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**On subverted expectations:
Online humor and affect vis-à-vis the Covid-19 pandemic**

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By way of a (humorous) metaphor, one could say that the global pandemic of Covid-19 is like humor: it subverted what people were expecting for the year 2020. This paper is concerned with a family of internet memes that were designed to express specifically people's failed expectations over 2020, called "My plans vs. 2020". These are image macros that consist of two captions ("My plans" and "2020") paired with two corresponding images that evoke visual incongruity. Such incongruity (positive for anticipation and negative for 2020) implicates a discrepancy between expectations and reality, which gives rise to humor.

The present study is based on a corpus of 80 instances of the "My plans vs. 2020" meme, and is aimed to unveil how multimodal humor enables expressing people's subverted expectations. I suggest that the affect that inheres in these memes is motivated by a stylistic pattern of "visual parallelism," which brings together, and foregrounds, two parallel images of incongruous affective valence, i.e., positive vs. negative. However, the visual incongruity that resides in the parallel images is constrained by metaphorical associations of affect (Crawford 2009) and the spatial representation of events in the timeline (see, e.g., Santiago *et al.* 2007; Weger & Pratt 2008). I thus pursue the argument that humorous meaning-making is underpinned by embodied cognition, a view that so far has been fleshed out with regard to the verbal modality alone (Bergen & Binsted 2015).

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Code-switching in Cartoons in a Bilingual Magazine: Patterns and Functions

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Cartoons still appear as one of the most efficient ways of attracting readers' attention and interest to the message or points of view communicated. Compared to expressing views or criticisms in several hundred or thousand words, only a few cartoons can achieve more interestingly and engagingly. Magazines and newspapers play an important role in readers' life since these are the right places where they can read a variety of articles and reviews, including cartoons. Although cartoons are known for their power regarding political and educational issues, they can also be utilized as teaching and learning tools. This presentation aims at analyzing how code-switching was realized in cartoons published in a bilingual magazine published in Turkey between 1981 and 1984 and what patterns of code-switching were found in the cartoons. The presentation also aims to suggest the possible functions of the code-switching as they were used in the cartoons published in this magazine as well as the effects on readers of this magazine, which aimed to teach English uniquely considering the years that it was published.

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Breaking the rules of linguistic politeness as a vehicle of humor in the lyrics of a Polish metal band *Nocny Kochanek*

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As Attardo (1990) observes, „a large number of jokes involve violation of one or more of Grice's maxims" (p. 355). This conclusion can be developed as jokes may also violate the rules of linguistic politeness. Since politeness is defined as behaviour that is socially correct and shows understanding of and care for other people's feelings" (Cambridge Dictionary online), polite interaction implies that the interlocutor needs to feel safe and respected (Kita, 2005). Nevertheless, nowadays the media promote breaking the taboo (Marcjannik & Bloch, 2011), which may become a strategy aiming at a certain goal (Pałuszyńska, 2012).

In the paper, instances of breaking the rules of linguistic politeness will be discussed as vehicles of humor in the lyrics of a Polish metal band *Nocny Kochanek*. Among the examples, there are instances of discussing taboo topics related to sexuality, health issues as well as religion, politics and family matters. As the lyrics abound in swear words and linguistic errors, the message itself shows little respect for the interlocutor. In addition, some lexemes are ambiguous as based on reference to culture and social life, which violates the maxim of manner. All the instances mentioned make the lyrics funny because they are sincere and insightful, break the social rules and offer a new dimension of intellectual adventure needed to decipher the intended meaning. Joining the band in this endeavor creates a common ground for humor to occur as, according to Hurley, Dennett & Adams (2011), humor depends on common context, mood and attitude.

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Will I Find It Funny? Being Wrong About Humor

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How accurate are peoples' intuitions about their own experience of humor? Can we predict how funny our peers will find our jokes? Or at what time of day we will appreciate humor more?

We explored these questions by asking students to create humorous answers to prompts. Next, they predicted how funny their peers would find these answers. Their self-assessments were uncorrelated with peer judgments, indicating low insight into how funny their own jokes are for other people. Participants' own rankings of their funniest to least funny jokes were also uncorrelated with peer rankings of participants' funniest to least funniest jokes.

We also asked participants about how they think time of day affects their own humor appreciation. The majority predicted that they would find the same jokes funnier in the evening (when given "Morning", "Evening", or "Makes no difference"). But when they actually rated the funniness of jokes in the morning or evening, they provided identical ratings. Participants overestimated how funny they would find jokes in the morning when actually tested, but more greatly overestimated how funny they would find jokes in the evening. In short, participants inaccurately predicted that time of day would greatly affect their humor appreciation, which was not the case.

Both observations suggest that people have limited insight into humor and err when predicting their own humor appreciation as well as others' appreciation of their own humor production. Ongoing studies test the robustness of these initial findings and explore underlying processes.

**My Desert, My Arrakis, My Dune-Memes:
Unlimited Memeiosis and Humor in Sietchposting on Social Media.**

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In 2021 and continuing into today, the highly anticipated re-make by Daniel Villeneuve of Frank Herbert's literary epic Dune began a trend in one specific group on the social media application Facebook calling itself "Dune Sietchposting." Inside this group were examples of the effect media products, in this case the film Dune, can have on social media discourse by initiating, generated, and propagating unlimited memeiosis in the generation of novel memetic forms which at time oscillate between synchronically and diachronically popular cultural references steeped in humor. Often, below the line (BTL) exchanges generate even more humor when group members, building off initial posts, become part of the discourse via horizontal co-creation, a common feature of digital natives. With strong "in-group" references and "coolness", admittedly a notoriously difficult term to pin down, what we can observe are memes and meme-cycles — either overtly or in subtext — that bring in the gamut of previous meme-cycles while continuously incorporating new current events. This presentation will look at a selection of memes and provide ancillary context to the underlying mechanism of unlimited memeiosis and its application to the Sietchposting page.

The Potency of Humor and Instructional Self-Efficacy on Art Teacher Stress

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This quantitative study was sparked by a keen interest in art teachers who practice humor in challenging school environments. Stressors unique to art education can cause teachers to lose heart in such a way that their ability to perform is compromised. To teach effectively, teachers must maintain resilience to cope with stress. Pedagogical humor, a theme of resilience serves teachers socially, emotionally, and cognitively in classroom practice. Public school art teachers completed auto-report scales measuring sense of humor, self-efficacy beliefs, and perceived stress. Correlation and multiple regression analyses revealed a positive relationship between high humor perceptions and effective instruction when controlling for age, gender, and experience. Instructional efficacy declined as perceived stress escalated. This study proposes that professional development and preservice teacher training programs focus on the development of humor disposition and instructional humor strategies.

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Humor, Satire & Misanthrope in Tunisian Narratives: Old/New Modes of Surviving Precarious Times

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«Adulte dès naissance, elle saute à pieds joints dans l'après-guerre de la littérature de la langue de la Métropole, se faisant du jour au lendemain l'héritière des acquis impressionnants du long itinéraire de la littérature» (M'hamed Alaoui)

This paper digs into several Tunisian texts to 'unlock' the hidden messages within them. It examines satiric medleys, ironic illusions and carnivalesque characters involved in Tunisian narratives, and attempts to decipher their intentions. It will also focus on how some Tunisian writers resort to fiction/faction as a safe space in/through which they could use their poisonous pens and express their scabrous views about precarious truths. Their texts pertain to the field of offensive literature; they indeed use humor as a form of dissent, aiming at offending otherwise.

In Tunisian humorous works, the personal becomes political. Indeed, irony, satire and wit are an inherent part of every Tunisian intellectual's heritage. Their grandparents' storytelling and their hybrid formation, between East and West, made them be who they are and shaped the way they think. These writers thus dig into their childhood memories, "double genealogy," flaneur nature and history of oppression to tailor a humor of their own and freely express their dissidence.

The paper investigates the works of Lotfi Ben Sassi, Mohamed Doggui, Mounira Bouzid, Tahar Faza, Taoufik Ben Brik and Moncef Dhouib amongst other Tunisian writers who ventured into the tricky realm of humor in order to shock and shake Tunisians and open their eyes to their precarious reality. There will also be reference to the wisdom of funny yet ironic oral narratives that are an inherent/inherited part of the formation of the above-mentioned iconoclasts.

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Crossing the cusp of Invisibility via Revolutionary Humor

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This paper aims to explore the use of humor during the eighteen-day Egyptian Revolution of January 25, 2011. During this revolution, Egyptian demonstrators armed their peaceful gatherings with many genres of humor to face the brutality of the then-ruling autocratic regime and its security agencies. They used jokes, comic chants, cartoons, banners, and caricatures to “bring the mighty down their seats” (Orwell, 1970, p. 325). The current study selected twelve humorous texts created during the revolution in different places of protests and used the GTVH proposed by Attardo and Raskin (1991) to explore the significance of resorting to humor by Egyptians. The findings revealed that humor was aptly used to voice people suffering and shared identity, express protesters’ demands and justify their protests, and defend the revolution against the defamation campaigns and accusations laughed by the regime’s officials.

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**Semantic Components of Laughter Behavior:
A Lexical Field Study of 14 Translations of *One Flew Over the Cuckoo's Nest***

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This paper builds on the novel methodology of lexical semantics developed in Hempelmann and Gironzetti (2015) and exemplified on lexical field theory by using several translations of Ken Kesey's *One Flew Over the Cuckoo's Nest*. The present study, a large-scale collaboration, presents and compares the results for *laugh*, *smile*, *grin*, and other words for laughter behaviors across 14 languages and in much more detail. The key results answer the question of what semantic dimensions the vocabularies of the various languages distinguish as marked by lexical contrasts and can inform future research in humor as well as translation studies. Based on our findings, a key marking emerges for vocalized (e.g., laugh) vs. non-vocalized (e.g., smile) behaviors, as Indo-European vocabularies treat smiling as a less marked variant of laughing, e.g., G. *lächeln*, It. *sorridere*, Pl. *usmiec*, Tk. *gulum*, but further orthogonal dimensions are documented as well, for example, aggressive, concealed, loud, or suppressed behavior. An updated hierarchy of these semantic features is proposed, and the results are presented in graphic visualizations, which also help illustrate idiosyncrasies of individual languages that go against the general trends. Exceptions to these general trends include lemmata that can cover both vocalized and unvocalized behavior straddling what we claimed is the most important distinction (e.g., Danish *grine*). Finally, we outline a probabilistic method to compare word senses across languages based on aligned corpora large enough for computational approaches.

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Conveying, marking, and enhancing humor on Twitter with textual representations of twitch.tv emotes

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The ubiquity of graphicons, images that can be used in-line in computer-mediated communication, online has led to many innovative uses. One of these uses is the use of textual representations for graphicons which are commonly used by members of particular online communities but are unavailable on some communication platforms. Specifically, there is an active community of Twitch.tv users who use such textual representations of Twitch.tv graphicons (known as emotes) on Twitter. These textual representations are sometimes used grammatically. They are used for a wide range of linguistic functions, including for the purposes of humor. While previous studies have extensively examined the various semantic and pragmatic functions of graphicons, the use of textual representations for graphicons lacks thorough investigation. This paper seeks to classify the function of textual representations of emotes by their role with regard to humor. Data was collected from Twitter of the textual use of 8 emotes commonly used by various Twitch.tv communities. Select usages in humorous messages were examined and classified into three usage categories: those in which the emote carries the humor, those in which the emote acts as a marker of humor, and those in which the emote acts as an enhancer of the message's humor.

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Surfing through pandemic waves: Covid-19 humor appreciation during 2020

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Studies on Covid-19 inspired humor started to appear during the coronavirus pandemic, shaping a novel strand of research. Here we present two studies aiming at understanding the role and response to pandemic humor.

The first study was conducted during the early phases of the pandemic (March 2020, T1) in Italy [Bischetti et al. 2020]. Here, we examined how different forms of humor were perceived (one-liners vs. memes) and the individual factors modulating Covid-19 humor appreciation. Memes were perceived as funnier than one-liners. The use of humor as a coping mechanism has proved useful to boost the appreciation and mitigate the disturbing potential of Covid-19 humor. Results offer novel insights on the appreciation of “more traditional” (i.e., one-liners) versus more contemporary (i.e., memes) humor, highlighting the role of humorous coping strategies. The first study was conducted in late 2020. Here, we longitudinally tested Covid-19 humor appreciation and studied its therapeutic effects in reducing anxiety. 622 individuals tested at T1 were enrolled in November 2020 (T2). They judged one-liners and memes on either benign (e.g., masks) or gruesome themes (e.g., death), as well as non-Covid-19 topics. Anxiety was measured before and after humor rating. Overall, at T2 people perceived Covid-19 humor as less funny than at T1. Memes were still the funniest type of humor, especially for older adults. Humor exposure generally reduced anxiety, although gruesome humor attenuated this effect. Facing the second pandemic peak, people *laughed* less to Covid-inspired humor, yet could ease their anxiety by adopting a humorous outlook.

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Differentiation between dark humour and offensive humour and its correlation with social acceptance, action and self-efficacy

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The present study experimentally investigated the comprehension of the differences between dark humour and offensive humour. It related these scores with the social acceptance, action and self-efficacy scores obtained by the individuals. This study was mostly focused on the youth population who form the major demographic in the usage of social media. A survey was taken using online platforms, and the participants were asked a series of questions in order to measure their understanding of the differences between dark, offensive and light humour using memes from several sources. Their preference and ease in comprehending was also measured. Their social acceptance and action was calculated using the 'Acceptance and Action Questionnaire- (AAQ)', and their social self-efficacy was evaluated using the 'social' scale in 'Self Efficacy Questionnaire- SEQ-(C)'. While there is a clear difference between dark humour and offensive humour, the line is often blurred in social media spaces. Considering that social media now plays a pivotal role across the human race, it necessitates the need for mindful usage and wellness in cyberspace.

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Women Stand-up Comedians in India: Studying Anu Menon, Aditi Mittal, and Nidhi Goyal as Game Changers

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Stand-up comedy has largely remained a male dominated area. The genre of stand-up comedy has always been believed to be a man's forte that has made the audience believe that women will never be able to make it big because women are not perceived to be funny. Western culture may have witnessed a drastic change in this trend by introducing early stand-up comedians like Joan Rivers, Phyllis Diller, etc.

However, in India, women are just adorning their role as stand-up comedians but there are a few women who have successfully managed to tickle the rigid funny bone of the misogynists since a long time. They tend to break away from the shackles that claimed that women lack a sense of humor.

This paper tries to explore how women have taken stand-up comedy by storm in recent years in the Indian context. The paper further seeks to study how Indian stand-up comedienne have been the trendsetter by voicing their opinions on culture diversity, socio-political scenario, physical disabilities, and other significant issues through comedy, it would be intriguing to study the recurrent themes in detail and how it has paved a way for a new ideology and dissent. Also, focusing on how women are performing equally well through the medium of stage and podcasts since a long time in the history of stand-up comedy.

With the help of theoretical framework this paper looks at how three Indian comedienne from different chronological periods have paved way in Indian stand-up comedy while dealing with comedy genres like alternative comedy, heritage comedy and character comedy. This paper has derived the materials from newspaper articles and comedienne's shows from various OTT platforms.

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The reception of potentially humorous lexical items by Spanish speakers of different age groups

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Verbal humor involves different levels of language. In this paper, the focus is on the lexical level. Standard dictionaries of Spanish use lexicographic marks, such as *hum[orístico]*, or *fest[ivo]* (‘jocular’), to indicate that a word, or a particular reading of a word, has the potential to cause a humorous effect. However, it has not been systematically investigated what effects can arise from the choice of these items in concrete usage contexts.

This paper focuses on the reception of potentially humorous lexical items in Spanish and presents findings of a questionnaire-based survey. The items selected for the questionnaire are marked as *humorístico* in the *Diccionario de uso del español* (Moliner 2008). They are presented in authentic linguistic contexts gathered from online corpora of Spanish. The participants were asked to assess their understanding, use, and interpretation of the item. In addition, the questionnaire included a part where they were asked to characterize a hypothetical speaker using the term in question.

Although relatively little research has so far been done on (adult) speakers’ age as a factor both in production and in reception of verbal humor, some studies suggest that this factor is likely to be of considerable importance (cf., e.g., Attardo 2020: 308–309). In the present paper, special attention is paid to possible differences in the assessment of the expressions under investigation by test persons of different age groups.

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From Sebastiano Serlio to Postmodernism: Comedy as a metaphor for architecture

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In the 16th century, Sebastiano Serlio included in his architectural treatise images of three stage sets for tragedies, comedies and satires. Unlike the noble, classical setting of the tragic scene, which implied a clear, uniform design intention, the comic scene featured common buildings of various styles. Serlio's comic scene did only associate potentially amusing architecture to a juxtaposition between disparate elements, but also presented it as undesirable, probably because of the spontaneity, ambiguity, and social unrest it implied.

This paper claims that Serlio's treatise reflects a longstanding suspicion against humour in Western architectural thinking, which was challenged by the late 20th century discourse on Postmodernism. In two seminal books for this discourse, *Complexity and Contradiction in Architecture* and *Learning from Las Vegas*, architects Robert Venturi, Denise Scott-Brown and Steven Izenour returned to a juxtaposition between a highly ordered and a complex urban landscape, only to reverse their importance. The authors transferred this analogy to individual buildings, dividing them into "Heroic and Original" and "Ugly and Ordinary", as if they were tragic or comic characters, explicitly connecting the second category to humour terminology.

A close reading of the two texts however reveals that the authors attributed an underlying, complex order to their comic scene, and that their perception of humour heavily emphasised the architects' intention. The paper finally argues that Postmodernism allowed the metaphor of comedy to enter the architectural discourse, but without escaping the tragic scene's emphasis on the architect as a superior author, in control of even seemingly accidental details.

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Overcoming Embarrassment in Humorous Narratives among Pakistani Young Men: A Case Study

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This case study illustrates the use of humor support strategies by Pakistani young men in their conversations to overcome embarrassment and construct and maintain a humorous discursive frame. The present research draws on a video recording of Pakistani university young men's conversation, analyzed using Hay's framework of humor support strategies in relation to the pragmatic implicatures of full support (Hay, 2001). The findings reveal that overlaps, contributing more humor, repetition and contradicting self-deprecation are among the most prominent humor support strategies. These strategies not only indicate heightened involvement in the conversation but also serve to release the tension of feeling being embarrassed. The study concludes that humor support is a coping strategy used by Pakistani young men for the release of the pressure of being in an awkward position and to open up space for the construction of discourse.

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A New Logical Mechanism: Scalarity as Resolution

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Through the analysis of the “Expanding Brain” (a.k.a., Galaxy Brain”) meme, a new logical mechanism (Attardo & Raskin, 1991; Attardo et al., 2002) is added to the list of known logical mechanisms (a.k.a., mechanisms used in the resolution phases of humor processing).

The expanding brain memes are shown to be based on different script oppositions (e.g., scientist vs. monster; flirting vs. not flirting; possible vs. impossible internet challenge, etc.) but share a logical mechanism of having the various options arranged in a scale from low to high. Scalarity, as a form of quantity implicature (Grice, 1989), has a long and distinguished history as part of the discussions of implicatures (e.g., Gazdar, 1979; Levinson, 1983).

Two variants of the meme are examined: straight memes, in which the final item is in fact that highest level of sophistication/intelligence in the scale and the ironical versions, in which the final item is in fact not the highest level of the scale, but it is ironically claimed to be so. For example, the following expanding brain meme lists “Study for the test two week is in advance,” “study the day before,” “study 10 min[utes] before,” “Study during the test.”

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The Power of Threes: Developing a Conceptual Framework for The 'Comic Triple'

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Despite its use in comedy, there is a lack of research regarding the Comic Triple tactic of humor wherein three components of a joke appear in a sequence. The first component establishes a joke's setup, the second reinforces the setup, and the third contradicts this pattern with a surprise. Using the Incongruity Theory of humor as a theoretical basis, the presenter will discuss his conceptual framework published in *Comedy Studies Journal*, analyzing the Comic Triple humor tactic with applications to comedic media. This Comic Triple Conceptual Framework graphically presents a theoretical construct of the Comic Triple displayed as a linear process. To conclude this discussion, the presenter will apply the Comic Triple Conceptual Framework to The Three Stooges' short film *Punch Drunks* as an example analysis, illustrating a method of humor within an academic perspective.

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