

Dissecting Humour English Edition

An evolutionary and cognitive account of the addictive mind candy that is humor. Some things are funny—jokes, puns, sitcoms, Charlie Chaplin, *The Far Side*, Malvolio with his yellow garters crossed—but why? Why does humor exist in the first place? Why do we spend so much of our time passing on amusing anecdotes, making wisecracks, watching *The Simpsons*? In *Inside Jokes*, Matthew Hurley, Daniel Dennett, and Reginald Adams offer an evolutionary and cognitive perspective. Humor, they propose, evolved out of a computational problem that arose when our long-ago ancestors were furnished with open-ended thinking. Mother Nature—aka natural selection—cannot just order the brain to find and fix all our time-pressured misleaps and near-misses. She has to bribe the brain with pleasure. So we find them funny. This wired-in source of pleasure has been tickled relentlessly by humorists over the centuries, and we have become addicted to the endogenous mind candy that is humor.

This volume sets out to discuss a crucial question for ancient comedy – what makes Aristophanes funny? Too often Aristophanes' humour is taken for granted as merely a tool for the delivery of political and social commentary. But Greek Old Comedy was above all else designed to amuse people, to win the dramatic competition by making the audience laugh the hardest. Any discussion of Aristophanes therefore needs to take into account the ways in which his humour actually works. This question is addressed in two ways. The first half of the volume offers an in-depth discussion of humour theory – a field heretofore largely overlooked by classicists and Aristophanists – examining various theoretical models within the specific context of Aristophanes' eleven extant plays. In the second half, contributors explore Aristophanic humour more practically, examining how specific linguistic techniques and performative choices affect the reception of humour, and exploring the range of subjects Aristophanes tackles as vectors for his comedy. A focus on performance shapes the narrative, since humour lives or dies on the stage – it is never wholly comprehensible on the page alone.

Established in 1911, *The Rotarian* is the official magazine of Rotary International and is circulated worldwide. Each issue contains feature articles, columns, and departments about, or of interest to, Rotarians. Seventeen Nobel Prize winners and 19 Pulitzer Prize winners – from Mahatma Gandhi to Kurt Vonnegut Jr. – have written for the magazine.

Extended Special Issue Spik in Glyph? Translation, Wordplay and Resistance in Chicano Poetry, pp 141-160 Tace Hedrick (Comparative Literature, Penn State Harrisburg, USA) This paper examines the nature of contemporary bilingual Chicano poetry from the 1970s to the present, particularly in terms of the poetic use of bilingual wordplay and the questions it raises about the uses and possibilities of translation. Using Walter Benjamin's essay 'The Task of the Translator' as a touchstone, and positing a metaphorical link between translation and transfer, the paper looks at bilingual wordplay as a kind of bridging-over or translation of one language into the other, crossing and breaking down borders and hierarchies between the two languages. To illustrate this, cultural practices and uses of bilingualism are examined from both a sociolinguistic and a poetic point of view, with examples of how puns, (mis)pronunciations, slang, loanwords, and mixtures of Spanish and English are used in bilingual poetry for formal and polemical effect. Meaningful Literary Names: Their Forms and Functions, and their Translation, pp 161-178 Luca Manini (Montalto, Italy) Proper nouns, which have a special status within the language system as opposed to common nouns, can be used as characterizing devices in literary texts and so become a meaningful element in the texture of such works. Names can in this way be endowed with an extra semantic load that makes them border on wordplay. The presence of meaningful literary names is likely to cause problems when the text is to be translated, the question being not only whether the transposition of such names in the target language is technically possible, but also to what extent this would be viewed as an appropriate procedure. This paper, which reflects research in progress, explores the issue by analyzing a two-part corpus of texts: The first part consists of twentieth-century Italian translations of English Restoration comedies and the second of Italian translations of Dickens's novels. There are occasional references to other English literary texts from the medieval and Renaissance periods as well. Technical problems of translating proper nouns are taken into consideration, along with other factors which may influence the translator's choices, such as genre, intended audience, cultural tradition and general norms of translation. The Pitfalls of Metalingual Use in Simultaneous Interpreting, pp 179-198 Sergio Viaggio (United Nations, Vienna, Austria) For the simultaneous interpreter, puns and other instances of metalingual use, involving as they do an interplay of form, content and pragmatic intention, may represent a formidable challenge. The interpreter's most efficient tool is his or her adroitness at determining the pun's or the metalingual comment's relevance on the basis of an instant analysis of the communication situation, with particular attention to the speaker's pragmatic intention and intended sense, as well as the audience's needs and expectations. Actual examples from United Nations meeting are used to illustrate the different factors affecting the rendition of wordplay and metalanguage and some suggestions are made towards improving the training of interpreters. Caught in the Frame: A Target-Culture Viewpoint on Allusive Wordplay, pp 199-218 Ritva Leppihalme (University of Helsinki, Finland) Allusive wordplay—stretches of preformed linguistic material (or frames) that have undergone lexical, grammatical, or situational modification – is so culture-specific that it is not only hard for translators working from a foreign language to translate but easy for them to miss altogether. This paper discusses examples of allusive wordplay in English fiction and journalism and reports on an experiment designed to investigate the recognition of frames and carried out on twenty-one Finnish university students of English. Student translations of some of the examples are also discussed. It is argued that a translator who wants to produce a coherent target text and to avoid 'culture bumps' (Archer 1986) must above all pay attention to the function of the wordplay in the relevant context. Passages that include modified frames will often need to be rewritten, as attempts to evoke source-culture frames are unlikely to work with target-culture readers to whom such frames are unfamiliar. Target-culture frames, on the other hand, may be puzzling in a text which is set in the source-culture context. 'Curiouser and Curiouser': Hebrew Translation of Wordplay in 'Alice's Adventures in Wonderland', pp 219-234 Rachel Weissbrod (The Open University of Israel) In 'Alice's Adventures in Wonderland', wordplay has a central role in producing an ambivalent text, that is, one which can function at one and the same time in children's literature and in adult literature. This paper examines, from a norm-oriented approach, how instances of wordplay were treated in three Hebrew translations. The first translation, published in 1923, was subject to a norm which required acceptability at the socio-cultural level. Instances of wordplay were accordingly replaced by completely new ones that were rooted in Jewish tradition. In the second translation, published in 1951, the treatment of wordplay was determined by a different norm, one which required a rephrasing of Carroll's work in an elevated style. Only in the third translation, published in 1987, was the translator sufficiently free from socio-cultural and stylistic dictates to cope with Carroll's wordplay with all the means available. In this last translation, elements which are foreign to Carroll's world or style are introduced

only insofar as they helped the translator replace the original wordplay. Translating Jokes for Dubbed Television Situation Comedies, pp 235-257 Patrick Zabalbeascoa (Universitat Pompeu Fabra, Barcelona, Spain) This paper examines Catalan and Spanish dubbed versions of English TV comedy series such as 'Yes, Minister', with special attention to wordplay as a particular instance of the more general problem of translating comedy for television. The objective is to show that producing foreign-language dubbed versions of audiovisual texts has enough in common with other types of translating assignments to be included within translation studies, as well as to contribute to the area of quality assessment and evaluation of translations by proposing that the criteria for judging a translation should be clear, flexible and realistic, and should take into account the translator's limitations and working environment. The paper also proposes a classification of jokes, with further examples from translations of British situation comedy into Catalan, and presents the concept of 'stylebook' as a helpful bridge between general statements about translation and specific contextualized translating assignments. Dante's Puns in English and the Question of Compensation, pp 259-276 Edoardo Crisafulli (University College, Dublin, Ireland) After a comparative analysis of the source and target texts, this paper attempts to put forward an explanation to account for H. F. Cary's avoidance policy as he deals with Dante's puns in his early nineteenth-century translation of the 'Divina Commedia'. The aim is to consider the findings of the analysis in relation to the issue of compensation. No discussion of translation can avoid dealing with this issue, but there is evidence that compensation cannot be called upon to account for all the foregrounding devices in the target text. In particular, the relationship between compensation and the translator's ideology must be taken into account. The paper concludes by suggesting some conditions which might make it easier to identify instances of compensation. Harvey's (1995) descriptive framework is employed with a view to improving its explanatory power. No-Man's Land on the Common Borders of Linguistics, Philosophy & Sinology: Polysemy in the Translation of Ancient Chinese Texts, pp 277-304 Seán Golden (Universitat Autònoma de Barcelona, Spain) This paper treats polysemy as the driving force of ancient Chinese rhetoric, inherent in the language and its system of writing, not just as an embellishment but as the very basis of discourse, and intrinsic to the multiple meanings expressed by the text; in this way, text may represent a worldview that is radically different from the Western one and that is encoded syntactically, semantically, rhetorically, and visually (in the case of the Chinese written character) in the language. This challenges the comprehension of ancient Chinese texts by translators and their reproduction in languages that share neither the worldview nor the multiple codes involved. From the no-man's land on the common borders of linguistics, philosophy and sinology, the translator may glimpse the horizon of understanding within which the original operates, while knowing that the readership of a translation is looking at a different horizon. Better understanding of this fact by the translator should contribute to a better interpretation of the multiple meanings contained in the original and to a translation that maintains as many meanings as possible. Revisiting the Classics A Question of Form. The Problems of Translating Expressive Text: Review of Rudolf Zimmer's Probleme der Übersetzung formbetonter Sprache (Peter Fawcett, UK) Book Reviews Suzanne Jill Levine: The Subversive Scribe (Tom Conley, USA) Frank Heibert: Das Wortspiel als Stilmittel und seine Übersetzung (Cees Koster, The Netherlands) Brigitte Schultze & Horst Turk (eds): Differente Lachkulturen? Fremde Komik und ihre Übersetzung (Dirk Delabastita, Belgium) Jacqueline Henry: La traduction des jeux de mots (Ronald Landheer, The Netherlands) Dirk Delabastita: There's a Double Tongue (Dirk De Geest, Belgium) Course Profile Wordplay and the Didactics of Translation (Michel Ballard, France) Wordplay and Translation: A Selective Bibliography (Dirk Delabastita, Belgium & Jacqueline Henry, France)

Humour has been discovered in every known human culture and thinkers have discussed it for over two thousand years. Humour can serve many functions; it can be used to relieve stress, to promote goodwill among strangers, to dissipate tension within a fractious group, to display intelligence, and some have even claimed that it improves health and fights sickness. In this Very Short Introduction Noel Carroll examines the leading theories of humour including The Superiority Theory and The Incongruity Theory. He considers the relation of humour to emotion and cognition, and explores the value of humour, specifically in its social functions. He argues that humour, and the comic amusement that follows it, has a crucial role to play in the construction of communities, but he also demonstrates that the social aspect of humour raises questions such as 'When is humour immoral?' and 'Is laughing at immoral humour itself immoral?'. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Part road-trip comedy and part social science experiment, a scientist and a journalist travel the globe to discover the secret behind what makes things funny, questioning countless experts, including Louis C.K., along the way.

This book presents research into various types of professional discourse through the prism of the functional linguistics approach. Focusing mainly on practical aspects of speech, the book discusses various topics, such as structural, semantic, cognitive and pragmatic characteristics of professional discourse, argumentation strategies, humour in professional discourse, and word-building processes. It also highlights communicative effectiveness methods in professional discourse. Offering new ideas and discussing the latest findings, the book is intended for researchers, lecturers and professionals in the field.

In pursuing the sources for late-eighteenth and nineteenth-century "demonization" of racial and cultural difference, this book moves back and forth between the imagined world of literature and the "real" world of historical experience, between fictional romance and what has been called the "parallel fictions" of the human sciences of anthropology and biology. The author argues that the gothic genre and its various permutations offered a language that could be appropriated, consciously or not, by racists in a powerful and obsessively reiterated evocation of terror, disgust, and alienation. But he shows that the gothic itself also evolved in the context of the brutal progress of European nationalism and imperialism, and absorbed much from them. This book explores both the gothicization of race and the racialization of the gothic as inseparable processes.

Jokes have always been part of African culture, but never have they been so blended with the strains and gains of the contemporary African world as today. Joke-Performance in Africa describes and analyses the diverse aesthetics, forms, and media of jokes and their performance and shows how African jokes embody the anxieties of the time and space in which they are enacted. The book considers the pervasive phenomenon of jokes and their performance across Africa in such forms as local jests, street jokes, cartoons, mchongoano, ewhe-eje, stand-up comedy, internet sex jokes, and 'comicast' transmitted via modern technology media such as the TV, CDs, DVDs, the internet platforms of YouTube, Facebook, and other social arenas, as well as live performances. Countries represented are Egypt, Kenya, Malawi, Morocco, Nigeria, and Zambia, covering the North, West, East and Southern Africa. The book explores the description of the joke form from various perspectives, ranging from critical

discourse analysis, interviews, humour theories, psychoanalysis, the postcolony and technauriture, to the interactive dramaturgy of joke-performances, irrespective of media and modes of performance. Containing insightful contributions from leading African scholars, the book acquaints readers with detailed descriptions of the diverse aesthetics of contemporary African jokes, thereby contributing to the current understanding of joke-performance in Africa. It will appeal to students and scholars of African studies, popular culture, theatre, performance studies and literary studies.

Vividly illustrated, *The Doctor Dissected* examines the the sensational serial killings--known as the Anatomy Murders--that roiled Scotland in the early nineteenth century and considers their checkered afterlife in novels, plays, and films.

This book investigates the historical construction of scholarly personae by integrating a spectrum of recent perspectives from the history and cultural studies of knowledge and institutions. Focusing on gender and embodiment, the contributors analyse the situated performance of scholarly identity and its social and intellectual contexts and consequences. Disciplinary cultures, scholarly practices, personal habits, and a range of social, economic, and political circumstances shape the people and formations of modern scholarship. Featuring a foreword by Ludmilla Jordanova, *Gender, Embodiment, and the History of the Scholarly Persona: Incarnations and Contestations* is of interest to historians, sociologists, media and culture scholars, and all those with a stake in the personal dimensions of scholarship. An international group of scholars present original examinations of travel, globalisation, exchange, training, evaluation, self-representation, institution-building, norm-setting, virtue-defining, myth-making, and other gendered and embodied modes and mechanisms of scholarly persona-work. These accounts nuance and challenge existing understandings of the relationship between knowledge and identity.

What's so funny about diabetes? Maybe nothing. Then again, maybe everything. Especially if you understand the premise that so much of our humor comes from pain and discomfort--our own, or somebody else's. And let's face it; if you're a diabetic, you've got more than your fair share of pain and discomfort. Currently one in 10 US adults has diabetes, but those numbers could go as high as 1 in 3 by the year 2050. A long-term solution can only come from getting people to change their lifestyles: better diets, exercise and coping mechanisms to deal with this serious illness. The good news: Humor and laughter have been shown scientifically to have positive benefits for diabetic patients. Laughter has been shown to lower blood glucose in diabetics, as well as decrease hormones that can be harmful. Humor is recognized as a healthy coping mechanism. And humor has also been proven to increase the retention of information. For these reasons, and more, author Karyn Buxman has written the first in a series of books for patients with chronic illness: *What's So Funny About Diabetes?* When you're a diabetic, you need to arm yourself with all the tools that you possibly can to become the healthiest person that you can be. You need a large repertoire of skills. Humor isn't the be-all, end all; it's not meant to replace your medical regime, but rather to be a complement to all the efforts you're already making. Now Karyn Buxman shows you how you can strategically use humor everyday to better manage your diabetes and live a healthier and happier life. And you don't need to be funny. You just need to be able to see funny. "If we took what we now know about laughter and bottled it, it would require FDA approval," says psychoneuroimmunologist, Dr. Lee Berk. The perfect gift for yourself or someone you love, this book is filled with wise, witty, and life-saving advice. Whether you are a diabetic, a pre-diabetic, or the cheerleader for a diabetic, there is something in this book for you.

Dissecting Humour Burgundy Publishing *Humour: A Very Short Introduction* OUP Oxford

Humorous Wit is a new compilation of quotations in their most humoristic form. There are over 15,000 of these taken from various parts of the world, with over 1,200 of them translated into English for the first time. This book features 5,000 authors from every corner of the globe, covering a period starting before classical antiquity, when man first started to record his thoughts, to modern times, enriching the cultural heritage. This does not in any way mean that the caveman was less humorous, but the richness of the environment we live in today and the variety of subject matter contribute considerably to a refined sense of humour. Moreover, considering that chimps and other primates also possess the ability to laugh, humour may have been around longer than the human race :)

Collective intelligence has become an attractive subject of interest for both academia and industry. More and more conferences and workshops discuss the impact of the users' motivation to participate in the value creation process, the enabling role of leading-edge information and communication technologies and the need for better algorithms to deal with the growing amount of shared data. There are many interesting and challenging topics that need to be researched and discussed with respect to knowledge creation, creativity and innovation processes carried forward in the emerging communities of practice. COLLIN is on the path to become the flagship conference in the areas of collective intelligence and ICT-enabled social networking. We were delighted to again receive contributions from different parts of the world including Australia, Europe, Asia, and the United States. Encouraged by the positive response, we plan COLLIN 2012 to be held next year end of August at FernUniversität in Hagen. In order to guarantee the quality of the event, each paper went through a doubleblind review process. The reviews concentrated on originality, quality and relevance of the paper topic to the symposium. In addition, we invited a few renowned experts in the field to contribute to the success of the symposium with outstanding papers reporting on their most recent research. Our special thanks go to the authors for submitting their papers, to the international program committee members, and to numerous reviewers who did an excellent job in guaranteeing that the papers in this volume are of very high quality.

Part road-trip comedy and part social science experiment, a scientist and a journalist "shed fascinating light on what makes us laugh and why" (New York Post). Two guys. Nineteen experiments. Five continents. 91,000 miles. *The Humor Code* follows the madcap adventures and oddball experiments of Professor Peter McGraw and writer Joel Warner as they discover the secret behind what makes things funny. In their search, they interview countless comics, from Doug Stanhope to Louis CK and travel across the globe from Norway to New York, from Palestine to the Amazon. It's an epic quest, both brainy and harebrained, that culminates at the world's largest comedy festival where the pair put their hard-earned knowledge to the test. For the first time, they have established a comprehensive theory that answers the question "what makes things funny?" Based on original research from the Humor Research Lab (HuRL) at the University of Colorado, Boulder, and the pair's experiences across the globe, *The Humor Code* explains the secret behind winning the New Yorker cartoon caption contest, why some dead baby jokes are funnier than others, and whether laughter really is

the best medicine. Hilarious, surprising, and sometimes even touching, *The Humor Code* “lays out a convincing theory about how humor works, and why it’s an essential survival mechanism” (Mother Jones).

In this highly engaging book, Antony Easthope examines 'Englishness' as a form and a series of shared discourses. Discussing the subject of 'nation' - a growing area in literary and cultural studies - Easthope offers polemical arguments written in a lively and accessible style. *Englishness and National Culture* asserts a profound and unacknowledged continuity between the seventeenth century and today. It argues that contemporary journalists, historians, novelists, poets and comedians continue to speak through the voice of a long-standing empiricist tradition.

Humor in Young Adult Literature: A Time to Laugh celebrates the accomplishments of YA authors acclaimed for producing high-quality comedies. This discussion shows how these works are reinforced, not trivialized, by their humorous content. In bringing together the foremost YA authors of comedies, Hogan illustrates their strengths, similarities, and differences. The book is topical to facilitate a comparison of distinctive treatments by various authors of adolescent life events, such as sibling rivalry and first dates.

In this second edition of *A Guide to Dissection of the Human Body*, certain dissecting instructions have been revised to increase clarity. Methodical and comprehensive, the guide complements various anatomy courses. The terminology has been checked and brought up to date, in accordance with the latest version of *Terminologia Anatomica* (1998). The major aim of this guide remains — to provide a well-rounded dissecting manual that reinforces, but does not replace, a textbook of human anatomy. The details of human anatomy covered here are of interest and importance primarily in a medical context. To this end the guide has been designed for medical, dental, osteopathy and physiotherapy students, and for students of alternative medicine where dissection of the human body is required. It has also been planned for postgraduate students proceeding to specialise in the various clinical (surgical, radiological, emergency medical, and gynaecological) sciences and thus need to revise their anatomical knowledge through dissection. It has to be stressed, learning anatomy is most efficient and retention is highest when didactic study is combined with the experience of dissection. In using this method one observes, palpates and moves parts of the body. It is a three-dimensional and visuo-tactile approach to the examination of the human body. Undoubtedly dissection reinforces and expands the knowledge gained from the textbook and from atlases and computerized-anatomy programs, *The Guide* is flexible enough for use in long as well as short courses, and is thus structured in such a way that the dissection of the body can be completed in 100 to 160 hours. It provides a link to real, living and variable anatomy.

Translation studies and humour studies are disciplines that have been long established but have seldom been looked at in conjunction. This volume looks at the intersection of the two disciplines as found in the media -- on television, in film and in print. From American cable drama to Japanese television this collection shows the range and insight of contemporary cross-disciplinary approaches to humour and translation. Featuring a diverse and global range of contributors, this is a unique addition to existing literature in translation studies and it will appeal to a wide cross-section of scholars and postgraduates.

This book focuses on an emerging area of study in management: managerial humor and its impact on employees' outcomes. Drawing from theoretical work that advocates humor as a managerial tool and building on existing theory and documented evidence on humor, the book explores how managers can use humor to positively affect employees' short-term emotional states and long-term psychological resources at work, and thus reduce the likelihood of their leaving the organization. First, the book develops a theoretical framework for humor events at work and provides evidence-based findings on employees' humor behavior within actual work contexts. Second, it explores how humor can be used to positively impact employees' emotional states at work. In doing so, the book takes a multidisciplinary approach to humor by integrating theory and findings from the emotions literature, Positive Organizational Behavior, and Broaden and Build Theory into the humor literature. The book sheds new light on the consequences of managers' use of humor for employees. It provides practical guidelines on how managers can use humor as an effective tool at work to bring about desired employee outcomes.

This dissertation examines the role of humor in political campaigns, with a primary focus on candidate evaluations. The use of humor by candidates in campaigns, though widespread in the political arena, has been largely ignored by mainstream political science. This neglect is unfortunate because of the importance that many candidates place on humor, to the extent of hiring professional comedy writers to help with speeches and spending precious advertising dollars on humorous commercials. Specifically, this research attempts, utilizing experimental methods, to determine if humor used in real political commercials helps increase or decrease positive judgments of candidates. The findings indicate that the use of humor in a political advertisement may not always benefit a candidate, especially if the humorous segment is separated from the candidate. But when humor comes from the mouth of the candidate directly, it does increase the subsequent evaluations of that candidate. Two important results should be noted. One, humor seems to have a polarizing effect on audiences, with possible risks or reward associated with its use. Two, the relationship between the number of jokes in a political commercial and evaluation of the candidate is non-linear. As the amount of humor in a political commercial increases, it must reach a threshold level in order to gain a more positive evaluation than had no humor been used. In addition, there appears to be a level of diminishing returns as the amount of humor increases.

The Encyclopedia of Humor: A Social History explores the concept of humor in history and modern society in the United States and internationally. This work's scope encompasses the humor of children, adults, and even nonhuman primates throughout the ages, from crude jokes and simple slapstick to sophisticated word play and ironic parody and satire. As an academic social history, it includes the perspectives of a wide range of disciplines, including sociology, child development, social psychology, life style history, communication, and entertainment media. Readers will develop an understanding of the importance of humor as it has developed globally throughout history and appreciate its effects on child and adult development, especially in the areas of health, creativity, social development, and imagination. This two-volume set is available in both print and electronic formats. Features & Benefits: The General Editor also serves as Editor-in-Chief of *HUMOR: International Journal of Humor Research* for The International Society for Humor Studies. The book's 335 articles are organized in A-to-Z fashion in two volumes (approximately 1,000 pages). This work is enhanced by an introduction by the General Editor, a Foreword, a list of the articles and contributors, and a Reader's Guide that groups related entries thematically. A Chronology of Humor, a Resource Guide, and a detailed Index are included. Each entry concludes with References/Further Readings and cross references to related entries. The Index, Reader's Guide themes, and cross references between and among related entries combine to provide robust search-and-browse features in the electronic version. This two-volume, A-to-Z set provides a general, non-technical resource for students and researchers in such diverse fields as communication and media studies, sociology and anthropology, social and cognitive psychology, history, literature and linguistics, and popular culture and folklore.

It is the age-old saying that “laughter is the best medicine”. Scientific research has substantiated the claim made by this proverb by verifying the positive effects it has on both our mind and body, but what is it about a good joke, comic, or sitcom that makes us laugh? *Humor, Psyche and Society* is a compilation of Berger's previously published articles and new chapters on the nature of humour, its importance for our psyches, and its social and political significance. Written in an accessible style, it uses semiotics, psychoanalytic theory, sociological theory, as well as other theories of humour to explore the multifaceted nature of humour, various styles of jokes and sitcoms. Using Berger's typology of forty-five techniques found in all forms of humour, developed to explain what makes us laugh, this book analyses a variety of

humorous texts. Balancing theory, entertaining jokes and other humorous texts, as well as the author's illustrations, the chapters in this book delve into a diverse range of topics such as humour and the creative process, humour and health, and visual humour; along with an examination of the sitcoms *Frasier* and *Cheers*; and finally, the exploration of jokes including Jewish jokes, and jokes on Russia and Communism, and Trump. This book will be of particular interest to university students studying courses in humour, comedy, popular culture, applied semiotics, American politics and culture, and cultural studies. Due to the accessible nature of this book, the general public may find it to be both a fascinating and entertaining read.

What makes us laugh? Why is comedy so important? How does comedy affect our behaviour? *The Psychology of Comedy* provides a unique insight into the role of laughter and humour in our lives. From the mechanics of comedy and what makes a good joke, to the health benefits of laughter, the book delves into different types of comedy, from slapstick to complex puns, and the physiological response it provokes. The dark side of comedy is also considered, confronting the idea that what is funny to some can be offensive to others, making this universal experience also highly subjective. In a time when comedy continues to be one of the most popular and enduring forms of art, *The Psychology of Comedy* reminds us that laughter really is good for the soul. This volume seeks to investigate how humour translation has developed since the beginning of the 21st century, focusing in particular on new ways of communication. The authors, drawn from a range of countries, cultures and academic traditions, address and debate how today's globalised communication, media and new technologies are influencing and shaping the translation of humour. Examining both how humour translation exploits new means of communication and how the processes of humour translation may be challenged and enhanced by technologies, the chapters cover theoretical foundations and implications, and methodological practices and challenges. They include a description of current research or practice, and comments on possible future developments. The contributions interconnect around the issue of humour creation and translation in the 21st century, which can truly be labelled as the age of multimedia. Accessible and engaging, this is essential reading for advanced students and researchers in Translation Studies and Humour Studies.

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