



Australasian Humour Studies Network

THE HUMOUR STUDIES DIGEST



## Message from the Chair of the AHSN Board

Dear AHSN members,

News Flash! We have a new website address!

[ahsnhumourstudies.org](http://ahsnhumourstudies.org)

auDA (the administration body for all .au domains) released new eligibility rules for .au domain names which took effect from the 12 April 2021. The new rules mean that associations which are not incorporated or registered with the Australian Charities and Not for Profit Commission (ACNC) are no longer able to hold domain names ending in “.org.au”. That means us!

Our new website address is shown above – please bookmark it in your favourites. (Should you forget, the old [ahsn.org.au](http://ahsn.org.au) will automatically redirect you for a while at least --phew!)

### In other news

I am delighted to announce that planning for the 28th AHSN Conference 2022 is underway with some exciting ideas being proposed. Our preference is to hold the conference in Hobart, having fond memories of a most successful conference last held there in 2011.

The specific venue is still being negotiated and therefore the precise dates are flexible.

However, we can confirm that the 2½ day conference will be held during the first week of February 2022 in Hobart.

So please pencil that week in your diary now – Tassie usually enjoys splendid weather in February, and we are hopeful that we can all be there to enjoy it as well!

### In the meantime

I look forward to seeing you online at our Inaugural AHSN webinar on 22 June – with thanks to Amir Sheikhan from The University of Queensland for organising it and to Dr Limor Shifman for accepting our invitation to present on her chosen topic of researching internet humour. The full details are given in the article below.

With best wishes to all AHSN members and visitors,

Kerry

Assoc. Prof. Kerry Mullan  
School of Global, Urban and Social Studies, RMIT University  
Chair, AHSN (Australasian Humour Studies Network) Board

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## Exciting AHSN News!

AHSN has joined the 21st century and established an AHSN Facebook page, available here:

<https://www.facebook.com/AHSNHumour>

We ask all members to please give us a 'like'! Please also share the page amongst your networks with any likeminded scholars, in the hopes of growing our membership base.

We'll post regularly with details of any events, new publications, CfP or anything else potentially of interest to the group. If you have any news you wish to share via FB, please e-mail:

Lara Weinglass: [l.weinglass@uq.edu.au](mailto:l.weinglass@uq.edu.au)

Additionally, if you are a social media expert and have any thoughts on how to run the page (or even better, would like to get involved!), please let Lara know. Twitter and Instagram accounts are also in the works, so stay tuned for further developments!

All this is of course in addition to our regular *Humour Studies Digest*, which will continue to appear.

*Eds: A big vote of thanks to Lara Weinglass, multiple AHSN scholarship winner and doctoral candidate at University of Queensland, for taking on the task of our Facebook Co-ordinator.*

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## Hold the Date! 1st AHSN Free Webinar for Members

*'Internet memes: When the personal and the political collide' – 22 June 2021*

AHSN'S first ever webinar in humour studies will take place on 22 June at 5.00pm AEST. The speaker will be **Prof. Limor Shifman**, author of leading methodological studies on memes and humour.

### Abstract

Widely disputed in academic circles for over three decades, the term "meme" has been re-formulated in the last decade as a mundane phrase referring to a wide spectrum of digital phenomena. In this talk I will explore the various roles played by memes in contemporary political and cultural spheres. The power of internet memes, I will argue, stems from their unique position as bridges between individuals and collectives. I will examine this claim through an analysis of two types of humorous memes: ironic testimonial rallies and memetic nonsense.

### Bio-note

**Limor Shifman** is a professor at the Department of Communication and Journalism in the Hebrew University of Jerusalem. Her main research interests are new media, popular culture, values, and the social construction of humour.

For a partial list of Prof. Shifman's many publications, visit her Academia.edu website: <https://huji.academia.edu/limorshifman>



Precise details of the event and the link to the webinar will be emailed to AHSN members closer to the time.

*Eds: Limor has very kindly said she would love to meet the members of the AHSN and is looking forward to a live presentation and discussion with us – huge thanks, Limor!*

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## Research Student Profile

Al Marsden, PhD Candidate, RMIT University

Rob Reiner's seminal mock-documentary *This is Spinal Tap* presents a heavy metal band that takes itself a little too seriously. The film was released in the mid-1980s as the genre approached its commercial peak, and the self-important, elitist reputation of its participants—the musicians and their fans alike—persists to this day. I commenced my research knowing only that I wanted to provide a more nuanced analysis of this paradoxically global subculture by shining a light on metal humourists. In order to do this, it seemed appropriate to return to the source: the 80s; that “decade of decadence” as per Mötley Crüe's greatest hits album. The Crüe, and their Los Angeles rivals—Poison, Ratt, Dokken, Warrant—have been referred to through the years as pop metal, glam metal, and, usually dismissively, hair metal. They certainly had a lot of hair, and there is a performative humour to be found in that superficial fact alone. For example, in 1985, during a moral panic concerning violent, sexual, or otherwise objectionable lyrics in popular music, the United States Senate held a hearing so that both the lobbyists and the musicians could argue their position. Enter Twisted Sister singer Dee Snider, dressed for the occasion in a sleeveless denim vest, who looked the senators in the eyes and contested that any violence perceived in his lyrics is simply in the ear of the beholder. Or, he would have, if he could see through a pair of dark sunglasses and his mane of blonde curls. Metal, after all, is a lifestyle without compromise, even in the most formal settings. The influential metal scholar Deena Weinstein describes long hair as a part of the costume that cannot be removed; it is a symbol of authenticity. Snider would also have been aware of the comic potential of juxtaposing his own appearance with that of the Senate committee's suits and ties. This was the mission statement of Twisted Sister, as well as W.A.S.P., and Quiet Riot: appeal to the kids by annoying their parents at all costs. My long-suffering mother's catchphrase of “when are you going to cut your hair and get a job?” would have fallen on the deafened ears of many an MTV generation teenager.



The focus of my research is the humour techniques imbued within the glam metal text—album artwork, music videos, lyrics—and the knowingness with which the bands wield them as tools in service of the music. For instance, perennial party animals Poison self-deprecate in the title of their album *Look What the Cat Dragged In*, and exhibit a propensity for wordplay, including double entendre, in ‘Love on the Rocks.’ Ratt's video for ‘Round and Round’ features veteran comic Milton Berle in a dual role as a stately patriarch and, in drag, the matron, who is perturbed by the “rat” problem in the attic. In their album artwork, Mötley Crüe elect to parody the album covers of their rock and roll antecedents such as the Rolling Stones, the Beatles, and the Who, demonstrating intertextual allusion and one-upmanship. I had the good fortune of discussing some of these examples at the recent 2021 AHSN conference. The virtual manner in which I attended would have been inconceivable to my 1980s subjects, and, in that sense, researching something from before my time seems quaint. However, I am given confidence by a resurgence in interest for glam metal that has coincided with my candidature, including recently published photography books and oral histories, and a number of online fan videos nostalgically discussing the best—and worst—bands from the period. They are separated by the finest of lines. As Spinal Tap's David St. Hubbins says, “it's such a fine line between stupid and clever.”

Contact me at: [al.marsden@rmit.edu.au](mailto:al.marsden@rmit.edu.au)

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## Research Student Profile

Reuben Sanderson, School of Linguistics and Applied Language Studies, Victoria University of Wellington

As a workplace discourse analyst, my research focuses on the functional aspects of humour in interaction i.e. what are people *doing* with humour? How is humour used to mitigate (or accentuate) imbalances of power? This interest in power stems from the critical lens through which I conduct humour research. In line with this critical approach, I engage a lot with the works of Barbara Plester, Stephanie Schnurr, Janet Holmes, and Meredith Marra who write on the way that humour is employed in interaction in the workplace. Their research shows that humour can be used to: enact a sense of identity or belonging to a workplace team; negotiate power dynamics, both ratifying and challenging power differences; and even just to ease uncomfortable situations or release tension in moments of stress. In engaging with this literature, I was fascinated to discover how integral humour is to workplace interaction.



My first real foray into humour studies consisted of a research internship with the Language in the Workplace Project team at VUW. My research built on the notion that humour is frequently used as a discursive tool in interaction to indicate that the speaker is part of the 'in-group' of the workplace community. My project focused on expanding the field of workplace discourse analysis by investigating how people show that they belong in an online workspace. At the outset of my internship, I had not intended for humour to form such a crucial part of my research. However, the online workplace I analysed, a humorous and educational YouTube cooking show called 'Binging with Babish', was rife with fantastic examples of humour. By observing the strategies Babish uses to produce humour, I was able to identify multiple, overlapping layers of 'imagined communities' within his intended audience. I argue that this sense of community that humour produces helps ensure that Babish's viewers feel encouraged to return and continue to financially support his channel.

This research became the subject of a presentation I delivered at the 27<sup>th</sup> Australasian Humour Studies Network conference. I am very grateful to the AHSN for giving me the opportunity to present at this conference, and in particular, for awarding me a AHSN research student scholarship. It was so rewarding to have the chance to interact with other researchers in Australasia and receive useful feedback from scholars working in a variety of disciplines. It was also incredibly helpful to have the opportunity to discuss in person my findings with Barbara Plester who has been so influential in my research and was a keynote speaker at the Conference. I very much look forward to taking part in future conferences and continuing my involvement in the field.

My presentation at the 27<sup>th</sup> AHSN conference also happened to coincide with the very first week of my PhD. My doctoral research extends my focus on workplace interactions online and the functional aspects of humour in the workplace. My thesis investigates how people collaborate when making use of video conferencing technology in the workplace. In doing so, I adopt a multimodal methodological and analytical approach, recognising the multiple ways in which people can produce humour in interaction. In this way I aim to continue pushing the boundaries of my field by investigating humour in previously understudied contexts and applying innovative research tools to data-collection and analysis. I am excited to see where this research area takes me. Wherever I go, I am sure that humour is going to be a central part of that journey.

Please feel free to contact me at [reuben.sanderson@vuw.ac.nz](mailto:reuben.sanderson@vuw.ac.nz) for any further questions or discussion concerning my research on humour.

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## Post-doctoral Profile

Fatemeh Nasr Esfahani, PhD in sociology, independent researcher

Greetings from Iran!

Growing up in a country where there is a long-standing history and a strong cultural heritage in humour and joking shaped my initial interests in laughter and humour. In Iran, as an ancient society on the Middle East, humour and laughter are among the highly praised cultural phenomenon and priorities. People usually tend to say latest jokes in family gatherings, friendly parties and work places. Moreover, there are many examples of joking or witticism both in Persian literature and Iranian folklore.

Yet, my first encounter with humour studies took place about 12 years ago, when I read an article titled, "[Just call me Adonai': A case study of ethnic humor and immigrant assimilation](#)", written by Limor Shifman and Elihu Katz.

Concentrating on the kind of humour created among Jewish people in 19th and 20th centuries, this high-calibre, inspiring paper took my eyes, and I was tremendously fascinated by the scientific explanation of jokes and humour that it proposed. Considering the fact that Iran is a multi-ethnic country where there are many examples and versions of ethnic jokes, I was really interested to study ethnic jokes in a similar way. My core research question was knowing why ethnic jokes are appeared at the expense of ethnic minorities as well as marginalized groups?

During my PhD program in sociology at the University of Isfahan, Iran, I had a great chance to deepen my knowledge in humour theories and advanced research methods. My PhD thesis, entitled "The Sociological Explanation of the Creation and Appearance of the Ethnic Jokes in Iran", explored the long-lasting history of ethnic jokes in Iranian society, their origins as well as socio-cultural implications throughout different periods of time. The results of my studies are published as a book-chapter in English and some articles and books in Persian. I have also been invited locally and nationally to speak on my PhD research and research interests in the recent years.

At the moment, I am working on two projects; the first one is *the COVID-19 humour project* which is being led by Dr Mark Boukes and Prof. Giseline Kuipers. In collaboration with a group of international scholars and social scientists, I am going to study Persian jokes, memes, videos and other forms of humour related to the current Corona crisis. The second project is a book which explores the intersections of ethnic jokes and popular culture in Isfahan, my hometown. Holding a theoretical point of view from Freud's approaches on *Jokes and Their Relation to the Unconscious*, this specific project aims to provide a deeper knowledge and understanding on popular culture, social unconscious and psychic economy in Isfahan, as an Eastern Muslim Society.

As a highly motivated, serious student, I am going to pursue research on diverse aspects of humour in Iranian society, specifically the role of humour in people's everyday life. An issue that I am more interested is how cultural patterns of humour and laughter are formed, how they change, and what functions they serve in different socio-cultural contexts. Because of their outstanding researchers in the field of humour studies, the role models in my academic life are Professor Limor Shifman as well as the late Professor Christie Davies.

However, this will not be the end of my academic path. My ultimate goal is to conduct a sociological research on



crying as well. As a matter of fact, laughter and crying are two contrasting, paradoxical aspects of Iranian culture that there are few academic researchers about. Here, my model is Sigmund Freud and his theory about the social unconscious. I want to know how Iranians' emotional lives have been shaped by laughing and crying throughout the history. I wish to find an academic position providing me with the kind of training and advising that I need in the near future.

I would like to network with humour scholars and students from around the world. I do appreciate any opportunity for further discussions on related topics in humour and so on.

You can contact to me directly at: [fesfahany@gmail.com](mailto:fesfahany@gmail.com)

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## Calling all Humour Researchers!

Looking for Participation in Humour Research Projects, March-September 2021

Hello, my name is Alex, and I'm a current Masters in Social Work student at Columbia University in New York. I would like to express my sincere interest in contributing to the work of Australasian Humour Studies Network as a research assistant.

I love laughing and I love making others laugh. I have practiced improv comedy for two years and even founded an improv troupe in the US. Given my background as a social worker, I am especially fascinated by the ways that humor can enrich our lives. I find promise in the intersections between social work, healing and humor, such as laughter yoga, the Improv for Anxiety Workshops at *The Second City*, and the improv workshops given to incarcerated youth through *Drama Club NYC*. I myself have successfully incorporated improv comedy in my group counseling spaces with youth living in temporary housing and children living in domestic violence shelters.



I would be eager to study humor further through the AHSN. I believe my experience with social science research, my experience serving as Executive Editor to the *Columbia Social Work Review*, and my background in creating humor would allow me to contribute to any ongoing or future projects. I currently live in Sydney and will be in Australia until September 2021. Until then, I have nearly full-time availability to assist AHSN members as a research assistant.

Please feel free to contact me at: [aa4502@columbia.edu](mailto:aa4502@columbia.edu)

Warmly,

Alex Auyeung  
Columbia University

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## 2021 ISHS Webinar Series for Members and Non-members

Alternate Fridays from April 9 through June 18, 2021

Because of the COVID-19 pandemic, the Society has postponed its 33rd Conference to June 27 to July 2, 2022. In its place, the Society will hold a webinar series to run on alternate Fridays from April 9 through June 18, 2021. Each webinar will start at 10:00 am Pacific Daylight Savings Time (5:00 pm UTC). Registration for the webinar series is include with 2021 ISHS regular and associate membership. ISHS members can register online for each

webinar by clicking on the link provided with the webinar's description.

Members will receive registration confirmation and links to join the webinars of their choice. Non-members can register for and receive free access to one webinar to sample what ISHS has to offer. Joining the ISHS is simple, and costs only \$US30.00. Visit the website at: <http://humorstudies.org/MembersCenter.htm?> to pay online, or email the Executive Secretary, Dr Martin Lampert at: [ishs-at-hnu.edu](mailto:ishs-at-hnu.edu).

### **The individual webinars, speakers, and dates are as follows.**

The Contingent Dynamics of Political Humor

April 9, 2021, 10:00 am - 12:00 pm PDT (5:00 pm - 7:00 pm UTC)

[Click here to register for \*The Contingent Dynamics of Political Humor\*](#)

*Organizers:* Sammy Basu, Willamette University, USA and Massih Zekavat, Europa-Universität Flensburg, Germany

The first webinar focuses on political humor in advance of a special issue of the *European Journal of Humour Research* on the same topic. The webinar and the special issue will focus on interdisciplinary scholarly works that address the repressive and irrepressible dynamics of humour by locating the actual practices and instances of political humour that succeed, fall flat, or backfire within their relevant historical, institutional and cultural contexts. This webinar will include the following presentations.

***Power and Satire in the Front Page Images of Mariano Rajoy:***

***Visual Motifs as Political Humour***

Manuel Garin, Universitat Pompeu Fabra, Spain Daniel Pérez-Pamies, Universitat de Girona, Spain

***Spontaneous Humour and Malaysia's Democratic Breakthrough in 2018***

Shanon Shah, King's College London, United Kingdom

***Trevor Noah and the Contingent Politics of Racial Joking***

Jennalee Donian, University of Fort Hare, South Africa and Nicholas Holm Massey, University, New Zealand

Is Comedy "Tragedy plus Time"? Roundtable

April 23, 2021, 10:00 am - 12:00 pm PDT (5:00 pm - 7:00 pm UTC)

[Click here to registration for \*Is Comedy "Tragedy plus Time"? Roundtable\*](#)

*Organizers:* Patrice Oppliger, Boston University, USA and Eric Shouse, Eastern Carolina University, USA

*Discussants:* Katie Mears, Vulture.com, and Darren Valenta, St. Cloud State University, USA

This webinar will debate the ever-popular expression "comedy is tragedy plus time" and the idea that humor is always the result of "benign violations." Stand-up comedians who reference ongoing mental and physical illnesses in their acts also challenge relief theories of humor by sometimes creating tension without offering a definitive release. Like the dark side of stand-up comedy more generally, the humor of comedians such as Maria Bamford, Neal Brennan, and Tig Notaro is a paradoxical and incongruous blend of tragedy and comedy that cannot be easily resolved. We will expand on the chapter, "An Incongruous Blend of Tragedy and Comedy: How Maria Bamford Lightens the Dark Side of Mental Illness," from *The Dark Side of Stand-Up Comedy* (2020).

Mutating Discriminatory Representations through Humor or How Humorists Ascribe, Disguise, and Shift Stereotypes

May 7, 2021, 10:00 am -12:00 pm PDT (5:00 pm - 7:00 pm UTC)

[Click here to register for \*Mutating Discriminatory Representations through Humor\*](#)

Organizer: Villy Tsakona, National and Kapodistrian University of Athens, Greece Discussant: Jan Chovanec, Masaryk University Brno, Czech Republic

One of the most hotly debated topics in humor research involves whether humor influences and/or reflects social reality and public opinion, how, to what extent, and under what circumstances. This topic is usually raised when humorous texts involving discriminatory content (e.g. racist, sexist, classist) are discussed. On the one hand, traditional approaches to humor argue that, since humor belongs to *non-bona-fide* communication, where nothing serious, sincere, relevant, or accurate is to be expected, humorous texts neither reflect social reality nor intend to cause offence. It is therefore suggested that humor cannot be blamed for promoting racist, sexist, or other discriminatory views and stereotypes, although it may exploit them to make people laugh.

On the other hand, more recent critical approaches to humorous discourse claim that humor can create and be considered responsible for disseminating prejudicial views and stereotypes by ridiculing specific targets, such as ethnic groups, migrants, women, lawyers, homosexuals, and politicians. Both superiority and relief theories of humor capture this dimension of humor: in the first case, humor attacks a supposedly inferior target, while, in the second, humor allows speakers to express themselves in socially unacceptable and condemnable ways. Consequently, critical research on humor seems to be more sociopolitically and culturally sensitive: topics such as the limits of humor in specific contexts, the thin line between humor and offense, its sociopolitical repercussions, and its effects on social relations have nowadays become the foci of analysis.

Following a critical line of research, this webinar includes studies investigating the ways discrimination may be reproduced in humorous genres as well as how and why it may be perceived or missed by their recipients. This webinar will include the following presentations.

***Whose Stereotypes are These Anyway?***

***Examining the Intersection of Humor and Cultural Identity***

Aleksandar Takovski, AAB College, Kosovo

***Incongruity in Disguise: A Multimodal Study of the Migration Crisis in Political Cartoons***

Anna Piata & Stavros Assimakopoulos

National and Kapodistrian University of Athens & University of Malta

***From Poverty-Stricken to Uncivilized 'Other':***

***The Evolution of Stereotypes about Migrants in Greek Online Jokes***

Argiris Archakis, University of Patras, Greece

and Villy Tsakona, National and Kapodistrian University of Athens, Greece

Humor and Artificial Intelligence

May 21, 2021, 10:00 am -12:00 pm PDT (5:00 pm - 7:00 pm UTC)

[Click here to register for \*Humor and Artificial Intelligence\*](#)

Organizer: Christian Hempelmann, Texas A&M University–Commerce, USA

Other Panelists: Julia Taylor Rayz, Purdue University, USA Tristan Miller, Austrian Research Institute for Artificial Intelligence and Tiansi Dong, Bonn University, Germany

Christian Hempelmann will begin with an overview of past approaches to generating and analyzing humor computationally up to 2015. As in its parent discipline, computational linguistics, early approaches were



symbolic, rule- and resource-based. Since the 1990s, the methodology came increasingly from computer sciences and was probabilistic, up to the unexplainable algorithms of machine learning.

Julia Rayz will continue the presentation from 2015 and provide a brief overview of the strengths and weaknesses of contemporary intelligent systems, concentrating on their ability to “understand” text and make inferences, loosely described as learning. It will follow by applicability of various language models to computational humor.

Tristan Miller will present on how puns and wordplay are humorous stylistic features that are recurrent in literary texts but are among the most challenging for humans to translate. In this talk, he will describe how AI can provide specialized support to translators working with puns.

Tiansi Dong will address the research on cognitive maps and how jokes can be understood as a collage of two cognitive maps. The presentation will emphasize the neuro-symbolic procedures to acquire such a collage, and will address the important roles humor plays in commonsense reasoning and neuro- symbolic integration. Both are characteristic features of the next generation of AI.

This webinar will conclude with a roundtable discussion with the audience on the ethics of humor and AI, which has become more relevant as AI becomes more intelligent.

**Seriously Funny: Humor that Breaks the Rules**

June 4, 2021, 10:00 am - 12:00 pm PDT (5:00 pm - 7:00 pm UTC)

[Click here to register for \*Seriously Funny\*](#)

*Organizer:* Delia Chiaro, Università di Bologna, Italy

Humour is often seen as a liberating and laughter inducing social phenomenon with no serious consequences. Nevertheless, when politics are involved, humour may take on a moral aspect that violates boundaries and may contribute to occurrences of radicalization. In these talks, we will explore this new understanding of what is humorous and what can occur when communities and groups coalesce around contemporary forms of political humour, especially on the right of the political spectrum, and its fallout both in the public sphere and in online spaces. The presentations in this webinar argue that understanding the social and political context as well as new forms of morality emerging from the cultural milieu is crucial to unlock what is now increasingly becoming a process that can be defined as “seriously funny” and result in political polarization, hate crimes and the need for constant acts of transgression. The webinar will include the following presentations.

***Humor and Polarization***

Giselinde Kuipers, Katholieke Universiteit Leuven, Belgium

***From London Bridge to Finsbury Mosque: Humour and Hate Crimes***

Nikita Lobanov, Università di Bologna Italy

***Is Crossing Boundaries Always Liberating?***

***The Contested Politics of Transgressive Humour***

Dick Zijp, Universiteit Utrecht, Netherlands

**Humor as a Personality Characteristic:**

**New Insights into Individual Differences in Humor and Important Life Outcomes**

**June 18, 2021, 10:00 am - 12:00 pm PDT (5:00 pm - 7:00 pm UTC)**

[Click here to register for \*Humor as a Personality Characteristic\*](#)

*Organizer:* Jennifer Hofmann, University of Zurich, Switzerland

*Discussant:* Tracey Platt, University of Sunderland, United Kingdom

The aim of this webinar is to tap into core challenges of psychological humor research, as well as to give you insight into the latest data on humor and important life outcomes in the light of the current pandemic. Firstly, to address an “evergreen challenge,” Willibald Ruch will talk about the assessment of humor. He will give a brief overview on what instruments there are and which ones should be used for which research and application purpose. Secondly, Sonja Heintz will present the latest data on comic styles and coping with the pandemic. Thirdly, René Proyer will show you how the three dispositions towards ridicule and laughter impact on romantic relationships. After the presentations, the insights will be discussed by Tracey Platt and all attendees will have the opportunity to join the discussion and ask questions. This webinar is targeted at anyone interested in the psychology of humor—from students wanting to learn about how to assess humor in their research, practitioners wanting to learn about the influence of humor on life domains such as relationships, as well as new and seasoned humor researchers aiming at expanding their knowledge. The webinar will include the following presentations.

***Assessing the Humor Personality:***

***Is the Instrument I Need Already Constructed? If So, Which one is it?***

Willibald Ruch, University of Zurich, Switzerland

***Comic Styles and Coping with the Covid-19 Crisis***

Sonja Heintz & Konstantin Edelmann, University of Plymouth, United Kingdom

***Dealing with Laughter and Ridicule in Romantic Relationships:***

***Relationship Satisfaction of Gelotophobes, Gelotophiles, and Katagelasticians***

René Proyer and Kay Brauer; Martin-Luther-University Halle-Wittenberg

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## **The 6<sup>th</sup> International Gelological Congress**

‘HUMOUR AND LAUGHTER IN THE GLOBALIZING WORLD’ 12 – 15 MAY 2021

Herzen Russian State Pedagogical University (Saint Petersburg, Russia), Sociological institute, Russian Academy of Sciences, Laboratory of Gelological Studies (Saint Petersburg, Russia), Mental Health Research Center (Moscow, Russia), The Museum-Estate of P.E. Scherbov (Leningrad Region, Russia), Non-profit charitable organization «Odessa Humanitarian Tradition» (Odessa, Ukraine), St. Petersburg State Clown–Mime–Theatre “Mimigrants” (Saint Petersburg, Russia), and the "Museum Agency" State Budgetary Institution of Culture of the Leningrad Region (Leningrad Region, Russia)

[http://eng.socinst.ru/conferences-of-the-si-ras/laughcommunication2021/?fbclid=IwAR3iSx\\_7A5IchOczBvMxiOvfBdMjOKGm7OSz2daDi1IUWsMzXBfWIZW6ECU](http://eng.socinst.ru/conferences-of-the-si-ras/laughcommunication2021/?fbclid=IwAR3iSx_7A5IchOczBvMxiOvfBdMjOKGm7OSz2daDi1IUWsMzXBfWIZW6ECU)

The focus of the 6th International Gelological Congress is to provide a cross-cultural perspective on humour. Humour can be described as a universal phenomenon, common to all humans (and perhaps beyond). Cross-cultural comparisons have shown that the increase in the speed and scope of communicative channels has resulted in the globalization of certain types and forms of humour. At the same time, a counter-tendency of localization may be observed -- humour is, after all, a phenomenon that reacts to its immediate environment. The congress will address issues as diverse as laughter and humour in different areas and media, cross-cultural



similarities and differences, artistic and popular forms of humour, its bonding and dividing character, etc. The Congress invites researchers in sociology, social philosophy, psychology, social linguistics, folklore, literary criticism and other disciplines. Topics can be (but are not limited to) the following:

- Social and cultural practices of humor and laughter in different cultural-historical periods
- Trickster as a universal cultural function
- Comparisons of laughter and humour in different areas and media
- Cross-cultural similarities and differences, artistic and popular forms of humour
- Globalization, localization and universality in humour and laughter
- Humour boundaries: moral norms and ethical issues
- Ethnic differences and universal features in humour
- Social aspects of laughter
- Laughter in cross-cultural communication
- Politics and humour: communicative aspects
- Spiritual and transcendent aspects of humor and laughter. Humor and transcendent issues Humour and Covid-19 (black humour, medical humour etc.)

Forms of participation: **in** person OR online

Time-limit: Oral presentation – up to 25 mins plus discussion - up to 10 mins

**Within the congress, the following events are also planned:**

- Round table on caricature
- Caricature exhibition of the work of P. Scherbov (1866-1938) for his 155<sup>th</sup> anniversary

Organizing committee:

**Dr. Laineste L.** (Estonian Literary Museum, Centre of Excellence for Estonian Studies (CEES), Estonia)

**Prof. Brodsky A.** (St Petersburg State University, Research Center for Cultural Exclusion and Frontier Zones, Russia)

**Prof. Golovin V.** (Institute of Russian Literature (the Pushkin House), Russian Academy of Sciences, Russia)

**Dr. Enikolopov S.** (Mental Health Research Center, Russia)

**Dr. Ivanova A.** (Pirogov Russian National Research Medical University; Mental Health Research Center, Russia) – co-chairman

**Prof. Kozintsev A.** (Peter the Great Museum of Anthropology and Ethnography (the Kunstkamera), Russia)

**Dr. Levchenko V.** (Non-governmental organization “Odessa Humanities Tradition”, Ukraine)

**Dr. Lavrentyev A.** (Udmurt State University, Russia)

**Prof. Malinov A.** (St Petersburg State University, Research Center for Cultural Exclusion and Frontier Zones, Russia)

**Dr. Nikolaeva Zh.** (St Petersburg State University, Research Center for Cultural Exclusion and Frontier Zones, Russia)

**Plush-Nezhinsky A.** (*St. Petersburg State Clown–Mim-Theatre “Mimigrants”*)

**Dr. Radeev A.** (St Petersburg State University, Russia)

**Dr. Troitskiy S.** (St Petersburg State University / Laboratory of Geological Studies / Russia, Herzen Russian State Pedagogical University) – **chairman**

**Zhuravleva A.** (The Museum-Estate of P.E. Scherbov, Russia), Director

CLOSING DATE WAS March 15, 2021

The organizing committee will notify applicants about acceptance of proposals before **April 15, 2021**.

Please contact: [sergtroy@yandex.ru](mailto:sergtroy@yandex.ru) for all enquiries.

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## ***Incitatus***

**Symposium** - On Political Humor, May 28<sup>th</sup>-29<sup>th</sup> 2021

Online -

<http://www.ppgd.ufpr.br/?p=6340>

UFPR – BRASIL

Universidade Federal do Paraná

Faculdade de Direito

Núcleo de Direito Privado Comparado



The symposium *INCITATUS 2021* aims to provide an open space for reflection on humor and politics. The title of the conference opens space to question the primary logic of the political phenomenon as the relationship between rulers and ruled, power and obedience, or authority and submission. From corruption to bad business, from abuse of power to the caricature of hypocrisy and social mediocrity, the realm of appearances in the political game has never gone untouched under the acute inspection of humor. Many even believe that the health of a political regime can be measured by the barometer of tolerance for laughter, or, consequently, of freedom itself. Thus, the *INCITATUS 2021 Symposium* recalls that old story of Emperor Caligula who made, or intended to make, his favorite horse a roman consul. It does not matter here whether the story is true or not. The power of myths and magical thinking goes beyond fact checking. The image has an almost absolute power as a shadow. The game inside the political arena of struggle for power often forces dissimulated, devious, and sometimes humiliating strategies. This power has ancient roots from Greek culture to the Roman Empire, and is thrown precisely on the razor's edge between the strength of the ruling power and the weakness of its exposure. Humor displays its potency precisely in this small gap, in the affirmation of freedom, laughing in a more old or modern style, more refined or crude, but its formal, transcendental and speculative logic remains the same. In political theater, in this eternal game of light and shadow, humor as a weapon of defense and attack arises to amuse, distract, or to tell simply the truth that no one else dares. The tripartite of the political-theatrical problem is permanent and stable in its playing: the actors, the public, the critics. In all this, laughter and politics join hands in the celebration of spectacle, feast, anarchy and subversion. In this case, during the *INCITATUS 2021*, humor and politics will take the stage for just two days. On the 28<sup>th</sup> and 29<sup>th</sup> of May 2021 the seminar on Humor and Politics will welcome all authors from any field, theoretical or pragmatic approach, and may cover any time or period. We encourage paper presentations focused on the intersections between humor and politics, including, but not limited to:

- Humor under authoritarian governments
- Humor as a tool used by politicians
- Cartoons and memes
- Humor, elections and campaigns
- Humor and democracy
- Humor and the internet

- Humor and media (satire in cinema, TV, radio, newspapers etc)
- Irony and politics: basic survival kit for democracy
- Humor and political discourse
- Humor politics and social sciences (sociology, psychology, history etc)
- Politics and ridicule
- Political-legal paradoxes: freedom vs limits
- Dark humor, scorn and mockery
- Humor taboo
- Humor and anthropology (particular or singular events of political humor)
- Political humor and authors, or particular publications (such as Bordalo Pinheiro, Crumb, Laerte, Canard Enchaîné, NY Times, Fanzines etc)

Confirmed Keynote Speaker:

Don Waisanen, Baruch College, CUNY <https://donwaisanen.com/>

**Abstracts, in Portuguese or English**, must be sent to the following email addresses: [constantinomar@gmail.com](mailto:constantinomar@gmail.com) or [joao.capelotti@gmail.com](mailto:joao.capelotti@gmail.com). They must not exceed 500 words and must be followed by a small biographical note (up to 100 words). Presentations, in Portuguese or English, will be 20 minutes long. Participation and attendance is free.

#### IMPORTANT DATES:

Submission: until 20<sup>th</sup> April 2021

Notification of the decision: 1<sup>st</sup> May 2021

For all enquiries, please contact:

**Constantino Pereira Martins** at: [constantinomar@gmail.com](mailto:constantinomar@gmail.com)

**João Paulo Capelotti** at: [joao.capelotti@gmail.com](mailto:joao.capelotti@gmail.com)

#### Organization:

**Constantino Pereira Martins**

FCSH-NOVA University of Lisbon / IEF - University of Coimbra

<http://www.uc.pt/fluc/uidief/members/CPM>

[constantinomar@gmail.com](mailto:constantinomar@gmail.com)

**João Paulo Capelotti**

Núcleo de Direito Privado Comparado, da Universidade Federal do Paraná (UFPR)

[joao.capelotti@gmail.com](mailto:joao.capelotti@gmail.com)

#### Hosting and Support

Núcleo de Direito Privado Comparado, da Faculdade de Direito da Universidade Federal do Paraná (UFPR), Brasil



## Cartoon Exhibition Marking 10<sup>th</sup> Anniversary of Japan's 3-11 Disaster:

A Link with the 2019 25<sup>th</sup> AHSN Conference at RMIT University

AHSN member, Ronald Stewart, reports from Japan

The “Asakura Yuzō’s Disaster Picture Diary’ Original Artwork Exhibition: Looking Back Over the Ten Years Since the Great Eastern Japan Earthquake”, is on show from 27 February to 9 May 2021 at the Saitama Municipal Cartoon Art Museum. The show recalls through political cartoons the devastation and long road to recovery from the 11 March 2011, the triple disaster (often referred to as 3-11) of earthquake, tsunami, and nuclear powerplant accident on the North-Eastern coast of Japan. Many members of the AHSN will be familiar with the cartoons of Asakura Yuzō from part two of “The Other Manga: It bites!” exhibition held in the Swanston Library of RMIT University in early 2019 to coincide with that year’s AHSN conference. In March of the same year, Asakura drew his last cartoon, and in September he lost his long battle with cancer. However, the strong and consistent message conveyed by his cartoons relating to the disaster, that the lessons learned from the disaster should not be forgotten—nor should those still struggling to recover in the region be forgotten—are still important. Today, mostly due to the nuclear power plant meltdowns, approximately 35,000 people from his own prefecture of Fukushima remain unable to return to their homes.

The Saitama exhibition features sixty-four of Asakura’s “Disaster Picture Diary” cartoons for *Fukushima Minpō* newspaper, as well as a number of his coloured ink drawings and picture scrolls celebrating the centuries-old horse festival *Somanomaoi* from his beloved hometown of Minamisoma. A centre stand also displays sixteen cartoons—a mixture of originals and reproductions—from *Kyodo News*’ six cartoonists (including some by Yokota Yoshiaki who also presented at the 2019 AHSN conference). These witty and sometimes biting political cartoons, drawn from a national perspective in a stylish cartoony manner, not only show a broader social reaction to the disaster, but contrast with the traditional inkbrush style of Asakura and his at the time highly emotionally charged cartoons, drawn from a local perspective.

A large monitor with loop video greets visitors as they enter the exhibition room. It shows photos of Asakura at work in his studio, footage of his hometown and its traditional festival, and also photos of the RMIT University exhibition—images of setting up



the exhibition panels, the opening-ceremony and presentations, and of visitors to the exhibition including AHSN members. Leading into the current exhibition space, there are two large panels featuring an essay with photos taken by me. It recounts my 2017 visit to Asakura's studio and his still recovering hometown, and describes the Melbourne exhibition and the kind cooperation received from the Swanston Library, the Australian Cartoon Museum and the AHSN in putting it together. The essay is reproduced in longer form in the Saitama Municipal Cartoon Art Museum's *Rakuten: Newsletter of the Kitazawa Rakuten Appreciation Society* (no. 61, March 2021). I am a board member of this society



which acts as the organizing committee for events at the museum. Established in 1966 in the former residence and studio of Japan's first professional cartoonist, Kitazawa Rakuten, it is the oldest comic art museum in Japan. The current Asakura Yuzō exhibition is based on a proposal I made and was put together by museum curator Matsumoto Hiroyuki with cooperation from Asakura's family, *Fukushima Minpō* and the City of Minamisoma.

*Ronald Stewart is a Professor in the Sociology Department of Daito Bunka University in Saitama and Tokyo, Japan, where he teaches English and comics studies.*

*Eds: Many thanks, Ron, for maintaining these important links between the AHSN and Japan, even in such difficult times. We're looking forward to the day when we can see you and your cartooning colleagues again at AHSN events.*

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## **New Books on Humour and the Comic**

*Eds: A note to thank the new Book review editor, Amanda Cooper of University of Western Sydney whose appointment was announced in the last Digest for her sterling work in tracking the leading new books on humour from a huge range of disciplines that are now coming into print. Amanda has done an astounding job scouring publishing house book lists to collect and collate the following publications. We are certain that there will be works of particular interest to members. Further, Amanda's work has highlighted the breadth, depth and diversity of humour studies. Thank you, Amanda.*

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*Frederick Luis Aldama (ed). 2021. Comics Studies Here and Now. New York, NY: Routledge. 364pp. ISBN (Hardcover): 9781138498976 ISBN (Paperback): 9780367590703 ISBN (eBook): 9781351015271.*

**Publisher's Description:**

*Comics Studies Here and Now* marks the arrival of comics studies scholarship that no longer feels the need to justify itself within or against other fields of study. The essays herein move us forward, some in their re-diggings into comics history and others by analyzing comics—and all its transmedial and fan-fictional offshoots—on its own terms. *Comics Studies* stakes the flag of our arrival—the arrival of comics studies as a full-



fledged discipline that today and tomorrow excavates, examines, discusses, and analyzes all aspects that make up the resplendent planetary republic of comics. This collection of scholarly essays is a testament to the fact that comic book studies have come into their own as an academic discipline; simply and powerfully moving comic studies forward with their critical excavations and theoretical formulas based on the common sense understanding that comics add to the world as unique, transformative cultural phenomena.

#### Editors' Bionotes:

Frederick Luis Aldama is the author, co-author, and editor of over 30 books, including recently *Latinx Superheroes in Mainstream Comics*. He is Arts & Humanities Distinguished Professor, University Distinguished Scholar, and Director of the award-winning LASER (Latinx Space for Enrichment & Research) at The Ohio State University.

#### Contents:

Matt Madden's Brief Comic Book Odyssey: A Foreword  
Comic Studies Here and Now: An Introduction

#### **Part I: Words, Pictures, and Borders**

Chapter 1: A Touch of Irony and Pity: Krazy Kat in the Breaks – Ben Novotny Owen  
Chapter 2: In Love with Magic and Monsters: The Groundbreaking Life and Work of Rose O'Neill – Richard Graham and Colin Beineke  
Chapter 3: It's sorta wacky! But, different!: Scribbly, Inkie, and Pre-Underground Autobiographical Comics – Andrew J. Kunka  
Chapter 4: How Lust Was Lost: Genre, Identity, and the Neglect of a Pioneering Comics Publication – Robert Hulshof-Schmidt

#### **Part II Transmedial Forms**

Chapter 5: Comics, Race, and the Political Project of Intermediality in Karen Tei Yamashita's *I Hotel* – Jennifer Glaser  
Chapter 6: Alfred Hitchcock's *Rear Window* as 'cineromanzo' – Jan Baetens  
Chapter 7: Articulate This!: Critical Action Figure Studies and Material Culture – Jonathan Alexandratos and Daniel F. Yezbick

#### **Part III Institutions and Movements**

Chapter 8: Singapore cartoons in the anti-comics movement of the 1950s and 1960s – Lim Cheng Tju  
Chapter 9: The Institutional Support for Hong Kong Independent Comics – Kin Wai Chu  
Chapter 10: Jirō Taniguchi: France's Mangaka – Bart Beaty

#### **Part IV Resistant Word-Drawn Acts & Transformative Reading Communities**

Chapter 11: The Latina Superheroine: Protecting the Reader from the Comic Book Industry's Racial, Gender, Ethnic, and Nationalist Biases – Enrique García  
Chapter 12: The Page is Local: Planetarity and Embodied Metaphor in Anglophone Graphic Narratives from South Asia – Torsa Ghosal  
Chapter 13: Hands Across the Ocean: A 1970s Network of French and American Women Cartoonists – Leah Misemer  
Chapter 14: Comics as Orientation Devices – Katherine Kelp-Stebbins  
Chapter 15: Service Dogs, Code Switching, and Interracial Polyamory: Exploring the Reclamation Narratives of Comic Fandom – Erica Massey



## Part V Margins Transforming Centers

Chapter 16: Once and Again, Ack!: Epimone, Recursion, and Variation in Guisewite's Cathy – Susan Kirtely

Chapter 17: Transnationality and Textual Mestizaje in Love and Rockets – Brittany Tullis

Chapter 18: Only a Chilling Elegy: An Examination of White Bodies, Colonialism, Fascism, Genocide, and Racism in Dragon Ball – Zachary Michael Lewis Dean

Chapter 19: From the Inner City to the Interstellar: Brian K. Vaughan's Comix after 9/11 –James J. Donahue

**Info/Orders:** <https://www.routledge.com/Comics-Studies-Here-and-Now/Aldama/p/book/9780367590703>

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Wejdan Alsadi and Martin Howard. 2021. *The Multimodal Rhetoric of Humour in Saudi Media Cartoons*. *Humour Research Series*. 186+pp. 13 b/w illustrations, 53 illustrations in colour. Berlin: De Gruyter Mouton. ISBN (Hardcover): 9781501516726 ISBN (eBook): 9781501509902 DOI: <https://doi.org/10.1515/9781501509902>

Publisher's Description:

Cartoons, as a form of humour and entertainment, are a social product which are revealing of different social and political practices that prevail in a society, humourised and satirised by the cartoonist. This book advances research on cartoons and humour in the Saudi context. It contributes to the growing multimodal research on non-interactive humour in the media that benefits from traditional theories of verbal humour. The study analyses the interaction between visual and verbal modes, highlighting the multimodal manifestations of the rhetorical devices frequently employed to create humour in English-language cartoons collected from the Saudi media. The multimodal analysis shows that the frequent rhetorical devices such as allusions, parody, metaphor, metonymy, juxtaposition, and exaggeration take a form which is woven between the visual and verbal modes, and which makes the production of humorous and satirical effect more unique and interesting. The analysis of the cartoons across various thematic categories further offers a window into contemporary Saudi society.

Editors' Bionotes:

**Wejdan Alsadi** works in the College of Social Sciences at Umm Al-Qura University, Saudi Arabia

**Martin Howard** is Associate Dean (Global) in the College of Arts, Celtic Studies and Social Sciences at University College Cork, Ireland.

Contents:

Chapter 1 – Introduction

Chapter 2 – Humour, media and multimodality

Chapter 3 – Cartoons: A multimodal genre

Chapter 4 – Intertextuality: Allusion and parody in cartoons



Chapter 5 – Multimodal metaphor

Chapter 6 – The interaction between multimodal metaphor and metonymy

Chapter 7 – Juxtaposition and exaggeration

Chapter 8 – Conclusion. Speaking images in a Saudi context: What cartoons reveal

References & Index

**Info/Orders:** <https://www.degruyter.com/document/doi/10.1515/9781501509902/html>

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*Marcus Tullius Cicero and Michael Fontaine (trans). 2021. How to Tell a Joke: An Ancient Guide to the Art of Humor. Ancient Wisdom for Modern Readers Series. Princeton & Oxford: Princeton University Press. 328pp. ISBN (Hardcover): 9780691206165 ISBN (eBook): 9780691211077 DOI: 10.2307/j.ctv160btp8.*

Publisher's Description:

Can jokes win a hostile room, a hopeless argument, or even an election? You bet they can, according to Cicero, and he knew what he was talking about. One of Rome's greatest politicians, speakers, and lawyers, Cicero was also reputedly one of antiquity's funniest people. After he was elected commander-in-chief and head of state, his enemies even started calling him "the stand-up Consul." *How to Tell a Joke* provides a lively new translation of Cicero's essential writing on humor alongside that of the later Roman orator and educator Quintilian. The result is a timeless practical guide to how a well-timed joke can win over any audience.

As powerful as jokes can be, they are also hugely risky. The line between a witty joke and an offensive one isn't always clear. Cross it and you'll look like a clown, or worse. Here, Cicero and Quintilian explore every aspect of telling jokes—while avoiding costly mistakes. Presenting the sections on humor in Cicero's *On the Ideal Orator* and Quintilian's *The Education of the Orator*, complete with an enlightening introduction and the original Latin on facing pages, *How to Tell a Joke* examines the risks and rewards of humor and analyzes basic types that readers can use to write their own jokes.

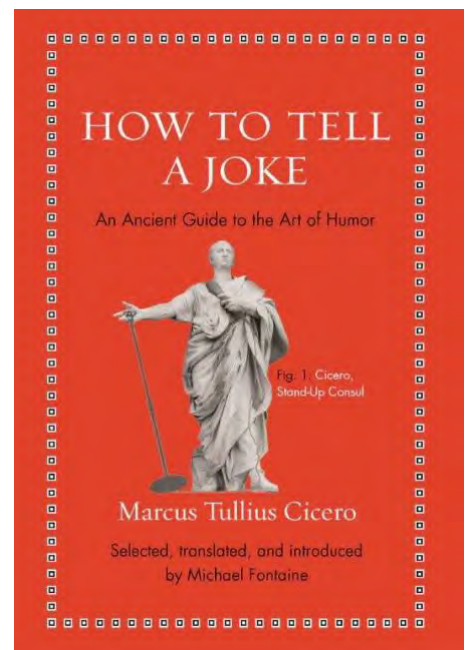
Filled with insight, wit, and examples, including more than a few lawyer jokes, *How to Tell a Joke* will appeal to anyone interested in humor or the art of public speaking.

Editors' Bionotes:

**Michael Fontaine** is professor of classics at Cornell University. His books include *How to Drink: A Classical Guide to the Art of Imbibing* (Princeton) and *The Oxford Handbook of Greek and Roman Comedy*.

**Contents:** Not provided

**Info/Orders:** <https://press.princeton.edu/books/ebook/9780691211077/how-to-tell-a-joke>



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John Rucynski Jr. and Caleb Prichard (eds). 2020. *Bridging the Humor Barrier: Humor Competency Training in English Language Teaching*. 308pp. Washington DC: Lexington Books. ISBN (Hardcover): 978-1-4985-9200-0 ISBN (eBook): 978-1-4985-9201-7.

Publisher's Description:

The language barrier is a familiar term, but what exactly is the humor barrier? Humor is a universal phenomenon, but the cultural variance in how humor is used can prove to be a major obstacle for English language learners hoping to communicate effectively in cross-cultural contexts. While a growing number of researchers have explored the importance of helping language learners better understand the humor of the target culture, in *Bridging the Humor Barrier: Humor Competency Training in English Language Teaching*, editors John Rucynski Jr. and Caleb Prichard bring together language teachers and researchers from a range of cultural and teaching contexts to tackle how to actually overcome the humor barrier. This book empirically examines humor competency training and presents related research bearing implications for humor training. Contributors address a wide range of genres of humor, providing fresh insights into helping language learners deepen their understanding and appreciation of the humor of the English-speaking world, including jokes, sarcasm, and satire. This book is an excellent resource for English language teachers looking to help their learners avoid the pitfalls and reap the benefits of humor in the target language.

Editors' Bionotes:

**John Rucynski Jr.** is associate professor in the Center for Liberal Arts and Language Education at Okayama University.

**Caleb Prichard** is associate professor in the Center for Liberal Arts and Language Education at Okayama University.

Contents:

Introduction – *John Rucynski Jr. and Caleb Prichard*

**Part 1: Humor Competence Development Outside the Class**

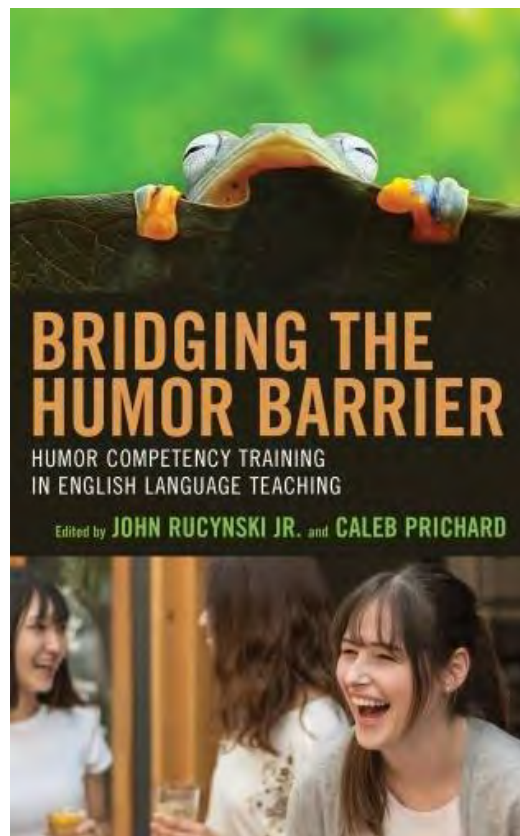
Chapter 1 : “Working Backwards from Funny: Preparing Language Learners to Use Humor in Intercultural Encounters” – *Anne Pomerantz*

Chapter 2 : “Humor Competency: The Role of Sociopragmatic Knowledge in Expressions of Humor in Intercultural Interactions” – *Jules Winchester*

Chapter 3 : “Feeling Inadequate: Lessons from Cross-Cultural Adaptation to Help Learners Get over Inadequacies in Humor Competency” – *Maria Ramirez de Arellano*

**Part 2: Integrated Humor Instruction**

Chapter 4 : “Humor-Integrated Language Learning (HILL): Teaching with and about Humor” – *Mohammad Ali Heidari-Shahreza*



Chapter 5 : “Junior High English Textbook Interactional Humor: Pragmatic Possibilities” – *Scott Gardner*

Chapter 6 : “Reading Jokes in English: How English Language Learners Appreciate and Comprehend Humor” – *Nadezda Pimenova*

### **Part 3: Explicit Humor Competency Training**

Chapter 7 : “Humor Competency Training for Sarcasm and Jocularitry” – *Caleb Prichard and John Rucynski Jr.*

Chapter 8 : “Theory, Content Knowledge, Input, Output: Elements in the Teaching and Learning of Humor Competence” – *Richard Hodson*

Chapter 9 : “Using Diaries to Research and Develop Humor Competence in a Second Language” – *Maria Petkova*

Chapter 10 : “Training English Language Learners to Recognize English Satirical News” – *John Rucynski Jr. and Caleb Prichard*

**Info/Orders:** <https://rowman.com/ISBN/9781498592017/Bridging-the-Humor-Barrier-Humor-Competency-Training-in-English-Language-Teaching>

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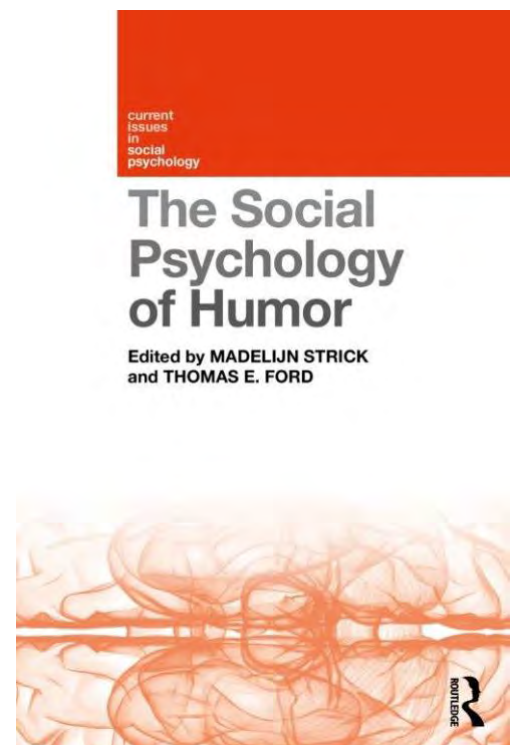
*Madeliijn Strick and Thomas E. Ford (eds). 2021. The Social Psychology of Humor. London: Routledge. 222pp. 9b/w illust. ISBN (Hardcover): 9780367487195 ISBN (Paperback): 9780367487188 ISBN (eBook): 9781003042440.*

#### **Publisher's Description:**

This important new book provides a comprehensive analysis of humor from a social-psychological perspective, addressing questions about the use of humor and its effects in daily life. It examines the social psychology of humor on micro-level phenomena, such as attitudes, persuasion, and social perception, as well as exploring its use and effect on macro-level phenomena such as conformity, group processes, cohesion, and intergroup relations.

Humor is inherently a social experience, shared among people, essential to nearly every type of interpersonal relationship. In this accessible volume, Strick and Ford review current research and new theoretical advancements to identify pressing open questions and propose new directions for future research in the social psychology of humor. The book explores fascinating topics such as humor in advertising, political satire, and the importance of a sense of humor in maintaining romantic relationships. It also examines how racist or sexist humor can affect personal and intergroup relations, and discusses how to confront inappropriate jokes.

Offering new, precise, and operational conceptions of humor in social processes, this book will be essential reading for students and academics in social psychology, media, and communication studies.



## Editors' Bionotes:

**Madelijn Strick** is Associate Professor of Social Psychology at Utrecht University in the Netherlands. She teaches courses on social influence and communication. She has published extensively on the psychology of advertising, focusing (among other subjects) on the impact of humor, being moved, and narrative transportation.

**Thomas E. Ford** is a Professor of Psychology at Western Carolina University, USA. He is a former Editor-in-Chief of HUMOR: International Journal of Humor Research. His research interests include the role of disparagement humor in promoting expressions of prejudice and the relationship between humor and subjective well-being.

## Contents:

Preface: Madelijn Strick and Thomas E. Ford

### **Part A: Individual Social Psychological Processes**

1. How Humor can Promote Central-route Persuasion: The Role of Ambivalence – Madelijn Strick
2. Political Humor – Jody C. Baumgartner
3. Paradoxical Thinking as a Paradigm of Attitude Change: Comparison to Satire and the Role of Humor (or Lack Thereof) – Boaz Hameiri

### **Part B: Interpersonal Relationships**

4. Uniting and Dividing in Personal Interactions: Four Key Functions of Humor in Communication – John Meyer
5. Humor and Long-Term Romantic Relationships – Jeffrey Hall
6. Humor and Figurative Language: Good for a Laugh, and More – Herbert L. Colston

### **Part C: Group Processes**

7. Workplace Humor: The Good, the Bad, and the Non-Existent – Barbara Plester
8. Humor Competence in the Classroom – Ann B. Frymier and Melissa B. Wanzer

### **Part D: Intergroup Relations**

9. Disparagement Humor and Prejudice: Advances in Theory and Research – Thomas E. Ford and Andrew R. Olah
10. Cavalier Humor Beliefs: Dismissing Jokes as "Just Jokes" Facilitates Prejudice and Internalizes Negativity among Targets – Gordon Hodson and Elvira Prusaczyk
11. Addressing the Challenges of Confronting Disparagement Humor – Julie A. Woodzicka and Robyn K. Mallett

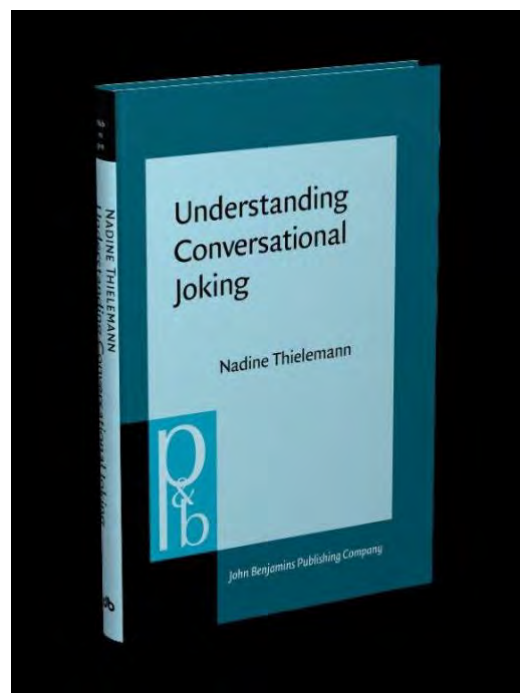
**Info/Orders:** <https://www.routledge.com/The-Social-Psychology-of-Humor/Strick-Ford/p/book/9780367487188>

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Nadine Thielemann. 2020. *Understanding Conversational Joking: A Cognitive-Pragmatic Study Based on Russian Interactions*. *Pragmatics & Beyond New Series*. 287+pp. Amsterdam: John Benjamins. ISBN (hardcover): 9789027207357 ISBN (eBook): 9789027260925 DOI: <https://doi.org/10.1075/pbns.310>

**Publisher's Description:**

This book examines the diverse forms of conversational humor with the help of examples drawn from casual interactions among Russian speakers. It argues that neither an exclusively discourse-analytic perspective on the phenomenon nor an exclusively cognitive one can adequately account for conversational joking. Instead, the work advocates reconciling these two perspectives in order to describe such humor as a form of cognitive and communicative creativity, by means of which interlocutors convey additional meanings and imply further interpretive frames. Accordingly, in order to analyze cognition in interaction, it introduces a discourse-semantic framework which complements mental spaces and blending theory with ideas from discourse analysis. On the one hand, this enables both the emergent and interactive character and the surface features of conversational joking to be addressed. On the other, it incorporates into the analysis those normally backgrounded cognitive processes responsible for the additional meanings emerging from, and communicated by jocular utterances.



**Author's Bio/Notes:**

Nadine Thielemann is a Professor of Economics and Business at Vienna University and the Head of the Institute for Slavic Languages.

**Contents:**

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Chapter 2. Conversational joking from a discourse-analytic perspective	13–103
Chapter 3. Humor as a cognitive phenomenon	105–184
Chapter 4. Conversational humor from a discourse-semantic perspective	185–258
Chapter 5. Conclusion	259–261
References etc.	

**Info/Orders:** <https://benjamins.com/catalog/pbns.310>

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## *New Journal Special Issue on Humour and the Comic*

*Marta Dynel and Jan Chovanec (eds). 2021. Creating and sharing public humour across traditional and new media. Special issue of Journal of Pragmatics, 169: 1-156. ISSN: 0378-2166 DOI: 10.1016/j.pragma.2020.05.008.*

Publisher's Description:

This special issue explores the forms and functions of humour in traditional media, new media, as well as across media with pragmatic apparatus. The focus is on how speakers, interlocutors and users design and make sense of humorous messages in public technology-mediated contexts.

Editors' Bionotes: Not provided

Contents: [In Progress]

1. On being roasted, toasted and burned: (Meta)pragmatics of Wendy's Twitter humour – Marta Dynel
2. “Cats be outside, how about meow”: Multimodal humor and creativity in an internet meme – Camilla Vásquez, Erhan Aslan
3. Patterns of incongruous media/mode configurations in Viz Magazine – Alexander Brock
4. The spontaneous co-creation of comedy: Humour in improvised theatrical fiction – Daniela Landert
5. Saving one's face from unintended humour: Impression management in follow-up sports interviews – Jan Chovanec
6. Creating and sharing public humour across traditional and new media – Marta Dynel, Jan Chovanec

**Info/Orders/Submissions:** <https://www.sciencedirect.com/journal/journal-of-pragmatics/special-issue/10618PMNGT7>

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## ***New Humour Studies Newsletter Available***

The Observatoire de l'humour (Quebec/Canada) is now publishing a monthly e-news. For those who may be interested, visit the OH webpage and click on the tabs 'Publications' and 'Echo de l'OH':

<https://observatoiredelhumour.org/publications/>

Two issues are already archived:

January 2021: <https://observatoiredelhumour.org/wp-content/uploads/2021/01/OHInfolettreEcho202101.pdf>

And February 2021: <https://observatoiredelhumour.org/wp-content/uploads/2021/02/OHInfolettreEcho202102.pdf>

The March 2021 issue will shortly also be available.

If you wish to subscribe for emails notifying you about future issues, please email the Director, Professor François Brouard at the Sprott School of Business, Carleton University:

E: [francois.brouard@carleton.ca](mailto:francois.brouard@carleton.ca)

Twitter: @ProfBrouard / @SCSE\_CSES / @taxGUIDEfisc / @IndustrieHumour

<http://carleton.ca/profbrouard/>

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## **Podcast on “Why humour does more than make you laugh”**

This interesting video features Prof. Sharyn Roach Anleu, co-editor of *Judges, Judging and Humour* (with Jessica Milner Davis, published Palgrave Macmillan, 2018) and several other interviewees on how humour functions in various social contexts. Sharyn was a speaker at the 26<sup>th</sup> AHSN Conference held at RMIT University in February 2019 when the book was launched.

[https://podfollow.com/seriously-social/episode/3d5466e89231e0046f1b402eaba4c8f63e29e802/view?utm\\_source=ActiveCampaign&utm\\_medium=email&utm\\_content=Academy+News+March&utm\\_campaign=Academy+News+March](https://podfollow.com/seriously-social/episode/3d5466e89231e0046f1b402eaba4c8f63e29e802/view?utm_source=ActiveCampaign&utm_medium=email&utm_content=Academy+News+March&utm_campaign=Academy+News+March)

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## **The Humour Studies Digest**

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

**‘We put the “U” back into “HUMOUR”!’**

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