalancing lists were created so that each vignette appeared with a female picture in one list and a male picture in the other, and in each list there were four trials in each of the combinations picture (male/female) by target (male/female).

An on-line questionnaire was distributed via social media to a convenience sample of 124 participants (79 women, 45 men). After viewing the portrait and reading the vignette participants rated six items on a 7-point scale: 1) the funniness of the vignette, 2) the likeability of the person, 3) whether they would invite the person to the comedy slam, 4) the novelty of the jokes, 5) whether they feel offended by the jokes, and 6) whether others could be offended by them.

There were no differences in rated funniness of female and male comedians. On the contrary, women were considered more innovative than men, as well as more likeable. Female participants found the comedians overall more innovative and were more likely to invite them, while, at the same time, giving higher offensiveness ratings. Gender mismatch trials (target and portrait of different gender) were rated as more offensive to others, and women felt most offended when comedienne targeted women. In conclusion, comedy appreciation differs for men and women, and it is influenced by comedian's gender.

Mikhail Fiadotau (Tallinn University)

Why Did the Humor Scholar Cross the Road? Translating Canned Jokes for the Videogame Medium

At the previous ISHS conference, I proposed a tentative typology of humor in videogames based on two parameters: referentiality (the level of engagement with and reflection on game content) and procedurality (the player's role in the humor creation process). I broadly outlined four kinds of videogame humor: textual (pertaining purely to the in-game narrative, with the player being a passive recipient of the joke); metatextual (breaking the fourth wall by highlighting the game's artificiality without active input from the player); procedural (arising from the player's interaction with the game); metaprocedural (inviting the player to actively explore/subvert the artificial nature of the medium). The last two types, I argued, are specific – if not unique – to videogames.

This year, I will discuss the implications of this typology for game design, reflecting on how humor can be integrated into game narrative and game mechanics. In particular, my paper will focus on the translation of existing jokes for the videogame medium, outlining a number of ways in which medium-specific

features can evoke, enrich, and subvert existing jokes. In doing so, I will build on the emerging scholarship on inter- and transmedial translation (Neumann & Zierold 2010; O'Hagan 2012; Ziganshina 2016).

My discussion will be based on two case studies, both short promotional games which use existing canned jokes, but do so in very different ways. One game reproduced the theme and setting of a joke cycle in its own narrative, treating the player's input as buildup and basis for a punchline. Through its gameplay, it provoked metaprocedural reflection on the jokes involved and on the game itself. The other game, while relying on the player's knowledge of popular jokes (or at least their ability to predict the punchline), did not engage with the jokes' textual content even as it invited the player to construct jokes word-by-word as part of its gameplay. Due to there being no "added" comic effect arising from player input, this game represents a borderline case of textual/procedural humor, problematizing the boundaries of the typology in question.

Anastasiya Fiadotava (University of Tartu)

Humour: Positively (?) Transforming Family Life (Flash presentation)

Humour plays an important role in family relations, though this role may be ambiguous. While in some cases humour helps to create stronger bonds within a family and facilitates the communication between family members, in other situations humour might be perceived as a threat to a happy family life. These ambiguous connotations often coexist within a single family and are framed by specific terms for 'good' and 'bad' humour. A case study of family folklore in Belarus reveals that conversational humour and humorous personal experience narratives are much more visible in daily communication than jokes. When the latter are used, they are often personalized in a way to fit a particular family.

Another important source for family humour are the new forms of humour that are transmitted via social media. Memes, internet jokes, funny videos and animations help family members to stay in touch throughout the day and communicate their feelings and experiences in a metaphoric way.

Trevor Flowers (University of Wolverhampton)

Tracey Platt (University of Wolverhampton)

If Gelotophobes Smile Differently to Non-Gelotophobes During Interviews, Can the Emphatic Underpinning of Counselling Psychologists Enable Detection Above Non-Counselling Psychologists? (Flash presentation)

Objectives: This study will investigate counselling psychologists' (CP) and non-counselling psychologists' (NCP) perceptions of emotional states being signalled by gelotophobes' and non-gelotophobes' responding expressions of joy and whether empathy is a predictive factor in the recognition of gelotophobes' from non-gelotophobes' responses.

Design: A quasi-experimental design. A multiple regression will be computed to assess whether the empathy and empathic concern of CP's and NCP's, are predicative in identifying the responses from gelotophobes from non-gelotophobes.

Method: The study will use a quantitative method. Participants will be shown screenshots from video clips of gelotophobes and non-gelotophobes in a standardised interview setting, and asked to identify their emotion (anger, sadness, joy, disgust, surprise, fear, or neutral). The participants will then be asked whether they believe the person in the screenshot has gelotophobia. The video clip participants were pre-screened, with GELOPH <15> to establish the presence of gelotophobia and pre-coded using FACS, which affords comparison between the intended and assessed facial expression displayed. All participants will also be asked to complete GELOPH <15>, as well as the Interpersonal Reactivity Scale (IRS) and The Empathy Quotient (EQ) questionnaires in order to gain a measure of participants' empathy, and empathic concern.

Results: Multiple regression analysis will be employed in examining the data.

Conclusions: This study will indicate whether CP's empathic understanding and unconditional positive regard can predict successful outcomes in differentiating gelotophobes' from non-gelotophobes' responses to joyful emotions. As such, it gives an indication of the potential impact of gelotophobia on the therapeutic relationship via metacommunication errors.

Thomas Ford (Western Carolina University)

Disparagement Humor and Prejudice: Current Research and New Advances

In this talk I will summarize the current literature on the social consequences of disparagement humor in intergroup settings. I will then present the results of new empirical research demonstrating a novel, ironic effect of disparagement humor on the expression of prejudice. When people high in prejudice censor prejudice in one setting, they can experience a prejudice rebound effect — responding with more prejudice than otherwise in a subsequent setting. Accordingly, we examined prejudice suppression and rebound effects in response to a presumed social norm prohibiting expressions of prejudice against gay people. Because disparagement humor fosters a norm that permits rather than prohibits expressions of prejudice, we hypothesized that exposure to anti-gay humor would attenuate rebound effects in the expression of anti-gay prejudice. Participants first suppressed prejudice by writing fewer anti-gay thoughts about same-sex adoption (Experiment 1) or by reporting greater support for same-sex civil rights (Experiment 2) when expecting to share their responses with others (non-prejudice norm condition) but not when others first exchanged anti-gay jokes (prejudice norm condition). High-prejudice participants then exhibited prejudice rebound in the non-prejudice norm condition only. They rated a gay man more stereotypically (Experiment 1) and allocated greater budget cuts to a gay student organization (Experiment 2) in the non-prejudice norm condition than in the prejudice norm condition.

Jay Friesen (University of Alberta)

Grey Comedy and Vibrant Multiculturalism: The Canadian Emergence of Little Mosque on the Prairie

When people think of comedy as a tool for social progress, it is often the case that we look to those pushing boundaries, those offering scathing commentaries on societal inequalities. In this presentation, however, I discuss the ways that comedy aimed to make social commentary and progress by doing the opposite, using gentle, unassuming comedy designed to make the audience feel “right at home”. Specifically, I intend to discuss what is often called the first Muslim sitcom, “Little Mosque on the Prairie”.

Little Mosque strove to be something like a modern-day *Cosby Show*, depicting minorities in a favorable light, hoping this positive portrayal would advance their vulnerable position in society. In the case of Little Mosque, many scholars have investigated the themes represented in the series, as well as how the Canadian television model sustained the show. However, this paper’s contribution explores something mostly undiscussed, namely the comedic context from which Little Mosque came. In this paper, I consider Andrew Clark’s notion of “grey comedy” in contrast to the “vibrant multiculturalism” the Canadian government often cites to argue that Canada’s comedic identity explains why Canada was fertile ground for the world’s first Muslim sitcom to emerge. Moreover, I claim that Canada’s comedic sensibilities — drawing historically from British and American influences — has changed in the face of increasing multiculturalism. Additionally, I suggest that this Canadian sense of humour was well suited for depicting issues that had to balance the light-hearted tone of sitcom television with the sensitive and often divisive issues facing Muslims post-9/11. In the paper, I draw many examples from Little Mosque, contrasting them with relevant examples from other cultural contexts, notably the United Kingdom, Australia, and the United States. Accordingly, I make the case that much of Little Mosque’s potential for progressive social commentary comes from the Canadian comedic culture from which it arose, which raises various considerations about we might learn from when analyzing future series striving for a similar impact, both in Canada and abroad.

Danuta Furszpaniak (Adam Mickiewicz University in Poznań)

Humour in Students’ PowerPoint Presentations and Critical Thinking

Humour is an integral part of a multimedia presentation and results from high-quality thinking done in a clear, precise, accurate, relevant, logical, broad, deep, significant, and defensible way. Humour is the outcome of a cognitive process ongoing in a defined subject area and supported by emotive and volitional powers. The incongruity on which it is based is resolved by searching for coherence (Ritchie), by assumption (Minsky), and by JITSA (Hurley et al.) Although humour brings mirth desired by everybody, its important role is to protect individuals and social groups from being deceived by irrational thinking.

Intellectual skill and fairmindedness characterize critical thinking (CT), simultaneously engaging reason, emotions and will. Whenever critical thinkers reason, they reason (rationally) with some purpose in mind, using information based on assumptions and leading to implications. They reason within a point of view, using concepts to come to inferences or conclusions in an attempt to answer a question (Paul, Elder).

Here are some parallels between CT and reasoning in the area of humour:

- In CT content comes into existence as a way of thinking. Changing non-humorous content into a humorous one requires insightful thinking into the former and its reinterpretation with the use of logical thinking in another semantic area and within the boundaries of creativity in the domain of humour.
- CT enables one to perceive one's own and other people's egocentrism and socio-centrism. Humour helps perceive and overcome egocentrism and socio-centrism. It reduces the egocentric fear of being humiliated and shamed.
- CT aims to change emotions and desires by influencing rationality. The non bona fide mode of communication offers safer ground than the bona fide mode of communication to oppose irrational ideas with rational ones in order to evoke a desirable emotional response.
- CT aims to change habits grounded in irrational desires and motivations.

Humour enables one to distance oneself from a problem. It also shows transience. The pain of withdrawal from an old habit is reduced by mirth and laughter, bringing a release of tension.

Examples of humour from students' PowerPoint presentations will be discussed to show the enjoyable aspect of practising CT skills in connection with them.

Nadezhda Ganzherli (Tyumen State University)

Elena Mikhalkova (Tyumen State University)

Towards a Unified Feature-Based Semantic Tagging of Humor, Irony and Metaphor

It is widely believed that humor and irony have a semantic rather than a grammatical nature. In other words, there are either no universal grammatical patterns that mark an utterance as a humorous or ironic one or these patterns can be found in non-humorous and non-ironic utterances as well. Therefore, to study the nature of humor and irony by means of computational linguistics would demand a quality semantic tagging. In the present research, we follow existing approaches to humor and irony tagging that focus on semantic parts of an utterance rather than on the class it belongs to. We also dwell on the similarities in the semantic structure of irony and humor and compare it to that of metaphor. This comparison provides a ground for further tagging.

Such linguists as Ivor A. Richards, George Lakoff and many others note that a metaphor consists of three components: a tenor/source (the object), vehicle/

target (something the object is compared to), and some kind of tertium comparationis (basis for comparison). Likewise, Victor Raskin suggests that a simple joke (not necessarily a narrative) has two scripts and a trigger. In irony, there are also two scripts and one word or phrase that switches between them, although in irony the two scripts should have opposing meanings. Therefore, a feature-based semantic tagging for metaphor, irony and humor should ideally be one system of tags and rules which should help to differentiate between these three categories when we analyse semantics of the tagged parts.

Currently, we experiment with tagging the trigger and the object of utterance and describe results of a survey that includes 30 cases of metaphor, irony and humor.

Manuel Garin (Pompeu Fabra University)

Reappropriating Mario: Transformative Online Humor and Nintendo Video Games

In line with the conference's aim to rethink the transformative and positive aspects of humor, this paper explores how internet users from around the world have produced comedic videos (in YouTube and other online platforms) that celebrate, mock and remake the Nintendo video game character Super Mario. Three decades after his debut in Donkey Kong, Mario has become to game culture what Chaplin was to silent film and Mickey Mouse to cartoons, a trans-cultural topos, an icon that fosters intense cultural remediation while opening new paths to study the intersection of humor and new media. Therefore, the main goal of this paper will be to analyze an aesthetically varied but still humor-specific sample of user generated videos, relating them to previous comedic modes and traditions, in order to grasp how internet remakes are currently reshaping humor in empowering but nevertheless problematic ways. Looking backwards to the history of visual comedy (from vaudeville to silent cinema, the operational aesthetic or black humor), the paper aims to identify a series of comedic tropes that, thanks to the agency and imagination of video game users, are now expanding the role of Super Mario as a cultural icon.

Valeria Generalova
(Russian State University for the Humanities)

Spontaneously Funny Dialogues in Human-Machine Communication

Artificial Intelligence is still claimed and believed to be unable to make jokes. Any humour it is capable of is rooted in human ability. However, sometimes dialogues between a human user and a computer program (chatbot) are funny because of an inappropriate choice of the utterance by the algorithm. Such cases have two main causes: on one hand, statistical algorithms do not check the dialogue for coherence and uniformity; on the other hand, people really produce such utterances so they appear in training corpora. These humorous and sometimes ironical dialogues occur spontaneously and many people share

their unexpected experiences. The aim of our research is to collect these dialogues and analyze them in order to have some evidence about users' feedback for further investigations and industrial improvements. This would lead to an answer to the research question which is to understand what people find funny in situations when chatbots make errors and to infer some patterns in order to improve the ability of automated systems to make jokes and to handle dialogues appropriately.

The paper presents the results of research based on Russian language and on a single Russian-speaking dialogue system. However, the approach used can be expanded to other languages and applications as well. The data for the study was collected from the intellectual assistant Alisa designed by Yandex. It was presented around one year ago. It is new and popular, therefore, many users talk to this system and explore its limits. The dialogues were collected as screenshots accompanied by specific hashtags from Facebook and VKontakte (the most popular Russian social network) from official groups and individual users. The dialogues were recognized, preprocessed and simply annotated: the turns were numbered, the initial and the final turn received special tags, speaker tags were assigned to each utterance. Afterwards, expert-based and machine learning analyses were performed. For the former, discourse relations within dialogues were discovered in order to understand the source of the comic effect. It was discovered that most often the funny effect arises when the bot confuses cause and consequence (confusions between other discourse relations occur as well) or produces two discourse entities of a same kind with contradictory content. The machine learning stage comprised various embedding techniques. As a result, a multi-class classification was performed and the most interesting features of each class are explicitly formulated. The classes comprise utterances with similar words and semantic relations. For example, greetings constitute a class apart. When calculating cosine similarity between adjacent utterances in a dialogue and between the classes they belong to, one may have an idea of the severity of the error (the lower the cosine the bigger the error), which is a nice control for implementation.

Elaine Gerbert (University of Kansas)

A Typology of Japanese Comic Character Types

Natsume Soseki (1876–1916) has been called Japan's greatest novelist. Two of his most memorable and popular characters are the supercilious cat that narrates the satirical novel "Wagahai wa neko de aru" ('I Am a Cat', 1905–06) and Botchan, the impetuous simple-minded young man of the beloved comic novel, "Botchan" (1906). Starting with these two characters and drawing upon other examples from modern literature, Edo period (1600–1868) gesaku literature, comic monologue texts (rakugo), comic plays (kyoden), and senryu poetry, this paper seeks to introduce a typology of comic character types appearing in Japanese literature over the centuries. It will examine these characters against the social political backgrounds of their creation and attempt to offer explanations for their wide appeal both when they first appeared and now.

Dmitrij Gluščevskij (Vilnius University)

In Search of Semiotics of Humour: A. J. Greimas and Philosophy

Already starting with Ferdinand de Saussure, European linguists have distanced themselves from philosophy and its presuppositions when dealing with their subject matter. Such an attitude is also characteristic of Algirdas Julien Greimas who aimed at constructing a universal theory of meaning without approaching meaning directly, but rather by suggesting a method of representation of structures of signification. However, such an explicit position does not necessarily mean there are no philosophical implications in semiotics. This presentation aims at proposing a way to identify humour by means of Greimassian semiotics and to single humour out as a unique object of semiotic analysis. By relating semiotic definitions of meaning and signification to that of humour (or rather the comic effect), it is suggested that fruitful analysis of humour by semiotic means should first rely on a certain philosophical legitimation of such an endeavour and is hence in need of a philosophy of semiotics. At the centre of such an approach is the transformative potency of the comic effect as an event and a semiotic theory of the subject.

Maria Goeth (Crescendo)

Humour in Music

“Do you know any funny music?” Singing household utensils, bone-shaking drumbeats, small ads set to music, gabbling coloratura sopranos and skilfully misproportioned piano sonatas... Over the centuries composers have used a wide variety of original strategies in the attempt to make musicians and audiences laugh. I will map out an innovative system of the possibilities of musical humour, which range from modified single notes to large-scale parodic works.

Based on a specially devised theory of appropriateness, I will try to immerse us in the historical discourse surrounding the feasibility and perceived value of musical humour, outline the issues of reception and illustrate the general problems of researching humour.

The focus of my study is the first comprehensive taxonomy of strategies for creating humour within music – with many musical examples from a range of periods, styles and genres.

Nicole Graham (University of Kent)

Laughing With ‘Horrible’ People: Social Morality, Games, and Safe Spaces to Laugh

This paper will argue that laughter is a powerful means of solidifying a group’s identity and reinforcing social morality. Laughter has the power to make or break relations; it has the capacity to deeply offend or upset someone, just as much as it can strengthen friendships and romantic bonds. It’s therefore important to consider

what we laugh at and who we laugh with, and whether or not who we laugh with changes what we laugh at.

With that in mind, this paper considers the cult party game, *Cards Against Humanity*. Described by its own creators as “a party game for horrible people”, it will be explored to facilitate an understanding of the ways in which the ethical boundaries of a given society can be transgressed by laughter without consequence. For the duration of this game, at least, there is a suspension of moral responsibility, though this may not stop participants asking: should I be laughing at this? The game intentionally challenges social etiquette and expectations but it also provides a ‘safe’ space to laugh. It will be argued that these safe spaces offer a temporary release from social norms, yet ultimately reinforce their existence in the ‘real world’.

An examination of Francis Hutcheson’s (1750) understanding of laughter and its social function will aid this exploration. Written to challenge Thomas Hobbes’ (1640, 1651) earlier thoughts on laughter as motivated by a feeling of superiority, Hutcheson suggests laughter is a response to the perception of incongruities. Through his writing, Hutcheson starts to conceive his own moral code for laughter, identifying what it is and is not appropriate to laugh at, in whose company should we laugh, and the importance of intention behind the provocation of laughter. How these functions of laughter are evident in *Cards Against Humanity* is to be discussed in this paper.

Gil Greengross (Aberystwyth University)

Paul Silvia (University of North Carolina at Greensboro)

Emily Nusbaum (University of North Carolina at Greensboro)

Sex Differences in Humor Production Ability – A Meta-Analysis

There is an ongoing debate over whether men and women differ in their cognitive abilities, how big the differences are, and how to explain them, if they exist. One explanation stems from evolutionary theory, specifically, sexual selection and mental fitness indicator theories. These theories suggest that many cognitive abilities serve as an honest signal in mutual mate choice, and that men will possess a higher ability to signal mate quality, while women be the choosier sex. In contrast, other researchers of sex differences in humor production ability emphasizes the stereotypical view that men are funnier than women, and that in fact, no such difference exist. There is ample evidence supporting the existence of such a stereotype (e.g. Hitchens 2007), where both sexes believing that men have a better humor ability than women. However, to date, no systematic review evaluated the veracity of such claims. Here we test whether men and women differ in their humor production abilities, and the magnitude of such differences, if present. We created the first database that includes all available data on men’s and women’s true humor abilities (i.e. creation of an innovative humorous output), that were evaluated by independent judges who were blind to any characteristics of the subjects. In total, 5033 subjects (3387 women) from 37 independent samples and 27 studies, were included in the

meta-analysis. Most of the data were not previously published, decreasing the likelihood of a publication bias. Results showed men possessed higher humor production abilities than women, with a significant small to medium effect size. Overall, the results are consistent with the signalling hypothesis, and the view that humor is a sexually selected trait. Analyses of various moderators, limitations, and future directions to study humor ability are also discussed.

Sümeýra Güneş (Sabancı University)

Humor as a Way of Resistance: The Case of Zaytung

In my paper I will be working on the Turkish fictional/satirical news website Zaytung. I will analyze how Zaytung manipulates and makes use of humor while creating fictional news and crafting its own satirical agenda and what its role is in Turkish politics and media. I regard Zaytung as a creative product of power, which plays its role as an alternative in resisting to silence. Zaytung is a social platform in which everyone can write their own fictional humorous news articles. A humorous alternative reality is produced and presented to the public view by Zaytung as a reaction to the discourses of mainstream journalism in Turkey. There is a historical and global context within which the desire for writing humorous fake news arises. In the case of Zaytung, the website became highly popular during the Gezi protests in Istanbul in 2013. What made people move beyond the truth and choose to share humorous fake news? Zaytung provides a new humorous perspective surrounded with irony in order to read and analyze the incidents taking place in a country within a day. I will analyze not only how this satirical news website feeds on reality, but also how it demonstrates the absurdity in that reality by approaching it in a subversive and humorous way.

Alice Haines (University of Nottingham)

The Cognitive Stylistics of Humour 'Enhancers'

The study of humour in literary texts has presented a problem for humour research, as it is difficult to account for using established theories of verbal humour. It is clear that theories based on short jokes (e.g. Attardo 1994; Attardo & Raskin 1991; Suls 1972) do not offer an adequate explanation for the humour in longer narratives where there is no obvious incongruity (with or without resolution). One suggestion is that within humorous literature there are textual devices – so-called 'humour enhancers' – that are not in themselves humorous, but which aid readers' understanding of the humorous intent of a text and act to increase their experience of the text's humour (Triezenberg 2004, 2008). The proposed enhancers can be grouped into categories including diction (examples of which are alliteration and jargon), repetition and variation, stereotypes, familiarity, and cultural factors. It is suggested that these enhancers are part of a range of stylistic techniques used by writers to cue readers to interpret the text in a playful fashion (Marszalek 2016).

Taking a cognitive stylistic approach to the analysis of humorous literary texts, it becomes apparent that linguistic patterns that could be considered to fall within the categories of humour enhancers can also be considered as textual attractors (Stockwell 2009). Textual attractors act to direct the attention of a reader towards certain elements of a text to the neglect of others. In this paper I use extracts from a variety of recent humorous novels (such as “Mystery Man” (Bateman 2009) and “The Good, The Bad and The Smug” (Holt 2015)) to show how textual attractors contribute to the construction of humour. In conclusion, I argue that, rather than acting as markers to indicate to readers that a text is intended to be humorous, some ‘enhancers’ are involved in the construction of literary humour.

Anssi Halmesvirta (Jyväskylä University)

Socialist Jokes in Finland in the Mid-1960s

In my presentation, I will analyze a selection of jokes from a collection titled “Ole toinen, toveri. Kaskuja kansandemokratioista” (‘Be serious, comrade. Funny stories from the People’s Democracies’), from the year 1965 in the light of Finnish political culture of ‘finlandization’. In view of its practices of censorship and self-censorship, it was quite amazing that a book like that could be published in Finland. However, I have shown elsewhere that censorship did not quite reach columnists, cartoonists or caricaturists. Actually, the editors of the collection enjoyed themselves in saying that jokes are so easy to smuggle across the Iron Curtain – nobody could stop them. As Christie Davies puts it, they “sneaked round the prohibitions”. This they did also in Finland where they arrived in the heads of the travellers to the Eastern bloc or through radio Jerevan.

Davies has concluded that in Socialism jokes related to distinctive social structures, being definitively political and most numerous where control was most stringent. My approach to them is slightly different. Inasmuch as the leaders of the socialist system shut themselves away from society and their belief in the system and in its ‘paradisiacal’ goals departed from social realities and became absurd, the jokes about the system reflected this estrangement and became more and more surreal and absurd. They reached a meta-level from where nothing was sacred. In analyzing them, I will concentrate on three categories: first, I will analyze the religious imagery used in the jokes and then deal with jokes concerning travel and shortages, some twenty in all. Of course, this analysis has its negative side, too: as with poems, an analysis of jokes tends to make them commonplace or shallow.

Minoru Hashimoto
(The Japan Society for Laughter and Humor Studies)

How to Improve Your Laughter Potential

Laughter Potential (LP) is a new concept which has developed from the comparative analysis of the societal laughter habits of the Japanese between the

Old Edo period (approximately 17th–19th centuries) and the present day. Documents dating from 150 years ago recorded Westerners, such as Henry Heusken, a Dutch translator to Townsend Harris, who was the first US Consul General in Japan, observing that the Japanese laughed more than people living in Western countries. A new approach was attempted to identify LP — one's ability to laugh, in proportion to one's physical, mental, and environmental conditions — to understand why and how much Japanese laughed in different periods.

The LP metric consists of two-levels; firstly, the socio-cultural level with 7 factors, and secondly, the personal level with 6 factors, in total 13 factors.

This is the third presentation, following the first; "Understanding why our Ancestors laughed more in the Edo-period" at ISHS 2016, and the second; "Measuring how much they could have laughed using the Laugh Potential (LP)" at ISHS 2017.

This presentation will propose several important points how to improve your LP for your well-being by reviewing 13 factors in the context of new socio-cultural trends of today. Positive lifestyle is focused on to maintain a good physical and mental condition by adjusting your daily life to a drastically changing modern society with its emerging technologies, such as AI, Robotics and Autonomous Cars. Several cases are discussed from two different periods, including the Medical Societies' promotion of positive medical and economical effects of laughter to the local government in Japan.

Sonja Heintz (University of Zurich)

Benevolent and Corrective Humor: A Cross-Cultural Study With the BenCor

Recently, two forms of virtue-related humor, benevolent and corrective, have been introduced. Benevolent humor treats human weaknesses and wrongdoings benevolently, while corrective humor aims at correcting and bettering them. Twelve marker items for benevolent and corrective humor (the BenCor) were developed, and it was demonstrated that they fill the gap between humor as temperament and virtue. The present study investigated responses to the BenCor from 25 samples in 22 countries (overall N = 7,226). The psychometric properties of the BenCor were found to be sufficient in most of the samples. Importantly, benevolent and corrective humor were clearly established as two positively related, yet distinct dimensions of virtue-related humor. Comparisons of samples within and between four countries (Malaysia, Switzerland, Turkey, and the UK) showed that the item profiles were more similar within than between countries, though some evidence for regional differences was also found. This study thus supported, for the first time, the suitability of the 12 marker items of benevolent and corrective humor in different countries, enabling a cumulative cross-cultural research and eventually applications of humor aiming at the good.

Sonja Heintz (University of Zurich)

Willibald Ruch (University of Zurich)

Six Humor Skills and Their Overlaps with Humor-Related Traits and Life Satisfaction

Six humor skills and their overlaps with humor-related traits and life satisfaction McGhee proposed a model of the sense of humor including the six “humor skills” of enjoyment of humor, laughter, verbal humor, finding humor in everyday life, laughing at yourself, and humor under stress, measured with the Sense of Humor Scale (SHS). The purpose of the present study is to relate the revised SHS and its parallel form to various outcomes. These included humor-related attitude and mood, the temperamental basis of the sense of humor (cheerfulness, seriousness, and bad mood), four broad humor factors (social fun, mockery, humor ineptness, and cognitive/reflective humor), and satisfaction with life. All humor skills correlated positively with humor-related attitude and mood, cheerfulness, social fun, cognitive/reflective humor, and life satisfaction. Still, the correlations varied widely, with the smallest correlations obtained for enjoyment of humor ($r_s = .09 - .31$) and the strongest correlations obtained for laughter ($r_s = .22 - .77$). The correlations of the six humor skills with seriousness were uniformly negative. Enjoyment of humor was unrelated to bad mood, while the other five skills showed significant negative correlations ($r_s = -.25 - -.53$). Additionally, verbal humor and finding humor in everyday life were positively related to mockery. Enjoyment of humor was the only humor skill that was positively related to humor ineptness, while laughter, finding humor in everyday life, laughing at yourself, and humor under stress were negatively related humor ineptness. Thus, the six humor skills overlapped with both with life satisfaction and with different humor-related traits, underscoring the usefulness of separating each humor skill in research. For example, they could serve as appropriate dependent variables for humor training studies that employ the 7 Humor Habits Program.

Christian Friedrich Hempelmann
(Texas A&M University-Commerce)

Rajesh Sundaram (Texas A&M University-Commerce)

Derek Harter (Texas A&M University-Commerce)

Generation of Humorous CAPTIONS FOR CARTOON IMAGES Using Deep Learning

Humor is complex and equipping artificial intelligence programs with the ability to recognize humor or generate it is still an ongoing area of research. In this work, we explore ways to generate and recognize humor through deep learning. Using data from The New Yorker Cartoon Caption Contest, we model two neural network architectures, one for generating humorous caption for a given

cartoon picture and another classifying the generated captions according to their similarity to human-generated captions. The generation model contains Long Short Term Memory (LSTM) for the model to train and learn features from the given captions, and Convolutional Neural Network (CNN) for feature extraction off cartoon images. Both the features extracted are later merged to predict caption for the related cartoon image.

Daniel Hessler (University of Bayreuth)

You Lose, You Laugh – On Agency, Loss and Humour in Computer Games

Agency is a central concept within computer game studies as well as a core postulate for the creation of engaging game design. When playing computer games, players experience a permanent back and forth between agency-based play on the one hand and the limitations imposed on them by the game's procedural environment on the other. Thus, agency is crucial to the mental state of immersion, a term that is as popular among gamers and game developers as it is problematic in its simplicity.

In my flash presentation, I will take a brief look at the computer game Octodad: Dadliest Catch (Young Horses Inc., 2014). I will describe its ludic and representational specifics, focussing on the aspect of losing control as a gameplay feature. Considering the motivational interconnection between loss of agency and immersion in playing, I will reflect on humour as a coping strategy for losing a game and the medial means computer games can provide for encouraging a humour perspective on losing.

Jarno Hietalahti (University of Jyväskylä)

God and Humor. Philosophical Analysis on the Conceptual Possibility of Holy Humor

This paper focuses on the question whether the Judeo-Christian God has a sense of humor or not. It will examine testimonies about God's sense of humor, outline Jesus' position on humor, and offer a conceptual analysis of God's sense of humor. It will be argued that the question and analysis of the topic is important for understanding both humanity and the nature of omnipotence, and therefore highly relevant for humor studies, too. Basically, the question is on how an imperfect feature (humor) is related to the idea of a perfect being (God). It will be suggested that this combination is an important addition to the so-called incongruity theory and its modern versions.

Jarno Hietalahti (University of Jyväskylä)

Jung Meets Camus: Making Sense of the Absurd Shadow World

In this presentation, I will analyze the role of humor in Carl Jung's and Albert Camus' theories. Both, I argue, see humor and laughter as essential parts of

humanity, even though these features have sometimes been neglected in the name of the so-called progress. The aim of the presentation is to locate differences and joint points between these two thinkers.

For Jung, human life is ambiguous. We have our rational side, and we want to make some sense of the world. Roughly put, the history of mankind is a story of piling of knowledge, and during this process the irrational aspects of humanity are pushed aside. In Jungian terminology, this forgotten side of humanity is called 'the Shadow'. Shadow is a collective archetype, 'the dark side', and it is the basis of our irrational forces. Many Jungians locate humor in this sphere of humanity. Jung argues that it is essential both in a personal and a collective level to recognize the significance of this humane irrationality.

For Camus, life is absurd. This conflicts with the scientific worldview which sees the universe as a determined place under the exact laws of physics. However, Camus claims, world does not give answers for human beings. Our everyday deeds are ridiculous, because there is no inherent value in human life nor is there meaning in it.

I claim that humor and laughter hold a key for both thinkers, even though they do not explicitly articulate the worth of humor. They do mention that humor is a significant fragment of the counterpart (absurd/shadow) of the so-called reason, but this is done rather hastily. To complement the works of these thinkers, I offer a detailed analysis on what kind of role humor and laughter play in this Absurd Shadow World. I suggest that humor is an attitude which helps to understand the meaningless situation of the humanity. In this Jungian-Camusian framework, humor should not be praised too highly, but it offers a route to humane sanity in a world which does not appear to offer meaning of life.

Reet Hiimäe (Estonian Literary Museum)

Negotiating Personal Spirituality Through Humour

My paper analyses ways of parodying contemporary vernacular belief in Estonia. For example, some Estonian web portals are specialised in parodying contemporary esoteric beliefs, spiritual teachings and conspiracy theories; the group dynamics of a circle of friends that organizes humorous summer schools of parascience. The aim of my paper is trying to position such humorous phenomena on the landscape of contemporary belief. Such internet portals and other ways of joking about contemporary belief presuppose a rather good orienting in and knowledge of modern belief forms, respective terminology and modes of expression, thus they should be viewed on the backdrop of a more general belief discourse. The parodied material is often so close to the materials of seriously-meant topical websites, books and forum posts that recipients often express their doubt if it is actually humour or not. The thrill that goes together with such balancing between believability and non-believability seems to be one of the reasons why such jokes and parodies are made. However, the position of the jokers themselves is not as self-evident as it may seem. It is noteworthy that several people who post such materials or attend the summer schools of parascience told me in private conversations that they actually don't

exclude the possibility that spiritual realms exist, on the contrary, some of them have passed courses in spiritual teachings or tried esoteric practices independently, they have been fascinated in books about mysterious phenomena or experienced such phenomena themselves. In my paper I will discuss the aims and functions of such humorous material, for example the questions of negotiating personal spiritual views and symbiosis of various forms of thought.

Eckart Hirschhausen (Foundation "Humor Hilft Heilen")

Humor Intervention for Nurses

When Hospital Clowns are the "icebreakers", then who keeps a positive atmosphere going? The Nursing staff! The German foundation "HUMOR HILFT HEILEN" (Humor helps healing) has funded a study to promote playfulness, positive attitude and mindfulness in hospital workers. Over a 2-year period more than 3000 nurses of one medical institution were trained and evaluated by the University of Zurich experts. The intervention was designed together with the "godfather" of hospital clowning, Michael Christensen, and included 2 sessions of 3 hours filled with fun theatre games, lectures in positive psychology and self-care/supervision in groups of 15 people. The effects on life satisfaction, work satisfaction, positive mood and benevolent humor after 4 weeks were clearly visible. In the next step, elements of the training programme will be integrated in the education of nurses and doctors right from the start – to bring back the human factor to medicine.

Jennifer Hofmann (University of Zurich)

Sonja Heintz (University of Zurich)

Dandan Pang (University of Zurich)

Willibald Ruch (University of Zurich)

Humor and Mindfulness: Siblings at Heart?

This study proposes two links between facets of mindfulness and virtuous forms of humor. First, both aim at the good and are benevolent, and thus mindfulness should link to virtuous forms of humor. Second, mindfulness mechanisms might foster benevolent humor appreciation, detection, and production. Moreover, both are malleable, and we hypothesize that fostering humor and mindfulness may mutually influence each other, leading to innovative and practical interventions for settings such as the work place. In three studies, the relationship of humor, mindfulness, and well-being were investigated. In Study 1, the relationship of different conceptualizations of the sense of humor, mindfulness, and indicators of well-being (global indicators and indicators specific to the domain of work) were investigated in a sample of health care professionals. In Study 2, indicators of comic styles, mindfulness, and indicators of global and work-related well-being were assessed in a large online sample. In Study 3, the effect of a mindfulness intervention on humor as a character strength was investigated, giving first insights into the mutual malleability of both. Results confirmed the positive

relationship among virtuous humor, mindfulness and well-being (general and work-related), as well as negative relationships of darker forms of humor with mindfulness and general and work-related well-being. The mindfulness intervention fostered humor as a character strength. These results indicate that humor and mindfulness may be fruitfully combined in positive interventions, in general, as well as in the vocational setting.

Caitlin Hogan (Ohio University)

Censorship, Criticism, and Comedy: Playing a Part in My Own Degradation

Humour has been used as a way to connect and relate to others for centuries. It is imperative for the growth of culture and the comic to have a space free of restraint and censorship. We cannot fully evolve without means of criticism. Humour is inherently critique. The comic starts with an absurd premise, e.g. a flagrant hypocrisy in politics, religion, or even parents. The comic must pull out the punch lines from the premise. Therein lies the humour, the joke. To muddle through that process is to teeter between offense and degradation.

To create a genuine comedic space, it must be free of censorship but not criticism. Many mics and clubs have created an atmosphere conflating the two. Criticism is not binding. To have comedy without criticism is to have comedy without empathy. It is an incomplete premise.

To speak about dark humour, sensitive or “taboo” topics is best left to the comedians. It is a responsibility and a testament to the human spirit to bring joy and relatability to the trauma of human life. It is important to keep control of the narrative. Cruelty is not comedy. Cruelty is just ridicule without punch lines, and although it may draw a laugh from many, there is no comedy without a joke or jest.

To create comedy, we must evolve past the laugh and not play part in our own degradation.

Laura Hokkanen

(South-Eastern Finland University of Applied Sciences)

Public Disgracing and Punishment With the Power of Humour

The World cross-country Ski Championships 2001 took place February 15–25, 2001 in Lahti, Finland. The biggest controversy occurred when a doping scandal hit the host nation Finland. The doping case involved six Finnish racers as well as the former head coach and supporting team.

My study idea is founded on Trevor J. Blank’s (2013) idea of heroes and villains for celebrities – how public eye and how humour, based on aggressive and degrading references, may be used as a tool for punishing offenders.

The general public felt disgraced due occurred event, as cross-country skiing is considered a national sport in Finland with a glamorous history. “Everybody feels betrayed,” stated Suvi Linden, Finland’s minister of culture and sports in charge by that time. The media was overwhelmed with headlines of Finnish

national trauma due to the doping incident.

Internet based-humour rose its head after the doping scandal went public. This was the first time the Finnish Literary Society collected an internet-based joke-cycle for the purpose of archival research. A Finnish researcher and folklorist Ulla Lipponen (1941–2015) collected the doping scandal jokes during the year 2001. This was the time when digital humour in a disgracing tone focusing on the doping scandal started spreading emails and sms messages in Finland.

17 years later internet humour is very much a collection of everything. The way and format of forwarding has changed since the Finnish doping scandal but the purpose of disgracing humour remains. This paper attempts to introduce two different cases, where humour is in the role of public punishment and disgracing: the 2001 doping scandal and the 2016 scandal of Axl Smith, Finnish DJ and TV celebrity i.e. The Voice of Finland. His career as a front man hit a dead end after secretly filming his sexual partners and sharing the material in a WhatsApp group went public, and the case went to court.

Nicholas Holm (Massey University)

The Politics Are in the Details: Notes Towards a Political Aesthetics of Humour

The politics of humour are neither singular, nor infinite. Humour should not be reduced to a singular, political function in the abstract (such as freedom, carnival or discipline), nor to an aesthetic ornament that can be pressed into the service of any cause. Rather, as I will argue in this paper, the political possibilities of humour are bounded by the particular form(s) it takes in a given cultural context.

I refer to this approach as a political aesthetics of humour wherein the politics of humour are understood as a product of the particular aesthetic patterns and practices that emerge in common across a body of comic texts. This is not a question of the politics of particular comic texts in their entirety, so much as those formal qualities by which multiple cultural artefacts are construed as comic in any given moment. So conceived, humour does not possess an ontological or transhistorical politics: instead it's political potential emerges as a product of conjunctural aspects, such as the technological and formal affordances of the media through which it is expressed, the political economic environment in which it is produced, and the narrative and formal conventions of the dominant culture in which it is located.

A political aesthetic approach thus certainly holds out the possibility that humour can be 'positively transformative' on a culturally meaningful level (to echo the conference theme), but it can also be destructive or reactionary. This potential cannot be determine in advance or the abstract, but only with reference to the particulars of comic cultural formation. This will be illustrated through a case study of the historical development of the internationally-distributed Adult Swim programming block: an example of how shifts in economic and technological context can lead to shifts in the political meaning of a persistent comic aesthetic.

Marisa Holzapfel (University of Duisburg-Essen)

Karin Stachelscheid (University of Duisburg-Essen)

Maik Walpuski (University of Duisburg-Essen)

Learning Material With Subject-Specific Humour Used for Health Education

This project aims at eliciting and increasing students' interest in health, and more specifically, to influence their health behavior. Given that 250,000 cases of skin cancer are diagnosed each year in Germany alone – with increasing incidence rates – we chose sun protection as our topic. Well aware of the fact that there is a gap between knowledge and practice, we view teaching students about sun protection as an essential task. It will enable students to come to educated decisions on how to prevent sunburns and protect themselves against skin cancer.

Therefore, we developed learning material with a specific type of humour called "Fachspezifischer Humor" (subject-specific humour). The subject-specific humour (SSH) consists of two reference systems linked incongruently: 1. a content of the curriculum, 2. a common situation which fits with the content. Hereby SSH points out the cognitive component and serves as the basis for comics where sun protection comes into play. In combination with specialized texts, these comics are used to teach students aged 9 to 13. Thereby it is our aim to find out more about the transition from science education in elementary school to science education in secondary school.

In a pilot study using a pre-post-follow-up test design we could show that students who were taught with our learning material achieved significant learning gains, confirmed by an ANOVA with repeated measures ($n = 73$, $F(2;144) = 23.618$, $p = .000$, $\eta^2 = .247$).

In the subsequent main study, we administered the newly developed learning material in two different ways. One version which includes subject-specific humour and a second version that does not include humour. The hypothesis is that students learning with the first version learn more about sun protection and become more interested in the topic than the control group. In addition, a difference in attitudes towards health-conscious behavior between the two groups is examined. It is assumed that the intervention group seeks a healthier behavior.

The presentation points out first results of our main study with a specific focus on the sense of humour and humour comprehension of the tested persons.

Alyona Ivanova (Pirogov Russian National Research Medical University, Mental Health Research Center)

Anastasia Lubavskaya (Mental Health Research Center)

Igor Oleichik (Mental Health Research Center)

Gelotophobia, Gelotophilia and Katagelasticism in Patients With the Depressive Syndrome

Relevance of gelotophobia in mental disorders was confirmed in several studies, but its specific structure resulting from different disorders is far from being clear. In this study 32 patients with the depressive syndrome and 33 mentally healthy people at the age of 18–45 were examined with the PhoPhiKat<30>, the Liebowitz Social Anxiety Scale, the Fear of Negative Evaluation Scale, the Guilt and Shame Proneness scale, the Beck Depression Inventory, and the Buss-Perry Aggression Questionnaire.

The results showed higher gelotophobia in patients with depression, compared to the controls, and on the other hand, lower gelotophilia and katagelasticism. No differences in gelotophobia were found in the subgroups of patients with depression resulting from schizophrenia and affective disorders.

Gelotophobia resulting from depression was closely connected with social anxiety and fear of negative evaluation, but, unlike in general population, it was not associated with hostility. In turn, katagelasticism was connected with anger.

Although patients with the depressive syndrome scored higher on both guilt and shame, the fear of being laughed at correlated only with the Shame-Withdraw scale, which is consistent with previous studies.

To conclude, gelotophobia under the depressive syndrome increases, but its structure differs from the fear of being laughed at in healthy people.

Alyona Ivanova (Pirogov Russian National Research Medical University, Mental Health Research Center)

Victoria Obrastsova (Mental Health Research Center; Federal Scientific Clinical Center of Reanimatology and Rehabilitation)

Ekaterina Grabovaya (PJSC "B&N Bank")

Russell Chan (University of South Australia)

Olga Shcherbakova (Saint Petersburg State University)

Cognitive and Emotional Components of Humor Comprehension in Healthy People and Psychiatric Patients

The study describes a comparative analysis of humor comprehension in healthy people (N=39) and patients with mental disorders (N=31): schizophrenia and schizotypal disorders (N=19) and affective disorders (N=12). A set of seven verbal jokes was administered to the participants individually and followed by

in-depth semi-structured interview in order to reveal the levels of cognitive and emotional humor comprehension of each joke. The transcribed protocols of the interviews were assessed independently by four experts (psychologists), who ranked the interpretation of each joke in accordance with five levels of cognitive (1. fragmentary pseudo-comprehension, 2. pseudo-comprehension, 3. diffuse comprehension, 4. incomplete comprehension, 5. complete comprehension) and three levels of emotional comprehension (1. lack of emotional contact: a) complete emotional merging with (one of) the joke's characters; b) absolute inability to establish emotional contact with the joke's characters, 2. partial identification, 3. voluntarily regulated partial identification).

Satisfactory level of expert assessment consistency was obtained in both groups of participants, which confirms the suitability of the chosen research methodology for use with both healthy and clinical populations.

The results show incomplete humor comprehension to be common among mentally healthy people. At the same time, it is typical for patients with mental disorders to have a significant decrease in both cognitive and emotional components of humor comprehension. We also revealed some differences between the subgroups of schizophrenia and affective disorders. In the clinical group, correlation between cognitive and emotional components of humor comprehension was lower in comparison with correlation between these components in the controls. We suggest that the lower correlation may lead to their mutual decompensation while understanding a joke.

The next step of the study is to conduct a detailed qualitative analysis of the differences between the two groups.

The study is supported by the Russian Foundation for Basic Research, project №18-013-00914.

Amy Johnson (Amherst College)

Memeing Where the Public Is: The Humor Debates of Government Social Media Managers

From Twitter town halls to Facebook pages to Reddit "Ask Me Anything" Q&As, US government agencies have used social media to interact with constituents in new ways. In many of these corporate spaces, humor is arguably a dominant mode of communication. As government agencies seek to fulfill their mandate of "being where the public is" by joining these platforms, they have also had to determine the appropriate relationship between maintaining an official presence and engaging with humor norms.

Can government agencies use memes and animated gifs — two formats strongly associated with laughter online — without diminishing their authority? When is it acceptable to playfully engage with brands, and when does that draw too close to official endorsement? How does the public character of an organization, from NASA to the CIA, affect its humor practices?

This paper traces the humor ideologies (Kramer 2011) of government social media managers and how these have adjusted (or not) to contemporary

media environments. To do so, it draws on thirteen years of listserv correspondence among US government content managers and social media managers in which they propose, debate, praise, and challenge experiments with humor and media technologies. Looking at both explicit metadiscourses of humor and social media managers' own humorous practices, the paper argues that these negotiations of the funny and the relatable offer important insights into how frontline government employees understand what contemporary representative government means.

Henri de Jongste
(Dortmund University of Applied Sciences and Arts)

Culture as Common Ground

The humour in sitcoms is often identified by means of the laugh track (e.g. Antonini 2005; Messerli 2016; Moran et al. 2004). However, some comedies that do without laugh tracks have been very successful in recent years. Examples are "The Office", "Extras", "Detectorists" and "Getting On" in the UK, and "Luizenmoeder" and "Missie Aarde" in the Netherlands. So how is it possible to detect the humour in such comedies for the TV audience and for researchers, when there is no direct interaction between the comedy makers and the TV audience? In sitcoms, we see characters engaging in role performances, i.e. behaviour steered by mental processes (Matsumoto 2007). These role performances are displayed in a situational context, defined by the setting, the interactants, their social roles, the expectations concerning the situation and normative behaviour patterns befitting the situation (Matsumoto 2007). The meaning of these components and the way they interrelate is part of the cultural background knowledge that people bring to bear on the situations they observe. Social roles, for instance, are defined in terms of rights and obligations and these are culture-specific (Chhokar et al. 2007; Hofstede 1980, 1991; Hofstede et al. 2010; Meyer 2015). Cultural knowledge, as the product of people's enculturation, manifests itself in behaviour patterns (Kroeber and Kluckhohn, 1952). Comedy makers can deploy their audience's awareness of appropriate behaviour patterns ("practices") that are shared on a national cultural level (Hofstede 1991) as common ground (Clark 1996). When they let the characters display recognisable role behaviour, but "diminish" (Apter 1982) the quality of it so that it deviates from the range of behaviours that are seen as normative, i.e. appropriate and effective, in a culture, they can anticipate their audience's response to the role performances that the characters display and create humorous effects. The audience can assume that the makers share their views of what is normative behaviour in the given situational context and so hypothesise what the makers' intent behind the display of deviant behaviour in the sitcom scenes is. The use of cultural knowledge as common ground will be illustrated with examples.

Anna-Sophie Jürgens (Australian National University)

Humorectomy: Frankenstein and Evil Clowns

Victor Frankenstein's monster is a joke in comparison to the recreational stitching jobs performed by the Flesh Sculptor in the Funhouse. This Matter Manipulator in Will Elliott's contemporary circus novels "The Pilo Family Circus" and "The Pilo Travelling Show" makes circus freaks what they are: tragic victims of circus experimentation, but he also creates clowns. These circus creatures embody seemingly paradoxical characteristics, such as the promise of innocent fun and laughter followed closely by the imminent failure of that promise. They defy normal rules of behaviour, arrogate human dignity and status, and respond disrespectfully to social taboos and conventions, which are some essential characteristics of clowns. However, in addition, they act in exclusively violent, hideous ways and engage in "Humorectomy". This paper will explore frankensteinesque activities and their results in circus fiction and clarify why in circus contexts this type of violence is actually terribly funny.

Mare Kalda (Estonian Literary Museum)

Astrid Tuisk (Estonian Literary Museum)

School Memes: The Estonian Case

Internet memes represent a new vernacular genre, items of which are created digitally and also distributed digitally. Every day, ever new information keeps flowing through the feeds of social media sites. Internet memes, unlike traditional folklore, are not meant to be conveyed from generation to generation, and rarely would one expect a recurrence of a meme that has already been seen and passed forward. New memes are being created constantly, representing every conceivable aspect of physical as well as virtual reality. The external world is represented through a seemingly anything-goes game of combining shapes and forms.

Already in the current stage of development of the genre, we can notice that memes correspond to their users' subcultural and other group-related preferences. Age-group specific meme use is also discernible.

This presentation focuses on the meme repertoire of schoolchildren in Tartu – the second largest city in Estonia – which is often published on special Facebook or Instagram pages.

The empirical work consisted in observing the meme sites and interviewing those generating the memes. School memes focus on portraying the school life – or, as they are defined by the administrators of one of the meme sites: "An almost adequate glimpse at the everyday life in the school K". In spite of this statement, memes of each school are rather freely interpretable.

By memeing, schoolchildren apply a certain kind of cultural knowledge, memetic code, that is not necessarily accessible to adults – indeed, they might not even have encountered it.

William Corsaro characterises peer group culture with keywords such as autonomy, control, conflict and differentiation; the challenge is to make fun of the authority of adults. In school memes, we are witnessing not only a peer group counterculture, but also an endeavour by the group to create a certain distinct world of its own. The novel and youthful memetic form suits well for this project.

Renata Kamenická (Masaryk University)

Humour Across Cultures? The Case of "Saturnin", a (Not Very) Czech Comic Novel and Its Mirrorings in Translation and Rewriting

Zdeněk Jirotko's 1942 Czech comic novel "Saturnin" is an item of the cultural repertoire worth examining for reception reasons: although its author has been known for hardly anything else, the novel, reminding one of the "Jeeves" novels by P. G. Wodehouse, was elected by popular vote "The Book of My Heart" in the Czech Republic in 2009. Over 300 thousand people submitted their vote, to elect "Saturnin", rather than any other piece of Czech or world-literature writing. Since the political turnover of 1989, the novel has been staged 12 times (6 times after 2009) by Czech theatres, including one ballet performance. There is also a 1994 film version of the novel and in 2017, a former vice-president of one of the leading parties, Miroslav Macek, who has also been known as an author of a translation of Shakespeare's Sonnets, published a sequel to the novel ("Saturnin Back on the Scene"), having been addressed by a publisher. The paper examines the humour in the original novel and its transformations in the sequel and the 2003 English translation by Mark Corner, against the backdrop of the humour by P. G. Wodehouse.

Marianna Keisalo (Aarhus University)

The Revolution Will Be a Joke: Semiotic Ideologies of Morality and Transgression in Finnish Stand-Up Comedy

My post-doctoral research project is an anthropological study of stand-up comedy in Finland. In this paper I have two aims: to give an ethnographic glimpse into how the relationship between comedy and politics is engaged by stand-up comedians in Finland, and to offer an analytic view on the potentials of humour through the lens of semiotic ideology – sign users' understandings of the appropriate means and ends of their sign systems. In addition to ethnographic fieldwork in comedy clubs, I draw on interviews, in-group discussion among comedians on humour and its limits, and public commentary on stand-up comedy. Current stand-up comedy in Finland is engaging more and more with political issues and cultural critique. Examples include comedy clubs with specific themes such as 'Feminist Comedy Night', and high-profile comedians taking stands on current issues on social media. However, there are differences among comedians in terms of how they perceive comedy and its potentials. While some are openly political both on and offstage, others – even despite being explicitly political in certain offstage situations – claim that comedy is

not a suitable arena for politics. How do the views held by comedians shape their work and their engagement with audiences in stand-up performance and other contexts? Views of humour as a powerful form of communication on the one hand and humour as incapable of true efficacy on the other are also found in humour theory. As a semiotic modality that draws on incongruity and ambiguity, comedy inspires and enables opposed views. I suggest that the concept of semiotic ideology can help understand the grounds of these views, as well as changing humour practices. For example, how do cultural views that prioritize the speaker's intention over linguistic form, or vice versa, enable and limit the effects of humour, for both comedians and audiences? If semiotic ideologies shape our understandings and practices of using signs, how does sign use affect the ideologies?

Paavo Kerkkänen

(University of Eastern Finland, freelance retired researcher)

Retirement Humor and "Senior Clowns"

In western countries people usually retire at the age of 65. On average they still have about 20 years to live. At retirement, many complaints of old age become more common. On the other hand, there is no more stress about working life and about childcare. However, the rapid development of technology and also many new threats in the economy, environment and politics often occupy the minds of people who have just retired. Some feel that now begins the best and freest time of their life, but some feel that trouble of many kinds will increase and that death comes nearer every day. Surely these themes will influence humor in the life of the retired person.

This paper explores the general characteristics of the use of humor by the person just retired and the main topics of that humor. Are there additional and new taboo humor topics in this stage of life? In Finland lately some experimental attempts have been made to establish "senior clowns". "Senior clowns" are retired persons who undertake voluntary clowning work among elderly people. I will explore what they have done, what is their kind of humor and how they manage it. Perhaps I cannot give final answers to all these questions but I will outline some new thinking about humor in the context of this important stage of life when one retires. Happy waiting for retirement!

Holger Kersten

(Martin Luther University of Halle-Wittenberg)

"God's Gift to Comedy"? – Reflections on the Power of Political Satire in American Culture

Ever since CNN's website published an article entitled "Donald Trump: God's Gift to Comedy" in July 2015, the American public has been inundated with a flood of jokes, parodies, and satires devoted to New York's most notorious billionaire businessman. It is tempting to view the enormous proliferation of

humorous and satiric commentary in the context of the 2016 presidential election and its aftermath as an extraordinary phenomenon that can only be explained by the uniqueness of a public figure that was viewed by many as an aberration in American political life. In reality, however, making fun of political candidates and office holders is an integral part of American culture and has a long history that goes back to the colonial era.

The fact that political humor and satire have had such a long history is a phenomenon worthy of attention. It implies that both producers and recipients of political humor share the notion that humorous communication has an effect on the social and political world in which it unfolds. However, there is little agreement on what exactly this impact may be: The spectrum of responses stretches from a belief that humor is a “wounding weapon”, and “the most essential element in a democracy” to Christie Davies’s conviction that the belief “that a political system could be brought down by humor is a foolish sentimental myth”.

In its endeavor to provide a framework for an understanding of the current state of popular political satire in the US, this presentation will offer a brief historical survey of major representatives of political satire in American literature and culture and relate this tradition to the recent debates on the functions and effectiveness of satirical political humor surrounding the 2016 presidential election in the US. With its survey of relevant scholarly research and its critical engagement with contemporary materials available in newspaper articles, interviews, and book reviews, this paper aims to provide insights into the question to what extent the humor and laughter generated by political satirists might be regarded as a corrective force in American society.

So-Yeon Kim (Sogang University)

From “All-American Girl” to “Fresh off the Boat”: Comedy as an Approach to Cultural Citizenship

After “All-American Girl” presented its first Asian American family in 1994, Asian American families disappeared shortly from the small screens for two decades until ABC Network put a stop to the 20-year gap by airing “Fresh off the Boat” in 2015. Asian Americans not only suffer from being depicted as the “Yellow Peril” and the “Model Minority” at the same time, but they also face the problem of being underrepresented in general. Asian Americans have constantly demanded for their cultural citizenship to resolve the issue they face in terms of misrepresentation and underrepresentation. Their fight for cultural citizenship has led to actual social change which allowed more diversity for Asian American representation and is also meaningful in that it is a bottom-up change that has been made possible by Asian American individuals. This paper focuses on two Asian American stand-up comedians — Margaret Cho and Ali Wong — and their roles as active agents who have contributed to Asian Americans media activism.

In this paper, I will try to prove how the Asian American’s fight for cultural citizenship is a form of grassroots activism by looking at Margaret Cho from

"All-American Girl" and Ali Wong from "Fresh off the Boat". Using Kristeva's concept of "abject," I argue that the genre of stand-up comedy holds the subversive power that questions the authenticity of existing norms. Furthermore, by comparing how "All-American Girl" and "Fresh off the Boat" use humor in terms of dealing with existing stereotypes and Orientalism, I will try to show that "Fresh off the Boat" challenges the norm and subverts the stereotypical representations of Asian Americans. In this sense, "Fresh off the Boat" marks an important point in the history of Asian American media activism by recruiting humor as an effective tactic.

Joonas Aleksi Koivukoski (University of Helsinki)

Verbal Humour in Populist Rhetoric – Jab Lines Along the Way
From Marginal to Minister in Timo Soini's Career

Politicians and parties identified as populists have gained notable success in recent years in Europe and the Americas. Along with other contextual factors, emotional identification and expressive language by populist leaders are essential to this rising. Some studies have hinted that verbal humour plays a part in constructing populist antagonisms and appeal towards a populist leader. However, a systematic take on the topic remains to be covered. Beginning to address this gap, I integrate socio-semiotic research on populism and humour, and study how verbal humour in populist rhetoric is manifested in praxis, namely in blog posts by the most famous populist politician in Finland, Timo Soini. With four samples of material between 2007 and 2017, I explore when and why Soini – a current foreign minister of Finland and a former longstanding party leader of the Finns Party – uses which form of humour for which purpose.

Many scholars agree that the core of populist politics consists of a separation between positively connoted us ('people') against negatively connoted them ('elite'). Accordingly, populist practices of constructing meaning often include emphasizing sovereignty of the people, advocating for the people, attacking the elites (political, economic, legal, supranational, or media), ostracizing others, and in some instances also invoking the "heartland". Because political rhetoric can include romantic, ironic, tragic and comic narratives, and Timo Soini is known for his figurative and witty delivery, I hypothesize that various styles (affiliative, self-enhancing, aggressive, self-defeating) and types (comparison/metaphor, pun, irony/sarcasm, exaggeration) of humour are used as jab lines to support the above-mentioned populist signifying practices (e.g. mocking and ironizing "the corrupt elite"). Moreover, I assume that the distribution of humour styles and types alters according the current conjuncture (e.g. more aggressive humour in opposition than in government). To test these hypotheses, I apply previously successful operationalizations of populist rhetoric, verbal humour, and narrative tones. As both humour and populism are contextual and complex phenomena, while including some reoccurring features, more research is needed to understand the dynamic parallels between the two.

Dmitriy Kolyadov
(European University at Saint Petersburg)

Having a Joke With Co-Participants: Mockery as Interactional Achievement

Humour researchers have demonstrated that by mocking, irony, teasing, etc. interactants may accomplish a multitude of tasks as diverse as expression of amusement, interpersonal solidarity, provocation, aggression or bullying, mitigation of offense, etc. (Haugh 2012: 76), and that speakers use these humorous actions to convey non-humorous meanings (Dynel 2011: 230–236).

At the same time some scholars argue that meaning of communicative actions is not entirely under control of a speaker. Interactional import of them seems to be dependent on actions of co-participants (cf. Duranti 2015: 135–150). In this paper I intend to demonstrate that such an approach is valid for mocking in interaction as well.

Using the methodology of conversational analysis I examine single episode (fragment of an argument) from a TV talk-show. In this episode one of the participants several times addresses a provocative question to another participant. The addressee evades answering, while one of the non-addressed recipients, who supports the addressee, provides four ironical replies (one laughter and three obviously mocking answers) to the question. Speaker's meaning of these four replies is supposedly the same — they implicate the speaker's critical evaluation of the question is irrelevant, if not ridiculous. I argue, however, that from an interactional perspective their pragmatic meanings differ from each other significantly. Analyzing sequential organization of this episode, I will demonstrate that the meaning of each reply changes in accordance with the following actions of other participants, and that only the third one becomes interactionally accountable as successful mocking action. I will also demonstrate that successful mockery is accomplished jointly by three parties: the speaker himself, his target and the audience.

Helga Kotthoff (Freiburg University)

"Ethno-Comedy" Between Inclusion and Exclusion: Humorous Hyper-Types, Their Communicative Practices and Their Reception

My presentation deals with humor genres on Youtube and TV that play with supposed ethnic features of characters and their stylized speech varieties in the German speaking countries (Kotthoff 2010). In so-called "ethno-comedy", comedians and comediennes perform ethnically associated social types, boundaries and scenes from specific cultural milieus (Kotthoff & Jashari & Klingenberg 2014). With most representatives of this genre it is clear that by means of humor a complex negotiation of membership is performed. Encouragement to laugh in response to hyper-typical scenes and characters is interpreted quite differently by various audiences, and comedians take into account different public attitudes, as will be shown.

In this paper I focus on recent developments of some comic figures of stereotypical young, uneducated big-city residents who speak ethnolectal German. Above all the popular comedians Tedros Teclebrhan and Idil Baydar work with a double framing of their comic characters, in whose stylization ignorance, German youth dialect (Kiezdeutsch), aggressiveness and naivety are so integrated that a majority of recipients can easily see through the two-level structuring and achieve a sort of hyper-understanding of the performance (Brone 2008). However, the different reception attitudes available on the internet show, that the performances can reinforce old stereotypes and distinctions between "us" and "them".

Besides the conversation analysis of such performative practices in stand-up comedy, we examine commentaries on web pages or in newspaper reviews — in other words secondary media — which offer different ways of interpreting risky performances.

Anneli Kõvamees (Tallinn University)

'Vene värk' or the Russian Way of Things

It may be said that humour has a significant role to play in the image of the other, especially in the case of neighbouring nations as there is a large number of jokes related to one's neighbours. Humour has often an important role to play in travelogues where other nations and countries are depicted. During the last decade travel literature has become extremely popular in Estonia, as is evident in the case of the My-series books published by the publishing company Petrone Print. In this series of books authors describe their lives and activities in one country or city. The majority of the authors are not writers but represent various fields. The goal of the series is to find different types of people and lifestyles, so that each book not only depicts one country but also one subculture. Analysing books from the series that depict Russia (e.g. "My Moscow", "My Petersburg", "My Yakutia") and by using imagology as the theoretical basis the paper analyses the depiction of Russia and Russians concentrating on the aspect of humour, e.g. how and why humour is used, what role it has in the image of Russians/Russia; what kind of stereotypes and ethnic jokes are used; what role humour has to play in the construction of one's own identity, etc.

Igor Krichtafovitch (MAFS)

Quantitative Humour Theory. Formula of Laughter

Even though many humour theories exist, none of them can answer the question why people laugh, and cannot predict whether the joke will be funny and how funny it is. The proposed theory answers those questions.

Humour is a social phenomenon producing a change in the social status of those involved in the joking experience.

Humour is highly subjective; what amuses one person or group may leave another group of people indifferent or offend them.

Despite apparent subjectivity, the quantitative model and a Laughter Formula are proposed here.

A verbal joke consists of distinct parts that induce a short burst of laughter.

The set-up part contains incongruity that may be viewed as a riddle demanding explanation. The trigger part is a punchline that gives a clue for the riddle resolution. The laughter results as the joy of Mental Pleasure (MP) for the riddle's successful solution, thus elevating self-confidence and raising the social status of those who resolved the riddle. The more Difficult (D) is the riddle to crack, the higher emotional pleasure it induces. The joke resolution Time (T) should be short in order to force powerful, compressed emotional discharge. Mental Pleasure extended in time would not result in a burst of emotion such as laughter.

The joke may target a human weakness or ridicule an embarrassing situation. People affected by such content feel that their social status is diminished and their reaction would be negative. The magnitude of such a negative reaction (anger) may be of the same scale as that of laughter. Personal Involvement (PE) may, therefore, be regarded as having the positive (+) or the negative (-) value.

The above considerations logically lead us to the mathematical Laughter Formula:

$MP = PE * D / T + BM$, where BM is Background Mood. It is evident that people in a festive mood (BM +) react to a joke in a different way than sorrowful persons (BM -).

Each symbol's value in the proposed Formula is subjective and may be assessed on the scale from 1 to 10. But in spite inevitable subjectivity involved, the formula works and the rough MP quantity may be estimated based on the polar values of the symbols defining it.

Giselinde Kuipers (University of Amsterdam)

Humor and the Cultivation of Disgust

The question whether humor can perpetuate or aggravate hostility, aggression, superiority and social conflict is central to humor research across disciplines. This paper intends to shed new light on this discussion by investigating when and how humor cultivates disgust. Psychologists have argued that disgust is a moral emotion that is directly connected to social exclusion (e.g. Rozin et al. 1999; Schnall et al. 2008). Translated into sociological terms (Lamont 1992), disgust draws and confirms moral boundaries. Thus, any humorous utterance that evokes disgust – especially in combination with amusement – might work to draw such boundaries. In this paper, I first discuss how humor and disgust can be combined in “disgust humor” (Oppliger & Zillman 1997). Note that this does not include all humor related to disgusting topics (e.g. scatology), but only humor that appeals to the visceral emotion of disgust. Second, I discuss a number of recent examples of political disgust humor, in order to understand the possible functions of such humor, and the conditions in which disgust humor may have lasting social or political impact.

Maria Laakso (University of Tampere)

Limitations of Humor in a Satirical Text. Short Movie "Mercy All the Way" as a Seriously Humorous and Humorously Serious Text

In my presentation I will examine the rhetorical structure of the satirical text (or in this case a film) by using the two extremes often used when classifying texts: serious and humorous. My research subject in this presentation is a Finnish short movie "Mercy all the way" (2014, orig. 'Säälistäjät').

The movie is an interesting reaction to the public debate which took place in Finland after the terror attack by Andres Breivik in Norway. The debate started when journalist Markus Määttä claimed in newspaper Aamulehti that it was actually the lack of female companionship that drove Breivik to blow up a government building and to open fire on a youth camp. Directors Hannaleena Hauru and Tanja Heinänen make this analysis as a starting point of their movie. They create an alternative reality where women working at the employment office start to offer pity sex to young men who are under the threat to become marginalized from the society. These brave women are depicted as heroes trying to prevent any future mass murders. In my presentation I will analyze the movie by operating with the concepts of serious and humorous text.

As many theorists of humor has shown, humor is (among other things) a collective phenomenon. For example, Mary Douglas has claimed, that in order to be considered funny, a joke must be socially allowed to be funny by certain community. Jokes, humour and funniness are subordinate to sociocultural conventions and rules and that is why not everything can be considered as funny. In spite of this satire seems to be a genre or style, which can take very serious topics, make fun of them and at the same time maintain their seriousness. This is an interesting rhetorical paradox, which seem to challenge the concepts of humorous and serious when talking about the morally and rhetorically complex texts.

Jean-Marie Lafortune (Université du Québec à Montréal)

Televised Mass Humor: Towards a Hegemonic Process in Montreal's French General-Interest Channels

Inspired by the famous essay of Hannah Arendt ("The Crisis in Culture: Its Social and Its Political Significance", 1961), which depicts the transformation of the deliberative dynamics of culture in activities of leisure with the advent of the consumer society, the presentation rests on the thesis that mass humor, as media entertainment intended to please the largest number, turns away from the tasteful judgment and from the collective deliberation for the benefit of the expression of disgust and the expression of personal feelings. In the communication age, the fine and subtle replica in the politicized field of the reason, which is described by the expression "to have wits", give in to the scathing and unrefined retort in the depoliticized field of emotions, which we refer to by the formula

“to try to be witty”. The analysis is based on the examination of the officially funny television programs broadcasted on the French-speaking general-interest channels during a typical week by the autumnal season in 2013 and 2017.

Liisi Laineste (Estonian Literary Museum)

Joke Tales and Their Targets: The Clergy in Estonian Jokelore

It's difficult to give a proper and complete overview of how many joke tales with which targets exist among Estonian old folk jokes, but those about the clergy and church present a pleasant exception to the rule. During Soviet times — in the 1950s and 1960s — Loreida Raudsepp and Selma Lätt copied clergy jokes from the vast archives of Estonian folklore, compiled card files and published thorough collections to reinforce the anti-clerical propaganda that was in its height at that time. I will use that data to illustrate how Davies's models of joke target choice work, hoping at the same time to provide a novel angle to look at anti-clergy joke tales.

Martin Lampert (Holy Names University)

The Intersection Between Humor Styles and Humor Types

Within personality psychology, researchers generally take a variable-based approach to describe individual differences. Such approaches generally result in taxonomies of trait dimensions across which individuals can be scored from high to low. In humor research, such taxonomies are evident in the stylistic dimensions of the Humor Styles Questionnaire (Affiliative, Self-Enhancing, Aggressive, and Self-Defeating) and the Humorous Behavior Q-Sort (Warm vs. Cold, Reflective vs. Boorish, Competent vs. Incompetent, Earthy vs. Repressed, Benign vs. Mean-Spirited). However, such variable-centered taxonomies, do not capture fully the different humor patterns and configurations that exist among people. In contrast, person-centered approaches focus on capturing these different configurations in the form of personality types. However, these typologies often use dichotomous cut-off points to assign individuals to types and do not consider how people may vary continuously within and across type categories. One solution here has been to adopt a prototype approach by which individuals are evaluated by how closely they resemble prototypical exemplars. Such an approach allows for the identification of variation and blending across personality types, but has had limited application in humor research.

This paper expands on an earlier use of the prototype approach with the Humorous Behavior Q-Sort, that revealed six meaningful humor prototypes (Merrymaker, Observer, Wit, Curmudgeon, Jokester, and Bumbler) and looks at new findings with two prototypes suggested by the Humor Styles Questionnaire. I further explore the informative relations between these humor prototypes and the aforementioned humor styles and weigh the benefits of prototype and trait approaches in humor research for the study of individual and group differences.

Aleksandr Lavrentev (Udmurt State University)

A Cognitive Approach to Studying Literary Humour

In this paper the author suggests using cognitive psychology concepts and terms, namely G. Kelly's personal construct theory, for studying humorous literature. Among the diversity of approaches to the study of humour, specifically its internal semantic mechanisms, most research works are built around the disclosure of the comic phenomenon's contradictory nature, which is immanent for the category of comic. British scholar A. Koestler considered a creative act being based on internal conflicts, contradictions and collisions. An approach to the humour of V. Raskin, the founder of the General Theory of Verbal Humor, is based on the notion of a script conflict. Both A. Koestler and V. Raskin approaches can be translated into terms of cognitive psychology in particular into terms of personal construct theory of an American psychologist G. Kelly. G. Kelly interpreted the structure of personal construct as a bipolar one. The bipolarity of the construct makes it possible to describe and evaluate encountered situations and anticipate the possible events. Thus his interpretation fully corresponds to the most influential semantic humour theories: "bisociation" by A. Koestler and the concept of two conflicting scripts by V. Raskin and S. Attardo. From this perspective an act of humour communication is a simulated event in which a personal construct with hierarchical superordinate status by means of one of its integral elements which is a construct with subordinate hierarchical status in this context is transformed in such a way that its focus of convenience changes, the implicit part of the construct becomes the emergent one, and the event evaluation moves from one pole of the construct's dichotomy to the opposite. At the same time, the construct itself is not destroyed; it rather is elaborated, so this process can be called modification and the development of the construct. Thus, this approach can be used to study the intellectual activity of a recipient reading a humorous text. In his presentation the speaker will illustrate how this approach can be used analyzing the texts American humour literature.

Thuy Hien Le (University of Naples "L'Orientale")

Translating Humorous Literature From Vietnamese Into Italian Language:
An Empirical Study of Humour Reception

This empirical study was conducted as a follow-up to a 2016 ISHS Dublin working paper. It aimed to examine differences in humour appreciation between Vietnamese and Italian public. The Vietnamese participants had to read 60 humorous excerpts of the Vietnamese satirical novel "Số Đỏ" (Vu Trong Phung, 1936). The Italian participants had to read two translation versions of these excerpts: version A is the official translation published in Italy in 2012, version B differs from version A only at the Language Knowledge Resource ("General Theory of Verbal Humor", Attardo 1994, 2001, 2002). Both translations were done by the intervention proponent. All participants had to rate the humour

level of each excerpt following a scale from 1 (not humorous) to 10 (very humorous). The Italian participants, in addition, had to choose their favourite version. In total, 120 persons took part in the study. By comparing the scores, we found data which verify various socio-cultural factors that can influence the assessment of the humour level. For example, both men and women enjoyed sexual/hostile jokes, but they tend to enjoy those targeting the opposite sex more than those targeting the same sex. The fact that humour appreciation descends gradually as the age grows is another tendency present in all groups, and can also be explained by the fact that an individual will appreciate humour when s/he does not belong to the target categories. Excerpts whose target is the Europeanization movement were more appreciated by the Vietnamese participants than by the Italian ones; meanwhile, excerpts which contain specific European references were rated as more funny by the Italian participants than by their counterparts. The Italian participants who had spent a period of stay in Vietnam and/or know the Vietnamese language (from A1 to B1) rated much more positively the humour of the novel than the other Italian participants. A comparison between the scores that the Italian participants assigned to the two translation versions showed that the two versions, which share the first five levels of Knowledge Resources (according to the GTVH) but differ at the last level (Language), are dissimilar in terms of humour. In most cases, Italian readers have expressed a linguistic preference. Therefore we would like to stress the need for a re-evaluation of the weight of Language Knowledge Resource in the translation of humour.

Antonio Leggieri (Beijing Language and Culture University)

The Old Scholar as a Humorous Trope in Late-Ming Literature

The image of the old unsuccessful scholar or imperial candidate is a recurring one in the history of classical Chinese literature, mainly because quite a few writers experienced first-hand the shame of failing the state exams time and again. This literary trope reaches its pinnacle in the Qing 清 novel "Rulin Waishi" 儒林外史 (published in 1750 by Wu Jingzi 吳敬梓, and commonly translated as "The Scholars"), where the scholarly circle is treated with pungent sarcasm and irony. Before this book came to life, the Chinese academia was however no stranger to fiction, since it appeared in a vast number of plays, short stories and other forms of popular literature. This paper analyses three pieces from three different genres, all belonging to the late-Ming period: the play "Liang zhuangyuan bu fu lao" 梁狀元不服老 ("Number One scholar Liang does not submit to old age", by Feng Weimin 1511–1578), the short story "Laomensheng sanshi baoyuan" 老門生三世報冤 ("An old protégé repays his patron unto the third generation", by Feng Menglong 1574–1620), and the chapter "Fuliu" 腐流 ("Rotten scholars") from the jestbook "Xiaofu" 笑府, once again by Feng Menglong. Through a cross-analysis of their humorous characteristics, this paper exposes the different modalities in which scholars were treated as laughing stocks in popular literature.

Yu Hsiu Liao (National Taiwan Normal University)

Meng-Hua Tsai (National Taiwan Normal University)

Hsueh-Chih Chen (National Taiwan Normal University)

Si-Yu Luo (National Taiwan Normal University)

The Relationship Between Primary Teachers' Humour Styles and Emotional Labour

Primary school teachers (N = 302) were investigated to identify the relationship between teachers' humour styles and emotional labour. Data on two sets of independent variables were entered into a canonical correlational analysis to predict a correlation construct of teachers' emotional labour and humour styles. One significant canonical variate was extracted in the canonical correlation procedure, with the independent variables accounting for a total of 9 variances in the dependent sets. The results indicated that affiliate humour and self-enhancing humour have positive relationships while aggressive and self-defeating humour were in negative relationships with deep acting, genuine acting, and an emotional labour norm. Surface acting and emotional labour diversity were found to be weak factors in the model. Implications of the results for future research are discussed.

Antti Lindfors (University of Turku)

Appropriation of the Personal and the Three Perspectives on Stand-Up Comedy

The paper addresses appropriations of the personal and intimate in stand-up comedy as an economy of relatability depending on moral and affective capture. Appropriations of the personal form a critical area of interest within stand-up, which revolves around aestheticized elaboration of seemingly authentic comic personae. Even at their most personal, however, stand-up comedians tend to assign their private lives with general social resonance. In other words, stand-ups aim for the allegorical, defined by Amy Shuman (2005) as enabling one "to speak as if from personal experience but always in reference to the purportedly comparable experiences" of one's interlocutors.

More generally, the paper attends to the mediational dynamic between stand-up comedian, her routines, and her audience, within a performance form founded on the principles of immediacy, actuality, self-presence. In this regard, I will develop an orienting framework of the first-, second-, and third-person perspectives as elemental modes of footing in stand-up to be deployed in empirical analysis. I suggest a tripartite framework is feasible in analyzing a genre that, in a nutshell, positions the performer amidst the tensions between one's individual self-image, the image of oneself offered for one in encounters with others, and the image formed by larger-scale social and cultural institutions, in real-time performance no less.

Laura Little (Temple University School of Law)

Rachel DiCioccio (University of Rhode Island)

Humor Dynamics in Adversary Litigation

The adversary system of litigation in many common law countries follows the model of a ritualized battle between opponents. Interspersed throughout the litigation process are inflection points where interpersonal conflict becomes particularly prominent. These conflicts are an integral part of the system's design – with attorneys each acting independently to fulfill their professional obligation to advocate zealously for disputing clients.

How does humor operate in this system? Tracing an overview of key conflict points in the litigation process, this presentation analyzes the effect of different humor types in diffusing or exacerbating those conflicts. The presentation describes real life examples to illustrate how participants in the legal process (lawyers, clients, judges, and jurors) use aggressive humor, ad hominin humor, sarcasm, and affiliative humor. Using the functional framework of humor – identification, clarification, enforcement, and differentiation, humor usage will be evaluated to better understand how humor communication goals impact conflict in litigation. While some humor styles may soften and humanize the interactions among participants, some humor types may intensify hostility. Interpersonal relationships are usually best served by humor styles that soften and humanize. Yet the question remains as to which approach to humor is most effective for achieving the litigation system's ultimate goal of obtaining legitimate, just, and fair dispute resolution.

Nikita Lobanov (University of Bologna)

Holy Moley! Nice to Mole You!

Throughout evolution and history, moles (skin blemishes) have shared the journey of humanity so much so that some would even say that they are a part of us. Moles have, in fact, been signs of God's favour or displeasure, an indicator of our future fortune (with the discipline, *Moleosophia*, still practiced in Asia), a sign of moral and intellectual degeneration (Lombroso 1927) or even a pledge of love. A clear cross-cultural divide, in which personality traits play an important role, moles emerge either as something disgusting that should be avoided or as something normal or even beautiful like Marilyn Monroe's "pop" beauty spot. Kristeva's ideas on the "abject" purification (1980) appear as an interesting starting point for moles cultural and personal significance discussion.

Adopting Goddard's (2010) Natural Semantic Metalanguage approach in a cross-linguistic perspective I will first attempt to analyse the origins and cultural repercussions of the word "mole" in English, Italian and Russian.

Second, I will consider the connection between moles as something that disgusts and their comic aspect – berating in mind that from Austin Powers to Monty Python, moles are put forward as humorous stimuli. The possibilities of a DHA

(Disgust-based Humour Analysis) approach will be finally outlined both as a future challenge and as an invitation of discussion to the Humour Studies Community.

Sharon Lockyer (Brunel University London)

Stand-Up Comedy as Disability Activism?: Audience Perceptions of Comedians With Disabilities

The mainstream live stand-up comedy landscape has been transformed in recent years with an increasing number of comedians with disabilities performing comedy. Recent scholarly work has focussed on exploring the lived experiences of comic performers with disabilities and the motives and functions of their comic material or unpacking the specific content of their comic material and performances, in order to assess the potential (and limits) of disability comedy as a critical lens for political transformation and disability activism. Little research focuses on how comedy performed by comedians with disabilities is interpreted, engaged with, or resisted, as disability activism by comedy audiences. This paper rectifies the almost total neglect of this topic by employing qualitative thematic analysis of a series of semi-structured in-depth interviews with comedy audiences in the UK. Interview data are analysed to critically explore how diverse audiences and communities experience, make sense of, respond to, and reflect on, comedy performed by performers with disabilities. The paper reveals the important and dynamic relationship between identity politics and social context in facilitating, and limiting, the political transformation and disability activism possibilities of comedy performed by comedians with disabilities.

Lucas Loizou (University of Toronto)

Laughing in the Anthropocene: The Divergences of Egyptian and Canadian Political Satire

Comedy does not exist independently of rage. — José Esteban Muñoz, "Queers of Color and the Performance of Politics"

In this paper, I argue that nihilistic rhetoric, produced and regulated by the state, permeates western discourse surrounding politics and climate change. Rather than emboldening anarchistic tendencies or institutional political reform it dampens the will to collectively mobilize its constituents. For the purposes of this paper I want to investigate how Canadian satire, specifically "This Hour has 22 Minutes" and "The Beaverton" have become widely sanitized of any political rage while Bassem Youssef's program "Al Bernameg" (described as the Daily Show of the East) deeply entrenches its satire in rage and therefore the political. Although humour, citizenship and activism in Canada and Egypt are incredibly different diverging in series of historio-political contexts I intend to glean the affective contingencies of political public spheres and how they either motivate a drive for political change or reinforces similar doomsday rhetoric. The paper

will explore the theme of immanency as one of the primary factors for political action and how comedy becomes a necessary form of resilience and joy during political and social unrest.

Ewa Barbara Luczak (Warsaw University)

Face to Face With Eugenics: Charlie Chaplin and the Art of Perturbation

The presentation focuses on the changing dynamics of Chaplin's face and discusses the role it played in forming Chaplin — the social commentator. In my reading of Chaplin's film comedies, his meticulously staged facial performance is not merely a product of the years' of training in the art of pantomime, but a tool to defend the human being against the discourse of typicality and anonymity. His face, supposedly generic and aiming at typicality, was in fact anything but typical. It defied social expectations and conventions of interpretation and as such bespoke the comedian's fascination with human unpredictability, changeability and precariousness. Racially and ethnically ambiguous, neither typically male nor visibly effeminate, and ageless in its performance, Chaplin's face expressed not only his sentimental humanism but also his resistance to the language of racial and class typology. It was the face that refused to succumb to the discourses that tended to view the man as secondary to the systems of his/her classification.

The science that was especially successful in promoting deterministic and de-subjectivizing discourse of human typology was that of eugenics. Invented at the end of the 19th century by Sir Francis Galton with the purpose of perfecting human societies, eugenics quickly became one of the most influential social sciences at the time of Chaplin's rise to fame. Taking a cue from Social Darwinism, eugenics treated the human being as part of the racial or class system. It assigned humans to well-specified groups and had little patience with those that challenged the perfect nature of accepted divisions. As a science of typology, it made ample use of pictorial representations, examining drawings and pictures of human faces to prove its theory. This presentation will contrast 'typicality' of the faces singled out by American eugenicists with Chaplin's facial performance. I believe that such a juxtaposition facilitates understanding the truly unique nature of Chaplin's art and its ability to challenge the theory of racial typology and degeneracy promoted by eugenics.

Karlijn Luk (Radboud University Nijmegen)

The Politics of Stereotype: Ridiculing German Immigrants in Early Modern Dutch Farces

The *Moffenklucht* is a specific type of early modern Dutch farce that ridicules the German immigrants (in these farces referred to as *Moffen*) that came to the Dutch Republic in search of work as shipmen. This was a highly popular form of humour. *Moffenkluchten* were regularly performed on the Dutch stage and republished multiple times throughout the seventeenth and eighteenth century.

Thus far, the humour of these farces has been framed as innocent entertainment and a form of comic relief. I propose a different reading, and claim that the stereotyping of German immigrants that takes place in the *Moffenkluchten* should in fact be considered as very political.

In my presentation I will use modern theories of humour (Kuipers 2011; Billig 2005) to analyze the politics of *Moffenkluchten* and significant changes therein throughout the seventeenth century. Comparing the examples of mid-seventeenth-century and late seventeenth-century *Moffenkluchten* I will show how the comical representation of the Mof shifts from a stereotypical Other, fundamentally different from the Dutch Self and inherently incompatible with Dutch society, to a slightly inferior character that can be taught to conform to the social norms and thus eventually become part of Dutch society. I argue that this can be understood as a development from an exclusive to a disciplining form of humour.

Lita Lundquist (Copenhagen Business School)

Learning and Un-Learning Humour in the European Parliament

The paper presents a study on the use of humour in the European Parliament (EP). It is based on interviews with two national groups: Danish and French Members of the European Parliament (MEPs). Combining three models and theories of humour in the analysis – the encryption model (Flamson & Barrett), the AAA-model (assortment, affiliation and altruism model; Curry & Dunbar) and the social critique of humour (Billig) – the analysis of the data shows that Danish and French MEPs report both similar and dissimilar experiences in their daily experience of humour in the EP. Similarities consist in the perception of constraints in their use of humour in the EP – which we conceptualize as topics of unlaughter. For both groups, a learning process takes place to adapt to the unspoken rules of humour at play in the EP, thus moving towards a kind of EP-humour.

Evangeline Manickam (Indian Institute of Technology Madras)

What's So Funny About a Wooden Leg? Spirituality and the Comic Grotesque: The Curious Case of Flannery O'Connor

Flannery O'Connor by her own claims was an avowed Catholic writer who made no secret of her faith in her fiction. Celebrated among the canon of American writers for her exceptional talent and craftsmanship as a potential Faulkner cut down by disease and early death, she wrote with an urgency employing typical Southern tactics of violent, grotesque, and bizarre humour to shock, scare, even bludgeon her readers into understanding and acceptance of the spiritual values she held so high. Comic irony was pivotal not only to her plots but also in her characters, and in miniscule details not readily recognisable as agents or symbols of spiritual change. This paper analyses some of O'Connor's well-known stories from perspectives of humour, structural irony, and spirituality

and shows how a prosthetic limb, a parrot print shirt, an ugly hat, and an elaborately tattooed body become agents to salvation and pathways to eternal life.

Vladislav Maraev (University of Gothenburg)

Ilya Utekhin (European University at Saint Petersburg)

News Aggregator as a Tool for (Black) Humour Generation

The idea to use news headlines as material for automatic generation of humorous combinations of headlines first appeared when the Russian Yandex search engine changed its policy in aggregation of the news displayed on its main page. Russian authorities pressed Yandex to reject the domination of news from mostly high-quality sources with slight bias of opposition to the Kremlin, and to aggregate all kinds of sources, most of which are in line with official media. As a result, the list of headlines often appeared to be funny, reflecting the kind of world-picture consisting of a combination of aggressive and absurd incidents.

News events are treated differently in different types of media (e.g. The Times vs The Sun) which focus on different types – and different aspects – of events, from criminal accidents to meetings of the world leaders. We consider news related to accidents as the most prolific for funny content. Words such as “drunk”, “stoned”, “ass” (their Russian equivalents, in our case) are closely connected with events that can be either humorous by themselves or when they are put together with news of a more serious genre.

Our prototype of a generator of humorous sets of news headlines is a component of a personalized news aggregating service. It uses a list of keywords commonly encountered in funny news about accidents but not in “serious” news. We randomly use the keywords as search terms and randomly combine the resulting headlines in a list, ranking the news according to the number of our keywords present in the text of a news report. We will discuss what makes the resulting headlines combination funny, and the implications of these findings to eventual algorithmic humour generation.

Moira Marsh (Indiana University)

The Missing Abyssinians and the Cowardly Italians: Hoax, Race, and Woolf

What is the connection between modern jokes about Italian military ineptitude and the Dreadnought hoax? Answer: Abyssinians. In 1910, a party of pranksters, including Horace Cole and the young Virginia Woolf, impersonated royal visitors from Abyssinia and in this guise obtained a fraudulent tour of the British battleship Dreadnought with full honors. The hoax has been read as a ludic blow against authority, a subversion of gender stereotypes, or an ironic commentary on British imperialism. However, the public response to the hoax at the time reveals a racial script that centers on the incongruous position of Abyssinians in Edwardian colonialist ideology. Abyssinia was significant because of the Battle of Adwa in 1896, in which Abyssinian forces inflicted a humiliating defeat

on an invading Italian army. This was the first time an African nation had utterly defeated a European army, thus preserving its sovereignty against the forces of European imperialism, and the world never forgot it for the next half century.

Jeanne Mathieu-Lessard (University of Ottawa)

Vladimir Nabokov's Geometry of Humour

The important role played by laughter, the comic and humour in the works of Vladimir Nabokov has often been noted, but seldom studied in depth. Critics such as Leona Toker and Michael Glynn have pointed out how the behaviour of certain Nabokovian characters can be read according to Bergson's theory of comic laughter. This would be the case for most characters of the 1938 novel "Invitation to a Beheading". However, in the same novel, there is another, more intimate use of laughter emanating from its protagonist, Cincinnatus, and developed as a response to the first sort of laughter. Whereas the laughter of the other characters is built through repetition and aims at inclusion within the social circle, Cincinnatus's laughter springs from his capacity to inhabit two worlds at the same time through a split in his self and leads him to a final liberating movement that the novel pictures as a spiral. Indeed, whereas the comic is connected with the figure of the circle, Cincinnatus's laughter is closely associated with the spiral, which is in Nabokov's words a "spiritualized circle" that "has been set free" ("Speak", "Memory"). Finally, another prominent type of laughter that is neither circular, nor spiralic, is featured in the 1933 novel "Laughter in the Dark". It differs both from the comic and from the liberating forms of laughter and showcases a detached humorist who delights in picturing the movement of another character's life as a joke. This third use of laughter is presented as the synthesis of a dialectical movement that would result in a perpetual oscillation. This paper will show how the articulation of laughter, the comic and humour in Nabokov's novels can be understood through the connection with geometrical figures and movements: the circle, the spiral, and the oscillation. Building a Nabokovian geometry of humour will enable to nuance the association between the author's use of laughter and Bergson's theory of the comic, to shed light on Nabokov's multifaceted humour, and to hint at a connection between humour and geometry in 20th century literary humour, exemplified by Nabokov's novels.

Alejandro Mesa Villajos
(The Autonomous University of Barcelona)

Humor and Revolution

Humor is not revolutionary. Perhaps, this sentence seems non-intuitive because it is very frequent to perceive something subversive in some humorous expressions. However, every revolution wants to achieve a new model, that is, every successful revolution is followed by a restoration. The revolutionary

movement always has in mind an alternative way to do everything. For this reason, humor is not revolutionary: when humor attacks a model (a political system, a system of thought...), it does not propose an alternative model, it does not want to create a new and concrete kind of reality: it only pretends to point the limit. The limit of everything, of every rule. Incidentally, humor is not a propositional discourse: it is a tool that pays attention to the exception to the rule, any rule, without promising liberation.

Apparently, to think of humor in these terms may look pessimistic: humor cannot do anything to improve our world. Nevertheless, this analysis is too simple: the singularity of humor (and, in this sense, its power) still consists in its impossibility to be thought, decoded, or simplified in the traditional and dichotomic terms of the Western thought. Humor is not revolutionary but neither is it anti-revolutionary: one should always be aware of the limit; that is all. But: this "that is all" it is not a small thing.

Perhaps, we can borrow the concept of "remainder" from psychoanalysis in order to think of humor as something unabsorbed, non-propositional, at the same time outside and inside of our discourse.

Tim Miles (Liverpool John Moores University)

"When we cry, we cry alone. When we laugh, the world laugh with us."
Exploring Communitas in Live Stand-Up Comedy

The literature of live-stand-up comedy often emphasises the relationship between stand-up comedians and their audiences, analysing areas such as heckling, tailoring material to different audiences, responses from performer and audience when jokes fail, or succeed, to illicit laughter. However, rarely is this analysis placed in a theoretical frame, or developed into a coherent model. This is an important gap, especially given laughter's evolutionary origins in social grooming. This paper will attempt to address this issue and draw conclusions that stand-up comedy is less about jokes — often the basis of much analysis of stand-up — but about relationships, between audience and performer, and indeed, relationships among audience members. It is further argued that phenomenology offers a suitable theoretical frame for this analysis.

Jessica Milner Davis (University of Sydney)

Breaking the Taboo: Sport and Satire in Australia

Taboo topics in humour reflect local cultural conventions about things that are held to be so serious it is not seemly to laugh at them. Little seemed to fit this bill in Australian culture until the advent of new sensitivities about such things as child abuse, race, gender identity and so on. Nevertheless, for most of the 20th century, one no-go area for mockery was sport. In the 1980s, Rampaging Roy Slaven (John Doyle) and H. G. Nelson (Greig Pickhaver) began to deconstruct this barrier with their expert but jokey radio commentaries on

live matches (*This Sporting Life*, on Triple J ABC youth radio, 1986–2008, and on ABC TV, 1993; *Club Buggery*, 1995–1997 *The Dream with Roy and HG*, ABC TV, 2000). As the millennial Olympics approached, the possibility of satirical critique increased, evidenced by *The Games* (ABC TV 1998; 2000, starring John Clarke, Bryan Dawe and Gina Riley). This fully-fledged satirical critique exposed the shady politics and inept institutional management of sport, both in Australia and more broadly. This paper examines the structures and techniques of these humorous treatments of a taboo topic, comparing the artists' different perspectives and methods. It probes the connections between reality, the humorous creations, and resulting audience awareness and cultural impact.

Lina Molokotos-Liederman (Independent researcher)

Religion and Humour: Bringing Jews, Christians and Muslims Together
One Joke at a Time? (Flash presentation)

This short paper will introduce a new project at the juncture of two unlikely partners, religion and humour. It challenges the perceived incompatibility between religion and laughter in favour of the view that humour, just as religion, has the potential to undo otherness and minimise the opposition of 'us' vs 'them'. The ability to joke and laugh together about sensitive issues can have a pacifying effect and facilitate dialogue between different groups that might otherwise be difficult. Religion and humour can thus help build bridges across diverse communities and a social and cultural capital. The proposed research attempts to bring together religion and humour by exploring their potential synergies for a fruitful exchange.

More specifically, the study will shed light on the question of whether religion and humour (religious humour) can work symbiotically to foster and strengthen relations between Jews, Christians and Muslims, and if so, how. The project has a two-fold purpose: to contribute to the study of interfaith-relations initiatives by examining the role of humour and laughter in bringing together and fostering understanding between Jews, Christians and Muslims; and to develop a research agenda and open up further research avenues melding religion, humour and interfaith relations using an interdisciplinary approach.

The proposed research will explore how religion and humour actually come together in the field; identify specific comedy initiatives and productions of religious humour; analyse if and how they strengthen commonality and mutual understanding to foster closer relations, especially between Christians, Jews and Muslims; and what are the challenges in doing so. The core of the study lies in analysing how humourists use religious humour (jokes on or about religion), and if and how they help defuse conflict and bring together people from different faiths in view of breaking barriers, promoting mutual understanding and facilitating relations between different religious communities. The study will also explore the question of what constitutes 'acceptable' religious humour in view of reflecting more broadly on its overall social function, utility and impact in mitigating divisions along religious lines.

Rūta Muktupāvela (The Latvian Academy of Culture)

University Students' Humour in the Digital Environment: Internet Memes as a Folklore Genre

Internet memes are analysed as a contemporary folklore genre, as digitally distributed witty multimodal reports, which can be compared to jokes, comics and caricature. Memes are usually presented as a picture, a gif, a video, or a collage. Memes, regardless of the unlimited environment of their existence — the virtual space — have cultural conditionality: they are formed, perceived and interpreted only by understanding and using certain cultural codes, based on values, knowledge and experience recognized by a certain group or community and uniting this group or community — ethnic group, nation, religious adepts, social stratum, interest group, etc. Student folklore can be determined by sociocultural characteristics such as age, urban environment, cultural consumption, intellectual capacity, etc. Traditionally, the corpus of student folklore consists mainly of legends, rituals, poetry, drawings, jokes and anecdotes. Actually, because of their structure and function, internet memes can be regarded as an integral part of student folklore. While analysing Latvian student memes as a folklore genre, their thematic continuity was revealed in comparison to student jokes and anecdotes found, for example, in the classical Latvian collections published in the 1920s by Pēteris Birkerts, in a collection made by Guntis Pakalns in the 1990s, or in various modern websites with humorous content. The function of students' memes, like that of jokes and anecdotes, is not only to feature the peculiarities of students' lifestyle, to cause emotions and to entertain, but also to criticize and reduce the tension created by the hierarchical relationship and attitudes that are typical for the academic environment, by the self-discipline required for acquiring knowledge, by constant shortage of financial resources for living, and by other aspects. While analysing students' memes, it turned out that they can serve as a kind of elicitation technique, and provide symptomatic information that is not usually articulated in higher education quality assessment surveys or in students' direct communication with academic or administrative staff.

The basic visual material of the presentation is composed of internet memes made by the students of the Latvian Academy of Culture in the academic year 2017/2018.

Kadri Nazlı (Dicle University)

"Too childish to be fun, or not?": The Relationship Between Age and Humor

Humor has become a controversial area since the day it has been studied on. One of the obvious reasons on the surface stems from the fact that humor has a position that does not allow much work with a systematic and scientific method. In order to prevent this situation, in recent years, various attempts and

contemporary methods have been tried. However, there have no conventional result which is accepted by all the scientific circles. At this point, controversial, or in other words, the contentious issues continue to remain in the central place and still being pulled to some edges.

One of the controversial aspects of humor is its relationship with age. Is there any connection between age and humor, if so, what is the level of this connection? Does the age level play an active role in the formation of humor or not? In this study, in addition to these questions we are also seeking answers particularly to the following questions: What are the differences between humorous cartoons prepared for children and adults? Do these differences have a direct effect on the comic of humorous works (cartoons)? Is it possible for an adult or a child to distinguish a cartoon's age group it is prepared for?

The samples for this study have been selected from the two cartoon magazines: "Penguen", published for adults, and "Süper Penguen", published for children in Turkey. The cartoons drawn by the same cartoonists who work for both magazines will be examined and evaluated by the content analysis method. In addition, a survey will be conducted with both children and adults to determine whether or not the cartoons designated for the study are prepared for the age group by the persons. At the end of the study we are expecting to confirm our hypothesis that quality of humor is not directly related to the age and it is not possible to determine whether a successful (humorous) cartoon is prepared for children or adults.

Ivo Nieuwenhuis (Radboud University Nijmegen)

Speaking Truth to Power? The Political Implications of Playing the Fool

There is a longstanding tradition of satirists claiming the position of independent outsider. These satirists use their comical reputation to distance themselves from regular public opinion, and make it seem as if their humorous account of politics and society is more truthful than that of serious-minded critics, because they are 'just fools', not bound by any form of political correctness. Erasmus's "Praise of Folly" (1512) is a good example of this strategy of claiming independence and truthfulness by playing the fool.

Of course, this claim is first and foremost a form of rhetoric. In the end, every comedian is embedded in a certain institutional and social context, and henceforth fashioned by the ideological frameworks that structure this context, whether s/he likes it or not. As a result, true independence will always be an illusion, and the classic image of the jester speaking truth to power is mainly a mask, which hides the inevitable ideological position of the satirist behind a veil of supposed objectivity and common sense thinking. This makes the role of 'independent fool' all the more political in its implications.

In my presentation, I will explore these implications by analyzing the highly popular Dutch TV-show "Zondag met Lubach" ("Sunday with Lubach"), a satirical program modelled after the American late night show "Last Week Tonight with John Oliver" (HBO). As I will show, this show combines a strategy of distancing itself from 'serious' political discourse by stressing that it just wants

to make people laugh with a strong emphasis on rational arguing, thus suggesting that it represents the voice of reason and common sense in a public debate all too often dominated by passionate disagreement. Both can be seen as rhetorical moves that work to mask the ideological framework behind this particular instance of comedy.

Asaf Nissenbaum (Hebrew University of Jerusalem)

Limor Shifman (Hebrew University of Jerusalem)

Between Awkward Penguins and Gloating Pandas: A Cross-Linguistic Study of Meme Templates as Expressive Vocabularies

Internet memes, a staple of current digital culture and web-based humor, are nearly ubiquitous globally. However, this global recurrence has yet to be examined comparatively. To address this, we conducted the first cross-linguistic study of internet memes, researching texts in English, Chinese, Spanish, and German. By viewing memes as a visual vocabulary, we examined the notion of global memetic culture, existing among netizens across the world. Concurrently, we outlined localized enclaves of memetic culture, emerging from specific combinations of innovation and translation of memetic expressions. Aided by culturally literate research assistants, we conducted an analysis of prominent meme templates (n=400), using 10 examples to typify each one (n=4000). These were found on generator websites — meme creation apps whose approachability make them de-facto curators of creativity. A qualitative and quantitative content analysis traced three categories — form, social representation, and emotions (focusing on happiness, sadness and anger).

Findings indicated that cultures vary in the degree to which they share meme templates — English and German were similar, Spanish somewhat distinct, and Chinese utterly differed from the other languages. Contrastingly, social identities remained constant and portrayed mostly hegemonic groups, namely mostly men and Caucasians (except in Chinese, which showed mainly East-Asians). Emotions revealed partially similar patterns, with English and German balancing all three emotions, Spanish appearing slightly happier, and Chinese differing again from the rest as it skewed more negatively. Additionally, qualitative analysis showed that anger, sadness, and happiness are expressed through consistent frames across the memetic corpus, but with each culture positioning itself uniquely within these emotional frame.

Our conclusions present three overarching tensions in the cross-cultural use of internet memes. First, memes are socially conservative but emotionally subversive — their social representation is hegemonic and mainstreamed, but emotional expression subverts norms of constant positivity on SNS. Moreover, the aims and focus of emotions contradicted local cultural values, producing an individual/collective barter where memes compensate for expression missing in other contexts. Finally, cross-cultural comparison displays a circular bottom-up and top-down diffusion, as memes that achieve global diffusion are adopted and repurposed locally.

Asaf Nissenbaum (Hebrew University of Jerusalem)

Is This a Joke? Transnational Comic Reactions to the Election of Donald Trump

This paper analyzes the intersection between user-generated humor, political discourse, and globalization through the social media reactions to Donald Trumps' election. Addressing a void in our understanding of these topics, I ask: (1) How do local and global dimensions interact in humor related to Donald Trump across the globe? (2) Which types of incongruities underlie such humor, and how are these related to global and local dimensions? The corpus included the most shared humorous messages in Arabic, Chinese, English, German, and Spanish (n=330), as found on Twitter and Weibo during November 2016. The analysis combined quantitative and qualitative methods, through which we outline two axes in the discourse of these cultures – global/local framing, and inward/outward facing. German and Arabic were found to be local in their frames – both cultures relied heavily on their own context (e.g. politics, media, symbolism) to refer to current events. They differ, however, in how their discourse is directed. German faces inwards, seeking to describe its own public sphere through the elections' prism. This is done by focusing on the incongruity between the negative perception of Trump within German politics and his surprising success. Arabic faces outwards, and discusses how Trump would be met in Arabic culture, by conflating the high status of local leaders and their impropriety or incompetence when dealing with the new president. Spanish and Chinese use a global frame, focusing on the US with fewer references to their own culture, but again differ in their facing. Spanish faces inwards, discussing Trumps' expected detrimental influence by contrasting current positions of hope and pride with a debasing or catastrophic fate (for themselves and elsewhere). Chinese faces outwards, taking a largely removed spectatorship of the events and focusing on the mismatch between expected formality or demeanor and the American political process's dramatic turmoil, led by Trump and his election. An integrative evaluation of the data, alongside analysis of the local English sample, generated a model which ties humorous mechanisms with distinct forms of glocalization and hybridization in political contexts.

Will Noonan (University of Burgundy – Franche-Comté)

Yen-Mai Tran-Gervat (Sorbonne New University – Paris III)

Humour in English Versus “English Humour” in the Language Classroom: Case Studies From France

The relationship between humour and teaching has long been a productive one (cf. François-Deneve 2017), and long-standing ISHS members will recall receiving PowerPoint slides about various humour topics intended as teaching materials (cf. Nilsen and Nilsen 2018). The broad potential for humour to be “lost in translation”, and/or inadvertently generated in multilingual contexts,

has long been a critical commonplace (cf. Chiaro 2010a, 2010b). There would, however, seem to be a distinction between “using humour in teaching” (whatever the subject matter), and “teaching about humour” (with, say, the long-term aim dream of launching a degree program in interdisciplinary humour studies). While the two may often coincide, using humour in teaching need not imply familiarity with humour studies.

This paper aims to challenge that assumption, arguing that an understanding of humour offers students, and teachers, a useful set of critical tools for engaging with ostensibly serious subject matter. The principle is not unlike that underlying the annual Ig Nobel Prize (“research that makes you laugh, then makes you think”), although this paper was directly inspired by the authors’ recent experience co-teaching an English language course for students of other disciplines (1st-year undergraduate, CECRL B2) on the topic of “English humour / Humour in English”.

Course materials were designed to give students a broad overview of humour theories and categories from an English-speaking perspective, as a prelude to critically analysing a range of texts in English. Reactions were mostly encouraging, and instructors were surprised to observe that students were often able to apply the categories discussed (e.g. incongruity, puns, pastiche, parody) both to the subject matter and to their own language production, despite being unable to offer a more prosaic grammatical or syntactical analysis.

This would seem to support the hypothesis that the “second-degree” quality of much humour offers a useful tool for encouraging language learning as well as critical analysis skills. While more research is required to draw broader conclusions, results observed when deploying humour categories in other courses (comparative and English literature; phonology and synchronous dubbing) offer instructive parallels.

Izue E. Nwankwo
(Chukwuemeka Odumegwu Ojukwu University, Igbariam)

Laughter That Is No Laughter: Transgressing the Limits of Insult and Political Correctness in the Stand-Up Acts of African Comedians

For its diverse uses and relevance, humour has attracted overabundant multidisciplinary academic enquiries. In spite of the resultant research findings, it is yet to be clear what exactly makes humans laugh, basically because people laugh differently depending on various socio-cultural peculiarities. For these differences, humour performances like stand-up comedy have often stirred up controversies especially when jokes are taken badly. Also, for being essentially one of the most confrontational live performances (one in which the performer, not only addresses audiences directly, but insults or denigrates them for fun), stand-up comedy has been much criticised for abusive and politically-incorrect actions against individuals and groups. In this paper, I am interrogating the thin divide between abuse and humour within stand-up comedy, as well as the performance mechanics that Nigeria’s Basket Mouth (Bright Okpocha) and South

Africa's Trevor Noah deploy, not only keeping their audiences on the side of humour, but also in occasionally breaching the boundary into the realm of insult, defamation, denigration and slander, and still stir up mirth instead of repulsion. The preferred method of enquiry is performance analysis and textual reading of select recorded events of the duo which will take a theatrical perspective for its aptness in appreciating the ensemble relevance of embodied actions of the comedians against the backdrop of their performance ambience as well as costumes and other paraphernalia of stage enactments. One finds in these two fine humourists, a litany of stage artistry that enables them to abuse and amuse simultaneously.

Sara Ödmark (Mid Sweden University)

When Small State Comedians Frame the News: The Agenda-Setting of Political Humor

Classic agenda-setting and news framing research focuses on traditional media producers: journalists, editors, professional communicators. However, the personalization of politics and journalism, as well as the rise of social media, is creating new spaces for other actors (McCombs et al. 2014; Ninković-Slavnić 2016). When media consumption becomes more fragmented, and news are circulated more than distributed, alternative opinion leaders such as comedians might be more influential. The growing impact of humor in the daily news cycle, especially regarding the younger generations, thus makes comedians an important object of study (Abel & Barthel 2013; Wohn & Bowe 2016).

Previous studies have established that entertainment media have agenda-setting functions just as news media, that political comedy can have incidental persuasive effects with entertainment seekers and that political humor may increase political awareness among apolitical audiences (Greenwood & Sorenson & Warner 2016; Holbrook & Hill 2005; Young 2012). The current paper builds on this development and compares how professional comedians frame news and current affairs with how traditional journalists frame similar news.

The study is performed via content analysis of Swedish political satire radio shows and podcasts compared with journalisticly framed Swedish news media coverage. It has a combined quantitative and qualitative approach with the first mapping the topics discussed and types of frames used, and the second more thoroughly looking at how the comedians address international politics in relation to national politics.

Preliminary results show that the comedic framing is more thematic while traditional news framing is more episodic. Journalistic reporting is more often on an individual level while comedic commentary is more often on a societal level. The comedic framing is also more personal and emotional, while the dominant tonality is difficult to decode because of common comedic approaches such as irony and ridicule. The framing is similar between the two occupations when it comes to timeliness; they both mostly handle current events as opposed to historical or future events. When looking at most addressed news topics the

comedians tackled politics, entertainment, media and social issues while traditional journalists reported more on culture and crime.

Andrew Olah (Western Carolina University)

Thomas Ford (Western Carolina University)

Humor's Impact on Perceived Trustworthiness

When we meet other people for the first time, we quickly “size them up” and form impressions of them based on social categorical variables (e.g. gender) and personal characteristics (e.g. attractive or unattractive, intelligent or dull, etc., Fiske & Neuberg 1990; Jones 1990). One personal characteristic that affects our initial impression of others is the way they express humor. Furthermore, we form different impressions of people based on the type of humor they express (e.g. Derks & Berkowitz 1989). The present research expands on this literature by examining how our initial impressions of another person's trustworthiness (comprised of perceived integrity and ability to fulfill a promise) are affected by the type of humor they express. I hypothesize that people perceive another person as more trustworthy when they engage in benign, non-disparaging humor as such humor elicits a general, positive affective evaluation. In contrast, we should perceive a person as less trustworthy when they engage in self-disparaging, as this diminishes our perceptions of their ability to fulfill a promise. Finally, I hypothesize that we perceive a person as less trustworthy when they engage in other-disparaging, as this diminishes our perceptions of their integrity.

To test these hypotheses, participants view a video interview of an applicant for an entry-level position. Through the course of the interview, the applicant makes either non-disparaging humorous remarks, self-disparaging humorous remarks, other-disparaging humorous remarks or no humorous remarks. After watching the video, participants rate the candidate's overall trustworthiness, as well as his integrity and ability to fulfill a job-related promise. I predict that participants will rate the applicant as most trustworthy, overall, in the non-disparaging humor condition. Further, I predict that they will rate the applicant as having less ability in the self-disparaging humor condition and less integrity in the other-disparaging humor condition relative to the control condition.

Lauren Olin (University of Missouri – St. Louis)

On Comic Value

Questions about moral value concern what one ought to do. Questions about epistemic value concern what one ought to believe. Question about valuing what is good or bad to see, taste, touch, or say correctly are all, likewise, normative questions. Questions about what one ought to find funny always concern some of these things, and can concern all of these things. So, while comic value appears to be heterogeneous, comic judgments always implicate judgments

in other normative domains. This paper advocates for a pluralism about the comic, then argues that disunified comic phenomena can be exploited in the service of developing a unified, holistic account of normativity.

Lauren Olin (University of Missouri – St. Louis)

The Dismissal Theory of Humor

This paper articulates and defends the Dismissal Theory of Humor (TDTH). According to TDTH, humor manifests in cases where the future-directed significance of anticipatory failures is dismissed. Mirth, on this view, is the reward people get for declining to update predictive representational schemata in ways designed to maximize their future-oriented value. The theory aims to provide a plausible account of the role of humor in human mental and social life, but it also aims to be empirically vulnerable, and to generate testable predictions about how experiences of humor are actually undergirded by human cognitive architectures.

Patrice Oppliger (Boston University)

Separating the Art From the Artist: Responses to Comedians' Sexual Harassment Allegations

One of the dark sides of comedy is the inappropriate behavior of those we turn to make us laugh. In reference to allegations made against comedians, Stephen Colbert asked, "Can you separate the art from the artist, can you listen to a Cosby album in the same way now?" The response in the comedy world to allegations against their fellow performers varied. Dave Chappelle, for example, called women who accused Louis C.K. of sexual misconduct 'weak' in his Netflix standup performance of "The Bird Revelation". Some late night male comedians skirted the issue of fellow comedians' behavior. Instead of skewering the inappropriate behavior of Al Franken for example, they made jokes about him now being qualified to be president, which is a jab at Trump rather than addressing the inappropriate actions of Franken. Female comedians who have friendships with the accused male performers were put in a difficult spot. In her monologue of her Hulu show "I Love You, America", Sarah Silverman noted, "I love Louis, but Louis did these things. Both of those statements are true. So I just keep asking myself, can you love someone who did bad things?" Peyser argued that "many comedians came to C.K.'s defense before hearing the allegations. They wanted to believe that their friend would not be capable to such things." This paper will take a look at additional response from late night hosts such as Stephen Colbert, Seth Myers, Trevor Noah, Samantha Bee, Tig Nataro, and cast members from "Saturday Night Live".

Anja Pabel (Central Queensland University)

Towards a Better Understanding of the Humour Repertoire Concept

The aim of this study is to develop a conceptual scheme which contributes to our understanding of how humour operates with a particular focus on tourism settings. The work positions the humour repertoire concept as an individual's skill and ability to appreciate as well as produce humour. Such skills may include a person's humorous stories from their life and travels, and the ability to see travel and leisure situations as amusing. The study is based on an online survey with 343 participants and outlines a framework to show the links between humour appreciation and production. Humour appreciation of research participants was measured through ratings of a humorous travel commercial and four cartoons. Humour production skills were tested using a caption completion task. The results show a rather weak association between humour appreciation and production, indicating that it remains all important to consider which aspects of the repertoire are used in any process to examine such relationships.

Giacinto Palmieri (University of Surrey)

The Role of Humour in Identity Negotiation: The Evidence From a Bilingual Comedy Club in London

This paper focuses on the bilingual (English and Italian) comedy club Il Puma Londinese / The London Puma, which run in London from 2012 to 2016, where I was a regular performer. This experience offered a precious opportunity to observe the role that humour can play in the definition of ingroup/outgroup relationships between a diaspora community and a host community, which can be described according to the model of humour functions proposed by W. H. Martineau. At the same time, this experience also allowed for the observation of the sometimes-conflictual exchange of expectations and projections of national and linguistic identity between audience and performers, which can be described according to W.B. Swann's theory of identity negotiation. In other cases, national and linguistic identity was explicitly parodied by the comedians, in what can be seen as an instance of the role that, according to J. Butler, mockery and parody can play in unmasking the performative nature of identity. All these theoretical approaches are applied in this paper to specific instances of performance and audience interactions, collected by me during the years I spent as a participant observer of this unique experience.

John Parkin (University of Bristol)

Satire and Parody in the Early Evelyn Waugh

Evelyn Waugh was hailed in his lifetime as "the greatest novelist of his generation". Certainly he retains a readership and popularity greater than many of his

contemporaries and that in part because of the intriguing mixture of serious ideas and humour observable in his novels. Studies of Waugh have tended to be either biographical, given the importance that his own experience had in providing material for his novels, or else focussed on satire, given his obvious amused distaste for so many aspects of the world he encountered both pre and post-war. In concentrating on the early Waugh, my paper will consider various aspects of the novels that preceded his masterpiece "Brideshead Revisited", somewhat avoiding the satire, given that it was so well handled by critics and reviewers even as his books appeared. However satire is not the only humorous mode. One should also bear in mind what I have elsewhere termed parody, a pattern that runs somewhat counter to the satire while arguable enriching it at the same time. Where does the parody emerge? Firstly in the scenes of festivity which occur even in the first pages of "Decline and Fall", though they tend to exclude its protagonist Paul. Secondly in the anti-heroic figures also figuring in "Decline and Fall", but more obviously in the roguish Basil Seal, an important protagonist in both "Black Mischief" and "Put Out More Flags" and whose criminal and self-serving actions are morally damnable but emotionally alluring. Thirdly one notes the naïve heroes of several of his novels, and notably "A Handful of Dust", whose appeal lies in their incongruous inability to survive, except by luck, in a world which Waugh's conscience caused him so resolutely to condemn. All of these patterns, plus the satire, have their limitations — naïve comic figures can, like children, both exasperate and bore, anti-heroes can repel as well as amuse in their villainy — however it is just such instabilities in the comic material that may have helped the author's reputation to survive.

German Payo (Educahumor)

Humour and Laughter: A Tool for Dementia and Alzheimer Caregivers

I have worked for over 30 years to develop a program called "Educate with Humour" aimed at developing a sense of humour, the ability to laugh, and to apply both to facing difficult situations in education, health professions and business.

My personal experience comes from being the main caregiver for a person with dementia during one year and my daily relationship with a patient with Alzheimer's for many years. Having collaborated with the Main Spanish National Centre for Alzheimer Research with several workshops, they offered me the opportunity to create an online course for caregivers. More than 4,000 people are enrolled in this course at the moment.

This presentation includes the main topics of the course — humour, laughter, self-esteem, playful attitude, assertiveness, creativity, emotional flexibility, communication and social skills, conflict resolution, and attitude towards illness — the results of an evaluation questionnaire at the end and ways to improve the course.

Max Petrenko (Texas A&M University-Commerce, ntent.com)
Courtney Falk (Texas A&M University-Commerce, Optiv Inc.)
Christian Friedrich Hempelmann
(Texas A&M University-Commerce)

Automated Ontologized Oppositeness

The Semantic Script Theory of Humor (SSTH; Raskin 1985) postulates script opposition (script oppositeness and script overlap) as the necessary and sufficient condition for a text to be humor-carrying. The nature of the semantic oppositeness relation, as not centrally a linguistic question, was left vague in the SSTH as x vs. $\neg x$ (non- x). This has been one of the main, if usually misdirected, criticisms of the theory, e.g. Mulkay 1988; Wirth 1999: section 8.2; Brock 2004: chapter 3; Ritchie 2003: chapter 6. The present paper will report on an attempt at capturing this central notion formally for knowledge-based artificial intelligence systems in the vein of the Ontological Semantic Theory of Humor (OSTH; Raskin & Hempelmann & Taylor 2010).

Marit Piirman (University of Tartu Pärnu College)

Conceptualizing the Usage of Humour in Accommodation Establishments

Current situation in service markets, fast development of technology, growing importance of social media, changes in peoples' professional and private lives as well as constant need for surprise and positive emotions have raised a problem for tourism enterprises – how to stand out and distinguish your company from competitors? One of the opportunities is using humour in communication with clients.

There is a growing body of literature on different aspects of humour. Several humour studies have been conducted by the scholars in the field of communication and marketing, psychology, folklore, literature and education. The latest study by Pabel and Pearce gives a framework for tourism operators facilitating a decision what aspects to consider while applying humour. Despite that, hotels, hostels and other accommodation establishments are often left out from humour in tourism research. The current work will revise the existing contributions, combine it with hierarchic models (like Danish Design Ladder and Maslow's Hierarchy of Needs pyramid), and using data gathered from 188 Estonian accommodation establishments, construct a conceptual model illustrating the levels of humour usage in accommodation establishments.

The model will help accommodation service providers to benchmark and analyze their offer and to find more efficient ways how to use humour in their communication with customers, but also in development and recovery of services.

Maria Jesus Pinar Sanz (University of Castilla-La Mancha)

Humor and Intertextuality in Political Cartoons

The interface between humor and intertextuality is one of the defining features of political cartoons. Cartoons exhibit a variety of purposes (as shown in El Refaie (2009), Agüero Guerra (2016) and Yus (2016), among other researchers), have a clear ideological function and their purpose is to comment on or satirize a social issue or political event “in a way that condenses reality and transforms it in a striking, original and/or humorous way” (El Refaie 2009: 175). Cartoonists use different strategies to achieve their goal of presenting potent rhetorical depictions of political candidates and an alternative vision of reality. These strategies include visual metaphors and intertextuality, used either in monomodal or multimodal formats. In a monomodal format, the message is transmitted by the visual components of the cartoon whereas in a multimodal format, there is a combination of text and images. The aim of this paper is to analyse visual metaphors and intertextual elements in a number of multimodal political cartoons published by Steve Bell in the left wing oriented British newspaper *The Guardian* to show how these devices can be strategically used to establish intertextual links across political cartoons and historical events, contemporary popular culture, paintings, literary works and illustrations in a way which would not probably be acceptable to most people in any other media. Visual metaphors and intertextual references or allusions are used to introduce offensive comments or attributes and, in this way, to reinforce the subversive messages transmitted in the cartoons. The analysis reveals that the cartoons offer a negative portrayal of the characters depicted: the characteristics mapped from the source to the target in the visual metaphors are used as a means to attack and criticize the politicians represented in the image.

This study also demonstrates that the interpretation of the cartoons depends on the reader’s access to background knowledge, beliefs, and assumptions forming a context in which new incoming information is processed. Thus, the reader’s ability to recover contextual information is essential as the creator of the cartoon normally leaves implicit as much information as he thinks can be extracted by the reader in the course of interpretation.

Agnieszka Piskorska (University of Warsaw)

Exploiting “Man Versus Woman” Stereotypes in 1950s and Present-Day Polish Cartoons

Most jokes exploit stereotypes including information about various ethnic, social or gender groups. Reflecting collective rather than individual views represented within a culture, such stereotypes provide a common ground for interlocutors and enable their participation in humour.

Acknowledging the fact that there may be numerous, often contradictory stereotypes of a particular group co-existing at a time, this presentation focuses on the exploitation of the stereotypes negatively portraying women

(from a male perspective) and men (from a female perspective) as butts of pictorial jokes. It offers an analysis of a number of cartoons published in Polish magazines in the late 1950s on the occasion of International Women's Day and confronts them with present-day ones. The methodological tools used in the analysis are drawn from Relevance Theory — an inferential model of communication rooted in cognitive science. The main point of my presentation is to demonstrate how a relevance-theoretic account of humour employing the notion of weak communication addresses the issue of similarities and differences between old and recent cartoons depicting men and women.

Basing on the observation that the 1950s cartoons appear to be strikingly old-fashioned, not only with respect to their visual characteristics, it could be hypothesised that traditional men-women stereotypes used in humour have been replaced by new ones, possibly modernised in some ways. The analysis, however, does not fully corroborate this view, suggesting that the same (or similar) set of female and male character traits is targeted by old and recent cartoons alike.

Sophie Quirk (University of Kent)

The New Alternative: British Stand-Up Comedy and Its Contemporary Context

This paper examines how the latest generation of up-and-coming comedians in Britain has been responding to a transforming political and industrial context. The dominant form of British stand-up comedy is reckoned to have its roots in the Alternative Comedy movement of the late 1970s and 1980s. A scholarly narrative exists to chart the development of this marginal movement, which championed artistic experimentation and left-wing politics, into a major industry housing one of the UK's dominant forms of popular entertainment. This narrative has shaped academic analysis of the practices — and judgements about the 'success' — of political comedy. For example, analysts often assume that practitioners' priorities reflect the societal rifts around class, governmental policy and tribal affiliation to political parties which (are widely supposed to have) shaped the Alternative Comedy movement.

Practices in both the comedy industry and radical politics have undergone seismic changes in recent decades, and there now exists a sizeable cohort of established comedians with no direct memory of the original Alternative Comedy movement. This latest generation both revere and critique the achievements of their forebears while exploiting new opportunities for political mischief-making and solidarity. It is proposed that our modes of analysis require updating if we are to properly understand either the form or impact of alternative comedy in the twenty-first century.

Daria Radchenko (RANEPA)

Cook Me Some Rusiano: Economic Sanctions, Jokelore and Marketing in Russia

In November 2016, prime ministers of Russia and Armenia engaged in a humorous dialogue on whether it is “patriotic” to drink caffè Americano when the country is a subject of economic sanctions applied by the US. One of them suggested renaming this coffee variety, “Rusiano” – an idea that is deeply rooted in the Soviet (and even pre-Soviet) tradition to substitute “politically incorrect” foreign words, names and brands with “genuinely Russian” ones.

This suggestion was spread by the official and social media and gave a start not only to the integration of the new term into the language and folklore, but also to the emergence of a productive cliché used to ironically “localize” any foreign goods and express one’s negative attitude to such localization, seen as a manifestation of the power’s weak attempts to counter the consequences of sanctions.

This irony and word play turned out to be an effective marketing instrument. A few hours (sic!) after Rusiano hit the media, various cafes and restaurants changed their menus to include Rusiano, Osetiano, Yakutiano. In the presentation we will discuss the dynamics of this neologism, the pragmatics of the folklore texts about Rusiano and the mechanisms of commercial applications in contemporary folklore.

Victor Raskin (Purdue University)

Substance of Humor

The essentialist approach to humor means the interest in what humor is, what constitutes a joke, a meme, a cartoon or whatever else functions as humor. I established and have contributed to a sequence of essentialist linguistic theories of humor that aim to define what makes a text, the main subject of linguistic research data, a (potential) joke. Not all humor research is essentialist – actually, most of it is not. Thus, the statistical and quasi-statistical methods currently still dominating natural language processing are spectacularly not, and accordingly, they declare a total lack of interest in the nature of humor and attempt to detect humor on the basis of some co-occurrence regularities among individual words.

My original main hypothesis of a joke consisting of two opposing scripts and a punchline juxtaposing them has gained most currency in the field. It was essentialist, of course, but crude, and it turned out to be not sufficient to provide an adequate basis for computation – and this is the ultimate test for an essentialist idea, namely, whether it can serve as a basis for modeling human knowledge in the computer. Ontological Semantic Theory of Humor (OSTH), the latest in the sequence of linguistic theories of humor, is still in construction but it has a clear view of how the main hypothesis and the concepts it is based upon can be tightened up to be successfully formalized and computed. I will report on some particular aspects of this journey.

Julia Rayz (Purdue University)

Xiaonan Jing (Purdue University)

Joke Similarity: GTVH Versus Joke Embedding

We present results of comparison of 21 jokes from Ruch et al (1993) using GTVH (Attardo & Raskin 1991) and doc2vec embedding. Doc2Vec embedding is a popular technique for document comparison in natural language processing. While word by word comparison of jokes typically does not correspond to GTVH-based similarity measures, doc2vec approach seems more reasonable. We present results of clustering of three sets of 7 jokes (one anchor plus 6KR variations) within a set of approximately 15,000 jokes and discuss the implications for GTVH-based knowledge resources grain size.

Martin Rebane (Tallinn University of Technology)

Caroly Huobolainen (Tallinn University of Technology)

What Does It Take for Computers to Recognise Funny Images?

Understanding and creating humour will be probably one of the last frontiers that will separate humans from computers in a Turing test, a test that assesses computer's ability to truthfully mimic human behaviour. The task of replicating and understanding humour comprehensibly is beyond the current limits of artificial intelligence (a field that mostly uses machine learning), but some steps are already possible. This work investigates how recent machine learning achievements, Capsule Networks (Hinton et al. 2018; Sabour et al. 2017) and General Adversarial Networks (Goodfellow et al. 2014) could be used to progress the understanding of visual humour by machines. The main hypothesis of this work is that neural networks that will incorporate spatial relationships of objects are well suited to estimate such funny images where the pun is based on some kind of visual incongruity. The aim is to train a model that will solve for such incongruity, i.e., learn the concept of humorous spatial incongruity. Given a new image that the trained model has not seen before, it should be able to understand if it contains the same kind of visual humour.

Anna Rewiś-Łętkowska (Krosno State College)

Waking the Sleeping Dragon: The Humorous Effect of Unintended Metaphorical Blends in Political Discourse

The importance of metaphor in the discourse of politics has been extensively investigated by cognitive linguists (e.g. Lakoff 2002; Charteris-Black 2004; Musolff 2004), who have pointed at its explanatory and persuasive functions and a special role in framing political arguments as well as contributing to the creativity of the text by making it less monotonous and uniform. Studies of political humour show that politicians use it with the purpose of creating

a sense of affiliation with the audience, increasing their popularity, constructing their political identity or expressing criticism 'in a mitigated manner' (Tsakona 2009; Archaris & Tsakona 2011; Tsakona & Popa 2011). This study deals with the humorous effect of a politician's words, which has not been intended by the speaker. The author aims to explore the cognitive processes which seem to be prompted in the listeners' minds by unintentional modifications of some conventional verbal metaphors and accidental mixing of two or more metaphorical expressions used by politicians. Such 'mixed metaphors' are analysed within the theory of Conceptual Blending (Turner & Fauconnier 1998, 2002; Coulson & Oakley 2005) and Müller's dynamic view of metaphor and the concept of sleeping and waking metaphors (Müller 2008).

Graeme Ritchie (University of Aberdeen)

Surprise in Jokes

There appears to be a widespread agreement that surprise is central to humour. This may be because the subjective feeling of being surprised has something in common with intuitions about being amused. Despite this, there is no real theory of how surprise contributes to the creation of humorous effects. We explore what a surprise theory of joke mechanisms might look like, using three suggestions from psychology for the mechanisms of surprise. There is a model based on changing probability distributions, targeting the initial visceral phase of surprise, but there is insufficient data to test its mathematical predictions in the context of joke comprehension. Another model based on very specific forecasts of outcomes during comprehension, and targeting the final cognitive phase of surprise, might seem to model the understanding of some jokes, but these examples are not typical. A third model which treats the cognitive phase of surprise as an effort to integrate unexpected information seems to roughly match the processing sequence outlined in early articles on "incongruity resolution". One of the attractions of a surprise theory of humour is that the "visceral" reaction to an unexpected event might be part of the experience of amusement. However, none of the three models, when applied to joke comprehension, would cause these two stages (visceral surprise and amusement) to align temporally. Instead, amusement seems to align with the end of the cognitive phase of surprise, which leaves the question: what is it about the conclusion of the cognitive (understanding) phase of surprise that causes the perception of humour? Invoking the concept of surprise does not explain the mechanism of humour in a joke. In many cases, applying a surprise model to a joke appears to replicate some traditional analyses based on "incongruity" and "resolution", but with different terminology. In view of all this, it is hard to see how the notion of surprise adds to our understanding of joke mechanisms or explains how basic humour is generated.

MJ Robinson (Brooklyn College)

Weimar :: Watergate :: 2018 – Political Humor in Crisis?

Much has been made of the parallels between President Nixon's behavior during the Watergate investigations of the 1970s and Donald Trump's response to investigations into possible collusion between his campaign and foreign entities. An additional comparison I believe could be made to the period of Weimar Berlin when a crisis of elected leadership eased the rise of right-wing nationalism and the ascension of a chancellor turned dictator.

Contextualizing these moments of political crisis within the media ecologies of their time reveals further similarities as well as differences – Weimar and Watergate were periods of mass media, centralized in either an oligopolistic industry or a state-run monopoly, Trump operates in a nichified, networked, internationalized environment in which filter bubbles and online social distribution dilute the power of traditional media outlets even though these legacy media retain power. Through an examination of the types of domestic and international political humor and commentary that circulated in 1920s/30s Berlin, 1970s America and the contemporary moment this paper seeks to examine the role and power of political humor in moments of political crisis. It also considers the time frames in which both historical examples became fodder for humor and how that perhaps softened the terror such political crises engendered.

Lastly, this study focuses upon the American and international political humor of the Trump era – from his candidacy, largely believed to be “a joke”; through his election, which was responded to with incredulity; to his administration whose behavior often feels like something from the realm of parody (and yet isn't...) and has used the claim that the humorless Trump was “joking” to excuse his most bizarre and divisive utterances. Political humor has often been touted as a means of reaching the populous and encouraging change. In past elections The Daily Show and Real Time with Bill Maher have been credited with being the major sources of political news for millennials. Given recent events what is the role and efficacy of political humor in the contemporary moment, does it sow and nurture seeds of change, encourage complacency and acceptance, or enact other courses of action not yet considered.

Willibald Ruch (University of Zurich)

Comic Styles and Positive Psychology

Humor styles have been the subject of psychological research for the past two decades. Recently, eight comic styles were proposed that differentiate lighter styles, namely fun, benevolent humor, nonsense, and wit, and darker styles, namely irony, satire, sarcasm, and cynicism. Previous findings supported the notion that the comic styles (as measured with the Comic Style Markers) differentially tap into temperament, character, and ability. The present study extends

the nomological network of the comic styles in terms of positively psychology by relating them to hedonic and eudaimonic aspects of well-being in two samples of German-speaking adults. The first study (N = 252) examined the correlations of the eight comic styles with subjective well-being (satisfaction with life, positive and negative affect, and domain-specific satisfaction), representing hedonic well-being. Results showed that the comic styles correlated with subjective well-being both positively (humor, fun, and wit) and negatively (sarcasm and cynicism). The second study (N = 314) related the comic styles to the three orientations to happiness (life of pleasure, meaning, and engagement) that tap both into hedonic and eudaimonic aspects of well-being. Again, humor, fun, and wit, but also irony and satire were positively correlated with the three orientations to happiness. While the life of pleasure showed the strongest correlations with the comic styles, especially humor, wit, and satire also showed medium to large correlations with the life of engagement and meaning. Overall, these studies provide initial support for the importance of the eight comic styles for both hedonic and eudaimonic aspects of well-being. These results pave the way for future intervention studies and experiments that explore the causalities underlying these relationships.

Leonor Ruiz-Gurillo (University of Alicante)

Esther Linares-Bernabéu (University of Alicante)

Shaping Gender Identity in Spanish Stand-Up Comedy

During the last two decades, several studies in pragmatics and sociolinguistics have focused on the way American and British female stand-up comedians use their humorous discourse not only to amuse the audience but also to subvert certain sex roles and deconstruct the gender identity imposed by the patriarchy (Holmes & Marra 2002; Crawford 2003; Yus 2016). But, does this subversion occur in other cultures like the Spanish? And if it does, what sort of gender identities are performed on stage? In order to solve these two questions, this paper aims to explore gender identity in Spanish stand-up comedy performed by women. To that end, we examine the work of the two most well-known contemporary humorists in Spanish women's comedy — Eva Hache and Patricia Sornosa — through a lens carefully crafted by scholarship on linguistics and women's humour (Tannen 1990; Kotthoff 2006; Holmes & Schnurr 2014). Our main goal is to provide evidence of the fact that Spanish women as comedien-nes, with a stage and the authority it provides, are able to either reinforce or subvert the normative gender ideas through humour.

The data set analyzed comprises 30 monologues, which were divided into humorous sequences. In this case study, we examined the humorous markers and indicators they use most frequently. We also focused on which humorous effects it causes in the audience and their cognitive consequences. Accordingly, a qualitative and quantitative analysis on the effects of humorous sequences will be posed following Bing's (2004) cognitive proposal for jokes' analysis in relation to gender. Whereas Eva Hache's sequences are mainly built to main-

tain the status quo (77.62% of the sequences), Patricia Sornosa challenges the heteronormative discourse for the most part (87.93 % of the sequences). Thus, this may be illustrative of the two most common processes we can encounter in gender construction, when dealing with Spanish female stand-up comedy. In short, results show how humour in planned discourse is a sociopragmatic tool not only for breaking with sex role stereotypes, but also for reinforcing and perpetuating some gender clichés.

Dorota Rygiel (Krosno State College)

The Political Power of Cartoons: An Outline of Polish and Turkish Political Humour

Political humour has undergone considerable changes during its history but it has never lost its crucial role in describing and commenting on political climate. This paper focuses mainly on recent Polish and Turkish political cartoons. It aims at presenting a brief outline of political humour, including its theoretical background, and the evolution of political humour in Poland and Turkey. It also attempts to point main differences and similarities between cartoons in both countries.

Mokhtar Sahnoun (Manouba University)

The Function of Humour in The Work of Samuel Beckett

It is Samuel Beckett's rather particular relationship to the French language that allows him to discover the possibilities that he offers and to exploit them, notably to produce a dark, creaky, cynical humour that reveals the tragedy of man. Undergoing life as a thought, deprived of somatic and cognitive skills, he is unable to name himself, to determine his identity, to decipher the meaning of the world in which he fits.

To signify this situation without saying so explicitly, Beckett uses humour as a process. In Beckett's work, humour has the function of erasing a most infernal reality and of proposing within the framework of the same discursive strategy rather tenuous indices that allow, nevertheless, the subject of a receiver, reader or spectator to decipher the intensity of the despair of the characters reduced in certain contexts to a mouth, abandoned like wrecks in a penumbra of end of the world, more identifiable to earthworms than to human entities, unable to name and say. In this apocalyptic situation, they take language, their ultimate recourse as a substitute for objects, to treat with humour the world in which they are abandoned.

Its close dependence on irony, as well as its complexity, as a stylistic process, makes it difficult to determine definitional parameters that limit the specificity of humour. Moreover, humour, as a process, is essentially implicit and its interpretation requires the use of inferential processes either of the order of the presuppositional vericonditional relations or of the order of implicit empirical relations.

Jayson San Miguel (University of Toronto – OISE)

The Crickets and the Boos: How Aspiring Stand-Up Comedians Negotiate Their Stage Identities (Flash presentation)

This study looks at the learning experiences of six aspiring comedians enrolled in a renowned stand-up comedy training program. Over eight weeks, the processes in which identities and comedy personas are negotiated within the context of the classroom and stage performances are observed and analyzed through a social constructivist lens. Preliminary analysis of the data suggests the importance of feedback, as well as having a “believable persona” on stage, as the main factors in guiding students to find the fine line in comedy between the “crickets” (being too boring or uninteresting) and the “boos” (being overly offensive).

Junichiro Sano (International Pacific University)

Humor Against “Abe-Gate” 2014–2018

“Abe-gate” refers to Japan Prime Minister Shinzo Abe’s scandal which some newspapers named after the “Watergate” scandal. Questioned over tampering with documents, Prime Minister Abe had been the target of caricature and criticism since 2014 when his first antidemocratic bill passed into law even though there had been a nationwide protest. One of the styles of caricature followed the traditional method of parody using well-known scenes from a biographical movie about Hitler, “Downfall” (Der Untergang). In clips uploaded to YouTube, Abe is compared to Hitler, revealing the standpoint of the parody-makers. These standpoints include not only the antidemocratic authoritarianism of the coldblooded dictator’s irritation with democracy but also his cowardice as well as the sense of guilt hidden under the surface of his attitude toward the public.

The purpose of this study is to outline the Japanese parodists’ intentions in ridiculing the contemporary dictator as merely childish.

The method of this study is categorizing Japanese parodists’ range of standpoints, from simple accusation to showing the target’s humanity. This has done by plot-analysing method and categorising. The categories suggest that one effect of this Japanese humorous criticism is to restore a positive viewpoint toward the values of democracy that can be learned through the negative examples of parody and caricature.

Keiko Sano (Irie Hospital, Kwansei Gakuin University)

Junichiro Sano (International Pacific University)

Expectations About Humorous Utterances and Reactions in Japanese Hospital Culture in Kansai

Nurses in the typical Japanese hospitals have a humor culture in their workplace. Its nature depends on the local cultures in which their communication

styles have been immersed. Such cultures include expectations of humorous reaction to a partner's funny or curious utterances that are intended as ice-breaking. While Japanese workplace culture generally values seriousness and the bearing of hardship, this study shows that Japanese hospitals' extreme busyness and their sense of ethics toward patients' lives in hardship demand frequent icebreaking utterances. Kansai especially, in the western part of Japan, is said to have rich humor culture because of the long-established commercial success of local comedy shows such as 'manzai', a style of Japanese vaudeville duo or double act. With the advantage of a strong humor culture, nurses in Kansai area can use humor skills learned from such commercial comedy in difficulties in communication. This paper analyses a sample of communication difficulties and responses. The method of this study is of semi-structured interviews with categorizing into abstract groups. The purpose of this study is to show how the nurses, both the utterers and the receivers who are expected to react to their partners' utterances with humor, display a sense of guilt about allowing the Kansai style of humor in workplace, as well as how they want to practice humor in workplace.

Holly Schreiber (University of Maine)

Humor as Pedagogy: Teaching Diversity and Ethics in an Online Humor Studies Course

Fitting into the conference theme of "Humour: positively (?) transforming", this presentation shares the strengths and weaknesses of using interdisciplinary humor studies to teach values of tolerance, diversity, and social justice in an on-line classroom. The author draws on experience and data from teaching three sections of an introductory humor studies course offered through the Department of Communication and Journalism at the University of Maine, US.

A central tenet of the course is that humor is uniquely capable of fostering values of diversity because of the habits of mind that it cultivates. The philosopher of humor John Morreall (2009) argues that humor encourages open-mindedness, creative thinking, critical thinking, and self-transcendence (pp. 112–116). Further, sociologist Michael Mulkay argues humor serves "as a way of incorporating, embracing, and even celebrating the contradictions, incongruities, and ambiguities inherent in interpersonal relationships. By simultaneously expressing opposite meanings, the humorous mode provides a shared conceptual framework that embraces contradictions, rather than avoiding them, and thereby enables people to negotiate otherwise difficult interpersonal transactions" (cited in Martin 2006: 115).

The presentation will consist of a brief introduction to the course principles, an illustration of several course assignments, and data from student assignments and surveys.

Bernard Schweizer (Long Island University)

Does Religion Shape People's Sense of Humor? An Empirical Study of Humor Appreciation Among Members of Different Religions and Nonbelievers

The reaction of different religious populations to religious and religiously-offensive humour is subject to strong public opinions, extensive journalistic coverage, and substantial scholarly discussion. This study contributes evidence from a well-powered survey to provide an empirical standard against which historical generalisations, speculative arguments, and plain opinions on the link between religion and humour can be measured. Specifically, this study provides empirical answers to the question whether, collectively, Muslims, Christians, Hindus, Agnostics, and Atheists demonstrate observable and statistically relevant differences in their appreciation of humour, including their reaction to irreverent jokes.

Yaw Sekyi-Baidoo (University of Education, Winneba)

Containing Diversity, Promoting Sympathy, and Maintaining Identity: Use of Ethnic Humour Among Ghanaian Communities

Ethnic humour is generally criticised for corroding cohesion in multi-ethnic societies, as it focuses on negative differentiation, abuse and humiliation (Okada 2007). The laughter in ethnic humour, whether tales or simple jokes or puns, is generally perceived in terms of Aristotle's theory of superiority or Freud's notion of hostility and aggression. In many ways, ethnic humour in Ghana is often used for these negative social effects.

In this study, however, we explore the fact that, in addition to the general uses for aggression and segregation, ethnic humour in humorous tales sometimes functions as an aspect of popular culture, with its property of popular attraction and consequent cohesion harnessed to maintain the identity of the various ethnic communities trading the humour; and most importantly, to containing the diversity of the groupings, for creating inter-ethnic conjunction rather than disjunction (Meyer 2000; Mintz 1985), and for engendering sympathetic relations among otherwise diverse groupings (O'Donnell 2001), in a multi-ethnic post-colonial society, one of whose biggest challenges is inter-ethnic conflict.

Following Nockleby (1994), the paper investigates the various issues relating to performance — context, performer, audience — and the various strategies such as the manipulation of the principles of suspension of belief and disbelief, exaggeration, indirection and metaphor, contextual association and dissociation, by which the otherwise generally divisive art is explored as a popular art for the purposes of conjunction in a multi-ethnic context.

Yaw Sekyi-Baidoo (University of Education, Winneba)

Translation Tales in Ghanaian Humorous Tales

Themes in Ghanaian humorous tales, popularly called 'Toli' are numerous, spanning ethnic humour, malapropism and general manifestations of incongruity. Among the most intellectual of the themes are the translations tales, the basis of which is the incongruity between source language and message and message in the target language in terms of its departure from the sense of the message which is the outcome of the interpretation.

The present paper is a discussion of the nature of the humour in the translation tales. Basing on five main translation tales, it discusses the various strategies employed in the tales. The paper identifies a major source of incongruity, which hinges on the employment of the interpretation based on the meaning of some rather than all the words that make up a sentence, the misconstruing of homonymies, phonological rather than semantic relationships between source and target for translation.

In addition to the first level of incongruity between message and translated version, the paper discusses the second level of incongruity which involves the incongruity between the idea presented in the translation and the ideation of the message as it is known in the world. Thus, whereas the more direct humour seems to be in the linguistic misrepresentation, the paper draws attention to the fact that the most hilarious response is usually in the incongruity in sense between the translation message and the world of experience, rather than the initial incongruity between source and target message, and the paper discusses the various considerations that contribute to this deeper humour.

Elena Semenova

(FSBSI "Institute of Art Education and Cultural Studies RAE")

Street Theatre as Part of the Contemporary Carnival Culture
(Flash presentation)

Street theatre is considered in the modern media space as the reduced, truncated carnival area. The position of M. M. Bakhtin on the reduced forms of carnival laughter, which include humor, irony, sarcasm, is considered. The contemporary festival of street theatres at the beginning of the 21st century is analyzed. It is shown that despite the fact that street theatre actively uses new interactive media communications that contain a variety of information (visual, acoustical, computational, optical, visual, artistic, stage and other), facilitates the dissemination of information and broadens its audience, this is degenerated form of anti-theatre. The transformation of street theatre as a living carnival square with the forms of carnival laughter and carnival games into a serious socio-cultural game is discussed. The seed of parody contained in the communication among young people, actors of street theatre, and children,

which is the core of carnival laughter, is analysed. This allows the talk about the preservation of modern human living needs in street theatre, which gives the opportunity to explore the world in a carnival burlesque vein. The global problem of the transformation of the carnival society into a society of performance requires a careful study of contemporary street theatre, which is part of the modern media space of carnival culture and modern youth culture of rap battle — currently a hotbed of carnival. Views of M. M. Bakhtin, V. B. Shklovsky and Debor are considered in studying problems of preservation of parody in modern culture and society as well.

Kseniia Shilikhina (Voronezh State University)

Humor and Intertextuality in Online Fake News

The paper addresses the issue of humor in online fake news and the role of intertext in recognition of the intended humorous effect. The study is based on the texts and readers' comments published by various Russian and American online sources which specialize in producing and spreading humorous fake news (e.g. www.smixer.ru or <https://www.theonion.com>).

The genre properties of the humorous fake news texts can be compared to those of parody: on the surface their language and style are identical to those of typical news items. Formal resemblance is one of the reasons why some readers read (and often repost) fake news as true. However, the content of humorous fake news is often humorous, ironic or absurd. The non-bona fide effect of the message can be created and signaled by multiple intertextual references to other texts or types of discourse.

In humorous fake news, intertextual references are often accompanied by non-trivial collocations and word play. This combination creates incongruity which, in turn, can be interpreted as the humorous stance of the writer. Thus, recognition of humor largely depends of the reader's ability to recognize intertextual references which function as signals of non-bona fide intention of the humorous fake news. Because these references can take various forms, they can be hard to recognize. Consequently, those unable to establish cross-textual reference fail to recognize humor or irony and tend to interpret the news in the non-bona fide mode.

A wide range of intertextual references becomes a genre feature of humorous fake news. At the same time intertextuality functions as a verbal technique allowing the writer to convey information about ongoing social conflicts in an implicit form. While texts of humorous fake news function primarily as a source of entertainment, intertextual references allow these humorous fake news texts to function as tools for conveying a particular stance and expressing evaluation of current events.

Madhavi Shivaprasad (Tata Institute of Social Sciences)

"Are you funnier than me?" Politics of the Popularity of Stand-Up Comedians in India

The Indian English stand-up comedy scene is quite nascent. However, having to compete with transnational humour trends thanks to digital technology and the internet, the Indian comedians, the most senior of whom have only been about eight years on stage (as compared to having several decades of live stand-up comedy experience), have had to radically reinvent themselves and the brand of humour that they're selling.

So, what counts as "popular" really in a time that is driven by technology? In this paper, I analyse such instances that have catapulted some comedians to fame or infamy because of a certain way in which they presented their comedy or a certain ideology that they seemed to portray.

Today, "popular" could be said to be determined by what is created and circulated in the digital world. The numbers of "likes", "shares", "views" and subscribers that comedians have on their social media pages seem to determine how popular they have become. Digital media houses have become the spaces that determine "trends" on social media that influence what people are reading or talking about online. However, these "trends" have also been formed due to content created by the same group of comedians that circulate it. On the other hand, large numbers of consumers of popular culture and users of social media are not necessarily stitched into these multiple sites and conversant with the 'trends', and may receive the material as 'real', while experiencing the heady freedom and sense of participation that comes from the presence of 'like' or 'comment' buttons.

Comedians, regardless of their social and gendered locations, are somewhat in control of the distribution of their own content if not its reception. Privacy policies of spaces such as YouTube still seem dubious as content can be taken down without warning if it is considered as being "offensive" to a certain group of people. How do the comedians make sense of the audience responses and negotiate their visibility online and offline in such situations? How does one reconcile income generation at the same time that they also have to stand by their ideological stances, which brought them that recognition in the first place?

Joanna Ut-Seong Sio (Palacky University)

Short-Form Improvisation: Creativity, Constraints and Humour

Improvisers are told 'don't try to be funny', yet short-form improvisation, which consists of games, is considered a form of comedy performance. We argue that one potential source of it is incongruity-resolution. The games' in-built constraints and the audience's suggestions provide the incongruity and the improvisation provides the resolution. The resolution is often of a high degree of unexpectedness as constraints of the games facilitate a narrower, less common and deeper search for a resolution.

Short-form improvisation mainly consists of games. Each game has its own built-in constraints, for instance, in the game "Stand, Sit, Lie", 3 players have to improvise a sketch where at any given moment exactly one of them is standing, one is sitting and one is lying down. In the game "Numbers", players can only speak in sentences with a given number of words. Every game requires inputs from the audience, e.g. an occupation, a location, an emotion, etc., which would then be assigned to the scene.

Improvisation requires, remote association (Mednick 1962), the ability to see connections between remote concepts, and divergent thinking (Guilford 1967), the ability to generate multiple ideas for a given topic. Both are relevant for creativity. Constraints of the games also facilitate creativity in that they anchor the search, eliminate common alternatives, and deepen the search (Haught-Tromp 2016). Improvisation is filled with unexpectedness as it stimulates pathways in our schemas that are underused (Lewis & Lovatt 2013).

Improvisers do not try to be funny in a performance. The comic effect produced is a side effect (quoting Del Close). Then, where does the humour come from? In improvisational comedy, the suggestions and the constraints in the games put unlikely elements together and thus create incongruity. The comedy often comes from the unexpected connections that improvisers make to link seemingly unrelated ideas together creating a superb case of incongruity-resolution. In improvisation, since everything is made up on the spot and thus not to be taken seriously, it gives more leeway for reflecting on taboo issues, or challenging the status quo. Humour is generated this way as well.

Arie Sover (The Open University of Israel)

What's Special About the Jewish Joke?

What is a Jewish joke? Many researchers have debated this question trying to find the answer. Generally, the accepted answer is that Jewish joke is written by a Jew, deals with Jewish traits, is meant for Jews, and includes a compassionate and loving attitude to the Jewish people and culture.

This presentation intends to reflect Jewish jokes through three key factors on which the creation of Jewish humour is based, which are: experience, Jewish wisdom and survival.

The uniqueness of Jewish jokes is reflected in: (a) Self humour. Jews love to laugh at themselves. Many Jewish jokes are based on such humour. (b) Depth and complexity of Jewish jokes reflect Jewish wisdom. (c) Jokes created by Jews over the years reflect the Jewish people's unique history and survival. Through jokes one can learn about the spirit of the period, the physical and mental circumstances of the Jewish in a community and among hosting nations in the Diaspora, similarly to what can be learned from historical documents and archaeological finds.

Jewish jokes were intended to meet two key needs: (a) Criticizing individuals, groups or social institutions. (b) Providing humour for enjoyment. Jokes are adapted to place, time and circumstances in which they were created. There are those that characterized Jews in Eastern Europe, others characterize Jews

in the United States and those that characterize Jews in Israel. Research into Jewish jokes began with Freud in his book "Jokes and their Relation to the Unconscious" (1905). Although his intention was to write a research book on the psychological aspect of jokes, the collection of jokes he assembled came mainly from the Jewish repertoire. This fact allowed him to relate also to Jewish jokes and humour. Following Freud, researching Jewish humour became an important subject of humour research.

Santa Stopniece (University of Jyväskylä)

The Simple and the Complex Nature of Humour and Laughter
in Finnish-Chinese Negotiations

This paper explores humour and laughter as sites of the search for common ground and power positioning in the context of Finnish-Chinese co-operation. It is mainly based on data obtained by interviewing individuals who work either for local government in Finland or one of the state agencies responsible for attracting foreign investment. The study uses positioning theory by Harré (1991) and politeness theory by Brown and Levinson (1987) when analyzing expressions regarding humour between the Finns and the Chinese. Humour and laughter are seen as integral to co-operation and at times can assist in finding common ground and improving the atmosphere at meetings. At the same time, perceived differences in the sense of humour and the complexities of Chinese 'face' may render the use of humour during negotiations difficult. According to the interviews, both sides make adjustments in their humorous expressions for the sake of co-operation. However, power positioning and autonomy might also be asserted.

Lena Straßburger (University of Cologne)

It's a Matter of Life and Death – Incongruity in Humour and Horror
(Flash presentation)

Humour and horror provoke feelings that couldn't be more conflicting. Joy and fear are in opposition to each other. But the linguistic stimuli and the underlying, cognitive processing can nevertheless be very similar as they can both be traced back to incongruity. My dissertation project entitled "It's a matter of life and death – incongruity in humour and horror" examines the following research questions from a linguistic point of view in order to develop a theory that explains horror and that modulates possible differences between humour and horror: (1) Which semantic and syntactic similarities and differences can be examined between humour and horror texts? (2) How does the cognitive processing of humour and horror differ? The results of the humour research (GTVH by Raskin 2008; Attardo & Hempelmann 2011) seem to be a helpful instrument for an analogous horror analysis because a combination of oppositional scripts via the same logical mechanisms is possible both in humour and in horror (Morreall 2004). I will use different methods to investigate the

linguistic and processing differences between humour and horror: after a corpus analysis applying the GTVH to horror material from Meimberg (2011), I will use event-related potentials (ERPs) to compare the processing of jokes with (in)coherent, unfunny texts (Mayerhofer & Schacht 2015) and scary stimuli electrophysiologically. Simultaneously, a Facial Action Coding System (FACS) study will help to differentiate between the different arousal types triggered by incongruity (joy, fear, and disgust) as it disentangles which emotion is activated by matching facial movements with emotions. Taken together the different methods will provide information to come up with a systematic differentiation between horror and humour regarding linguistic and cognitive aspects.

Aleksandar Takovski (SEE University)

Beyond Internet: Humour and Political Engagement

The post-Yugoslav states have recently faced a series of political crises and waves of public expression of dissatisfaction, some of which escalated to mass protests. These have been organized by civil sector organizations such as: the All-Slovenian People's Stand (a civil movement that has organized the 2012–2014 protests against the government's corruption), the Croatian Right to the City (an organization that acts against privatization and excessive economic exploitation of public space), Resistance Without a Hope (a Montenegrin civil movement fighting against irresponsible and reckless government) and the Macedonian Colorful Revolution (the initiator of the 2016 mass protests in Macedonia against the ten year non-democratic rule of the conservatives), and a few others. Humour has taken prominent part in the public actions and protests organized by these initiatives. It has enhanced the political demands and actions, fuelled solidarity and has attracted the attention of a general audience. However, it has largely remained under-analyzed by researchers.

In this respect, this case study attempts to learn more about the specific circumstances that facilitate or inhibit political engagement through humour. Given that much of political humour is produced and disseminated over the internet, some of the questions the study seeks to answer are: What is the effect of internet political humour upon engagement? Does it merely entertain or can it engage in serious political debate and/or action? What forms of engagement does it presuppose and mobilize? How does it transgress the confines of the cyber zone entering the political life of the society? What social structures and agents (political circumstances, social actors, groups, initiatives, organizations, movements) pre-condition its gaining a political uptake? What are the opportunity structures, the favorable circumstances that enable its emergence and use? How is it produced, used and related to other means of political talk and action working towards the accomplishment of the same ends?

To provide the answers to these questions, two data resources and data corpi will be used, humour instances collected from the sites of the civil society initiatives that have organized social protests, some of which were mentioned in the first paragraph, and the answers to a series of semi-structured interviews with some of the civil activists, members of those organizations.

Richard Talbot (University of Salford)

Claire Dormann (Liverpool School of Tropical Medicine)

Virtual Clowning for Dementia Care

Clowning performance practices acquired during training with Pierre Byland (Burlesk Centre) has led to exploring the notion of the figure of the clown as anachronistic or out of sync. With regular or 'fashionable' time, this workshop shares practical skills for performing vertiginous states, such as suspense, toppling, tripping, stumbling and elementary falling. The workshop asks how these may be applied to devising for clown performance. Discussions during the workshop will consider these techniques in relation to contemporary performance poetics of failure, that is, as a determined exposure of the limitations of physical adaptation to environment, rather than a demonstration of performer virtuosity. The clown's inexhaustible effort is inclined towards durationality, in what John Jordan (CIRCA) has called a 'marathon' form of performance. What opportunities emerge through slow or durational improvisations with falling? What rhythms, patterns and gags appear when time spent falling is more tightly constrained? The workshop will go on to consider how these techniques might be applied in an online environment.

As part of a two-year research project Modelling Interactive Clown Practices in Dementia Care Richard Talbot has been working with Dr Claire Dormann, a specialist in Digital Games design and Humour, to investigate online or 'tele'-clowning in dementia care (with support from British Academy / Leverhulme Trust small arts grant). The project will be introduced via examples of online playfulness and game-based interaction. Linking this to the practical element, it is proposed that witnessing and interacting with clowns who may 'fail' can provide comic relief from the effort to keep in step with everyday temporality. In particular it is hoped that the project will contribute to an online care provision for people living with early stages of certain forms of dementia and for their caregivers.

Ágnes Tamás (University of Szeged)

Election Campaign Tools in Comic Newspapers

It has always been an important factor how many voters a political party can mobilize using particular tools. The media associated with political parties has attempted to influence voters since elections were first organized. The aim of my research is to analyse in the popular genre of comic papers in the 19th century how caricaturists criticized their political enemies during election campaigns and how they attempted to influence readers and mobilize voters. The analysed comic papers were connected to Hungarian parliamentary parties: "Borsszem Jankó" ('Jonny Peppercorn') was the comic paper of the government, "Az Üstökös" ('The Comet') of the moderate opposition, and "Ludas Mattyi" ('Mattie the Goose') of the radical, independence focused opposition.

The investigated elections of 1869 and 1872 were the first two parliamentary elections after the Austro-Hungarian Compromise in 1867. These were tense and corrupt contests. Both the governing Liberal Party and the opposition parties used all their tools to win. The birth of the Austro-Hungarian Monarchy was not a process supported by the majority of Hungarian society: a wide range of society did not agree with some points of the Compromise. This was a regime change without the support of the majority of Hungarians, in sharp contrast to the changes in the late 1980s in East Europe. What hinged on these elections was the legitimacy of the new system. The governing party established the Compromise, the moderate opposition wanted to change some points; the independence party wanted to have a new connection with Austria and, therefore, they rejected the Compromise.

In my paper, I aim to answer the following question: With what tools did the editors motivate their readers? How did they attack their political enemies? Are the campaign tools humorous, ironic, insulting or personal and insulting? Did the comic papers attack the parties and their programs or the campaigners? I will illustrate my results with several caricatures. My results will be comparable with campaign tools of later elections and with elections in other countries.

Manuela Thomae (University of Winchester)

Paige Lofthouse (University of Winchester)

The Impact of Sexist Facebook Humour on Women's Political Engagement

The recent academic focus has begun to shift away from the impact of sexist humour on men and towards the impact of sexist humour on female humour targets. Furthermore, sexist humour research has historically relied on either using vignettes or other written, sometimes relatively decontextualized, humorous materials.

The current research builds on work by Strain et al. (2015) and we will present new empirical findings on women's Online political efficacy, Online political participation, and likelihood to vote for a female political candidate following exposure to a Facebook profile featuring neutral, men-disparaging or women-disparaging (sexist) humour, respectively.

We collected online experimental data from 424 female undergraduate students. All research participants were randomly allocated to see one of the abovementioned Facebook profiles before completing a series of questionnaires including Sasaki's (2016) measure of Online political efficacy, Valenyuela et al.'s (2012) measure of Online political participation and Dolan's (2010) 4-item measure of support for female political candidates.

Our findings indicate that overall, female participants' responses were not adversely affected by their exposure to sexist compared to men-disparaging and neutral Facebook profiles. However, female participants exposed to sexist Facebook profiles tended to show less support for a female political candidate,

irrespective of that candidate's political affiliation. These findings are generally in line with some of our earlier findings.

Future research could attempt to ethically assess the impact of sexist humour on women when such humour forms a prolonged pattern of discrimination instead of a fleeting encounter in an online experimental setting. In addition, it is possible that female targets of sexist humour interpret the humorous expression of sexism as a shortcoming of the joke teller and, potentially, their uncritical audience.

Yen-Mai Tran-Gervat (New Sorbonne University – Paris III)

Don Quixote as a Prototype of Humour in 18th Century England

One of the first theoretical essays written on humour is "An Essay towards Fixing the True Standards of Wit, Humour, Railery, Satire, and Ridicule" (1744), by Corbyn Morris. What is remarkable is that in order to define humour and to demonstrate its accuracy as a notion that would allow the reader to understand some specificities of British society, Morris relies mostly on literature and fiction: one of the characters he chooses as representative of "a humour" is Don Quixote, whose popularity and meanings in 18th c. England has been studied by Ronald Paulson's "Don Quixote in England" (1997).

This paper will examine Morris's developments on Don Quixote and compare them with other 18th c. approaches of the Cervantes novel (1605–1615) in 18th c. English literature (e.g. in Fielding's and Sterne's novels), in order to better understand how and why the first theories or embodiments of humour as a conscious notion had to rely on a late Renaissance Spanish novel. Eventually, this study will allow us to reflect more broadly on the methodological and theoretical issues of "humour" – in the narrower sense at stake here – as a useful retrospective notion for the analysis of earlier literary or artistic works.

Sergey Troitskiy (Saint Petersburg State University)

Universality of Parody as Cultural Practice. Russian Researches in the 1920–1950s (Mikhail Bakhtin and Olga Freidenberg)

Most researchers of culture have found it impossible to describe culture by means of categories and terms of seriousness only. Every such a description was imperfect. There was always something else. Cultural practices were always not only serious. Along with that, thinkers since ancient times have paid attention to parody, although it was conceived as a local element of the theory of aesthetics. Gradual changes in the structure and form of scientific knowledge and changes in the structure of the society that scientists lived in prepared the ground for the universalistic view on parody. Both these factors, objective and subjective, were enhanced by absurd cultural practices of the Russian revolutions and wars (1904–1921), and the government's drive towards the total nature of science and rationality (almost Foucault-like). All of these aspects made it possible to develop the theory of universality of parody in culture by two Russian researchers – Mikhail Bakhtin and Olga Freidenberg.

Villy Tsakona (National and Kapodistrian University of Athens)

The Role of Intertextuality and Cultural Literacy in Joke Processing

Being anonymous creations circulated orally and nowadays online, jokes are considered to be the folk genre of humor par excellence. Davies (2016: 263) has recently suggested that jokes have become “less demanding of the intellect of the listener”, while their forms have become simpler than before and hence easier to tell even for ‘unskilled’ joke-tellers (see also Laineste 2016). On the other hand, intertextuality is identified as a key mechanism for the creation and comprehension of jokes, as they usually rely on cultural knowledge and allusions to diverse previous texts (Laineste 2016; Laineste & Voolaid 2016). This means that contemporary jokes may turn out to be demanding texts testing recipients’ background knowledge and cultural literacy (Hirsch 1980). Such views seem to be complementary and contradictory at the same time. Moreover, since folkness involves inclusiveness, ease of accessibility, and popularity, intertextual allusions may put into question this quality of jokes.

Adopting a discourse analytic perspective, the present study will employ the concepts of intertextuality and cultural literacy to account for the wide variety of allusions attested in jokes concerning the Greek financial crisis. Such linguocultural allusions appear to be significant for the production of the humorous effect and need to be traced and deciphered by recipients who wish to understand the jokes. In this sense, joke creators portray themselves as capable of handling cultural references and project their potential audience as equally capable of doing so. As a result, the allusions included in political jokes may contribute to dividing potential joke recipients into ‘culturally literate’ and ‘culturally illiterate’ ones. Such observations could lead us to reconsidering the ease of accessibility and eventually the folk character of contemporary (political or other) jokes.

Vasia Tsami (University of Patras)

Metapragmatic Stereotypes and Humor: Interpreting and Perceiving Linguistic Homogeneity in Mass-Culture Texts

In this study, I concentrate on the potential of mass-culture texts to impose specific metapragmatic stereotypes (Agha 2007) through humour on the wider audience. Metapragmatic stereotypes constitute speakers’ internalized models of how language should or should not be used; such models guide speakers’ own language use and enable them to make evaluations about their own language behavior or that of others (ibid: 148). In this context, I explore the presupposed and dominant metapragmatic stereotypes for humorous mass-culture texts’ production and interpretation.

My presentation focuses on a recent humorous Greek advertisement of a telecommunications company. Drawing upon Coupland’s (2007) conceptualization of style and the General Theory of Verbal Humour (Attardo 2001), I intend to show that humour reflects, sustains, and reproduces the dominant metapragmatic stereotypes of linguistic homogenization and monolingualism

(Blommaert & Rampton 2011).

Then, I explore how the audience perceives the representation of stylistic choices in TV mass-culture texts. The data of the study was collected via questionnaires, including open and closed questions, from 4 public elementary schools in the prefecture of Achaia in Greece. The research focuses on 96 elementary school students of the 5th and 6th grade (11–12-year-olds). The recipients' responses to the advertisement show that their metapragmatic stereotypes are aligned with the dominant ones: they approach stylistic choices as strictly-defined systems used in specific social contexts and they expect the alignment of TV fictional characters with linguistic homogeneity.

My findings suggest not only that humour marginalizes specific styles and stigmatizes the respective practices, but also that the audience perceives the reinforced metapragmatic stereotypes as guidelines for "correct" stylistic use. Furthermore, it seems that through humour such stereotypes usually go unnoticed in mass-culture texts and may even become naturalized, as they are framed in a "trivial" and "non-serious" manner.

Maja Turnsek (University of Maribor)

Tatjana Zupančič (University of Maribor)

Taking Them Back to School: Use of Humour in Intertwining of Heritage Interpretation and Staged Experiences

Humour in tourism has long been an important, yet rarely discussed element in at least two areas of enriching the tourists' experiences. First is the area of heritage interpretation whereby tourism workers have long been faced with a dilemma of how to provide factual information on local heritage in an aspiring and entertaining manner while at the same time still staying true to providing local knowledge and facts. Second is the area of fiction based experience design whereby experiences are built on storytelling, performance and interactive inclusion of audiences in the staged experiences. Recently, we are witnessing the intensification of the trend of merging of the two worlds: the world of heritage interpretation and the world of staged experiences, intertwined in an attempt to enhance both the tourists' entertainment and their knowledge of a destination's heritage. From living museums to heritage escape rooms, edutainment is becoming a norm, yet not much is known, however, of the specific role humour plays in creation and performance of such products. The presented paper explores in depth one case study of such intertwined product. The product "Smart Head Primary School" is a re-enactment of one hour of teaching as it was done in the 1950s in Bela Krajina, a region of Slovenia. It gained high extent of popularity primarily due to its extensive inclusion of humour. The product uses the role of a strict teacher to interpret to the "pupils" (visitors) the prime elements of the regions' heritage. The visitors or the product are either pupils or older people, the last have themselves still experienced the strict school environment as presented by the product. In order to analyse the intertwining of humour with heritage interpretation, the authors combine three research methods (a) in-depth

document analysis of the content used to create the product, (b) in-depth analysis of a transcribed video-recording of a sample performance, (c) introspection of the “teacher’s” performance (one of the paper’s authors). The results show different uses of improvised versus scripted humour, whereby the improvised humour follows even more tightly the role of the “strict” teacher and includes higher extent of critical subversive humour than the scripted humour.

Laura Vagnoli (Meyer Children’s Hospital)

Giovanantonio Forabosco (Centro Ricerca Umorismo – CRU)

Alberto Dionigi (Federazione Nazionale Clowndottori)

Carla Canestrari (Università di Macerata)

Valentina Bacchi (L’Aquilone di Iqbal)

RISU Goes Glocal (Roundtable)

In January 2018 a new scientific journal about humor was born in Italy in order to facilitate the research and the sharing to Italian readers. The “Rivista Italiana di Studi sull’Umorismo” (RISU) is a multidisciplinary peer-reviewed journal, open source, two issues annually. It is mainly addressed to the scientific community and Italian readers, with also a presence on the international scene: at least one article for each issue is provided in English, by authors of other countries. RISU is an independent publication that is not owned or managed by any publisher or other institution. This allows the complete gratuity as the authors are not required to pay taxes publication and readers are free to download or read articles online at no cost: essential feature of a publication that aims to be of universal scope whose main purpose is to disseminate and share knowledge globally.

The journal is dedicated to increasing the depth of Humor Sciences across disciplines with the ultimate aim of improving scientific research. RISU covers all areas of Humor Research, including but not limited to psychology, cultural and social studies, education, communication, linguistics, literature, translation studies, medicine, and philosophy. The dedicated technical and editorial team members from different fields of humor research ensures the quality and review standard of our publications. RISU publishes original articles, letters to editor and reviews.

This roundtable of 60 minutes, involving a number of humour scholars, is to present our journal, the topics of the first issue published. Moreover, we are interested in sharing experiences about publishing (in and outside Italy) scientific journals focused on humor studies and, at the same time, in boosting collaboration between experts in this field.

Adam Valen Levinson (Yale University)

Taking Offense Seriously

While humor has a long résumé as a “window into the unconscious,” the boundaries it strikes against are understudied. Are people offended in particu-

lar, predictable ways? This online survey (N=1,178) that gathers demographic, biographic, and psychological data in combination with responses to 22 wordless cartoons, reveals distinct social patterns in offendability. With reference to anthropological, psychological, philosophical and neuroscientific traditions, “offendability” is conceptualized in cultural sociological terms, by which “offense” is read as the “striking against” of a symbolic boundary (separating profane from the too-sacred-to-play-with). As such, offense is proposed as a supremely meaningful metric in defining groups in terms of what they believe most deeply. With attention both to marginal groups and to liminal identities, analysis crystalizes an intriguing trend, namely: the significance of micro (individual) level factors (e.g. age, gender, psychological characteristics) and macro (social) factors (e.g. ethnicity, nationality) in predicting sensitivity to offense, in comparison to the seeming irrelevance of the meso (interactional). This builds on major sociological work (Klinenberg 2012; Putnam 2000) that cites the increasing solitariness of modern life; here, “sacred” boundaries are seen to be individually determined, in combination less with lived experience than with membership in abstract, often innate groups. Regression models explore meaningful variables in greater detail. Of particular note: sexual preferences were the greatest predictor of sensitivity to offense, with women attracted to women reporting the highest sensitivity. Across the board, those who were uncomfortable before disclosing particular information (e.g. sexual, political preferences) were disproportionately from the groups who were more sensitive to offense (e.g. “queer”, right-leaning): identity discomfort manifests as symbolic discomfort.

Gabriella Valentino (Swansea University)

Stiff Upper Lip: Wodehouse’s Berlin Broadcasts

In 1940 Anglo-American humorist P. G. Wodehouse (1881–1975) was arrested by the German army occupying France. He was released eleven months later, after having been interned in several camps in Belgium and Poland. Almost immediately, he agreed to radiobroadcast to the US from Berlin. He gave five talks reporting about his experiences as an internee. They became notorious as the “Berlin broadcasts” as the Nazi propaganda aired them to the UK. The reaction was strong: Wodehouse was denounced in the British parliament under the accusation of having made a deal with the enemy by accepting to broadcast to be released. He was object of an inquiry by MI5 and was eventually cleared of charges of treachery. However, his reputation was damaged and still is, especially in the countries, such as Italy, where his works are well known but the Berlin broadcasts have never been translated.

I have extensively researched Wodehouse’s works and all their translations published in Italy, in the light of a novel approach to translation that I label “epistemic” since it focuses on the role knowledge plays in the translation process. Drawing from Raskin’s (1985) definition of script, as later modified by Attardo (1997), I hold that Wodehouse’s humour can be described as humour of the incongruous expressed by means of what I term script-clashes. Moreover, I have identified five key terms to describe the devices he used to convey humour,

namely Incongruity, Exaggeration, Surprise, Endearment and Knowledge Sharing. All of them are framed by “comic mood”, described by Rozik (2011) as the prism through which the text is meant to be perceived by the receiver.

In this presentation, I show that the Berlin broadcasts, that I examine according to Epistemic Approach, contain these humour devices and are set in comic mood. I will therefore demonstrate that Wodehouse, far from producing material for enemy propaganda, used the broadcasts and his talents to turn a miserable experience into an opportunity to show how Britons can “keep a stiff upper lip”.

W. Larry Ventis (College of William and Mary)

Thinking Fast and Slow and Creatively in the Experience of Humor

Hurley, Dennett, and Adams (2011) claim that humor fosters relatively effective thinking, and that the resulting mirth, on getting a joke, rewards this effective thinking. Kahneman (2011) researched the two thought dispositions of Intuitive Thought, and the more thoroughly logical Reflective Thought. I offer an argument and some supportive research that these two thought modes have unique and necessary roles in the experience of humor, and in differing ways should contribute to creative thinking. Stanovich (2011) has advocated for a third thought disposition, Actively Open-Minded Thinking. This paper presents two studies relating these three thought dispositions to the experience of humor. In addition, cognitive research on intuition and insight is presented which attempts to specify possible likely roles for Intuitive and Reflective Thought in the experiential stage sequence of creativity of Wallas (1926), hopefully clarifying some aspects of his somewhat puzzling stages of Intimation and Inspiration in creative accomplishment.

Shuli Victor (Dream Doctors Project, Sapir College)

Medical Clowning in an Earthquake Zone (Flash presentation)

In 2009 I flew with the Dream Doctors and Israeli Flying Aid, a humanitarian aid organization, to Indonesia, a country that does not have a diplomatic relationship with Israel. My job was to work hand-in-hand with the psychologist, treating children experiencing trauma after the sudden death of their loved ones.

We were told not to speak Hebrew, our native language, because Indonesia is an ‘enemy country’. However, as a clown, I am always searching for ways to ‘cross the lines’ in order to create humorous situations.

With my presentation, I want to show the impact that humor and laughter can have in a place of suffering, pain and hardship and discuss the healing process, how with the help of humor I was able to touch the spirit of injured souls.

I will also screen a 2-minute video to show the work on the ground in Indonesia.

The goal of this presentation is to tell the story of a journey, not just about travelling to a disaster zone, and not just to treat injured children, but a voyage of self-discovery. After experiencing a personal tragedy, this work helped

me to find the healing force of humor and laughter. I was able to overcome my challenges because of the fulfilling and meaningful work of clowning as humanitarian aid.

Kalle Voolaid (Estonian Sports and Olympic Museum)

Piret Voolaid (Estonian Literary Museum)

Sports Commentators' Gaffes as a Type of (Un)Intentional Humour in Estonia

The paper analyses, from the perspective of folklore and humour theory, the sports commentators' gaffes collected from live sports broadcasts on different Estonian media channels from 2010–2018. The main focus of the presentation is on the gaffes as a subtype of humor. Sports commentators' gaffes fall into the category of linguistic humour, which is why it can be analysed with linguistic theories of humour. Although we may suspect that sports journalists are intentionally funny, it is generally not so. The remarks are usually not funny for commentators themselves, but the audiences see the jokes that have emerged during live broadcasts as unintentional humour (see Martin 2007) or accidental humour (Nilsen & Nilsen 2000). In addition to the funny remarks made by reporters, such accidental humour also covers children's remarks, funny quotes from the works of students (e.g. essays, research papers) and many others that all have relatively universal bases. Sports commentators' gaffes can be adequately researched in the light of the General Theory of Verbal Humour (GTVH) of Salvatore Attardo and Victor Raskin (1991), which is the hierarchical representation model of six Knowledge Resources. What makes these experiences worth recording is their different logic, mistakes, developments that seem interesting and emotionally valuable. The material has a great potential of becoming folklore, starting a life of its own among people and losing the initial connection with the author of the gaffe. It can also be seen as a phenomenon reflecting on Estonian sports history. This survey is an attempt to categorise the material: tautologies, unintentional juxtapositions where the viewer/listener knows what is meant, nonsense, pointless words, unintended puns, reuse of old proverbs etc. Of course, one has to keep in mind that we can usually not speak of intentional linguistic 'comedy' in the case of this kind of jokes, which is why the gaffes are better described with neutral linguistic terms (metathesis, paronymy, homonymy with its subtypes of homography and homophony) instead of intentional types of humour (wordplay, such as spoonerism, malapropism, Freudian slip, paranomasia/paranomastic image).

Simon Weaver (Brunel University London)

Brexit Irony, Caricature and Neoliberalism

The paper discusses comedy about Brexit and some of the ironies of pro-Brexit discourse. The paper highlights the role of identity, identity politics and social context in shaping such texts. All of the texts contain standpoint identity

work concerned with 'values', 'the nation' and 'others' that seeks to transform the liminal. More specifically, the paper outlines the populist construction of Brexit discourse and the existence of internal contradictions, ambiguities or incongruities in it that are accurately characterised as ironies. It is shown how comedians respond to this irony, particularly from the starting point of the caricature of the Brexit politician. The paper presents the argument that the 'situational irony' of Brexit — one that both presents and hides neoliberal tendencies — is reinforced by the various 'textual' or 'postmodern ironies' of this discourse. Comedians respond to the ironies of Brexit discourse and are predominantly anti-Brexit or highly critical of Brexit politicians. These comedians use satire with the aim of presenting rationality and unmasking absurdity. They attempt to 'speak truth to power'.

Eric Weitz (Trinity College Dublin)

Waking the Comedians: Humour as Weaponry for Social Change

Humour retains an unholy alliance with the status quo in mainstream society, in that a joke generally invites confirmation through laughter of a bias one already holds, thereby favouring culturally inscribed dispositions. The paper will draw on thought by Frances Gray, Lizbeth Goodman and others in establishing a context for a perspective on politically progressive joking in popular culture. It attempts to identify a handful of humour strategies that deploy the generic joking mechanism astutely to gain rhetorical traction against the grain of entrenched discourse, with samples drawn largely (although not exclusively) from feminist orientations and contemporary Irish culture.

Magdalena Wieczorek
(Siedlce University of Natural Sciences and Humanities)

Functions of Humour in Modern Family: A Relevance-Theoretic Approach

Humour research is a burgeoning area of scholarly investigation which has been undertaken from manifold vantage points, i.e. linguistics, sociology, psychology, philosophy, anthropology, to name but a few. The study of conversational humour has been widely acknowledged as a field worth studying in Relevance Theory (Sperber & Wilson 1986). In a nutshell, the theory of relevance presupposes that human communication and cognition are relevance-oriented which means that every stimulus directed to us is worth the mental effort which is rewarded in terms of cognitive effects. Among the proponents of the research into humour in accordance with relevance-theoretic lines are Yus (2003) Jodłowiec (1991, 2008), Curcó (1995, 1996), Solska (2012), Larkin Galiñanes (2000), and Martínez-Sierra (2009).

The main objective of the present contribution is to undertake a pragmatic analysis of fictional communication in order to offer a list of functions of conversational humour in sitcom discourse. The claim underlying the analysis is that humour is a means of performing a variety of functions at once (Ziv 1984;

Martin 2007; Piskorska 2016) and it positively influences the viewer's cognitive processes. Sitcom is a subgenre of comedy discourse, the paramount aim of which is to evoke positive feelings. Hence, it is not surprising that one of the most frequently employed conversational strategies is to promote solidarity and rapport with television recipients.

As a point of departure, the revised participation model is employed which hinges upon the two communicative levels, viz. the inter-character/character's level and the recipient's level (Dynel 2011). The former consists of fictional communicative acts, i.e. dialogues and monologues, established and facilitated between fictional characters. The latter comprises all plausible interpretations constructed by the audience.

The data is culled from the popular worldwide sitcom "Modern Family". The sitcom is shot in a mock-documentary style which aims to depict fictional situations as if they were a clear reflection of daily reality.

Jonathan Wilcox (University of Iowa)

Humor Theory for the Historically Inclined: Uncovering the Comedy of the Old English Riddles

Incongruity is the *sine qua non* for humor, as all good humor theories articulate in their different ways, conjuring up an appropriately inappropriate doubleness, but incongruity alone is never sufficient to explain humor since some incongruities are creepy, some plain odd, while only some trigger laughter. For something to be humorous, it needs to operate in an appropriate domain (lacking magnitude according to Aristotle), often depending on a move from high to low (the carnivalesque inversion of Bakhtin), often breaking taboo (saving psychical expenditure on the suppression of inhibition according to Freud), and yet not causing offense or horror (benign violation as McGraw would have it). Pinpointing humor requires an awareness of the multiple frames within which scripts are clashing (in Raskin's terms). For literary humor (as Attardo has suggested in different terms), this requires a sensitivity to register (with implicit questions of expectations of genre), as well as to meaning (including attending to the doubleness of diction), and to context (since social context plays a significant role in reception of any text, as Kuipers has so brilliantly shown). Such analysis is a particular challenge in relation to the literature of a long-past society, and that is the challenge I want to ponder here.

In this paper, I will bring together aspects of humor theory that are most useful for consideration of texts from the long-distant past. As a case study, I will apply this theoretical framework to uncovering the humor of the Old English Riddles, a collection of poems from Anglo-Saxon England (ca. 450–1100 CE) preserved in a codex written in the 970s. Exploring what makes these poems funny will require reconstructing frameworks of reference and imagining performance contexts that will prove interesting ways of engaging with a past society. I will suggest that unpacking humor can usefully unlock the past as well as the present.

Ian Wilkie (University of Salford)

The Sounds of Laughter: A Study Into Communal Laughter

This paper outlines a recent study at the University of Salford that was intended to determine whether it is possible to discern meaning from the different laughter sounds that audiences make. Do we hear and recognise variations in the properties of laughter responses that are made during the act of public joking? Are the qualities of different laughter sounds made by audiences identifiable as 'cues' as to the efficacy of comic communications made by performers?

This study aimed to ascertain whether there is both a qualitative and quantifiable element to the activity of shared, communal laughing. Does the laughter response vary according to different stimuli? If so, is it possible to categorise the quality of these various 'laughters' as discrete sounds produced in response to a range of specific comic 'triggers'?

The account of the project will explain the attempt to merge both quantitative and qualitative elements in a mixed methods investigation, combining psychology, science, philosophy, communication studies and performance studies, and intended to evaluate the extent to which qualities of laughter can be scientifically measured. It will, furthermore, build on Bachorowski et al.'s (2001) prior research into "[the] hypothesized differences between affect-inducing direct and indirect effects, as well as the functional importance of voiced and unvoiced laughter, [which] warrant more detailed empirical testing".

Wei He Xu (Middlebury College)

An Erotojocular Tool of Power – A Reading of Traditional Chinese Sex Jokes

This paper analyzes some traditional Chinese erotic jokes as products and reflections of their society and culture ranging from popular beliefs to power dynamics in ordinary life. Power here refers to quotidian practices of dominance between different ages, classes, or genders. The paper will show that despite their blatant eroticism or occasional scathing social criticism, these jokes accept, continue, and preserve existing unequal or unjust power relations in the patriarchal imperial China. This "conservatism" obtains as the jokes reaffirm and disseminate biases against, condone or reproduce oppressions of, the powerless or the less powerful (especially those viewed as inferior or queer) by (re)victimizing them as targets of ridicule.

These jocular dominances are carried out variously. Take women for example. Their (or sexually receptive men's) inferiority is repeatedly accentuated when the jokes subject their words or deeds to their male abusers' self-serving reinterpretations, attribute the latter's assaults on them to their own wantonness and/or stupidity, portray them as willing sex objects, and/or allow their violators to succeed in their predation and escape of punishment. Such tactics of enabling and empowering the "superior" male perpetrator rationalize, justify, or normalize the injustice done to his (female or male) victim(s).

By exposing the jokes' "discriminatory conservatism," the paper hopes to highlight the "soft power" of humour in disarming their audiences' sense of justice by appealing to human urges for (vicarious) sexual pleasure and/or laughs at the cost of others, so that the injustice is unchallenged, tolerated, and continued.

Susanne Ylönen (University of Jyväskylä)

"Ten Little Zombies": On Killing Humor

"Three little zombies
chasing after you.
Sacrifice a hand grenade
now there are two"

The above excerpt is from a picture book titled "Ten Little Zombies: A Love Story" (2010) by author and illustrator Andy Rash. It references the 19th century nursery rhyme Ten Little Indians or Ten Little Nigger Boys, but replaces the protagonists with more politically acceptable targets of violence — zombies. The plot still builds on the deaths of un-mournable others, made funny through the matter-of-fact and sing-song tonality of the rhyme, but the modification supposedly makes this alright.

Ontological difference and lack on spirituality or soul make zombies the perfect enemy, because they can be destroyed without moral scruple. Next to this, their iconic slowness and stupidity make them laughable, which alleviates the terrible fears that they embody. By providing an overview of a range of zombie picture books, this paper seeks to address the "fun" aspects and the limitations of humor that is derived out of the killing of zombies. What actually happens when a nursery rhyme's "target" is changed from indians to soldier boys, teddy bears or zombies? And is a post-humanist perspective, in which zombie children hunt adult human "packages" merely fresh and funny, or could it also be perceived as alarming or insulting? How can the line of political correctness and censorship be negotiated in cases of black humor?

This presentation combines approaches from the fields of aesthetics, cultural studies and childhood studies. Theoretically, it builds on concepts such as the sublate, introduced into the field of art by art philosopher Carolyn Korsmeyer in her 2011 book "Savoring Disgust: The Foul and the Fair in Aesthetics". Methodology wise, it emphasises the performative aspects of aesthetic judgements in order to address the different ways in which horrific-yet-funny portrayals may be evaluated in the field of children's literature.

Aikaterini Zacharopoulou
(Architectural Association School of Architecture)

Humour and/or Irony: How an Architecture of Communication Can Fail to Communicate

This paper aims to introduce the concept of humour in the disciplinary discourse of architecture, entertaining the possibility that humorous approaches,

both through texts and buildings, have mostly been absent or rejected, considered "inappropriate" for an "elevated" discourse.

Architecture is often seen as a form of communication, and, considering the power of humour for such a purpose, this rejection seems peculiar. That is why the paper analyses the use of the term "humour" to describe a conceptual and formal tool for communication in architecture. However, "irony" employed for the same purpose is acknowledged as a necessary detour for this analysis, as it is often confused with humour, but has been discussed much more than it in an architectural context.

This confusion is justified by an occasional conceptual overlapping between "irony" and "humour", located in contradiction to expectations and amusement. However, the paper argues that even in such cases, their different status in everyday life and philosophy, linking them with a certain exclusivity and inclusivity respectively, affects their reception nevertheless.

This point is illustrated through an emphasis on two architectural texts, Robert Venturi's well-known "Complexity and Contradiction in Architecture" and James Wines' less known "De-Architecture". Despite a 20 years' distance between their publications, both texts are considered part of the Post-Modern movement, which addressed architecture's problem to communicate with the public. Their selection was based on the fact that they both suggest a critical and synthetic tool based on an amusing contradiction to expectations; both architects intend their buildings to be funny.

However, Venturi calls his tool "irony" while Wines calls it "humour". The paper claims that the different philosophical background between the terms is reflected in the form of the resulting buildings, which is dictated by the type of expectations that are being contradicted. This, in turn, is argued to have influenced their communicative effect. Venturi's jokes remained esoteric, while Wines' managed to reach the public, but were rejected in academia.

This rejection of communicative architecture for being funny is finally used to propose a reconsideration of humour's place in the discipline, which still faces a problem of communication.

Veronika Zangl (Theatre Studies, University of Amsterdam)

Politics of Humour in Extremis. Cabaret and Propaganda
in the Netherlands Under German Occupation

Between 1941 and 1944 Jacques van Tol was co-writer and presenter of the radio program *Zondagmiddagcabaret van Paulus de Ruiter* ("Sunday afternoon cabaret by Paulus de Ruiter") aired by the Dutch Broadcasting Organization. The program was decidedly propagandistic and anti-Semitic, both highly popular and detested by the listeners. Jacques van Tol is a controversially discussed personality in Dutch cabaret, because of his longstanding close cooperation with Lois Davids, one of the most outstanding Jewish cabaret and revue artists before the war. However, I would like to focus on documents at the department for propaganda and art, which was responsible for censorship. There is a small body of correspondence available allowing insights to how officials tried

to control amusing and entertaining programs in times of totalitarianism and suppression.

In a note, replying to an enraged letter by van Tol because of a censored sketch, M. Wolters, the head of the department for theatre and dance, emphasizes his high esteem for entertaining productions which he values much higher in terms of propagandistic effects than so-called serious theatre. Yet, the attention paid to humoristic and entertaining arts elucidates the thin line between the aspired affirmative laughter and feared rebellion. The case is of interest because it sheds light on instances of censorship concerning humoristic formats developed by outspoken proponents of the regime. It allows for both analysing the dramaturgy of politicized cabaret in terms of propaganda and the attempts by officials to find applicable measures for calculating audience responses.

Evgeniya Zaretskaya

(NRU Higher School of Economics – Saint Petersburg)

Humoristic Caricatures: Network and Privacy of “Nastoyaschie Krylovtsi”

What is the role of humour in forming and transforming communicative processes of any society? Reflection on the common and personal experiences inside a group of people can be shaped in diversified ways – from intimate verbal to performative physical. A complex of these forms is represented in the visual images of a group of colleagues working on a secret research project in Soviet Leningrad of the 1970s. This paper is based on the collection of caricatures belonging to an author who was neither an artist nor a humanitarian by profession. Mikhail Fedotov was an industrial engineer working in Krylov State Research Centre. He has left a remarkable memory of himself and people he knew in quite a large legacy of drawings after his death in 1985.

The ironic narratives representing Krylovtsi’s everyday life depicted in the caricatures refer to the issues of the substantiality of the (quasi)reality and the author’s perception of it. What kind of perspectives are crossed in the process of humorous sketch creation and the further interpretation of its specific story, idea, context, purpose and underlying meaning? This is the question of the anthropological research on the community’s habitus through its visual representation targeted for the Ours (Svoyi). Mainly Fedotov’s pictures are dedicated to a few topics: “how badly we work” and “how poorly they pay” which is interesting in terms of the construct of the Other. What is the relationship between us and them, and what is our inner protest against? Ironically caricatures do not disclose the point of the Krylovtsi project’s secrecy, on the contrary, they do disguise it with the help of fixated obsessions of the characters and hypertrophied corporeality of their bodies. This paper will concern the concept of humour as a mechanism that creates alternative spaces for communication and reflection on a collective experience of a 1970s Krylovtsi’s community.

Massih Zekavat (Yazd Univeristy)

Satire as Ethical and Political Action: Environmental Advocacy Through Satire in "The Simpsons"

Satire's political and ethical bearings have proved to be contentious. Since Plato, several thinkers have condemned laughing at others especially in the case of critical situations and disasters due to its supposed moral inappropriateness. Others have argued that satire is politically inconsequential. Although these arguments have some merits, their blindness to ethical and political potentials of satire can encumber both creative and critical attempts in actively employing it for bringing about change. I agree with Marshall, who, discussing eighteenth century satire, asserts that "great satire usually springs from crisis or profound discontent or bitter hostility" (Marshall 2013: 288). But this is not a unilateral relationship; in fact, a reciprocal bond determines the rapport between satire, on the one hand, and ethics and politics, on the other. As satire proves to be consequential in many cases, it can be wisely employed to promote ethical and political sensitivity and activism.

This research hypothesizes that satire can exert political and ethical impacts and go so far as modifying or even contributing to the subversion of the socio-political situation it censures. Austin's speech-act theory can be drawn upon to provide some evidence for this argument. Satire has long been considered as rhetoric. As deliberative and/or forensic rhetoric, satiric illocutionary acts can perform such actions as persuading their audience and/or changing their minds. Therefore, I postulate that satire can be used as a politically activist strategy to raise ethical and political awareness about environmental issues and persuade people to change their attitudes with this regard. Humour and satire scholarship has long ignored environmental concerns and studies. After conveying how satire can be employed for environmental activism, I will demonstrate how the acclaimed comedy show, "The Simpsons" (1989—present), uses it in order to express environmental concerns and make political and ethical interventions.

Dick Zijp (Utrecht University)

Repoliticizing Dutch Cabaret: A Critical Analysis of the Depoliticizing Tendencies of Humour

In my PhD research, I examine the workings of social critique and the political implications of humour in Dutch cabaret (1960s—present). In the Dutch context, the term 'cabaret' does not refer to cheap nightclub entertainment or vaudeville performances, but to a form of theatrical comedy that closely resembles British and American stand-up comedy.

Dutch cabaret is often considered as a form of 'protest' (Ibo 1981, Klöters 1997) and thus as a deeply political form of comedy. Dutch comedians have a reputation for discussing taboo topics and ridiculing (political) authorities. However, this common interpretation of cabaret in terms of protest and taboo-breaking directs attention away from the fact that humour in Dutch cabaret often functions as a means of depoliticization.

In my presentation, I argue that Dutch cabaret can provide insight in the depoliticizing tendencies of humour. Drawing upon Chantal Mouffe's conceptualization of depoliticization in liberal democracies, I will argue that comedians exploit the ambiguities of humour to deny any fixed ideological position, and to downplay the merits of political conflict and protest. Pointing to the depoliticizing tendencies of humour, my aim is not to deny the political character of humour in Dutch cabaret, but rather to repoliticize the humour of comedians by redirecting attention to hidden strategies of depoliticization and their political implications.

I will demonstrate the value of my approach by presenting an analysis of the song "Arme ouwe" ('Poor oldie') of Kabaret Lurelei from 1966. This song, which portrayed Queen Juliana as a poor old lady, stirred a political controversy and has often been interpreted as a politically motivated attack on the Queen. However, in a close reading of this song and related materials such as media interviews and reviews, I argue that "Arme ouwe" can also be read as a critique of political protest.

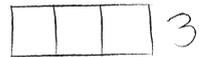
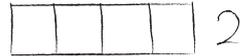
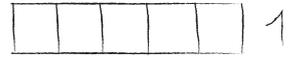
David Zmijewski (Baika Women's University)

Miracles, Parables and Prophecies: Humor and Religion in Christopher Moore's "Lamb: The Gospel According to Biff, Christ's Childhood Pal"

For much of the last two millennia, Christianity has regarded humor and laughter as anathema to the human experience. Laughter, it was believed, distracted one from the higher purpose of devotion to God. However, in *Lamb* (2001), humor pervades the strict, Jewish world of Old Testament Israel under Roman occupation. *Lamb* may strike some readers as irreligious, yet if one accepts the work as a peripatetic novel of two young men, Jesus (a.k.a. Joshua) and his sidekick Biff, taking a journey to discover the meaning of life and their place in it, one will find that Moore has brought a touching humanity to Joshua's childhood and adolescent years. The storyteller of the novel is Joshua's friend, life-long interpreter of the human experience, and disciple. Biff is resurrected 2,000 years after he commits suicide following Joshua's crucifixion and his murder of Judas, to write the lost New Testament Gospel. Sequestered in a hotel room and guarded over by an incompetent Angel, Biff is tasked with filling in the blanks left behind by the four writers of the New Testament. Biff serves as a bridge linking pre-Christian Israel with the present day by interpreting that long-ago experience through the vernacular of the 20th century. Biff documents how Joshua came to accept his role as the Messiah, a role that he was destined to assume, but one that had no playbook to follow. The huge gaps in the historical and biblical accounts of Joshua's life serve as fertile ground for fiction. During those gaps, Joshua embarks on a quest to find the three Wise Men who paid tribute to him at birth, and along the way he picks up the knowledge, intuition, and understanding of how to become the Messiah. In this presentation, I will examine the miracles, parables and prophecies in *Lamb* to show how the humor of the past comes alive by being retold in the present, and also how the humor of the present is woven into the past.

BATTLESHIPS

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B										
C										
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FINISH THE SHORT STORY

'Take my camel, dear,' said my Aunt Dot, as she climbed down from this animal on her return from High Mass.

— Rose Macaulay, "The Towers of Trebizond"

FINISH THE JOKE

A lady walks into a bar holding a duck under her arm.

Why did the hipster burn his hand?

Why did the duck cross the road?

POSTERS

Elaine Anderson (Independent researcher)

Lowering the Fences – Finding Humour With Our Distant Neighbours

The poster will outline my preliminary research results on how humour expedites positive relationships with strangers in a cross-cultural context.

Searching a variety of publicly accessible travel blogs using key words such as laugh, funny, humour/humor etc., I collected data where there was an indication that a positive relationship had quickly developed between the travel blogger and a stranger as a result of humour.

I then compared experiences between bloggers to identify common themes such as:

- Accidental humour (e.g. mispronunciation of a foreign word)
- Intentional humour (e.g. telling a joke).

Future research will include field studies such as surveys of tourism operators and interviews with travellers to further explore themes found in the travel blogs.

The results of this research will be valuable for tourism operators wishing to use humour to connect with travellers more quickly and effectively.

The research results could also potentially be used in other cross-cultural settings such as international policy development, refugee resettlement, and conflict resolution.

Shu-Ling Cho (Fu Jen Catholic University)

Hsueh-Chih Chen (National Taiwan Normal University)

Gender as a Moderator in the Relationship Between Gelotophobia and the Identity and Memory of Facial Expressions

Facial expression is an important channel of delivering emotion information during interpersonal communication. Due to shame-bound anxiety, gelotophobes have problems with social interaction. How's the identity and memory of facial expressions for them? Would it be different by genders? The present study focused on discussing these topics. 105 college students and graduate students participated in present study, of which 74.3% were women, and the average age of the sample was 20.83 (SD = 1.42). Research tools included the Gelotophobia scale of Pho-Phi-Kat Traditional Chinese version, and the identity task and memory task. For the identity task, participants classified the facial expression after its rapid (300ms) appearance. For the memory task, source monitoring paradigm was used, and participants performed the face recognition task following the two-stage training in memorizing facial expressions. The results found: (1) gelotophobia was negatively correlated ($r = -.249, p < .05$) to the

expression of happiness, but positively correlated ($r=.256, p<.01$) to the expression of calm; (2) gelotophobia and expression of happiness were significantly correlated in the male group ($-.44$), but had marginally significant correlation in the female group ($-.21$); (3) regarding the misclassification errors of facial expression recognition task, the significance testing results indicated that male gelotophobes had higher possibility to mistake disgust as happiness or calm, but sadness as calm; female gelotophobes had a higher possibility to misclassify happiness as calm and anger as happiness; (4) the face memory task results indicated that, for males, the gelotophobic tendency was positively related ($r=.404, p<.05$) to the first stage facial expression memory, particularly the disgust and calm, both correlations almost reached a positive significant level; for females, the gelotophobic tendency was negatively related to the memory for the expression of happiness ($r=-.252, p<.05$), but positively related to the memory for the expression of calm ($r=.238, p<.05$). Facial expression recognition being a process of perceiving, and facial expression memory being a process of information storage, gelotophobes were worse at recognizing and memorizing the facial expression of happiness, and gender differences existed since the patterns displayed by males and females were not alike.

Sonja Heintz (University of Zurich)

Willibald Ruch (University of Zurich)

Research on Humor Production and Creativity: An Overview

Humor, especially humor production, is often seen as a subdomain, an aspect, or a form of creativity, as a creative expression, or as part of the creative process. For example, Kaufman and Kozbelt (2009) reviewed the similarities between humor production and creativity and summarized that they both hinge on novelty and quality. Galloway (1994) and O'Quin and Derks (1997) reviewed empirical studies on humor and creativity. The present paper gives an overview of the research on this topic conducted over the past two decades, which includes six empirical studies (total $N = 1'377$). These studies are summarized (hypotheses, measures, results, and conclusions) and compared to present the current state of research and to derive future directions for research. Overall, it can be observed that the overlap between humor production and creativity is far from perfect, and thus each of them has their unique components. Still, more sophisticated research methods are needed to understand humor production and its overlaps with creativity in more detail. For example, humor production can refer to ability or habit, to quantity or quality, or to different modalities (figural, verbal, written, and physical). Depending on which aspect is assessed, the relationship with creativity might differ. Also, standard instruments in the field are needed that validly and reliably assess humor production across different measurement methods (i.e., self-reports, other-reports, and performance tasks). This would allow comparing findings across studies and methods and thus enable more long-term and joint research efforts on this important topic.

Kazusuke Ito
(The Japan Society for Laughter and Humor Studies)

Tetsuya Sumiyoshi (Sakakibara Heart Institute Tokyo)

How Did the Japan Society for Laughter and Humor Studies (JSLHS)
Approach the Local Government and the Medical Societies?

The Japan Society for Laughter and Humour Studies was established in Osaka, Japan, in 1994. The Society gradually expanded to 18 branches and it has over 1,000 members today. Thirty percent of the members are medical personnel who are aware of the effects of laughter from the results of clinical studies done over a period of 20 years, showing evidence that laughter strengthens the immune system, re-energizes brain function, reduces blood pressure and blood glucose levels, decreases the risk of cardiovascular disease and improves levels of stress and depression.

Since 2006, medical conventions, especially the cardiovascular internal medicine circle, including The Japanese Circulation Society and The Japanese College of Cardiology, have been active in giving lectures and symposiums on the connection between laughter and well-being.

The members of the Kanto region (Tokyo area) branch and the Hokkaido region branch are participating in the 2018 ISHS conference. The Kanto branch joined JSLHS in 1995 and Hokkaido in 1996. An interesting achievement occurred in Hokkaido: they officially set "the day of laughter for Hokkaido" on August 8th. They are the first to establish this kind of day in Japan. It was recognized by the Governor in 2016, and since then they celebrate the day annually with bursts of laughter. The aim of setting a day of laughter was because of laughter and humour's effect on healthy life expectancy and improving the health of a rapidly aging society.

Laughter and humour became important subjects of concern and they are playing a bigger role in Japanese society today.

Yaonan Lin (Fu Jen Catholic University)

Fa-Chung Chiu (Chinese Culture University)

Hsueh-Chih Chen (National Taiwan Normal University)

Yu-Lin Chang (National Taiwan Normal University)

The Effect of Curriculum of Teaching Imagination: Using PhoPhiKat
as a Moderate Variable

The purposes of this study are to develop a curriculum of teaching imagination, to examine the validity of the curriculum with an empirical study, and to examine how an individual's PhoPhiKat moderates the effect of the curriculum. In the study, a total of 97 college students were assigned to the imagination group or the control group. Before the curriculum, the two groups were

given the divergent thinking test (pre-test). Then the imagination group took a 14-week imagination curriculum and the control group took a 14-week psychology curriculum. In the end, both groups took the new creative thinking test (post-test). The results showed that participants in the imagination group performed significantly better in fluency, flexibility, and originality than those in the control group. In addition, the results revealed that under the condition of gelotophilia, the imagination group had better performance in flexibility than the control group; under the conditions of gelotophilia and katagelasticism, the imagination group had better performance in originality. Therefore, the results indicate that the curriculum of teaching imagination in this study could improve imagination ability, and gelotophilia and katagelasticism could modulate the teaching effects of flexibility and originality.

Tabea Scheel (University of Flensburg)

Maria Bley (Foundation "Humor Hilft Heilen")

Stefan Borgelt (Great Place to Work Germany)

Humour Culture at Work: Why Humour Makes a Difference for Employee Satisfaction

Humour, the social lubricant or abrasive, has consequences not only for employee wellbeing but also for organizational performance. Sources of humour may lie in employees, supervisors, and top management, and may result in a specific workplace culture. This perceived culture manifests itself formally or informally in benign and/or malevolent types of humour. Perceived fun or humorous relationships foster positive affect and thus cooperation and wellbeing. However, despite the common notion of the favourable role of humour, quantitative investigations provided only fragmented support within work contexts. Thus, our aim was a large-scale test of the relationship of beneficial forms of workplace humour as (1) a potential for enhancing trust and satisfaction of employees, as well as (2) its role for cooperation, wellbeing and leader perceptions.

In the frame of a competition for being rated as "best employer health & care sector", 12 organizations from the care sector invited their employees to rate their employer regarding several workplace indicators, including humour culture. The response rate of 56% included 3.142 participants. The „humour index“ covered six items regarding humour culture, that is, humour experiences at the workplace – two items for climate, and four items for coping/support, and leaders' sense of humour. Additional aspects of workplace culture and employee satisfaction were assessed.

The humour index was significantly related to a global trust measure and to the overall satisfaction with the employer. That is, the competition winner had significantly higher scores in the humour index as well as in every single humour item than non-winners. Furthermore, humour ratings were significantly positively related to leader perceptions, health, cooperation, appreciation, employer recommendation and engagement ($r = .46-.52$).

Though the cross-sectional design limits interpretation with regard to causality, the results indicate that humour is relevant for many crucial aspects of the workplace and thus of an employee's entire working life. In the future, workplace humour culture should also be investigated regarding the consequences of malevolent types of humour and with a longitudinal design. Given its demonstrated potential for improving working culture, organizational humour should be acknowledged with regard to diagnostic and interventional endeavours.

Ieva Stokenberga (University of Latvia)

Sabīne Petruseviča (University of Latvia)

BenCor in Latvian: Relation With Humour Styles and Personality Traits

The measurement of benevolent and corrective humour has been recently validated cross-culturally (Heintz, et al., 2018). This study was done with an aim to 1) test psychometric properties of the Latvian version of the BenCor questionnaire (with minimal changes in item translation), 2) to test the relation with Humour style and personality traits. We expect that Self-Enhancing humour style which could be seen as the most similar construct to Benevolent humour will be related with personality in a similar way. Also our prediction is that Corrective humour should be less negatively related with Agreeableness than Aggressive humour. The participants (N=160, in age 16–69, M=27.4) filled out BenCor (Ruch 2012), Humor Style Questionnaire (Martin et al. 2003) Latvian version (Stokenberga 2008), and Latvian Personality Inventory (LPA-v3, Perepjolkina & Reņģe 2014).

Results show that a new translation of the BenCor item 12 helped to reach a better factorial structure. BenCor scales were related positively with all Humour styles (with an exception of Benevolent humour which had no significant correlation with Aggressive humour). Benevolent humour had negative correlation with Neuroticism and positive with Extraversion. Positive correlation was found between Benevolent humour and Openness as well. Corrective humour was related positively to Neuroticism, and negatively with Conscientiousness, Agreeableness and Honesty-Humility, no significant correlation was found with Extraversion and Openness. Regression analysis showed that both Self-Enhancing and Benevolent humour were mainly explained by a facets of Extraversion. Aggressive and Corrective humour were both predicted by facets of Agreeableness, Conscientiousness, and Honesty-Humility. However, explained variance were larger for HSQ scales than for BenCor. Conclusions are derived that BenCor measures slightly different personality aspects of the humorous life than HSQ.

Ieva Stokenberga (University of Latvia)

Sanita Stroda (University of Latvia)

Fear of Being Laughed at and Bullying Experience Among Adolescents in Latvia

Bullying has been recognized as an emerging problem among adolescents, and Latvia has one of the highest adolescent bullying prevalence rates among EU states. The necessity of understanding underlying mechanisms and manifestations of bullying through comic activities motivated this study. Participants (N=309, 13–16 years) filled out self-report questionnaires on humour style, gelotophobia, distress and bullying experience. Psychometric properties of the GELOPH-15 Latvian version show satisfactory results and confirm evidence gained so far, however mean values were higher if compared with those observed in other adolescent samples. Experience of being a bullying victim was related to a higher fear of being laughed at and higher distress. Both the victim's and bully's experience was negatively related with self-enhancing humour and positively related with self-defeating humour, however the bully's experience was slightly negative in correlation with gelotophobia. Fear of being laughed at predicted distress better than victim experience. Qualitative analysis of the most frequently mentioned topic – what adolescents evaluate as the most painful, to be laughed at – provides useful insights in to the comic manifestation of bullying.

Laura Vagnoli (Meyer Children's Hospital)

Elena Amore (Meyer Children's Hospital)

Alessandra Bettini (Meyer Children's Hospital)

Daniela Graziani (Meyer Children's Hospital)

Brunella Voltarelli (Meyer Children's Hospital)

Andrea Messeri (Meyer Children's Hospital)

The Role of Clowns in the Reduction of Distress and Pain in Children During Venipuncture: A Comparison With Animal Assisted Activity and Musicians

Venipuncture is one of the most unpleasant procedures for children. Previous studies demonstrated the effectiveness of distraction techniques in reducing anxiety and pain but no one studied the specific activity of clowns compared to animals assisted activity (AAA) and musicians.

Aims of the study are: evaluate efficacy of clowns, AAA and musicians in the reduction of children's distress and pain during venipuncture; compare distress and pain levels between the three groups of activity; evaluate level of caregiver's state and trait anxiety and its influence on child's distress and pain; explore parents' and staff opinion.

600 patients (3–12 years old; $M=6.8\pm 2.6$), undergoing venipuncture, and a caregiver were assigned to one of the four study groups: clowns (A, $n=150$), AAA (B, $n=150$), musicians (C, $n=150$), non-medic conversation (D, $n=150$). Groups A, B and C interacted with activities in the waiting room and during venipuncture. Parents' anxiety levels were evaluated using State-Trait Anxiety Inventory, child distress during procedure with Brief Behavioural Distress Scale and child pain immediately after procedure with Visual Analogue Scale.

ANOVA was performed to evaluate differences in efficacy between all groups, between groups A, B and C to establish if an activity was more effective than the others and to evaluate influence of caregivers' anxiety on child pain and distress.

Statistical analysis about parents' and staff opinion are ongoing.

Significant differences were found between groups in distress levels but not in pain levels. Particularly, less distress was experienced by children of group A and B with respect to group D [$p=.000$], independently from caregivers' state anxiety [$p=.000$] that doesn't seem to affect child's pain and distress. The evaluation of caregivers' anxiety showed that state anxiety levels were significantly lower than trait anxiety ones.

The intervention of clowns as well as AAA and musicians shows its efficacy in reducing child's distress during venipuncture. These results demonstrate the efficacy of the use of humor in this context and highlight the importance of promoting and including it in standard care.

Moreover low levels of state anxiety could be due to the effects of the activities even on the caregivers, strengthening their efficacy further.

Laura Vagnoli (Meyer Children's Hospital)

Francesca Addarii (Meyer Children's Hospital)

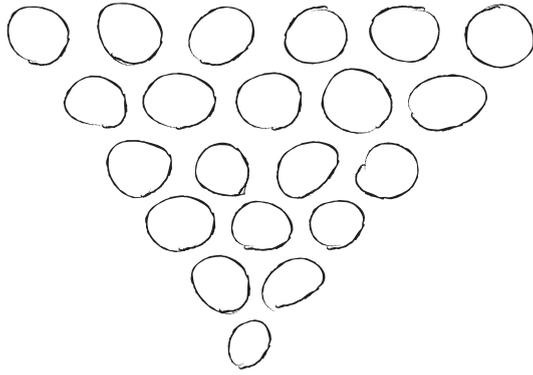
Alberto Dionigi (Federazione Nazionale Clowndottori)

Andrea Messeri (Meyer Children's Hospital)

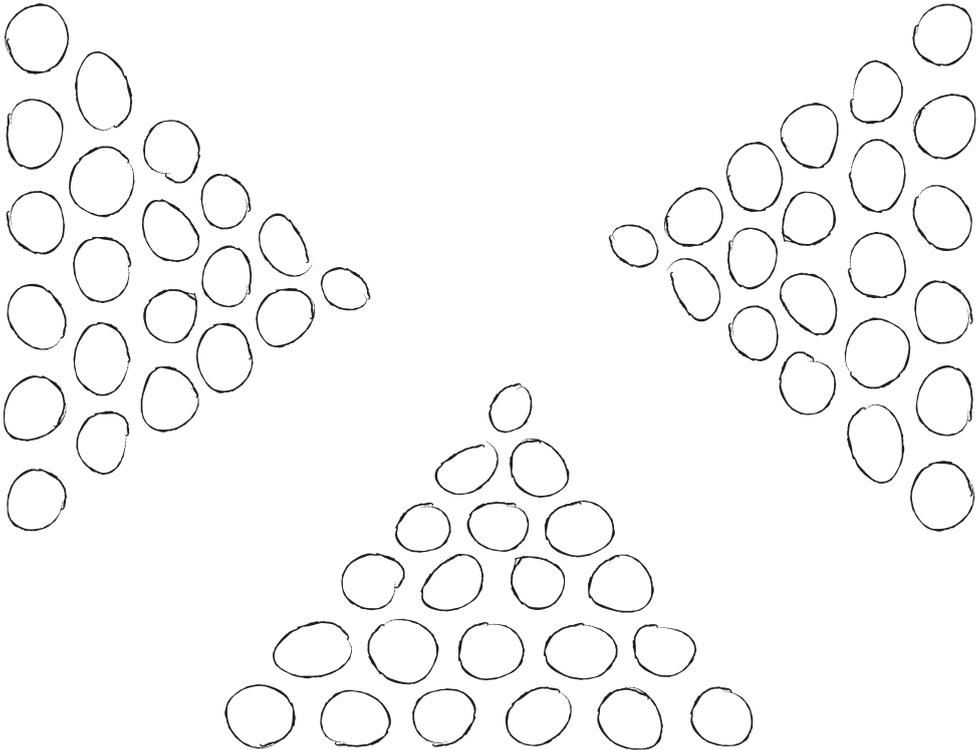
The Efficacy of Clowns' Intervention in Increasing Positive Emotions of Hospitalized Children

In recent years, the figure of the clown has progressively gained greater relevance in care settings, considering its positive effects on making hospitalization less frightening and traumatic for children and caregivers. However, only a few studies have evaluated the effects of clowns' intervention, rather focusing on the reduction of negative emotions. The present study aims to evaluate the efficacy of clowns' intervention in increasing positive emotions of hospitalized children and their caregivers and to investigate the correlation between participants' personality traits, caregivers' humor styles and the increase of positive emotions. The sample will consist of 70 subjects aged 5 to 14 years, admitted to the pediatric wards of Meyer Children's Hospital as well as their accompanying caregivers. Before (T0) and after (T1) clowns' intervention, children' positive and negative affect will be evaluated using the Positive and Negative

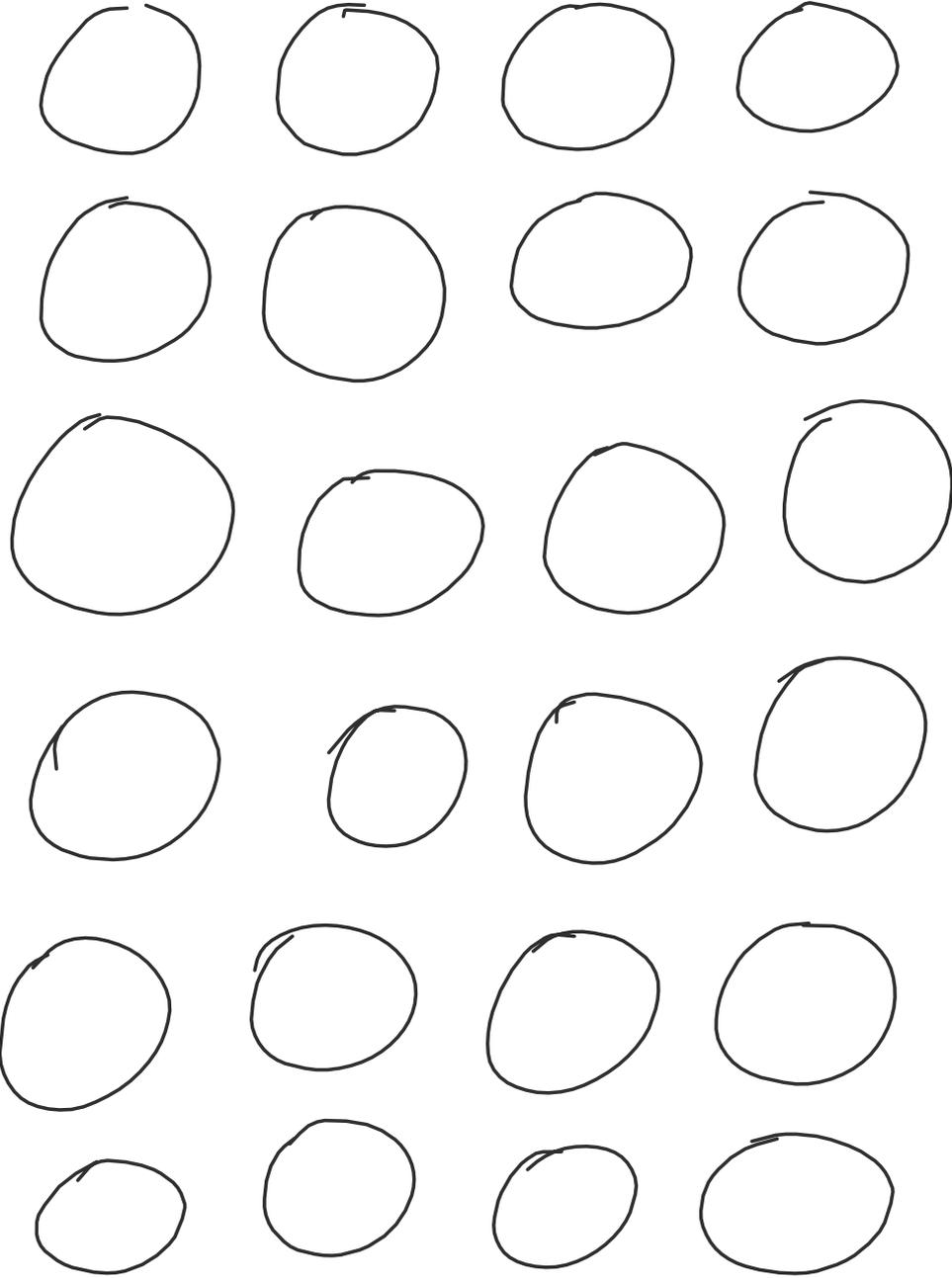
Affect Scale for Children (PANAS-C), the perceived pain using the Visual Analogue Scale (VAS) and their emotional state using the Self-Assessment Mannequin Scale (SAM). At the end children will be asked to make a drawing on the experience. Caregivers will complete the Emotionality Activity Sociability Temperament Survey for Children: Parental Ratings (EAS), the Humour Style Questionnaire (HSQ) and the 29 Clown Emotion List (CLEM-29) to measure the temperament of children on four personality dimensions, caregivers' humor style and their emotions related to the clowns' intervention respectively. Data will be analyzed performing ANOVAs, correlations and hierarchical regressions. Expected results are: 1) an increase of children's positive affect due to the clowns' intervention and their humor strategies and a possible secondary effect on caregivers; 2) a positive correlation between specific child's personality traits, caregivers' humor style and clowns' effect on increasing positive emotions. The results will provide evidence about the role of clowns' intervention in promoting and stimulating positive emotions, which represents a peculiar aspect in the physical and psychological care of hospitalized children and their relatives. The study is approved by the ethics committee but is ongoing, so for the conference we will have some preliminary data or a planning phase.



POTATOE PILES



Torrance Test for Creative Thinking (TTCT, Torrance 1966)



Draw as many things as you can using circles as the foundation of your sketch.

WORKSHOPS

Nadia Desroches (Université du Québec à Montréal)

Stand-up | Sit-down: Reflection on the Creation of a Comic Persona for Stand-Up Comedy

Stand-up is an art of self-expression that aims to reveal each comedian's unique version of truth. This truth adapts to the voice they choose to work the audience. Even though Khim (2008) argues the definition of stand-up comedy is not very elaborate, Oliver Double suggests a definition of stand-up that is more precise. Its form, beside the intention to get laughs, would consist of three components: Personality, Direct communication and Present tense. I chose to focus on Personality, and more precisely on the comic persona. My hypothesis is that this component guides the others. Therefore, my master degree research is based on the process of finding my own comic persona. This workshop will illustrate my process of getting to know more about it. Through this journey, the work of diverse theorists of stand-up comedy, including Oliver Double, Chris Ritchie, Tony Allen and Steve Kaplan, has helped me. Also I will draw a bridge between Kate Fox's claims made in her workshop on stereotypes (ISHS Montréal, June 2017) and what the definition of stand-up comedy can gain from psychology of personality with their EMDR approach.

Anita Dorczak
(Seasoned Canadian Lawyer)

Transforming Conflict With Creativity and Humour, Seriously?

Humour is not widely recognized as a useful tactic in conflict resolution. Listening skills, although most prevalent in any communication exchange, are not extensively taught in basic negotiation courses that lawyers are obliged to take. Yet if we listen deeply to human conflict and inject some humour into the process we may reach a desired resolution. There is, however, one more element that is vital to achieve resolution: creativity.

This workshop will explore the confluence of conflict resolution, meaningful listening and creative cognitive processes and their role in dispute resolution. It is a 90 minute workshop with exercises in pairs, small group activities and a final whole group debrief. There will be some serious theory, less serious games, and some humorous movie clips (reflecting negotiation in a legal setting) to assist with the exploration of the topic.

On the whole, it presents an interdisciplinary exploration of conflict resolution from a seasoned lawyer's perspective.

Mariann Martin
(Independent medical/rehab humor researcher)

Blending Ventriloquism With Folklore / Story-Telling – A Universal Commonality

Since 'forever', all nationalities and any mixed sub groups create, acknowledge and share their own unique stories / tall tales that infuse and blend interesting, magical, creative, fictional, mythological, mystical, make-believe and supernatural world situations, enchanted beings, dwarfs, gnomes, bogeyman, house spirits and other creatures. Before our society was a literate one, the tradition was even more important as recounting stories of an evening was how young children learned important life lessons, how family histories were passed down to new generations, and how the various myths and folklore of the country stayed alive.

For instance, comprised of 15 Aboriginal tribes in Australia, the Bundjalung believe that the Dirawong (Australian monitor lizard) shared with them the knowledge of medicine, bush foods, astronomy, law, and cultural traditions such as dances, head gear, body designs and songs.

Oft depicting religious, political, linguistic, geographic and other cultural nuances / habits, folklore represents a vast array / collection of local stories, celebrations and customs – familiar, unfamiliar, unknown – to the group, yet are often recognized, respected and enjoyed by another culture.

By blending the above and infusing some nuances/attributes inherent in the unique performing art of ventriloquism, personal storytelling – the creation of a fairy-tale – may encourage a therapeutic calmness in individuals experiencing any array of health-related issues – medical, physical, psychological and/or emotional problems. Engrossed and concentrating on creating this mythological adventure and adding a variety of voices the storyteller 'forgets' – downsizes, ignores – whatever 'pain' and/or insecurities that may have only been perceived.

Piip and Tuut / Haide Männamäe and Toomas Tross
(Piip and Tuut Theatre)

What Makes Us Laugh

In this workshop, we will be looking at what exactly makes us laugh. We search the pleasure in being ridiculous. Together we'll find what is uniquely funny about each person and discover their personal vulnerability.

In the workshop we mainly play games and do theatrical exercises. Workshop will be energetic and very playful. Participants will be encouraged to have fun and pleasure when discovering their creativity.

We focus a lot on concentration and attention. This is the central element of any play on stage and our everyday work. We do not learn any specific tricks, instead we'll try to find the little clown in every participant.

"I remain just one thing, and one thing only – and that's a clown. It places me on a far higher plane than any politician." – Charles Chaplin.

Workshop will be run by Haide Männamäe and Toomas Tross from the clown theatre Piip and Tuut (Estonia). They have been working together successfully as clown duo nearly 20 years and are happy to share their experience. Participants are welcome to wear comfortable clothes (workout clothes) easy to move around in a workshop.

Ira Seidenstein
(International School for Acting And Creativity)

Embodied Humour via I.S.A.A.C. Performance Exercises

Humour can be written, drawn, spoken, or performed in a theatrical context such as in a lecture, stage, circus, or screen presentation. In the theatrical context humour's delivery relies on body language which can be combined with spoken words. Two dualities are imperative: the harmony of the upper and lower parts of the body; and, the inner feeling and outward expression. One's humour precedes being funny for others. For ISHS2018 I will focus on shared humour in an ISAAC duet "The Slapstick Exercise".

COMEDY DOCUMENTARIES

Carlo Cubero (Tallinn University)

Whats Funny in Documentary?

Humor has had an ambiguous role within documentary history. On the one hand, documentaries have relied on humor since their first exercises. The first anthropological films may not showcase an explicit comedic intention, but the footage takes an ironic tone when we learn that the material was re-enacted for the camera and that these individuals were acting under Haddon's direction. I speculate that the reasons for the masks in that footage is to hide the laughter of the subjects as they parade in place. Then there is the classic examples of the works of Jean Rouch where humour is oftentimes evoked by subverting conventional documentary forms. More recently, there is the record of the some of the most commercially successful documentaries of the 2000s, Michael Moore and Morgan Spurlock to name a few, that were successful in their usage of comedic narrative devices.

However, documentary is hardly thought of as a comedic form. The public discourse associates documentary with the opposite of comedy — ie. the tragic, solemn, intellectual, sober, objective, pedagogical, the urgent, a rational conveyor of information. For many of my cinephile friends, documentary carries associations with journalism, activism, research, and documentation. It is expected to be grounded on some kind of empirical reality. As such, it stands in opposition to the fanciful, fantastical, and escapist subject matter and approach.

The public discourse has developed an impression of documentaries as being informative, objective, and appropriate materials to show in classrooms to convey information to students. I remember being shown documentaries in order to be taught about animal behaviour, astronomy, Ancient Rome, and sex. The kind of documentaries that I was exposed to carried a "truth-value" of sorts, that is comparable with scientific texts and research-based information. Along the way, documentaries became appropriate references to validate a particular point of objective information.

At the same time, and perhaps paradoxical, documentary also has an expectation of conveying a political message or propaganda. This is expectation is implicitly reproduced by the US film industry and validated through its awards. A cursory look through the list of Oscar winners in documentary shows a preference for films that address political issues and crises, which are contextualised within a specific ideology. These political expectations have their precedents in the British Documentary Film Movement (ca 1926–1946) who saw in documentary the possibility of creating lyrical and poetic cinema for democratising purposes. It also has its precedents in state-sponsored propaganda films produced in Germany and the USSR before WWII. These films, particularly those produced during Nazi Germany and the early Soviet period, contain innovations that are held as canonical in contemporary documentary practise.

In this environment, humour and documentary may seem incompatible. Humour suggests farce, silliness, contradiction, fakery, escapism, performance, mockery, etc. Humour requires a display of vulnerability that does not sit well with the political, pedagogical, investigative, and propagandistic intentions that have dominated understandings of 20th century documentary productions.

This programme intends to examine the role and value that humour plays in documentary filmmaking. It intends to consider the revolutionary potential of humour in documentary and oppose the view of humour as escapist, non-productive, and conformist. Rather, it will consider humour as the result of creative practises that subvert narratives and ideas that are taken for granted regarding documentary, civic action, and understanding the human experience.

This programme intends to consider the different ways in which humour presents itself as a liberating ideology. An ideology that views with contempt singular understandings of the human experience, that sees irony and parody as tools of the weak, as the means of empowering the individual through optimism, as a means to foster empathy and tenderness towards others. In effect, the programme will explore how humour makes us human and how to tell that story.

PROGRAMME

Friday, June 29, 2018

Funeral Season

Directed by Matthew Lancit

2011 | 87 min

Canada

Shooting location: Cameroon

Synopsis: "If Woody Allen sought out to make an ethnographic documentary in Cameroon, the result would probably be something like Funeral Season by Canadian director Matthew Lancit. Here, the filmmaker stages himself, sometimes to the point of burlesque, in the skin of a foreign explorer seeking the remains of his own dead ancestors and his own rituals. By stepping in front of the camera with self-effacing humour, Matthew Lancit takes the risk of exposing himself. A documentary in which ethnography is flipped on its head." (Jury of Traces de Vies Recontres du Film Documentaire)

Funeral Season takes the viewer through the red dust of Cameroon's laterite slopes and into the heart of the Bamileke country, where one funeral flows into the next. These death celebrations provide an opportunity to see elaborate costumes and masks, festive songs and dances, and lavish feasts, while illuminating the communal links which bind the Bamileke as an ethnic group and society. Along the way, the director befriends his guides and becomes increasingly haunted by memories of his own ancestors. At times, the dialogues alienate him from the locals; at other times they bring the two closer together. Like the dead and the living, they belong to two different worlds often mirroring each other.

There is a lightness to be found in this subjective ethnographic film which imaginatively and symbolically turns the gazes of two different worlds upon each other.

La Promesa

Directed by Valeria Luongo

2017 | 19 min

Mexico, UK

Shooting location: Mexico

Synopsis: Mexico has recently been proclaimed the country in the world with the highest consumption of soft drinks. Based on a mix of fiction and reality and realised in collaboration with the characters, the film traces the experience of Omar, "El Jarocho", and his daughter Brisa. It investigates their relationship with soft drinks and the "strategies" they apply to avoid health problems.

Who Cares About Caring?

Directed by Amaranta Heredia

2017 | 26 min

Estonia

Shooting location: Greece

Synopsis: Northern Greece, summer 2016. The self-organized group Posvasimotita visits Posidi, a camping site by the beach, like they do every year. Prosvasimotita is a grassroots disability group based in Thessaloniki. They are fellow activists on vacation, enacting in their daily practice the type of society they aim to build.

This documentary is about caring, how care makes us family, and how the filmmaker can be part of that process. Disability is not used as a metaphor, but as a tool to re-think normativity and vulnerability, and to create more inclusive communities. In a society where we are constantly expected to be independent, this project advocates for autonomy and interdependency, trust and intimacy.

Planet Petrila

Directed by Andrei Dascalescu

2016 | 80 min

Romania

Synopsis: As miners in the Romanian town of Petrila go down into the mine for the last time, artist and ex-miner Ion Barbu is working on his mission: preserving Petrila's coalmine as cultural heritage. But in accordance with EU agreements on the closure of the mine, the authorities are committed to demolishing it completely. This would bring an abrupt end to a history with which the mining community still feels a deep affinity, but one that doesn't appear to interest the politicians in the slightest. Barbu refuses to back down, doing all he can to

keep the memories of the mine alive. He covers the mine buildings in murals and organizes performances, street protests and an underground theater festival. His resolve is a match for that of his opponents, and his art, which samples freely from art history, is charged with an absurdism well suited to the situation. Nonetheless, his actions prove to be more than just a frivolous protest; they become a channel for the collective mourning of a redundant industry.