

The Humorous Times

Newsletter of the International Society for Humor Studies

Summer 2018

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Association News

30th International Society for Humor Studies Conference

Tallinn University
June 25 to 29, 2018

From Liisi Laineste
2018 ISHS Conference Convener

On 25–29 June 2018, the 30th annual conference of the International Society for Humor Studies took place at Tallinn University, Estonia, under the heading “Humour: Positively (?) Transforming.” The conference assembled 265 scholars from 38 countries, with an aim to analyze humor and its various forms of expression. The five conference days dwelt on topical issues which could also be of interest to a wider audience, and every day plenary speeches, presentation sessions, and workshops took place.

The conference started on June 25 with the doctoral seminar day (98 attendees; organized jointly with the Graduate School of Culture Studies and Arts and Tallinn University). Keynote speakers on the following four conference days included Elliott Oring (California State University, Los Angeles), Trevor Blank (State University of New York at Potsdam), Limor Shifman (Hebrew University of Jerusalem), and Jessica Milner Davis (University of Sydney). The Society recognized Jessica Milner Davis’s outstanding contributions to humor studies with the presentation to her of the 2018 ISHS Lifetime Award.

The 2018 Conference included a number of pre-arranged panels and special events. Pre-arranged panels included *Asking the Audiences: Laughter in Performance, Humor and (the Lack of) Limitations: From Post-apocalyptic Ridicule to Perfect Sense of Humor, Humour and Literature, Tourism and Humour, Humor and Intertextuality: Looking for Humor in-between Texts and Targets, Humour and Violence - Schlock Horror, Humour and Disgust, Pillow Punches and the Circus, Humour in/and/or protest, Humor and Artificial Intelligence, Humor, Gender and Sexuality* and many others.

On June 27, The ISHS student award winners presented their papers in a special plenary session. The 2018 Graduate Student Award recipients were Gabriella Valentino (Swansea University) and Joonas Alekski Koivukoski (University of Helsinki). Adam Valen Levinson (Yale University) received the 2018 Don and Don and Alleen Nilsen Young Scholars Award.

On July 28, a day-long panel was dedicated to Christie Davies with papers presented in honor of Professor Davies’s contributions to humor studies. At the culmination of this panel, the Society presented

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Newsletter Staff

Goh Abe (Japan):
gohabe@green.ocn.ne.jp

Guo-Hai Chen (China):
mypeer2002@hotmail.com.

Kate Isaacson (USA)
isaacson@hnu.edu

Martin Lampert (USA):
lampert@hnu.edu

Moira Marsh (USA):
molsmith@indiana.edu

John Parkin (United Kingdom):
J.Parkin@bristol.ac.uk

Julia Taylor Rayz (USA)
jtaylor1@purdue.edu

Larry Ventis (USA)
wlventis@wm.edu

Next Issue

The next *The Humorous Times* is due November 2018.

the first Christie Davies Award for sociological research on humor. Hannah Baldwin (Royal Holloway, University of London) received the 2018 Christie Davies Award, and she delivered a plenary lecture on Scholastikos humor, based on the fourth century joke book, the *Philogelos*.

On 29 June, recognized scholars from different disciplines discussed the specific features of Estonian humor on the basis of Andrus Kivirähk's novel, *The Man Who Spoke Snakish*.

The 2018 ISHS Conference also held a number of leisure activities and social events. On June 26, the Conference hosted an informal comedy contest. On June 27, the Conference banquet took place, and on June 28, the Conference held a special conference day outside of Tallinn at Vihula manor. On June 29, the conference concluded with the Annual ISHS Meeting of Members.

Additional Conference information can be found online at <https://www.folklore.ee/rl/fo/konve/ishs2018>, and on Facebook at ISHS 2018. The conference was organized by the Estonian Literary Museum, the Centre of Excellence in Estonian Studies, and Tallinn University. It was supported by the European Union through the European Regional Development Fund (Enterprise Estonia, Centre of Excellence in Estonian Studies), the Estonian Research Council (research project IUT 22-5), and the Estonian Cultural Endowment.

31st International Society for Humor Studies Conference

University of Texas, Austin, June 24-29, 2019

The 31st ISHS Conference will take place at the University of Texas, Austin, from June 24 to June 29, 2019. Registration and the Call for Papers for the 2019 ISHS Conference is set to begin on November 1 through the Conference website at www.tamuc.edu/ishs2019. You will be able to submit proposals for moderated conference panels, symposia, and roundtables of 90 minutes or 180 minutes in length. Panel proposals should include an abstract of 250 to 300 words along with a preliminary list of contributors and their e-mails. Proposals should also indicate whether the panel would be open to additional contributors who could submit panel papers following the opening of Conference registration. The official call for papers will begin in November 2018 and will run through March 15, 2019.

2021 Conference Proposals

The International Society for Humor Studies is still accepting proposals to host the 2021 ISHS Conference in North America. If you are a humor scholar in North America and would like to host the 2021 ISHS Conference at your college or university, contact the ISHS Executive Secretary, Martin Lampert, at ishs@hnu.edu for more details on how to craft and submit a proposal to host an ISHS Conference.

Eighteenth International Summer School and Symposium on Humour and Laughter

*From Josiane Boutonnet and Tracy Platt
2018 Summer School Organizers*

The 18th International Summer School and Symposium on Humour and Laughter was held from July 2 to 7, 2018 at the Telford Campus of Innovation of the University of Wolverhampton, jointly convened by the Faculty of Arts and Faculty of Education, Health and Wellbeing. The Summer School was organized by Josiane Boutonnet (English Department, University of Wolverhampton) and Tracey Platt (Department of Psychology, University of Wolverhampton). The course was designed to benefit both research students and more experienced researchers considering conducting research in the field of humor and laughter.

The teaching faculty comprised twelve speakers, allowing greater diversity in the topics covered. Lectures were given by: Nicola Allen and Gerry Carlin (University of Wolverhampton), Daisy Black (University of Wolverhampton), Ian Brodie (Cape Breton University), Tom Ford (Western Carolina University), Tracey Platt (University of Wolverhampton), Jennifer Hofmann (University of Zurich), Dean Kelland (University of Wolverhampton), Graeme Ritchie (University of Aberdeen), Willibald Ruch (University of Zurich), Paul Simpson (University of Liverpool), Julia Taylor-Rayz (Purdue University), and Tony Veale (University College Dublin).

The program aimed to provide an overview of the interdisciplinary nature of humor research, by considering theory and empirical evidence, addressing special research issues, discussing methodology and evaluation of research findings to date, and also to consider some of the applications of humor and laughter. Meet the Lecturer sessions, where participants could sign up for a one-to-one discussion with a lecturer of his/her choice with time slots were made available on five days. Workshops were provided on the Facial Action Coding System and on publishing in the *HUMOR* Journal.

The Summer School was attended by 25 participants. The student body consisted of postgraduate and postdoctoral researchers, and university faculty members, as well as professionals (medical doctor, clinical psychologists, speech therapists, computer science professional, marketing professionals, practitioners working in the area of therapeutic laughter). These participants came from the UK, Germany, Switzerland, France, Sweden, Norway, the Czech Republic, Estonia, Malta, Canada, the USA, Chile, Iran, China, Australia. Academic disciplines represented included Psychology, Linguistics, Folklore studies, Computer Science, etc. The variety of participants' experiences was reflected in the debate engendered by many of the sessions.

The Summer School Symposium took place on Tuesday and Thursday afternoons and it featured presentations of the participants' planned or finished research, or ideas on how to implement and use humour in applied settings. The presentations comprised the following short talks and posters:

- Joseph Agius, *Using the "Ridiculum Curse" in stuttering intervention: Smart intervention strategy*
- Gudrun Baumgartner, *Always up for joking?*
- Guillem Castanar, *When ethnic goes social: Russian jokes about Georgians and Tajiks*
- Elaine Anderson, *Lowering the fences- Finding humour with our distant neighbours*
- Natalia Defiel, *Beyond the limits of humor*
- Krita Oumaïma, *The humorous exploitation of politics in advertising: The social-acceptability of the hybridization of marketing politics*
- Alex Stahlmann, *Seven years a gelotophobe - Lessons from a longitudinal, idiographic study*
- Cassandra Pineault Savard, *Understanding the use of aggressive humor during adolescence*
- Lisa Linge-Dahl, *Conceptualization of a humour intervention in a palliative care setting*
- Matthew Hilborn, *Pedro Almodóvar: The King of Kitsch?*
- Vladislav Maraev, *What makes (conversational) agents laugh?*
- Andrés Mendiburo, *Cognitive dissonance caused by the use of disparagement humor by politicians*
- Christine Smaller, *Was Jesus a stand-up comic?*
- Christian Kastner, *Synergies of mindfulness and benevolent humour*
- Florian Fischer, *Effects of medical cabaret on increasing the willingness to donate organs*
- David Callaghan, *Lexical irony markers, ironic signposting and "irony priming": Can irony be detected at the lexical level?*
- Anastasiya Fiadotava, *Studying family humour through interviews: Practical limitations and possible mitigation strategies*

The participants made time for social events. The social program included a welcome meet-up BBQ on the first evening, excursions mid-week to Blists Hill Victorian Town Museum and to the World Heritage Iron Bridge, and farewell drinks on the final evening.

Upcoming Events

Twenty-Fifth AHSN Colloquium

RMIT University, Melbourne, Australia, February 6-8, 2019

The 25th Colloquium of the Australasian Humour Studies Network (AHSN) will be held from February 6 to 8, 2019 at RMIT University in Melbourne, Australia. The conveners are Kerry Mullan, Craig Batty, and Sharon Andrews of RMIT University and Justine Sless of La Trobe University. The conference theme will be *Humour in all of its Forms: On Screen, On the Page, On Stage, on Air, Online*. For more information, send e-mail to ahsnconference@gamil.com or visit AHSN at <http://www.sydney.edu.au/humourstudies>.

Forty-Fifth Annual Meeting of The Association for the Study of Play

James Madison University, Harrisonburg, Virginia, USA, March 13-16, 2019

The 45th Annual Meeting of the Association for the Study of Play will be held from March 13 to March 16, 2019 at James Madison University in Harrisonburg, Virginia. The 2019 TASP Conference will be held jointly with the International Play Association. The Call for Papers for the 2019 TASP Conference is open until December 5, 2018, and paper proposals can be submitted through the conference website www.tasplay.org/about-us/conference. For more information, visit the TASP website or contact the conference organizer, Smita Mathur at mathursx@jmu.edu.

Humour in the Beginning: Cultural Interaction of Laughter and the Comic in the First Phase of Asian Religions, Christianity, and Islam

Soeterbeeck Conference Centre, Ravenstein, The Netherlands, March 14-17, 2019

Humor in the Beginning invites scholars from different fields and academic traditions to return to the origins of Asian religions, Christianity, and Islam and investigate the complex relationship between religion and humor and laughter. For this conference, scholars are challenged to investigate the topic of religion and humor within the specific historical contexts that their sources provide. Sources include but are not restricted to (literary) prose texts, poetry and visual materials.

It is the wish of the organizers to stimulate fruitful comparisons between the work of scholars from the humanities and colleagues from fields such as sociology and gelotology. Abstracts of 250 words for one of the sessions of the conference can be submitted up until October 13, 2018 to the conference organizer, Roald Dijkstra at r.dijkstra@let.ru.nl.

Thirty-Second Meeting of the Association for Applied and Therapeutic Humor

Chicago, Illinois, USA, April 4-9, 2019

The 32nd Conference of the Association for Applied and Therapeutic Humor will be held April 4 to 9, 2019 at the Doubletree, Chicago-Oakbrook, Illinois, USA. The Conference theme will be *Too Soon: The Timing of Humor*. For more information, visit the AATH Conference page at <http://www.aath.org>.

Fifth International Gelological Congress

St. Petersburg, Russia, May 29-June 1, 2019

The fifth International Gelological Congress is planned for St. Petersburg State University in Russia, from May 29 to June 1, 2019. The Congress will focus on the communicative potential of humor and laughter, but also the communicative ambivalence of laughter as a phenomenon, building and destroying communication. We will talk not only about interpersonal communication, but also about intercultural, transcultural, cross-cultural communication, sociology of laughter, the fear of laughter, tomfoolery, laughing aggression, communicative aspects, and social genesis of laughter. The Congress invites participants from sociology, social philosophy, psychology, sociolinguistics, folkloristics, literary criticism and others. Interested participants should submit registration materials by October 1, 2018, and paper abstracts (up to 1000 words) by February 25, 2019. For more information, contact the congress chair Sergei Troitckii at sergtroy@yandex.ru.

Nineteenth International Summer School and Symposium on Humour and Laughter

Bonn, Germany, July 1-6, 2019

The 19th International Summer School and Symposium on Humour and Laughter will be held in Bonn, Germany from July 1 to July 6, 2019. Maria Bley, Eckart von Hirschhausen, Lisa Linge-Dahl and Lena Straßburger will be the local organizers. For more information, visit the summer school website at <http://humoursummerschool.org>.

Musik and Humor

Reviewed by Bastian Mayerhofer, Berlin, Germany

Maria Goeth. (2016). *Musik und Humor: Strategien, Universalien, Grenzen*. Hildesheim, Germany: Georg Olms. 358 pp. ISBN: 978-3-487-154268. 68€

Probably most people have experienced that music can lead to amusement. Nevertheless, historically, there has been an intense debate about the nature of the relationship between humor and music, often severely affected by ideological views. As a consequence, to date, attempts to offer a valid theoretical framework and a taxonomy to explore this relationship have been scarce and usually restricted to either historical aspects or a limited scope of research. The current book by Maria Goeth aims to fill this gap. The book, taking an interdisciplinary approach, is based on the author's PhD project in musicology.

The first part of the book addresses important pre-conditions concerning the relationship between music and humor. Maria Goeth starts with an overview and critical discussion of the most prominent humor theories, namely (i) superiority theories, (ii) incongruity theories, (iii) relief theories, and (iv) various mixed approaches. The author combines core concepts from incongruity theories with key elements of David Huron's Psychological Theory of Expectation, which is a mix of musicological research and findings from cognitive psychology. Eventually she elaborates her own (working) theory called "*Angemessenheitstheorie*" (appropriateness theory). In a nutshell, humorous occurrences that are triggered by music are explained as unexpected violations of internalized and generalized rules of listening habits. The mere exposure to the frequencies of musical expressions is entered into memory, which in turn results in probabilities in the recipient's mind that lead to predictions and expectations while listening to music. These expectations can be exploited for humorous purposes. Lastly, "*Angemessenheitstheorie*" borrows core concepts from linguistic research related to the pragmatical aspects of language.

Goeth has developed a fruitful theoretical framework for the main scope of the book, namely the systematic categorization of humorous mechanisms in music. Her theory considers the psychological and cognitive mechanisms underlying these humorous experiences. Such an interdisciplinary approach and the successful combination of humor theories, musicology, and cognitive science are the strength of this book. The theoretical part lacks a profound psychological model about the precise details of the cognitive processes, but this limitation does not overshadow the thoughtful and precise observations in the book.

Goeth concludes the theoretical part of the book with a historical summary of the ideological positions that either ignored or condemned the use of humor in music and hindered the elaboration of a useful scientific methodology for approaching this topic. It becomes clear to the reader that ideologies over-emphasizing the serious nature of music not only neglect the reality of numerous humorous phenomena related to music, but also can be dismissed as non-scientific positions.

Apart from ideological restrictions, one argument against humor in music concerns the nature of semantic meaning construction. It has been argued that, contrary to linguistic expression, music itself does not carry semantically meaningful content. Therefore, skeptical opponents argue that music is not suited for humorous purposes. Goeth argues convincingly against such a position. First, music does have the potential for semantic meaning (e.g. by analogies and imitating sounds of the environment or by applying lexicalized musical phrases). Secondly, such an argumentation fails to recognize that verbal humor also often works on a primarily syntactical rather than on semantic level of discourse. Take for example:

Time flies like an arrow, fruit flies like a banana.

Nevertheless, Goeth admits that music is restricted in its semantic possibilities compared to natural languages. Therefore, slightly different mechanisms are necessary for creating humorous effects with music.

The following two chapters constitute the key part of the book and can be considered as a long overdue and groundbreaking scholastic effort: a taxonomical categorization of the numerous methods for creating humor by means of music. The analytical strength and precision of this taxonomy is impressive and convincing. Every mechanism is sub-classified and embedded in an overall hierarchy, carefully portrayed and succinctly explained in an understandable way. The mechanisms are supported by numerous examples

and followed by additional remarks concerning overlapping or similar mechanisms. Further, the author adds notes regarding the universality of each mechanism and initiates critical discussion by introducing counter-examples of instances that do not trigger a humorous reaction. The categorization is divided between strategies that strongly rely on one clearly separable mechanism and strategies that combine two or more factors. The first group includes mechanisms such as dynamical aspects of music, melody succession, harmony, and pauses to humorous effect by imitating sounds or bodily functions. The second group comprises humorous phenomena such as parodies, contrasts between text and music, visually manifested humor related to the musical denotation, and humorous effects triggered by contextual factors.

The examples are selected from a wide range of musical styles and periods. Goeth elaborates a precise and exhaustive categorization, while carefully avoiding or at least openly admitting the methodological pitfalls of her approach. The first potential pitfall is a subjective and arbitrary selection of examples, which could shape the definitions and conceptualizations of the underlying mechanisms. The author addresses this methodological problem by applying four careful selection criteria: (i) "accessibility", so that the selection can always be critically evaluated, (ii) "timelessness", (iii) "*Plakativität*" (salience or obviousness of the example) ensuring that the mechanism in question is as pure and as dominant as possible, and most importantly (iv) "consensus" which strives for a certain degree of objectivity regarding the reception of the selected examples in the secondary literature or other forms of documented humorous reactions to the musical pieces.

Secondly, the demarcation between the strategies is not always clear. This may be a necessary implication of the large-scale approach and the nature of the phenomena in question. However, the biggest question regarding the taxonomy and all the depicted strategies concerns the empirical reality of the humorous reactions. In the book, it is merely assumed that the phenomena would trigger humorous effects. Even though the author backs up her own subjective perspective with documented findings from historical documents or secondary literature, we cannot know for sure whether the humorous effects are real effects that can be empirically measured. Moreover, it is difficult to dissociate these emotional reactions of exhilaration from other psychologically similar reactions such as mere surprise, unexpectedness, or socially triggered laughter due to insecurity.

In conclusion, the taxonomy of the book offers a fascinating groundwork for empirical investigations with clearly defined and operationizable units for future exploration of the relationship between music, humor, and the psychological processes that bridge these two domains. Providing empirical evidence and exploring the psychological processes triggered by the mentioned examples could advance research in the interdisciplinary field oscillating between the psychology of aesthetics, humor research, and empirical musicology.

No Known Cure: The Comedy of Chris Morris

Reviewed by Salvatore Attardo, Texas A&M University-Commerce

James Leggott and Jamie Sexton. (2013). *No Known Cure. The Comedy of Chris Morris*. London, UK: Palgrave. 259 pp. ISBN: 978-1-84457-479-7.

The only way that this book could be any more British is if it came with a bag of fish and chips. And by this, I don't just mean that both the editors and all of the contributors, with two exceptions, are British and work at British institutions or that the book is published for the prestigious British Film Institute, or that the topic is British humorist and renaissance-man media-warrior Chris Morris. All of that is true, but what I mean is that most of the references and indeed of the discussion is British-centric and you really have to be attuned to the subtleties of British media broadcasting in the 1985-2010 period to even begin to understand what the extremely well-researched and detailed articles are talking about. If you can identify Michael Heseltine's name right away, this book is for you. If not (he was deputy prime minister under John Major, according to Wikipedia), you're in for a rough ride (which would have been improved by the fish and chips).

The first couple of chapters (by Ian Greaves and Justin Lewis) are concerned with Morris early formative years at regional BBC stations, where he worked as a dj/comedian. There he developed (1994-1997) the format of interviewing celebrities for the purpose of making them appear stupid (p. 41) and

running self described "sick jokes" (p. 45) such as having a memorial broadcast for a still-living politician (in 1994; we are happy to report that the Right Honourable Lord Hezeltine is still alive as of the time of writing).

Craig Hight, Dan North, Jeremy Collins and Brett Mills discuss *Brass Eye*, a series parodying news shows, which ran in 1997 and had an extra episode in 2001. Mills particularly examines the complaints made about the extra episode, which was about the press' treatment pedophilia, which was the most complained show ever on British television. The satire was biting and through and even went down to the visuals (graphics, logos, etc. as shown by North, p. 69).

Sam Friedman, in one of the most interesting chapters, reports on a sociological survey which locates Morris' *Brass Eye* among 'high-brow' humor, as opposed to "low-brow" humor of the Benny Hill kind. Morris' work is seen as "complex" (p. 116) and "original" (p. 117): "*Brass Eye* is among a number of highbrow comedies and comedians that are now being used by the culturally privileged as an instrument of cultural distinction" (p. 115)

Robert Dean and Richard J. Hand deal with *Blue Jam*, a radio show (1997-1999) by Morris and others, which consists of sketches intermixed with ambient music. It's very hard to characterize this work, but luckily it's all available on Youtube. Morris also did a TV version of Blue Jam called *Jam*, which is the subject of the chapter by Jamie Sexton. It is described as "one of the most experimental television sketch programmes in the history of British television" (p. 156). It in Morris experiments mixing sick humor (of the "dead babies" type) with surreal images (pp. 150-151) to the point that it is no longer "recognizable as comedy" (p. 152).

David Walton analyzes a "spoof article" published in the Observer, parodying the newsmedia handling of 9/11. This piece would be most familiar in terms of material to an American audience, but it too in fact would be shockingly foreign to them, for the frank position against American foreign policy. To give an idea, of the stance of the author and of Morris and Iannucci's 2002 piece, the best I can do is to say that Noam Chomsky would probably feel that the US is being attacked a little too much. The piece can also be found on the internet.

Adam Whybray examines a sitcom, coauthored by Morris in 2005, *Nathan Barley*. Whybray characterizes it as "post-irony" (p. 178), or "faux irony." What is faux irony? Faux irony affords the speaker the detachment of irony, without implying the negation of the speaker's stance. If I say, "Benny Hill was a comedic genius" while meaning he was terrible, it's irony; if I actually like Benny Hill, but I present the utterance with detachment, it's faux irony. The reason I am spending so many of the sparse words allowed in a review on this (see what I am doing here?) is that Whybray calls this satire of a media organization devoid of any principles "prescient" of the "internet culture that had flourished since [2005] that places such an emphasis upon novelty that any phenomenon, no matter how abhorrent, asinine, or immoral, is treated as little more than an entertaining and diverting spectacle." (p. 184)

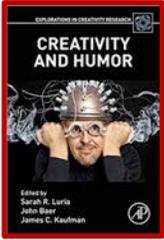
Sharon Lockyer, in another of the highlights of the book, shows how the three main theories of humor (incongruity, superiority, relief) can be usefully applied to *Four Lions*, a 2010 movie about bungling home-grown Islamic terrorists set in Sheffield and probably the most mainstream Morris work. Russ Hunter also deals with the movie, but focuses on its critical reception, both in the UK and in the US. David Rolinson finds striking similarities between *Four Lions* and a earlier Morris' satirical piece about IRA dog terrorism, in the context of a broad analysis of (real) UK responses to terrorism.

Overall, the editors should be praised for this outstanding book, which is well-edited and has a useful index. The chapters are roughly organized in chronological order, a nice touch, which affords a sense of the development of Morris' oeuvre. Morris' has clearly been a significant influence on contemporary comedy, if only for having pioneered the pranking of celebrities, which was brought to the large public by Sacha Baron Cohen's *Ali G* and *Borat*, and the engagement with the news which has become central features of today's broadcast comedy. This book is an excellent addition to the library of serious scholars of British humor and a must-have for those interested in Morris.



For more ISHS news, conference information, and 2018 membership, visit us on the web at www.humorstudies.org.

Recent Publications



Creativity and Humor

Sarah Luria, John Baer, and James Kaufman, Eds. (2018). *Creativity and Humor*. New York, NY: Academic Press. 264 pp. Paperback ISBN: 978-0-128-13802-1 6; Ebook ISBN: 978-0-128-13803-8.

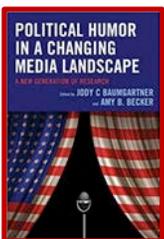
From the Publisher: *Creativity and Humor* provides an overview of the intersection of how humor influences creativity and how creativity can affect humor. The book's chapters speak to the wide reach of creativity and humor with different topics, such as play, culture, work, education, therapy, and social justice covered. As creativity and humor are individual traits and abilities that have each been studied in psychology, this book presents the latest information. The text (1) explains how, and why, humor enhances creativity, (2) explores the thought processes behind producing humor and creativity, (3) Examines how childhood play is the basis for both creativity and humor, (4) discusses cross-cultural differences in humor and creativity, and (5) reviews creativity and humor in politics, teaching and relationships.



Judges, Judging, and Humor

Jessica Milner Davis and Sharyn Roach Anleu, Eds. (2018). *Judges, Judging, and Humor*. Cham, Switzerland: Palgrave MacMillan. XXIII+335 pp. Hardcover ISBN: 978-3-319-76737-6; Ebook ISBN: 978-3-319-76738-3.

From the Publisher: This book examines social aspects of humour relating to the judiciary, judicial behaviour, and judicial work across different cultures and eras, identifying how traditionally recorded wit and humorous portrayals of judges reflect social attitudes to the judiciary over time. It contributes to cultural studies and social science/sociolegal studies of both humour and the role of emotions in the judiciary and in judging. It explores the surprisingly varied intersections between humour and the judiciary in several legal systems: judges as the target of humour; legal decisions regulating humour; the use of humour to manage aspects of judicial work and courtroom procedure; and judicial/legal figures and customs featuring in comic and satiric entertainment through the ages. Delving into the multi-layered connections between the seriousness of the work of the judiciary on the one hand, and the lightness of humour on the other hand, this fascinating collection will be of particular interest to scholars of the legal system, the criminal justice system.



Political Humor in a Changing Media Landscape

Jody C. Baumgartner and Amy B. Becker, Eds. (2018). *Political Humor in a Changing Media Landscape*. Lanham, MD: Lexington Books. 352 pp. Hardcover ISBN: 978-1-4985-6509-7; Ebook ISBN: 978-1-4985-6509-7.

From the Publisher: In the past decade various studies have examined how political humor may influence various political attitudes and voting behavior; whether it affects learning, cognition and media literacy, how it might shape political participation; how people process different forms of political humor; and more. This book is devoted to anticipating and addressing where the field of political humor and its effects will move in the next generation of scholarship, exploring the continued evolution of the study of political humor as well as the normative implications of these developments. It includes research accounting for important changes and developments "on the ground" in the political humor landscape. These include the fact that the cadre of late-night television hosts have completely changed in the past 3 years; there are now more late night television choices; and many hosts have become more overtly political in their presentations. Recommended for scholars of communication, media studies, and political science.

Recent Articles in Humor Studies

The Humorous Times announces recent articles from *HUMOR: International Journal of Humor Research* and by researchers who publish elsewhere within humor studies. The following list, compiled by the ISHS Executive Secretary, includes humor studies articles published since June 2018. If you have a recent publication, let us know. We will include it in a future newsletter.

- Argüello Gutiérrez, C., Carretero-Dios, H., Willis, G. B., & Moya, M. (2018). Joking about ourselves: Effects of disparaging humor on ingroup stereotyping. *Group Processes & Intergroup Relations*, 21(4), 568–583. doi:10.1177/1368430216674339
- Arol, Z. N. (2018). "Welcome to the jungle": Questioning the notion of subversive laughter through the analysis of Kristen Schaal's performance. *Israeli Journal of Humor Research*, 7(1), 38-49.
- Ask, K., & Abidin, C. (2018). My life is a mess: self-deprecating relatability and collective identities in the memification of student issues. *Information, Communication & Society*, 21(6), 834–850.
- Baumgartner, J. C., Morris, J. S., & Coleman, J. M. (2018). Did the "Road to the White House run through" Letterman? Chris Christie, Letterman, and other-disparaging versus self-deprecating humor. *Journal of Political Marketing*, 17(3), 282–300. doi:10.1080/15377857.2015.1074137
- Bieg, S., Grassinger, R., & Dresel, M. (2018). Teacher humor: Longitudinal effects on students' emotions. *European Journal of Psychology of Education*. doi:10.1007/s10212-018-0402-0
- Boardman, F. (2018). The strange case of the stand-up special. *Israeli Journal of Humor Research*, 7(1), 17-26.
- Bryant, G. A., Fessler, D. M. T., Fusaroli, R., Clint, E., Amir, D., Chávez, B., ... Zhou, Y. (2018). The perception of spontaneous and volitional laughter across 21 societies. *Psychological Science*, 29(9), 1515–1525. doi:10.1177/0956797618778235
- Chen, Q., Jiang, G. (2018). Why are you amused: Unveiling multimodal humor from the prototype theoretical perspective. *European Journal of Humour Research*, 6(1), 62-84.
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