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**University of Sarajevo—Faculty of Philosophy
Department of English Language and Literature**

Abstracts

THE ART AND CRAFT OF HUMOUR IN ANGLOPHONE STUDIES

**CELLTTS
2023**

Fifth International Conference
on English Language, Literature,
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**29-30 September 2023
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University of Sarajevo—Faculty of Philosophy
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The Art and Craft of Humour in Anglophone Studies

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THE ART AND CRAFT OF HUMOUR IN ANGLOPHONE STUDIES

The Department of English Language and Literature, Faculty of Philosophy, University of Sarajevo, in cooperation with the Society for the Study of English in Bosnia and Herzegovina, is pleased to announce its *5th International Conference on English Language, Literature, Teaching and Translation Studies (5th CELLTTS)* which will take place on *29-30 September, 2023*. For the fifth time we invite scholars and experts in their respective fields of research to present and discuss their research findings and exchange experience and ideas with their colleagues from the region and the world.

The 5th conference is a small jubilee for CELLTTS and we decided to mark it by making humour our central topic. An ever-inspiring trait of human creativity, humour has been present in every corner of human existence, be it as an everyday means to entertain, ease the hardships, or as a creative attempt at expressing an opinion regarding different social issues in different forms of art. This year, our goal is to observe humour in the anglophone studies: How has it evolved historically or culturally? What are the latest humour research trends in linguistics? How is humour positioned in literature and culture studies in the world today, a world dominated by hardships, wars, inequality, climate crisis and health hazards? How have subversive and transgressive humour in their various guises been used in drama, poetry, prose, film, TV serials, comics, graphic fiction, popular genres and popular culture and what narratives may become its target? What are the possibilities/limitations of humour translation? How is humour used in the teaching practice? These are some of the questions we intend to explore within this year's CELLTTS.

We invite researchers and scholars working in the broad area of anglophone studies to submit abstracts for oral presentations based on the (non-exhaustive) list of areas of interest below:

- Phonetics/Phonology
- Morphology
- Syntax
- Sociolinguistics
- Semantics
- Pragmatics
- Cognitive Linguistics
- (Critical) Discourse Analysis
- Stylistics
- Semiotics
- Psycholinguistics
- History of English
- Contrastive Analysis
- Corpus Linguistics
- Teaching English as a Foreign/Second Language
- Language Acquisition
- Translation Studies
- Interpretation Studies
- Literary Theory/ Literary Criticism/ Literary History
- Cultural Studies
- Film and Theatre Studies

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KEYNOTES

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HUMOR IN THE AGE OF THE INTERNET

Since the advent of the Web 2.0 (i.e., social media), around the start of the millennium, the Internet has become a significant presence in our culture. This paper charts how the impact of the internet has changed the nature of humor, while at the same time showing how the main cognitive factors of humor remain unchanged. Among the main aspect of change in humor, there is a general consensus that internet humor uses shorter, faster forms (e.g., the 6 seconds vine, or the 15 seconds TikTok videos). A more subtle difference is what I have called the “uglification” of humor, i.e., the preference in many internet spaces for a much more aggressive nastier type of humor where essentially showing off one’s hostile or angry attitude substitutes the need for with (e.g., trolling). Related to this latter trend is an even more worrisome aspect of internet humor and namely the Alt-right use of humor for neo-nazi propaganda, masquerading as humor and/or irony. Despite these significant changes, however, the fundamental cognitive factors of humor, often defined as incongruity and resolution, remain unchanged.

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THE ROLE OF HUMOR IN PSYCHOSOCIAL ADJUSTMENT: ARE HUMOROUS PEOPLE PSYCHOLOGICALLY HEALTHIER?

Sense of humor is a multidimensional construct that can have positive and negative effects on psychological health, depending on the individual’s resources and the way it is directed. To examine the role of humor in psychosocial adjustment, two studies were conducted. The first study examined the contribution of different humor variables in explaining the psychosocial adjustment of respondents. 242 students participated in the study (M=23, SD=2.75). Data were collected using the Omnibus Sense of Humor Test (HOPA), the Coping Humor Scale (CHS), The Impact of Event Scale, the Ways of Coping Questionnaire, the Post-Traumatic Stress Reaction Questionnaire, the State-Trait Anxiety Inventory (STAI - X1), the Beck Anxiety Inventory and the SCL-90 Scale (general psychosocial functioning). The most important finding is that the production of humor has a direct positive impact on the assessment of effectiveness of an individual’s trauma-related coping skills. In another study, psychosocial adjustment was operationalized through life satisfaction and subjective experience of happiness. The present study aimed to investigate the relationship between humor styles, positive and negative emotions, subjective happiness and life satisfaction among Sarajevo undergraduate students. A total of 394 undergraduates were asked to complete self-report measures of four components of sense of humor, as well as several indices of psychological well-being, including positive and negative affectivity, subjective happiness and life satisfaction. As we expected, the adaptive components of sense of humor are positively correlated with subjective well-being, being associated with greater life satisfaction, subjective happiness and positive mood.

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“ARE YOU FUNNY ENOUGH?”: GROTESQUE LAUGHTER IN MATEI VIȘNIEC’S *OLD CLOWN WANTED* AND CONSUELO DE CASTRO’S *WALKING PAPERS*

In Romanian-French playwright Matei Vișniec’s *Old Clown Wanted* and Brazilian playwright Consuelo de Castro’s *Walking Papers*, the figure of the clown serves to disrupt and expose the illusion of stable social structures through grotesque laughter. Both plays, written in 1987 during a time of key political shifts in Romania and Brazil, use the ambiguous laughter of the grotesque to move beyond the absurd and begin to engage the complexities of personal and social relationships under repressive systems.

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REMINISCING *FAWLTY TOWERS* PRIOR TO ITS REBOOTING

All of the *Fawlty Towers* fans must have been thrilled when hearing that the TV series is about to be rebooted by its creator. Being known as “the best British sitcom of all time” (*Independent*), the series calls for yet another research visit, this time with a consideration of its values through the prism of a contemporary non-native speaker as a viewer. The presentation will deal with the possibility of transfer of humour, especially punch lines, from English into Serbian/Croatian/Bosnian, with regards to the specificities which this UK TV series inherently possesses as far as cultural, social, historical, and other, factors are concerned. Having in mind the fact that it is still true that onscreen humour is generally verbally expressed (Chiarro 2003), the presentation will delve into translations of puns and catch phrases accompanied by the nonverbal expressions within the sitcom in order to see whether they possess the same semantic and pragmatic strength in the target language, thus challenging the notion that all nonverbal humour need no mediation being a universally understood concept (Bucaria 2017). The main focus is put on identification of the instances of linguistic ambiguity deliberately created for humorous purposes and the possibility of their successful transfer into the target language text.

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SHOWGIRLS IN LITERATURE AND SOCIAL MEDIA: ONSTAGE PERFORMANCE AND BACKSTAGE ANTICS

The planned talk aims at comparing the literary description of showgirls from three different perspectives: In contrast to the objective description within a fictional novel about a performer at Friedrichstadtpalast Berlin (Doehnert: 2022), there is the autobiography of a former Moulin Rouge dancer (Stafford: 2010) and that of her later husband, who views her from a documentary outside perspective within his own memoirs (Corbett: 2007). The three stories have in common the holistic portrayal of the glamorous events onstage in contrast to the collection of antics and mishaps backstage. The investigation will focus on the illusion of a perfect woman that is presented on stage –and the humorous approaches of showgirls to deal with failure during performances, backstage anecdotes from dressing rooms or other areas of their private lives. In addition to novels and (auto)biographies, a selection of YouTube channels, e.g., by showgirls and performers Lea Toran Jenner (Moulin Rouge, France), Sian Velazquez & Dieuwke Tönnissen (Starlight Express, Germany), and Nienke Latten (Austria) is reviewed and analyzed on its duality of show footage and private insights into the humour of stage performers apart from their respective shows. The common question of these analyses is how showgirls and performers deal with the serious nature of their staged shows and their individual and personal humour.

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FANSUB TRANSLATION OF HUMOUR: CASE STUDY

Translating humour is generally a rather difficult task, which has even been considered unfeasible due to its cultural embeddedness, emotional, social and expressive aspects that rely on verbal expression, but not exclusively. However, as Chiaro (2014) notes, it is the translation of the verbal aspect of humour that poses particular problems, as facial expressions and body language are more or less similar worldwide. The treatment of humour in audiovisual translation (AVT) imposes further constraints on the translation process itself. First, there are objective difficulties related to space and time restrictions, as the translation must fit perfectly into the scene (Dore 2020). Secondly, there are limitations arising from the nature of AVT, as it relies on both visual and verbal expressions. This study focused on a particular mode of AVT called “participatory audiovisual translation” (Pérez-González 2014: 233), which is a form of amateur subtitling, also called *fansubbing*. The analysis was carried out on the amateur subtitling of the American series *The Office* into Croatian and focused on the strategies used in *fansubbing* to achieve a humorous effect, as well as the challenges faced by non-professional translators in this process. It was found that amateur translators resorted to close rendering of humour or toning down in most cases, while omissions were also a very common strategy. This means that, while *fansubbing* is a great resource for under-resourced languages such as Croatian, the complexity of AVT requires formal training for translators to be able to grasp the subtleties and nuances of this type of translation.

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HUMOR AND WOMEN: CONTEMPORARY AMERICAN COMEDY

In the long history of dramatic genre, comedy, frequently conjoined with humor and laughter, did not always fare well. In *Poetics* Aristotle proposed that not only was comedy more trivial and lesser form of art than tragedy as it “imitated the actions of meaner persons” (8), and “aim[ed] at presenting men as worse” (6), but that it had not at first been “treated seriously” (9), being connected with “lampooning” and “phallic songs”, as well as with the “imitation of characters of a lower type” (9). Several centuries later, when examining the condition of Elizabethan literature, Sidney in the *Defence of Poesie* identified key errors of fellow authors, including that: “our comedians think there is no delight without laughter, which is very wrong, ... Laughter hath only a scornful tickling” (501-2). By the mid-twentieth century, however, comic (sub)genre has firmly repositioned itself and eschewed the overpowering shade of tragedy, as well as the reputation of being inconsequential diversion. Prompted by consistently repeated assertions that women dramatists have no place in theater nor a sense of humor, and informed by Colletta’s “Postmodernity and the Gendered Use of Political Satire” (2014), and Hutcheon’s theories on postmodern parody, this paper examines comic elements in two plays by American women dramatists, Wendy Wasserstein’s “Isn’t It Romantic?” (1979), and Lynn Nottage’s “By the Way, Meet Vera Stark” (2011). The purpose is to identify those elements that provoke laughter and simultaneously attempt social critique, thus rebutting both the claims against the genre and women in the genre.

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THE (UN)TRANSABILITY OF HUMOR FROM THE TV SHOW *TWO AND A HALF MEN*

The goal of our research is to examine whether humor can be translated from English to Serbian, without losing its impact on the target audience. For this purpose, we will analyze jokes taken from the TV show *Two and a Half Men*, which is currently airing on Serbian TV. Firstly, we will classify the jokes taken from this TV show according to Zabalbeascoa (1996), and then we will examine their impact on the audience by conducting a survey. We will divide 30 participants into three groups, the first one will be shown the clip from *Two and a Half Men* with translation, and they will rate it on a scale from 1 to 10 on how funny it was to them, and how they would rate the translation to Serbian from 1 to 10. The second group will be given the joke written in English, and they will have to rate it how funny they found the joke. The third group will also rate how funny they found the joke, and they will be reading it in Serbian. By conducting surveys in these three groups, we will determine whether the joke lost its impact when translated to Serbian, and whether those results concur with the opinions related to the quality of translation of the first group. Lastly, we will determine which type of jokes, according to Zabalbeascoa's classification, is the hardest to translate, and how those findings relate to the existing research.

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MAKING FUN OF ACADEMIA IS A SERIOUS (LITERARY) BUSINESS

Academic or campus novels have enjoyed a wide popular reception by their readers and critics alike, ever since this fiction sub-genre emerged on the Anglo-American literary scene. The appeal had mainly revolved around hilariously funny characters across diverse university settings, although English departments, or the Humanities in general, attracted most attention among authors who dared to display a variety of intricacies about both inner and outer aspects of academic life. Quite often, a harsh satire intermingled with dark humour that coloured events and persons involved in activities not necessarily deemed appropriate or dignified. The paper will focus on several British novelists (Kingsley Amis, David Lodge, A.S. Byatt) and their serious and critical treatment of issues related to a specific literary rendering of academia in UK from mid 1950s to early 1990s by, primarily, comparing the use of literary techniques and devices that can add elements of humour into the books under consideration, i.e., *Lucky Jim*, *Campus Trilogy* (*Changing Places*, *Small World*, *Nice Work*) and *Possession*. Film and TV adaptations of these novels will also be covered to a certain extent in the paper, mostly as an illustration of how humour from the books can be transposed on the screen and with what effects.

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POLITICS OF HUMOUR: THROUGH THE LENS OF STANDUP COMEDY

Art defines itself as an expression, making standup comedy or rather comedy an expressive observational artwork. The research involves understanding comedy as an art, fuelled by oppression, lack of power and disappointment. This paper aims to explore the art of comedy extensively through standup acts performed by renowned artists namely Hasan Minhaj, Trevor Noah, John Mulaney and others on Netflix. These standup acts deem sensational as they explore the 'isms' such as racism, sexism and/or colonialism layered with international and national political reactions. The study further traces the element of political humour and sarcasm across the acts performed.

The very nature of comedy rises from resistance, which is made visible by these artists through their experiences and observations. The rise of comedy challenging the traditional institutions and methods of life becomes an act of revolution in itself further reinstating free speech. The occurrence of uninhibited conversations revolving around civil rights, political punditry, current events, gender assigned roles, racism normalises these discussions and is creating a wave of new perspectives. The paper seeks to explore the topics performed through the acts and how the representation of humour differs from artist to artist. The intent is to exhibit humour as observation affected by the fragmented world.

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HUMOUR IN FALSE COGNATES: EVIDENCE FROM GERMAN AND ENGLISH

Boutonnet defines verbal humour as “a form of play which can break the rules of the linguistic system, the pragmatic conventions for language use, or both” (2000: 347). This ability to be playful with language is shown among bilingual speakers who combine their knowledge of multiple languages to create humorous utterances. According to the theory of incongruity (Raskin 1979; Attardo & Raskin 1991), humour arises when there is a discrepancy between an expectation and the actual outcome. This can refer to double meaning, breaking rules, or another element of surprise (Hassan 2013). The focus of this paper is on puns “which require both semantic ambiguity and incongruity (Hempelmann 2003). Puns, or paranomasia, can be described as “a type of joke in which one sound sequence (e.g., a word) has two meanings and this similarity in sound creates a relationship for the two meanings from which humour is derived” (Hempelmann 2014: 612). Aarons (2017) claims that the processing of a pun relies on the language speaker’s competence and tacit knowledge of their language(s). Therefore, bilingual speakers who are familiar with false cognates—words that may sound the same but differ in meaning across languages—are able to comprehend the humour. This study explores puns in the form of interlingual homophones (such as for instance a bartender bringing three drinks when a dry Martini is ordered) and homonyms (e.g., a person feeling uneasy when receiving a gift, which means ‘poison’ in German) through an incongruity lens.

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CRINGE VARIABLES OF CONVERSATIONAL IMPLICATURES OF DAD JOKES MEMES

This paper will consider a taxonomy of cringe variables of conversational implicatures as found in dad jokes memes. It will argue that the purpose of such variables is not random, and that they are deeply embedded in essence of dad jokes. We find dad jokes to be the most dedicated category of jokes whose production is purposeful, intentional, and targeted to a specific reaction, this, of course, being the effect of cringe. With this in mind, we aim to prove why and how there is a correlation between the humorous effect of the cringe placed in the joke and implicit communication of the addresser. As a control factor we will use mom jokes memes, that were originally designed as a counterpart for the lowbrow quality of the dad jokes, but very often exclude the cringe factor, thus turn out to be just clever jokes. As for the theoretical foundation of the paper we plan to explore Billy Clark’s interpretation of Winston’s relevance theory and its interpretation considering the meme theory, as well as Bahktin’s idea of carnivalesque. We will focus on the idea behind the communicative intention of the meme, as well as the reason behind the joke itself. Finally, we will consider the visual aspect of the meme, its origin/backstory and full or partial role in the cringe factor.

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DEFINITELY NOT BRIDGERTON: RACIAL CARICATURE IN VICTORIAN LITERATURE AND CULTURE

Recently, an English pub in Essex was raided by the police, who removed a set of golliwog dolls that were displayed in the pub and had been found offensive. The incident made the tabloid papers and even *The Guardian*, showing that the British public retains an interest in the racist symbols of yesteryear and in policing the boundary between nostalgia and hate expression. Golliwog rag dolls constitute a literalization and concretization of a character from a children's book. However, caricatures of racially other individuals also appeared for adult consumption—in Victorian newspapers, magazines and even in famous novels. In this presentation, I will consider the element of humour and satire within the caricatures of female mixed-race characters, primarily in Thackeray's *Vanity Fair*. Using X's illustrations to the novel, I will consider elements of parody, sarcasm, and situational irony as embodied in the visual rhetoric of the era. As a contrast, I will survey similar illustrations from Harriet Beecher Stowe's *Uncle Tom's Cabin*, where the illustrator's intent is sentiment rather than satire.

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WOMEN IN REFRIGERATORS: HUMOR, FEMALE COMIC BOOK CHARACTERS AND GENDER-BASED VIOLENCE

Comic books, a literary genre originating in the nineteenth century (Gabilliet vii) which has developed as a cultural phenomenon in the twentieth century, were initially written for "youngsters" (viii) and are nowadays mostly popular with male population. In general, few female comic heroes and writers exist. In addition to the low female presence in the genre, violence committed against those few female characters is quite alarming. This proposal investigates whether comics and graphic novels, as two mediums typically used for humorous purposes, can be used in English language and culture and literature courses to create spaces wherein students may candidly discuss gender-based violence. This proposal raises awareness on the issue and examines how female characters are portrayed and which gender roles they embody. It also discusses symbolic representations of womanhood in two graphic novels: *Dare to Disappoint* by Özge Samancı and *Persepolis* by Marjane Satrapi. Furthermore, this presentation will also report on critical discourse analysis conducted on those graphic novels to understand how discourse and images are used to talk *about* and talk *to* women in order to identify whether cultural violence is perpetrated and the role humor plays in depicting gender-based violence. Based on research results, some suggestions for utilizing comic books as resources to raise awareness in the classroom will be recommended.

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'WITH A HARSH LAUGH': HUMOR IN JAMES JOYCE'S EXILES

James Joyce's only published play, *Exiles*, is commonly regarded as being an intriguing misstep by the master; Ezra Pound termed it 'necessary katharsis;' Anthony Burgess called it 'a grotesque attempt to make something dramatically viable out of the dead pedantic correctness of the hack translator;' and it has traditionally been viewed as being of interest primarily as an earlier, inchoate, and largely unsuccessful exploration of the themes to become significant in *Ulysses*—expatriation and sexual infidelity. This paper does not intend to defend *Exiles* as bearing extended comparison with Joyce's incontestably greater accomplishments in prose. Yet it seeks to explore the play on its

own terms, not as a primitive testing of themes from *Ulysses*, but as a claustrophobic drama of interpersonal conflict. To examine this tension, the paper explores the play's use of humor—usually a characteristic element of Joyce's writing, but in the play largely confined to expressions of disappointment, bitterness, and tension. The paper argues that in *Exiles* Joyce deliberately relegates humor, and scornful laughter, to expressions of disappointment or discomfort as a dramatic technique to increase the social tension among the main characters, as well as to demonstrate how obtrusive the unease and discomfort are with which these former friends interact.

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**THE DILEMMA OF TRANSLATING BLACK HUMOR IN JOSEPH HELLER'S *CATCH 22*:
CONVERGENCES OF LANGUAGE, CULTURE AND CENSORSHIP**

In *Catch 22*, Joseph Heller uses black humor to criticize the decadent bureaucracy of the American army and expose the chaos of an entire socio-political and economic order. Incorporating trans-cultural elements of black humor such as absurdity, anxiety, and labyrinth imagery, Heller expands the impact of his black humor. Accordingly, the novel achieved worldwide reputation and was translated into many languages including Arabic. On this basis and within the parameters of contemporary translation theories, the paper explores the difficulty of translating black humor and other aspects in the novel from English into Arabic due to differences on the linguistic, lexical, semantic, syntactic and cultural levels. For example, Heller creates the black humor mode in the novel by using culture-bound narratives reflective of the American culture in the 1950's and 1950's. When translated into Arabic, these local American idiosyncrasies did not have the same effects on the target readers, who were not aware of the SL culture. On the linguistic and lexical levels, it was difficult to render the slang and vernacular comments in Heller's text into Arabic, particularly the military jargon. Further, the censorship authorities in some Arab countries exclude from translation parts of the text dealing with sexual or religious taboos. In Arab countries governed by military regimes, censorship banned passages, which blatantly disgrace and scandalize the military under the assumption of tarnishing the reputation of the armed forces. The paper concludes that *Catch 22* was published in Arabic but most of the black humor was lost in translation.

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HUMOR INTEGRATION THROUGH DIGITAL STORYTELLING IN EFL CLASSES IN PRE-SERVICE TEACHER EDUCATION

Advancement in digital technology has opened up opportunities to improve student engagement and learning in EFL classes. Digital storytelling (DST) has emerged as a powerful educational tool that engages students to develop skills that are relevant to the 21st century. Beyond digital skills, 21st-century teachers should also develop their humor-use skill as humor is an important personal and interpersonal interaction that can be used as an effective tool in education. This paper aims to investigate the effectiveness of using digital storytelling in integrating humor and enhancing the language proficiency skills of EFL learners enrolled in pre-service teacher education. The participants of this small-scale pilot study were students in the second, third, and fourth year of the Faculty of Educational Sciences in Sarajevo attending an EFL elective course. The students were assigned the task of creating their own digital stories that included the component of humor. The project lasted for one semester and data were collected from students through a questionnaire at the end of the term. A descriptive survey method was employed in this study and the obtained data were processed quantitatively and qualitatively. The research mainly focused on the students' perceptions of using digital storytelling to integrate humor and support their English language learning.

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TEASING AS MUTUALLY EXPERIENCED AFFECTION IN SALINGER'S *FRANNY AND ZOOEY*

The paper presents an attempt to examine the scientific grounds for the subjective (on the part of the paper's author) feelings of affection and joy when reading J. D. Salinger's short stories about the Glass family. Drawing on the assumption that the Glasses live in a shared universe of discourse in which being a social subject means to be for-the-other, as well as on Bennett's (1978: 574) suggestion to think of discourse 'in terms of touch' whereby touching is to be thought of as 'a mutually experienced world of discourse' the paper aims at identifying the touching points wherefrom discrete humour springs in *Franny and Zooey*. The analysis is concerned with the mother-son bathtub scene, i.e., with the interaction/dialogue between Bessie (the mother) and Zooey (the son) in terms of teasing, which is viewed as a category of behaviour whose outcomes (prosocial or antisocial) depend on a particular combination of provocation, off-record marker, and commentary. As teasing may be caused by contexts in which interaction between teaser and the target deviate from some more appropriate or desired state of affairs, the paper argues that it is the setting (as a feature of context) of the interaction/dialogue between Bessie and Zooey—the bathroom—that serves as an underlying provocation giving rise to teasing on the part of Zooey directed at his mother. The analysis reveals the touching points marking playfulness of the tease to be related to repetition that makes a fabric of the dialogue, as well as to savoring which displays appreciation of the humour. Likewise, linguistic off-record marker such as exaggeration or understatement and prosodic off-record markers such as emphatic stress and interruption contribute to playfulness of the interaction.

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TRANSLATION OF HUMOROUS TEXTS: COMPLEXITIES AND IMPLICATIONS FOR TRANSLATION EDUCATION

This paper assesses the appropriateness of and qualifies the short humorous stories by Jelica Greganović as the source texts used in Serbian to English translation lessons with English undergraduates at the University of Banja Luka. Linguistic theories of humour are applied to selected short stories to determine the narrative and linguistic resources employed by Greganović to create humorous effects. A specially designed grammaticality, semanticity and humorousness test is used to assess the originality of Greganović's literary language and the results compared against those of corpus analysis. Also presented are the findings of the analysis of the translation techniques used by students in their formal translation tests (mid-term and examinations). The grammaticality and semanticity of the students' solutions and the achievement (or absence) of humorous effects, as comparable to the source texts, are likewise evaluated. Discourse analysis is used to determine the frequency of selected syntagms as provided by students in their translations and the results compared to those regarding the frequency of the source text syntagms, where applicable. Conclusions are drawn regarding the appropriateness of linguistically innovative humorous narrative and micronarrative texts for linguistic, cross-linguistic and translation education of undergraduate students. The findings are also of direct relevance for modern-day philology in light of the growing domination of English as mediating and interfering with small language cultures and cultural production, Serbian in particular, and the need to shape or refocus translation education with the view to greater sensitization of students to cross-linguistic interference.

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RENDERING HUMOUR IN TRANSLATIONS OF PARODIES IN LEWIS CARROLL'S ALICE'S ADVENTURES IN WONDERLAND: WAS SOMETHING LOST IN THE RABBIT HOLE?

This study focuses on Carroll's parodies of didactic Victorian poems in twelve Russian translations of *Alice's Adventures in Wonderland* released over the twentieth century (1924–2000) by Rozhdestvenskaya (1908–1909), M. Granstrem (1908), Solovyova (1909), D'Aktil (1923), Nabokov (1923), Olenich-Gnenenko (1940), Demurova (1966), (the only translation which included translations of original poems), Shcherbakov (1971), Zakhoder (1975), Orel (1988), Jahnin (1991) and Kononenko (1998–2000). The reason I chose the translations from this time period as a corpus was first, due to the high numbers of reprints, which rank from ten (Rozhdestvenskaya and Shcherbakov), eighteen (Nabokov), twenty-two (Jahnin) to forty-six (Zakhoder) and fifty-five (Demurova). All parodied verses were well known to Carroll's contemporary readers and this element of recognition was further reinforced by the fact that such poems were learnt by heart and recited. Much of the humour in these parodies is based on a mockery of social protocol and deconstructing of moral and didactic principles of the Victorian Era, a distant and a barely known epoch for the target audience of Russian children or adults. It is a well-known fact that most successful parodies may be said to produce from the comic incongruity between the original and its parody some comic, amusing, or humorous effect. The primary goal of the analysis is to examine solutions offered by Russian translators to achieve recognizability, clash of meanings and, consequently, a humorous effect commonly found in parodies. The domesticating method used by the translators is clearly one that enables easier recognizability of a parody, while foreignizing helps the translator to faithfully convey the message of the original parody, and to keep ironic and nonsensical elements.

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CROSS-CULTURAL HUMOR: TRANSLATION CHALLENGES OF HUCKLEBERRY FINN

Humor, a cultural construct deeply rooted in linguistic and contextual nuances, poses unique challenges in the realm of literary translation. In this work, we will explore the transference of humor from Mark Twain's *Adventures of Huckleberry Finn* into Bosnian/Croatian/Serbian culture through different translations. As a humorist and satirist, Twain uses a humor style uniquely tailored to the Southern region of the United States. These specific American cultural references and socio-historical elements may be lost in translations, especially when it comes to transference of humor from one culture to another. Linguistically, differences between the source and target languages can create challenges, especially when transferring colloquialisms that contribute to Twain's humor. The work incorporates a comparative analysis of selected sentences and passages from *Huckleberry Finn* and their respective translations. It examines how certain translation strategies facilitate the transfer of humor, while also exploring the potential impact of certain strategies on the overall reception and understanding of the novel within the Bosnian/Croatian/Serbian context. By shedding light on the complexities of transferring humor between cultures, this research contributes to the field of translation studies and linguistics, enhancing our understanding of the challenges faced by translators in preserving the comedic essence of works like *The Adventures of Huckleberry Finn*, while ensuring their cultural reception to Bosnian/Croatian/Serbian readership.

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“OH, I BELIEVE IN YESTERDAY”: USING HUMOUR IN THE EFL CLASSROOM

There are many ways to successfully incorporate humour into the EFL classroom, thus making classes more enjoyable. One of them is utilising humorous movies and music, which most students like. Films provide more authentic and fun situations than coursebooks and workbooks; students can learn from them without great effort. They enrich monotonous language classes and motivate students to participate actively. Besides offering cultural, historical, and social references, they help students improve listening comprehension and pronunciation, expand their vocabulary, build their grammar, develop creativity and imagination, etc. Movies with humour are even more attractive, and the learning atmosphere gets more relaxed. Using music in class has similar effects as using movies, and listening or singing is a perfect means to learn pronunciation and vocabulary with song lyrics and better memorise chunks of language. This paper will show how a funny phantasy movie and songs can be utilised in an EFL classroom on the example of the movie *Yesterday* (2019) and the songs which appear in it. We will demonstrate how humorous scenes can be turned into a helpful teaching tool for teaching various English skills and how to use unique and wide-known songs created by the world-famous group The Beatles. We will try to prove that the Beatles' songs coincide appropriately with the humorous theme of the movie, as many of them are imbued with humour or irony.

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“FOOD FOR POWDER”: FALSTAFF’S GALLOWES HUMOUR IN SHAKESPEARE’S *HENRY IV* PLAYS

William Shakespeare’s arguably greatest comic character, Sir John Falstaff, appears as Prince Hal’s (the future Henry V) “tutor and feeder” in the history plays *Henry IV* Part 1 and Part 2. He is also the main character in the comedy *The Merry Wives of Windsor* and is mentioned off-stage in *Henry V*. He is, therefore, not only one of Shakespeare’s most developed characters, but also one of his most popular, not only at the time of the first performances, but up to the present. Falstaff has also been the focus of a great deal of lively literary criticism, starting with Maurice Morgann’s seminal work *An Essay on the Dramatic Character of Sir John Falstaff* from 1777. This paper will focus specifically on Falstaff’s “gallows humour”, whereby he often makes jokes and finds absurdity in the most tragic of circumstances, most poignantly in response to war and death. I will attempt to argue that Falstaff’s seemingly ‘flippant’ attitude to pain and suffering is actually a powerful critical commentary on the political, hypocritical dealings of the aristocracy and nobility. This black humour also has much in common with the modern comic satirical treatment of war developed in novels such as Jaroslav Hašek’s *The Good Soldier Švejk* or Joseph Heller’s *Catch-22*.

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LAUGHING TO SURVIVE: HUMOR AS ADOLESCENT SELF-DEFENSE IN *SHERMAN ALEXIE & MARK HADDON*

This paper examines two of the most distinguished Young Adult novels of the 21st century, *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie, and *The Curious Incident of the Dog in the Night-Time* by Mark Haddon. The primary contention of the presentation is that the two novels, outwardly quite different, in fact utilize humor as a self-protective means of defense when the first-person narrators deal with their perceptions of exclusions and otherness.

The two main characters of the novels are both the narrators of their tales. The stories are significantly different one from the other—one tells of a mentally different young boy with clinical mental diagnoses, whilst the other narrates the tale of a Native American who perceives his social and ethnic distinction from the dominant whites in his society. Both narrators are, for these reasons, social outcasts; yet each uses humor as his primary adaptive emotional mechanism to mitigate his social isolation. Through humor both narrators fight against the social stigma they encounter, and—as this paper seeks to demonstrate—enable their authors to raise and to address problems of significant narrative delicacy (exclusion, physical and mental illness, ethnicity and stereotypes). The paper argues that both novels, whilst outwardly dissimilar in plot and structure, nonetheless take a strikingly similar narrative approach. That approach is to utilize the narrator's offbeat and idiosyncratic sense of humor as a means of deflecting his own isolation and exclusion. This, in turn, enables the authors to raise, examine, and ameliorate some of the more sensitive themes of mental disability, ethnic difference, and stereotyping, within a narrative approach that is reassuringly amusing—and therefore unthreatening—to the intended adolescent readership.

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CULTURAL CONCEPTUALIZATIONS IN MULTIMODAL HUMOUR: EXPLOITING NATIONAL STEREOTYPES IN *FOIL, ARMS AND HOG* VIDEO SKETCHES

Following the view that humour is a specific type of language use in the social and cultural context, the paper focuses on the humorous treatment of national and ethnic stereotypes in popular culture and analyzes short video sketches of the renowned Irish comedy sketch trio *Foil, Arms and Hog*. The theoretical framework of the paper combines the semantic-pragmatic General Theory of Verbal Humour (Attardo & Raskin 1991, Attardo 2001) with the discourse-oriented approaches to the dynamics of humour (Chovanec & Tsakona 2018, Tsakona 2021), as well as the postulates of cultural linguistics (Sharifian 2017), and the studies of multimodal humour (Prodanović Stankić 2023). In particular, the GTVH parameters of Knowledge Resources are employed, together with the notion of cultural conceptualisations (cultural schemas, categories and metaphors), as the theoretical and analytical tools for the analysis of linguistic, cultural and multimodal aspects that contribute to the humour of the analyzed video sketches. Aimed at international English-speaking audiences, the video sketches target various national stereotypes, but also touch upon some political, social and cultural issues, assuming the viewers share the same extralinguistic and linguistic knowledge and are able to recognize the humorous intent. In view of the recognized value of humour in education, it is proposed that the specific humorous discourse of *Foil, Arms and Hog* video sketches can be creatively used for prompting discussion of certain linguistic, pragmatic, cultural and intercultural issues in English language and intercultural communication classes.

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(MIS)HEARING ACCIDENTALLY ON PURPOSE: THE QUAGMIRE OF EGGCORNS, MONDEGREENS AND A DASH OF REALITY-RESHAPING SOLECISMS

Speakers of a kaleidoscopic myriad of equally mystifying and mesmerising languages across the board have done battle since time immemorial over the notions of clarity and precision of the 'spoken' output generated by dint of an either preferred or accessible linguistic mechanism. It comes as no surprise that the bone of contention is yet to be buried with the ever-deepening and widening margin of disparity neither taken in good part nor always seen as a 'licensed' variant. Despite the ostensible cline to greater permissiveness, a recrudescence of deep-seated strait-laced prejudices can be observed while novel forms of communication are often dismissed as substandard and consigned to a peripheralised state of inescapable inexactitude. The small-scale survey at hand takes a dive into the cognitive arenas of pervasive social media for the two-fold sake—mining a germane corpus and

acquiring the toolkit to decipher novel semantic subsystems. The next port of call is a closer look at the backlash from academia and other 'authorised' communities, all the while keeping an eye out for reasonably sound grounds to justify these revitalised tendencies towards what, for a time, seemed an antiquated and obsolete convention. Use is made of the concepts pertaining to confirmation bias, heterophemy and more broadly why we mishear or choose to mishear each other ever so often.

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TERRIFYINGLY HUMOROUS: JOSHUA FERRIS'S PORTRAYAL OF CONTEMPORARY AMERICAN WORK CULTURE AND THE MYTH OF THE AMERICAN DREAM IN *THEN WE CAME TO THE END* AND *A CALLING FOR CHARLIE BARNES*

Joshua Ferris's use of humor to discuss and present the dark reality of the well-established ideological visual representations of American private and public life has garnered much attention in recent years. Building upon previous studies about work culture, contemporary American culture and humor theories, which include Clare (2014), Lawrence (2018), Lytle (2021), Saval (2014), Rank et al. (2014), and Ross (1998), the aim of this paper is to discuss how Ferris's use of subversive humor in his debut novel *Then We Came to the End* (2007) and his recent work of fiction *A Calling for Charlie Barnes* (2021), offers a satirical lens through which anxieties and dehumanizing aspects of contemporary work culture and the myth of the American Dream are exposed. In *Then We Came to the End*, Ferris presents office workers who not only despise their jobs but experience a sense of paranoia as their company initiates the process of downsizing. Ferris sheds light on the alienating aspect of corporate culture and the relentless pursuit of success through humorous characters and episodes. Whereas *Then We Came to the End* presents office workers who hate their jobs, but simultaneously wish to remain in the same stifling corporate structure, *A Calling for Charlie Barnes* presents the eponymous protagonist as an active, yet unsuccessful, agent of American individualism. In *A Calling for Charlie Barnes*, Ferris presents American Dream, through the use of humor, as an ideological construct that promises more than it can deliver.

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BRIDGET JONES: LOST IN TRANSLATION?

Verbally expressed humour is notoriously difficult to translate. The problems usually occur due to either cultural or linguistic factors, or sometimes a combination of the two. If a joke relies on the linguistic mechanisms of a language such as homonymy or polysemy, it may be difficult to find a match in the target language due to the differences in the linguistic systems. On the other hand, if a joke is rooted in the culture, it may be incomprehensible to the target audience if translated literally. In order to solve such problems, translators have to be very creative. This study examines how humour in the novel *Bridget Jones's Diary* by Helen Fielding (1996) was rendered in the Croatian translation of the novel (*Dnevnik Bridget Jones*, 2013) and the Croatian subtitles of the film (*Dnevnik Bridget Jones*, 2001). For this purpose, twenty examples of humour have been chosen from Fielding's original. The criterion employed is the inclusion of the chosen instances of humour in the film, since adaptations for the big screen do not follow the novels they are based on verbatim. We explore whether translation strategies employed by the literary translator differ from those used by the subtitler. Since audiovisual translation involves technical and linguistic constraints which may limit the subtitler's choices, we hypothesize that literary translation will be more successful in preserving the humorous effect of the original novel.

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THE COMIC HANDLING OF POST COVID-19 ERA ECONOMIC RECESSION IN THE MEDIA DISCOURSE

This study aims at detecting the incorporation of humour in the media discourse during the post COVID-19 economic crisis. The economic hardships seemed more evident after the end of the pandemic. This economic recession affected negatively both decision-makers and citizens. This implies the use of hedging in media discourse to mitigate the impact of bad news on the recipients. A corpus analysis was conducted to detect indicators of humour in the media language presented in seven Algerian Facebook news' pages dealing with economy. Results reveal that humor was present significantly in different posts treating economic news targeting the mass audience such as the rise in prices of goods and services, the loss or shortage of some consumable products or medical items, lack of employment opportunities and the depreciation of the local currency against the euro. Results reveal that the utilization of a smooth and more reassuring discourse was inevitable. It was maintained through the use of caricatures accompanied with comic captions, sentences loaded with a metaphoric intent, use of inverse adjectives to convey satirical meaning and the use of idiomatic expressions or proverbs derived from the local folk culture to provide funny critique. Hence, incorporating humour aimed at providing a psychological support to reduce the bad consequences of the economic crisis. It was concluded that the comic handling of the difficulties would lead to rational and objective thinking to resolve crises. Recommendations were provided to the media discourse producers to seek assistance from experts in humour studies.

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HUMOR IN POPULAR WOMEN'S CONFESSORIAL WRITING: A CASE STUDY OF HELEN FIELDING'S BRIDGET JONES SERIES

Confession... Diary...Writing... Each term presupposes the existence of a real or fictional "I" who by writing a diary confesses one's thoughts, feelings, emotional or psychological stance toward people, events and places, inner states of mind. The real or fictional "I" gets involved in the first-person narrative the implications of which could be manifold: redemption, reconciliation, punishment, forgiveness, happiness, hatred, consolation, humorous banter...

The aim of this paper is to examine, by focusing on Helen Fielding's *Bridget Jones* series, the role of humor in popular women's confessional writing. Beginning with a brief exploration of what (popular) confessional writing is and how humor can be incorporated into it, the paper will attempt to analyze how Helen Fielding's *Bridget Jones* series humorously "confesses" Bridget Jones's ups and downs in physical, moral, intellectual and social aspects of her everyday life. The paper will conclude by considering, in the light of possible objections, some consequences of its argument: it shows that in popular women's confessional writing humor is indeed an essential ingredient of its appeal to the ever growing readership of this popular fiction genre.

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EXPLORING PANDEMIC HUMOUR: A STYLISTIC ANALYSIS OF CARTOON JOKES IN THE SELECTED SLOVENE DAILY PRESS

The COVID-19 pandemic and the accompanying restrictions had a significant impact on a variety of aspects of social life. Relevant artistic response to the pandemic and related phenomena came from various fields of art, including cartoon jokes in the daily press. This talk will outline a study of the visual art in cartoons published in *Delo*, a major Slovene daily newspaper with a long tradition and broad coverage. The focus of our research will be on questions like how often the pandemic topics featured among other daily themes; what areas (e.g., health, politics, culture) they addressed; the ratio between domestic and foreign issues; how critical they were towards the various participants in daily politics; where (exactly) lies the humorous and critical potential, and similar issues. The analysis will address both the verbal and visual aspects of the cartoons and will include content—as well as style-related issues, and special care will be given to the synergetic relationship between the verbal text and the graphic aspects of the material. The research forms part of the research project *Pandemic Literature in the USA and Slovenia*, funded by the Slovenian Research Agency.

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HUMOR AS AN INSTRUMENT OF SOCIAL CRITICISM IN PAUL BEATTY'S NOVELS

The focus of this paper will be social reality in the United State in the late 20th and early 21st century, presented through humor in four novels by African American writer Paul Beatty – *The White Boy Shuffle* (1996), *Tuff* (2000), *Slumberland* (2008) and *The Sellout* (2015). The main part of the paper will position the novel within the wider frame of African American humor and analyze how Beatty, by using satire and wit as his main literary devices, problematizes blackness, (black) identity, sexuality and racism. The paper will consider several layers of meaning in the novel which discuss deeply troubling questions of racial discrimination and stereotyping, and explore how Beatty uses humor as an instrument of social criticism. Finally, the paper will discuss the burning questions of whether American society is in fact a post-racial society, and if humor can play an important role in the process of reconciliation and healing of American society.

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AFRICAN-AMERICAN VOICES IN MODERN SATIRE

The paper examines the use of different types of humor in satirical works by contemporary African-American authors. As an artistic genre, satire uses humor to observe and comment on human behavior and expose harmful beliefs and stereotypes. It is thus a suitable medium for the observation and criticism of the still-existing racial divide in the US. The study presents an analysis of humor used in various genres of satirical texts which represent different strands of African-American satire in the 21st century. The study includes works by the comic Dave Chappelle, the comic duo Key and Peele, and the novelist Paul Beatty, focusing on Chappelle's sketch *Clayton Bigsby, The World's Only Black*

White Supremacist (2003), Key and Peele's sketch *Auction Block* (2012), and Paul Beatty's novel *The Sellout* (2015). Humor in Chappelle's sketch exposes the absurd nature of racism through the perspective of a white supremacist Black man unaware of his Blackness due to blindness. Key and Peele's sketch plays with modern insecurities by showing two enslaved men on an auction block who become plagued with self-doubt during their auction. Beatty's novel highlights modern American anxiety about racial identity by having its Black protagonist redraw racial lines through re-segregation. The analysis of humor in these works shows that they use irony, caricature, paradox, and parody to varying degrees. However, what they all have in common is their use of humor to expose the absurdity of racism and critique the idea that American society is post-racial.

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SOME ISSUES IN TRANSCRIBING LAUGHTER

It is still an issue in linguistics how much laughter (and whether at all, or what instances) to include, with how detailed representation, in a transcription of spoken language. Since its functionality in interaction cannot be denied, and it is pervasive in many recorded conversations, conversation analysts have been making efforts to give clear and accurate transcripts of its relevant features. It is relatively easy to symbolically represent some formal features (duration, overlapping), but somewhat less easy to represent (pitch, intensity, aspiration). These formal features of laughter are usually marked with some of the traditional characters (arrows, capital letters, underlining, etc.), and many of them have been accepted because of their (technical) simplicity. However, since these conventions often do not suffice, and if provided with the recorded audio/video, we understand the segment (and the laughter) of the conversational interaction much better than by reading the transcript only, we have to consider some further questions concerning transcription of laughter, such as: a) How many paralinguistic features can be represented beside laughter in a transcript? b) What nonverbal elements to include, if at all, in a transcription of laughter? c) Can one introduce, additionally, verbal descriptors concerning the type of laughter? Some of the answers we offer are based on our practice both as conversation analysts and on teaching "transcription and annotation" as a special course.

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THE ROLE OF HUMOUR IN EMMA HEALEY'S NOVEL *ELIZABETH IS MISSING*

When we think of dementia, humour is probably not the first association that comes to mind; however, our understanding of humorous situations and participating in them is an important part of our social interactions and identities. This paper discusses the role of humour in Emma Healey's novel *Elizabeth Is Missing*, which was first published in 2014. Its protagonist, Maud, is an elderly woman with dementia. Although the main plot describes Maud solving two potential crimes, the work also depicts her daily struggles. Written in first-person narration, the novel attempts to portray Maud's feelings of being misunderstood and ashamed on the one hand, and the desire to be accepted as an equal on the other. Humour is connected to both. Although it is not a prominent theme of the novel, which is overall serious in its tone, humour plays a significant role in the protagonist's life. Being ridiculed or laughed at is a salient trigger of Maud's insecurity and shame, but understanding jokes and participating in humorous verbal interactions is something she enjoys. Sometimes, however, there is a thin line between the two. Thus, the first-person narration frequently puts the reader in an uncomfortable position when they have to decide what is appropriate to be taken as amusing and what is not.

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BEYOND LAUGHTER: SATIRE AND SUBVERSIVE HUMOR IN PAUL BEATTY'S *THE SELLOUT*

The paper examines Paul Beatty's use of humor and satire in *The Sellout* to address complex issues of racial identity, social (in)justice, and dominant power structures. Humor is utilized as both a coping mechanism to help heal the trauma of slavery, segregation, and racism and as a political tool to challenge and critique absurd racial stereotypes and dominant narratives of power. Using critical race and postcolonial theories, as well as a careful examination of selected passages from the book, the paper argues that satire and humorous language are not only stylistic choices but also powerful tools that can promote social change. Additionally, humor allows the novel to explore the limitations of language and the potential of subversive language to resist dominant discourses. Ultimately, the study demonstrates how the use of humor in *The Sellout* effectively engages readers in critical reflection on issues of race and identity in contemporary America.

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WD-40 AND DUCT TAPE: AMERICAN INDIAN HUMOR IN THE CLASSROOM

Anishinaabe author and comedian Drew Hayden Taylor quoted an elder who defined iindigenous humor as the "WD-40 of healing." In addition to remedy historical trauma, humor is also responsible for securing Native American community integrity, much like Duct tape when used in emergency situations. Although seemingly contradictory, both functions serve as a tool to demarcate the boundaries separating in-and-out-groups. While this is most certainly a characteristic feature of ethnic humor in general, their particularity poses special challenges in American Indian Studies in the academic and classroom environment. The presentation explores how iindigenous humor may be utilized to enhance students' understanding of Native American cultures and histories, with a distinctive focus on contemporary issues relevant in Indian Country. With the growing popularity of shows, such as *Reservation Dogs*, iindigenous humor reaches an ever-widening audience due to new platforms, such as streaming services. This factor may well be utilized in incorporating humor in American Indian and American Studies classes as well. The presentation discusses some observations—based on four years of teaching an American Indian humor class at the MA level—that highlight the difficulties instructors in the field might encounter, and it also attempts to propose techniques how to utilize iindigenous humor in order to benefit from "one of best ways to understand a people" (Deloria 146).

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SATIRE IN SELECTED SHORT FICTION OF GEORGE SAUNDERS

With five collections published between 1996 and 2022, George Saunders belongs among the most idiosyncratic masters of the short story in contemporary American fiction and has been recognized as the leading American satirist in the 21st century, reinventing satire for the new millennium in a peculiarly Saundersesque fashion. While his interest in exposing social, political or individual folly is a partial nod to conventional satire, Saunders is sufficiently imbued with postmodern skepticism to ever fully embrace traditional conviction in satire's corrective potential in straightforwardly didactic sense. He uniquely blends brutal absurdity, bizarre situations and characters' cluelessness, all of which

resonate with postmodern irreverence and skepticism, with narrative empathy for the underdog, aligning his fiction with post-postmodern sensibility dubbed “new sincerity” (e.g. Adam Kelly). The paper explores recurrent targets of Saunders’ satire in selected short stories from his third collection *In Persuasion Nation* (2006), published in the challenging age of the Bush administration: self-serving glorification of technology and science and its ominous promise of perfectibility which conditions parents to upgrade their babies in “I CAN SPEAK!™”; American consumerism and the terror of positive thinking rooted in the narrative of American exceptionalism, the dog-eat-dog attitude and the return of the repressed Other in “Brad Carrigan, American”; the toxic power of advertising and media brainwashing which efficiently crushes pockets of resistance in “In Persuasion Nation”; homophobia and speciesism, such as in “My Amendment”, a viciously funny absurdist rendering of rightwing wet dreams of introducing laws to regulate proper gender ratio within marriage, or the self-righteousness of suburban Americans on a revenge mission to exterminate all dogs within their reach in “The Red Bow”.

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TRANSLATING HUMOUR FOR CHILDREN: FROM SLAPSTICK TO SATIRE

The very first issue of *The Lion and the Unicorn* (John Hopkins University Press), which would go on to become a leading journal in the scholarly study of children’s literature, was devoted to humour in children’s literature and opened with the assertion that “most of the literature that children read today might be called comic” (4). This still holds true 46 years later, with some of the most popular contemporary children’s authors employing farce and slapstick to appeal to children, and succeeding spectacularly, while the more nuanced and sophisticated forms of high comedy and satire have proven enduring, as evidenced by the unwaning popularity of children’s authors such as Lewis Carroll and Roald Dahl. Both children’s literature and humour, as such, present a set of specific challenges for translation. Humour for children relies on their knowledge of the world, and develops concomitantly with it, but what if the world of the original text is utterly foreign to the child readers of the translation? When the comic effect hinges on puns or wordplay in the source language, how can the translator render this effectively in the target language? To say nothing of the demands of multimodal translation, which is often required by children’s literature, where the text must match the image in a picture book or graphic novel. This paper will examine the challenges of translating humour for children in my own and others’ translations of works by Dr. Seuss, David Walliams, Jeff Kinney, and Roald Dahl into Bosnian/Croatian/Serbian.

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THE JOKE WEARING ANOTHER JOKE AS A HAT—POPULAR INTERNET MEMES AND THEIR SLOVENIAN TRANSLATIONS

The word “meme” was coined by Richard Dawkins in his 1976 book, *The Selfish Gene*. Dawkins used it to refer to a unit of cultural information that spreads from person to person, similar to the way genes propagate and evolve in biological systems. The word is derived from the Greek word “mimema”, which means “imitated”. To highlight the parallel between genetic and cultural transmission, he intentionally chose a word that sounded like “gene”. Similarly, internet memes propagate among individuals through imitation, primarily via email, social media platforms, and various websites. Typically taking the form of images, videos, or other media, internet memes contain cultural information that is intentionally modified by individuals (in contrast to the random mutations observed in traditional memes) and is, most importantly, funny. In other words, “a meme is a joke wearing another joke as a hat”. Often relying on wordplay or other culture-specific elements, internet memes offer a vast array of interesting linguistic phenomena. In this article, I present findings on how a specific Slovenian internet subculture chose to translate universal English memes, creating culture-

specific memes in the process and ignoring the "established" top-bottom translations of such terms. Moreover, I compare the community translations to such established translations, arguing that the former retain more of the original spirit of both memes and internet memes – i.e., they are funnier and more transmittable. Finally, I emphasize the need for considering the usage of words and translations by such communities when coining new translations for such terms.

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LITERARY EXPLORATIONS OF HUMOR AND CULTURAL CLICHÉ IN JOSIP NOVAKOVICH'S APRIL FOOL'S DAY

Josip Novakovich belongs to the younger generation of Canadian authors of fiction of Croatian descent. Novakovich had spent the initial twenty years of his life in Yugoslavia and then Croatia, before emigrating first to the US and then to Canada. This life experience provided Novakovich with a profound understanding of both Croatian culture and the cultures on the other side of the Big Pond. This paper deals with the literary humor in Novakovich's 2004 novel *April Fool's Day*. Three main issues are considered, firstly, which features of Croatian culture, history, and mentality are employed and/or described as humorous in the novel, secondly, how much was Novakovich's choice of these features influenced by the presumed expectations of the American readership, and, thirdly, to which degree these instances of literary humour can be seen as cultural cliché. In the conclusion, there is an analysis of how such literary employment of humour in regard to cultural representation can be, and usually is perceived very differently in the source and the target cultures.

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AMBIGUMOR IN SOCIAL MEDIA—A COGNITIVE ACCOUNT OF NOVEL HUMOROUS PORTMANTEAUS

Humor has been the focus of numerous cognitive studies with the aim of unraveling the underlying mechanisms involved in the creation of humorous concepts. This paper seeks to elucidate the humor present in portmanteaus by examining the emergence of novel portmanteau words on social media (Instagram), which have become increasingly prominent over the recent years. Unlike traditional portmanteaus such as "smog" or "motel", which are well-established in the English language, this study focuses on the linguistic innovations that have arisen in the context of social media. Conceptual blending theory is employed as an effective tool for analyzing these novel portmanteaus and for explicating their humorous meaning. Examples of novel portmanteaus are employed to illustrate the humorous concept and results suggest that through blending different mental spaces in a novel and creative manner, these linguistic creations engender new concepts. The intricate interplay between language, cognition, and creativity is emphasized, underscoring the significance of these linguistic inventions in creating humor in social media discourse.

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**WORSTWARD HO!?: ON THE BANTERTRANSPORT AND OTHER LIMITS OF HUMOR
IN MEL BROOKS' *THE PRODUCERS***

As student revolt swept across France, Cultural Revolution surged and raged in China, and the Black Panther marched armed into California legislature in 1967, American Jewish producer Mel Brooks wrote and directed the film *The Producers*. The seemingly ahistorical farce is in fact deeply embedded in history and politics as radical, if not more, as the global current events mentioned above. Besides a biting metatheatrical satire of the film industry, *The Producers* also served up plenty of satire of the Nazis, including the notorious Springtime for Hitler segment. The standard comic fodder of self-parody is thus glaringly and uncomfortably juxtaposed with parody of the others: and in this case, parodying the grave, even grim subject matter of Nazi persecution, and mass murder of the Jews during WWII.

Can genocide be the subject of humor? Can laughter be an appropriate object of inquiry in the wake of Adorno's aphoristic admonition against writing poetry after Auschwitz in 1949?

In this paper, I will draw from three sources: the original 1967 movie, its 2001 musical afterlife, and the latter's screen adaptation in 2005, to probe into the fraught issue of post-Auschwitz political humor, first by tracing the ancient roots of humor in touching on societal taboos, and its consequent social discomfort, possibly with the accompanying collective relief, and also by exploring Mel Brooks' own Jewish American identity, and discussing the moral and ethical limits of parody and self-parody.

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**DOES HUMOR CONTRIBUTE TO A MORE INCLUSIVE LEARNING ENVIRONMENT AT
TERTIARY LEVEL?**

Although numerous research studies explore the effects of humor on the affective filters of students and their learning process at primary and secondary school levels, it remains a scarcely studied focus at tertiary level. A positive personality and interpersonal skills have been highlighted as important characteristics in most university teacher profiles but humor seems to be a contentious topic. This paper aims to investigate whether humor contributes to a more inclusive learning environment in university classrooms, considering the overall classroom climate, rapport dynamics, and student participation and achievement.

This small-scale study employs a quantitative research approach with a survey as the main instrument in data collection. The participants are students of the University of Sarajevo in Bosnia and Herzegovina. The study provides interesting data on an underexplored dimension of university teacher competences, examined from the student perspective. It might contribute to the field of teacher education as the results could inform initial but, more importantly, continuing teacher professional learning at tertiary level.

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