



Australasian Humour Studies Network

THE HUMOUR STUDIES DIGEST



Australasian Humour Studies Network  
**AHSN Annual Conference**

**Australasian Humour Studies Network  
28th Conference, Hobart, Tasmania  
2 – 4 February 2022**

**“The Politics of Humour and the Humour  
of Politics”**

*Update from the Convenor, Dr Daryl Peebles*

**Call for Proposals – Extension to 15 September 2021**

The Call for Proposals on our Conference theme, will now remain open until 15 September. The Call for Proposals, (which will ideally address our theme The Politics of Humour and the Humour of Politics), will remain open until 20 August. For full details, see item below or visit the Events page of the AHSN website: <https://ahsnhumourstudies.org/>

**COVID-19 and the Conference**

Although Covid is currently throwing obstacles in the path of many of our members, the Convenor and members of the committee organising the 28<sup>th</sup> annual conference of the Australasian Humour Studies Network in Hobart next February are working hard to develop a fascinating program. Tasmania has been spared much of the Covid pain suffered by other states. Relative isolation can be a blessing at times like this. The state has not had a lock-down since the *Ruby Princess* disembarkation fiasco well over 15 months ago and has maintained a strict border control ever since. Despite this, we hope there will be no problems next February as Australia's vaccination rates are now rapidly increasing.

Although there is no vaccination pre-requisite to travel around Australia (as yet), it may be wise to ensure you are fully

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vaccinated before attempting to travel early next year. However, we are unsure how possible proposed restrictions for non-vaccinated citizens may affect our conference, particularly for New Zealand members. We have our fingers crossed, of course, and will plan for various eventualities and keep you updated in later issues of the Digest and on the AHSN website.

### *Confirmed Keynotes*

Our two keynote speakers, Emeritus Scientia Professor Conal Condren FAHA FASSA and Dr Naomi Milthorpe, have been confirmed and, with the “Call for Papers” closing date now extended to 15 September 2021, some very interesting proposals have already been received and more are flowing in. As well as an exciting academic program, a unique social program is taking shape.

### *Reception at Government House, Hobart*

The recently appointed Governor of Tasmania, Her Excellency, the Honourable Barbara Baker, and Emeritus Professor Don Chalmers, will welcome AHSN Conference delegates at a Government House reception on the evening of Wednesday 2 February 2022.

Situated on the Queen’s Domain with stunning views over the River Derwent, Tasmania’s Government House is a splendid example of an early Victorian country house in neo-Gothic style. Its construction was completed in 1857 and it is one of the largest buildings of its type in Australia.

### *On-line presentations*

Although software packages like Zoom have been a great ‘fall-back’ during lock-down periods for all of us, there is nothing quite like being there. While video presentations are fine and those planned for the Conference will be fully integrated into the programme, they are limited in number, with preference given to Australasian students unable to travel.

It is of course the networking between conference sessions that ‘fills in the gaps’. Many new avenues for research or considerations of alternative approaches to problems emerge from these informal interactions at conferences, not to mention the friendships and support links that develop.

And while the beauty of Tasmania’s Government House can be appreciated from the pictures above you will never know what it is really like unless you can join us in February! Here’s hoping! And to make things easier for you, registration fees (see separate notice) will be largely refundable, so please indicate your plans to attend as early as you can.

Please do not hesitate to contact me if you have any enquiries: [daryl.peebles@bigpond.com](mailto:daryl.peebles@bigpond.com)

Daryl

On behalf of the Conference Committee  
Dr Daryl Peebles, University of Tasmania  
Dr Benjamin Nickl, University of Sydney  
Dr Mark Rolfe, UNSW  
Assoc. Prof. Kerry Mullan, RMIT University  
Dr Jessica Milner Davis, University of Sydney



## Registration For 28th AHSN Conference Now Open

Registration is now open at the AHSN website.

Visit: <https://ahsnhumourstudies.org/events/> to sign up.

### Note on Fees

Fees for the 28th AHSN Conference are planned to reflect two important factors, the newly independent nature of our Network with its own stand-alone website and concurrent costs, and the uncertainties of planning for physical activities in the current Covid-19 climate.

Reflecting this, the Conference fee-structure offers major refundable portions of early paid fees (see below for details). Naturally, if the Conference has to be cancelled for any reason, fall-back plans exist to transform it into an event similar to the 27th Conference in 2021, when only New Zealanders could actually attend. That kind of decision will be made in the new year, if necessary. In the meantime, recognising that at least some will have difficulty travelling, the following fees are offered:

Until 30 November 2021, fees are (in \$A):

- In person regular: \$300
- In person unwaged/student: \$220
- On-line: \$80

From 1 December 2021, late fees will apply (until close of registration on 15 January 2022):

- In person regular: \$350
- In person unwaged/student: \$270
- On-line: \$120

Of early fees, all but \$30 is refundable till 15 January 2022. This amount reflects the administrative component of each registration and allows costs associated with physical attendance such as FOOD and DRINK to be refunded in the event of a registrant becoming unable to attend. NB: Late fees are not refundable.

As outlined in the Conference Convenor's update (see separate item), the Conference's limited online slots are designed preferentially for Australasian students unable to attend physically and other presenters from Australia and New Zealand.

Registered on-line presenters and attendees will be able to access:

- Livestreamed interactive keynotes and Q&A (time permitting)
- Remote presentations integrated into live programming; interactive, not pre-recorded
- Recorded selection of presentations and discussions, including keynotes

*Eds: The work of the Conference Committee in planning and delivering our upcoming 28th Conference in these difficult times is deeply appreciated – thanks to all concerned!*

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## Message from the AHSN Chair

Dear AHSN friends,

The AHSN Board and Review panel are delighted to announce the two new AHSN members who have been nominated and admitted as Fellows in the Order of the Jess-ters for 2021 for their longstanding and significant contributions to the AHSN and to humour studies in general.



Robert Phiddian. Professor of English, Flinders University, 2021 Ross Steele AM Fellow at the State Library of NSW. Member of AHSN Review Panel (2009 foundation to present); Convenor of two AHSN Conferences at Flinders University (2007 and 2015); convenor (with Karen Austin) of the first AHSN Post-Graduate Study Day on Humour and Laughter (Flinders, 2015); presenter for 2 AHSN seminars (on satire and politics at UNE in 2015, and on the satire of John Clarke at University of Sydney in 2017).

Key publications: Swift's Parody (CUP, 1995); Satire and the Public Emotions (CUP, 2019); editor (with Haydon Manning) of Comic Commentators - Contemporary Political Cartooning in Australia (APIN, 2008); and (with Jessica Milner Davis) an SI on The Satire of John M. Clarke for Comedy Studies (2019). A series of publications (with Haydon Manning) on Australian electoral campaign cartoons and their impact 2002-2015, and many on satire and humour including "History of Humor: Early Modern Europe" (with Will Noonan) in Sage Encyclopedia of Humor Studies, on John Gay's The Beggar's Opera (2017) and "Have They No Shame? Observations on the Effects of Satire", in Satire and Politics: The Interplay of Heritage and Practice (ed. J. Milner Davis, 2017).



Michael Ewans FAHA. Conjoint Professor in Humanities, Social Sciences and Drama, University of Newcastle. Member of AHSN Review Panel (2009 foundation to present), author of the AHSN Presentation Guidelines (adopted 2015), Convenor (with Michael Meany) of 19th AHSN Conference at Newcastle University in 2013 (first to extend from 1 ½ to 2 ½ days) and a keynote speaker at 22nd Conference (Sydney University in 2016).

Key publications: 2 modern acting translations of Aristophanes' comedies (University of Oklahoma Press, 2010, 2012 and 2016); editor of A Cultural History of Comedy in Antiquity (Routledge, 2020), and many article and book chapters including "Translating Aristophanes into English", in Translation and Humour (ed. Delia Chiaro, 2010); on Joe Orton's What the Butler Saw, in the Journal of Comedy Studies (2014); on a modern German opera modelled on Aristophanes' Birds in Classical Receptions Journal (2019) and with Robert Phiddian, "On risk-taking and transgression: Aristophanes' Lysistrata today", in Didaskalia (2012).

Michael has also authored the book review of Marcus Tullius Cicero and Michael Fontaine (trans). How to Tell a Joke: An Ancient Guide to the Art of Humor. Ancient Wisdom for Modern Readers Series (2021, Princeton University Press), in this edition of the Digest.

Please join me in congratulating and welcoming these two new Fellows of the Order of the Jess-ters! We look forward to bestowing this honour on them in person and presenting them with the Jess-ters pin with logo specially designed by our own Lindsay Foyle - in Hobart in February 2022.

Kerry Mullan  
Chair, AHSN Board  
RMIT University

*Eds: Robert and Michael join our illustrious Previous Fellows listed on our [website](#).*

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## Letter From the Book Review Editor

It was with great excitement that I began securing texts that would interest the readers of The Humour Studies Digest and reviewers to offer their thoughts on a diverse range of new releases. Having successfully featured book reviews by members in the past, the editors of The Digest were keen to make this an ongoing feature of the e-newsletter that keeps AHSN members connected and informed. I owe great thanks to Jessica Milner Davis, Kerry Mullan and Michael Meany for their support and guidance as I navigated this new endeavour.

Biggest thanks however, I'm sure they would agree, must go to all the reviewers who have so graciously agreed to contribute their time, energy and expertise to The Digest. We are aware of how busy academic life is normally, let alone when facing the various challenges posed by a worldwide pandemic. Nevertheless, in coming editions, you will be hearing more from our distinguished (and often highly amusing) review panel as they unpack recent publications that deal with all things humour, comedy and laughter. I'm thrilled to announce that we have invited some special guest reviewers who specialise in media and the arts to be part of The Digest. And that we will be highlighting some emerging voices in the field of humour studies and rising stars of the AHSN.

For now, however, I cannot think of two more erudite gentlemen to open with than Professors Michael Ewans and Richard Scully. Both have fashioned reviews for this edition of The Digest that give insight into the texts under review as well as into the different disciplines they know so well. I hope Digest subscribers enjoy reading these illuminating, engaging reviews as much as I did. You can check out the authors and texts by clicking on the links below each review. Finally, please make contact if you would like your text featured in an upcoming edition of The AHSN Humour Studies Digest.

Amanda Cooper | Book Review Editor

[A.Cooper5@westernsydney.edu.au](mailto:A.Cooper5@westernsydney.edu.au)



### **Got a book we should know about?**

If you've recently released a book on humour, comedy or laughter, we want to hear from you. Contact our book review editor to get your publication featured in the Digest!

Amanda Cooper | [A.Cooper5@westernsydney.edu.au](mailto:A.Cooper5@westernsydney.edu.au)



## Book Review - How to Tell a Joke

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.

This book is one of a series entitled “Ancient Wisdom for Modern Readers”, that includes *How to Drink*, *How to be a Leader*, and *How to Keep Your Cool*. *How to Tell a Joke* boasts a bonus not advertised in the title; not only is there a translation of the section of Cicero’s *On Oratory* that is devoted to humour, the book also incorporates the corresponding section of Quintilian’s later treatise on the same subject.

The titles of their complete treatises reveal that both Cicero and Quintilian are only concerned with the use of humour by the orator, whether he is running for office, arguing a case in court, or making a speech on policy in the Senate. This means that the art of the stand-up comic and the clown is in general frowned upon, and the jokes in Roman Comedy do not appear at all. The focus is on humour as a tool in the orator’s armoury of persuasive devices.

I myself am a translator of Aristophanes, so I am well aware that humour is one of the most difficult things to render from one language into another – and when puns are involved, the difficulties become almost insurmountable.

Fontaine provides a bilingual text, with the Latin *en face* with his translation. And he does a pretty good job, resorting to explanatory footnotes only when the examples of jokes cited by Cicero and Quintilian become really impossible to render effectively into English, or where special knowledge is required to understand the joke.

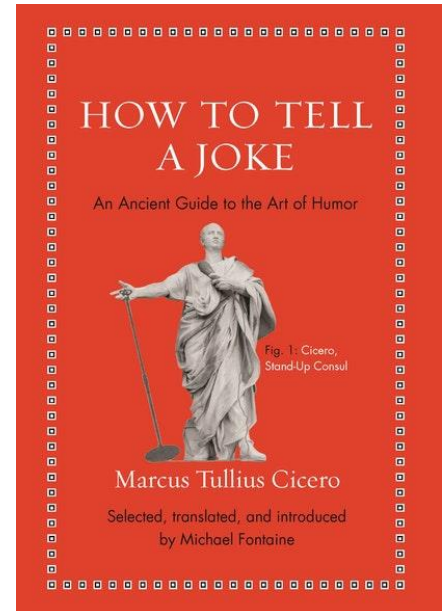
The translation is strikingly informal; words like “quip”, “schtick”, “zinger”, “chutzpah”, “wise-crack”, and “zap” are used to translate the various forms of humour that Cicero and Quintilian analyse. *De omne isto genere quid sentiam exponam* (literally “I’ll tell you what I think about that whole genre”, 37) becomes “I’ll outline the whole shebang” (!). “Motel” is used to render *devorsorium* (more traditionally “lodging-house”) and “McMansion” for *villa*. This is typical of the colloquial and contemporary (not to say anachronistic) style of the translation, which is particularly suited to Cicero’s animated dialogue, though perhaps less so to Quintilian’s more formal treatise.

### 1. Cicero

Cicero’s *How to Tell a Joke* takes the form of an imaginary dialogue set in 91 BCE; his remarks on humour are mainly outlined in a discourse by Julius Caesar – not the famous general and dictator, but a forebear of his who was noted as a great orator. The principal questions he asks are: Should an orator want to make people laugh? If so, how much? And what are the different kinds of jokes? He answers that it is clearly in the orator’s interest to make people laugh, but not, for example, at criminal evil or obvious misery.

Cicero argues through the *persona* of Caesar that there are two main types of humour; that which depends on the thing being recounted (if it’s funny, it will not matter what words are used for it), and that which depends on the language (puns being the most obvious example; but also, for example, taking literally something meant metaphorically). According to Cicero’s Caesar, the best jokes are those in which laughter is provoked by a combination of the two. He categorises and provides examples of both types. It must be admitted that quite a few of the jokes are not very funny today; but here is a good specimen, in the category of intelligent people offering a funny non-sequitur when speaking disingenuously (113):

Nasica’d come to the house of the poet Ennius and when he asked for Ennius at the front gate, the maid said he wasn’t home. Nasica sensed she’d said that at her master’s behest and that Ennius really *was* inside. A few days later, when Ennius came to Nasica’s house and asked for him at the front door, Nasica shouted, “I’m not home!” Then Ennius said, “Huh? I recognize your voice!” “You sonofabitch,” replied Nasica, “When I came looking for *you*, I believed your maid that you weren’t home. Aren’t you going to believe *me* myself?” (115)



'Caesar' concludes that laughter is provoked by (1) surprises, (2) making fun of other people's quirks or giving a funny clue as to our own, (3) comparing a thing to something worse, (4) disingenuousness, (5) non sequiturs and (6) criticising stupidity (137).

## II. Quintilian

Quintilian is a more conservative writer than Cicero; he makes it plain that he disapproves of Cicero's notoriety for making jokes (there was even a collection of his most famous witticisms, now lost). Early on in *On the Art of Humor*, Quintilian states, "A joke is typically untrue, often deliberately slanted, and always demeaning and never flattering" (147). His values are encapsulated in these three sentences: "Generalizations are another bad idea, where you attack whole groups based on ethnic identity, class, status, or activities the masses enjoy. A gentleman (*vir bonus*) will say what he will contingent on maintaining his dignity and self-respect. A laugh is overpriced if it comes at the cost of integrity" (173). Cicero, who was active in the rough and tumble of the lawcourts and Senate of late Republican Rome, would never have expressed that sentiment, admirable though it is; Quintilian practised law in the much more restrained world of the Empire. And his remarks on humour are concluded by an Appendix in praise of *urbanitas*, the grace and charm he identified as characteristic of the wealthier inhabitants of Imperial Rome.

Quintilian accepts Cicero's binary division between laughter generated by language and that generated by things. He further diagnoses three main uses of humour (163); to make people laugh at someone else, at us ourselves (this, he argues elsewhere, is not appropriate for an orator, only for stand-up; 229), or at neutral things. He categorises jokes as (1) risqué and corny, (2) insulting, (3) harsh and (4) light-hearted. Humour, he believes, depends on context: "What matters is when and where they're told" (167). At work, for example, "risqué jokes will suit the lower classes, while corny jokes will be fine for everyone. We should never want to cause hurt, and let's keep far from the idea that 'it's better to lose a friend than a jest'. In our court battles, I'd rather get to use light-hearted jokes" (167). The author's genteel values shine through in these remarks, which contrast considerably with the powerful, often hurtful court-room witticisms exhibited in Cicero's treatise.

The theory of humour has of course advanced, in the twentieth and twenty-first centuries, into realms of study which would have been unimaginable to Cicero or Quintilian; but the discourses translated in this book show how two highly intelligent orators in Republican and Imperial Rome categorised different kinds of humour. Both Cicero and Quintilian illuminate their theoretical arguments with a rich array of illustrations, which give further insight into the types of jokes that were told in Ancient Rome.

Michael Ewans

Contact our reviewer [here](#)

Buy the book [here](#)

Hear from the author/translator [here](#)

## Reviewer Bionote

Michael Ewans, FAHA, is Conjoint Professor in the School of Humanities and Social Science at the University of Newcastle, Australia and a Fellow of the Australian Academy of the Humanities. Before retiring from the Chair of Drama in 2011 he specialized in directing plays and chamber operas, translating Greek tragedy and comedy for performance, and publishing these translations with theatrical commentaries, and he continues to write books and articles which explore how operas and dramas work in the theatre. He has also explored the reception of Greek tragedy and the epic. In 2020 Bloomsbury Academic published *A Cultural History of Comedy: vol. 1 Antiquity*, which Michael edited and to which he contributed a chapter on Praxis.



## Book Review - Comics Studies Here and Now

Frederick Luis Aldama, ed. 2018. *Comics Studies Here and Now*. New York, Abingdon: Routledge. 364+pp. 36 figures. ISBN (Hardback): 978-1-138-49897-6 ISBN (eBook): 978-1-351-01527-1. DOI: 10.4324/9781351015271

If ever a work can claim to have defined a phase in its discipline's history, this book certainly can. As the publisher's blurb states, "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". A triumphant coming-of-age volume, Frederick Luis Aldama's edited collection truly does "stake the flag" of comics studies' arrival as a fully-fledged discipline that "excavates, examines, discusses, and analyzes all aspects that make up the resplendent planetary republic of comics".

The latest in the excellent series "Routledge Advances in Comics Studies", edited by Randy Duncan (Henderson State University) and Matthew J. Smith (Radford University), the book joins Philip Smith's *Reading Art Spiegelman*, Jeffrey A. Brown's *The Modern Superhero in Film and Television*, and Kai Mikkonen's *The Narratology of Comic Art*, all of which underline comics' status as "unique, transformative cultural phenomena". The editor of this volume, Frederick Luis Aldama, is a leading comics studies scholar who is particularly adept at navigating all manner of boundaries, including ethnicity, genre, and more besides. His various positions and publications are testament enough to the 'arrival' of comics studies as a powerful and prestigious field.

Following on from Aldama's very brief, and largely descriptive introduction, 21 chapters, divided into five parts and penned by 26 scholars (alone or in collaboration), speak to the full richness of comics studies. Everything from the very adult and serious works, through to the "deliberately juvenile, potentially offensive satirical comics" are given attention (4). It is particularly refreshing to see well-established scholars rubbing shoulders with postgraduate students, as well as talented amateurs and poets. Gendered analyses, micro-histories, transnational approaches, and art-historical appreciations speak to the variety of scholarly approaches, but do not detract from the sense of a unity of purpose. The chronological scope of the volume is also impressive; early Krazy Kat and Mutt and Jeff comics from the 'teens and twenties of the last century feature alongside mid-twentieth-century and 'Gen X'-era comics like Cathy, as well as twenty-first-century material like Karen Tei Yamashita's *I Hotel*.

Of particular note are the chapters that themselves destabilise the boundaries of comics studies to explore what I might call epi-comic phenomena (material or practices dependent upon the comic artform, but existing apart from it as merchandise or other products). As a white, middle-class male, who grew up in the 1980s and '90s and witnessed the age of Netflix's *The Toys That Made Us* (2017-2019), I feel compelled to single-out the chapter by Jonathan Alexandratos and Daniel F. Yezbick: "Articulate This! Critical Action Figure Studies and Material Culture". Alexandratos and Yezbick look at "the synergistic union of comics and action figures" (108), in particular the Teenage Mutant Ninja Turtles, drawing on such scholarly authorities as Hegel, Derrida, de Beauvoir and others to treat action figures in a serious and significant fashion. Items originally designed for child's play, and to take the comics and TV franchises beyond the page or screen, have become curated objects in the hands of adult collectors, and thus are, according to Alexandratos and Yezbick, "grievously underscrutinized" texts (114). This chapter is probably the Ur-text of a new branch of material culture scholarship.

For all its epoch-making nature, though, *Comics Studies Here and Now* does still point to how far the field has to go to reach its full potential. While the scholarship is inter-disciplinary, the vast majority of the volume's contributors are academics from English Literature, Comparative Literature, and Communications backgrounds. Of the 26 contributors, 22 are based in the United States, with only one from Asia, and two from Europe. Finally,



while many of the chapters treat cartoons and caricature in passing, only one – Cheng Tju Lim’s chapter on “Singapore Cartoons in the Anti-Comics Movement of the 1950s and 1960s” – takes them as the chief focus for analysis. This oversight is common in comics studies, which frequently focuses on the literal definition of “sequential art” as a subject of investigation without acknowledging the single panel or the political-editorial form of comic art with nearly enough seriousness. Scholars of cartoons, karikatur, and l’image satirique may find themselves still only marginally “at home” in the now-established field of comics studies, just as they potter around the margins of the disciplines of History, Literature, Art History, and the like.

There is also a somewhat disappointing lack of visual comic material in the volume. This points to a conceptual issue that affects nearly all the chapters: the desire to treat comics (and material culture) purely as “texts”. The hegemonic application of interpretations native to literary and language studies tends to crowd-out other – more challenging – ways of interpreting these cultural artefacts on their own terms. This is not entirely the fault of the editor or the contributors, of course. Copyright legislation – particularly in the neoliberal home context of the USA – make the use and re-use of comic art extremely expensive and difficult, necessitating some kind of reform that does not privilege market forces in instances where the pure pursuit of new knowledge, not profit, is the prime motive. It would seem therefore that scholars, publishers and funding bodies – as well as archives and artists – have a long way to go in terms of re-shaping approaches to studying image/text that is more appropriate to its complexities.

To further blur the disciplinary and generic boundaries, *Comics Studies Here and Now* therefore reminds me of the Beatles’ self-titled “White Album” (1968): the sheer richness, variety, and sophistication of the contents of the book make this a classic volume that will endure long beyond the ‘here and now’ of the title. However, it is just as valuable for being a portfolio packed with rough diamonds and unfinished pieces that promise even more to come (perhaps an Abbey Road or Let It Be). It draws a line, certainly. But there is a lot more white space to fill on the other side of that line.

Richard Scully

### *Author Bionote*

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.

### *Reviewer Bionote*

Richard Scully, FRHistS, is Associate Professor in Modern European History at the UNE (Armidale, Australia). Richard has maintained a deep interest in the history and development of political cartoons and graphic satire throughout his career. Author of *Eminent Victorian Cartoonists* (2018) and *British Images of Germany: Admiration, Antagonism & Ambivalence, 1860-1914* (2012), he has served on the editorial board of the *International Journal of Comic Art* and the comité de lecture of *Ridiculosa* since 2013. Richard has also co-edited *Drawing the Line: Using Cartoons as Historical Evidence* (2009) with Marian Quartly; and *Comic Empires: Imperialism in Cartoons, Caricature, and Sarirical Art* (2020) with Andrekos Varnava. His work has appeared in *German Studies Review*, the *Journal of Victorian Culture*, *European Comic Art*, and *Victorian Periodicals Review*.



## AHSN Member's New Book on Japan's Comic Storytelling Tradition, Kamigata Rakugo

M.W. Shores. 2021. *The Comic Storytelling Tradition of Western Japan: Satire and Social Mobility in Kamigata Rakugo*. Cambridge University Press. 262 pages, 14 b&w illus. ISBN: 978-1-108-83150-5 Available as an e-book.

### Publisher's description

Rakugo, a popular form of comic storytelling, has played a major role in Japanese culture and society. Developed during the Edo (1600–1868) and Meiji (1868–1912) periods, it is still popular today, with many contemporary Japanese comedians having originally trained as rakugo artists. Rakugo is divided into two distinct strands, the Tokyo tradition and the Osaka tradition, with the latter having previously been largely overlooked. This pioneering study of the Kamigata (Osaka) rakugo tradition presents the first complete English translation of five classic rakugo stories, and offers a history of comic storytelling in Kamigata (modern Kansai, Kinki) from the seventeenth century to the present day. Considering the art in terms of gender, literature, performance, and society, this volume grounds Kamigata rakugo in its distinct cultural context and sheds light on the 'other' rakugo for students and scholars of Japanese culture and history.



- The first English monograph on Kamigata rakugo
- First English translation of complete rakugo stories
- Comprehensive study of Kamigata rakugo from the seventeenth century to the present day

### Author bio/note

M.W. Shores is a Lecturer in Japanese at The University of Sydney, and has been a Fellow of Peterhouse at the University of Cambridge. Shores has spent over a decade in Japan for research and apprenticeships with two of Kamigata rakugo's respected practitioners, Katsura Bunshi V and Hayashiya Somemaru IV.

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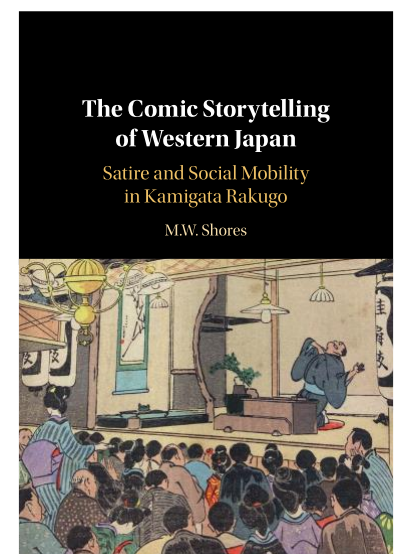
1. Kamigata, Osaka
2. The History of Kamigata Rakugo
3. What Constitutes a Kamigata Rakugo Story?
4. Geidan: An Interview with Hayashiya Somemaru IV (1949–)
5. Conclusion

#### Part II.

6. Five Kamigata Rakugo Classics.

[www.cambridge.org/9781108831505](http://www.cambridge.org/9781108831505)

Note: special offer: 20% off using code CSWJ2021



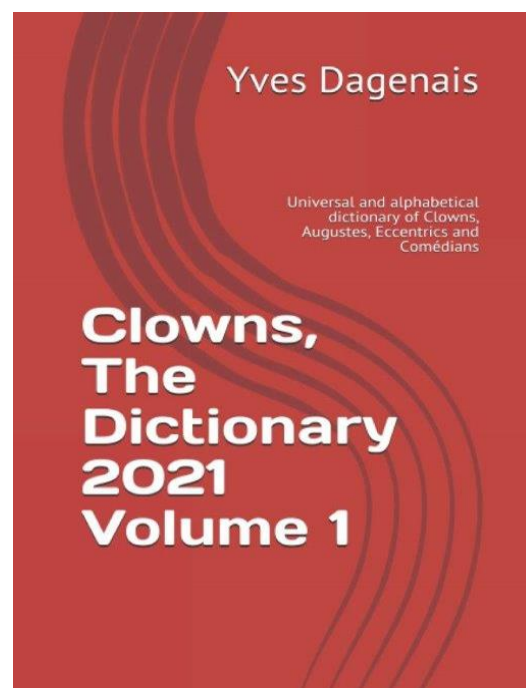
## New Book on Humour and The Comic

Yves Dagenais. 2021. *Clowns, The Dictionary: A Universal and Alphabetical Dictionary of Clowns, Augustes, Eccentrics and Comédiens*. 671 pp (vol. 1), 503 pp (vol. 2). Independently published. ISBN (Paperback): 979-8545430895 (vol. 1), 979-8545444267 (vol. 2) ASIN (Kindle): B099V58LQD

### Book Description:

This 2021 reprint brings together more than 6,000 clown artists from all over the world from the 18th century until today. The 2021 edition tells the story of these artists who were able to make people laugh, cry, and also provoke. This alphabetical dictionary also includes glossaries on the types of clownish characters, on Circassian and clownish jargon as well as on the comic procedures developed over the centuries. Clown art is multiple, the practices are varied and the approach of each artist is unique. Clown performers have touched the human soul by presenting a simple, vulnerable and naive character, always rising to great and small difficulties with great resilience.

*La version 2021 réunit plus de 6000 artistes clowns de tous les pays depuis le 18e siècle jusqu'à aujourd'hui et raconte la vie de ces artistes qui ont su faire rire, pleurer, provoquer aussi. L'art clownesque est multiple, les pratiques sont variées et l'approche de chacun des artistes est unique. Les artistes clowns ont touché l'âme humaine en présentant un personnage simple, vulnérable et naïf, se relevant toujours de grandes et petites difficultés avec beaucoup de résilience.*



### Author Bionote:

Yves Dagenais is the Artistic Director of the Center de Recherche en Art Clownesque. His two-volume dictionary of clowns is his first published work. This work is a humble contribution to this great art and to these great artists.

*Yves Dagenais est le directeur artistique du Centre de Recherche en Art Clownesque. Son dictionnaire des clowns en deux volumes est son premier ouvrage publié. Cet ouvrage est un humble apport à ce grand art et ces grands et grandes artistes.*

Available in French or English (coming soon in Spanish)

Info/Orders [here](#) or [here](#)

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## Members' New Publications

Chey, Jocelyn. 2021. Review of Ping Zhu, Zhuoyi Wang and Jason McGrath (eds), "Maoist Laughter". *The China Journal*, 86: 212-21. At: <https://www.journals.uchicago.edu/doi/10.1086/714212>

Kim, Heesun and Barbara A. Plester. 2019. Harmony and Distress: Humor, Culture and Psychological Well-Being in South Korean Organizations. *Frontiers of Psychology: Towards a Cultural Specialty on Humor Perception and Usage*. 7 January 2019. At: <https://doi.org/10.3389/fpsyg.2018.02643>

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## Independent Scholar Profile

Susan E. Foster

I attribute my early enjoyment of cartoon humour to my grandmother. As a child, she subscribed to *Punch* and the *New Yorker* and whenever I visited had set aside several cartoons. She also had heavy, bound volumes of past issues of *Punch* dating back to the early 1900s which I would lie on the floor and pore over. I thought of her when I was employed by the New Zealand Cartoon Archive Trust (NZCAT) to develop a collection of New Zealand political cartoons to be held in the National Library of New Zealand. My years of working in art galleries – collections, exhibitions and education – including ten years running a national touring exhibition organisation, helped when it came to establishing a stand-alone organisation within a government department; as the NZCAT received no financial assistance from the National Library, a significant portion of my time was spent on income-generation to cover salaries and operational costs. I remain indebted to the sponsors and donors who supported four touring exhibitions (including *David Low – Kiwi Cartoonist on Hitler's Blacklist*) along with a cartoon auction, and the lecture tours of three notables: Emeritus Professor Colin Seymour-Ure, founder of the British Cartoon Archive; Nicholas Garland, former editorial cartoonist for *The Daily Telegraph*; and Roger Law, co-creator of the *Spitting Image* TV series.

When I resigned in January 2000 after eight years, the NZCAT had an assured income from a well-developed financial base. There was much more I wanted to do, such as an exhibition of British caricature, having undertaken research in the UK interviewing Peter Brookes, Trog (Wally Fawkes), Steve Bell, Martin Rowson, Chris Riddell and others. But my husband had been head-hunted for a job in Berlin; and it was unthinkable not to join him. In retrospect, the pressure to deliver back value to sponsors had been unrelenting. The timing was right; and my leaving was a catalyst for the National Library finally to assume responsibility for a unique collection of cartoons. I was thrilled to be presented with a farewell cartoon incorporating the self-caricatures of 17 cartoonists – as well as one of me (shown below)!

As part of my research for NZCAT exhibitions, I recorded oral history interviews with a number of political cartoonists. On return from Berlin, I picked up on this project with the aim of publishing the interviews as a book. Working in isolation, I craved a forum where I could test out my research. I had first heard of the Australasian Humour Studies Network (AHSN) from Guy Hansen, National Museum of Australia (NMA), who had invited me on two occasions to talk at the excellent NMA/Australian National University Cartoon Seminars in Canberra, held in conjunction with his annual exhibition of the year's best political cartoons. I had been checking for an AHSN conference that might fit my research when I saw the theme 'Humour and Creativity' chosen for the 2013 AHSN conference in Newcastle. I was nervous. I had no need. In fact, the conference was everything I could wish for.



Farewell composite cartoon of New Zealand political cartoonists by Bob Brockie: Susan Foster centre, Bob Brockie self-caricature lower left, and self-caricatures by sixteen other cartoonists. Circa 2000-2001.



Friendly and relaxed. Interesting presentations. Stimulating discussions. Opportunities to meet scholars like Robert Phiddian whose writing on cartoons I knew. Delightful humour from the co-organisers Michael Meany and Michael Ewans. And soaring above this wonderful group was the deceptively soft driver of the show, Jessica Milner Davis, whose encouragement continues to be of immense value. I credit her for the opportunity to publish an enhanced version of the paper I presented at the 2014 AHSN conference in Wellington, as part of a 'Special Issue on the Limits of Humour: Anything Goes?' coordinated by Mike Lloyd (see link below). This and a subsequent paper presented at the 2016 AHSN conference in Sydney form the basis of the book I am currently writing. My area of interest is the changing editorial attitudes to visual satire as newspapers focus on survival, reduce newsroom staff, establish online platforms, take account of an increasingly diverse readership, and encounter a new, young, woke generation sensitive to any suggestion of racist or sexist stereotyping or unfair discrimination.

## Reference

Foster, Susan E. 2014. [When the quip hits the fan: What cartoon complaints reveal about changes in societal attitudes to race and ethnicity](http://www.europeanjournalofhumour.org/index.php/ejhr/issue/view/EJHR%202%284%29/showToc). *The European Journal of Humor Research*, 2 (4). Special Issue on the Limits of Humour: Anything Goes? At: <http://www.europeanjournalofhumour.org/index.php/ejhr/issue/view/EJHR%202%284%29/showToc>

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## AHSN Member's News

Congratulations to Dr Lubna Akhlaq Khan, who has just graduated with her doctorate!

Lubna writes from Islamabad:

"I have now completed my PhD in Linguistics from, National University of Modern Languages, Islamabad, Pakistan, under the supervision of Prof. Dr Muhammad Safeer Awan, Pro-Rector and Dean of Languages. The topic of my thesis was "Conceptualisation of Speech in Oral Cultures: A Linguo-Cultural Study of Yoruba and Punjabi Proverbs".

I have now published almost 10 papers and 2 book chapters (in books with Brill and IGI Global) and have been lucky enough to present papers at international conferences in Italy, Australia [including at the 2018 AHSN Conference at RMIT University in Melbourne], USA, Switzerland and Poland.

My latest publications include investigations of Covid19-related online humour, concerning aspects such as perceptions/beliefs, gender, online education and vaccination etc.

If you would like to read more about my work, here is my profile: [https://www.researchgate.net/profile/Lubna\\_Khan13](https://www.researchgate.net/profile/Lubna_Khan13)

Please feel free to contact me about my work at: [dua092@yahoo.com](mailto:dua092@yahoo.com)



*Lubna at her successful thesis defence on  
8 July 2021*

*Eds: Well done and congratulations, Dr Khan!*

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## Report from AHSN Member, Justine Sless

### *Let Me Count the Ways: In Search of Mirth.*

When I heard my voice amplified that first time, in a comedy room in Melbourne, and stared down at the audience, I felt the laughter surge then pummel like a wave onto the stage and I sampled the exquisite post-gig endorphin rush juxtaposed to the intensity of pre-gig anxiety. I could not possibly know then that that was the moment my addiction began. I had tasted my gateway drug and from there on, I would begin my quest to understand, deconstruct, construct and fathom, why and how we make people laugh; and to eternally chase the taste of a joke that lands well.



Let me count the ways: through gigs, via short stories, in articles, through research, as creative director of Melbourne Jewish Comedy Festival, through international networks, in shows, at paid gigs, unpaid gigs, writing jokes that stayed, jokes that failed, at conferences, in kitchens in disused courtrooms, by teaching people how to do stand-up comedy...

Learning to be a comedian is like learning any other set of performance skills. It's not a question of having a mystical ability to be funny: it's a question of acquiring techniques. Actors have developed a vast range of techniques over decades and they also have a kind of folkloric existence: No such repertoire of activities exists to train potential stand-up comedians . . . A new comic is required to establish a relationship with the audience, which makes them believe that he or she is funny (Double, 2000: 16).

Over the years, after I had done hundreds of gigs, dozens of shows, in Australia, in Jerusalem, once in Krakow, I remained haunted by my initial foray into comedy. The liminal space where makeshift stages, dim lights and almost all amateur comedians begin their comedic journey. The open mic scene. A hostile perplexing space, where the stakes are low, but the process of navigating is gruelling. There is rarely any pay for performing at an open mic night, but there is the requirement to spend hours procuring gigs and many more hours watching new and emerging comedians do their own material and waiting for your turn, for hours and hours, until late into the night. The material performed by comedians in these spaces often takes a particular form, gauche in its semblance and frequently repulsive in its contents.



"Hell is not a divine comedy, it's an open mic night, and open mic nights are essential to the development of an aspiring comedian and at the same time are problematic spaces" (Brookfield, 2019: 51).

Aside from those spaces there appeared not to be anywhere else to learn the craft, hone the skills, receive good and inciteful feedback and just get better at the artform.

Brookfield (2019: 61) claims that because "comedy rooms are dominated by men, not only does that lay the foundations for the culture of the room and who can get in, but also that what is said on stage is so skewed towards a male perspective that it skews what comedy actually is. . . So that when a woman does get on the bill — and for a long time there has often only been one woman on the bill — her lone voice comes to represent all women. So, the essence of what happens in a comedy room is an issue of power — where it resides and how it is negotiated."

Even now, years after that initial foray, with an increased skill and range of comedic experiences, I rarely go to open mic nights because of their unregulated nature. As more women have started doing comedy, the nature of the spaces has changed — there are rooms set up by women for women, there are rooms where bad behaviour is called

out and there is a growing intolerance for sexist, racist and antiemetic material. But comedy remains an artform that is not widely taught in any formal capacity.

In response to the lack of formal opportunities to learn comedy, I have developed a stand-up comedy course. I taught it online in during Melbourne's long 2020 COVID lockdown for international students as a health and wellbeing tool within a research model for University of Melbourne, also as an empowerment tool to rooming house residents in Port Melbourne (part of Homeless Person's Awareness Week), and to many other cohorts whose voices are seldom heard in the public realm. Taking comedy out of the traditional confines of the comedy room and teaching skills in performance, creating agency over story, and fearlessness over being fearful and joke writing techniques with a performance outcome creates a platform to articulate what Regina Barreca has called "the absurdity of the dominant ideology while undermining the very basis for its discourse" (1988:19).

I cannot count the number of gigs I have done, nor the ways that comedy has changed me, but I love comedy with an obsessive and nerdish ardour, and fifteen or so years on from that initial gig I am still addicted and wonder if the last joke I wrote was funny enough. . .

If you would like to contact me about my work or find out when my next course is available, **email me at:** [justinesless@yahoo.com](mailto:justinesless@yahoo.com)

*Justine Sless BA MA*

## References

- Regina Barreca. 1988. *Last Laughs: Perspectives on Women and Comedy*. New York: Gordon and Breach.
- Joanne Brookfield. 2019. *No Apologies*. London: Echo Publishing.
- Oliver Double. 2000. Teaching Stand-up Comedy: A Mission Impossible? *Studies in Theatre and Performance*, 20 (1): 14-23.
- Joanne R. Gilbert. 1997. Performing Marginality: Comedy, Identity, and Cultural Critique. *Text and Performance Quarterly*, 17 (4): 317-330.

## Bionote

Justine Sless teaches, writes, researches, and performs stand-up comedy. She has an MA by research in creative writing, her research is on gender and comedy, humour as a power construct within the wider gender-based violence lens.

Justine has performed comedy nationally and internationally and is essentially a comedy nerd.  
[justinesless.com](http://justinesless.com)

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## Calling All Humour Researchers!

*Eds: Sydney-born AHSN member and Fellow in the Order of the Jessters, Rodney Marks is a comedian. He performs comic hoaxes for business clients in Australia and overseas, to achieve positive change through humour. He has been a visiting professor-at-large at UNSW, and artist-in-residence at Harvard and elsewhere, practising his skills on students, academics and administrators.*

Rodney whimsically proposes himself and "Showbusiness is two words: the sub-genre of corporate comedy" as a topic for humour researchers and their students. Of course, he wants you to choose your topic!

He writes:

I am a long-time, full-time comedian, and have kept a database of about 2,000 of my 3,500 performances. I have also written a little about my comedy sub-genre – the comic hoax – and have had a few articles written about me by journalists, and by one academic article (2004) on my work already. Perhaps it could be of interest to graduate students in a number of fields whether business studies, social sciences, or performance studies.



My website is [www.comedian.com.au](http://www.comedian.com.au) (which is proof of age!) and all the information below is hyperlinked at [www.comedian.com.au/archive](http://www.comedian.com.au/archive).

## Archive

This collects a few of those research articles about humour, and some material from my database.

There are many ways to search the database (it is in Microsoft Access), and several reports are attached. The date range is 1 January 1991 to 1 April 2020, when Covid-19 paused live comedy in Australia. I have done live comedy since then, and several TV comedy bits too, but 30 years is enough documentation already.

Each database record is of a comedy performance (or sometimes a season or a roadshow), and has its own physical file of related documents. These physical files are in lever arch folders and collated alphabetically by audience/client.

## Publications by and about Rodney

Rodney Marks. 2018. Foreword. In Jessica Milner Davis, ed., *Satire and politics: The interplay of heritage and practice*. vii-xiv. ([view PDF](#), 8 pages, 1mB). Basingstoke, Hampshire: Palgrave Macmillan. <https://www.palgrave.com/gp/book/9783319567730>

Rodney Marks and J. Milner Davis. 2014. "Hoax and Prank". ([view PDF](#), 4pages, 282kB). In Salvatore Attardo, ed., *Encyclopedia of humor studies*. Thousand Oaks, California: Sage Publications. <https://us.sagepub.com/en-us/nam/encyclopedia-of-humor-studies/book235990>

Robert Westwood. 2004. Comic Relief: Subversion and Catharsis in Organizational Comedic Theatre. ([view PDF](#), 21 pages, 160kB). *Organization Studies*, 25 (5): 775-795.

## Database of Rodney's live comedy performances:

[Shows by audience](#) (PDF, 158 pages, 850Kb)

[Shows by character](#) (PDF, 182 pages, 1Mb)

[Shows by date](#) (PDF, 244 pages, 1.1Mb)

[Shows by industry](#) (PDF, 1 page, 760Kb)

[Shows by venue](#) (PDF, 160 pages, 2.4Mb)

[Testimonials by date](#) (PDF, 99 pages, 750Kb)

[Testimonials by audience](#) (PDF, 100 pages, 3Mb)

I make no claims as to the quality of my comedy, but this is an unusually comprehensive archive. To the best of my knowledge, it is unique. It may be of benefit to humour researchers, either those with established careers, or those seeking a topic for a research degree.

Researchers in these academic fields (and others) may find value in this archive:

humour studies, English, journalism, business and management, philosophy, drama and theatre, sociology, linguistics, politics, psychiatry and psychology, creative writing.

If this is not of relevance to you, but you know someone who may be interested, please forward this snippet to them. Thank you.

I would be pleased to hear from researchers and their supervisors, and am happy to be interviewed. Please contact me at:

**Rodney Marks:** comedian

The Entertainment Quarter

Box 267, Building 17, Suite 14

122 Lang Road

Moore Park NSW 2021, Australia

e: [rodney@comedian.com.au](mailto:rodney@comedian.com.au)

t: +61 412 207 655 (0412 207 655)

LinkedIn: [www.linkedin.com/in/rodneymarks1](https://www.linkedin.com/in/rodneymarks1)

## Launch of “John Clarke – The Collection” by NZ on Screen

AHSN Review Panel member Dr Nicholas Holm, Massey University, Wellington, reports:

At long last the early work of New Zealand’s greatest satirist (and part-time Australian) John Clarke is easily accessible through the launch of [John Clarke - The Collection](#), curated and hosted by NZ on Screen. The new collection was officially launched by Kris Faafoi, Minister of Broadcasting and Media, at a special event at Te Papa Tongarewa, the national museum of Aotearoa New Zealand on 22 June 2021. Many of Clarke’s friends and collaborators were in attendance, including the cartoonist Tom Scott, broadcaster Simon Morris and comedian Ginette McDonald, who regaled the audience with tales of Clarke’s very early days as a comic performer.

Also in attendance were AHSN Board member Nicholas Holm, and friend of the AHSN Paul Horan. Both Nicholas and Paul contributed to the recent Special issue of *Journal of Comedy Studies* (vol. 10/2, 2019, edited by Jessica Milner Davis and Robert Phiddian), on the work of John Clarke. This emanated from a 2018 AHSN seminar co-hosted with the Dept of English at University of Sydney, chaired by long-standing AHSN Review Panel member Peter Kirkpatrick. The Special Issue includes a Daggliography or bibliography of Clarke holdings in the NZTV archives, prepared by Paul Horan and Mark Hutchings. It is available at:

<https://www.tandfonline.com/toc/rcos20/10/1?nav=tocList&>

The new [John Clarke - The Collection](#) contains a wealth of material, much of it focused on Clarke’s Fred Dagg character, as well as other long-buried ‘gems’ of early NZ television including *Percy the Policeman* (1974) and *Buck House* (1975). For the first time it is possible to watch the slightly-less-than-feature-length Dagg movie, *Dagg Day Afternoon* (1977) as well as numerous interviews and unlikely appearances by Clarke in the early days of this comic career. The collection is also accompanied by several new essays and tributes by contributors including Horan, McDonald and Lorin Clarke.



A notable piece of décor from the John Clarke – The Collection launch. The (in)famous Dagg gumboots are on permanent exhibition at Te Papa Tongarewa.

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## Message from AHSN Member to The Network

An early AHSN presenter and attendee from the 1990s is Prof. John Ziegler AM, from the School of Women’s and Children’s Health at UNSW. John has long been interested in the use of humour to instruct and persuade and has researched and published what is still a very useful reference on the use of humour in medical education:

[John B. Ziegler](#), 1998. The use of humour in medical teaching. The *Medical Teacher*, 20 (4): 341-348.

<https://doi.org/10.1080/01421599880779>

John reports that he recently encountered the work of Dannagal Young, an American scholar who has written extensively on the impact of satire and satirical news-shows in the USA (Young’s work will be known to many AHSN’ers who study satire and humour in advertising).

John wrote to let us all know that a one-hour video of a conversation with Dr Dannagal Young is available at:

<https://youtu.be/vDrl753EsrM>

He found it fascinating and even worth a second viewing, and sends greetings to current AHSN members.

Eds: Thank you, John!

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## From Dr Nelly Feuerhahn, Paris, Editor of Humoresques website

A selection of new French titles for our French speaking members:

- *Prendre au sérieux la comédie* ('Taking Comedy Seriously') is a superb study on cinema and the richness of the different meanings conveyed by laughter:  
[http://www.humoresques.fr/index.php?option=com\\_content&view=article&id=832:prendre-au-serieux-la-comedie&catid=40&Itemid=64](http://www.humoresques.fr/index.php?option=com_content&view=article&id=832:prendre-au-serieux-la-comedie&catid=40&Itemid=64)
- *Les Scènes de l'humour* ('Scenes of Humour') edited by Marie Duret-Pujol and Nelly Quemener is a special issue of the journal *Cahiers d'Artes* on the latest questions asked by comedians in various forms of media:  
[http://www.humoresques.fr/index.php?option=com\\_content&view=article&id=828:les-scenes-de-l-humour&catid=40&Itemid=64](http://www.humoresques.fr/index.php?option=com_content&view=article&id=828:les-scenes-de-l-humour&catid=40&Itemid=64)
- *Le rire des femmes* ('The Laughter of Women') proposes a historical look at exactly that:  
[http://www.humoresques.fr/index.php?option=com\\_content&view=article&id=827:le-rire-des-femmes&catid=40&Itemid=64](http://www.humoresques.fr/index.php?option=com_content&view=article&id=827:le-rire-des-femmes&catid=40&Itemid=64)

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## Second International Workshop on Advanced Studies of Humor and Gender (WASHUM)

Date: 14 – 15 October 2021

Location: Universidad de Alicante, Spain

Contact: ESTHER LINARES

Conference URL: <https://griale.dfelg.ua.es/washum/>

The GRIALE research group from the University of Alicante organizes the Second International Workshop on Advanced Studies of Humor and Gender, which focuses on interactional humor.

The specific objectives of this Second International Workshop on Advanced Studies of Humor and gender are:

- To deepen the relationship between gender, humor, and identity.
- To open a new line of research on interactive humor, going beyond oral genres and integrating written and technological genres, such as WhatsApp, Twitter, blogs, or virtual forums, among others.
- To integrate sociocultural aspects (age, gender, socio-cultural level, etc.) in the negotiation of humor.

The Workshop is structured in international keynote lectures, papers, and early-stage research presentations.

The international keynotes of the Workshop are:

Ana Pano (University of Bologna)

Villy Tsakona (National and Kapodistrian University of Athens)

Michael Haugh (University of Queensland)

In addition to our international guest speakers, humor scholars, who are part of the GRIALE research group, will also participate in this workshop:

Francisco Yus (University of Alicante)

Elvira Manero (University of Murcia)

Larissa Timofeeva (University of Alicante)

María Belén Alvarado (University of Alicante)

Ana Mancera (University of Seville)

Leonor Ruiz Gurillo (University of Alicante)

Esther Linares (University of Navarra)

G. Angela Mura (University of Alicante)



José Joaquín Martínez Egido (University of Alicante)

The event is also an opportunity for early-stage researchers to present their studies. We have the participation of 3 members of the GRIALE group:

Laura María Aliaga Aguza (University of Alicante)

Ana Belén Castelló (University of Alicante)

José Antonio Ortega (University of Alicante)

#### Program Information:

Thursday, 14, October 2021

- 9.00-9.30 Opening session
- 9.30-10.30 Opening conference: Michael Haugh (The University of Queensland): The (meta)pragmatics of teasing
- 10.30-11.00 Leonor Ruiz Gurillo (University of Alicante. GRIALE Research Group): Interactuando en modo humorístico en la conversación espontánea
- 11.00-11.30 María Belén Alvarado (University of Alicante. GRIALE Research Group): Las reacciones del humor en la conversación
- 11.30-12.00 Break
- 12.00-12.30 Francisco Yus Ramos (University of Alicante): El humor interactivo en el género específico de la mensajería instantánea. El caso de la conversación por WhatsApp
- 12.30-13.00 José Joaquín Martínez Egido (University of Alicante. GRIALE Research Group): Humor verbal e interactividad en el blog económico y financiero en español
- 13.00-15.30 Break
- 15.30-16.30 Conference: Ana Pano Alamán (University of Bologna): Opinión crítica y humor interaccional en las redes sociales
- 16.30-17.00 Ana Mancera Rueda (University of Sevilla): El género tuit y el humor interactivo
- 17.00-17.30 Elvira Manero Richard (University of Murcia): Humor interactivo y memes en cuentas corporativas en Twitter: cuando empresas y clientes «negocian» el humor
- 17.30-18.00 G. Angela Mura (University of Alicante. GRIALE Research Group): La interacción humorística en los foros virtuales

Friday, 15, October 2021

- 9.30-10.00. Ana Belén Castelló Ríos (University of Alicante. GRIALE Research Group): Análisis de la adquisición de la competencia intercultural en el aula de ELE a partir de los malentendidos del corpus ERASMUS.HUMOR
- 10.00-10.30. Laura María Aliaga Aguza (University of Alicante. GRIALE Research Group): Estudio comparativo de humor fallido en el género audiovisual: el caso de Cómo conocí a vuestra madre y de Paquita Salas
- 10.30-11.00. Esther Linares Bernabéu (University of Navarra. GRIALE Research Group): Co-constructing humour and gender identity in live Stand-up comedy
- 11.00-11.30. Larissa Timofeeva Timofeev (University of Alicante. GRIALE Research Group): Lecciones de conversación marciana: ficción interactiva en las narraciones humorísticas de 8 a 12 años
- 11.30-12.00 Break
- 12'00-13'00: Conference: Villy Tsakona (National and Kapodistrian University of Athens): Scrutinizing diverse and opposing interpretations of humor in context

13.00-15'30 Break

15.30-16.00. Alicia Merino González (University of Alicante. GRIALE Research Group): Estilos humorísticos perjudiciales en relatos de niños con trastorno del espectro autista de nivel 1

16.30-17.30. José Antonio Ortega Gilabert (University of Alicante. GRIALE Research Group): El uso de la fraseología en la interacción humorística infantil

17.30-18.00. Closing ceremony

REGISTRATION: [https://docs.google.com/forms/d/e/1FAIpQLSd6gCwc\\_rHwjzaIESwwF7AOEiLNYMHAPFDaDII\\_FMOBfKO-LoQ/viewform](https://docs.google.com/forms/d/e/1FAIpQLSd6gCwc_rHwjzaIESwwF7AOEiLNYMHAPFDaDII_FMOBfKO-LoQ/viewform)

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## **International Conference on Literature and Humor:**

The Trickster and His Subversive Tales

Invitation and Call for Papers (Arabic and English)

AWL Conference at Andromeda Publisher

E: [awlconference@andromedapublisher.com](mailto:awlconference@andromedapublisher.com)

Dear Colleagues,

We are pleased to invite you to attend the online International Conference on **“Literature and Humor: The Trickster and His Subversive Tales”**, on November 4-7, 2021. The conference is organized by the *Journal of Arabic and World Literature: Comparative and Multidisciplinary Perspectives (AWL)*, published at Andromeda Publishing and Academic Services, UK [<http://journals.andromedapublisher.com/index.php/AWL>].

We invite scholars to explore interdisciplinary themes related to multiple humorous and satirical narratives, presenting the various sets of Arabic, Persian, and Turkish treatment of the trickster character in order to identify cross-temporal and trans-local conceptualizations of the comic manifestation in samples of high literature as well as in folk narratives. Applying a comparative approach, the conference aspires to facilitate a dialogue between classical and modern conceptualizations of the comic while questioning their boundaries.

**Topics include but are not limited to the following:**

- Modern Theories of Humor and Laughter.
- Humor in Middle Eastern Popular Culture: Juha in Arabic, Persian, and Turkish Narratives.
- Juha and tricksters in European Oral Tradition and Literature.
- Puns and Word-Play: Linguistic Ambiguity in Humorous Narratives.
- Political Satire in Classical Arabic Literature and the Modern-day Satirical Works related to Juha.
- Juha, Our Contemporary: Juha and the Social Media.
- Humorous Narratives as Resistance to and Subversion of Social Norms.
- Gendered Approaches to Humor.
- The Challenges of Translating Humor

For more information, please visit: <http://conferences.andromedapublisher.com/Literature-and-Humor-AIC>

We look forward to meeting you in the conference.

Best regards,

**The Organizing Committee**

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## NEPCA Conference (Virtual):

### Comedy Studies Area (America and Canada)

#### Call for Papers and Information

The Northeast Popular and American Culture Association is currently soliciting submissions for the Comedy Studies Area of the conference, which will take place **virtually from Thursday, October 21-Saturday, October 23**.

This area seeks papers considering humor in popular culture, past and present. Recent papers have considered Canada's CODCO and Kids in the Hall, social messages in Richard Pryor's stand-up comedy, and political incorrectness in Seth MacFarlane's adult television cartoons. A more general list offers additional topics:

- Authors, texts, and motifs from literary humor
- Contemporary media as news source
- Politics and the political process
- Comedy in film genres (comedy, musical, romantic comedy, horror, drama)
- Humor in advertisements
- Comedians, past and present
- Gender, race, and sexuality issues in humor
- Humor from marginalized groups
- Humor as social and political activism
- Streaming platforms and the rise of comedic narrowcasting
- Satire, in all its iterations
- Critical and popular reception of comedic texts
- Teaching comedic works

The call will be open until August 1, 2021. You can submit at the link below which will ask the following questions about your proposal:

- Proposal Type (Single Presentation or Panel)
- Subject Area
- Working Title
- Abstract (250 words)
- Short bio (50-200 words)

Submit proposals here: <https://docs.google.com/forms/d/e/1FAIpQLSc-ywks4p4OJv4pwR5LqOfQiriePr3pP26wJn48nttcDV1thA/viewform>

More information about the conference can also be found here: <https://nepca.blog/conference/>

Additionally, the NEPCA conference is a great opportunity for early career scholars and graduate students. Combined registration and membership costs \$50.

If you have any questions, please don't hesitate to contact me at [samantha.chesters@hccs.edu](mailto:samantha.chesters@hccs.edu).

Feel free to join up the American Humor Groups list: [american-humor@googlegroups.com](mailto:american-humor@googlegroups.com)

Best,

Sam Chesters, PhD  
English Department  
Houston Community College



## **ISHS Invitation to Join and Access Resources**

### *Message to existing and potential Members*

As announced earlier, because of the COVID-19 pandemic, the 33rd ISHS Conference was postponed to Summer 2022. In lieu of the conference, the Society held this past Spring a series of six webinars. The webinars have concluded; however, ISHS members can access the webinar recordings.

Subscribing Regular members receive either online or print access to all four issues of Volume 34 of *Humor: International Journal of Humor Research*.

Regular and Associate members receive other membership benefits, including the 2021 ISHS Newsletters and access to the online ISHS Bibliographies at the ISHS website. Members will receive the year's password.

Members may subscribe through various options on the ISHS website at: [www.humorstudies.org](http://www.humorstudies.org).

As an additional ISHS benefit, current members are invited to announce their professional activities related to humor research on the Society's website.

If you have any additional questions about ISHS membership, please feel free to contact me, at [ishs@hnu.edu](mailto:ishs@hnu.edu) or [lampert@hnu.edu](mailto:lampert@hnu.edu), and if you were unable to join us earlier for the Webinar series, do take some time to view online the webinar recordings.

Sincerely,

Martin Lampert, PhD

Executive Secretary

International Society for Humor Studies

[www.humorstudies.org](http://www.humorstudies.org)

and Professor of Psychology

Holy Names University

3500 Mountain Blvd.

Oakland, CA 94619-1699

E-mail: [lampert@hnu.edu](mailto:lampert@hnu.edu)

## NEW PODCAST AVAILABLE FROM L'OBSERVATOIRE DE L'HUMOUR, CANADA (IN FRENCH)

Le balado de l'OH - Épisode 2 : Alors, la caricature, ça va?

Invité : André-Philippe Côté, caricaturiste au journal Le Soleil

Animation – réalisation : Emmanuel Choquette

Lien : [https://youtu.be/rOGOmRQOj\\_0](https://youtu.be/rOGOmRQOj_0)

Le métier de caricaturiste a bien sûr beaucoup changé et évolué ces dernières années, particulièrement depuis l'avènement du numérique et de la multiplication des plateformes de diffusion sur le Web. Les outils de création se sont aussi considérablement transformés constituant à la fois des défis à relever et de nouveaux horizons à explorer pour les adeptes du dessin d'actualité. La rapidité et l'élargissement de l'étendue du terrain de diffusion des caricatures obligent aussi les créatrices et les créateurs à adapter leur façon de faire. On ne peut par ailleurs passer sous silence les contextes de réception de ces œuvres aux propos généralement empreint d'humour, mais jetant souvent un regard critique sur notre société et les personnes qui les dirigent. Dans cette perspective, comment la caricature est-elle encore pertinente à l'ère numérique? Quel rôle peut-elle jouer dans le paysage sociopolitique contemporain? André-Philippe Côté, caricaturiste au journal *Le Soleil*, répond à ces questions en partant de ses expériences et en s'appuyant sur des exemples tirés de ses propres dessins. Une discussion passionnante!

Bonne écoute!

Emmanuel et François

**Observatoire de l'humour (OH)**

<http://observatoiredelhumour.org/publications>

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*The OH Podcast, Episode 2: Hey, cartoonists! How's it going?*

*Is cartooning still relevant in the digital era? What role can it play in today's socio-political landscape?*

The profession of cartooning has certainly undergone a lot of change and evolution in recent times, particularly since the advent of automation and the proliferation of available web platforms. The tools of creation have been transformed in a way that both presents a challenge for relevancy and extends new horizons for experts in program-design. The rapid access to an enlarged audience for these caricatures obliges both creator and created works to adapt their mode of operation. The reception context for these works can no longer be ignored or taken for granted, especially since their humour often casts a critical view over our society and its leaders. From this perspective, how has caricature changed? Is it still relevant in the era of automation? What role can it play in the contemporary socio-political landscape? We talk to **André-Philippe Côté, cartoonist for *Le Soleil (The Sun)* newspaper**, about his experiences, and investigate examples from his own work.

A passionate and interesting discussion – happy listening!

**Interviewer: Emmanuel Choquette**, PhD in political science, and researcher at the Center for Research into Innovation and Social Transformation (CRITS), University Saint-Paul, Ottawa



At: [https://youtu.be/rOGOmrrQQj\\_0](https://youtu.be/rOGOmrrQQj_0)

From:

Emmanuel et François

Observatoire de l'humour (OH)

<http://observatoiredelhumour.org/publications>

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

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

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

Send your Digest Submissions to our Co-Editors

Michael at [Michael.meany@newcastle.edu.au](mailto:Michael.meany@newcastle.edu.au) or Jessica at [Jessica.davis@sydney.edu.au](mailto:Jessica.davis@sydney.edu.au)

To Subscribe or unsubscribe, visit the AHSN Web site at <http://ahsnhumourstudies.org/>