AHSN Digest – November 2023

Message from the AHSN Chair

Conference reminder

As you can imagine, preparations for the 2024 conference in Brisbane are well underway and we are looking forward to seeing as many of you there as possible. We are very grateful to UQ for hosting and to the members of the AHSN2024 Organising Committee: Wei-Lin Melody Chang, Michael Haugh and Valeria Sinkeviciute (co-convenors), Nick Hugman, Amir Sheikhan, Chantima Wangsomchok and Lara Weinglass.

Thanks too to the Chair of the AHSN Review Panel, Reza Arab, for steering through the complex review process for all submissions. We're looking forward to hearing some fantastic papers next February.

Don't forget to register and to book your flights and accommodation. And don't forget either that **Early-bird registration closes on 1 December!** Visit the AHSN website for all details.

New role: AHSN Research Coordinator

As you will see from this packed edition of the Digest, the annual conference is just one of the many activities of the AHSN. Another initiative which we are pleased to announce is the newly created role of Research Coordinator, which will be held by **Dr Benjamin Nickl University of Sydney.** Many of you know Ben from the 2023 conference at the University of Sydney, which Ben and colleagues hosted and organised. Others will know Ben as Convenor of the ECR (Early Career Researcher) Network and member of the Review Panel.

Ben has been actively engaged with the AHSN for over five years, and is a renowned Humour Studies scholar. The role will formalise several of Ben's current AHSN initiatives such as the afore-mentioned ECR Network founder and leader, and (since 2022) driver of the research webinars and web resources, both of which he organises and co-edits for the website. He is also currently leading the working group looking into a website refresh (watch this space!). We are delighted that Ben has accepted this new role on the Board and we look forward to the boundless ideas and energies that he brings to the AHSN!

Ben Nickl, Research Co-ordinator, bionote

Benjamin Nickl lectures at The University of Sydney in the Department of International Comparative Literature, Culture, and Translation Studies. His most recent book on identity comedy in mass media entertainment deals with migration and questions how humour can change the minds of millions and who affects this change and where it happens, be it on screen, live on stage, or written on paper. His current projects on popular culture, technology, and digital laughter seek to locate technologies and objects of post-moral humour that have replaced the moral guidance of obsolete institutions and ethical frameworks in society, with a particular interest in emotions. He is also interested in the interdisciplinary practice of translation and how we can derive new knowledge from it for problem-based research contexts in areas such as environmental humanities or human rights/law applications.

Happy reading!

Kerry

Assoc. Prof. Kerry Mullan
School of Global, Urban and Social Studies
RMIT University, Australia
Chair, Australasian Humour Studies Network Board
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New Discussion ListServ for Humour Scholars

ISHS-L

The ISHS has just launched an important new service for members. If you are already an ISHS Member, you will have received an invitation to join from the current ISHS President, Dr Sharon Lockyer, Director of the Comedy Studies Research Centre at Brunel University London. If you're not already a member, you might want to consider joining. Fees for students and members not wanting access to the ISHS HUMOR: International Journal of Humor Research are quite reasonable. Visit the ISHS website at: https://humorstudies.org/MembersCenter.htm

Sharon's email reads:

> I'm delighted to welcome you to the new International Society for Humor Studies (ISHS) listserv. This listserv has been created to enable members to communicate with each other, exchange ideas, and share information so that we can build a community and identity for ISHS members. The address of the listserv is ishs-l@list.indiana.edu
>
> All ISHS members have been added to the listserv, but if you'd prefer not to be included, simply unsubscribe as follows:
>
> 1. From the address with which you were subscribed to the list, send a message to: list@list.indiana.edu
> 2. In the subject line of your email, type in: unsubscribe ishs-l.
> 3. Leave the message body blank.
>
> I'd like to extend a huge thank you to Moira Marsh (Indiana State University) for setting up the listserv. I hope you agree that this is a positive step for the ISHS. I look forward to receiving and sending messages via the listserv. With best wishes,
>
> Sharon
>
> Dr Sharon Lockyer (she/her)
> President of the International Society for Humor Studies (ISHS)
> Reader in Sociology & Communications
> Associate Dean (Equality & Diversity: Students)
> Director, Centre for Comedy Studies Research (CCSR)
> T +44(0)1895 267373 | E sharon.lockyer@brunel.ac.uk
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> Brunel University London

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ISHS-L is the email discussion list for members of the International Society for Humor Studies (ISHS). The list exists so that members can communicate with each other, exchange ideas, share information, and build a community and identity for ISHS members.

The list homepage: https://list.indiana.edu/sympa/info/ishs-l
To access, use the search function with 'ISHS' as a search term. You may need to register and login.

General information about mailing lists: https://list.indiana.edu/sympa/help/introduction.html

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Call For Papers

Humour and Healing. One Step Ahead (tentative title)

Co-editors
Kamelia Talebian Sedehi
Sapienza University of Rome
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Description

Garrick notes that "the use of humor appears to be a beneficial addition to the treatment of trauma survivors" (2006, 170). Trauma has been discussed within various literary works and at times humour has been used to elaborate on traumatic situations. This happens because humour can give the authors the chance to criticize the various types of abuses and plights in non-confrontational ways. Since, for some people, talking about bad experiences and criticizing their victimizers directly would be considered unethical, authors use humour to mitigate the potential disapproval coming from their community while talking about taboo subjects such as sexual abuse and incest. Moreover, authors may employ humour to depict how the community survived hardships, conveying resistance through laughter. Finally, humuour can help to create group cohesion among those who experienced the same situations and exclude people who never underwent extreme conditions.

This call for papers intends to bring together contributions focusing on the many ways humour is used in literary and non-literary works to deal with experiences of abuse, persecution, death and trauma and as a means for healing. According to Adams (1993, 66) fun "is humor in action" which is necessary while forgetting, forgiving, and putting aside worries. Humour is not only used to mitigate the effect of manmade disasters but also in occasions when natural disasters such as floods, fires, and hurricanes happen (Fry 2000, 1). People use humour to make sense out of nonsensical situations. It should however be noticed that humour "does not minimize the significance of a terrible event. But it does allow the survivor to see how they can cope and thrive in their environment" (Garrick 2006, 169). Humour can have therapeutic effect as in support groups, in which trauma survivors can deploy humour to tackle their problems and move toward the healing process (Curtis 2001, 7). Besides, humour can be employed to reinforce a stance on the topic of social justice. Some examples of this sense can be discussions revolving residential schools in Canada, the loss of lands experienced by indigenous people and the Holocaust discussed within the Jewish community, as well as war and loss of land experienced by Armenians, etc.

In light of the foregoing, this volume aims to expand the existing literature on the concept of humour as healing, by seeking for contributors from a range of different fields. It seeks to gather proposal exploring literary and non-literary texts (including but not limited to feature films and stand-up comedy) that exploit the power of humour as a therapeutic tool in different contexts.

As editors, we welcome an international group of scholarly contributions and wish to work with colleagues and researchers from various networks around the world.

We call for contributions engaging with key questions that include, but are not limited to:

- Armenian culture
- Jewish culture
- Indigenous culture
- Any other context and situation in which suffering was too much to handle or to speak out loud and humor was preferred related, but not limited to the following fields of study:
  - Literary studies
  - Translation studies
  - Film studies
  - Cultural Studies
  - Audio- visual studies

The papers will be subject to double blind peer-review. Interested contributors should send their proposals via email to both Kamelia Talebian Sedehi (Kamelia.talebiansedehi@uniroma1.it) and Margherita Dore (margherita.dore@uniroma1.it).

Timeline
Deadline: 30/11/2023 – Abstracts (300 words)
Notification of acceptance: 30/12/2023
End of May 2024 – Submission of full chapters (up to 7,500 words, including abstract, and references)
End of July 2024 – Feedback from editors/external readers
End of October 2024 – Final manuscripts
Estimated publication date: February 2025

References:
Adams, P. (1993). *Gesundheit!* Rochester, VT: Healing Arts Press.
Curtis, A. M. (2001). Schtick happens: The Power of humor, Part II. *Trauma Lines Newsletter*, 7-8.
Fry, W. F (2000). Humor and synergy. *Humor and Health Journal*, 9 (3), 1-3.
Garrick, Jacqueline. 2006. The Humor of Trauma Survivors: Its Application in a Therapeutic Milie. *Journal of Aggression, Maltreatment & Trauma* 12 (1, 2).

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Humor and Conflict in the Digital Age Conference

29-30 November 2023

Ghent University, Belgium

About this event

Humor and Conflict in the Digital Age (HACIDA) is a Scientific Research Network funded by an ENLIGHT RISE Grant. HACIDA focuses on the intersection of two complicated issues: the nature of and interpretive difficulties presented by humor across different media (such as memes, cartoons, and stand-up comedy); and how the "Digital Revolution" (our chosen ENLIGHT flagship area) has exacerbated these already difficult interpretive issues, often through the decontextualized circulation of humorous images and statements outside of their original national and linguistic borders.

The Digital Revolution has therefore driven two forms of conflict:

1. Interpretive conflict: that is, the ambiguity inherent to humorous forms of speech, which often presuppose at least two levels of signification: the surface and intended meaning of, for instance, an ironic statement or image; and

2. Social and societal conflict: that is, when different and relative cultural norms, standards, mores, and sensitivities have been directly or accidentally challenged by humorous works that have been circulated online often outside of local contexts and frequently through the borderless world of the Internet.

Network Members:
Andrew Bricker (Principal Investigator), Associate Professor of English Literature, UGent
Jeroen Vandaele, Associate Professor of Spanish & Translation Studies, UGent
Alberto Godioli, Associate Professor European Culture and Literature, University of Groningen
Anastasiya Astapova, Associate Professor of Folkloristics, University of Tartu
Irina Dulebová, Associate Professor of Slavic Studies, Comenius University Bratislava
Nina Cingerová, Associate Professor of Slavic Studies, Comenius University Bratislava
Carmelo Moreno Del Rio, Associate Professor of Political Science, University of the Basque Country
Aitor Castañeda-Zumeta, Adjunct Professor of Journalism, University of the Basque Country
Julia Fleischhack, Lecturer in Cultural Anthropology and European Ethnology, University of Göttingen
Don Kulick, Distinguished University Professor of Anthropology, Uppsala University

Conference website: https://www.hacida.ugent.be/

Program

Keynote Speakers

Amused Racial Contempt: On the Emotional Power of Humor in Social and Racial Alignment and Alienation, Past and Present

Vandenhove Pavilion, UGent, 30 Nov. 2023, 6-7pm

Raúl Pérez, La Verne University
Over the last two centuries, humor has played a central role in reinforcing and mobilizing racist ideology and power under the guise of amusement. Drawing on critical humor studies, affect theory, and the sociology of racialized emotions, this talk will focus on how humor can function as a mechanism that simultaneously produces group identity, pleasure, and solidarity, on the one hand, and social and racial dehumanization, alienation, and even violence, on the other. Historical and contemporary cases in the U.S. will be highlighted, with an eye on global dimensions of this phenomenon, including within entertainment, police culture, politics, and far-right contexts.

Raúl Pérez is currently Associate Professor of Sociology at the University of La Verne in Southern California. His first book, *The Souls of White Jokes: How Racist Humor Fuels White Supremacy* (Stanford University Press), received the 2023 Mary Douglas Book Prize from the American Sociological Association, and was a finalist for the 2022 C. Wright Mills Book Award from the Society for the Study of Social Problems. His research also appears in various scholarly journals, such as *American Behavioral Scientist, Discourse and Society, Ethnicities,* and *Sociological Perspectives*, and has been featured in various media, including *The Washington Post*, *TIME,* and *NBC.*

Humor Affective Polarization: How Finnish and Dutch humor scandals mark – and possibly widen – societal divides

Koninklijke Academie voor Nederlandse Taal en Letteren, 30 Nov. 2023

Giselinde Kuipers, KU Leuven
In this keynote, we explore the relation between humor and affective polarization, the increasing tendency to see political divides in affective terms, with strong positive feelings towards one's preferred political party or preference, and negative feelings towards the opposing political side. Humor is a mode of communication that may evoke strong positive (laughter, amusement) and negative (indignation, shock) emotions and that can draw sharp boundaries between social groups and categories. Thus, politicians as well as other political actors like activists, commentators and satirists have often used humor to make and 'spice up' political statements and to organize and draw together political publics and 'counterpublics'. Occasionally, political humor leads to 'humor scandals': public controversies about the use of humor that according to some went too far, during which social and political divides become very apparent. In this keynote, we draw on a new database of Dutch and Finnish humor scandals between 1990 and 2023 to analyze how such humor scandals reflect or reinforce affective polarization. We show that humor scandals increase over time in both countries, which we see as a result (among other things) of increasing political polarization due to the rise of populist parties in this period. We then zoom in on two specific humor scandals in the 2010s to assess if, and how, these scandals may reflect and reinforce affective polarization among wider publics. We analyze a Dutch scandal about racist humor targeting the Black politician Sylvana Simons in 2016; and a Finnish scandal about politician Juha Mäenpää's controversial speech about asylum seekers in 2019. In addition, this keynote is an opportunity to showcase our new approach to analyzing humor scandals, using a methodology and conceptualization that allows for the comparisons of such scandals across countries and over time.

Giselinde Kuipers is a professor in the Centre for Sociological Research at KU Leuven, Belgium and the author of *Good Humor, Bad Taste: A Sociology of the Joke* (Berlin/Boston: De Gruyter, 2006/2015). She is a cultural and comparative sociologist who studies the social shaping of cultural standards in today's increasingly globalized fields and societies. For instance: what do people find beautiful or ugly, humorous or not funny, morally right or unacceptable? Such standards are socially learnt: they vary strongly from one society or social group to another. At the same time, such standards are often deeply felt. Therefore, such standards have important social consequences, for instance for social inequality, identity, cohesion or conflict.

Context, intentions and accountability: The joker in the public eye

Koninklijke Academie voor Nederlandse Taal en Letteren, 29 Nov. 2023

Chi-Hé Elder, University of East Anglia, and Eleni Kapogianni, University of Kent
What is 'offensive humour'? How far can we claim to be 'only joking' when someone takes offence by a joke? When offensive messages are presented through humour, to what extent can a speaker claim plausible deniability for having intended to cause offence, or indeed for holding disparaging attitudes that their humour may reveal? The mode of delivery – whether face-to-face, via social media, or as a stand-up comedy gig – will afford the joker with different interactional practices and challenges. In this talk, we examine Jimmy Carr's 'holocaust joke' as a case study to examine the whole life cycle of jokes: from their live performance, to entering the public sphere and becoming a subject of controversy, to the negotiation and debate that ensues. We look at issues of the joke-teller's supposed 'intention', while also considering how far the comedian can be held accountable for the offence that a joke can cause. We also look at how the joker's public persona can influence the uptake of offensive jokes, including the degree to which they are offered plausible deniability, or how audience reaction can inform public opinion.

Chi-Hé Elder is Associate Professor in Linguistics in the School of Politics, Philosophy, Language and Communication Studies at The University of East Anglia (UEA), UK. Her research interests lie in the field of pragmatics with a focus on the negotiation of utterance meaning in social interaction, and is currently working on the topic of misunderstandings and humour.

Eleni Kapogianni is a Lecturer in Linguistics in the School of Cultures and Languages at the University of Kent, UK. Her main research interests lie in the fields of pragmatics and discourse analysis, with a special focus on nonliteral language, especially verbal irony and humour.

Public Roundtable with Current Humor Practitioners (De Krook, 29 Nov. 2023, 5:30-7pm)

Shazia Mirza is an award-winning British stand-up comedian and writer from Birmingham, England. She has been profiled on CBS's *60 Minutes* in the US Her TV appearances include *The Jonathan Ross Show*, *Would I Lie to You?*, *QI*, *The Late Late Show*, and *Graham Norton Show*, and was the star of *Celebrity The Island–Bear Grylls*. Her latest show, *Coconut*, was nominated for a Channel 4 National Comedy Award. Her previous show, *The Kardashians Made Me Do It*, a satire on ISIS, was a sell-out success all over the UK, US, Sweden, Ireland, and Paris. She has toured all over the world and this year was listed as one of the 50 funniest comedians of the 21st Century by *The Telegraph* newspaper.

Annie Julia Wyman holds a PhD in English literature from Harvard. She is the creator of the Netflix series *The Chair* and wrote two episodes of the five-time Emmy nominated *Welcome To Chippendales*. She is currently a co-executive producer on *A Knight of the Seven Kingdoms: The Hedge Knight*, the first comedy entry in the *Game of Thrones* franchise.

Mike Gillis is the head writer for *The Onion*. He's also written for *The New Yorker*, *The Atlantic*, *McSweeney's Internet Tendency*, *Tricycle*, *ClickHole*, and the Supreme Court (in the form of a recent amicus brief in defense of parody and free speech).

Tjeerd Royaards is an award-winning editorial cartoonist from Amsterdam. He has worked as a cartoonist since 2005, ever since getting a master's degree in Political Science at the University of Amsterdam. He has worked for Dutch newspaper *NRC* and currently works for Dutch newspaper *Trouw*. Internationally, his work has been published by the *New York Times*, the *Washington Post*, *Le Monde* and many others. Tjeerd is Editor-in-Chief of Cartoon Movement, a global platform for editorial cartoons and comics journalism. He is also on the Board of Advisors of Cartoonists Rights Network International and a member of Cartooning for Peace.

Speakers and Presentations

Koninklijke Academie voor Nederlandse Taal en Letteren, 29-30 Nov. 2023

When Aporetic Satire Backfires: Chappelle's Transgender Jokes Gone Awry

Massih Zekavat, U Groningen
This presentation analyzes the controversy around Dave Chappelle's transgender jokes in his Netflix specials, *Sticks & Stones* (2019) and *The Closer* (2021). I argue that Chapelle uses aporetic satire, sudden shifts of perspective, and a detached and insensitive persona to undermine the status quo. He aims to confront his audience and manage their responses, foster ambiguity, shock them into engaging with difficult questions, and encourage them to reconsider their prejudices. The backlash the release of these shows produced is testament to his failure, which was largely due to the type of humor Chappelle uses, the ambiguity of his persona's moral stance, and his failure to acknowledge intersectionality in advocating justice.

Massih Zekavat is a researcher and postdoctoral fellow at the Center for Language and Cognition in the Faculty of Arts at the University of Groningen in the Netherlands. His monograph, *Satire, Humor, and Environmental Crises,* was published by Routledge in 2023.

The Role of Humor in Combatting Conspiracy Theories: A Case Study of an Estonian Conspiracy-Debunking Group on Facebook

Anastasiya Astapova and Maili Pilt, U Tartu
Our presentation focuses on popular understandings of how to use humor to combat conspiracy theories alongside grassroot attempts. Our case study homes in on an Estonian-language Facebook group, "Victory of Light! Continuation," which emerged in the middle of the pandemic. This group exemplifies social media activism, bringing together people dedicated to fighting disinformation by reporting on and trolling those who spread it. Our presentation is based on online fieldwork and an interview with the group's founder and explores how group members have used humor to fight Covid-related misinformation and to debunk fake news about the Ukrainian war.

Anastasiya Astapova is an Associate Professor of Folkloristics in the University of Tartu and a member of Estonian Young Academy of Sciences. She has published extensively on humor under authoritarianism, as well as on migration, ethnic integration, and conspiracy theories, including a monograph *Humor and Rumor in the Post-Soviet Authoritarian State* (Rowman and Littlefield 2021), a co-edited *Conspiracy Theories in Eastern Europe: Tropes and Trends* and a co-authored *Conspiracy Theories and the Nordic Countries* (both with Routledge in 2020 and 2021) volumes. Astapova is a PI of the Estonian Science Foundation project "COVID-19 Conspiracy Theories: Contents, Channels, and Target Groups".

Maili Pilt is a folklorist finishing her doctorate in the University of Tartu and a member of the Estonian Society for Digital Humanities. Pilt's research focuses on storytelling practices in online communities of women about conception, pregnancy, in vitro fertilization, and childbirth. She is interested methodological problems of ethnographic research online. She has published about research ethics, reflexivity, and methods for collecting and analyzing digital narratives. She has also been the lecturer of the courses "Internet Folklore" and "Online Ethnography: Data Collection, Research Ethics and Data Analysis" in the University of Tartu.

"Are we not allowed to laugh at anything anymore?": A multi-method analysis of humour controversies in Flemish print media from 1995 to 2022

Anke Lion, UGent

This presentation offers a systematic longitudinal overview of "humour controversies" in Flemish print media from 1995 until 2022. The study presents a historical perspective on shifting cultural sensibilities in Flemish society and the changing media coverage of such events. All articles were subjected to quantitative and qualitative content analyses. The quantitative mapping shows how the number of articles and humour controversies increased exponentially. All "outlier" cases (those with high-level coverage) discussed offensive "ethnic humour" targeting ethno-religious groups. The qualitative content analysis showed that, first, the relation between "humour and Islam" is a recurring trope throughout the database and often serves a "culture wars" narrative. Second, debates about "*wokennes*" (wokeness) are being co-opted by mainstream conservative politics, as illustrated by the Aalst Carnival's anti-Semitism controversies. Finally, print media actively promote the idea of comedy being threatened by "wokeness" through editorial choices and "clickbait" journalism.

Anke Lion received her Master's degree in communication sciences from Ghent University, graduating with greatest distinction in 2017. Starting in October 2018, Anke worked as a PhD Fellow of the Research Foundation Flanders (FWO) in the Department of Communication Studies at Ghent University. Her research project "Just kidding? – A qualitative research into the sociocultural role and meanings of mediated humour controversies in Flanders", under the supervision of Prof. Frederik Dhaenens and Prof. Daniel Biltereyst, explores sociocultural tensions over humour and identity in Flanders. Currently, she is a member of the Centre for Cinema and Media Studies (CIMS) and works as an assistant for the Bachelor in Social Sciences (UGent-VUB).

A community of laughers or community laughter?: Islam in French stand-up comedy

Jeanne Gaillard, U Strasbourg

The French context is especially interesting for understanding the issue of religious conflict in the public sphere, particularly in relation to humor. Like a magnifying glass, humor can exaggerate the features of a supposed incompatibility between Islam and the Western norm to elicit laughter. Humor's potential for sociability and transgression is here of particular interest. Using the example of Islam as a topic for French comedians, my presentation will show that the current stand-up format creates intimacy and interaction between the comedian and the audience, which can lead to conflict resolution, depending on the legitimacy of the joker who deals with the sacred.

Jeanne Gaillard is a PhD candidate in sociology at the University of Strasbourg in the Laboratory SAGE (Societies, Actors and Government in Europe, UMR 7363). She completed her Master's thesis at the Ecole normale supérieure de Lyon in 2020 on the religiosity of Christian students in Lyon and Berlin. After graduating, she did two research internships on the sociology of Islam. Her dissertation research uses the sociology of Islam to explore humor studies by focusing on Islam as a topic for stand-up comedians in France and Germany.

Mediating Humor in U.S. Politics: How Rival Media Respond to AOC and Trump

Beer Prakken, U Groningen

Following Trump's election, more U.S. politicians seemingly began to employ humor to strategically deflect criticism of controversial and transgressive remarks. In this presentation, I will examine the responses of both conservative and liberal media outlets and Twitter influencers to controversial humorous remarks made by politicians, focusing on instances involving Alexandria Ocasio-Cortez and Donald Trump in May 2019. In analyzing these scandals through pragmatic ambiguity and benign violation theory, I identify three common argumentative strategies: 1) denying the joke's playfulness, 2) ridiculing the joke, and 3) critiquing the joke's morality. Surprisingly, these strategies transcend political leanings, with the third strategy – critiquing the joke – proving the most effective in addressing sensitive topics.

Beer Prakken is a PhD candidate at the University of Groningen interested in the intersections of play, humor, and politics. He completed his Bachelor's degree in History and Master's degree in Philosophy and History, with a focus on American Southern History and the role of play in Trumpism and the American right. Currently, he is enrolled in an interdisciplinary PhD program. His dissertation aims to analyze the use of humor and play by politicians and the ethics surrounding it. Prakken is particularly interested in studying the concept of dark play and trolling in the American right.

On not spotting the difference: conflict and political parody on Twitter

Paul Martin, U Bristol

This paper argues that conflict and misinterpretation play a crucial role in the success of online satirical parody accounts. These accounts rely on users recognizing the ironies between levels of signification, but can also be mistaken for real political accounts. Through interviews with account creators and analysis of users' interaction with them, I demonstrate how the tension between conflict and cohesion shapes how satirical parody functions in digital media, as these accounts must both appear to be believable characters and distort or exaggerate honest political discourse for comic effect. Political parody on Twitter walks a tightrope between the possibility of re-enforcing social division and challenging it.

Paul Martin is a lecturer in Classics and Liberal Arts at the University of Bristol. While his background is in satire and comedy in ancient Greek literature, Paul has been expanding his research through interdisciplinary approaches to humour. His main project is a book-length commentary on fragmentary Greek comedians but he also has forthcoming work on the function of humour in both ancient and modern comedy and he is co-editing a special issue of the journal *Humor* with Nicole Graham.

"Racism is not a joke": A Mexican scandal on discrimination and humour in social media

Raúl Acosta, Goethe U Frankfurt

"I am not going to apologize for a joke that offends," stated Chumel Torres in an interview in 2020 after a panel to discuss racism in social media was cancelled because he had been invited. Torres is a comedian who often stirs controversy because of his provocative humour. Some call him racist, but he claims to be misunderstood. What the scandal fleshed out was a simmering tension regarding racism in Mexico. At a time when humour in Mexico is growing exponentially, quips reproducing skin-colour stereotypes remain popular. Addressing this trend has not been easy. A government body to tackle discrimination has not achieved much. When the said panel finally took place, the convener avoided a debate and simply included participants who reproduced the mantra "racism is not a joke." In this paper, I analyze the political role that racism and outrage because of it play in a highly polarized context.

Raúl Acosta is a postdoctoral researcher at Goethe University in Frankfurt am Main for the ERC-funded project "NoJoke: Humour as an Epistemic Practice of the Political Present" (2023-2027). He is an anthropologist whose subproject is entitled "Who's laughing now? Decoloniality, roaring laughter and mutual resentment in Mexican political comedy." He obtained his masters' and doctoral degrees from the University of Oxford, and has extensively researched tensions and collaboration between activists, civil society organizations and governments. He has carried out ethnographic research in Brazil, Spain, Mexico, Peru and Venezuela.

Comic Innocence

Dick Zijp, Utrecht U

In recent years, humour has re-entered the public sphere as a serious and potentially explosive topic of debate, giving rise to social conflicts and controversies. Paradoxically, however, humour is at the same time often (aggressively) defended as innocent and harmless. I propose the notion of 'comic innocence' to make sense of this paradox. I draw from Dutch and American studies of racism, white innocence and racial ignorance, and test my theory through an analysis of responses in both legacy and social media to a serious opinion article on humour, which sparked intense debate in the Summer of 2021.

Dick Zijp is Assistant Professor in the Department of Media and Cultural Studies at Utrecht University, the Netherlands. He has a background in theatre studies, philosophy and cultural studies, and is specifically interested in (Dutch) cabaret, stand-up comedy, critical humour studies, and the relationship between humour and political ideology. In early 2023, he defended his PhD thesis on the politics and aesthetics of humour in Dutch cabaret (1966-2023). He likes to participate in public debate, and also works as a freelance writer and comedy critic for the progressive weekly magazine *De Groene Amsterdammer*.

The Belarus-Poland migrant crisis: A view from both sides of the wall

Anastasiya Fiadotava and Władysław Chłopicki, Jagiellonian U, Kraków

The ongoing migrant crisis on the Polish-Belarusian and Lithuanian-Belarusian borders has led to restrictions on border crossings and the construction of walls separating Poland and Lithuania from Belarus. However, this same crisis has also provoked humorous reactions online. We discuss the targets of these humorous reactions and illustrate how humour spotlights the gap between the Belarusian and Polish authorities' activities and claims and the reality on the ground. We argue that Belarusian humour contextualizes the migrant crisis within the broader Belarusian political crisis rather than within the international political landscape, while Polish humour uses a broader array of local, regional and international political references.

Anastasiya Fiadotava is Assistant Professor at the Jagiellonian University in Kraków, Poland, and a research fellow in the Department of Folkloristics at the Estonian Literary Museum in Tartu, Estonia. She earned her Ph.D. in Folkloristics from the University of Tartu. Her fields of interest include the use of humor in family communication, the spread of jokes and memes in social and mainstream media, and the reflections of current political and social issues in humor.

Władysław Chłopicki is Professor of Linguistics and Translation at the Jagiellonian University in Kraków, Poland. His academic interests include interdisciplinary humor research in the context of cognitive linguistics, linguistic pragmatics, narratology, and cultural studies (and, most recently, humor in the public sphere – humorinpublic.eu). He has published extensively on humor-related issues. He is past president of the ISHS, Board member of the journal *Humor*, and a founding editor of *The European Journal of Humour Research* and *Tertium Linguistic Journal.*

False affectivity: On affects based on misinterpretations of Charlie Hebdo's cartoons

Dennis Meyhoff Brink, U Copenhagen and Frederiksberg Museums, Denmark
Since the terrorist attack on the French satirical magazine *Charlie Hebdo* in 2015, many of its cartoons have been circulated via social media and misinterpreted by its new global audience. This paper argues that the feelings of offence, outrage and anger triggered by the cartoons can be "false" when they rest on false interpretations. My presentation proposes the concept of "false affectivity" to describe this phenomenon. While the Marxist concept of "false consciousness" describes a misperception of reality in general, "false affectivity" describes the collective affects that sometimes arise from misinterpretations of specific phenomena such as satirical cartoons.

Dennis Meyhoff Brink is a postdoc at the University of Copenhagen and Frederiksberg Museums in Denmark. He is also the director of the interdisciplinary research group *European Cultures of Laughter*. His main research area is English, German, French and Scandinavian satire from the Middle Ages to the present day. He has published articles on political and religious satire, pastoral power, censorship, demonology, enlightenment, modernity, affect theory and post-critical theory.

Study Guide and MS on Creative Humorous Writing – Requests for Review and Comments

Christopher Dayton: *Not So Creative Humorous Writing*

Not So Creative Humorous Writing is an alternative version of a university creative writing study guide written from the perspective of a fictional geriatric student attending a fictional college, who takes a different approach to developing a creative writing elective addressing that much ignored theme of humour in literature. It is written to appeal to creative writing students, aspiring humorists and lovers of humour wanting to go backstage to discover how seasoned professionals have approached this subject over the years. To lend support to the author's commentary on humour, the thoughts of gifted writers, humorists and their editors from Mark Twain to David Sedaris (and many more besides) have been ransacked to bring some much-needed sparkle and credibility to these pages.

This study guide reviews the theories, rules, forms and the art of written humour, together with advice on how humour can be used when presenting situations of adversity to the reader, how to write a letter in a manner to make the reader smile, before concluding with some suggestions on how to blend humour with romantic fiction and stimulating adult literature. A modest yet diverse selection of the author's own stories written during his study of creative writing are then presented for the amusement of the reader.

AHSN members looking for something a little different from the more academic and theoretical approaches to humour typically presented in its newsletter are encouraged to contact the author, Chris Dayton, at notyadcc@live.com for more information about *Not So Creative Humorous Writing*. Offers to review all or part of a 70,000-word unpublished but professionally edited manuscript will be looked upon favourably and your kindness will be appropriately acknowledged. Thank you for taking the time to consider *Not So Creative Humorous Writing* as a worthwhile addition to the humour studies' canon.


Contents

Week 2	The Theories of Humour: Examines a selection of academic theories about humour in order to demonstrate just how humourless the dissection of a frog can be.
Week 3	The Rules of Humour: Those rules, cautionary remarks and subtly dangerous hints about creative writing with humour from celebrated authors and editors are reviewed.
Week 4	The Art of Humour: The indispensable opinions of some gifted writers on humour as an art form have been sought from the likes of Garrison Keillor and Bryan Dawe.
Week 5	The Forms of Humour: Humour, wit, satire and parody are differentiated; inappropriate humour, *Charlie Hebdo* and the relationship of humour to toilets are examined.
Week 6	Humour in Adversity: A writer's guide to laughing in the face of death, chuckling at catastrophe and sneering at doom.
Week 7	Creative Correspondence: Proposes reviving the lost art of correspondence to assist students in the development of their literary potential.
Week 8	Creative Smut: Explores the difference between romance, erotica and pornography and the advisability of combining sex with humour in one's writing.
Readings	Stories written by the author during his own study of creative writing that seek to demonstrate the judicious use of humour. These offerings range from "God's Literary Agent" on the vagaries of religious publication to "The Pyrates of Ras Al Khymah", a ripping yarn about British India's campaign against the pirates of the Arabian Gulf in 1809.

Author Bionote

Born in London in 1949, Chris ran away to sea at sixteen and then emigrated to Australia as a 'Ten Pound Pom' in 1970. Following a seagoing career and then as a shipping company executive, he fell into the role of dispensing maritime advice to governments and industry around the world before finally washing up on the shores of Arabia. He now spends his time between Abu Dhabi, with his understanding Emirati wife, and Ballarat, with his assorted Australian children, grandchildren and old mates.

Now retired, he wishes to evolve from being considered as an urbane advisor drafting nonsensical seriousness, to a disreputable retiree wanting to encourage others to write serious nonsense instead. *Not So Creative Humorous Writing* is the culmination of his adopted mission in later life of having students and aspiring writers reconnect with the art of humour in contemporary literature and to encourage them to make their readers smile occasionally. Its genesis was his reaction to the propensity of creative writing faculties to offer students electives

dealing with variations on the Literature of Sadness, yet largely ignoring the Literature of Happiness and the use of humour as a vital dimension to creative writing irrespective of genre.

A Master Mariner with an MBA, he freely admits to being without any relevant qualifications to author a creative writing text about humour with any degree of academic authority. However, for most of his career he has been an effective persuasive writer and, in the interests of boosting his stocks in the eyes of potential publishers and readers, he enrolled in a graduate creative writing programme offered by Deakin University to lend at least a veneer of credibility to his new found calling as a writer of and about humour. Readers and potential reviewers of *Not So Creative Humorous Writing* are therefore advised to proceed with caution.
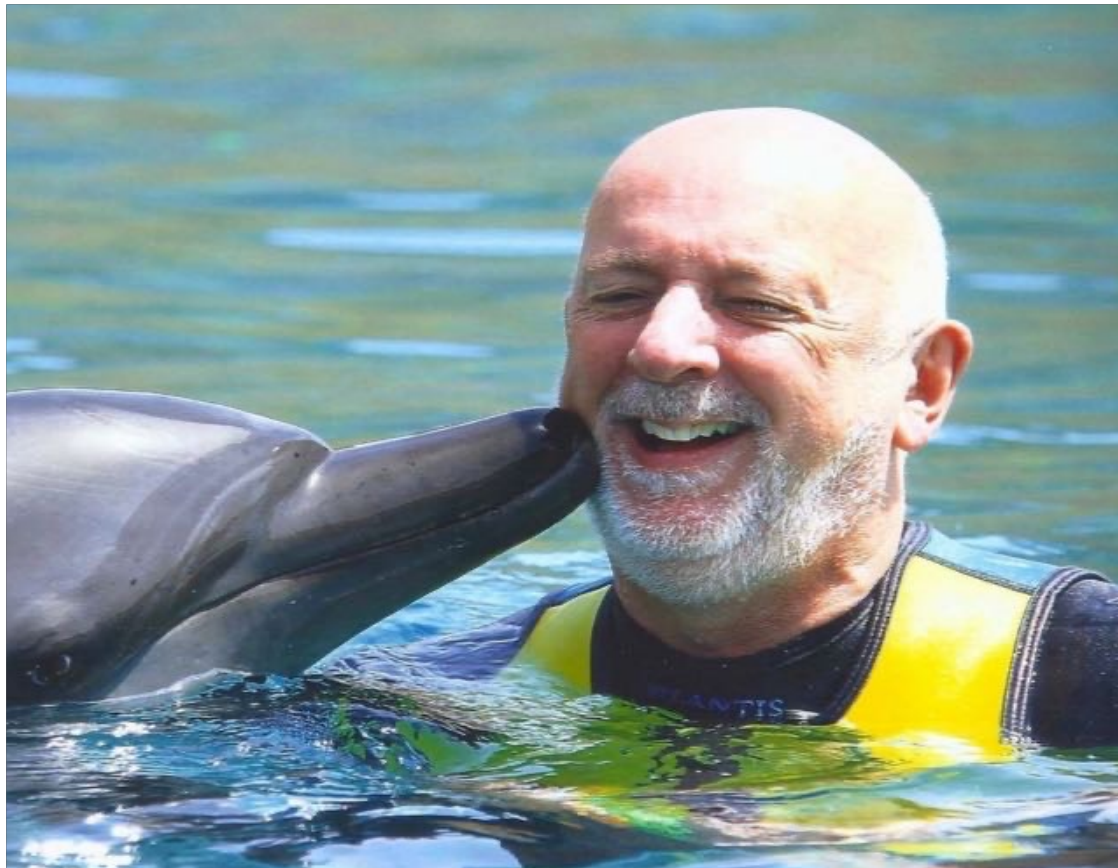
Chris with a Pyrate friend (just guessing)….

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New Article by AHSN members

Ben Nickl and Chris Muller. 2023. The joke's on us – how big tech is replicating our laughter online. *The Conversation*, **September 21.**

https://theconversation.com/the-jokes-on-us-how-big-tech-is-replicating-our-laughter-online-206191

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Human laughter as we know it likely developed between ten and 16 million years ago. For context, the stone tools our distant human ancestors made in the Early Stone Age date back around 2.6 million years. These are vast time spans, but it was perhaps good that our Palaeolithic ancestors had a sense of humour ready to deal with tech fails such as a blunt hammerstone.

Why does this matter? Well, let's fast forward to today and our contemporary issues with technology, such as how to deal with the things we've made when they fail us. Anger is a common response (see the video below) – but tech companies would much rather harness the soothing power of laughter.

Man Destroys Computer In a Cubicle Rage, 29 million views, posted 16 years ago.

Social animals that we are, humans have built important societal functions around laughter in a thousand different ways.

Laughter can repair a conversation gone awry. It can signal that we support someone in a group or think we belong to a community. It can be a flirtation device or simply suggest benevolence when engaging with others. Some people use laughter to manufacture instant feelings of trust. Others laugh at a funerals.

The short-term effects of laughter are medically proven. It can send endorphins to the brain and reduce depression and anxiety symptoms. Laughter can even raise one's pain thresholdby as much as 10%.

However, one of the social functions of laughter that interests tech giants and online app developers is its ability to soothe and to smooth. In an era in which we are increasingly reliant on digital devices and a rapidly growing online service industry, humour can be a potent form of stress relief.

Clearly, big industry players would prefer we hold on to our devices rather than angrily quitting or hitting them whenever an error 404 message appears. Or an update seems stuck at 10% completion. Laughter helps us to deal with these frustrating experiences.

If our virtual assistants, cybernetic robots, and digital avatars can emote a sense of humour that pleases us, the logic is that this will help us tolerate the irksome aspects of technology.

Datafied humour

Trying to reproduce laughter digitally comes with its own set of challenges. Tech companies start by understanding what we find funny – through analysing what we produce and interact with online. Think of the last thing that made you laugh. Chances are it was a pun. However, chances are also it wasn't even a joke based on words.

This is where data and our reaction to it comes into play. One study found there is an 85% chance we'll use the laughing-crying face emoji to react to something we find even remotely funny online. We deploy this versatile "face with tears of joy" to signal appreciation, share laughter, and reward our friends' wit in chat groups. LOL anyone?

Lol anyone? Shutterstock/Rawpixel

Yet each time we post a digital smiley, it creates a machine-readable tag. Think of it as a process of adding invisible writing to whatever it is we're adding the emoji to – this is metadata or "data about data".

We produce billions of those tell-tale tags each day. They allow algorithms to develop their own sense of human humour and perfect their funny-content-and-user matchmaking. The algorithms learn from our "likes", (basically the business model of Meta, the company formerly known as Facebook).

It's all about figuring out that personal taste profile – something that used to happen explicitly via surveys, but now can transpire invisibly without us even being asked.

There are many of these algorithms, working in many different ways, but we have only limited information about them. As with Netflix's famed recommendation engine, exactly how an algorithm functions, more precisely its source code, is often a well-kept trade secret of the company that employs it to detect, analyse and recommend humorous content.

Here's what we do know though.

Witscript, TikTok and Instagram

The purpose of these algorithms is to match us to something we personally find funny and keep us "glued" to our devices. But the kinds of datafied humour producing a virtual laugh adhesive can vary widely.

The current most commercially viable example of applying a humour AI to digital applications is the chatbot. Chatbots draw on vast amounts of language data sets, which are processed through machine learning and used to formulate text based on a user-given prompt or dialogue.

Encoding verbal humour this way into a chatbot's algorithmic DNA has produced Witscript, a self-proclaimed "joke generator powered by artificial intelligence […] and the wit of a four-time Emmy-winning comedy writer", Joe Toplyn.

Language-based joke generators like Witscript turn on the same generative AI principles as ChatGPT. Witscript's originator claims human evaluators judged Witscript's responses to input sentences to be jokes more than 40% of the time. This is evidence that Witscript represents an important next step toward giving a chatbot a human-like sense of humor.

Meanwhile, TikTok is equipped with one of the best recommending engines in the business. The app's average user typically spends a whopping 1.5 hours per day on the platform, which draws them in through an assemblage of algorithms creating TikTok's For You page experience. It is mostly filled with viral videos, memes and other trending short-form comedy content.

By tracking not only our active, but also our passive behaviour when we consume digital content, (for example how many times we loop a video, how quickly we scroll past certain content and whether we are drawn to a particular category of effects and sounds), the app infers how funny we find something. This then triggers a process of sending this content to other user profiles similar to ours. Their reactions set off another wave of digital shares – the basics of viral humour.
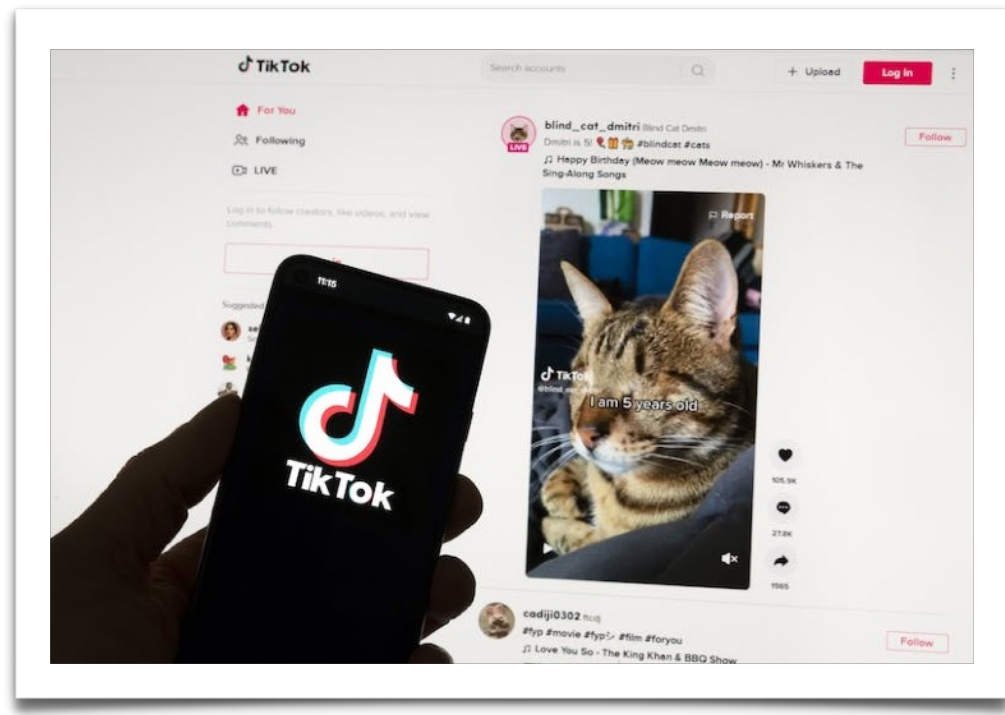
Tik Tok can infer how funny we find things by tracking our behavior. Michael Dwyer/AP

That TikTok's automated humour pipeline just *feels* right to its mostly Gen Z users is underlined by the fact that 54 % of US teens said last year it would be hard to give up their connection to social media.

Instagram is another app that wants you to feel good about what it lets you do with its application features. Its react messages give us an animated flurry of smiles when our finger taps the phone screen to release a laugh cascade.

Live videos enable users to unleash a swirling mass of Quick Stream Reactions while watching, one option being big-toothed smiles.

A screenshot from a YouTube tutorial video on Instagram animated reactions. Author provided/ YouTube

This way of making tech feel less techy is eerily reminiscent of the canned laughs that floated out of the TV set and into our living rooms with every laugh-tracked sitcom made in the 1980s.

There is no end to the ingenuity with which we try to make each other, and ourselves, comfortingly laugh in real life. Why should our online world and our datafied selves that inhabit it not work that way too? And why stop at artificial apps, if we can have artificial people?

The avatars: ERICA, Jess, and Wendy

Laughter is one of the most ubiquitous and pleasurable things humans do. Just ask the international team of roboticists who built a synthetic humanoid named ERICA. ERICA was designed to detect when you're laughing. She would then decide whether to laugh in return and choose to reciprocate with either a chuckle or a giggle.

(If this sounds familiar, the sci-fi series Westworld depicts lifelike android "hosts" who populate a theme park and interact convincingly real with humans).

When we talked to Divesh Lala, one of ERICA's creators, he told us the goal for this project (completed in 2022) was to add more humanness to robots. Or at least the semblance.

A journalist communicates with the newly developed android ERICA in 2015. Franck Robichon/ AAP

But laughter is a very complex human emotion to replicate – 16 million years, remember? So, the challenge to emulate a nonverbal human process in real-world situations was formidable.

ERICA may be 10-20 years away from laughing spontaneously and realistically at her humans, says Koji Inoue, assistant professor at Kyoto University's Graduate School of Informatics and lead author on a paper describing the ERICA project.

But let's look at the data that her AI framework was trained on. In this case, the Japanese research team used, or datafied, 80 speed-dating dialogues from a matchmaking session with Kyoto University students.

The double-edged sword here is, of course, that not all future users who interact with ERICA will laugh as if they were on a date. Yet, understanding this difference in setting, tone, intention, context, and social purpose, is what they would expect of a machine designed to look and sound like a laughing human.

This "fooling act" is the intention of the Japanese government's Moonshot Research and Development program which aims to "tackle important social issues, including Japan's shrinking and ageing societies, global climate change, and extreme natural disasters". It provided funding to the ERICA team with the aim of making this emotional service android laugh convincingly in thousands of different, unique situations.

But an AI sense of humour is tricky to get right – as other avatar examples prove.
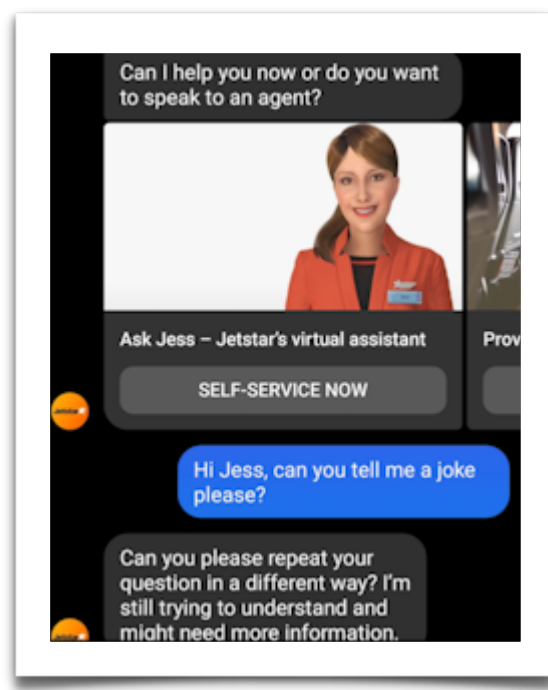
A screenshot of Jess on Facebook Messenger. Author provided, CC BY

The inability of Jetstar Jess – the airline's virtual interactive interface – to crack jokes in the self-help chat desk was all too obvious when she launched in 2013. Some chatters were more intent on trying to get a cheeky smile out of the avatar. She can now be found in Facebook messenger.

Meanwhile, the 3D-live-action-rendered Westpac Wendy, who says on the bank's website that "Westpac have employed me as a Digital Coach because they want to use new technology to help young Aussies", made her online debut a decade after Jess. She seems slightly better, with an improved ability to emote a more believable sense of humour.

Westpac's AI technology allows the realistic rendering of Wendy's face to smile in perfect unison with a computer-generated voice that tells PG-rated jokes when so asked. For instance, "I read a book on anti-gravity, I couldn't put it down."
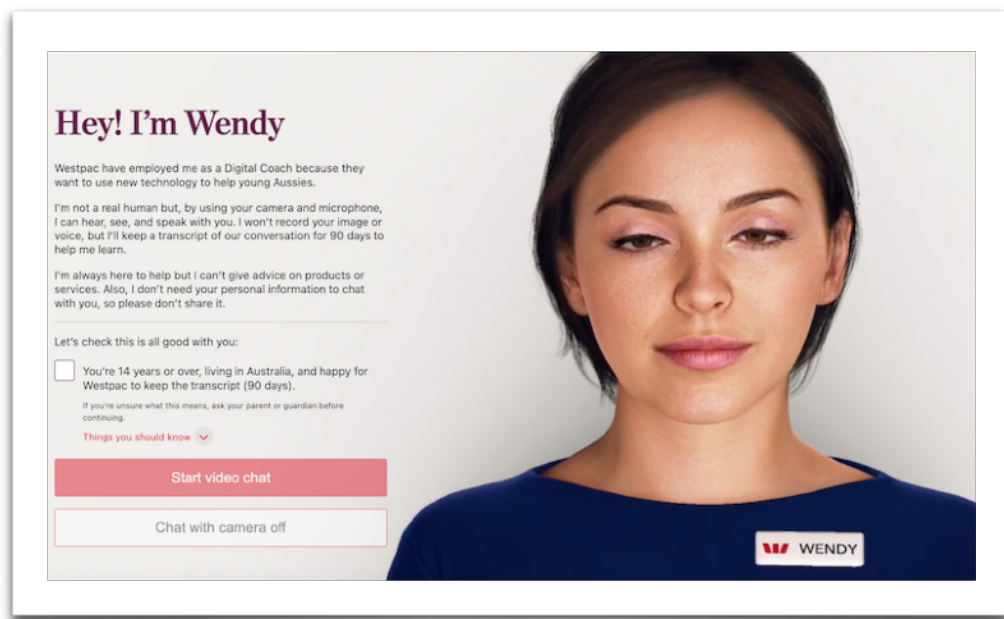
Screenshot of Westpac Wendy. Westpac.

While Wendy delivers her wit, her avatar face expresses a digitised version of a true [Duchenne smile](). This complex, concerted mobilisation of facial muscles around our mouth and our eyes reads as a genuine smile, compared to the social smile we give to others as common courtesy ([developed as infants between six and eight weeks]()).

The race for replication is certainly on, with new Wendy avatars and many other humour-enabled androids appearing each year at tech expos. The AI scientists' vision is of a [future with artificial people]() who smile reassuringly back at us.

Here again, our use of online laughter is the key. These avatars are designed to feel as normal as programmers and web designers can possibly make them – but will they ever be as natural as the [mirth of a four-year-old](), who laughs on average 300 times a day?

New Article on Religion as a Topic in Contemporary Australian Ethnic Humour

Zena Chamas. 2023. Can religion be funny? These comedians joke about religious stereotypes but they aren't always having fun. ABC Radio National Online, 17 September.

Frieda Deguise, Shoshana Gottlieb and Khaled Khalafalla reflect on their comedic work and responses to it.

https://www.abc.net.au/news/2023-09-17/religion-can-be-funny-comedians-frida-deguise-shoshana-gottlieb/102852232

New Book on Humour and the Internet
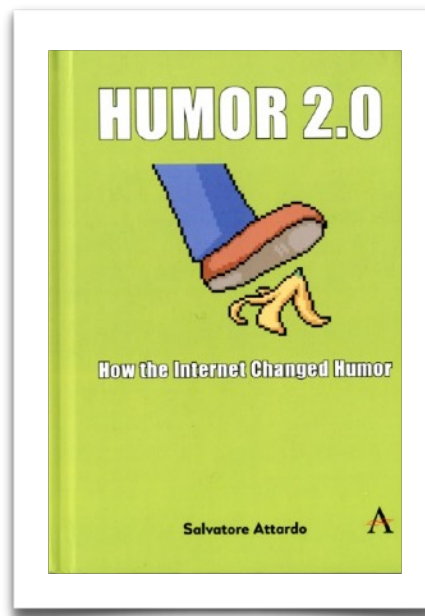
Attardo, Salvatore, *HUMOR 2.0. How the internet changed Humor*, London, New York, Anthem Press, 2023, 286p.

https://anthempress.com/humor-2-0-hb

Publisher's description

The book shows how humor has changed since the advent of the internet: new genres, new contexts, and new audiences. The book provides a guide to such phenomena as memes, video parodies, photobombing, and cringe humor. It also shows how the cognitive mechanisms of humor remain unchanged.

The book provides a comprehensive discussion of the new humor that has appeared on the internet. The book is divided into five sections: First, the introduction, which explains the idea that humor has changed since the widespread adoption of the internet and social media. The introduction reviews the theoretical tools that will be applied throughout the book: a discussion of humor theory and memes and how they function. The discussion is kept engaging and readable but is nonetheless based on rigorous scholarship, presented clearly by a well-known humor researcher.

Part 1 collects several chapters on the new humorous genres that have appeared on the internet: the humorous meme, the compilation video, online digital cartoons, the "stuff white people like" phenomenon, Dogecoin, the joke crypto-currency, and of course satirical news, such as *The Onion*. The overall point is that many of these phenomena are completely native to the internet/social media or have been significantly affected by the distribution via the internet.

Part 2 considers in more detail a number of examples of humorous memes: they include the Cheryl She Shed meme, the BoatyMcBoatface incident in which the crowdsourcing of the name for a boat went awry, Pastafarianism, the joke religion, grumpy cats, and the Chuck Norris memes. Part 3 considers multimodal humorous genres: the Hitler rant, photobombing, embarrassment ("cringe") comedy, rant-to-music videos, and music video parodies. Here too, these new genres can exist only due to the availability of platforms such as Youtube or TikTok. Part 4 looks at the dark side of internet humor, considering the use of humor by the alt. right on 4chan and 8chan, trolling, and related phenomena. The last chapter looks at humorous cartoon "mascots" such as Pepe the Frog and Kek, which have been appropriated by the right.

The first comprehensive guide to humor in the age of the internet and social media, this book will make you laugh (for the examples) and will enlighten you (for the analyses). Hopefully.

Contents

Review by Dr Nellie Feuerhahn for *Humoresques*

Il est passionnant de voir comment Salvatore Attardo, un pilier des études académiques sur l'humour se plonge dans un univers qui n'a rien à voir avec le sérieux universitaire auquel nous sommes habitués. L'auteur adopte un style léger pour évoquer comment lui est venu la nécessité de saisir ces innovations tirées de la culture médiatique américaine (Know your Meme, Wikipedia et autres sites), mais le reste de l'ouvrage aborde méthodiquement toutes les sortes d'occurrences de ces répliques d'images et de textes à visée distractive. Après avoir exposé les arcanes de la "memetique" (chapitre 2), Attardo rappelle les différentes théories expliquant l'humour (chapitre 3) avant d'aborder ce nouveau langage humoristique (chapitre 4) dont la rapidité de propagation est un signe distinctif. Le cas des "fake news", ces falsifications de vérités, est abordé comme ensuite nombre de particularités propres à la société américaine. En conclusion, Attardo souligne combien ces innovations accentuent un côté grinçant de l'humour produit et brouillent les frontières entre les informations réelles et celles satiriques, entre la plaisanterie et les propagandes suprématistes. De même, les détournements par leur mise en scène de colère et de frustration majorent la volonté de moquer ou d'agresser ("uglification" of Humor). Enfin il est à noter en conclusion la référence à Guy Debord et sa *Société du spectacle* dont les créations Web2.0 seraient un exemple de réalisation.

It is fascinating to see how Salvatore Attardo, a pillar of the academic study of humour, dives into a world that has nothing to do with the customary seriousness of universities. The author adopts a light-hearted style in order to evoke how and why he found it necessary to tackle innovations drawn from American media culture (Know your Meme, Wikipedia and other sites), but the rest of the book methodically addresses all kinds of examples of replicated images and entertaining texts. After revealing the mysteries of "memetics" (chap. 2), Attardo reviews the different theories explaining humour (chap. 3) and then addresses this new language of humour (chap 4), which is characterised by its ability to propagate rapidly. The case of "fake news", or disinformation, is addressed, as are a number of particularities of American society. In conclusion, Attardo highlights how these innovations emphasise the sarcastic side of the humour and how they cross the boundaries between actual information and satire, between joking and supremacist propaganda. Likewise, this reinterpretation is marked by mobilising anger and frustration and increase the intention to mock or become aggressive (the "uglification of humour"). And finally, it should be noted that Attardo references Guy Debord and his *Société du spectacle*, whose characteristic Web2.0. creations are a perfect example of this.

At: http://www.humoresques.fr/index.php?option=com_content&view=article&id=949:humor-2-0&catid=40&Itemid=64Présentation éditoriale

(trans. J Milner Davis and K Mullan, reproduced with permission)

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STOP PRESS: AUSTRALIAN POLITICAL CARTOONING
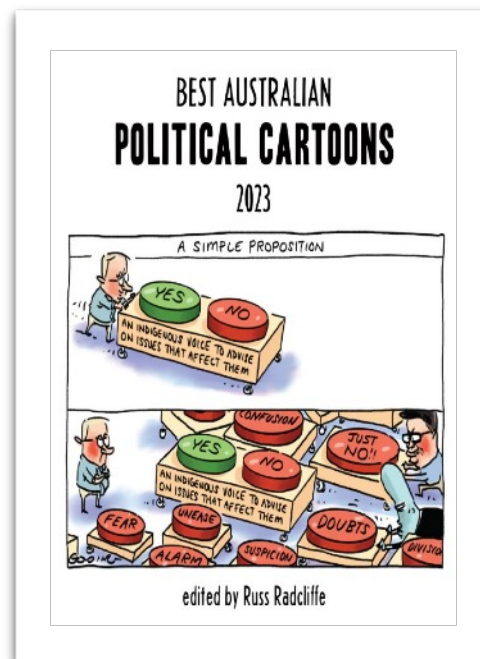
PSST!!! Want to see some of the best cartoons of the year, collected in Russ Radcliffe's excellent book (just out)?

Go to this link to *The Guardian* (aka *The Grauniad*) and enjoy a selection:
https://www.theguardian.com/australia-news/gallery/2023/oct/31/the-power-of-satire-australias-best-political-cartoons-of-2023

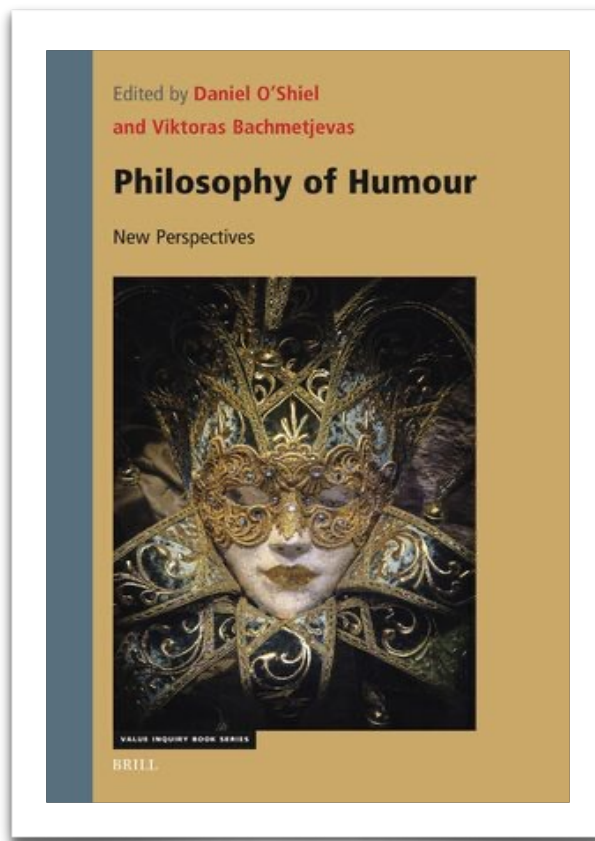And here's a foretaste from the inestimable cartoonist, Judy Horacek:

From:
Russ Radcliffe, ed. 2023. *Best Australian Political Cartoons 2023*. Melbourne: Scribe Publications. 192pp. ISBN (13):9781761380587
https://scribepublications.com.au/books-authors/books/best-australian-political-cartoons-2023-9781761380587

New Book on Philosophy of Humour

Daniel O'Shiel and Viktoras Bachmetjevas, eds. 2023. *Philosophy of Humour: New Perspectives.* Value Inquiry Book Series, No. 389. Boston: Brill. ISBN: 978-90-04-54881-7; ISBN: 978-90-04-54880-0

About this book

This volume aims to reignite interest in a sorely neglected field within philosophy: the philosophy of humour. Indeed, although humour, jokes and laughter make up a quintessentially human domain of extreme universal importance, it has not received the sustained and involved attention and investigation that it merits. This volume draws on theories both distant and more nearby in order to contemporize the discussion into the 21st century, with each of the ten contributions demonstrating just how many perspectives and conversations are to be had, both on theoretical and concrete levels, now and going forward.

The Humour Studies Digest
The Australasian Humour Studies Network (AHSN)

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

Send your Digest Submissions to our veteran Co-Editor Jessica at Jessica.davis@sydney.edu.au

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