

Radojica (Rade) Bojanović¹
University of Belgrade
Faculty of Philosophy, Department of Psychology

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LATENT COGNITIVE PATTERNS OF HUMOUR: A NEW APPROACH TO EXPLAINING CREATION AND MEANING OF HUMOUR

Abstract: Three great theories of humour aspire to summarize the meaning of humour into one formula. Since humour is a complex phenomenon, with a number of different forms, it is necessary to analyze a number of humour patterns in order to create a more reliable base for defining the meaning of humour. We have started from the concept of basic jokes. These are patterns based on which humourists write a great number of jokes, graffiti, and aphorisms. However, humourists and humour theoreticians have not defined basic jokes. They are usually not on the conscious level. That is why we named them latent cognitive patterns of humour. In this paper, we have defined 24 cognitive patterns of humour. Then, we have demonstrated how the jokes from the same series can be written based on these cognitive patterns. Finally, this confirmed by an empirical test.

Keywords: Humour creation, Humour meaning, Humour latent cognitive patterns, Theories of Humour.

Introduction

Humour is one of the most frequently analysed topics in philosophy and psychology. Several prominent philosophers and psychologists aspired to summarize the meaning of humour into a single formula. However, at this point, we are still far from the explanation of humour. The reason for that probably lies in the fact that this phenomenon is not homogenous, but rather, it contains a number of different forms. This paper will analyse the process of creating humour. The subject of the analysis will be short verbal forms of humour – jokes, aphorisms, and graffiti.

Humour contains a wide range of unexpected, unrealistic, contradictory and absurd cognitive patterns that observe the world from different angles. Maybe the closest common term for all these patterns is paradox. Many of these patterns also exist in other forms of creative products, but in humour they are attractive and exciting to a greater extent, and they are more distant from reality.

A Brief Overview of the Theories of Humour

The three most influential theories of humour will be discussed. In this part of the text two questions will be asked. First, whether the theories of humour explain humour? Second, what is the nature of explanation in theories of humour?

The first group consists of theories of degradation. These theories are often called superiority theory. By uncovering shortcomings of some person or a group, by degrading others, the basic motive of this group of theories is aggression and the feeling of superiority. These theories define

¹ E-mail: mdjurisic@rcub.bg.ac.rs <https://orcid.org/0000-0002-7564-8667>

humour as a socially acceptable way of expressing aggression. Alternative name for this theory is superiority theory. The followers of the theory of degradation completely remain in the conceptual framework of this theory (Billig, 2005; Plester, 2016; Provine, 2000).

Example: “I am happy for not having been born in France, since I do not know a word of French.” (Franjic, 1994: 40)

The second group of theories of humour includes all the explanations according to which the essence of humour lies in incongruity of two phenomena or two courses of events (Martin, 2007: 62). For example, the plot of humour starts out in one direction, in order to suddenly take another, unexpected direction. Or, the plot of humour has one meaning, which abruptly gets replaced by other meaning.

The incongruity between the two courses of events in humour is defined in different ways. For example, as an unexpected resolution, strange flows of events, collision of that which is different, surprising twists, cognitive twists etc. The followers of the theory of incongruence discussed various aspects of this theory, but no author has called into question the basic assumptions of this theory (Duncan, Smeltzer, & Leap, 1990; Forabosco, 1992; Giora, 1991; Martin, 2007; Mc Graw & Warren, 2010; Shultz, 1976:12).

Example: “You are a hairdresser. Do you have anything for grey hair?”
“My deepest respect, madam” (Franjic, 1994: 76)

The third group of theories of humour is directed towards the notion of tension reduction. The starting flow of humour raises the tension, the mental, nervous and psychical energy, whereas the further flow of humour brings about relaxation and the reduction in tension. Laughter is the consequence of the realisation that the stimulus which caused the increase in tension is safe, non-threatening or irrelevant.

Freud's (1978) well-known explanation of humour can be summarised in the following way: humour and jokes allow the person to express their aggressive and sexual impulses, as well as anxiety, in a mitigated and stifled, even amusing way. However, it is necessary to disarm the corrective mechanism which opposes these impulses. This is accomplished through mechanisms of indefinite discourse, twofold meaning and pun. The energy of the suppressed impulses is transformed into laughter.

The followers of the theory of tension reduction (Martin, 2007: 34; Westwood, 2004) are discussing the various problems of this theory but keeping its basic premises.

Example: What happens when an eighty-year-old attempts to rape a girl? Nothing. (Author)

What Do the Theories of Humour Explain?

Theory of degradation, superiority, claims that humour expresses aggression, ethnic hostility, the feeling of superiority in a socially acceptable way. Aggression and the feeling of superiority are the motives of humour. That means that this theory does not define humour – that paradoxical construction through which the motives of humour are expressed.

The fundamental views of the relaxation theory regarding the raising of mental, psychological and nerve energy in the initial flow of humour, as well as regarding the decrease of tension under the influence of the realisation that the initial impulse is non-threatening, speak about the subsequent phenomena in humour. That is not a description of humour.

The theory of incongruence is best described by the view that the action of humour first moves in one direction, in order to suddenly take another, incongruent or opposite direction. The main problem with the theory of incongruence, which is the only one that refers to the content of humour, is the fact that it is too broad. Many events can be broken down into two flows, which are mutually incongruent, and have nothing to do with humour.

It is possible to find many jokes whose two scenarios are incoherent. For example: "I was so popular in school that everybody hated me." But, the basic problem with this theory is in the following:

1. There are a large number of jokes which do not have two scenarios. For example: "Apple pie is harmless even to non-swimmers." (Andric, 1994: 110) and
2. There are many jokes whose two scenarios are not in disharmony. For example: Wilde: "Adults teach young people that money is everything. Once they grow up, they realise that this is really true." (Andric, 1983: 83)

What is the Nature of the Theories of Humour?

The fundamental problem regarding the theories of humour is the fact that they were created on the basis of the phenomenological aspect of humour. The authors of theories and ideas about humour have analyzed a large number of jokes and other humour forms and found common features in their content. There was an obvious presence of aggressive and sexual motives in the content of many jokes, just as it is obvious that in many humourist forms there is incongruence between the two flows of events.

Defining Humour on the Basis of Latent Cognitive Patterns of Humour

It is not possible to define humour on the basis of phenomenological analysis of a large number of jokes and on the basis of finding a single principle or formula governing them. Many humour forms do not fit into just one pattern. The essence of humour is in its deeper layers. What can be the basis for defining humour?

The author thinks that the first step in defining humour is in discovering the techniques on the basis of which the humourists write humour. It is known that many humourists have expressed their view, but not in scientific journals, that there are a certain number of basic jokes on the basis of which humourists create a large number of jokes. There is no agreement on the exact number of basic jokes. The estimations range from just a few to large numbers of them. Laub (1997:29) estimates that the vast number of Jew jokes can be reduced to around 100 basic situations.

Humourists cannot define the basic jokes or patterns on the basis of which they write their humour. This means that they, most often, do not come consciously. That is why they could be called latent cognitive patterns of humour. By defining a significant number of cognitive patterns of humour, a foundation for determining the meaning of humour is established.

The author starts out with the view that once the latent patterns of humour are defined, then it is possible to make series of related jokes based on them, which, according to the existing theories of humour, is not possible. But, certainly, that does not mean that everybody can write humour according to a model. Defining the latent cognitive patterns of humour, or basic jokes, was the main objective of this paper. Since the latent cognitive patterns of humour have not been defined and the literature contains no demonstrations on the manner of creation of other jokes on the basis of them, there is no material for a chapter on any previous research.

Latent Cognitive Patterns of Humour

A limited choice of latent cognitive patterns of humour defined by the author will be made in this paper. However, it will illustrate the nature of this phenomenon. What follows is the author's definition of twenty-four latent cognitive patterns of humour. The following twenty-four latent cognitive patterns will serve as an illustration of how on the basis of one cognitive pattern of humour, several humourist forms can be made – jokes, aphorisms etc. Each pattern will be presented, most often, with two examples. The contributions of the author of this paper will be marked. The authors of almost all jokes are unknown.

The Examples of the Latent Cognitive Patterns of Humour

1. *The solution is logically correct, but from the practical point of view irrelevant, absurd, worthless, comical.* An example follows:

a. Two prisoners are placed in a prison cell. One asks the other: „How many years have you been sentenced to? „Ten. “

„I got fourteen. That is why you should have the bed by the door. “(Andric, 1983: 186)

b. A man fell from the fourth story of a skyscraper and was dead on the spot. „And what would have happened“, said some neighbour, „if he had fallen from the tenth“. (Andric, 1983: 233)

Contributions of the author written based on the same cognitive pattern:

a. A death row inmate has had a successful removal of a severe form of carcinoma.

b. A boy says to his friend: „I am a much better student than you. I failed the grade with five F's and you did with nine“.

2. *Solving the problem by using a trick.* Explanation of the phenomenon and solution to the problem via the symbol that represents only the external characteristic of the solution.

a. Mark Twain: It was so cold that we survived only due to the fact that the thermometer had not been two centimeters longer. (Rasmussen, 1996)

Author's contributions:

b. Once the boat started sinking, sailors and officers got in every life-saving boat in groups of eight. Only the last boat had four officers in it because they had a superiority complex.

c. I have contracted an incurable disease which kills fast. But, luckily, my physician gave me the wrong diagnosis and that saved me.

3. *The swap of the criterion and the object of evaluation.* In this pattern the thing which is the sacrosanct criterion for the object we are evaluating becomes the object of evaluation itself.

a. A friend says to a composer: „I have heard that your new composition was not good at the opening night. “

Composer: „My composition was good. But the audience was not. “(Andric, 1983: 255)

b. I have to buy a car urgently. “
“But why?”

„I have found the parking spot. “ (Andric, 1983: 323)

4. *Trivial solutions.* When scientific knowledge cannot explain various phenomena, humour offers trivial solutions, which do not reveal much, but are not inferior to the scientific solutions.

a. A journalist talks to an old man holding a record in longevity: „What do you have to thank for having lived that long? “

„The thing I am most thankful to is the fact that I have not died earlier. “ (Frantic, 1994: 2)

b. If you want to score a goal you have to kick the football (saying).

c. A famous physicist was asked how he came up with his well-known theory. „I came up with that theory by thinking about it all the time.“ (Andric, 1994: 171)

5. *Manipulating emptiness.*

a. Oscar Wilde: „No parliament has anything to say, and that is exactly what they say.“ (Vajld, 2005: 238)

- b. If you have nothing to do, do that somewhere else. (Andric, 1994: 128)
- c. Dictatorship: the absence of opinions becomes a dominant opinion (Author)
- 6. *Abolishing the principle „conditio sine qua non“.*
 - a. School teachers would live quite well if they did not have to deal with pupils. (Andric, 1983: 98)
 - b. Opera would be quite a good thing if it were not for all that singing. (Andric, 1994: 71)
 - c. In the famous institute for cancer research they have discovered a new cure for cancer which, to tell the truth, does not cure cancer, but does not have the contraindications other medicines have. (Author).
- 7. *Using euphemisms for one object of comparison or for one phenomenon in one situation, but not in the other.*
 - a. We buy old things and sell antiquities. (Andric, 1983: 54)
 - b. The poor are thieves, the rich are kleptomaniacs. (Andric, 1983: 86)
 - c. A poor fool is a dumb person. A rich fool is a rich person. (Andric, 1983: 91)
- 8. *Connecting two opposite things.*
 - a. No wonder nobody comes here, it is always so crowded. (Franjic, 1994: 68)
 - b. I was so popular in school that everybody hated me. (Franjic, 1994: 73)
 - 9. *Swapping cause and consequence.*
 - a. I am happy for not having been born in France, since I do not know a single word of French. (Franjic, 1994: 40)
 - b. Have you heard of the little fool who is so satisfied for having been named Peter, because that is exactly what they call him at school.“ (Andric, 1983: 340)
- 10. *False division.* False division in humour strengthens the negative evaluation of some categories of people.
 - a. Men have two flaws: what they say and what they do. (Andric, 1983: 84)
 - b. The police arrest only in two cases: when they should and when they shouldn't. (Andric, 1983: 118)
 - c. Not all politicians are swindlers. Some of them are thieves. (Author).
- 11. *Analogy.* Every kind of thinking according to analogy is problematic. It has been reduced to absurd in humour. But it is one of the most commonly used cognitive schemes.
 - a. „How many zeros do you use to write one million? “
 - „Six. “
 - „And half a million? “
 - „Three, of course. “ (Andric, 1983: 96)
 - b. „You are wearing the wedding ring on the wrong hand. “
 - „I know, I married the wrong woman. “ (Franjic, 1994: 63)
- 12. *The double handicap.* This is a simple cognitive scheme, which is also easily created by many people who are not humourists.
 - a. That girl is ugly, but at least she's stupid. (Andric, 1983: 115)
 - b. Have you heard of the one who always apologizes that, truly, he never remembers other people's names, but therefore always forgets their faces? “(Andric, 1983: 33)
 - c. In many regions people don't live well, but at least don't live long. “(Author).
- 13. *A complete reversal of the value system, the moral code, the criterion for evaluating different things.*
 - a. Virtue is punishment to itself. (Andric, 1994: 29)
 - b. Good girls are good, but the naughty ones are even better. (Andric, 1983: 332)
- 14. *Two opposite inputs provide the same output.*
 - a. Ogden Nash: There is only one way to achieve happiness on this globe, and that is: either to have a clean conscience or not to have one at all. (Stamenic, 2000: 119)
 - b. Arthur Bloch: Both when you are winning and when you are losing, you are losing. (Bloch, 1998: 88)
 - c. Political rivals in old age often meet each other at the same place – cardiology ordination (Author)

15. *Contrasting the big and small topic.* Reducing the big topic to the small topic. This means degrading the big topic. It can be a negative attitude towards deep pondering, or it can be only toying.

a. Woody Allen: Not only does God not exist. Try finding a plumber on the weekend. (Moore, 2018)

b. "Darling, how can I ever leave you?"

"By bus, taxi, streetcar or underground." (Franjic, 1994: 60)

c. Searching for the meaning of life is a real accomplishment. But try to sell it on the market. (Author)

16. *An unexpected solution.* Classic disharmony between the first and the second scenario. The name of this cognitive pattern is very similar to the most frequent definition of verbal humour. However, this is only one of the many patterns of humour.

a. "You are a hairdresser. Do you have anything for grey hair?"

"My deepest respect, madam." (Franjic, 1994: 76)

b. "We've just bought Rembrandt"

"How many cylinders?" (Franjic, 1994: 76)

17. *The application of an unexpected solution, but a solution that works in some other field.*

a. In future submit the graffiti in four copies. (Andric, 1994: 13)

b. This wall will soon be published in a pocket edition. (Andric, 1994: 16)

18. *Mechanical thinking*

a. Everybody just talks about education, and no one does anything concrete against it. (Andric, 1994: 169)

b. „Mum, dad has just fallen off the roof. “

„I know, honey, I saw him when he passed the window. “ (Franjic, 1994: 1)

19. *Nonsense humour.* This may be the most complex form of the cognitive schemes of humour. It is difficult to understand why among the infinite number of views and combinations without sense, some of them still represent humour.

a. Blue is greener than yellow. (Andric, 1994: 88)

b. A woman without a man is like a fish without a bicycle. (Andric, 1994: 93)

20. *The principle of flu inoculation.* This type of treating virus infections is based on injecting the weakened viruses of the same type into the organism. This is the principle of treating the condition with the cause.

a. „How did you lose your hair? Due to worrying? “

„Yes, I was worried that I would lose my hair. “ (Franjic, 1994: 46)

b. „Don't you feel bad about drinking? “

„I do feel bad. But then I get even more drunk so I wouldn't feel bad anymore. “ (Author)

21. *Different criteria of comparing two persons, whereby one of them is degraded.*

a. He is a mathematician, and she is unaccountable.

b. The two of them do not get along in their marriage because she is a vegetarian, and he suffers from persecution mania. (Author)

22. *Metaphor.* Creative people often use metaphors. In humour, a metaphor sometimes has an additional meaning, which most often comes down to the degradation of some well-known personal or social handicap.

a. Neurotics build castles in the air, psychopaths live in them, and psychiatrists charge the rent. (Andric, 1994: 123)

b. The writer who hides between the lines for too long, ends up in the footnotes. (Author).

23. *Conflict of alternatives.*

a. "Guilty. Ten days or two hundred euros"

„I'll take two hundred euros, judge.“ (Franjic, 1994: 19)

b. Some doctors tell their patients the bad news man to man. Others prefer to send the bill by mail. (Franjic, 1994: 24)

24. *Jokes of degradation.* In the literature on humour (Paulos, 1980), the term “dirty humour” refers to ethnic jokes, jokes on blondes, police officers, and other groups. These jokes must be mentioned because their production is high. The main characteristic of these jokes is the degrading of certain groups and they are, therefore, close to the theory of degradation. The essence of these jokes is in the stereotype of certain social groups.

a. Why can't a blonde write the number 11? Because she does not know which digit to write down first.

b. I just finished my first book and next year I am going to read another one. (Franjic, 1994: 10)

The Summary of Cognitive Patterns of Humour

The review of cognitive patterns of verbal humour easily reveals that all of them have one common feature. All of them are essentially connected to logical thinking. It is obvious that all of them experiment with logical thinking in various manners and that, in the final analysis, they present an alternative to logical thinking.

1. *Critical relation of humour patterns to logical thinking.* Logical thinking is irrelevant in practice, reversing of the system of estimation and values (which works), opposite inputs provide the same outputs, caricaturing mechanical thinking.

2. *Recomposition, reconceiving logical thinking.* This category of patterns of humour alters the principles of logical thinking and, thus, creates a large number of creative combinations. The exchange of the criteria and the objects of estimation, the abolition of the “*conditio sine qua non*” principle, joining two opposite matters, the exchange of the cause and the effect, the disharmony of two scenarios, finding a solution that functions in another field, different criteria for comparison of people.

3. *Radical abandonment of logical thinking.* Nonsense humour.

4. *Simulation of logical thinking.* Seeming discernment.

5. *Finding alternatives for logical thinking.* Trivial solutions vs. logical thinking, manipulation of the void, contrasting a small and a large topic.

6. *Degrading humour.* Construction of absurd forms of behavior and thinking which oppose logical thinking.

7. *Logical thinking imitates a technical process.* The flu vaccine principle.

The goal of the empirical test which follows is to prove the existence of the twenty-four cognitive patterns defined by the author. This empirical test used to show not only that latent cognitive patterns of humour exist, but that they exist in the manner defined by the author.

Method

Participants

Students of psychology studies at the Faculty of Philosophy in Belgrade were invited to participate in the empirical test as part of their course. Students from the final year of psychology (N=110) had the task to recognise basic cognitive patterns in a series of jokes.

Measures

What follows is two series of empirical tests pairing the jokes constructed by the author, with instructions (Appendix). First series was made up of cognitive patterns presented earlier: 1. Abolishing the principle *conditio sine qua non*, 2. Using euphemisms for one object, 3. Connecting two opposite things, 4. Swapping cause and consequence and 5. False division. Solutions: 1 (1,8,15), 2 (2,9,14), 3 (3,6,11), 4 (4,7,12), 5 (5, 10, 13).

Second series was made up of cognitive patterns presented earlier: 1. An unexpected solution, 2. Opposite inputs provide the same output, 3. A complete reversal of value system, 4. Solving the problem by using a trick, 5. Mechanical thinking. Solutions: 1 (1,6,11), 2 (2,7,12), 3 (3,8,13), 4 (4,9,14), 5 (5,10,15) (Appendix).

Procedure and statistical analysis

The grading method: If the respondent finds one joke belonging to the group of similar jokes, they get one point, and if they pair all three jokes, they get two points. That means that the span of points in a single series of jokes is from 0 to 10 points. The second series was made up of the cognitive patterns presented earlier: 16. Unexpected solution, 14. Opposite inputs provide the same output, 13. Reversal of the value system 2. Solving the problem using a trick, 18. Mechanical thinking. Cronbach's alpha reliability test and arithmetic means for two series of matching of jokes and frequencies analysis were conducted.

Results and discussion

Empirical test Pairing the jokes revealed good internal consistency. Cronbach's alpha reliability test for the first series: Alpha = .75, for the second one Alpha = .71. The arithmetic means of two series of matching of jokes (6.9 and 5.9) show that there was a significant number of successful matching of jokes. This means that the participants, by a significant percentage, recognized the latent cognitive patterns that lie in the base of short verbal forms of humour. The more detailed analysis shows that for the first series of jokes, there were (14.5 per cent) of participants that made 100 per cent of successful matchings, and that there were 80 per cent of participants whose matching of jokes was half-successful (1 out of 2 successful matches).

The results of the empirical test show that latent cognitive patterns of humour exist and that they exist in the manner defined by the author. Of course, they cannot be recognized by all participants to an equal extent. The view that most people understand humour has been expressed on a number of occasions. This test shows that a significant number of people understand humour on a deeper level.

The Meaning of Humour

It can be easily concluded from the previous review of cognitive patterns of humour that the meaning of humour can be defined on the basis of its relation to logical thinking. Cognitive patterns of humour experiment with logical thinking in various manners, toy with it, and are often its alternative. Due to its experimenting with logical thinking, on which our mental functions are based, humour is a subversive and exciting phenomenon. Humour's confronting relation towards logical thinking is usually expressed through cognitive patterns of humour that express a criticism of logical thinking and various forms of recomposition and alteration of logical thinking. With a great deal of simplification, the definition of humour can be summarized in two words: humour is a logical illusion. This means that it simulates logical thinking and provides an alternative to it.

The emotional side of humour (pleasure, laughter) is often in the foreground of humour analysis. However, the emotional response to humour is the consequence of a paradoxical construction which represents the toying and experimenting with logical thinking.

The Reception of Humour

The reception of humour essentially comes down to the understanding of the difference between logical thinking and humour's construction. The question "What's the catch?" actually reveals the manner in which a humour phenomenon deviates from logical thinking. That is a learned reaction

which occurs quite fast with some people and slower with others. For instance, it is immediately clear that the graffiti: “virtue is its own punishment” is opposite to the well-known sentence “virtue is its own reward”, but that it makes sense in a series of situations.

Humour and logical thinking

We'll give a short overview of the relationship between humour and logical thinking, as well as the author's opinion.

1. *Humour is similar to logical thinking.* Koestler (1964) expressed the opinion that logical structure in creative processes is the same in: humour, science and poetry. The difference is only in the emotional sphere. Paulos (1980: 75-99) investigated different operations and structures which simultaneously exist in humour „science, logic, mathematics, and linguistics. He also developed a mathematical model of the joke and, to some extent of humour in general. Ritchie (2014) concludes that there is no data which confirms that there is a difference between the logic of humour and the formal mechanisms of classic logic.

2. *Humour is incompatible with logical thinking.* Freud (1978) wrote about misunderstanding in different jokes. Attardo and Raskin (1991) labeled thinking in humour as “paralogism”. Oring (2011) deems the techniques in jokes to be paralogical, pseudo-logical or incorrect. Ziv (1984: 98) claims that humour is on the center line between normal and pathological thinking.

3. *Another approach.* The aforementioned points on the relationship between humour and logical thinking are opposed. But, in order to understand the relationship between humour and logic, it is important to separately examine the logical operations in creating humour and the final product: the humouristic form.

We've already mentioned that humour experiments with logical thinking. This stems as a result of analyzing latent humour patterns. Experimentation, most often, means change, recomposing logic operations which deal with a certain humouristic subject. Some of the changes are the switch between the criteria and the appraised object, eliminating the *conditio sine qua non* principle, replacing scientific explanation with trivial explanations, connecting two opposite things, swapping cause and consequence, swapping the system of values, finding a solution which functions in a different field.

In dealing with a certain subject, humour recomposes logical thinking, in order to create a humouristic product. Recomposing logical thinking isn't illogical thinking. This is superior thinking, connected with creativity, which experiments with logical operations, so that a humouristic product could be gained. Humour uses logic against logic. For example, the author of the joke: “For future reference, submit graffiti in four copies,” knows that graffiti cannot be submitted in four copies. But he uses a solution from a different field – press, and this way creates an illusion of the solution to the problem. This illusion is humour. This is why humour is not a logical form. The nature of humour has already been defined in this text. If logical thinking is taken as a criterion for defining, then humour can be defined in different ways. For example: as a logical turn, a logical trap, a logical paradox.

Conclusions

This paper defines a limited number of basic jokes and shows that they are in the basis of a number of different jokes. It also demonstrates the manner of writing related jokes on the basis of basic jokes. It is necessary to define more basic jokes in order to acquire broader insight into the creation of short humour forms. In addition, it is necessary to expand the research of basic joke recognition. Among other things, it is possible to examine how intelligence and creativity are related to the recognition of basic jokes.

One more phase can be included into the empirical test of basic joke recognition. The participants who successfully match the related jokes can be required to, in the column of related jokes, attempt to create a joke that belongs to that column. The essential question is whether the successful matching of related jokes, i.e. the recognition of basic patterns of humour, increases the capability of participants to write jokes by using the model.

Appendix

“Carefully read the first five jokes on the first page. There are ten jokes on the second page. However, each joke from the first page and two jokes from the second page form one group consisting of three jokes, which are similar according to some deeper, essential characteristic. Your task is to write the numbers of two jokes from the second page next to each joke on the first page which together form the related group containing three jokes”.

First series

1. School teachers would live quite well if they did not have to deal with pupils.

Related to this one are jokes number _____

2. We buy old things, and sell antiquities.

Related to this one are jokes number _____

3. The tragedy of old age is not that a man is old, but that he is still young. Related to this one are jokes number _____

4. I am happy for not having been born in France, since I do not know a word of French.

Related to this one are jokes number _____

5. Men have two flaws: what they say and what they do.

Related to this one are jokes number _____

Second page

6. The advertising slogan of the „Politika“ newspaper: It takes many years to become young.

7. Have you heard of the little fool who is so satisfied for having been named Predrag, because that is exactly what they call him at school.

8. Opera would be quite a good thing if it were not for all that singing.

9. Medicine has made so much progress. What used to be an itch is allergy today.

10. The police arrest only in two cases: when they should and when they shouldn't.

11. I was so popular in school that everybody hated me.

12. Two girls play with each other. „What's the time? “ – wonders one of them. „Well, can't be past two o'clock yet“ – says the other. „Because my mum told me to be at home at two o'clock and I'm not there yet.“

13. Not all politicians are swindlers. Some of them are thieves.

14. The poor are thieves, the rich are kleptomaniacs.

15. In the famous institute for cancer research they have discovered the new cure for cancer which, to say the truth, does not cure cancer, but does not have the contraindications other medicines have.

Second series

1. You are a hairdresser. Do you have anything for grey hair?”

“My deepest respect, madam.”

Related to this one are jokes number _____

2. Ogden Nash: “There is only one way to achieve happiness on this globe, and that is either to have clean conscience or not to have one at all”.

Related to this are jokes number _____

3. Virtue is punishment to itself

Related to this are jokes number _____

4. It was so cold that we survived only due to the fact that the thermometer had not been two centimeters longer.

Related to this are jokes number _____

5. Everybody just talks about education, and no one does anything concrete against it.

Related to this are jokes number _____

Second page

6."We have just bought Rembrandt".

"How many cylinders?"

7. It is pitiful if a man is an exception. But it is even more pitiful if it is not.

8. Good girls are good, but the naughty are even better.

9. Once the boat started sinking, sailors and officers got in every life – saving boat in groups of eight. Only the last boat had four officers in it because they had superiority complex.

10."Mum, dad has just fallen off the roof".

"I know, honey, I saw him when he passed the window".

11. As early as three weeks into the marriage a young wife threatened her husband that she would leave him if he did not give up alcohol.

"It was not easy for you?" – his friend asked when he heard about the ultimatum

"Well yes...I have to admit: I really miss her a lot."

12. Bloch: Both when you are winning and when you are losing, you are losing.

13. Whoever is sane these days is completely insane.

14. I have contracted an incurable disease which kills fast. But, luckily, my physician gave me the wrong diagnosis and that saved me.

15."Haven't you seen the sign which says that it is forbidden to swim in the river here?"

"But I am not swimming, I am drowning."

"Oh, that is another thing – you may continue."

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ЛАТЕНТНИ КОГНИТИВНИ ОБРАСЦИ ХУМОРА: НОВИ ПРИСТУП ОБЈАШЊАВАЊУ СТВАРАЊА И ЗНАЧЕЊА ХУМОРА

Резиме: Три велике теорије хумора настоје да сведу значење хумора у једну формулу. Како је хумор комплексан феномен, са више различитих облика, неопходно је анализирати више хумористичких склопова, како би се створила поузданија основа за дефинисање значења хумора. Аутор је поставио питање: да ли теорије хумора објашњавају хумор. 1.Теорија супериорности заснива се на осећању премоћи у односу на оне који су у вицу деградирани. 2.Теорија редукције напетости заснива се на ублажавању тензије. 3.Теорија инконгруенције заснива се на наглом преласку са једног на други сценарио. Аутор закључује да теорије хумора не објашњавају хумор већ мотивациону и емоционалну страну хумора. Стога се аутор залаже за нови приступ анализи хумора. Позната је идеја да постоје основни вицези на основу којих хумористи конструишу серије вицева. Међутим, обрасце основних вицева нису дефинисали ни хумористи ни теоретичари хумора. Они очигледно нису на свесном нивоу. Зато их је аутор назвао латентним когнитивним обрасцима хумора. У овом раду аутор је дефинисао 24 латентна когнитивна обрасца хумора. За сваки од њих је нашао примере у литератури, али је и сам приложио своје вицеве као демонстрацију како се на основу дефинисаних образаца, односно основних шема, може правити серија сродних вицева. Неки од идентификованих когнитивних образаца су: а) решење логички исправно, али са практичне стране ирелевантно, апсурдно, безвредно, комично, б) решење проблема помоћу трика, односно помоћу симбола који представља само спољашње обележје решења, ц) замена критеријума и предмета процене, д) тривијална решења, е) манипулисање празнином, ф) укидање принципа „conditio sine qua non“, г) повезивање два супротна сценарија, з) обртање узрока и последице, и) привидна подела, ј) двоструки хендикеп. Анализа когнитивних образаца хумора открива да су они суштински повезани са логичким мишљењем. Сви они експериментишу са логичким мишљењем на различите начине и у крајњој анализи представљају алтернативу за логичко мишљење. Емоционални одговор хумора (пријатност, смех) последица је парадоксалне конструкције хумора. Циљ емпијског теста у овом раду био је да докаже постојање латентних когнитивних образаца које је аутор дефинисао. Скале које је аутор конструисао за емпијску проверу дефинисаних когнитивних образаца показују умерену релијабилност. Тест је потврдио постојање латентних когнитивних образаца хумора које је аутор дефинисао.

Biografska nota:

Radojica (Rade) Bojanović (1939-2022) psiholog, profesor Beogradskog univerziteta. Diplomirao na Filozofskom fakultetu u Beogradu kao student generacije. Na istom fakultetu je magistrirao i doktorirao. Postdoktorske studije završio na univerzitetu Kolumbija, Njujork i UCLA (Kalifornija). Istraživao i objavio zapažene radove u oblasti psihologije ljudskih odnosa, psihologije ličnosti i političke psihologije. Poslednjih godina istraživao je psihološki balans, humor i kreativnost.
<https://orcid.org/0000-0002-7564-8667>

Biographical Note:

Radojica (Rade) Bojanović (1939–2022) was a psychologist and professor at the University of Belgrade. He graduated from the Faculty of Philosophy in Belgrade as the top student of his class. He earned both his master's and doctoral degrees at the same faculty. He completed his postdoctoral studies at Columbia University in New York and UCLA in California. He conducted research and published notable works in the fields of human relations psychology, personality psychology, and political psychology. In his later years, he focused his research on psychological balance, humor, and creativity.
<https://orcid.org/0000-0002-7564-8667>