



Australasian Humour Studies Network



AHSN Digest – February 2024

Message from the AHSN Chair

On behalf of all members of the AHSN, and especially those lucky enough to be delegates to AHSN2024 at The University of Queensland, I want to thank all members of the Conference Organising Committee, Michael Haugh, Valeria Sinkeviciute and Wei-Lin Melody Chang (co-convenors), Nicholas Hugman, Amir Sheikhan, Chantima Wangsomchok and Lara Weinglass. It was a very rewarding event with an excellent agenda and special events and you made us all feel very welcome. Readers can enjoy a longer report from one delegate's point of view, that of Stephanie Foxton, who flew (along with others) in from Wellington to attend and present. Steph is also the proud winner of one of the five annually awarded AHSN Scholarships for excellence in presentation.

In fact, the closing ceremony of the Conference celebrated all five AHSN2024 Scholars: Suchi Chowdury (RMIT University), Bradley Dixon (RMIT University), Fergus Edwards (University of Tasmania), Stephanie Foxton (Te Herenga Waka–Victoria University of Wellington) and not least Nicholas Hugman (University of Queensland). Congratulations to all!

AHSN2024 also honoured three new Fellows of the Order of the Jessters (named over her objections for our founding AHSN Co-ordinator, Jessica Milner Davis). With the Jesster's cap in evidence, Angus McLachlan (former chair of the AHSN Review Panel) and Michael Meany (former Editor of the AHSN Digest) were duly pinned and cheered for their years of service to building the AHSN. Later in Sydney, at a well-received lecture on "brown (toilet) humour" delivered by AHSN2024 keynote speaker, Delia Chiaro from the University of Bologna, Lindsay Foyle, cartoonist and cartoon historian and designer of our jester-logo, was also pinned, this time by Debra Aarons (UNSW) who was hosting the lecture (see accompanying photos). We look forward to the Order putting forward its future nominees for recognition as Fellows at AHSN2025.

As for AHSN2025: it's back to Adelaide, courtesy of Robert Phiddian (Flinders University) who has already hosted two conferences as well as study days on humour and satire. Robert assures our Aotearoa-New Zealand delegates that the dates will again respect Waitangi Day, with the conference being held later in February than usual, to take advantage of the Adelaide Fringe and to allow for an invitational symposium on cartoons (linked to the ARC Discovery project on Political Cartoons held by Robert and other AHSN'ers). The focus of the conference will likely be on cartoons and writing comedy/satire, but with room for wider papers also. Stand by for announcements but start making plans to join us next year. Stand by too for announcements from our newly invigorated Early Career Research Group and some exciting new podcasts coming online courtesy of Ben Nickl, University of Sydney and our new AHSN Research Co-ordinator. Till then, on behalf of the AHSN Board, I wish you an auspicious Year of the Dragon and good studies in humour!

Kerry

Assoc. Prof. Kerry Mullan
School of Global, Urban and Social Studies
RMIT University, Australia
Chair, Australasian Humour Studies Network Board
E: kerry.mullan@rmit.edu.au



Kerry congratulates Suchi Chowdury



Kerry congratulates Bradley Dixon



Kerry congratulates Fergus Edwards



Kerry congratulates Stephanie Foxton



Kerry congratulates Nick Hugman



Lindsay Foyle, Jesster, with his wife Jan and Debra Aarons at UNSW, 15 February 2024



Angus McLachlan, Jesster, inducted by Founding Jesster Bruce Findlay



Michael Meany, Jesster, congratulated by Maren Rawlings, the Jessters Co-ordinator

30th Conference of the Australasian Humour Studies Network – AHSN2024 as Experienced by one Delegate

Charlie Chaplin once said, “A Day without laughter is a day wasted.” – and there were certainly no wasted days at the 30th AHSN Annual Conference, hosted by the fantastic team at the University of Queensland, Brisbane.

The conference had a diverse group of delegates, including experts in the fields of psychology, theatre, philosophy, linguistics, and humour, as well as representatives from other universities and non-academic institutions.

Presentations at this year’s conference ranged from conversational humour in sports teams to an exploration of online humour in hybrid workplaces, from code-switching in stand-up comedy to improv in the TESOL classroom. Evidently there was much to keep us all well entertained and intellectually stimulated. My one complaint was that there were too many fascinating talks on offer and as I still haven’t figured out a way to be in two places at once, I feel that I missed out on some great sessions!

A particular conference highlight for me was listening to the two interesting keynote speeches, from Professor Delia Chiaro of the University of Bologna (a former President of the International Society for Humor Studies and chair of its recent 2022 Conference) and Professor Kerry Mullan of RMIT University (who is also Chair of the AHSN). I found both talks to be extremely engaging. I am fortunate enough to work in the Visitor Services Team at the Museum of New Zealand Te Papa Tongarewa. As part of my role, I work with tour guides who often run multilingual tours for visitors at the museum. Because of this, I was interested to hear about the difficulties associated with translating humour and Delia’s talk prompted me to have some good conversations with my colleagues about these challenges. I also loved hearing about Kerry’s work looking at humour in Facebook groups. Being a member of many of these types of Facebook groups, I could instantly think of quite a few “resident superheroes” who are revered in a similar way to Kerry’s saint-like plumber.

On Day 2 of the conference, delegates were able to attend a book launch for *Fringe to Famous: Cultural production in Australia after the creative industries* by Tony Moore (Monash), Mark Gibson (RMIT), Chris McAuliffe and Maura Edmond, two of whom were able to be present. The launch was performed by distinguished Emeritus Professor Stuart Cunningham. Before this we were also treated to a panel discussion by the authors on *Comedy Country – Australian Performance Comedy as an Agent of Change*, which generated a lively and thought-provoking discussion among the panellists and attendees. This perhaps was a foreshadowing of the animated debates that would follow Joe Avati’s talk. His session, which centred on his own experience of how political correctness impacts on comedians today, sparked many discussions which followed through into the conference dinner.

I say conference dinner, but in reality, it was more of a conference FEAST! Thank you to all the staff at Mado Turkish Restaurant for fabulous service and some delicious food. Also, a big thank you to the organising committee for providing such inclusive (as well as tasty) catering throughout the conference. I felt very special having my own gluten-free box of treats each morning tea!

On the final day of the conference, Sam Hames and Martin Schweinberger of the Language Technology and Data Analysis Laboratory (LADAL), presented a workshop about text analytics for humour studies. This again gave delegates much food for thought and inspiration for future research.

As my area of study lies within the field of discourse analysis, I spent most of my time attending sessions that shared this interest, however I made a point of attending presentations by my fellow Postgraduate Student Scholarship awardees. Congratulations to Suchi, Bradley, Fergus, and Nick for your excellent presentations. As Jessica Milner Davis, AHSN Co-ordinator, rightfully pointed out, the future of AHSN is in safe hands! I can't wait to work with you all as part of the AHSN Early Career Researcher network. I'll be sure to keep an eye out for you at conferences over the next couples of months, or failing that, I'll listen to the new AHSN ECR podcast, run by Matilda Knowles (Monash) and Ben Nickl (Sydney). Again, big thank you to the AHSN Conference Committee for the postgraduate student scholarship. It helped make the conference more accessible for many students.

This was my first time attending an AHSN conference as well as my first time presenting. Despite my inexperience, I felt as though I was treated as an equal by academic colleagues, most of whom have many years more experience than me. My presentation went by in a blur, but I received valuable feedback on my work which I'll be able to use in the next stages of my PhD. A huge thank you goes out to Stephen Skalicky (VUW), Barbara Plester (Auckland), Nick Holm (Massey), and Meredith Marra (VUW) – the rest of the New Zealand contingent who also made the journey to Brisbane – as they provided heaps of support and guidance during such a hectic week!

All in all, I'm sure many will agree that this was a very successful conference. Congratulations and well done to the AHSN Conference Committee at UQ, led by Professor Michael Haugh. I feel that I returned to Wellington with my brain (and stomach) suitably full, be it with ideas or with a delicious fruit platter. I'm looking forward to next year's conference in Adelaide - it'll give me an excuse to finally explore South Australia.

Stephanie Foxton

Author Bio-note

Stephanie Foxton (she/her) is a PhD candidate studying Applied Linguistics within Te Kura Tātari Reo – School of Linguistics and Applied Language Studies at Te Herenga Waka – Victoria University of Wellington. Stephanie's work crosses the areas of workplace discourse analysis; language, gender, and sexuality; and the growing field of sports linguistics. Her research aims to examine the (re)negotiation of gender, sex, and sexual identities within sports organisations. Her PhD project is inspired by her own experiences as a queer woman in sport and Stephanie intends to use her findings as catalyst for change, to improve the experiences of women and LGBTQIA+ sportspeople.

Eds: Thank you, Stephanie, for such a warm and informative account of our 30th annual conference. And yes, the AHSN is indeed flourishing – see items elsewhere on plans for 2025 and beyond!



Stephanie Foxton



Two ARC Lead Researchers compare notes



Book launch: Fringe To Famous



Comedian JoeAvati speaks



Conference Dinner



Farewell Evening at St. Lucy's, 9 March 2024

Call For Book Chapters

“The Seriously Funny Business of Elections: Political Humor and the Election of 2024”

Edited by Jody Baumgartner

Just 20 short years ago the role of political humor during the presidential election season took center stage in discussion, commentary and analysis of the race. For example, pundits, political observers, and politicians themselves looked to see what political satirist – in many peoples’ eyes, political sage - Jon Stewart would say about the candidates, their policy proposals, and so forth. David Letterman had for several years been saying the “the road to the White House ran through” him, and few pushed back on his claim. Pew Research Center regularly asked questions about how much people learned about politics from viewing various late night talk and comedy programs.

In one sense the role of political humor has diminished since then. While the current crop of late night hosts (e.g., Stephen Colbert, Jimmy Kimmel, Jimmy Fallon, John Oliver) attract some media attention, it pales in comparison to that which was paid to hosts 20 years ago. Other changes have taken place in the political humor landscape as well, and these must also be accounted for. For example, far fewer people are viewing political humor on linear television. In addition, there has been a shift in mainstream political humor (e.g., programs on broadcast television networks) away from simple political comedy toward political satire. Partially as the result of this, the political humor audience has changed.

This said, political humor remains relevant, and this is especially true during a presidential election year. “The Seriously Funny Business of Elections” aims to illuminate this reality. Chapters in this edited book could address questions like, who are humorists paying attention to, and what are they saying? Are any patterns (e.g., partisan or anti-incumbent bias) in content present? Do candidates seem to be paying attention to political humorists? If so, how? Which humorists are being watched by what types of people? Are these viewers learning anything about the campaign from political humor? Are opinions or participation habits being changed as the result of exposure to political humor? These questions do not exhaust the list of possible topics for essays in this volume.

To be clear, chapters may focus on presidential, congressional, or state-level campaigns and elections. This includes both the nomination and general election phases. In addition, all forms or modes of delivery (e.g., television, internet video, memes, etc.) of political humor can be considered.

Those who are interested in being part of this project are asked to first send an email expressing their interest. This will allow me to get some sense as to whether we have

enough contributors in order to realistically proceed. My hope is that we might have a preliminary list of potential contributors by January 31, 2024.

Assuming we have a critical mass of contributors, the next step would be to draft a proposal or short description (2-3 paragraphs) of the chapter. I would probably need these proposals by March 15, at the very latest, this in order to facilitate getting a contract for the book.

Subsequent deadlines, in other words for the completed work and revisions, will be in spring of 2025. More details will follow.

To be clear, I do not yet have a contract for this project, but am very confident we can secure one. Doing so is my next step.

Please feel free to distribute this invitation – by whatever means you care to – to whomever you think might be interested and qualified. If there are any questions, please don't hesitate to ask.

Sincerely,

Jody Baumgartner
E: baumgartnerjo@ecu.edu

Call for Contributions to a Panel at ISHS Online Conference April 2024

Ethnographic approaches to humor are relatively scarce. Most humor scholars are not ethnographers, and few ethnographers are familiar with humor theory. This proposed panel is in answer to Giseline Kuipers' call to "follow the joke," where she argued that there is an "elective affinity between ethnography and humour." We welcome papers that examine humor in specific social settings, with attention to social, cultural, and personal contexts. Possible topics would include a focus on the role of audiences, responses of humor targets, unlaughter, and so forth. Any disciplinary background would be appropriate.

Reference: Kuipers, G. (2016). Follow the joke: Humour and ethnography. *Etnofoor*, 28(2), 125-129.

Please email Dr Moira Marsh directly (molsmith@indiana.edu) if interested. The deadline for panel proposals is February 8. Proposals require only the author name(s), a title, and a 250-word abstract.

Call for Papers and Conference Announcement

The II International Conference on Verbal Humour (#CIHV2024) will take place at the University of Alicante (Spain) from October 16 to 18, 2024.

Sponsored by GRIALE and the research projects PID2019-104980GB-I00 ("Interactional Humour in Spanish. Oral, written, and technological genres", MCIN/AEI//10.13039/501100011033) and PROMETEO/2021/079 ("Pragmatic labelling for an observatory of identity of women and men through humour).

Keynote Speakers:

Jan Chovanec (Masaryk University, Czech Republic)

Béatrice Priego-Valverde (University Aix-Marseille, France)

Geert Brône (University KU Leuven, Belgium)

Other Invited Speakers:

Jef Verschueren (University of Antwerp, Belgium)

Delia Chiaro (University of Bologna, Italy)

Helga Kotthoff (Albert-Ludwigs-University of Freiburg, Germany)

Call for papers

Proposals are due by 31 March 2024

Notification of acceptance: before 15 May 2024

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):

Panel 1. Humour, multimodality y digital discourses

Panel 2. Humour, language acquisition and language teaching

Panel 3. Humour and textual genres

Panel 4. Humour and linguistic corpora

Panel 5. Humour and interaction

Panel 6. Humour and (im)politeness

Abstracts should not exceed 350 words (excluding references).

Each paper will be presented in a 20-minute time slot, with an additional 10 minutes allocated for discussion and questions.

Upload your proposal here: <https://forms.gle/NGaHbnt2dEXHhK3x5>

Registration: <https://griale.dfelg.ua.es/cihv2024/inscripcion/>

Registration fees include the attendance and the participation at the conference, the conference pack: coffee breaks and lunches.

Should you desire to partake in the conference dinner, kindly remit a payment of **50€** in cash at the time of collecting your participant badge from the registration desk.

Registration Of Speakers

Payment made until 31 July 2024

Registration fee for speakers: 160€

Registration fee for speakers who are students (please send a copy of your student enrolment together with a copy of your deposit): 100€

Payment made after 31 July 2024

Registration fee for speakers: 180€

Registration fee for speakers who are students: 120€

Registration Of Attendees

Payment made until 31 July 2024

Attendees: 40€

Attendees from the University of Alicante: 20€

Payment made after 31 July 2024

Attendees: 50€

Attendees from the University of Alicante: 20€

Enquiries to:

Leonor Ruiz, email: Leonor.Ruiz@ua.es

Call for Papers in a Panel for ISHS 2024

‘LOLz and the Law: Online Humor in Free Speech Adjudication’

<https://www.forhum.org/blog/lolz-and-the-law/>



Panel proposal for the [annual conference](#) of the **International Society for Humor Studies** (ISHS). The conference will be hosted **online** by Texas A&M University-Commerce, 19-21 April 2024.

The transformations of humor in the digital age ([Attardo 2023](#)) pose new challenges for free speech and its regulation – whether in court or by means of content moderation practices. For example, how can courts deal with the complex intertextuality of internet memes, where the same template could take on different cultural or political meanings depending on the forum in which it circulates ([Greene 2019](#))? How is it possible to distinguish between outright disparaging humor and satirical criticism of hate speech, within digital environments dominated by “comic confusion” and “ironic ambiguity” ([Holm 2021](#))? Who is the “reasonable audience” of a given controversial joke, in a time of viral circulation and growing fragmentation between “irony-laden subcultures” ([Nagle 2017](#))?

This panel welcomes contributions tackling any aspect of the intersection between online humor and free speech adjudication – including for instance issues related to online censorship, shadowbanning, defamation, hate speech or incitement to violence and discrimination, as well as new developments in Intellectual Property law.

Prospective contributors are welcome to send their abstract and bio (up to 250 words each) to a.godioli@rug.nl AND laura.little@temple.edu by **31 January 2024**, end of day.



Logo designed by Tjeerd Royaards

About ForHum

The Forum for Humor and the Law (**ForHum**) is an international platform for practicing lawyers, legal and humor scholars, artists, comedians, and anyone interested in the multiform relationship between humor and the law. You can find out more about us [here](#).

Calls for Contributions to Two Francophone Studies of Humour

“Rire et littérature japonaise de l'époque de Heian à l'ère Meiji” [Laughter and literature in Japan during the period from the Heian Period to the Meiji]

An international study day organised by the CRCAO (CNRS, Collège de France, EPHE-PSL, UPC) on Friday 15 March 2024.

More details at: http://www.humoresques.fr/index.php?option=com_content&view=article&id=960:le-rire-dans-la-litterature-japonaise&catid=43&Itemid=66

“Regards satiriques sur les gauches au pouvoir. France-Europe, premier XXe siècle” [Satirical Views of the Left in Power. France-Europe, Early 20th Century]

Study day of the SFHPo/IEP de Lyon, in November 2024. The focus will be on satire in all its different forms concerning the three Grand Coalitions of the Left during the Third Republic, with international perspectives and participation welcome.

More details at: http://www.humoresques.fr/index.php?option=com_content&view=article&id=959:la-gauche-au-pouvoir-regards-satiriques&catid=43&Itemid=66

***l'Observatoire de l'Humour* (OH, based in Quebec, Canada)**

OH Review, “Sérieux? Humour : Savoirs et pratiques”, is calling for papers under the heading of “Perspectives Féministes” [Seriously? Humour: Knowledge and Practice – Feminist Perspectives]. Editors-in-chief: François Brouard, Université Carleton, Mira Falardeau, visual humour specialist, and Catherine Côté, Université de Sherbrooke

Enquiries to: serieux@sprott.carleton.ca and more details at: <http://observatoiredelhumour.org/serieux>

Call for Contributions to a Book

Call for Contributors to “Sacred Laughter”, edited by Dr. Michael K. Cundall, Jr.

The purpose of this anthology is to explore the intersection of humor and laughter with various faith, religious, or myth traditions. Each author will be asked to provide a detailed and in-depth discussion of humor and laughter within the tradition that they are an expert of in a way that modern readers could understand both the particular tradition and the role laughter and humor played within that tradition. Authors could take at least two approaches. They could focus on a more specific time or theme relative to the tradition or they could take a broader look and see how laughter and humor have been viewed over time within the tradition. The main goal is that whatever approach the author chooses, the focus is how humor and laughter are experienced, understood, or evaluated within that tradition. Topics could include, but aren't limited to:

- The role of laughter and humor in worship
- Do/does the god(s) laugh/find things funny
- Laughter, Humor, and the Mystical
- Ethical/moral prescriptions on laughter/humor within a religious/mythic tradition
- Does laughter/humor bring us closer to god/the gods?
- Laughter/Humor as sacrament
- Or choose your own adventure! (Subject to editorial approval of course 🤔)

Topics such as the above, or others, will comprise the main content of each chapter. But there is one additional bit of content that will be asked for that will make the anthology unique and increase its reach.

Rather than simply making this a sort of historical/anthropological work focusing only on the tradition about with the author is an expert, each author will be asked to take the work done on developing an understanding of the tradition's approach to humor and laughter and use that to reflect on the role of humor and laughter in the modern era. That is, what has this research uncovered that might be relevant to our modern understanding of laughter and humor. Do the traditions analyzed in each chapter provide the author with a basis to reflect on how humor and laughter is used or experienced in today's world? The idea is to invite each author to reflect in this way is a sort of “history of ideas” approach to find ways to connect the more focused or narrow content to modern and broader themes related to humor and laughter.

The authors will be encouraged to speculate, within reason, about how the story told in the previous part of the chapter has relevance to modern issues relating to humor and laughter. Authors will be further encouraged to be as broad in their reach as possible.

What has this research made them think about with regard modern understandings of humor and laughter. Does the particular tradition's "understanding" of laughter and humor make them appreciate or think about humor and laughter differently? What does that difference show us in terms of similarities and differences between the particular tradition and others? Authors are encouraged to step outside of the field of expertise relative to the main content of the chapter and ask themselves "what does this content or work imply about our modern condition relative to humor and laughter?"

The target audience for this anthology will be academics, humor scholars, and the generally interested reader. As such, the authors are directed to keep jargon to minimum, and if and when there is need to introduce technical language, that that language be suitably explained.

Authors who are interested in the work, but perhaps needing some stylistic guidance, can look at the following texts for models or inspiration.

Between Heaven and Mirth, J. Martin

Sacred Laughter of the Sufis, J. Rahman

Laughter at the Foot of the Cross, M. Screech

A Flock of Fools: Ancient Buddhist Tales of Wisdom and Laughter from the One Hundred Parable Sutra P. Levitt and K. Tanahashi

Submissions, proposals, and inquiries should be directed to Mike Cundall (mcundall@ncat.edu). Formal submissions should be sent no later than close of business March 30th, 2024. Initial draft chapters should be expected complete by May 31st, 2024. Final chapters will be roughly 6000 words inclusive of works cited.

REMINDER -- ISHS 2024 Online Conference

The 2024 Conference of the International Society for Humor Studies (ISHS 34) will be hosted online by Texas A&M University-Commerce, from April 19-21, concurrently with the 14th Humor Research Conference (HRC 14). There will be no in person events.

Please [click here](#) for more info on abstract submission and registration (deadline for abstracts: **February 15th**).

The ForHum team on Humour and the Law is proposing a panel entitled [LOLz and the Law: Online Humor in Free Speech Adjudication](#). Should you wish to submit a last-minute abstract for the panel, please note that the internal deadline is extended to **February 5th**. Contact via email: info@forhum.org

Award to AHSN Book Review Editor

Dr Beatriz Carbajal Carrera has had her recent article on hierarchies among intertextual references recognized with the “Award for Most Outstanding Article by an Early Career Researcher: Honorary Mention” from the Association of Iberian and Latin American Studies of Australasia:

Beatriz Carbajal-Carrera. 2023. Hierarchies among intertextual references: reading *Reggaeton Ilustrado*'s digital humour through the colonial matrix of power. *Critical Discourse Studies*. Open access. <https://doi.org/10.1080/17405904.2022.2157851>

Abstract

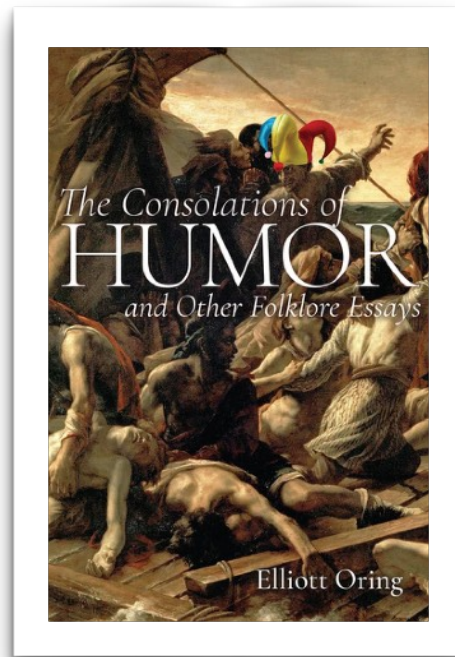
This article examines intertextuality in digital humour through a combination of tools from pragmatics and decoloniality. The study draws on a dataset of Spanish image macros that intertwine highbrow and lowbrow intertextual references. The analysis is framed by key theoretical concepts at the discursive and hierarchical levels. Specifically, three domains of the colonial matrix of power (knowledge, humanity and governance) are used as analytical categories to identify specific intertextual strategies and hierarchies present in the data. The visual and verbal components of the items are analysed through critical discourse analysis with attention to their salient signs. The use of the colonial matrix of power as an analytical tool for identifying hierarchies in intertextual references stands out as a methodological application with the potential to be further replicated in discourse analysis.

Eds: Many congratulations, Beatriz!



Dr Beatriz Carbajal Carrera

Three Recent Books to keep an eye on....



Oring, E. (2023). *The Consolations of Humor and Other Folklore Essays*. University Press of Colorado

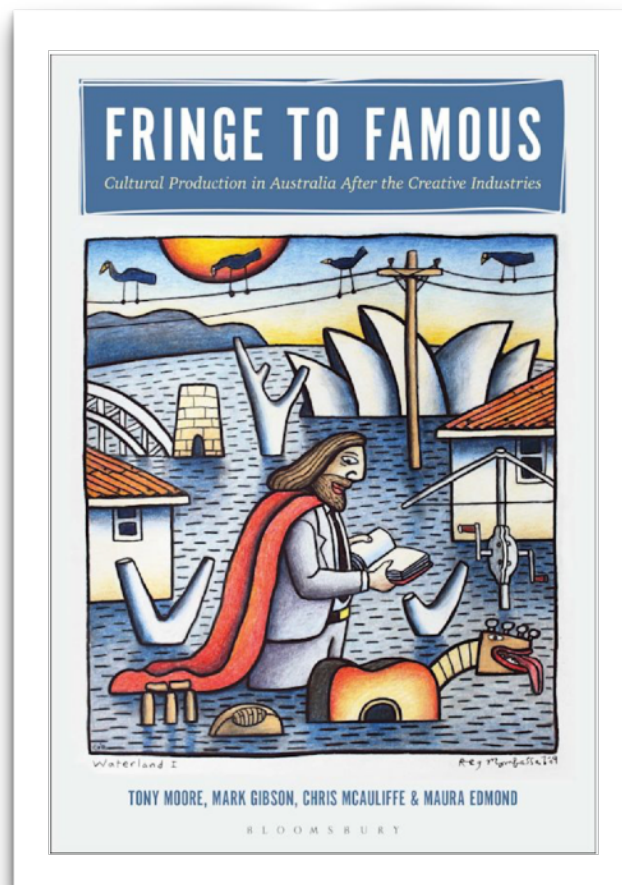
Publisher's description

The Consolations of Humor and Other Folklore Essays unfolds as a series of questions, commentaries, and criticisms of the analysis, interpretation, and explanation of folklore. Can we confidently regard jokes as the catharsis of sexual and aggressive impulses? What is the basis for characterizing a joke as Jewish or Scottish or Japanese? What do we really know about “dirty jokes”? How is a text or behavior constructed so that it is perceived as humorous? Can we get a computer to reliably recognize jokes? What is the relevance of memetics and a Darwinian paradigm to understanding folklore change over time? Can we identify laws operating in the realm of folklore? How can the marginalization, extinction, or continuity of traditions be explained? In the course of addressing these questions, Elliott Oring identifies some fundamental problems, brings new evidence and observations to the discussion, and proffers some original and startling insights.

While recognizing the study of jokes and other forms of folklore as a humanistic endeavor, Oring believes in the relevance of a scientific perspective to the enterprise. He values clear definitions, tests of hypotheses and theories, empirical evidence, experiment, and the search for laws. Written in a sophisticated yet accessible style, *The Consolations of Humor and Other Folklore Essays* stimulates both scholars and students alike and contributes to the creation of a more robust folkloristics in the twenty-first century.

About the author

Elliott Oring is professor emeritus of anthropology at California State University, Los Angeles and a visiting research scholar in the Department of Folklore and Ethnomusicology at Indiana University Bloomington. He was a Fulbright Scholar at the University of Iceland, Reykjavík, and has received the American Folklore Society Lifetime Scholarly Achievement Award; the International Society for Humor Studies Lifetime Achievement Award for Scholarship, Research, and the Advancement of Humor Studies; and the Rebecca and Gene Stirling Award for Contributions to Psychological Anthropology. He has written extensively about folklore, humor, and cultural symbolism.



Moore, T., Gibson, M., McAuliffe, C., & Edmond, M. (2024). *Fringe to Famous: Cultural Production in Australia After the Creative Industries*. Bloomsbury Publishing USA

Publisher's description

Drawing on Australian examples in music, streetwear, comedy, screen and digital games, it argues that there has been much greater crossover between the two than is generally recognised.

The book resists a tendency to represent fringe and mainstream as abstract opposites, bringing a focus instead to concrete historical formations. It offers an alternative both to romantic celebrations of a 'pure' fringe - discredited now by half a century of critical responses to the counterculture - and to an increasingly hardened anti-romantic reaction.

Drawing on extensive original interviews, *Fringe to Famous* offers an overview of transformations in Australian culture since the 1980s, concluding with suggestions for cultural policy 'after the creative industries'. It proposes an idea of 'generative hybridity' between fringe and mainstream that allows us to imagine new possibilities for arts and culture in the 2020s and beyond.

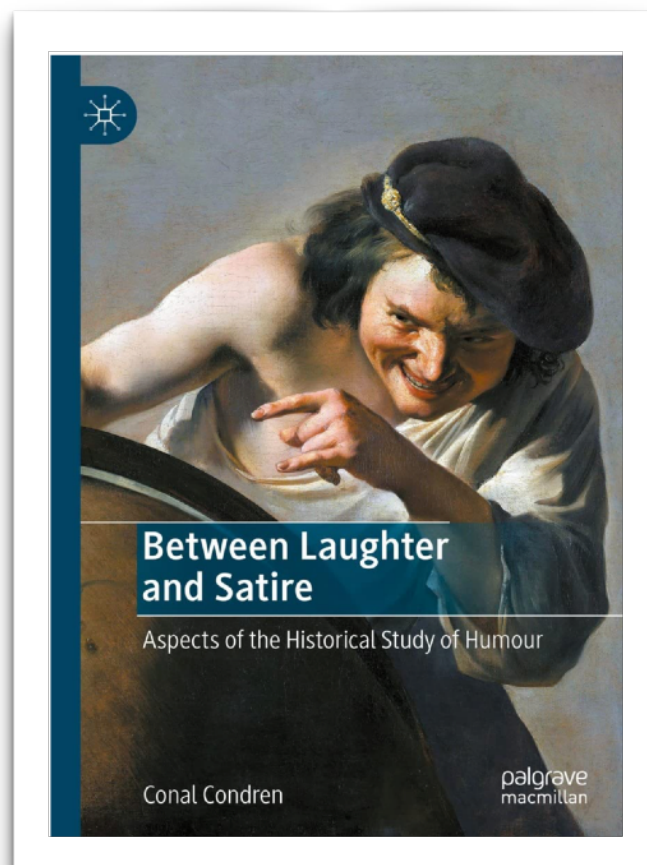
About the authors

Tony Moore is an Associate Professor in Communications and Media Studies at Monash University, Australia, with interests in the interplay between creative and political countercultures and mainstream society. He is author of three books and leads the Australian Research Council Projects Conviction Politics: The Convict Routes of Australian Democracy and Comedy Country: Australian Performance Comedy as an Agent of Change. Tony has also worked as a documentary maker at the Australian Broadcasting Corporation and commissioning editor at Pluto and Cambridge University Press.

Mark Gibson is Professor of Media and Associate Dean, Media, Writing and Publishing at RMIT University, Australia. He was previously head of Communications and Media Studies at Monash University, and has also worked in media and cultural studies at Murdoch University and Central Queensland University, Australia. He has research interests in cultural industries and the intellectual legacy of countercultural movements of the 1960s and 1970s. He is author of *Culture and Power: A History of Cultural Studies* (2007).

Chris McAuliffe is Emeritus Professor, School of Art and Design, Australian National University. He was previously head of the Centre for Art History and Art Theory and Sir William Dobell Professor at Australian National University. From 2000-2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. He taught art history at the University of Melbourne and was Visiting Professor of Australian Studies at Harvard University (2011-12), USA.

Maura Edmond is a Senior Lecturer in the School of Media, Film and Journalism at Monash University, Australia. She researches the contemporary media, arts and cultural industries, with a focus on digital transformation, policy and gender. Her work has been published in *European Journal of Cultural Studies*, *New Media and Society*, *Television and New Media*, *The Bloomsbury Handbook of Popular Music Policy* (2021) and *Toward Gender Equality in the Music Industry* (Bloomsbury, 2019).



Condren, C. (2023). *Between Laughter and Satire: Aspects of the Historical Study of Humour*. London: Palgrave Macmillan.

Publisher's description

This book explores closely related aspects of the historical study of humour. It challenges much that has been taken for granted in a field of study for which history has been marginal. It disputes the conventional genealogical view that humour theory dates from antiquity and outlines an alternative conceptual history. It critically examines the nostrum that humour is universal. It then explores the methodological difficulties in treating both verbal and non-verbal humour historically, dealing with contextualisation, intentionality, translation and reception. It explores the variable relationships between satire and definition and concludes with a detailed case study from recent history: the iconic *Yes Minister* and *Yes, Prime Minister* television comedies. These are commonly seen as realistic, but better understood as presenting popularised theories for satiric and propagandistic effect. Only in their treatment of language can we assess a putative political realism. The satires are often highly perceptive but largely dependent on misleading and inadequate theories of political discourse.

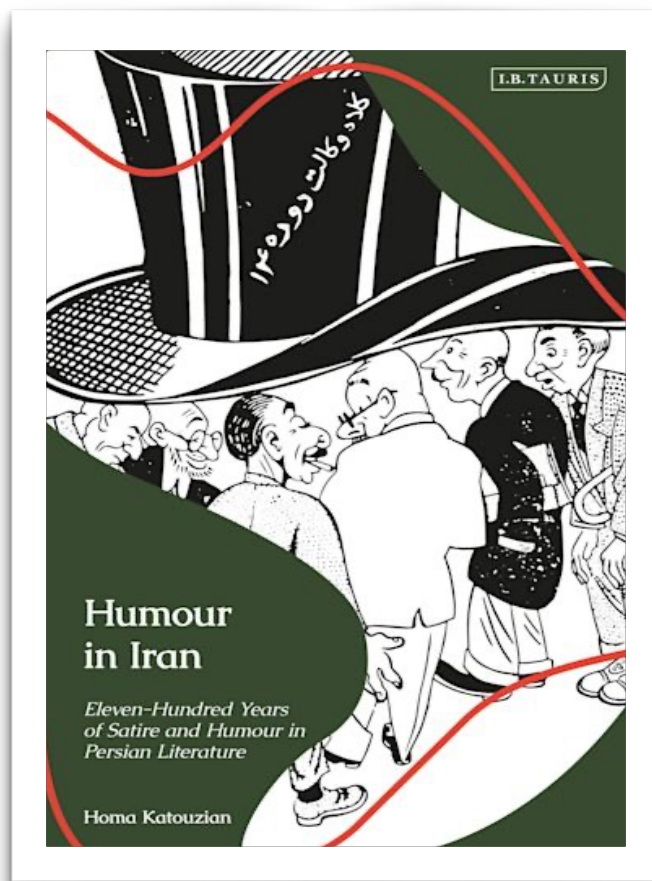
About the author

Conal Condren is an Emeritus Scientia Professor at UNSW, a member of two Cambridge Colleges and a fellow both of the Australian Academy of the Humanities and The Social Sciences in Australia. He has published widely and principally in early modern intellectual history. Among his books are *The Status and Appraisal of Classic Texts*; *Argument and Authority in Early Modern England*; *Political Vocabularies: Word Change and the Nature of Politics*.

Members' New Publications

Marty Murphy. 2023. Book Review: Gray, Josephine, and Lisa Trahair, eds. "Second Nature: Comic Performance and Philosophy", Rowman & Littlefield, 2022. *European Journal of Humour Research*, 11 (4), 104–107. <https://europeanjournalofhumour.org/ejhr/article/view/874>

New Book on Persian Humour



Homa Katouzian. 2023. *Humour in Iran: Eleven-hundred Years of Satire and Humour in Persian Literature*. 33 bw illus. London: I.B. Tauris Bloomsbury Publishing ISBN: 9780755652136

<https://www.bloomsbury.com/au/humour-in-iran-9780755652136/>

Author bionote

Homa Katouzian is the Roshan Cultural Institute Academic Visitor in Iranian Studies, St Antony's College, and a Member of the Faculty of Asian and Middle Eastern Studies, University of Oxford.

Publisher's description

Satire, irony and humour have long been features of Persian literature's rich tradition, taking various forms from the coarse and obscene to the subtle and refined. *Humour in Iran* is a close and comprehensive study of satire and humour – in verse as well as prose – over the eleven-hundred years since the emergence of classical Persian literature. Combining Persian original texts with their English translations, it covers a range of texts and authors, from the lampoon in Ferdowsi's great epic of the ancient kings in the tenth century, through such master satirists as Obeyd Zakani, Sa'di, Rumi, Khayyam, Hafiz, Anvari, Sana'i, Khaqani, Suzani, Qa'ani, Yaghma, and so on. The book also includes twentieth century authors such as Iraj, Dehkhoda, Bahar, Eshqi, Aref, Hedayat, Jamalzadeh, Al-e Ahmad and more. A must read for scholars and students of humour and satire as well as Persian literature and Middle Eastern studies, and it will also appeal to general readers interested in ribald humour and satire.

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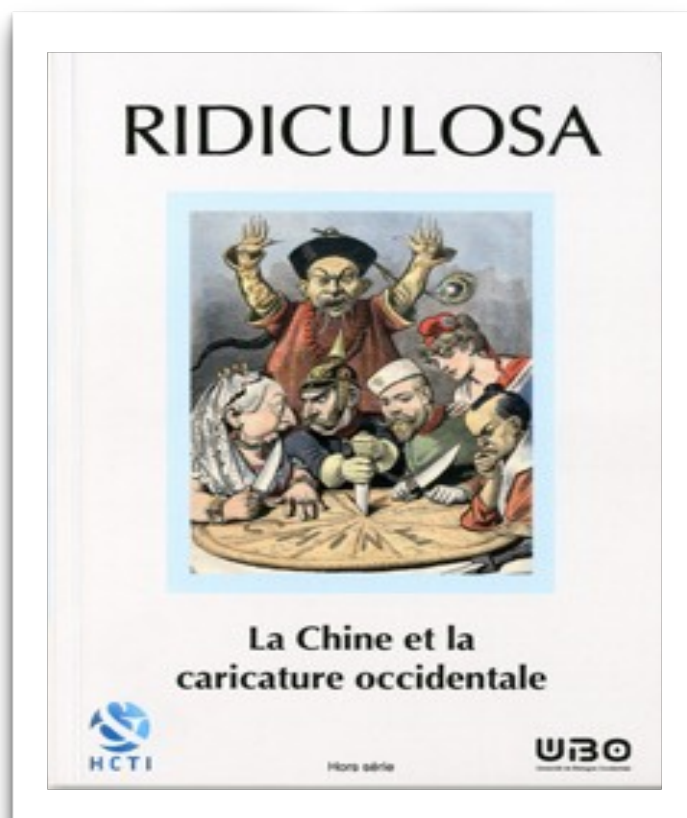
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Two New Issues of *Ridiculosa*



***Ridiculosa*, "China and the Western Cartoon", eds. Yue Yue and Jean-Claude Gardes, 2023 (special issue out of series), 230n pp. HCTI Brest.**

<https://www.eiris.eu/publications-de-leiris/publication-ridiculosa/la-chine-et-la-caricature-occidentale/>

Keywords: China, Western cartoon, Malebranche, Leibniz, Quebec, John Grand-Carteret, Japan, Hergé, *Nebelspalter*

In this special issue of *Ridiculosa*, Yue YUE and Jean-Claude GARDES present collected texts from the Symposium “China's Perception in Western Cartoon and its Influence on Chinese Cartoons” (held in Brest, October 2019).

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New Issue on the Symbolism of Chef's Hat in Satirical Imagery



“Caricature et chapeaux. La symbolique des couvre-chefs dans l’imagerie satirique”, *Ridiculosa*, 30 (2023). 375p, 15€. Edited by Laurence Danguy and Jean-Claude Gardes.

Journal published by EIRIS, the international research group for the study of the satirical image. More details at: <https://www.eiris.eu/>

Vale to a Renowned Scholar of Cartooning

Emeritus Professor David Kunzle

(17 April 1936 – 1 January 2024)

One of the founding geniuses of modern Comics Studies passed-away on New Year's Day, 2024. David Kunzle was born in Birmingham in the English Midlands, and was educated at Cambridge and then London universities, completing his PhD at the latter in 1964 with a thesis supervised by the great Ernst Gombrich (1909-2001). Gombrich's interest in 'The Cartoonist's Arsenal' helped foster Kunzle's own fascination with the genesis of the comic strip, which he firmly located in Europe in the face of a then Americo-centric understanding of its significance.

Despite this very English pedigree, and a concentration on Europe (or perhaps because of it), Kunzle then made a name for himself on the other side of the world in California, where he was by turns Lecturer at the California Institute for the Arts (1972, 1975); Professor of Art History at UCLA (1976-2009); and Professor Emeritus (2010-2024).

After a number of important articles, he published his first books on the subject close to his heart and with which as a sixties radical he was intimately acquainted: first he edited *L'era di Johnson: manifesti della gioventù student-esca e pacifista Americana* (Milano: La Pietra, 1968), and then *Posters of Protest: The Posters of Political Satire in the U.S., 1966-1970* (Berkeley: University of California Press, 1971).

He then transformed his thesis into the remarkable book *The Early Comic Strip: Narrative Strips and Picture Stories in the European Broadsheet from c.1450 to 1825* (Berkeley: University of California Press, 1973). If the title and scope of the volume seemed ambitious enough, then the sheer dimensions of this book (each of the 470+ pages being 26.5 x 34cm) and the nominal series title, 'The History of the Comic Strip – Volume I', spoke of his immense talent and ambition. So much so that volume II was supported by \$8,789 in federal funding, much to the chagrin of Congressman Durward G. Hall (Republican, Missouri), who was first appalled that taxpayers' money should be spent on such a flippant project *and then positively irate when he discovered Kunzle's stance on the Vietnam War!*

Kunzle was a radical from the beginning, more than happy to display the hammer and sickle on his office door, and studious in his translation of Ariel Dorfman and Armand Mattelart's 1971 Marxist critique *Para leer al pato Donald* in 1975. While most of the book's Spanish-language editions published in Chile went up in flames when General Pinochet took power in 1973, Kunzle's English translation, *How to Read Donald Duck*, ensured a global reach for this scathing assessment of American imperialism and global capitalism.

Following this, Kunzle's interests expanded to include all manner of art-historical and social subjects. *Fashion and Fetishism: A Social History of the Corset, Tight-Lacing, and Other Forms of Body Sculpture in the West* (Totowa, NJ: Rowman & Littlefield, 1982) has gained the status of a classic (and indeed reappeared as a 'Penguin Social History Classic' in 2002). However, comic art remained at the core of his scholarship. He continued to explore the history of comics into the nineteenth century, making crucial discoveries as to the true creator of Victorian Britain's 'Aly Sloper' character (it was Marie Duval, 1847-1890), major linkages between Regency and early-Victorian comic art, and publishing some of the first truly transnational studies of comics artists long before that still-in-vogue term was first coined.

In true succession to his mentor Gombrich, Kunzle never shied away from describing comic art as *art*. To hammer home the point, he published in many of the most important mainstream journals: *The Art Journal* (43: 4, 1983), *The Oxford Art Journal* (8: 1, 1985), and the *Woman's Art Journal* (7: 1, 1986).

Finally, after fully 17 years work, *The History of the Comic Strip: The Nineteenth Century* appeared. Equally massive as its predecessor volume (although 390-odd pages), the book remains part of the bedrock of Comics Studies and will do so for many years to come (although even Kunzle could not hope to do justice thereafter to the Twentieth Century in a single volume!).

This second volume coincided with the launch of a book series by the University Press of Mississippi that was to become his Comics Studies 'home'. He would eventually publish five volumes with Mississippi, including valuable edited collections of the nineteenth-century European masters: *Father of the Comic Strip: Rodolphe Töpffer* (2007); *Rodolphe Töpffer: The Complete Comic Strips* (2007); *Gustave Doré: Twelve Comic Strips* (2015); and *Cham: The Best Comic Strips and Graphic Novelettes, 1839–1862* (2019). When Kunzle designated work as 'the best of', the label indelibly stuck.

In the present century, Kunzle's attention alternated from pure Comics Studies to iconographical art history. In the latter category, *From Criminal to Courtier: The Soldier in Netherlandish Art 1550-1670* (Brill, 2002) and *Chesucrsto: The Fusion in Image and Word of Che Guevara and Jesus Christ* (De Gruyter, 2016) were typical of his witty, iconoclastic approach.

Kunzle was a man full of energy in physical as well as scholarly terms; advocating for his left-wing political views, travelling the world as a lecturer in a number of fields, and even performing regularly for over 20 years as a tumbler and acrobat at Los Angeles' annual Renaissance Faire. In recent years, he struggled with amyloidosis, but this did not prevent him from reviewing crucial new works, corresponding with his worldwide network of students and colleagues, and pursuing research for what was to be a remarkable bookend to his lifelong study of comics: *Rebirth of the English Comic Strip: A Kaleidoscope, 1847-1870* (Jackson: University Press of Mississippi, 2021).

Although David Kunzle will be greatly missed, we are immeasurably fortunate that his life's work remains with us, as vibrant and full of energy as was the man himself.

Richard Scully

Professor in Modern History, University of New England, Armidale, Australia

Editors' Note: A member of the AHSN Review Panel, Richard is also a member of the Comité de lecture for the multi-lingual comics studies journal, *Ridiculosa*, published by the Équipe interdisciplinaire de recherche sur l'image satirique (EIRIS) – see separate item in this Digest on the latest issue of *Ridiculosa* (online at: <https://www.eiris.eu/publications-de-leiris/publication-ridiculosa/>)



David Kunzle at work

The Humour Studies Digest

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