



Australasian Humour Studies Network

THE HUMOUR STUDIES DIGEST



CONFERENCE UPDATE

From the Convenor, Dr Daryl Peebles, Hobart

Planning for the 28th annual AHSN Conference, to be held from 2 to 4 February 2022 in Hobart at the Institute of Marine and Antarctic Studies (IMAS), University of Tasmania, is now well underway. Two excellent key-note speakers (Emeritus Scientia Professor Conal Condren and Dr Naomi Milthorpe) have already been confirmed (see separate item), and our Call for Proposals is already attracting some interesting papers.

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/>

The Conference venue, IMAS, is situated on Sullivan's Cove, right in the heart of Hobart (see Figure 1 and accompanying Map of conference location).

For more information, including accommodation suggestions and on travel costs, all updates and also to submit a proposal, please visit the Events page of the AHSN website:

<https://ahsnhumourstudies.org/>



TASMANIA ...
... more reasons to come on down
to the
28TH AHSN CONFERENCE
2 – 4 February 2022

June 2021 Edition

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The renowned Salamanca Place with its famous Saturday market is right outside the IMAS's front door.

Conference catering is being provided by Pickled Pear – the University of Tasmania's preferred caterers who also run the University Club. Our fare will include the best that Tassie has to offer including platters featuring the finest Tasmanian cheeses.

The optional Conference Dinner is being planned for 'Angelo's Ristorante in historic Battery Point – a short stroll from the conference venue.



Our conference venue – the University of Tasmania's Institute for Marine and Antarctic Studies (IMAS).



D'Angelo's Ristorante, Battery Point



If this is not enough to entice you to Tassie, conference Convener, Daryl Peebles, is also coordinating some fascinating optional extras to coincide with the conference. More details about these 'add-ons' will be released as soon as they are confirmed but suffice to say that they will be both memorable and enjoyable.

So WATCH THIS SPACE on the AHSN website: <https://ahsnhumourstudies.org/> ...



Historic Battery Point, Hobart – this view is captured from near-by D'Angelos.

Meanwhile, why not....?

EXTEND YOUR STAY IN TASSIE

As Australia starts to expand its Covid-restricted travel 'bubble', there is no better time to start planning your next holiday. So, why not combine what is shaping up to be an enlightening, educative and entertaining AHSN Conference with an extended stay in Tasmania?

Before, during and after the conference, there is so much more to see and do in Tasmania.

There are all the attractions that most people have heard of – Port Arthur, Richmond, Bruny Island and the Museum of New and Old Art (MONA), all of which are definitely worth a visit.

Add to these tourism icons the beautiful temperate rain forests, the rugged west coast, the rich basaltic soils of the north-west and north-east sustaining the dairy, vegetable and fruit-based industries and the sun-drenched east coast with miles of pure white sands and often no one else in sight. Kayaking, mountain-bike riding, scuba diving, fishing ... you name it, Tassie has it.

Tasmania is not called the 'Holiday Island' for nothing.

The first three months of the year are undoubtedly the best time to visit your island state. Warmer, milder weather is more common throughout these months, and this results in a concentration of many of the island's fun-filled events during this time.

Some of these events scheduled prior to, or immediately after the AHSN Conference are listed below to whet your appetite.

For those who want to come to Tasmania early ...

..... here are a couple of events which may be of interest.

Friday 7 to Sunday 9 January 2022

Cygnet Folk Festival

The Cygnet Folk Festival is held annually in the beautiful little township of Cygnet on the Huon River. This festival has a quality reputation that puts it in the front row of the Tasmanian cultural and art festivals. It is a colourful festival of music, dance, poetry, and various arts and has traditionally attracted artists from around the country and the world.

Cygnet is less than an hour's drive from Hobart but once there the magnificent Huon Valley offers so much. This picturesque valley is the 'fruit-bowl' of Tasmania with a myriad of apple, pear and cherry orchards and vineyards. Here you will find the famous Willie Smith Apple Shed – home of Willie Smith's Apple Cider, reputedly Australia's best.

Just south of Huonville is Geeveston. Viewers of ABC TV's Rosehaven will recognise this little gem of a town.



Saturday 8 to Saturday 15 January 2022

Hobart International Tennis Tournament

While it may not be Wimbledon, the Hobart International is a women's professional tennis tournament offering \$US 275,000 in prize money. So it attracts some of the world's leading tennis players. The Hobart International is seen as a great opportunity for players to prepare for the Australian Opens. Over the years has hosted some of the world's top players including Victoria Azarenka, Kim Clijsters and Serena Williams.



2 February 2022

Australia vs New Zealand – One Day International

The cricket fans amongst the AHSN members may be interested in this. The second in the series of One Day International matches between Australia and New Zealand will be played at Blundstone Arena in Bellerive – just a ferry ride from our conference venue. While at Blundstone Arena you can check out the Cricket Museum and the statues of two of Tasmania's finest cricketers, David Boon and Ricky Ponting.



For those who want to make a weekend of it ...

Saturday 5 February 2022

Salamanca Market

Hobart's famous Salamanca Market celebrates its 50th anniversary in 2022. Salamanca runs every Saturday from 8:30 am to 3 pm – so maybe make that a date for Saturday 5 February 2022. With over 230 stall holders at the market each week, you will find something to justify the excess luggage provision on your airline ticket.



As well as Salamanca Market, there are a host of country and twilight markets scattered around the state.

Saturday 5 to Sunday 6 February 2022

Festivale

Festivale is Tasmania's premium summer event, a three-day celebration designed to showcase Tasmanian food, beverages, and entertainment. Staged in Launceston's City Park, the ambience of this outdoor event is unique. Check it out at: <https://www.discovertasmania.com.au/event/festivale>



For those who want to stay on a little longer ...

17 February 2022

Violent Femmes

Remember the 1980s American folk punk band from Milwaukee, Wisconsin - Violent Femmes? Probably not all that well known, is the fact that the Violent Femmes' bass guitarist, Brian Richie, now calls Tasmania home. Brian is getting together with his band mates for an Australian tour starting in Hobart at the Odeon Theatre – the old home of the Tasmanian Symphony Orchestra.

17 – 21 February 2022

Clarence Jazz Festival

Clarence City Council hosts the Clarence Jazz Festival, which has the eastern side of the Derwent River bopping and jiving when jazz takes over the foreshore. Based around the board walk at Bellerive, but also in nearby covered venues, this is the place to come, sip a Tasmanian Pinot and tap your feet.

You can have a meal too and enjoy a different view of Hobart and the mountain. Is there any better way to while away a balmy evening?



19 February 2022

Evandale Village Fair and National Penny Farthing Championships

Take a step back in time in the beautiful colonial township of Evandale, just south of Launceston – only a couple of kilometres from the Launceston Airport. As well as a full program of Penny Farthing racing including the National Penny Farthing Championship, there are a host of market stalls and a variety of entertainments situated in the streets and parks surrounding the race circuit. And RV camping is available should you be making this unique day a focus of broader travels around Tassie.



20 February 2022

Richmond Highland Gathering

If swirling kilts and bagpipes are your thing, the annual Highland Gathering on the village green in the beautiful old historic town of Richmond is here just for you.

It is a day of all things Scottish including highland dancing competitions, Scottish country dancing displays, pipe band displays and competitions, and Scottish stalls. Maybe even a haggis!



28TH AHSN CONFERENCE AT UNIVERSITY OF TASMANIA

2-4 FEBRUARY 2022

INSTITUTE FOR MARINE AND ANTARCTIC STUDIES (IMAS) HOBART

Call For Proposals for Papers, Panels and Workshops

The Call for Proposals for the 28th AHSN Conference is now open. It will close on 20 August 2021.

The Conference theme is “THE POLITICS OF HUMOUR and THE HUMOUR OF POLITICS” and proposals addressing this theme will be especially welcome. However, the Conference Committee will also consider proposals on other aspects of humour and laughter more generally. Post-graduate students are warmly encouraged to submit proposals. The AHSN offers several scholarships for the first successful proposals by research students and in addition there will be five scholarships for University of Tasmania students to attend free of charge, whether presenting or not.

Humour is created, received and disseminated in many different social and cultural contexts, including that of politics. Humour and laughter can play an active role in politics, whether personal, local or national but they themselves also possess their own internal politics. The aesthetics of humour have long been the subject of philosophical and literary debate, from Aristotle and Plato to Confucius and Mencius. Today’s interconnected world means that humour and laughter are no longer simply private matters but are subject to rapid dissemination. As a consequence, they meet with audiences far beyond what may have been their creator’s original conception—sometimes bringing positive results but as world events in recent years have shown, sometimes rejection and backlash. Politics and humour are inextricably bound up together, a topic that calls for critical examination and discussion. This conference is designed to promote that enquiry in the scholarly, friendly and supportive atmosphere that has characterised the meetings of the Australasian Humour Studies Network since its inception in 1998.

Submitting an Abstract

To submit an abstract for a paper, panel or workshop, please go to: <https://ahsnhumourstudies.org/abstracts/>

- Log in to your account or create a new one and then click on New Abstract. You can type in your abstract or upload your abstract file. In either case, your abstract must be **anonymised**. If the author can be identified, your submissions will be returned.
- You will be asked to fill out the form with your details as well as the topic of your paper and your preference (in person or online – see below).
- Please keep your profile details updated, especially your affiliation and position title.
- Abstracts are limited to 500 words including references (if required). Abstracts will be reviewed by at least two reviewers under the AHSN’s standing review protocols (see AHSN website for more information). Successful applicants will be advised of review outcomes at latest by mid-November 2021.
- Papers are allocated 20 minutes for presentation and 10 minutes for discussion; pre-organised panels of 3 presentations are allocated 90 minutes; and practical workshops of 60 minutes are welcome but will take place in parallel with paper sessions.

Prospective presenters will be asked to indicate a preferred presentation mode when submitting their abstract (“in person”, “online only” or “online preferred”). Noting that government policies in both Australia and New Zealand/Aotearoa currently allow travel to Tasmania from within Australia and from NZ, the Conference’s preferred mode for delivering a paper/panel is “in-person”. Accepted papers that indicate “online” will be pooled for assessment on merit and presented in a limited online-only portion of the conference (e.g., one daily live Zoom panel – not pre-recorded).

Preference in accepting proposals will be given to delegates who can be physically present in Hobart and for online presentation to student proposals.

To ensure that they receive all communications regarding the conference, all prospective presenters and attendees should subscribe to our free e-Newsletter, *The Humour Studies Digest*, at:

<https://ahsnhumourstudies.org/newsletter/subscribe/>

Registration and Travel etc

Registration for all presenters and attendees will open shortly. Information on travel and accommodation options, and on visiting Tasmania generally, can be found at: <https://ahsnhumourstudies.org/events/>

Tasmania in the summer is an ideal place to visit, so you are urged to start planning as soon as possible. Why not add a holiday before or after the conference dates? Wine and food, history and culture and of course glorious scenery – all abound in lovely Tasmania. Note that Hobart is likely to be a popular destination around the beginning of the new year and booking early is always advisable. The Committee is looking forward to seeing as many AHSN'ers as possible in Hobart next February!

For information and updates on the conference arrangements, please visit the AHSN website at:

<https://ahsnhumourstudies.org/events/>

Conference email enquiries: ahsnconference@gmail.com

Conference Convenor: Dr Daryl Peebles (also host of 17th AHSN Conference, 2011)

Committee:

Assoc Prof. Kerry Mullan, RMIT University

Dr Jessica Milner Davis, AHSN Co-ordinator

Dr Benjamin Nickl, University of Sydney

Dr Mark Rolfe, University of NSW

Dr Reza Arab, Griffith University

Confirmed Keynote Speakers

Conal Condren FAHA, FASSA

Giving Shape 'to Airy Nothing, a Local Habitation' and the Name of Humour: Academic Myth and the Political Origins of a Concept.

Bionote

Conal Condren is an Emeritus Scientia Professor at UNSW, and has held visiting positions and fellowships at the University of Queensland and in the USA, Europe, New Zealand and Cambridge UK. He is a foundation member of the AHSN Review Panel. Predominantly he is an intellectual historian of early-modern Britain, with interests in the philosophy of historical writing. In these contexts, he has published on satire and on studying humour historically and he is currently finishing a new book on the latter topic. He is also writing a volume on Shakespeare and the ethics of office. With Aoise Stratford, he has co-written a prize-winning and widely performed black comedy, 'Will and the Ghost'.



Dr Naomi Milthorpe, University of Tasmania

From 'Accession' to Black Mischief: The Politics of Race in Evelyn Waugh's Satire

Bionote

Naomi Milthorpe is Senior Lecturer and Head of Discipline for English, at the School of Humanities. Her research focuses on modernist, interwar and mid-century British literary culture. She is the author of *Evelyn Waugh's Satire: Texts and Contexts* (Fairleigh Dickinson UP, 2016) and the editor of *The Poetics and Politics of Gardening in Hard Times* (Rowman, 2019). She is currently preparing a scholarly edition of Waugh's 1932 novel *Black Mischief* for publication as Volume 3 in *The Complete Works of Evelyn Waugh* (Oxford University Press).



Message from the AHSN Chair

Dear AHSN members,

This message is primarily to say how delighted and humbled I am to be Chair of the Board of the AHSN, and to thank all the new (and old) volunteers working hard behind the scenes on various new AHSN initiatives – see below. I would like to thank Daryl Peebles in particular for the boundless energy and organisational skills which he is bringing to the organisation of what is shaping up to be an excellent conference for 2022 (see his report below if you don't believe me). Thanks are also due to Jessica Milner Davis (AHSN Co-ordinator), Ben Nickl (University of Sydney), Mark Rolfe (UNSW), and Reza Arab (Griffith University) for their various roles on the conference organising committee.

Recent times have seen some excellent AHSN activities take shape, such as the new AHSN webinar series, with the inaugural one a huge success! Prof. Limor Shifman (Hebrew University of Jerusalem) gave a really fascinating talk on memes on 22nd June, which many of you attended. (See the report on the webinar in this issue). Limor's talk was particularly relevant to the transnational project on humour and the Coronavirus being led by Prof. Giseline Kuipers (Catholic University of Leuven) and Dr Mark Boukes (University of Amsterdam), which many AHSN members are involved in and many of that international team took the opportunity to join us AHSN'ers online. We look forward to more of these webinars – a series first proposed and now ably run by Amir Sheikhan (University of Queensland – thank you, Amir!).

Incidentally, I would also like to thank our AHSN review Panel member, cartoonist Lindsay Foyle, for designing an eye-catching new masthead for the Webinar Series (see Amir's report, below).

Other recent initiatives include our first ever commissioning of book reviews and increased book notifications in the Digest. You will already have noticed the quality and quantity of our book notifications from the last Digest, thanks to Amanda Cooper (Western Sydney University). Watch out for some book reviews in future issues, and do please contact Amanda to register your interest as a reviewer: A.Cooper5@westernsydney.edu.au. It is excellent experience and you get to keep the book!

Last but not least, we have an increasing social media presence through [Facebook](#) and [Twitter](#), run by Lara Weinglass (University of Queensland). Our followers are increasing, but if they don't include you as yet, please do click on these links and sign up to ensure you don't miss out on any AHSN news! Feel free to contact Lara with suggestions for content (see Lara's message below).

Amir, Reza, Amanda and Lara are all PhD candidates, and are managing these AHSN responsibilities on top of their day job(s). We apologise to all their supervisors for distracting them, but as most of them are also AHSN members, we are sure we will be forgiven. 😊 We are truly grateful for their involvement and enthusiasm for all things AHSN.

Enjoy this bumper issue of the Digest and see you in Tassie!

Kerry Mullan
Chair, AHSN Board
RMIT University

Update on AHSN Social Media Platforms

from Lara Weinglass, University of Queensland

Lara writes:

Thanks to everyone who has liked or shared our posts over on Facebook [@AHSNHumour], we have a select group of likers and followers which is slowly growing in number. You can now also follow us on Twitter [@AHSN_humour].

Feel free to retweet the details of our 28th Conference, 2-4 February 2022 at University of Tasmania in Hobart! Our latest tweets appear on the AHSN webpage at: <https://ahsnhumourstudies.org/contact/>, where you will also find all the links to our social media accounts. We anticipate our Instagram [@ahsn_humour] will be active when we can meet in person and take some photos!

Please continue to send through any news you'd like us to share on the AHSN social media pages.

Eds: Big thanks to our pioneering Social Media Co-ordinator, Lara Weinglass!



New AHSN Webinar Series Successfully Inaugurated

The 1st AHSN Webinar was held on 22 June 2021. In this 80-minute webinar, Prof. Limor Shifman of the Hebrew University of Jerusalem and author of leading methodological studies on memes and humour, presented on the topic of 'Internet memes: When the personal and the political collide'. With the webinar attracting attention not only from AHSN but also other humour studies cohorts, 73 interested scholars registered for the free event and 48 attended from various parts of the world and across several different time zones. Following a fantastic and thought-provoking keynote by Prof Shifman, compelling questions were raised by a dozen or more participants, and speaker and audience engaged in a stimulating discussion of ideas around 'Internet memes' and their relationship to humour.



This inaugural AHSN Webinar marks the beginning of AHSN Webinar Series and the next AHSN Webinar will be organised and announced shortly.

Eds: Sincere thanks and congratulations to Amir, who not only thought up the concept of the new Webinar Series and sold it to the AHSN Board, but organised and ably chaired the Inaugural event. Watch out for the next exciting event!



Amir Sheikhan, Doctoral Candidate,
School of Languages and Cultures,
The University of Queensland

Research Student Profile

Nicholas Hugman, School of Linguistics and Applied Language Studies, Victoria University of Wellington

I have always had an interest in humour at various different levels. Comparing and analysing the differences between American and British sitcoms was a favourite pastime of mine, and I have always been part of a banterous family and group of friends. It wasn't until my Masters study in 2018, however, that I got my first academic exposure to the study of humour. This was on the back of completing my undergraduate study in Linguistics, German and Spanish and a brief foray into the world of work. Humour had never previously been an explicit part of my studies, so it was new and exciting territory for me. Being an avid footballer my whole life, I was aware of the macro level ideological connection between the sport and humour, specifically banter and 'taking the piss'. I was really interested in the expectation that a footballer partake in banter in the dressing room, and how, from my personal experience, failure to participate is negatively marked, perhaps to the extent of social exclusion from the team. I wanted to explore these ideas a lot more through a scholarly lens, as there is a lot of anecdotal evidence discussing banter's role in footballing culture, but a dearth of academic work on it. To that end, I launched into the study of football banter!

The study was extremely interesting and rewarding. I took an ethnographic approach to data collection, working closely with an amateur football team over the course of a season and immersing myself in their practices to a degree. I attended some of their training sessions, a large number of their matches, and their post-match congregations in the club rooms. The whole ethnographic experience was a lot of fun, and certainly helped to keep the whole postgraduate experience varied and social. After collecting and transcribing large parts of the data, I went into the analysis, utilising the sociolinguistic subdiscipline of discourse analysis to undertake a qualitative analysis of the team's banter. I discovered that the normatively masculine way footballers stereotypically negotiate humour was not typical in my data set. Indeed, I found that the players' banter was a lot more supportive than I expected, leading me to term their style of masculinity 'supportive masculinity'. I was gratified to find this, even though I took a purely explanatory stance in the study, rather than a political or critical one.

At the 27th AHSN conference, I was privileged to present a new analysis of data I collected for my Master's project. I focused on more theoretical concepts, such as structure and agency, than in my previous work,



exploring the ways in which supportive masculinity might be replacing normative masculinity as the predominant structural influence in the global footballing community. I analysed some of the same extracts as in my Master's study, but also reconsidered the data I previously collected and mined it for some new exemplars. It was great to examine my data in a different light, and to take a more theoretical stance, dealing with abstract concepts.

I am currently looking to progress my academic study of humour by undertaking PhD research. I hope to continue looking at footballers' banter, but this time over digital interaction, such as Facebook and WhatsApp. In addition, I'd like to factor failed humour into the analysis, and the implications this might have for the players' identity claims. However, as is the case with data-driven research, my focus will ultimately depend on what I find.

If you'd like to get in touch to discuss anything, I can be reached at nickhugman@hotmail.com.

Finally, a paper based on my research will be published in a special issue of *Te Reo*, the New Zealand linguistics journal, later this year if anyone is interested in reading it.

Research Student Profile

Yeram Isaac Cho, School of Linguistics and Applied Language Studies, Victoria University of Wellington

Greetings from South Korea and soon, from Belgium!

Starting as an undergraduate who was eager to learn anything about language, I am currently an aspiring linguist from Victoria University of Wellington and expecting to hone my skills in analysing digital language at the University of Antwerp in Belgium. I am particularly interested in the way humour functions online. For instance, are their mechanisms different from traditional forms of humour? Could different models of humour such as *benign violation theory* be applied the same way? With these interests, I am inspired by researchers who are pioneering this field such as Camila Vásquez, and more recently, the work of Reuben Sanderson on 'imagined communities' online, which was also presented in the 27th AHSN Conference in Wellington, February 2021.

My first encounter with humour studies took place around a year ago when I got to study about creative language under Dr Stephen Skalicky (a keynote speaker at the 27th Conference) as a 300-level course at VUW. I quickly got to realise the capabilities of studying humour, ranging from developing language education, to scientifically explaining the 'unexplainable' in human communication. Who would have known that different diagrams and bullet points could effectively explain why I am laughing at one joke and not at the other? Unsurprisingly, this became one of my main interests as a linguist and continues to be so today.

My focus started leaning into online discourse as I witnessed the potential of applying different theoretical frameworks about the mechanisms of humour towards the digital space. Indeed, online humour analysis is underexplored relative to offline humour and possess the possibilities of being able to maximize the usage of digital research methods more effectively. This also explains why I am planning to study Digital Text Analysis for my Masters. I want to fully take advantage of the fact that most discourse data for my future research are available in the digital space.



My interest escalated quickly when Dr Skalicky saw my course research project and offered to collaborate with me. Thanks to him, I was able to get the rare opportunity of presenting my work for the 27th AHSN conference as an undergraduate student. My project with Dr Skalicky implemented the framework of *voicing* into the humorous YouTube series, *Pitch Meetings*, and reported on how the show managed to criticise the writing and production decisions of films and tv shows through humour. We were able to showcase how the series uses *vari-directional double voicing* to instigate humour in a systematic pattern, including the use of prominent catchphrases. So far, we have submitted this report as a journal article for *Discourse, Context & Media* and are waiting for their response.

What I personally found more fascinating in the research was that even the audience of the show would pick up *Pitch Meeting's* repertoire and instigate humour in the show's community. This finding strengthened the research's argument that YouTube provides a unique affordance for humour where the creator and audience would share humour through their own variation of voicing. It is exciting to see what researching further on this interaction could reveal about online discourse. I am hoping that studying the digital methods in my masters could broaden the scope of my analysis for this.

I want to express my gratitude to the Australasian Humour Studies Network for giving me the wonderful opportunity to present at the 27th Conference and for awarding me an AHSN Research Student Scholarship. Likewise, I give thanks to the anonymous donor who paid for my scholarship. As someone presenting at a conference for the first time, I will never forget how everyone was welcoming and supportive with all the great feedback and heart-warming compliments. As such, it would be a great honour to contribute to any future conferences. Finally, I want to thank Professor Meredith Mara for mentoring me throughout the conference and Dr Skalicky for his collaboration in our work.

Joining the AHSN Conference made me learn how exciting it is to interact with other humour scholars. I would be delighted to get any inquiry or discussion regarding my current research, or even anything about future possibilities! You can contact me at isaacho0987@gmail.com.

Post-Doctoral Humour Studies Researcher Profile

Dr Oriana Formiglio, Torino and Sydney

Hi! I am Oriana and I am an Italian teacher, linguistic analyst, and independent researcher of Humour Studies. I'm currently resident in Sydney and have joined AHSN.

I graduated in 2019 from UNINT (Università degli Studi Internazionali di Roma) University in Turin, Italy, and I would like to actively contribute to the AHSN as a research assistant to other members' projects, if there is a good match.

My final Master's dissertation focused on the pragmatic and semantic analysis of selected jokes from the sitcom *Friends* to identify and explain the humoristic mechanism behind them, in order to create potentially feasible solutions in the translation from English into Italian for those whose Italian dubbing has not reproduced the same humoristic level as the original.

Oriana on her graduation, Torino, 2019.

For the Romans, laurel was the symbol of glory and sacred, consecrated to the god of the sun and the arts, Apollo. The symbol of wisdom, intelligence, and honour, every form of victory was dedicated to him. The laurel wreath in Latin is *laurus* or *laurēa* – i.e. the laurel plant and, by extension, victory. Hence the Italian *laurea* (referring to graduation and/or degree taken) that is used nowadays ; and the *laurēātus* is he or she with the laurel wreath.



On these premises, my paper *Humour in Friends dialogue: linguistic analysis of idioms and collocations, and translation proposals from English into Italian* explored the relationship between humour and the deconstruction of fixed expressions, and the importance of an idiomatic translation.

My current research plans include an articulate research on black humour and the politically correct, as well as on the development of stand-up comedy, based on a multilingual and multicultural approach. Italian - both as a language and as a personal background - will be ideally included in the process to elaborate some translation theories and to expand the insight of the perception of humor in different contexts.

Therefore, I would like to seize the opportunity to expand my knowledge in different branches of Humour Studies with innovative stimulus and hopefully contribute to the Australasian Networks.

Please feel free to contact me about my work and interest in collaboration with AHSN members, at: orianaf495@gmail.com

From AHSN member, Angelina Hurley, Griffith University

Angelina writes:

Just a quick message to thank everyone for the support of my first attempt at a documentary on **Murri (Indigenous) Humour, "Always Black, Always Cracked"**. Much appreciated

It was screened on SBS's NITV on 27th May and it now available on "SBS on-demand":

https://www.sbs.com.au/ondemand/video/1894064707763/always-blak-always-cracked?fbclid=IwAR0j7dK_VvJpGq-gcB85Ml_m8S1U99KRBwvNZ11mUNsjlMrIEFELsNDCVeg

Credits to Producer EJ Garrett, Writer and Director Angelina Hurley. Talent: Steph Tisdell, Gabriel Willie (aka Bush Tucker Bunji), Roxanne McDonald, [Tiana Lea](#), [Jan Roma](#) and [Angela Young](#);

Summary

Three Murri Comedians and one burning question – what is Murri Humour? This is a yarn that'll have you in stitches as it takes you on a journey of First Nations humour, direct from the mouths of the mob in South East Queensland – Murri's! Always Blak, Always Cracked will showcase the uniqueness and authenticity of First Nations humour from a Murri perspective, which comes from community and oral storytelling, and will explore the collective natural ability that enables Aboriginal and Torres Strait Islander peoples to tell a humorous yarn like no other.

The documentary will draw on First Nations comedic talent to explore the diversity of humour expressed throughout the community, whether that be style or genre, and reflect on the humour with comedy practitioners about the origins of telling a First Nations funny yarn, answering the questions – Where does our comedy come from? Is it still authentic given the world we live in today and the many avenues in which it is expressed? And how do we maintain authenticity while trying to practice cultural maintenance?

Feel free to contact me about my work by email at: yooleelar1@gmail.com

Or give feedback at: <http://wombaworld09.blogspot.com/>

From the ABC report

Laughter taps serious matters as Torres Strait stages first stand-up comedy event - 16 June 2021



Caption L-R: Kevin Kropinyeri, Kim Bowers, Diat Alferink (creator of Club Gussore), and AHSN Keynote Speaker 2020 Leon Filewood, debut stand-up in the Torres Strait. (Supplied: Kantesha Takai, Torres Strait Islander Media Association)

Using humour as social change tool

Club Gussore was a homecoming for Leon Filewood, who was born and raised on Waiben and has both Torres Strait and Aboriginal ancestry. While he has graced the stage at major events — including the Melbourne International Comedy Festival, and delivered TED Talks — Mr Filewood said he was particularly nervous ahead of the gig.

As the night's opening act, he said, family and friends could be the ultimate "tough crowd". "I was crapping myself," Mr Filewood said. "I was actually very concerned because, if you get lynched, it's often going to be by your own community, so I wasn't sure what to expect."

Long before he ever entertained the idea of performing comedy, Mr Filewood left Waiben to pursue a more serious career as a lawyer. "Growing up in the community, I felt like I needed to be able to protect the community," he said. "I know that sounds a bit weird but I felt that, if I was going to protect my community, I needed to know the law."

Mr Filewood now works in Indigenous Community Development and sat on Queensland's Path to Treaty working group. He sees comedy as a tool for educating the wider community about the struggles of First Nations people. "I've seen [comedy] as being able to raise these really difficult conversations in a humorous way," he said. "The intent of the joke, the subtext, is to make people think, and have a laugh, but mainly to think. So that's a very powerful tool to have."

'Telling your truth': a path to reconciliation

Club Gussore was the brainchild of Diat Alferink, the manager of Torres Strait Islander Media Association (TSIMA), the community's local radio station. Her act largely focussed on the complex relationship between her white father, black mother and the country South Australian town where she was raised.

"It's about telling your truth, telling a story," Ms Alferink said. "My mother was a strong Island woman and she lived in a pretty full-on outback town. "But it was beautiful honouring her legacy, as she's passed now, and also of the beautiful relationship that my mum and dad did have. I think that's a true testament of reconciliation. For me, that theme is really important and it speaks to a lot of other people as well."

Ms Alferink said she hoped that seeing a line-up of professional black comedians would inspire others in the Torres Strait to take their jokes from the living room to the stand-up stage.

"I think we all laugh at home and there's always a clown ... that's how we embrace culture," she said. "We have a different humour to bring to the stage and I hope this is an inspiration, to have comedy workshops, to have more comedy events, because it's such a healing tool."



Caption: Comedian Leon Filewood was nervous performing in front of family and friends on his return to Waiben (Thursday Island). (Supplied: Kantesha Takai, TSIMA)

More to this story at:

<https://www.abc.net.au/news/2021-06-16/club-gussore-torres-strait-standup-comedy/100213762>

New Books on Humour and The Comic (May-June 2021)

Przemysław Marciniak and Ingela Nilsson (eds). 2020. *Satire in the Middle Byzantine Period: The Golden Age of Laughter?* Explorations in Medieval Culture Series. Leiden, Netherlands: Brill Publishing. 335+ pp. ISBN (Hardcover): 978-90-04-43438-7. ISBN (eBook): 978-90-04-44256-6. DOI: <https://doi.org/10.1163/9789004442566>

Publisher's Description:

This volume places the satirical works of the Middle Byzantine period in a wider political and socio-cultural context, exploring not only their various forms but also their functions and meanings. The volume is divided into four parts. The first part provides the backgrounds of the authors and texts discussed in the volume. The second concerns the manifold functions and appearances of Byzantine satirical texts. Part three offers detailed analyses of three largely unexplored texts (the Charidemus, the Philopatris, and the Anacharsis). The last section moves from the individual texts to the larger picture of satirical modes in Middle Byzantium.

Contributors are Baukje van den Berg, Floris Bernard, Stavroula Constantinou, Eric Cullhed, Janek Kucharski, Markéta Kulhánková, Paul Magdalino, Henry Maguire, Przemysław Marciniak, Charis Messis, Ingela Nilsson, Emilie van Opstall, Panagiotis Roilos, and Nikos Zagklas.

Editors' Bionotes:

Przemysław Marciniak, Ph.D. (2003, University of Silesia) is Professor of Byzantine Literature at that university. He has published on performance, satire and the reception of Byzantium including the co-edited volume *The Reception of Byzantium in European Culture since 1500* (2016).

Ingela Nilsson, Ph.D. (2001, University of Gothenburg) is Professor of Greek and Byzantine Studies at Uppsala University and Director of The Swedish Research Institute in Istanbul (2019-21). Her research interests concern all forms of narration and literary adaptation, and the tension that such procedures create between tradition and innovation. Such perspectives are at the center of the monograph *Raconter Byzance: la littérature au 12e siècle* (2014).

Contents:

Chapter 1. "It is Difficult Not to Write Satire: A Brief Introduction to the Satirical Mode." – Ingela Nilsson (1–9)

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Chapter 3. "Laughter, Derision, and Abuse in Byzantine Verse." – Floris Bernard (39–61)

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Part 2: Forms and Functions

Chapter 5. "Satirical Elements in Hagiographical Narratives." – Stavroula Constantinou (81–103)

Chapter 6. "Political Satire." – Paul Magdalino (104–126)

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Chapter 8. "The Cicada and the Dung Beetle." – Emilie Marlène van Opstall (152–176)

Part 3: Satire as a Philological Endeavor

Chapter 9. "The Power of Old and New Logoi: The Philopatris Revisited." – Przemysław Marciniak (179–190)

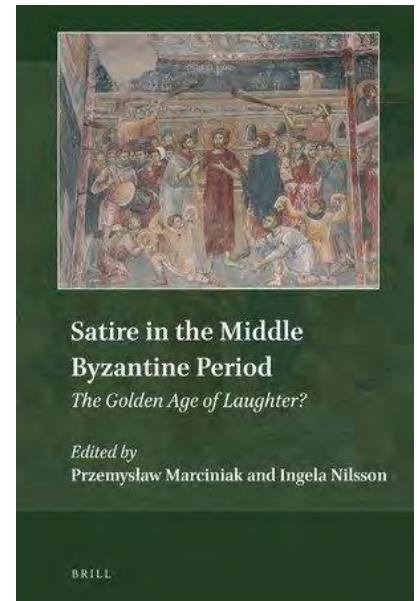
Chapter 10. "A Satire Like No Other: Pseudo-Lucian's Charidemus and Its Traditions." – Janek Kucharski (191–212)

Chapter 11. "The Consolation of Philology: Anacharsis or Ananias." – Eric Cullhed (213–223)

Part 4: Komnenian Satire: A Golden Age?

Chapter 12. "Playwright, Satirist, Atticist: The Reception of Aristophanes in 12th-Century Byzantium." – Baukje van den Berg (227–253)

Chapter 13. "Satirical Modulations in 12th-Century Greek Literature." – Panagiotis Roilos (254–278)



Chapter 14. “Satire in the Komnenian Period: Poetry, Satirical Strands, and Intellectual Antagonism.” – Nikos Zagklas (279–303)

Chapter 15. “‘For Old Men Too Can Play, Albeit More Wisely So’: The Game of Discourses in the Ptochoprodromika.” – Markéta Kulhánková (304–323)

Chapter 16. Afterword: Przemysław Marciniak (324–329)

Appendix. “Nikephoros Basilakes on His Own Satirical Writings.” – Paul Magdalino (331–335)

Bibliography

Info/Orders: <https://brill.com/view/title/24599?contents=toc-44457>

Eds: Principal editor of this book, Prof. Dr Marciniak, was a Visiting Speaker for lucky Sydney-based AHSN members in 2014, presenting a memorable seminar on “Bloodthirsty doctors, underground mice and annoying scholars: Humour in the 12th century Byzantine satires”.



New book on satire and the public sphere

James E. Caron. 2021. *Satire as the Comic Public Sphere: Postmodern “Truthiness” and Civic Engagement*. Penn State University Press. 284 pages, 3 b&w illus. ISBN: 978-0-271-08986-7 Available as an e-book

“Any scholar or student interested in the roles of comic and satiric discourse in twenty-first-century culture will benefit from reading this book. In my own engagements with satire, I will turn to this book first as an authoritative sorting-out of where we are and where we are going.” —Bruce Michelson, author of *Mark Twain on the Loose: A Comic Writer and the American Self*

[Publisher's description](#)

Stephen Colbert, Samantha Bee, John Oliver, and Jimmy Kimmel—these comedians are household names whose satirical takes on politics, the news, and current events receive some of the highest ratings on television. In this book, James E. Caron examines these and other satirists through the lenses of humor studies, cultural theory, and rhetorical and social philosophy, arriving at a new definition of the comic art form.

Tracing the history of modern satire from its roots in the Enlightenment values of rational debate, evidence, facts, accountability, and transparency, Caron identifies a new genre: “truthiness satire.” He shows how satirists such as Colbert, Bee, Oliver, and Kimmel—along with writers like Charles Pierce and Jack Shafer—rely on shared values and on the postmodern aesthetics of irony and affect to foster engagement within the comic public sphere that satire creates. Using case studies of bits, parodies, and routines, Caron reveals a remarkable process: when evidence-based news reporting collides with a discursive space asserting alternative facts, the satiric laughter that erupts can move the audience toward reflection and possibly even action as the body politic in the public sphere.

With rigor, humor, and insight, Caron shows that truthiness satire pushes back against fake news and biased reporting and that the satirist today is at heart a citizen, albeit a seemingly silly one. This book will appeal to anyone interested in and concerned about public discourse in the current era, especially researchers in media studies, communication studies, political science, and literary and cultural studies.

Author bio

James E. Caron is Professor Emeritus of English at the University of Hawai'i at Mānoa. He is the author of *Mark Twain, Unsacred Newspaper Reporter* and coeditor of *Refocusing Chaplin: A Screen Icon Through Critical Lenses* and *Sut Lovingood's Nat'ral Born Yarnspinner: Essays on George Washington Harris*.

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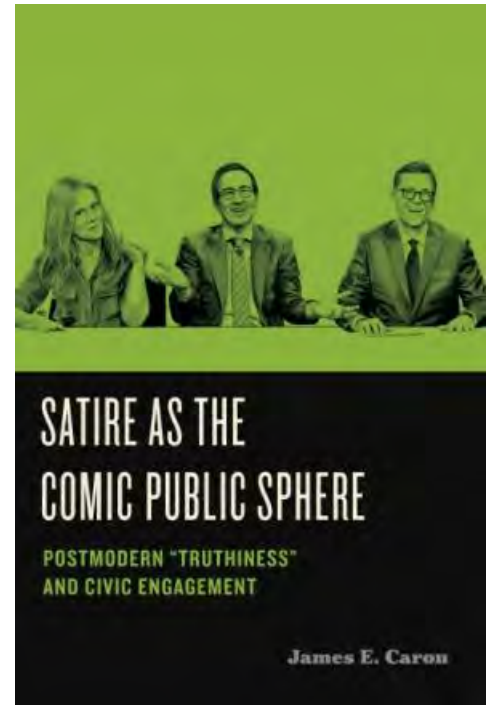
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<https://www.psupress.org/books/titles/978-0-271-08986-7.html>

Note: special offer: 30% off using code NR21

Mini-Lecture on Viking Humour

Posted by [humoursofthepast](#)

In this mini-lecture in the University of Aberdeen's series of webinars on-line, **Dr Hannah Burrows, director of the University of Aberdeen's Centre for Scandinavian Studies**, discusses some of the difficulties of accessing humour from the Viking Age and some ways in which later medieval humour about the Viking Age might have shaped our sense of that period today.

The lecture is available on YouTube and at the Humours of the Past website:

<https://humoursofthepast.wordpress.com/2021/04/26/mini-lecture-on-viking-humour/>



First Video Discussion in New Series From The Observatoire de L'humour (OH), Québec

Le balado de l'OH - Épisode 1 : L'humour dans tous ses états

OH Podcast: Episode 1: Humour in all its forms

YouTube (2021, 58 mins): <https://www.youtube.com/watch?v=ixbWIP6kewo>

Guest speakers :

Lucie Joubert, director de l'Observatoire de l'humour (OH)

Louise Richer, director de l'École nationale de l'humour (ÉNH)

Production : Emmanuel Choquette

Description

Humour has been in the public spotlight a lot recently. It has been kept there by the (ongoing) legal case against the Canadian comedian Mike Ward and his remarks about Jérémy Gabriel, a young man living with a disability. The question of censorship also arose following the short-lived removal of an episode of the very popular TV series *La Petite Vie* on account of its caricature of an African person. Speaking of caricature, we can't ignore the scandal around the publication of the caricatures of Muhammad in the *Charlie Hebdo* magazine in France leading to the horrific attacks of January 2015 in which several cartoonists and employees of the magazine were assassinated. These events, and many others that go unmentioned, increasingly prove the point that humour is much more than a joke.

For this first podcast, we want to look at humour more broadly through a series of questions. Must we at all costs define humour, and why is it so important to be concerned about it? Despite the prominence accorded the humour industry in Quebec, and of course elsewhere around the world, how is it that we still struggle to take humour seriously? And how does the world of humour manage in an era characterised by diversity and identity issues?

Happy listening!

Ces derniers temps, l'humour a été sous les feux des projecteurs dans l'espace public. On s'y est penché pour des raisons légales à travers le procès (toujours en cours) de l'humoriste Mike Ward au sujet des propos qu'il a tenus à l'égard d'une personne handicapée, Jérémy Gabriel. Il a aussi été question de censure après le retrait de courte durée d'un épisode caricaturant une personne d'origine africaine de la très populaire série télévisuelle *La Petite Vie*. Parlant de caricature, on ne peut passer sous silence le scandale entourant la diffusion des caricatures de Mahomet dans le *Charlie Hebdo* en France et les terribles attentats de janvier 2015 menant à l'assassinat de plusieurs artisans et travailleurs de ce journal satirique. Ces événements et bien d'autres que l'on passe ici sous silence témoignent d'un fait de plus en plus évident, l'humour... c'est bien plus que des blagues. Pour ce premier balado, on a envie de regarder l'humour de façon élargie à travers une série d'interrogations. Faut-il à tout prix définir l'humour et pourquoi est-ce si important de s'y attarder? En dépit de la place de choix qu'occupe l'industrie humoristique au Québec et en bien des endroits dans le monde, comment se fait-il que l'on peine encore à prendre l'humour au sérieux? Comment se porte le milieu de l'humour en cette époque marquée par des enjeux de diversité et de reconnaissance identitaire?

Bonne écoute!

Emmanuel Choquette et François Brouard

Observatoire de l'humour (OH)

<http://observatoiredelhumour.org>

Groupe de recherche sur l'industrie de l'humour (GRIH), Carleton University, Canada

<http://carleton.ca/humour>

The Humour Studies Digest

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