

Sociological institute, Russian Academy of Sciences
Research Center for Cultural Exclusion and Borderland Areas

Saint Petersburg State University
Institute of Philosophy
Department of Russian philosophy and culture studies

Mental Health Research Center (Moscow, Russia)

Non-profit charitable organization «Odessa humanitarian tradition» (Odessa,
Ukraine)

Agency «Mice and Travel»

St. Petersburg State Clown–Meme-Theatre “Mimigrants”

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St. Petersburg School of
Conference Interpreting
& Translation

The 4rd International Gelological Congress **«SOCIAL NATURE of LAUGHTER»**

(May 25-27, 2017)

Saint Petersburg

2017

ORGANIZING COMMITTEE:

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Prof. Brodsky A. (SPbU)

Prof. Golovin V. (IRL of RAS)

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Dr. Ivanova A. (MHRC) – co-chairman

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Dr. Troitckii S. (SPbU) - chairman

Conference Rules and Regulations:

Time limit on talks - up to 25 minutes

Time limit on questions - up to 5 minutes

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CONFERENCE SCHEDULE

1st Day (May 25th, 2017)

10.00 – 10.30

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Registration of Participants

10-30 — 11-10

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Conference Opening Ceremony

- Conference Welcome Speeches
- General Information about the Conference and Events

11-10 — 12-10

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Session 1.1. Problems of Methodology and Terminology

(Chair- Elena Ivanova)

Willibald Ruch (University of Zurich Department of Psychology, Switzerland) (Together with Sonja Heintz, Tracey Platt, Rene T. Proyer, Lisa Wagner)

Utilizing an interdisciplinary approach to broaden humor: Comic styles differentially tap into temperament, character, and ability

Taina Vuorela, Sari Alatalo, Anne Poutiainen, Jaakko Sinisalo (Oulu University of Applied Sciences, Finland), *Eeva-Liisa Oikarinen* (University of Oulu, Finland)

Playfulness and Humor in Transit Business Communication in the EU

12.10 – 12.30 Coffee-break

12.30 – 14.00

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Session 1.1. Problems of Methodology and Terminology
(Chair- Elena Ivanova)

Bogdan Gromov (Independent researcher, Russia)
Studies of Laughter Nomination

Elena Semenova (Federal State Budget Scientific Institution
“Institute of Art Education and Cultural Studies”, Russian Academy of
Education», Russia)

Carnival Nature of Addiction in Homo Sapience

DISCUSSION

14.00 – 15.00 LUNCH

15.00 – 17.20

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)
Session 2. Laughter and Politics
(Chair- Alexander Kozintsev)

Maria Bratolyubova (Institute of History and International
Relations, Southern Federal University, Russia)

**Laughter is a Serious Matter: Visual Political Satire in Don
Magazines of the Early 20th Century**

Svetlana Dubrovskaya (Department of Russian as a Foreign
Language, National Research Mordovia State University named after
N. P. Ogarev, Russia)

Mikhail Bakhtin’s Conception of Laughter and the Struggle

against Cosmopolitanism in the USSR

Alexandra Arkhipova (Moscow School of Social and Economic Sciences, Russia / Russian Presidential Academy of National Economy and Public Administration, Russia / Russian State University for the Humanities, Russia), *Anna Kirzyuk* (Moscow School of Social and Economic Sciences, Russia / Russian Presidential Academy of National Economy and Public Administration, Russia / Russian State University for the Humanities, Russia), *Daria Radchenko* (Moscow School of Social and Economic Sciences, Russia / Russian Presidential Academy of National Economy and Public Administration, Russia / Center of Urban Anthropology “Strelka”, Russia)

“Trump – For Us”: Russian Jokelore About American Elections

Daniel Weiss (Slavisches Seminar der Universität Zürich, Switzerland)

Mechanisms of Humor in Russian Political Debates

DISCUSSION

17.20 – 17.40 Coffee-break

17.40 – 19.30

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Session 7.1. Laughter in Culture

(Chair - Olga Shcherbakova)

Olga Efimova (Institute of Philosophy, SPbU, Russia)
Social Aspects of Laughter in the Muslim Tradition

Alexander Brodsky (Institute of Philosophy, SPbU, Russia)
Religious Joke and Its Theological Origins

Maria Vorobyeva (Department of Philosophy, Institute of Management and Information Technology, Ural State University of Economics, Russia)

Soviet Joke: In Inappropriate Genre and Reasons for It's Marginalization

DISCUSSION

2nd Day
(May 26th, 2017)

10.00 – 11.20

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Session 3. Laughter and Humor: A Manual
(Chair- Sergey Troitskiy)

Taina Vuorela (Oulu University of Applied Sciences, Finland),
Eeva-Liisa Oikarinen (University of Oulu, Finland)

Are You Seriously Using Humor in Business?!

Piotr Pluta (Human Factors AS, Norway; Psychology of Humor
Blog)

**Individual differences in humor use and possible
organizational effects**

DISCUSSION

11.20 – 11.40 Coffee-break

11.40 – 13.30

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Session 4. Cynicism: How is It (Im)Possible?
(Chair - Artyom Radeyev)

Sergey Enikolopov (The Mental Health Center Research, RAMS,
Russia)

Aggression and Humor

Alexey Tsarev (Institute of Philosophy, SPbU, Russia)
**“Black Genre - Black Humor”: Laughter and Aggression in
Russian Rap Battles**

Alina Byakesheva (Autonomous Non-Commercial Organization
“Laughter Club “Trickster”)

**Laughter in the Museum Space (on the Example of
Exhibition “Laughter and Fear: The History of Creepy Kid
Stories”)**

DISCUSSION

13.30 – 14.30 LUNCH

14.30 – 15.50

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Session 5. Aesthetic Problems of Gelology (*Chair- Daniel Weiss*)

Alexey Noskov (Institute of Philosophy, Russia)

Optical Illusions as an Ironic Trope

Anna Shipitsina (Department of the Humanities and Philosophy,
Ilya Repin St. Petersburg State Academic Institute for Painting,
Sculpture and Architecture, Russia)

Humor in Architecture

DISCUSSION

15.50 – 16.10 Coffee-break

16.10-19.00

Institute of Philosophy, SPbU
(room 108, 5 Mendeleevskaya Line)

**Round Table «Social Studies of Humor and Laughter: the
Main Directions, Perspectives, Terminology, and Methodology»**

3rd Day
(May 27th, 2017)

10.00 – 11.30

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Session 6.1. Buffoonery and Fear of Ridicule
(Chair - Willibald Ruch)

Stanislava Smagina (Autonomous Non-Commercial Organization
“Laughter Club “Trickster”“)

**Appearance of the Fool: Historical and Psychological
Analysis**

Alexander Lavrentyev (Department of English Philology and
Foreign Literature, Udmurt State University, Russia)

**Jester as a Leader: The Models of Social Relations in Fiction
about Laughter (on the Example of Edgar A. Poe’s “Hop-Frog”, O.
Henry’s “Confessions of a Humorist”, and Yu. Vyazemsky’s
“Jester”)**

Anastasya Lubavskaya (Department of Clinical Psychology,
Mental Health Research Center, Russia), *Elena Ivanova* (Department
of Clinical Psychology, Pirogov Russian National Research Medical
University, Russia / Department of Clinical Psychology, Mental Health
Research Center, Russia)

**Gelotophobia (the Fear of Being Laughed at) in Patients with
Depression Syndrome**

11.30 – 11.50 Coffee-break

11.50 – 13.20

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Session 6.2. Buffoonery and Fear of Ridicule
(Chair - Tracey Platt)

Olga Shcherbakova (Department of General Psychology, SPbU, Russia), *Ekaterina V. Grabovaya* (Department of General Psychology, SPbU, Russia), *Victoria Vorontsova* (Federal Scientific and Clinical Center for Resuscitation Science and Rehabilitation), *Elena Ivanova* (Department of Clinical Psychology, Pirogov Russian National Research Medical University, Russia / Department of Clinical Psychology, Mental Health Research Center, Russia)

Cognitive and Affective Elements of Humor Comprehension in Norm and Patients with Schizophrenia and Affective Disorders

Polina Ivanova (Mental Health Research Center, Russia), *Elena Ivanova* (Department of Clinical Psychology, Pirogov Russian National Research Medical University, Russia / Department of Clinical Psychology, Mental Health Research Center, Russia)

Perception of Friendly and Aggressive Humor and Laughter in Gelotophobia

DISCUSSION

13.20 – 14.30 LUNCH

14.30 – 15.50

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)
Session 7.2. Laughter in Culture
(Chair - Alexander Brodsky)

Rinko Kakizoe (SPbU, Russia)

Intermediality in play “Elizaveta Bam” (by D. Kharms)

Elena Konkova (International Economic Club, Russia)

Chronotopes of post-modernism in the philosophy of Deleuze

DISCUSSION

15.50 – 16.20

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Conference Closing.
DISCUSSION

16.20 – 16.40 Coffee-break

16.40 – 19.00

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

Dr. Piotr Pluta (Human Factors AS, Norway; Psychology of Humor
Blog)

Demonstration workshop: The Diversity Icebreaker

EVENTS

**Round Table «Social Studies of Humor and
Laughter: the Main Directions, Perspectives,
Terminology, and Methodology»**

26th of May

16.10-20.00

Institute of Philosophy, SPbU
(room 25, 5 Mendeleevskaya Line)

***(Chair– Prof. Vladimir Kozlovsky, director of the Sociological
Institute of Russian Academy of Sciences)***

***Invited speaker - Dr. Tracey Platt (Institute of Psychology,
University of Wolverhampton, United Kingdom)***

Preliminary topics for the discussion:

- Laughter and humor in psychology and social sciences
- Methodology and terminology of social and psychological studies of humor and laughter.
- Sociophobia and sense of humor. Laughter and sociophobia. Humor and laughter as catalysts of social phenomena.
- Is gelotophobia (the fear of being laughed at) a social problem? Is it possible to study gelotophobia out of the context of clinical psychology?
- «Pinocchio syndrome»: social channel of spreading behavioral pattern. The impact of the behavior pattern of gelotophobia development as a social norm.
- Gelotophilia (tendency to become a target of humor)
- Katagelasticism (tendency to laugh at other people)
- Social aspects of laughter
- Social regulation and problems of humor
- and other.

TALKS:

Tracey Platt (Institute of Psychology, University of Wolverhampton, United Kingdom)

Extreme Gelotophobia: Affective and Physical Responses laughter

Andrey Bekreev (OOO “Confident”, Russia)

Sociological Approach to Humor Study: I Know that You Know that I Know that My Joke is not Funny

Sergey Troitskiy (Institute of Philosophy, Saint Petersburg State University / Sociological institute of the Russian Academy of Science, Russia)

The Problem of Social Agency Orientation’s Impact on the Form and Content of Humor

Vladimir Ilyin (Saint Petersburg State University, Russia)

Irony and Formal Hierarchy

Daria Vasilyeva (Saint Petersburg State University, Russia)

Teasing as a Strategy of Public Interaction and Self-presentation in Online Nets

Nadejda Zinovyeva (Institute of Sociology of the Russian Academy of Sciences, Russia), **Valeria Vasil’kova** (Saint Petersburg State University, Russia)

«#RussiansDidit»: Dramaturgy of Social Problems in Internet Memes

Alla Kornienko (Institute of Sociology of the Russian Academy of Sciences, Russia)

A dialogue with a Power: Ridicule as a Bear Speculation

Irina Ivleva, Alexander Tavrovsky (Saint Petersburg State University, Russia)

Migration and Humor in the Global World

Talks – up to 20 min
Discussion - up to 10 min

Demonstration workshop **The Diversity Icebreaker**

Piotr Pluta

(Human Factors AS, Norway; Psychology of Humor Blog)

May 27th, 2017

16.40 – 19.00

Institute of Philosophy, SPbU

(room 25, 5 Mendeleevskaya Line)

People are different – and different in many different ways, too. This can be either a blessing or a curse, when it comes to a successful teamwork and cooperation. The first, important step in order to take advantage of diversity is to know and to be able to talk about it in a safe, functional way.

And this is what the Diversity Icebreaker is about... and much more.

The Diversity Icebreaker is an energizing workshop based on a scientifically validated questionnaire. The tool provides a pain-free, hands-on introduction to diversity. It was developed in Norway between 1995-1997 by Human Factors AS. To date, the tool has been translated into 19 languages and is being implemented in both very large and small organizations worldwide. The main application areas include team and project work, leadership development, communication trainings, kick-offs, cross-cultural and diversity trainings, etc.

During the demonstration, the participants will experience the actual Diversity Icebreaker workshop; they will learn something about themselves, something about the others and about how the others perceive them. The attending will also get the basic information on how to use the tool and apply it in their teams or organizations.

More information and video: www.diversityicebreaker.com

SUMMARIES

Willibald Ruch (University of Zurich Department of Psychology, Switzerland) (Together with Sonja Heintz, Tracey Platt, Rene T. Proyer, Lisa Wagner)

Utilizing an interdisciplinary approach to a broaden humor: Comic styles differentially tap into temperament, character, and ability

More than 50 years ago Wolfgang Schmidt-Hidding proposed eight “comic styles” (i.e., fun, humor, nonsense, wit, irony, satire, sarcasm, and cynicism), presented a model outlining their proximity, and put forth hypotheses about factors (e.g., vitality, haughtiness, a superior mind) relating to the comic styles. The present study examines whether the eight styles can be distinguished empirically, in self- and peer-reports, and in different countries. A 48-item questionnaire was developed ($N = 620$) and its internal consistency, stability, factorial validity, and construct validity was examined in different samples of altogether more than 1500 adult participants. Internal consistency was sufficiently high and the median stability over a period of 1–2 weeks was .86 ($N = 146$). Confirmatory factor analyses showed that the eight styles could be distinguished in both English ($N = 251$) and German (four samples with $N = 222$ –468). A multitrait-multimethod analysis ($N = 210$) of self- and other-reports supported both convergent and discriminant validity of the eight scales. Relating the eight comic styles to instruments measuring character strengths, subjective well-being, personality ($N = 246$), and intelligence ($N = 204$) showed that a) wit was the only style correlated with (verbal) intelligence, b) fun was related to indicators of vitality and extraversion, c) humor related to character strengths of the heart, d) comic styles relating to mock/ridicule (i.e., sarcasm, cynicism, but also irony) correlated negatively to character strengths of the virtues temperance, transcendence and humanity. By contrast, satire displayed a moral goodness that was lacking in sarcasm and cynicism. As the most important part, the study revealed that “humor” may be related to a variety of character strengths and virtues depending on the comic style utilized and that more styles of humor may be distinguished than has been done in the past. The utility of this new measure for research and further fields of applications are discussed.

Taina Vuorela, Sari Alatalo, Anne Poutiainen, Jaakko Sinisalo (Oulu University of Applied Sciences, Finland), **Eeva-Liisa Oikarinen** (University of Oulu, Finland)

Playfulness and Humor in Transit Business Communication in the EU

The paper explores the functions of humor in English business communication in travelling contexts in the EU. In order to learn how consumers of different cultural backgrounds perceive such humorous communication, a focus group method will be applied among young people in European countries. Respondents were recruited in Belgian and Finnish universities to evaluate authentic examples of playful and humorous business

communication aimed at international travellers at airports in Finland. They expressed their opinion on the functions and communicative success of playful and humorous wordings in business communication. They also commented on the use of English as lingua franca as opposed to using native languages in business communication in the EU. Qualitative content analysis will be undertaken to analyse the youths' views of the effects of humor in business communication aimed at travellers. Providing insights into consumers' views on humorous transit communication, the study will benefit communication specialists in designing effective communication to travellers in Europe.

Bogdan Gromov (Independent researcher, Russia)

On Nomination in Studies of Laughter

Modern studies of laughter are an interdisciplinary problematic field, represented by the intersections of incommensurable approaches to a single theory of laughter. If we (arbitrarily) take three disciplines: semantic theory of humor, anthropology of laughter, and philosophy of humor, - we'll get the geometric metaphor for the field of laughter studies, limited by a triangle of these disciplines. The sides of the triangle (the selected disciplines) are incomparable: they do not have a common measure, though they have some common points, namely key taxonomic units of the theory of laughter, which are common to different approaches ("laughter", "humor", "comic"). Thus, we encounter the problem of translation: the question is whether the key terms of languages used by different disciplines are synonymous or homonymous. Construction of a "universal" encyclopedia of laughter won't solve this problem of translation, since such an encyclopedia would be based on "nomination" or enumeration of names accumulated by the theory of laughter. Nomination substitutes the theory of things (laughter) by the theory of names, turns laughter into an empty concept and the theory of laughter into an idle intellectual game. It is rigorous critical analysis of the nomination of laughter that may provide for realistic theory of laughter.

Elena Semenova (Federal State Budget Scientific Institution "Institute of Art Education and Cultural Studies", Russian Academy of Education», Russia)

Carnival Nature of Addiction in *Homo Sapience*

The author of presentation tries to introduce and comprehend the concept of "carnival regression" understood as a natural protective mechanism, allowing to avoid imbalance of the psyche and the most severe clinical manifestations of addictive behavior. At the same time, as early as in childhood carnival nature itself inevitably forms a basis for manifestations of addictions in various forms of negativism and deviance. It is known that laughter is one of the most ancient natural bio-chemical bodily reactions, which protects us from stress and results in a kind of "non-alcoholic intoxication" without actual poisoning by alcoholic toxins. If we regard laughter

as something similar to a natural chemical enzyme which causes certain behavioural reactions (like those provoked by alcohol, sex, satiety, sleep, yawning etc.), it'll occur that laughter not only stirs up many manifestations of addictive behaviour, but is also conditioned by them. This brings us to the idea that the very carnival nature of a human being becomes the medium for the development of addiction, and inextricably linked with the creative individuality in all its diversity and uniqueness.

Maria Bratolyubova (Institute of History and International Relations, Southern Federal University, Russia)

Laughter is a Serious Matter: Visual Political Satire in Don Magazines of the Early 20th Century

Thus far scholars have failed to focus research attention on Don periodicals on the whole and satirical reflection of the events of the Civil War on the pages of Don magazines in particular. In the early 20th century illustrations comprised the most important element of the Don periodicals, which often made an impression greater than dry text. Visual political satire is an instant reflection of events overtaking society; therefore, a genuine "satirical boom" usually coincides with the periods of the most important social and political changes, both local, national, and even worldwide. On the pages of the Don magazines we can see political battles of the White and Red forces during the Civil War, fought with brushes, paints, and black humor. The study of political cartoons from the beginning of the 20th century allows for adequate translation of information from the language of visual images into the language of logical concepts. This contributes to the more effective studies of cartoons as historical documents.

Svetlana Dubrovskaya (Department of Russian as a Foreign Language, National Research Mordovia State University named after N. P. Ogarev, Russia)

Mikhail Bakhtin's Conception of Laughter and the Struggle against Cosmopolitanism in the USSR

The paper considers Bakhtin's conception of N. V. Gogol's laughter and its reception in Russian humanities, outlines the history of the perception of the Bakhtin's ideas (which were introduced in his works "Gogol and Rabelais"), and emphasizes that in the 1940-1950s comprehension of the concept of Gogol's laughter was directly connected with the struggle against cosmopolitanism in the USSR. It also demonstrates correlation between the reception of the Bakhtin's ideas and political situation: while during the thesis defense in the Gorky Institute of World Literature (1946) unofficial opponents disapproved the novelty of a fragment of the "Gogol and Rabelais" due to their disagreement with the author's methodology, in 1949, when the work was discussed in the Higher Attestation Commission, not scholarly, but political

aspects were in the focus.

Alexandra Arkhipova (Moscow School of Social and Economic Sciences, Russia / Russian Presidential Academy of National Economy and Public Administration, Russia / Russian State University for the Humanities, Russia), **Anna Kirzyuk** (Moscow School of Social and Economic Sciences, Russia / Russian Presidential Academy of National Economy and Public Administration, Russia / Russian State University for the Humanities, Russia), **Daria Radchenko** (Moscow School of Social and Economic Sciences, Russia / Russian Presidential Academy of National Economy and Public Administration, Russia / Center for Urban Anthropology “Strelka”, Russia)

“Trump – For Us”: Russian Jokelore About American Elections

In this paper we will demonstrate the methodology of analysis of Internet jokes, developed by our research group. This methodology will be displayed on the example of folklore reaction to the presidential election in the USA.

At the moment of president elections hundreds of jokes have appeared in the English-speaking Internet. It was likely that Russian folklore would simply exploit translations of American texts. However, the statistic and semantic analysis of the corpus of jokes which appeared in the Russian social media during first two weeks after elections shows that translated jokes, representing Trump as incompetent person (e.g., “Ok, Google, how to govern a country”), are not very popular in Russian audience. The jokes of other type – comparison of the election systems in USA and Russia (“It’s interesting, how to live in a country where presidents change”) – are cited much more frequently. But the most popular type of jokes (62% of total amount of reposts for first three days) are based on mockery of the image of American president in the Russian political propaganda – “Main Enemy” (Barak Obama) is replacing by “Main Benefactor”.

In our paper we will discuss not only the reflections of Trump in the mirror of Internet folklore, but also the social reasons which promote spreading of these humorous texts.

This research was supported by Russian Foundation of Scientific Research # 16-06-00286 “Monitoring of contemporary folklore: data base and corpus analysis”

Daniel Weiss (Slavisches Seminar der Universität Zürich, Switzerland)

Mechanisms of Humor in Russian Political Debates

In this talk, I will analyse fundamental humoristic strategies in Russian televised and parliamentary political debates of the last five years. Special attention will be given to the functions of figurative cognitive devices including metaphor, metonymy and blending (Kövecses 2015), the role of intertextual references (quotations) (Weiss 2016) and the tricky interplay of humor and

irony(Attardo 2013, Hirsch 2011). The various functions of jokes (Thielemann 2010) and puns (Sannikov 1999) in political communication will be likewise explored. Populist accents call for a separate treatment. Minor topics include neologisms, nonsensical and unintentional humor. The main theoretical approach is provided by Relevance Theory (Sperber & Wilson) and neo-Gricean pragmatics (Levinson 2000); moreover, the presentation is informed by Impoliteness Theory (Bousfield 2008). All types of humoristic utterances will be tested for their spontaneous or pre-fabricated character and their contribution to release vs. aggression humor. The impact of humoristic face threatening acts (FTAs) will be illustrated by follow-ups.

Taina Vuorela (Oulu University of Applied Sciences, Finland), **Eeva-Liisa Oikarinen** (University of Oulu, Finland)

Are You Seriously Using Humor in Business!?

The paper will present the key findings of a TEKES-funded (Finnish Funding Agency for Technology and Innovation) multidisciplinary project which combines the viewpoints of international business management, international business communication, marketing and education in a novel way. We have found that in earlier literature on humor in business, discussions have been constructed in different “silos” and thus the connections between different research fields have been scarce. Consequently, a more comprehensive understanding of the importance of humor in business innovation is needed. Through our research agenda, we will gain viewpoints on different strategic ways of using humor in companies, including the potential, as well as the limits and risks of humor in business in both internal and external corporate communication. Our research foci are on aspects such as corporate storytelling, corporate and employer branding and, at least indirectly, well-being at work. Peer group mentoring has been used as a tool for gaining companies’ commitment to the project as well as for collecting relevant narratives from companies. Additionally, we have explored innovation communication in collaboration with nine companies: how humor can be applied as a strategic tool in new business development both in facilitating creative Research, Development and Innovation (R&D&I) work environments, and in actually incorporating humor into product and service innovation. Managing humor-related capabilities has been explored through a survey which measured the efficiency of humor in business and this was complemented by experiments. The present research agenda, through our qualitative and quantitative research approaches and the obtained data, helps to create a much needed comprehensive view of the role of humor as a strategic tool in corporate communication and business innovation. It also provides a point of departure for further research. Besides academia, such know-how will be of interest to managers of large corporations as well as start-up companies.

Piotr Pluta (Human Factors AS, Norway; Psychology of Humor Blog)

Individual differences in humor use and possible organizational effects

Investigating impact of humor on organizational factors (e.g. team performance, leadership, innovation, etc.) went largely understudied. Although recently more studies have emerged in that field, the prevailing focus was either on positive effects of humor or negative effects of lack thereof, with some focusing on the negative effects of humor (Pluta, 2014).

On the other hand, organizational researchers have long been investigating individual differences: models like the Big Five (McCrae & Paul, 1997), Thinking Styles (Sternberg, 1997) or MBTI (Briggs-Meyers & Myers, 1980) have been used extensively to investigate their role in organizational context (e.g. Barrick & Mount, 1991; Higgins & Zhang, 2009; Cohen, Ornoy, & Karen, 2013).

At the same time, the tradition of investigating individual differences related to appreciation and use of humor is very strong also within the psychology of humor, with tools like HSQ (Martin et al., 2003) and 3WD (Ruch, 1992) and a multitude of studies, which employed them.

The research gap here seems obvious and more than worthwhile to intend to fill: How individual differences in humor use influence the way we work with others, our motivation, work-climate, team-performance? So far, there has been very few studies investigating this fascinating research question. Perhaps the aforementioned tools are too generic and not organizational-specific to kindle enough interest among researchers.

Nonetheless, expanding our knowledge related to that research question would not only satisfy scientific curiosity but may also have implications for practice: for leaders, team-members and OD-consultants.

In my presentation, I will review examples of relevant literature and recount an attempt to construct a tool measuring individual differences specific for the organizational context. I will review its theoretical background, used methodology, and the sizable challenges my colleagues, and I encountered while attempting this feat. I will also present results of a study conducted on a population of Austrian workers (N=299) using the preliminary version of the tool and the Employee Engagement scale (Schaufeli, 2014). The presentation will conclude with a critical assessment of the work done so far and discussion of next steps; as well as the possible practical applications of the tool in the future.

Sergey Enikolopov (The Mental Health Center Research, RAMS, Russia)

Aggression and Humor

Aggressive behavior is mostly regarded by scholars as one of the forms of human reacting to different physically or psychically adverse life events, which evoke stress, frustration and other negative states, and result into

attacks and making harm to the source of tension or a substitute object. Psychologically the aim of attack is searching for an inner psychic tension relief. Aggression may be regarded as a form of Self defense. It is one of the common ways to manage problems connected with control and saving the sense of one's own value (often distorted, understood wrongly). Aggressive behavior confirms controlling the surrounding and saves or increases the sense of one's own value. Even a symbolical aggression, not speaking of its other forms, may defend from the troubles related to relative decrease of one's own status.

There is a big number of studies demonstrating the cathartic effect of humor, its role in aggression reduction, analyzing humor and verbal aggression. Nonetheless, there is lack of attention to the interaction between different forms of aggression and humor, and the connection between humor, anger and hostility.

Alexey Tsarev (Institute of Philosophy, SPbU, Russia)

“Black Genre - Black Humor”: Laughter and Aggression in Russian Rap Battles

The presentation analyzes rap battles, which incorporate laughter and aggression as an essential element of competitive process. Aggression emerges behind the scenes as a result of a conflict between potential rivals. On contrary, laughter has place only during a battle, which resolves the conflict. During a battle aggression isn't manifested directly: it is expressed and heightened by the laughter of audience. Rappers have to enter active interaction with the audience, since the aggression aimed at a rival becomes strong and convincing only through laughter. On the other hand, laughter without any aggressive impulses cannot bring victory to a rapper. The question is how the ties between laughter and aggression function in the space of rap battles and shape it.

Alina Byakesheva (Autonomous Non-Commercial Organization “Laughter Club “Trickster”)

Laughter in the Museum Space (on the Example of Exhibition “Laughter and Fear: The History of Creepy Kid Stories”)

The exhibition of the Laughter club “Trickster” “Laughter and Fear: The History of Creepy Kid Stories” (July, 2016 - February, 2017) revealed several research problems comprising the subject of the presentation. First of all, it is a question about representation of ridiculous and terrible in a museum exposition; how to guide a visitor through fear to laughter? How to visualize fear and laughter about frightening things? Secondly, it is the complexity of a visitor's perception of the museum's pseudo-aggression, the ambiguity of visitors' reaction to the same stimuli provoking laughter. Thirdly, it is a question about how to use the ridiculous perspectives of museum exhibitions

for the solution of a visitor's personal problems and how to uncover his or her internal resources, helping to overcome fears including the strongest one - the fear of death.

Alexey Noskov (Institute of Philosophy, Saint Petersburg State University, Russia)

Optical Illusions as an Ironic Trope

The presentation aims to outline the historical features of irony as a literary device in the thought of some historical periods, characterized by levity: from the ancient dialectics of maieutics and through a peculiar for the Romanticism crisis attitude to the human world to the post-modernistic totality of ironical ridicule. We are also planning to touch upon the essence of optical illusions, their features, functions, and their direct connection with the ambivalence of meanings as a basis for the ironic subtext of visual gesture. And, finally, we will mention the problem of the heuristics of visual irony as a part of the system of tropes within the framework of the theory of visual rhetorics.

Anna Shipitsina (Department of the Humanities and Philosophy, Ilya Repin St. Petersburg State Academic Institute for Painting, Sculpture and Architecture, Russia)

Humor in Architecture

Yury Borev writes: "Architecture is the only kind of art which cannot be humorous. A comical building or structure would be a disaster for viewer, resident, and visitor. Architecture is a direct expression of the ideals of society and thus it is not able to be obviously critical, rejecting, and therefore mocking" [Aesthetics, 2002; C. 86]. Is it really so? Is architecture indeed a form of art which does not have the means for the expression of comical? The presentation examines aesthetic potential of architecture and provides answers to these questions.

Tracey Platt (Institute of Psychology, University of Wolverhampton, United Kingdom)

Extreme Gelotophobia: Affective and Physical Responses laughter

Previous gelotophobia studies have been incomplete, as samples seldom include large enough samples of individuals with marked and extreme fear due to their rarity. Consequently, little is known about how these upper categories differ. Participants covering the spectrum of slight to extreme gelotophobia were randomly were given the Structured Gelotophobia Interview (n = 143). The SGI revealed that the extreme gelotophobes have higher subjective intensity ratings of fear than marked but they did not differ in the number of physical symptoms experienced. Gelotophobes tend to experience muscle tension, sweating and blushing most frequently when encountering

laughter. These findings will assist with future developments to programs for helping gelotophobes both their fear and the resulting symptoms.

Andrey Bekreev (Marketer Analyst “Confident” LLC, Russia)

Sociological Approach in Studies on Humor: I know that you know that I know that my joke is not funny

Our presentation has two goals. The first is to provide a sociological explanation, which would be suitable for the research conducted at the level of daily interactions in “here-and-now” situations. The second is to demonstrate this tool in the course of studies on so-called “lecturer”’s humor”.

Our approach is based on classical theories of humor: superiority theory, incongruity theory, and benign violation theory. By combining these theories with Alfred Schütz’s phenomenology and Erving Goffman’s symbolic interactionism, we conceptualize laughter as a tool allowing to raise/lower one’s status in small groups. Like Schütz’s musical composition or equation, a joke must be solved in order to be funny. Thus, the ability to create jokes is the ability to create certain equations (with appropriate variables), which can be solved by the audience. But the problem should be neither too easy nor too difficult.

This leads to a number of interesting consequences. If my joke does not lead to laughter, my status will fall, since I am not able to create such an equation. We assume that a person understands that his or her status has changed, and that is why a good joke satisfies its author and vice versa. But this process cannot be called fully conscious; rather it is semi-conscious and can be felt, in Bourdieu’s words, “at one’s fingertips”. That is why students laugh at the jokes of their supervisors, especially when they are “vis-a-vis” with them. That is why we smile even when our friends make really bad jokes (especially in public): we do not want to lower their status.

This conceptualization was used in a small study on humor in the game of statuses during the lectures. Goffman’s “theater” metaphor, some statistical data as well as such methods as interview, experiment, and participant observation helped us to demonstrate the influence of the gender role on the style of “humor”. We assume that this may be the result of a different (and influenced by one’s gender role) attitude towards one’s own status and status of other people.

Sergey Troitskiy (Institute of Philosophy, SPbU, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

The Problem of Social Agency Orientation’s Impact to the Form and Content of Humor

Differences in directions of social subject’s actions (which can have higher, equal, or lower objects as their goal) are reflected in the topics and forms of humorous utterances. These differences are natural when subject

itself is a source of humor, i. e. when humor is a form of social behaviour. But does the subject distinguish between different forms of humorous utterances made by people from other social strata (who have higher status or are almost equal but somehow superior to recipient)? What is the difference? If it is possible to employ the map of social activity of a subject for the description of these distinctions?

Vladimir Ilyin (Saint Petersburg State University, Russia)

Irony and Formal Hierarchy

Apparently, irony is eternal, although it is difficult to judge about eternity seriously beyond the limits of written history. However, according to the written texts, its role has been increased, despite that its study (initially only in psychology) began only at the turn of the 1970s-1980s. In this postmodern age, irony is often seen as a phenomenon that "supersedes the metaphor as the king of figurative speech." In formal organizations, irony is a process that goes as top to bottom, as to the opposite direction. While a leader can choose an overt, sometimes rude criticism, for a subordinate only irony is usually available, which helps to violate the hierarchy implicitly. Michel de Certeau calls such tactics of resistance to dominating "poaching". Unable to change the system, they produce countless and tiny changes in its rules following their own interests. One of such instruments of resistance to dominating is irony. The aim of the paper is to present a sociological analysis of the forms and styles of precisely this kind of irony, which reduces the chasm separating the dominant from the power by turning it into a target of ridicule.

Daria Vasilyeva (Saint Petersburg State University, Russia)

Teasing as a Strategy of Public Interaction and Self-presentation in Online Nets

Online interactions in social nets (like «VKontakte», «Facebook») nowadays become a significant form of maintaining social connections. The following questions are actual in this context: what functions has teasing in Internet communication, what forms does it have, and in what cases the strategy of teasing is realized in interaction?

Symmetric and asymmetric teasing takes place in public communication in online nets rather often. Teasing in Internet takes the following forms: comic texts and replies, using visual comic images, hoaxes, imitation of dispute. Sometimes the jokes are innocent, sometimes they are rather rude.

The strategy of teasing is mostly chosen in situations, when there are no clear behavioral norms. The cause of such uncertainty are blurred boundaries of communication and self-presentation in Internet. A text is addressed to a very wide audience, and it is not clear, who will read it and in what situation. Public discussion in Internet may have unexpected witnesses.

Texts, published in Internet are preserved in time, which is also an important factor. The obstacles and the agents change, while the published thing is static.

Public teasing becomes to be a way to reconcile the opposite sets to the existence of commonality and at the same time disunity and heterogeneity of potential participants of communication. Elements of teasing discourse are often used in Internet to discuss the topics, which being “offline”, in situations with defined roles and statuses, suppose seriousness.

Public online interaction, with its permeable boundaries, makes teasing to be a tool of social tension elimination. But at the same time, the strategy of teasing is very conflict, because the boundaries of funniness are also displaced, and may differ for the agents of interaction. The witnesses of teasing interactions in social nets, or agents, who are not included in the system of relationship, often reinterpret the text in negative way. Laughter in Internet is ambivalent: sometimes it is a manifestation of true humanity, sometimes – hostility.

Valeria Vasilkova (Sociological Institute, RAS), **Nadezhda Zinoveva** (Saint Petersburg State University, Russia)

«#RussiansDedit»: Dramaturgy of Social Problems in Internet Memes

From the standpoint of social nature of laughter, Internet memes are regarded as a tool of visualizing socially significant information and to demonstrating the Internet community’s focus of interest, as a way of constructing new links and current meanings. Using an example of the Internet memes “#RussiansDedit” and “russian hackers” it is shown how the problem of Russian hackers danger is being transformed. The given Internet memes are interpreted in the context of the concept of public arenas (Hilgartner S., Bosk Ch. L.), which considers social problem as a result of the struggle for public attention resource. The gain in the competitive struggle of meanings is connected with such factors as the need for drama and novelty, danger of satiety, cultural accents, and political predilections. In this context, it is showed how the dramaturgy of the analyzed social problem unfolds through the structural transformations of an Internet meme (various interrelations between nucleus, periphery and background), and the initial socio-cultural assessments are being reversed.

Alla Kornienko (Sociological Institute, RAS)

A dialogue with a Power: Ridicule as a Bear Speculation

Despite an intensive intrusion of borrowed vocabulary into public discourse, the winners of the competition “Word of the Year” from the late 00s were not Anglicisms which are so actively used, but neologisms, created on

the Russian word-formation basis. Experts of the Expert Council of the competition are convinced that such words and word combinations as *isviratel'naya campania* (election/lie campaign), *raspilokratiya* (democracy/stealing), *moskvatizatsiya* (Moscow/privatization), *vsegod'aj* (villain/all) reflect people's mood, serve as indicators of the emotional and intellectual state of the society. In the mass new words, word combinations, and phrases - winners of the competition of different years - have a distinct ironic connotation, contain subtextual ridicule. Its usage in public discourse is a common reaction to the language of officialdom. In a dialogue with the Power, under conditions of admitted language politicization, takes place the diminishing meaning play. Examples of such a bear speculation, diminishing the pathos of the Power's statements, and assessment of its actions, are discussed in the paper.

Irina Ivleva (Saint Petersburg State University, Russia), **Alexander Tavrovsky**(Saint Petersburg State University, Russia)

Migration and Humor in the Global World

The study has yet a search character. It is of interest how humor in the globalizing world becomes a catalyst for social phenomena, and what role gelotophobia (the fear of being laughed at) may play in discussion of the topic of migration in mass-media. Humor based on operating with ethnic stereotypes can rarely be met on domestic television. The genre of ethnocomedy is still little presented in Russia. The most memorable project from this area was the "Nasha Russia" (Our Russia), which authors operated with auto- and heterostereotypes. In our presentation we will focus also on the other notable cases from Western mass media. In general, we can talk about the ambivalence of mockery, which can either increase an image attractiveness or evoke its rejection. At the same time, representatives of different social strata express different attitudes toward mockery.

Stanislava Smagina (Autonomous Non-Commercial Organization "Laughter Club "Trickster")

Appearance of the Fool: Historical and Psychological Analysis

The presentation makes an attempt to give a definition to a concept "fool", to find its origins in Russian culture, and to demonstrate, what distinguishes a fool from a stupid person. Semantics of the concept is demonstrated through the analysis of proverbs, fairy tales, folk stories, and law documents from the XVIII century; some peculiar qualities of a fool are revealed, and the class of people called "fools" by the official documents is described. The presentation also emphasizes the strong relation between a fool and the archetype of a trickster as well as moralistic character of proverbs about fools and the role of folk tales about fools in the establishing of social

norms. Besides, we conduct a psychological analysis of a fool's role in tales and stories.

The author analyzes the laughter associated with the figure of a fool in Russian folklore, while emphasizing the prevalence of sarcastic laughter and laughter associated with negative emotions.

Thus, in our studies of a fool we employ different approaches: linguistic, historical, and psychological, - and come to a conclusion that in different texts (depending of their goals) the figure of a fool can be either connected with the concept of sacral, or presented as an example of antisocial behaviour, or be sarcastically derided. And all aforesaid emphasizes the multidimensionality of this seemingly simple and well-known character.

Alexander Lavrentyev (Department of English Philology and Foreign Literature, Udmurt State University, Russia)

Jester as a Leader: The Models of Social Relations in Fiction about Laughter (on the Example of Edgar A. Poe's "Hop-Frog", O. Henry's "Confessions of a Humorist", and Yu. Vyazemsky's "Jester")

Laughter as a form of communication implies the distribution of roles among the participants of a situation: audience (those laughing), targets (those derided), and an organizer of such a communication. This distribution of roles produces discrimination. First of all, an object of laughter becomes a marginal from the laughing audience's point of view. Secondly, the public character of such a communication divides participants into two groups: active (those making audience laugh) and passive (laughing audience). The authors of some works of fiction (Edgar A. Poe's "Hop-Frog", O. Henry's "Confessions of a Humorist", and Yu. Vyazemsky's "Jester" in particular) examine manipulative resource which falls into the hands of a jester as an organizer of humorous communication, emotional environment where jesters take the role of leaders upon themselves, psychological crises which they inevitably undergo, as well as their emotional rebirth and transformation.

Anastasya Lubavskaya (Department of Clinical Psychology, Mental Health Research Center, Russia), **Elena Ivanova** (Department of Clinical Psychology, Pirogov Russian National Research Medical University, Russia / Department of Clinical Psychology, Mental Health Research Center, Russia)

Gelotophobia (the Fear of Being Laughed at) in Patients with Depressive Syndrome

A phenomenon of gelotophobia (the fear of being laughed at) was exposed by Michael Titze. Later, W. Ruch and R. Proyer described some additional phenomena: gelotophilia (the joy of being laughed at) and katagelasticism (the joy of laughing at others).

It was demonstrated that mental derangement means strengthening of gelotophobia as compared to its normal level; the mechanisms of its

development can be different.

The results of studies of 33 patients with depressive syndrome (in comparison with other 33 people from the control group) indicated their heightened level of gelotophobia (the fear of being laughed at) and lesser evidence of gelotophilia and katagelasticism. There was not any difference in intensity of gelotophobia in patients with depression within the frameworks of schizophrenia and affective disorders. Gelotophobia in patients with depression is closely connected with social anxiety and the fear of negative assessment, but has no connections with hostility. Despite the fact that depression is characterized by experience of both guilt and shame, gelotophobia is common for guilt-ridden patients. The results obtained allow for the conclusion about the peculiar fear of being laughed at in patients with depression.

Polina Ivanova (Mental Health Research Center, Russia), **Elena Ivanova** (Department of Clinical Psychology, Pirogov Russian National Research Medical University, Russia / Department of Clinical Psychology, Mental Health Research Center, Russia)

Perception of Friendly and Aggressive Humor and Laughter in Gelotophobia

Gelotophobia is characterized by a number of maladaptive peculiarities: conviction in one's own ridiculousness, perception of humor as something hostile, heightened anxiety and shame, inability to use humor as a strategy of coping behaviour. The Ridicule Teasing Scenario Questionnaire was elaborated by T. Platt as a method of assessment of gelotophobia. The RTSQ was able to demonstrate empirically that people with high fear of being laughed at can hardly distinguish situations of friendly teasing and genuine bullying.

The paper presents a Russian version of the RTSQ. To assess the level of gelatophobia it was supplemented by PhoPhiKat questionnaire. The results confirmed the original Platt's data and showed that people with gelotophobia perceive negatively both teasing and ridicule and react to them with a whole range of negative emotions.

The Russian version of the RTSQ demonstrated good psychometric properties, reliability and validity of the scales and can be recommended for further use in studies on the perception of humor and laughter.

Olga Shcherbakova (Department of General Psychology, SPbU, Russia), **Ekaterina Grabovaya** (Department of General Psychology, SPbU, Russia), **Victoria Vorontsova** (Federal Scientific and Clinical Center for Resuscitation Science and Rehabilitology, Russia), **Elena Ivanova** (Department of Clinical Psychology, Pirogov Russian National Research Medical University, Russia / Department of Clinical Psychology, Mental Health Research Center, Russia)

Cognitive and Affective Components of Verbal Jokes Comprehension in Healthy Adults and Patients with Schizophrenia and Affective Disorders

We are going to present the results of two studies aimed to describe the comprehension of verbal jokes in healthy adults and in patients with schizophrenia and affective disorders. Both studies were run with the use of the same research methodology. Within this methodology, a tier approach to comprehension is applied, and it is supposed that there are 5 tiers of “cognitive” comprehension and 3 tiers of “emotional” comprehension (Shcherbakova, 2009).

The study of comprehension in healthy adults consisted of two stages. At the first stage, participants (N = 126, aged 17 – 30) performed J. Ravens “Standard Progressive Matrices” test. Participants, whose IQ scores fitted into the interval from 112 to 122 scores, were invited to take part in the second stage of the study. At the second stage, participants (N = 39, aged 18 – 29) were presented with a set of 7 verbal jokes within a deep semi-structured interview. All the protocols were transcribed verbatim. For each participant, the tiers of “cognitive” and “emotional” comprehension of each joke were assessed independently by 4 experts. We also measured the level of gelotophobia with the use of PhoPhiKat<30> questionnaire (Ruch, Proyer, 2009) adapted for Russian-speaking sample (Ivanova et al., 2016). It was shown that level of gelotophobia correlates negatively with comprehension of verbal jokes at a tendency level. Qualitative analysis has shown that modern young people experience various difficulties in comprehension of verbal jokes. We suppose that these difficulties are related to various social and cultural factors.

In the study of comprehension in patients with schizophrenia and affective disorders (N = 29, aged 17 – 45), we used the same procedure as at the stage two of the study of comprehension in healthy adults (except the measurement of gelotophobia level). Qualitative analysis has shown that schizophrenia and affective disorders correlate with lower tiers of “cognitive” and “affective” comprehension. Also, “cognitive” and “affective” comprehensions affect one another in a decompensating way.

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Olga Efimova (Institute of Philosophy, SPbU, Russia)

Social Aspects of Laughter in the Muslim Tradition

Problems associated with laughter are not very significant for the Muslim tradition. One can find different explanations here: this situation can be interpreted as a proof of the fact that laughter is unacceptable for Islam or that this issue is left to a man.

Contemporary religious leaders often find it difficult to consider the problems of laughter in the light of the Muslim tradition, since, on the one hand, it does not provide sufficient ground for such a consideration, and, on the other hand, it does not allow for independent judgments not supported by relevant texts. At the same time, both representatives of the Muslim culture and outsiders feel need for some clarification of the question of laughter.

The presentation examines which social aspects of laughter are employed by the Muslim tradition, what is brought in its focus, and how these phenomena influence contemporary discussions about laughter and its existence in the Muslim culture.

Alexander Brodskiy (Institute of Philosophy, SPbU, Russia / Research Center for Cultural Exclusion and Frontier Zones, Sociological Institute, RAS, Russia)

Religious Joke and Its Theological Origins

The author of presentation is going to tell several religious jokes and demonstrate that they date back to the distant past, and that their comic devices refer to the most important theological problems. The author believes that parody of the principle of “self-substantiated truth” (which makes basis for the famous “Ontological argument” for the existence of God) is the most characteristic humorous device.

Maria Vorobjeva (Department of Philosophy, Institute of Management and Information Technology, Ural State University of Economics, Russia)

Soviet Joke: On Inappropriate Genre and Reasons for Its Marginalization

In presentation we are going to address the following issues: What are the forms of social regulation of humor in the Soviet culture? What are the reasons for rather peculiar place of Soviet joke in the culture, and if they are resulted from the social regulation of humor? What are the shades of humor in Soviet jokes? Is there any place for cynicism in this genre?

The question about social regulation of humor will be considered in the context of governmental management in the sphere of humor; this management expressed itself through the establishment of socially appropriate/inappropriate humorous genres and prohibition of inappropriate works by means of censorship and repressions. It was about the 1930s when joke took its place among other inappropriate genres. We will offer several answers to the question about the reasons for such an attitude (subjects of jokes, taboo on the whole range of burning issues, specific humor of jokes, gelotophobia, which became more acute in certain periods of the history of official censored culture).

Rinko Kakidzoe (SPbU, Russia)

Intermediality in the play “Elizabeth Bam” (by D. Kharms)

In this work, author considers intermediality in the play “Elizabeth Bam”. Intermediality means the presence and interaction of elements in different types of arts in an artistic work. In the play, intermediality is really used to achieve the main goal of the OBERIUTs” - “reality”.

The first part of the article is dedicated to the notion of intermedia. As example of this phenomenon, the author pays special attention to four specific elements in the oeuvre of Kharms. The first element is “zaum”. The speakers of the abstruse (“zaum”) language in the early work of Kharms obviously have a special character. The second element is the action of the actors, which at first glance are not directly related to the plot of the play. The third element is music. There is also a lot of different songs and the rhythm of musical objects that live their own lives in the play. The last element is “the play in the play”. Each of these elements has a certain role in the whole work.

In the second part, the main attention is paid to the tracing the various forms of manifestation of intermediality reception throughout the performances. The main task is explanation of the reasons for using certain elements of the performance.

In conclusion, an attempt is made to prove that intermediality really plays an important role as an expressive tool that makes the play “Elizabeth Bam” such outstanding and unique work. We can also say that this work is not just a theater of the absurd, but it has a deep artistic value and a significant contribution in general. In further research, we intend to analyze other works of Harms from the point of view of intermediality.

Elena Konkova (International Economic Club, Russia)

Chronotope of post-modernism in the philosophy of Deleuze

Harmony of dissonance, where “there is no truth that would not be considered as a false”(Nietzsche) is the main metaphor of postmodernism. Chronotopes of postmodern culture are entirely constructed of masks. Masks of postmodern are distorted, creatively meaningful and ridiculed concepts of human history, philosophy, religion, aesthetics. In a sense, the postmodern chronotope looks like a carnival. However, the fundamental difference is that the change of postmodern masks doesn’t have the end, it is a “holiday”, which never stops. Laugh and irony are leveled in an indifferent humor, tragedy is assimilated as a daily existential reality.