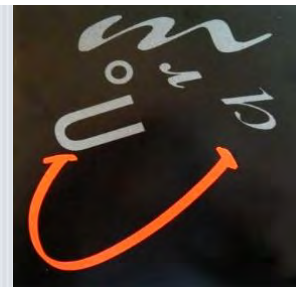


# The Humour Studies Digest

Australasian Humour Studies Network ([AHSN](#))

November 2018



## The 25<sup>th</sup> AHSN Conference

The 25th Conference of the Australasian Humour Studies Network will take place from 6-8 February 2019 at RMIT University, Melbourne, Australia. Theme: "Humour in all its forms: on screen, on the page, on stage, on air, online ..."

### [Update from the Conference Organisers](#)

All abstracts have now been reviewed and all presenters have been contacted (*are we still waiting for your finalised abstract with bio notes?*). We are currently finalising the program and will release the first draft in the next few weeks (see below).

### [Registration](#)

Please complete your registration for the conference as soon as possible and definitely by 31<sup>st</sup> December at the link below to ensure that you are included in the final program of presentations.

### [Registration Link](#)

### [Conference Information](#)

On the Events page of the [AHSN website](#), you will also find some transport, accommodation and tourist information for Melbourne.

### [Program Outline – draft only for guidance](#)

The conference organisers are still hard at work planning for your conference enjoyment - although can no longer all get together in the same city at the same time, as you can see from the photo! We are currently working on how to fit in the following wonderful array of conference activities (all suggestions welcome!):

2 x keynote addresses; 58 individual presentations (including 2 panels); 3 comedy workshops; 1 research project discussion session; 3 Research Methods and Publication Strategy Workshops for postgraduates and early career researchers; 2 talks with exhibition at the ACM (Australian Cartoon Museum); and a comedy debate. (That's apart from the welcome drinks, book launch and conference dinner!). Here is our present outline:

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### Wed 6th Feb:

9.00am – 12.30pm for Postgraduates and Early Career Researchers

*Research Methods and Publication Strategy Workshops: Humour Research Essentials:*

1. Jessica Milner Davies - *Approaches to Studying Humour*
2. Bruce Findlay - *Methodologies for Humour Research*
3. Lucy Batrouney (Palgrave Macmillan) and Craig Batty – *Planning and Pitching Your Publication*

Lunch 12.30-1.30pm

Followed by: conference opening, first plenary address, presentations, book launch and welcome drinks/nibbles from 6.00-7.30pm (exact times TBC).

### Thurs 7th Feb:

9.00am: meet at Australian Cartoon Museum, then back to RMIT for morning tea, lunch, presentations and conference dinner at 6.30pm at nearby *Captain Melville* (<http://www.captainmelville.com.au/>) (\$40 share feast plus drinks, list of attendees to be taken at the conference.)

### Fri 8th Feb:

From 9.00am: plenary address, presentations, and comedy debate to conclude conference.

AHSN Review Panel meeting to follow conference for members of the Panel.

Confirmed plenary speaker: Dr Jessica Milner Davis FRSN, University of Sydney: “What Is Humour Studies? 25 Years of Interdisciplinarity and the AHSN”.

Details of two plenary speakers will be released soon.

### Enquiries

All conference enquiries should be forwarded to: [ahsnconference@gmail.com](mailto:ahsnconference@gmail.com)

We look forward to seeing you in Melbourne next year to help us celebrate 25 brilliant years of Australasian humour studies!



The Dream Team – conference call gurus.

### Conference Organising Committee

Dr Kerry Mullan, School of Global, Urban and Social Studies, RMIT University

Prof. Craig Batty, School of Communication, University of Technology Sydney

Dr Sharon Andrews, School of Global, Urban and Social Studies, RMIT University

Ms Justine Sless, La Trobe University

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## AHSN Research Student Profile: Caroline Rosenberg

I am relatively new to humour.

When I was presented with the research opportunity for “humour in leadership” about a year ago, I made a pro’s and con’s list. On the pro’s side: I know half of the topic pretty well, not the humour half, but a solid half; half of the topic won’t be boring, though there are some interesting things in leadership as well; the two halves are kind of like the yin and yang to each other, as a psychologist, few things are more attractive than balance. The con’s list was short: I would be a poor student for three years.

The decision was easy.

Now, as a confirmed PhD candidate at Deakin University, I have learned a bit more about humour, in particular humour used in workplace leadership. The reason I confined my research to workplace leadership is twofold. First, I’m not ready to venture into the jungle of political leadership or leadership in the ocean of social causes. Maybe one day. (Or maybe Cale Bain can try juggling another topic? Rest assured, it won’t break any toes!) Second, from an organisational psychology perspective, generalisability holds developmental and commercial values. I cannot shake off the doctrines of my Commerce degree. It is not good enough to find something unless you can package it up and sell it.

I digress.

What have I learned about humour in workplace leadership so far? It is challenging to define and measure; it can facilitate and detract from leadership effectiveness; it can be a powerful discursive tool when used properly; the effect of humour in workplace leadership is not universal, it is subject to moderating variables and boundary conditions; cultural context is an important consideration.

During the 25<sup>th</sup> AHSN Conference, I will be presenting *Humour in Workplace Leadership: through a cultural lens*. Not only recognising the differences in humour between cultures, but also discussing how leaders should use and interpret humour in a multicultural context, where expectations and projections are virtually unpredictable and uncontrollable. We all carry our own cultural heritage and working in an era that is promoting diversity, we need the kind of leadership that transcends cultural differences, not taking ourselves too seriously, but what we do with deadly seriousness.

Beyond the cultural aspect.

I will investigate how leaders and people in the workplace experience humour in their own way, and the characteristics of the situation or context that may be critical to the perceived success of the humour use. Leadership is dry without humour, are there “demand characteristics” of humour for leaders? Can we and how do we develop leadership capabilities that incorporate a sense of humour that is authentic to the leaders and their leadership style? Will Improv be the bow on the package?

I am relatively new to humour.



*Eds: Caroline is a 2019 AHSN Scholarship Winner – congratulations, Caroline!*

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## AHSN Research Student Profile: Charmaine Peters

Charmaine Peters is a screenwriter, and creative writer of short fiction. Peters is pursuing a practice-based PhD in screenwriting at La Trobe University, Melbourne. Her research interests are the female comedic voice and Australian television.

Peters' first love is television. During adolescence, while her friends were busy imitating *Charlie's Angels* star Farrah Fawcett's hairstyle, Peters wanted to be Sarah-Jane Smith (Elizabeth Sladen), the clever 'Doctor Who' companion. Sarah-Jane Smith is an adventurous, independent, curious and funny character: in other words, a woman with agency who used her intelligence and wit to save the day, and often, the men.

Since then, Peters has craved stories on screen that represent women in the fullness of their complexities, strengths and vulnerabilities. While female-led storytelling has recently increased in visibility, women are still under-represented in performances on screen—and off screen in the key creative roles of writer, director and producer. This is despite women watching television far more often than men in all age demographics.



Peters' second love is comedy. She has always been curious about the subversive power of humour and its ability to deliver uncomfortable truths—not only to bring comic relief, but also the potential to convey messages that sneak into an audience's psyche. As screenplay writing authority Robert McKee states, 'The comedy writer singles out a particular institution that he feels has become encrusted with hypocrisy and folly, then goes on the attack'. Narrative comedy is a subtle yet powerful tool in the hands of a feminist writer, and can increase and improve the visibility of women's stories on screen.

In pursuit of her PhD, Peters is interviewing women creative practitioners to gain insight and inspiration for her own screenwriting practice. This will be coupled with close readings of academic literature and Australian television comedies as case studies. Her creative response will be a sitcom script, and a comedic web series script with a female sensibility and ensemble.

Peters welcomes interactions with anyone interested in any aspect of her research. She looks forward to mingling with fellow 2019 AHSN conference attendees in February at RMIT University in Melbourne.

Contact Charmaine about her research at: [C.Peters@latrobe.edu.au](mailto:C.Peters@latrobe.edu.au) (mobile: 0419 767 943).

*Eds: Charmaine is a 2019 AHSN Scholarship Winner – congratulations, Charmaine!*

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## AHSN Research Student Profile: Joe Fetting

Studying screenwriting at the Victorian College of the Arts, I developed an interest in humour's relationship with dramatic writing. How should dramatic screenwriters value humour? Is it best used as distraction from 'serious' themes, or does it have within itself unheralded dramatic effectiveness in helping audiences process complex emotions? This is the question I chose to explore in my Honours research thesis.

I found the literature polarised. Many believe that humour's usefulness in drama is severely limited – that humour's essential function is denial, deflecting or avoiding emotional stressors and offering potent (though fleeting) 'comic relief'. Others argue the opposite: humour helps us confront and process emotion, even acting as a kind of delivery system for targeted coping strategies.

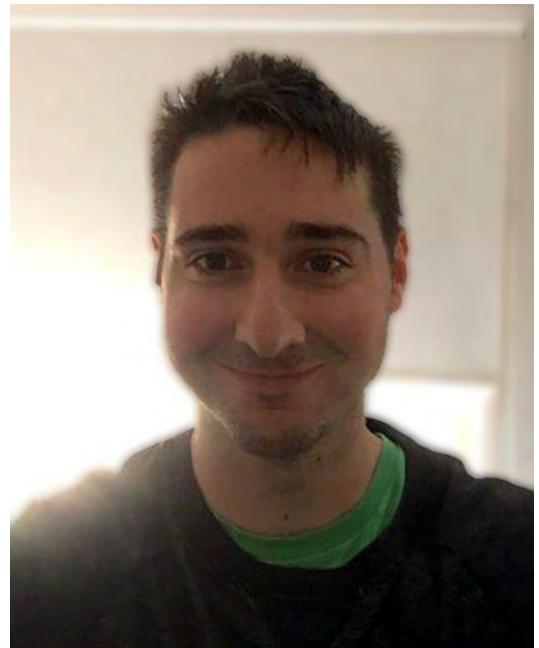
Even with such interest in humour's dramatic applications, media scholarship encounters a theoretical logjam. The two interpretations of humour described above are often considered mutually exclusive: as compelling as the case for humour-as-deflection is, evidence for humour offering coping strategies is seen to invalidate it, and vice versa. Therefore, a practical framework for understanding humour's function – and for identifying which kinds of humour are compatible with dramatic writing (if any) – has remained elusive.

A suggestive development has occurred, however, in psychotherapy. A number of researchers recognise (and make a clear distinction between) both humour that deflects and humour that engages with emotion, facilitating therapeutic strategies. That is, humour has 'deflective' and 'facilitative' functions, each operating with distinct, independent mechanics.

I reasoned that a 'dual approach' to humour is applicable in screenwriting, too. Often manifesting in slapstick, clowning, and wordplay (such as puns and innuendo), deflective humour offers relief from dramatic themes and conventions. Facilitative humour, on the other hand, confronts emotional stressors and facilitates tangible coping strategies. By ridiculing oppressive power dynamics, satire, for example, offers a cathartic outlet for feelings of anger and frustration. Similarly, gallows humour engages with painful absurdities, like death, and thus helps us mitigate their existential threat. It seemed that a dual approach to humour illuminated the answer to my research question: *facilitative humour* is useful to drama.

As I continued researching, however, it became clear that deflective humour is just as important. In psychotherapy, distraction is often seen as an essential part of the therapeutic process: moments of distraction ease the debilitating anxieties that can prevent engagement with remedial but necessarily confronting methods. In fact, a seminal therapeutic model for treating grief argues for *oscillation* between distractive and facilitative strategies. Having developed screenwriting-specific definitions of humour's dual functions, I wondered if oscillation between the two in screen works would yield a comparably therapeutic effect on audiences.

Revered for its use of humour to offer its original audience both distraction and a means of processing the horrors of the Vietnam War, the TV series *M\*A\*S\*H* presents a compelling case study. Its iconic slapstick and practical joking soothes the cathartic but potentially overwhelming rawness of its gallows humour and satire.



Closely analysing a small number of episodes, my paper for the 25<sup>th</sup> AHSN conference in February 2019 examines how the writers' dexterous oscillation between deflective and facilitative humour helped the Vietnam-era audience engage with three emotions haunting the national psyche: anger, fear, and grief. Drawing on psychotherapy literature and scholarship detailing the series' cultural impact, I argue that oscillation between humour's dual functions is not only dramatically resonant but tangibly therapeutic.

Title of Joe's paper: 'Sitcom as Collective Therapy: How a Dual Approach to Humour in *M\*A\*S\*H* Helps Us Process Distressing Emotions'

Contact Joe about his work on: [joe.fettling@unimelb.edu.au](mailto:joe.fettling@unimelb.edu.au)

*Eds: Joe is a 2019 AHSN Scholarship Winner – congratulations, Joe!*

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## News of AHSN member in Japan, Ron Stewart

### Daito Bunko University, Tokyo

A recent film in Japan, *Manga Master*, pays tribute to Kitazawa Rakuten, Japan's first professional cartoonist. It also includes a special thanks in the end credits to Ron for his assistance with family contacts and for his published scholarship on this artist. In fact, the director read one of Ron's papers on Kitazawa's Australian born American teacher, Frank A. Nankivell, while finalizing the movie script and he was invited to the world premiere and its celebratory networking party. This was attended by directors, seven of the actors, producers and distribution company people. If they can secure a distribution deal, the film should be in cinemas by around April next year. Ron did his best to help by acting as interpreter for the night. English subtitles for the movie are complete and a brief teaser has already had a screening outside Japan at Stockholm University.



Ron addressing the audience at the opening of the Kyodo News Cartoon Exhibition

Ron says, "It is not really a great movie, but it has been well done considering limited resources, and is well above average for a Japanese movie in recent years, so worth watching. It will be a must see for anyone interested in Japanese manga or cartoon history."

Another of Ron's cartooning connections in Japan is to work with the *Kyodo News* Cartoon Exhibition which has just ended in Japan. Ron prepares captions in English and background news translations (as in 2017).



Poster for *Manga Master* at the Tokyo Film Festival



The Kyodo News Cartoon Exhibition 2018



Poster for the Kyodo New Cartoon Exhibition

In exciting news for AHSN members attending the upcoming 2019 February Conference at RMIT in Melbourne, the 36 cartoons shown in the *Kyodo News* exhibition will be part of 50 or 60 Japanese cartoons to be on exhibition at Jim Bridge's Australian Cartooning Museum during our conference next year. Ron is working hard on translating captions and making culture and background notes on an additional set of *Fukushima Minpo* newspaper cartoons (106 of them). These, from the nuclear disaster region of Fukushima will form the second part of ACM exhibition in Melbourne.

If you would like to contact Ron about his work, email him on: [rgstewart@ic.daito.ac.jp](mailto:rgstewart@ic.daito.ac.jp)

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## **Members' New Publications on Humour**

Sharyn Roach Anleu and Jessica Milner Davis. 2018. "The Intersection of Opposites? Judges, Judging and Humour." In Jessica Milner Davis and Sharyn Roach Anleu, eds., *Judges, Judging and Humour*. London: Palgrave Macmillan, pp. 1-38. ISBN: 978-3-319-76737-6; 978-3-319-76738-3. DOI 10.1007/978-3-319-76738-3

Jessica Milner Davis. 2019. "Foreword: The Intersection of Humour Studies and Cultural History." In Vivienne Westbrook and Shun-liang Chao, eds., *Humour in the Arts: New Perspectives*, London: Routledge, pp. ix-xii. ISBN: 978-1-138-31464-1; 978-0-429-45582-7

Jessica Milner Davis and Sharyn Roach Anleu, eds. 2018. *Judges, Judging and Humour*. London: Palgrave Macmillan. ISBN: 978-3-319-76737-6; 978-3-319-76738-3. DOI 10.1007/978-3-319-76738-3

Jessica Milner Davis. 2018. "Justices on Stage: Comic Tradition in the European Theatre." In, Jessica Milner Davis and Sharyn Roach Anleu, eds., *Judges, Judging and Humour*. London: Palgrave Macmillan, pp. 101-137. ISBN: 978-3-319-76737-6; 978-3-319-76738-3. DOI 10.1007/978-3-319-76738-3

Kerry Mullan and Christine Béal, eds. 2018. Special issue: Conversational humour: forms, functions and practices across cultures. *Intercultural Pragmatics* 15 (4). <https://www.degruyter.com/view/j/iprg.2018.15.issue-4/issue-files/iprg.2018.15.issue-4.xml>

Kerry Mullan and Christine Béal. 2018. Introduction: Conversational humor: Forms, functions and practices across cultures. Special issue: Conversational humour: forms, functions and practices across cultures. *Intercultural Pragmatics* 15 (4): 451-456. <https://www.degruyter.com/view/j/iprg.2018.15.issue-4/ip-2018-0015/ip-2018-0015.xml?format=INT>

Kerry Mullan and Christine Béal. 2018. Conversational humor in French and Australian English: What makes an utterance (un)funny? Special issue: Conversational humour: forms, functions and practices across cultures. *Intercultural Pragmatics* 15 (4): 457-485. <https://www.degruyter.com/view/j/iprg.2018.15.issue-4/ip-2018-0016/ip-2018-0016.xml?format=INT>

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## **Centre for Comedy Studies Research Report**

The Centre for Comedy Studies Research (CCSR) at Brunel University London is delighted to be hosting **Nikita Lobanov** from the University of Bologna as a visiting PhD Student. You are warmly invited to attend a seminar to be given by Nikita Lobanov and to hear more about his research:

Holy Moley: A Mole Society?

Wednesday 21st November 2018, 3.00pm-4.00pm

Marie Jahoda Building, Room 117, Brunel University London, Uxbridge, UB8 3PH, UK

Throughout evolution and history, moles (skin blemishes) have shared the journey of humanity so much so that some would even say that they are a part of us. Moles have, in fact, been signs of God's favour or displeasure, an indicator of our future fortune (with the discipline, Moleosophia, still practiced in Asia), a sign of moral and intellectual degeneration (Lombroso: 1927) or even a pledge of love. A clear cross-cultural divide, in which personality traits play an important role, moles emerge either as something disgusting that should be avoided or as something normal or even beautiful like Marilyn Monroe's "pop" beauty spot. Kristeva's ideas on the "abject" purification (1980) appear as an interesting starting point for the discussion of the cultural and personal significance of moles. Adopting Haidt's (2012) Moral Foundations Theory and Aunger's (2002) electro-meme concept in a hybrid approach, Nikita will first attempt to analyse the origins and cultural repercussions of "moles" in Western culture. Second, Nikita will consider the connection between moles as something that disgusts and their comic aspect – bearing in mind that from Austin Powers to Monty Python, moles are put forward as humorous stimuli.

Chaired by **Simon Weaver**, Senior Lecturer in Media and Communications, Brunel University London.

Please email [Comedy.Studies@brunel.ac.uk](mailto:Comedy.Studies@brunel.ac.uk) to reserve your place.

**Nikita Lobanov** is currently a PhD student at the Department of Interpretation and Translation of University of Bologna, Forli, with a curriculum in Inter-Cultural Studies. His PhD research is focused on the use of humorous memes by New Right movements in UK after the Brexit referendum and the relationship of these memes with hate crimes on the ground. His broader interests of research are in the wider context of humour, disgust, morality and digital tribalism.

Everyone very welcome. Look forward to seeing you there!

Dr Sharon Lockyer  
Director, Centre for Comedy Studies Research (CCSR)  
Senior Lecturer in Sociology and Communications  
Department of Social and Political Sciences  
College of Business, Arts and Social Sciences  
Brunel University London  
Uxbridge, Middlesex UB8 3PH UK  
Email: [Sharon.Lockyer@brunel.ac.uk](mailto:Sharon.Lockyer@brunel.ac.uk)  
Twitter: @Comedy\_Studies

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## **Hold the Dates!**

*31st ISHS Conference, University of Texas, Austin, 24-29 June 2019*

The 31st Conference of the International Society for Humor Studies will take place at the University of Texas, Austin, from June 24 to June 29, 2019. Registration and the Call for Papers for the 2019 ISHS Conference is set to begin on November 1 through the Conference website at [www.tamuc.edu/ishs2019](http://www.tamuc.edu/ishs2019). You will be able to submit proposals for moderated conference panels, symposia, and roundtables of 90 minutes or 180 minutes in length. Panel proposals should include an abstract of 250 to 300 words along with a preliminary list of contributors and their e-mails. Proposals should also indicate whether the panel would be open to additional contributors who could submit panel papers following the opening of Conference registration. The official call for papers beginning in November 2018 will run through March 15, 2019.



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## **Hold the Dates!**

### *19<sup>th</sup> International Summer School and Symposium on Humour and Laughter*

The 19th International Summer School and Symposium on Humour and Laughter will be held in Bonn, Germany from 1-6 July 2019. Maria Bley, Eckart von Hirschhausen, Lisa Linge-Dahl and Lena Straßburger will be the local organizers. For more information, visit the Summer School website at: <http://humoursummerschool.org>

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## **Report on the 2018 International Summer School on Humor And Laughter**

*From Josiane Boutonnet and Tracy Platt*

*2018 Summer School Organizers*

The 18th International Summer School and Symposium on Humour and Laughter was held from July 2 to 7, 2018 at the Telford Campus of Innovation of the University of Wolverhampton, jointly convened by the Faculty of Arts and Faculty of Education, Health and Wellbeing. The Summer School was organized by Josiane Boutonnet (English Department, University of Wolverhampton) and Tracey Platt (Department of Psychology, University of Wolverhampton). The course was designed to benefit both research students and more experienced researchers considering conducting research in the field of humor and laughter.

The teaching faculty comprised twelve speakers, allowing greater diversity in the topics covered. Lectures were given by: Nicola Allen and Gerry Carlin (University of Wolverhampton), Daisy Black (University of Wolverhampton), Ian Brodie (Cape Breton University), Tom Ford (Western Carolina University), Tracey Platt (University of Wolverhampton), Jennifer Hofmann (University of Zurich), Dean Kelland (University of Wolverhampton), Graeme Ritchie (University of Aberdeen), Willibald Ruch (University of Zurich), Paul Simpson (University of Liverpool), Julia Taylor Rayz (Purdue University), and Tony Veale (University College Dublin).

The program aimed to provide an overview of the interdisciplinary nature of humor research, by considering theory and empirical evidence, addressing special research issues, discussing methodology and evaluation of research findings to date, and also to consider some of the applications of humor and laughter. Meet the Lecturer sessions, where participants could sign up for a one-to-one discussion with a lecturer of his/her choice with time slots were made available on five days. Workshops were provided on the Facial Action Coding System and on publishing in the *HUMOR* Journal.

The Summer School was attended by 25 participants, postgraduate and postdoctoral researchers and university faculty members, as well as professionals (medical doctor, clinical psychologists, speech therapists, computer science professional, marketing professionals, practitioners working in the area of therapeutic laughter). These participants came from the UK, Germany, Switzerland, France, Sweden, Norway, the Czech Republic, Estonia, Malta, Canada, the USA, Chile, Iran, China, Australia. Academic disciplines represented included Psychology, Linguistics, Folklore studies, Computer Science, etc. The variety of participants' experiences was reflected in the debate engendered by many of the sessions.

The Summer School Symposium took place on Tuesday and Thursday afternoons and it featured presentations of the participants' planned or finished research, or ideas on how to implement and use of humour in applied settings. The presentations comprised the following short talks and posters:

- Joseph Agius, *Using the “Ridiculum Curse” in stuttering intervention: Smart intervention strategy*
- Gudrun Baumgartner, *Always up for joking?*
- Guillem Castanar, *When ethnic goes social: Russian jokes about Georgians and Tajiks*
- Elaine Anderson, *Lowering the fences- Finding humour with our distant neighbours*
- Natalia Defiel, *Beyond the limits of humor*
- Krita Oumaïma, *The humorous exploitation of politics in advertising: The social-acceptability of the hybridization of marketing politics*
- Alex Stahlmann, *Seven years a gelotophobe - Lessons from a longitudinal, idiographic study*
- Cassandra Pineault Savard, *Understanding the use of aggressive humor during adolescence*
- Lisa Linge-Dahl, *Conceptualization of a humour intervention in a palliative care setting*
- Matthew Hilborn, *Pedro Almodóvar: The King of Kitsch?*
- Vladislav Maraev, *What makes (conversational) agents laugh?*
- Andrés Mendiburo, *Cognitive dissonance caused by the use of disparagement humor by politicians*
- Christine Smaller, *Was Jesus a stand-up comic?*
- Christian Kastner, *Synergies of mindfulness and benevolent humour*
- Florian Fischer, *Effects of medical cabaret on increasing the willingness to donate organs*
- David Callaghan, *Lexical irony markers, ironic signposting and “irony priming”: Can irony be detected at the lexical level?*
- Anastasiya Fiadotava, *Studying family humour through interviews: Practical limitations and possible mitigation strategies*

The participants made time for social events. The social program included a welcome meet-up BBQ on the first evening, excursions mid-week to Blists Hill Victorian Town Museum and to the World Heritage Iron Bridge, and farewell drinks on the final evening.

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## **NEOlinguist – PhD Candidate Association**

NEOlinguists – the PhD candidate association is pleased to announce that the Humor Research Project conference will be held on April 4-5, 2019 in Sosnowiec, Poland, under the patronage of the Institute of English, the Institute of English Cultures and Literatures, and the Institute of Romance Languages and Translation Studies of the University of Silesia.

The purpose of the conference is to create a forum for discussions on the perception of humour through various paradigms. We hope that Humor Research Project will become a chance to explore humour in its interdisciplinarity and universality, as well as will make it possible to encourage debate on the place of humour in language, culture, and academic research. Thus, we would like to invite researchers who are interested in the topic to attend this event devoted to language and humor, which will cover both linguistic and (cross-)cultural perspectives, as well as literary and translation studies so as to provide important insights into language for humorous purposes.

The list of topics includes but is by no means limited to:

- various realisations of humour in literature and translation
- humour seen through the lens of linguistics
- cultural, cross-cultural, and multicultural aspects of humour
- humour in discourse analysis
- examples of humour in media and visual studies

- the role of the humorous in methodology and teaching
- the import of humour and laughter in cognition and social interaction
- theoretical considerations related to previous research on humour.

Naturally, the list is not exhaustive, so other humor-related contributions are also welcome.

Each presenter will be given 20 minutes (plus 10 minutes for discussion).

The conference will be divided into two parallel panels: one in English and the other one in romance languages (French, Spanish, and Italian).

The conference fee is 250 PLN / 60 € (conference materials and coffee breaks).

Selected papers will be published in the conference proceedings.

No accommodation or meals provided.

Participation without a paper is free of charge.

We are pleased to announce that the following scholars have agreed to deliver plenary lectures during the HRP conference:

- Rafał Boryśłowski, Prof. (University of Silesia)
- Władysław Chłopicki, PhD (Jagiellonian University)

If interested in participating and contributing a paper, please send us a short description of your proposal. The abstract word limit is 300 words, and the abstract submission deadline is December 19, 2018. Acceptance notifications will be sent by the end of December 2018.

Contact us at: [neolinguists@gmail.com](mailto:neolinguists@gmail.com)

Learn more and send the application form: <https://annastwora92.wixsite.com/hrp2019>

Kind regards,

Organising Committee

Marcin Kuczok, PhD

Mateusz Ostalak, MA

Anna Stwora, MA

Mariola Świerkot, MA

## ***Two-day workshop on “The Languages of Humour”***

4 and 5 April 2019, Université de Bourgogne-Dijon

organised by: Will NOONAN (MCF TIL)

Corinne FRANCOIS-DENEVE (MCF CPTC)

(founding members of the RIRH humour research group, <https://rirh.hypotheses.org/>)

Focusing on the theme “The Languages of Humour”, this two-day workshop aims to explore how approaches drawn from disciplines such as translation studies, (inter)cultural studies, sociolinguistics, performance studies and audiovisual adaptation can be combined to help understand the complex role played by humour in a globalised and multicultural society. Humour studies has come to be recognised as a (somewhat) respectable academic field, and the founding of the French humour research group RIRH (2017) mirrors the growth of interest in the topic in other countries and language areas. However, the wide range of approaches to the topic, and the equally broad (and sometimes contentious) set of questions it implies, often leaves scholars searching both for connections between different linguistic and cultural manifestations of humour and for a properly interdisciplinary academic metalanguage. Both these concerns are central to the planned workshop, and to the relevant focus areas of the two research centres involved (“Modèles et discours” for EA4182-TIL; “Littératures, arts majeurs, arts mineurs” for EA4178-CPTC).

The workshop represents the second of three research events planned by the founders of RIRH, following a two-day workshop on “Les scènes de l’humour” hosted by the Université Bordeaux Montaigne in March 2018, and a planned international conference on “Les publics de l’humour” to be hosted by the Université Sorbonne Nouvelle in Spring 2020. These events aim to stimulate interdisciplinary exchange between humour researchers and practitioners in France, as well as to develop links with groups in the French-speaking world (e.g. the Observatoire de l’humour in Québec) and beyond (e.g. the International Society for Humour Studies, the Centre for Comedy Studies Research at Brunel University-London, and the Australasian Humour Studies Network). Scheduled from early afternoon on April 4 2019 until the end of the day of April 5, the workshop address two linked questions. The first concerns humour “[lost] in translation”, the “translatability” of humour, and more broadly the question of how humour can (or cannot) “pass” from one language or culture to another. The second question, following on from the first, concerns the notion of “intercultural humour”, including the problems of how to appraise humour judged as offensive and/or racist, of whether languages or cultures are legitimate targets of humour, and of who can legitimately laugh at (or with) whom in a given set of circumstances. As with the 2018 event in Bordeaux, the workshop aims to bring together perspectives from humour researchers and practitioners.

In order to address these questions, the program will be organised into three complementary thematic strands:

- Strand 1: humour “[lost] in translation”?
- Strand 2: Humour and cultural transfer, with a focus on Francophone humour from outside France
- Strand 3: Towards a working understanding of “intercultural humour”?

Workshop attendees will be invited to participate in a “fringe” evening on April 4, which will use the discussion of humour “[lost] in translation” to help explore the problems of surtitling, subtitling and dubbing comic performance.

## **Journées d'études sur « Les langues de l'humour »**

4 et 5 avril 2019, Université de Bourgogne- Dijon

co-organisées par : Will NOONAN (MCF TIL)

Corinne FRANCOIS-DENEVE (MCF CPTC)

(membres fondateurs du groupe de recherche RIRH, <https://rirh.hypotheses.org/>)

Adoptant le thème « les langues de l’humour », cette double journée d’études cherche à dresser un bilan des contributions – individuelles, mais surtout collectives – à la compréhension du rôle du comique et de l’humour dans une société mondialisée et pluriculturelle. Pour ce faire, les approches seront délibérément diverses : traductologie, études (inter)culturelles, sociolinguistique, études théâtrales, adaptation audiovisuelle... Comme en témoigne la fondation de l’association RIRH (Réseau Interdisciplinaire des Recherches sur l’Humour) en 2017, à l’instar d’autres groupes dans d’autres pays et aires linguistiques, il devient désormais (presque) respectable de parler d’ « humour studies » dans le champ de la recherche universitaire. Cependant, devant la pluralité des approches disciplinaires et face à des problématiques souvent éclectiques, ou par trop ténues les chercheur.e.s intéressé.e.s se heurtent à deux écueils : celui de trouver en premier lieu un métalangage interdisciplinaire satisfaisant et celui, en deuxième lieu, de trouver une cohérence entre les différentes manifestations linguistiques et culturelles du sujet. Ces deux problèmes se situent au cœur des réflexions que nous entendons mener lors de ces journées d’études, mais aussi des axes de recherche des laboratoires de rattachement de l’organisatrice et de l’organisateur (« Littératures, arts majeurs, arts mineurs » pour l’EA4178-CPTC, « Modèles et discours » pour l’EA4182-TIL).

Ces journées représentent la deuxième sur trois manifestations prévues au moment de la fondation du groupe RIRH, à la suite des journées d’étude « Les scènes de l’humour » à l’Université Bordeaux Montaigne en mars 2018, et en amont d’un colloque international sur « Les publics de l’humour » prévu à l’Université Sorbonne Nouvelle au printemps 2020. Ces événements visent à favoriser les échanges entre chercheurs et praticiens de l’humour en France, mais aussi avec d’autres groupes francophones (Observatoire de l’humour au Québec) et internationaux (International Society for Humour Studies ; Centre for Comedy Studies Research ; Australasian Humour Studies Network).

Les journées d'études (du 4 avril 2019 après-midi au 5 avril au soir) se diviseront en deux pans. Il s'agira en premier lieu de se pencher sur l'humour « en traduction », sur sa « traductibilité », sur la possibilité pour l'humour de « passer » d'une langue ou d'une culture à l'autre. En second lieu, on se consacrera à la question de « l'humour interculturel ». Ainsi, un certain type d'humour, jugé raciste et offensant, est désormais remis en cause. Est-il encore possible de faire rire sur les langues et les cultures ? La question demeure surtout : avec qui ? Par qui ? Comme les journées de Bordeaux, il s'agira de confronter des approches universitaires, érudites, et également des approches plus « pratiques ».

Les journées seront donc organisées selon trois axes thématiques, associant chercheurs, praticiens et partenaires professionnels et associatifs :

- Thématique 1: l'humour « lost in translation »?
- Thématique 2: Transferts culturels de l'humour/ Humour en francophonies
- Thématique 3: Un nouveau comique « interculturel»?

Une soirée « fringe » sera organisée le jeudi 4 avril au soir pour les participants, en poursuivant la 1ère axe thématique avec une réflexion sur le sous- et le sur-titrage et le doublage de l'humour.

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## **International Conference on Verbal Humor**

October 23rd, 24th and 25th, 2019

Universidad de Alicante (Aula Magna, Faculty of Arts)

Call for Papers

We welcome original papers, written either Spanish or English. Topics for presentations may include, but are not exclusively limited to, the following ones (please, select one of them):

- Humor, gender and identity
- Linguistic elements of humor
- Humor acquisition
- Humor and digital discourses
- Humor and genres
- Humor and pragmatic inferences
- Humor and language teaching/learning
- Humor and irony
- Other

Abstracts must be no longer than 350 words (without references).

Each paper will be presented within a 20-minute period, plus 10 minutes for discussion and questions. To upload your proposal, visit the website at: <http://griale.dfelg.ua.es/cihv2019/en/call-for-papers/>

Proposals open: November 1st, 2018  
Proposals are due by: January 31th, 2019  
Notification of acceptance: before March 31th, 2019

Registration: after the acceptance of your proposal, you can register at the website. Payment until April 30th, 2019. Payment after April 30th, 2019, will increase all fees. Registration fees include attendance and participation at the conference, the conference pack: coffee breaks and lunches. Gala dinner is not included.

- Fees: 150 €
- Fees+ gala dinner: 190 €

- Fees for students: 100 €
- Fees for students+ gala dinner: 140 €

Social program: the different activities of our social program, which are already being organized, will be announced shortly.

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## ***The Humour Studies Digest***

### ***The Australasian Humour Studies Network (AHSN)***

***'We put the "U" back into "HUMOUR"!'***

Send newsletter submissions to our Co-Editors:

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