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HATS AND ARMOUR & HUMOUR©

An author's guide to introducing humour in the writing of words and phrases. A semi-useful narrative that compliments basic norms to alleviate the dry and distasteful discourse of the daily grind whereby the author regurgitates information to meet the intent of their publisher, printer, or agent, with no regard for content or the interest of the audience. An accompaniment to Epistmeoffology.©

No warranty, express or implied is offered by the author that guarantees interjection or input of a tidbit of humour into any launch meeting or presentation will be successful. The humorous input therefore is at the discretion of the presenter, who must decide the appropriateness of the content to suit the auditory receptors and synapses of the audience.

Hats

Overview

As described briefly in Epistmeoffology,© knowledge of what Hats represent depends on many variables, definitions and perspective known only to the individual. Perspective from 10,000 feet requires specific parameters, hence the size of the hat and the containment capacity of information change with the level of the corporate structure. (You rank pretty low as a writer) Similarly, the number of hats worn at any time by anyone changes without notice, consequently theoretical application cannot be guaranteed when a situation manifests.

Application

As the frequency of the interchangeability of the number of hats is variable, application must follow the Uncertainty Principle, and depends on the ability of the wearer (physically or virtually) to manage and wear the appropriate hat(s).

Armour

Overview

As described briefly in Epistmeoffology©, knowledge of what Armour represents depends on variations of definitions and perspective known only by the individual. Armour is based on the number of times the individual has felt the point of that virtual sharp stick or 10 foot pole, despite the suggestion of having that specific T-shirt. Therefore the amount and thickness of the armour and its ability to deflect or minimize intended harm change with the level of the corporate structure, and the access to a particular subset of cognition.

Similarly, the number of times armour is worn or removed at any time by anyone changes without notice, therefore theoretical application cannot be guaranteed when a situation manifests.

Application

As the frequency of the interchangeability of the number of armour subsets is variable, application must follow the Never Take It Off Principle, and depends on the ability of the wearer (physically or virtually) to manage their level of vulnerability capacity and wear the appropriate armour.

Definitions

To understand the definitions, Hats and Armour can be described as the reflex action concerned with the following questions:

1. What are the conditions whereby Hats & Armour are worn or removed?
2. What are the sources of Hats and Armour?
3. What are the structures and the extent of the reflex action?

As a non-scientific empirical study, Hats and Armour can help to understand the reflex action to situations.

Hat: the mental application of job descriptions, titles, or duties assigned directly or indirectly.

Armour: the physical, or the mental (virtual) application of barriers to harm, or annoyance.

Physical: the opposite or corollary of Virtual,

Virtual: an impression or vision in the mind's eye, which cannot be touched.

Empirical: data that can be gathered, applied, reproduced, and validated by others.

10 foot pole: the mythical measurement appliance referred to in colloquial dialects to mean "I am staying away from it, or not going to touch it"

Humour in the Writer's portfolio

In the narrative of your text, injection of humour might enliven a dull conversation, OR it might leave readers wondering why those particular words would be spoken by that individual.

Of course, if you are a humourist and writing jokes, then all bets are off.

Chances are, as a (choose your own hat) you might have experienced some anxiety when faced with such a task.

I don't advise using humour at every opportunity. It's easy to say that you don't care what others think of your book content or humour. That attitude is a killer, and your next book might languish with plants, animals or inanimate objects populating the darkest corner of the 'obscure section' of library shelves or bookstore 'bargain bin'. Be yourself, you cannot be anyone else.

Acronyms and codes

Today's communications are fast paced, full of shortcuts, acronyms and "club words" know only by a select few. Many have become dictionary words, while others remain the purview of texting, tweeting, email and so on. Even with technology accessible to just about everyone, we still continue to misuse, mispronounce, misspell, and twist phrases for the sake of brevity.

If you plan to use acronyms in your book(s), make sure your audience knows what the acronym means, or use a glossary of terms to help, AND does it fit the genre of your literary endeavor.

The Tickle Trunk

What's in yours?

Semel in anno licet insanire.

(Once a year, everyone is allowed to go crazy)

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“Si fallatis officium, quaestor infitias eat se quicquam scire defactis vestries.

(If you fail, the secretary will disavow all knowledge of your activity)