

In Bakhtin, based upon Rabelais, laughing is described as an act of a popular rejoicing, which subverted the moral order imposed by the medieval authorities, namely the holly church. Nowadays, laughing seems to be integrated in a new order, not of feast, but of work, assuming itself as a relevant factor of the human capital management: laughing can contribute to a less stressful working environment, as well as to more intimate relations with colleagues and coordinators (and consequently to the undermining of conflict between workers and management).

In service industries, laughing is part of a social dramaturgy, where the person is subjected to a process of self-adaptation, exercising a certain kind of an affective posture. The professional goal surpasses the number of sales and/or attended clients, aiming at the creation of a loyalty based relation between the client and the company. This demands labour processes which, in terms of means and ends, are determined by the production of affects: a feeling of serenity, well being, satisfaction, excitement or passion, created – among others – by the act of laughing.

Analysing this from its integration in the production process, our communication intends to reflect upon capitalism's attempt to determine the most human intimate features. But also the way these ones can become *hidden transcripts*, weapons of a clandestine resistance which laughs in the face of a company's culture.

Key-words: laughing – feast – affective labour