



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**

Hosted by IMAS, University of Tasmania,
Hobart

Update from the Convenor, Dr Daryl Peebles

As I sit down to write this *Update from the Convenor* on Wednesday 17 November 2021, I realised it is only 77 more sleeps before we have the pleasure of welcoming our conference delegates to Hobart. The excitement is growing as the conference registration numbers start to build.

It also occurred to me that those who have not registered yet, have only 13 more sleeps to take advantage of the early-bird discounts. After 1 December 2021, registration fees revert to post-early bird levels—so this is simply your gentle reminder (see separate item for link to registration and details).

Travel

For your planning process, here is the ‘Travel to Tassie’ information delivered by our Premier at the end of October:

- Tasmania’s borders will re-open on 15 December 2021 after which people who can show that they are fully vaccinated (both shots) and have proof of having a clear Covid test at least within 72 hours of travelling to Tas are welcome without a need for quarantining.
- The Covid test requirement will be reviewed on 15 January 2022 at which time, if all is going to plan, this requirement will be dropped.

After Premier Gutwein’s announcement, all manner of activities are now being planned (including the possibility of Tasmania hosting a test cricket match) which in turn is raising confidence levels of all within the local conference and events industry sector.

November 2021 Edition

Conference Update	1
Travel	1
Conference Opening and First Keynote	2
Conference Registration Reminder	2
STOP-PRESS!	
Update re Conference Closing Ceremony	3
Conference Update –	
Fourth Keynote Announced	4
Research Student Profile ~	
Fergus Edwards	5
Research Student Profile ~	
Rebecca Persic	6
Members’ New Publications	7
Book Review ~	
The Comic Turn in Contemporary English Fiction: Who’s Laughing Now?	7
Member’s New Book	
The Comic Storytelling of Western Japan	9
New Books on Humour & The Comic	
Kinesic Humor	10
Who’s Laughing Now?	11
The Palgrave Handbook of Humour Research	12
The Rhetoric of Brexit Humour	14
Webinar Series	
University of Bologna, Dept of Translation and Interpretation Studies	15
Call For Contributions to A Proposed Book	16
European Journal of Humor Research	17
Colloque International / International Conference	17
Proceedings of Recent Grial Conference Now Available Online	19

The latest update from the Premier announced that there is no need for the 72-hour pre-departure testing for those coming from lower risk jurisdictions such as WA, Queensland, NT or South Australia, in recognition of the lower risk of community spread associated with those areas.

The full transcript of this statement is available at:

https://www.premier.tas.gov.au/site_resources_2015/additional_releases/tasmania_to_hit_90_per_cent_vaccination_milestone_today

Conference Opening and First Keynote

We have just confirmed that the official welcome to the Conference will be attended by the University of Tasmania's Head of the School of Humanities, Professor Lisa Fletcher, with possibly Professor Kate Darian-Smith FASSA, Executive Dean and Pro Vice-Chancellor, College of Arts, Law and Education, representing the VC of UTAS, Professor Rufus Black.

Immediately after the official welcome, delegates will be enlightened (and entertained) by an insight into the world of political cartooning through the eyes of Jon Kudelka.

Jon is an award-winning cartoonist, including two Walkley Awards and the National Museum of Australia's Cartoonist of the Year Award. His work is well-known throughout Australia having been a regular contributor to *The Australian*. His cartoons now appear in *The Saturday Paper* and the *Hobart Mercury* (see separate item for details and bio note).

To book-end our Conference, after a smorgasbord of 40 key-note addresses, papers and workshops from which to choose, we are delighted to announce that two winners of a prestigious Ig Nobel Prize 2021 from the University of Tasmania, Drs Scott Carver and Ashley Edwards, will join us for our farewell session. Drs Carver and Edwards are two of three UTAS members of the team that won this prize for their research into why wombats have cube-shaped faeces. We plan to simply roll the dice and get to the bottom of this fascinating phenomenon and the significance of the Ig Nobel Prize. As we all know, humour does have a serious side just as serious studies may have a humorous element.

I hope to see you in 77 sleeps!

Daryl

On behalf of the Conference Committee

Dr Daryl Peebles, University of Tasmania

Dr Benjamin Nickl, University of Sydney

Dr Mark Rolfe, UNSW

Dr Reza Arab, Griffith University

Assoc. Prof. Kerry Mullan, RMIT University

Dr Jessica Milner Davis, University of Sydney

For conference enquiries, email Daryl at: daryl.peebles@bigpond.com

For more information, visit the Events page of the AHSN website at: <https://ahsnhumourstudies.org/events/>

Conference Registration Reminder

Please remember to [register](#) for the 28th AHSN Conference asap. Full details on the AHSN website at:

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

NB: Late fees will commence on 1st December and are non-refundable; early fees (less \$30) are refundable till 15 January 2022.

STOP-PRESS!

Update re Conference Closing Ceremony

As part of our closing events, we will celebrate a great Tasmanian triumph: the earning of the 2021 Ig Nobel Award for Physics by a team that included three UTAS scientists. Two have been able to accept the AHSN's invitation to come and describe their Award-winning research into wombat poo (see further details below).

If you've never heard of the Ig Nobels and their purpose of identifying research that first makes you laugh and then makes you think and the importance of that for human knowledge, you can find out more at:

<https://www.improbable.com/2021-ceremony/winners/>

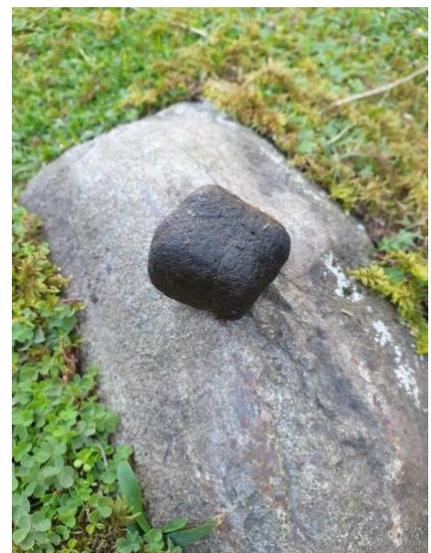
Sincere thanks to Drs Scott Carver and Ashley Edwards for agreeing to speak to us and we're sorry that Dr Alynn Martin was unable to join in.



Wombat Poo Ig Nobel 2021 (abstract and UTAS bio-notes)

Intestines of non-uniform stiffness mould the corners of wombat feces, by Patricia J. Yang, Alexander B. Lee, Miles Chan, Michael Kowalski, Kelly Qiu, Christopher Waid, Gabriel Cervantes, Benjamin Magondu, Morgan Biagioni, Larry Vogelnest, **Alynn Martin, Ashley Edwards, Scott Carver** and David L. Hu.

Abstract: The bare-nosed wombat (*Vombatus ursinus*) is a fossorial, herbivorous, Australian marsupial, renowned for its cubic feces. However, the ability of the wombat's soft intestine to sculpt flat faces and sharp corners in feces is poorly understood. In this combined experimental and numerical study, we show one mechanism for the formation of corners in a highly damped environment. Wombat dissections show that cubes are formed within the last 17 percent of the intestine. Using histology and tensile testing, we discover that the cross-section of the intestine exhibits regions with a two-fold increase in thickness and a four-fold increase in stiffness, which we hypothesize facilitates the formation of corners by contractions of the intestine. Using a mathematical model, we simulate a series of azimuthal contractions of a damped elastic ring composed of alternating stiff and soft regions. Increased stiffness ratio and higher Reynolds number yield shapes that are more square. The corners arise from faster contraction in the stiff regions and relatively slower movement in the centre of the soft regions. These results may have applications in manufacturing, clinical pathology, and digestive health.



Full article: *Soft Matter* (2021), 17 (3): 475-488. DOI: 10.1039/d0sm01230k At: <https://pubmed.ncbi.nlm.nih.gov/33289747/>

Bio-notes

Scott Carver is a Senior Lecturer in Wildlife Ecology at the University of Tasmania. He specialises in the ecology and epidemiology of wildlife diseases. His research particularly focuses on wombats and sarcoptic mange disease, which indirectly led him into the wonderful world of cubed poo. In less formal setting he is occasionally known as Dr Wombat.



Ashley Edwards is a Senior Lecturer in Zoology and card-carrying member of the Luxuriant Flowing Hair Club for Scientists (photo attached). She undertakes research into the Scholarship of Learning and Teaching, as well as having a previous life studying lizard sex, lungfish sex, penis worm sex, and had dabbled a bit in wombat poo. She is good friends with Dr Wombat.

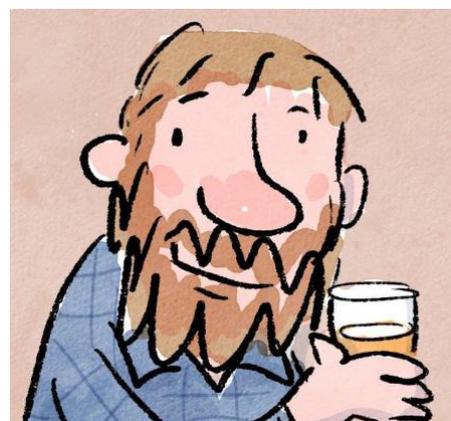


Conference Update – Fourth Keynote Announced

Not one, not two, not three, but now four keynotes!

We are delighted to announce that cartoonist Jon Kudelka has joined our line-up of distinguished keynote speakers in Hobart, and will be presenting on “Cartooning and Politics”.

Jon Kudelka has a science degree but he decided to “do science a favour and became a cartoonist” instead. As a student, Jon had an obvious flair for art, especially life drawing, and was encouraged by his Grade 10 art teacher to develop this skill. Life drawing remains one of Jon’s favourite hobbies. He is now an award-winning cartoonist (including two Walkley Awards and the National Museum of Australia’s Cartoonist of the Year Award) and his work appears in *The Saturday Paper* and the *Hobart Mercury*. Jon works in his studio / gallery, *The Kudelka Shop*, in Salamanca Place, Hobart—about a two-minute walk from our conference venue—you are very welcome to drop in. His website is www.kudelka.com.au



Self-portrait by Jon Kudelka

FYI: All four keynotes will be livestreamed and recorded.

NB: The draft program will be available soon with more details—but be assured we will close on the Friday afternoon with a festive and intellectual “big bang”—do not plan to leave town early or you will miss it!

Research Student Profile

Fergus Edwards, English, University of Tasmania

My name is Fergus Edwards. I live on lutruwita (Tasmania) Aboriginal land, and I acknowledge, with deep respect, the traditional owners of this land, the palawa people. I pay my respects to elders past and present, to the many Aboriginal people that did not make elder status, and to the Tasmanian Aboriginal community that continues to care for Country.

###

In 1992, pupils at a minor English secondary school were handed a letter to take home to their parents. It was the standard sort of thing for the time: blue A4 paper, school crest at the top, a few brief paragraphs of text, the deputy headmaster's signature; then a line of dashes above the boxes to be ticked, the dotted line to be signed, and the request for the completed form to be detached and returned. The letter began 'Dear Parents,' as, of course, it would; and it formally announced the widely expected retirement of the headmaster of the day. It went on to ask, predictably enough, for donations to fund a suitable leaving present. The fund was to purchase some curious things, however: taps for bathrooms, and toilet seats. And they were expensive. On reflection, it seemed as if the headmaster must have an abnormally high number of toilets in his house. With gold-coloured appliances. Or perhaps he had houses. With oddly expensive gold-coloured paraphernalia. By the end of the letter, it seemed that there were multiple houses with well-appointed pool cabanas and actual gold trappings. All of which, it was intimated, had already been acquired using funds accumulated from the rather contentiously high school fees.



It later seemed that not every teacher read the letter before handing it to their students, and, as is the way of these things, some of those letters made their way to suburban kitchen tables, where, it seems, they were not all immediately appreciated as the work of two thirteen-year-olds with access to a photocopier at the local library, the ability to get to school an hour before registration began, and a precocious dislike of authoritarian bureaucracies. And so began my active engagement with more-or-less political satire. Thirty years on, I'd like to thank the AHSN for giving me the opportunity to own up to writing that letter. And any others that might or might not have followed sporadically. Especially the one about the hanging flower baskets.

I'm now a PhD candidate in English at UTAS, with a focus on the plays of Tom Stoppard and their links to the philosophy of Ludwig Wittgenstein. (My paper, 'Stoppard's *Philosophical Investigations*; or, Wittgenstein's *Dog's Hamlet*' is forthcoming in *Philosophy and Literature*.) I hold an MA (Oxon.) in Politics, Philosophy and Economics from Oxford University, and an MA (Open) in English from the Open University. I'm also a member of the Organising Committee for the Association for the Study of Australian Literature (ASAL) Conference 2022, with its theme of 'Coming to Terms, 30 Years On: the Mabo Legacy in Australian Writing'.

My interest in humour studies is the result of a deep interest in the performative aspects of literary communication. Laughter provides an immediate and unintermediated signal that an audience has shifted its understanding of a text from one context to another. As such it can help us understand when, why, and how the audience makes that transition, and it creates the possibility of iterated feedback amongst the initial receivers of the performance. This is especially relevant to Stoppard, a playwright who was defined from the first as working towards a high comedy of ideas.

Amidst my academic work was a sixteen-year career in investment banking, leading international businesses for JPMorgan, UBS and MUFG, living in Hong Kong, London, New York, Paris, and Singapore. There was also an increasing passion for running long distances in remote places. I've been lucky enough to run ultramarathons on every continent (yes, including the Antarctic) and to compete in some of the sport's iconic races: the 246km Spartathlon from Athens to Sparta, the 170km UTMB around Mont Blanc, and in Australasia the 167km Tarawera Ultra in Rotorua, New Zealand and the 100km UTA in the Blue Mountains, Australia. I spent the COVID-impacted year of 2021 becoming the only person to run every ultramarathon in Tasmania, which was a fantastic way to

spend the year. As I write this, it strikes me that banking seems to inspire satires but not comedies; and running inspires comedies but not satires. Something for a future conference, perhaps..?

Feel free to contact me about my work in humour studies at: fergus.edwards@utas.edu.au

And I look forward to meeting as many of you as possible at the forthcoming 28th Conference of the AHSN, 2-4 February 2022, in Hobart, Tasmania.

Research Student Profile

Rebecca Persic, School of Media, Creative Arts and Social Inquiry, Curtin University, Western Australia

When Jessica Milner Davis approached me to write a profile for the AHSN newsletter, I gleefully accepted. For indeed, I relish in any opportunity to talk about myself. Not only is it an excuse to gab—for which I have a gift—but it is certainly a delightful privilege for you readers to get to know me. Joking aside, I am sincerely flattered to have been asked to introduce myself in this AHSN Humour Studies Digest, and I also feel privileged to have been selected as a scholarship recipient for the upcoming 28th AHSN conference, 2-4 February 2022 in Hobart, Tasmania.



My name is Rebecca Persic, and I began my PhD in 2021 at Curtin University in Western Australia. My current research seeks to investigate the proliferation of the comic realm in the public sphere, and the ways in which this has perhaps afforded practices of ridicule a relationship to extremism, violence and insanity. While at present, I firmly reside in the field of cultural studies, in 2017 I completed an undergraduate degree with a double major in Fine Art, and Art History and Theory Studies. During these years, I held a strong interest in identity, performance, failure and laughter, and was accepted into the Vice-Chancellor's List twice, along with receiving awards for top student in my studio and art history units. In my 2019 Honours year, I began by completing a creative dissertation, but after two months, I switched to the daunting world of words, dropping all aspects of art making. This act of shapeshifting was quite confronting; but with the support of a gifted mentor, I was very proud to graduate with first class honours, as well as being accepted again into the Vice-Chancellor's List. As a result of my success, I was awarded a Summer Scholarship from Curtin University where I was tasked with collaborating with my supervisor to develop an article for publication which was to be an extension of my Honours dissertation. That article is currently in peer review with the European Journal of Cultural Studies. Beyond this, I have published with Arena Online Journal, worked as an arts writer and am currently employed as a research assistant at The Centre for Culture and Technology at Curtin University. In addition, I am a core member of the Curtin Extremism Research Network.

By now, you may be itching to learn about the topic of my upcoming conference presentation which details my daring ideas on ridicule. For indeed, you may be wondering what type of innovative research can be made of such a common-sense idea. But, is the meaning of ridicule really so straight forward? The paper I will deliver will be an abridged version of my Honours dissertation which examined emerging functions of ridicule through the case study of Donald Trump. When examining the rise of Donald Trump, we are often confronted with his detractors' comments that he is stupid and ridiculous, completely unfit for political office. Indeed, there is no denying the volumes of satirical material generated at his expense. Yet his supporters saw him as a saviour, an adored hero, resulting in a powerful and robust following. Trump's election compels us to pause and reconsider what ridicule is. For curiously, it is theorised that ridicule's disciplinary function should work antithetical to power by weakening, punishing and culturally castrating a figure like Trump. In the absence of any effective public chastising, it is clear that something different is happening in contemporary culture. This should urge us to reflect on new ways to think

about ridicule—precisely what my presentation seeks to do. In considering ideas of heroism, ridiculousness, and charisma, I put forward a new theory of ridicule’s function. I hope to see you all at the 28th AHSN Conference and look forward to your deliciously wicked questions.

If you would like to contact me about my work, feel free to email me at: rebeccabrunjak@hotmail.com

Members’ New Publications

Susi Herti Afriani. 2021. Teasing, jokes and directives in Cerito Mang Juhai Uncle Juhai stories: A Discourse analysis of humorous texts in Palembang Malay. Published online by researchdirect.westernsydney.edu.au. At: <https://researchdirect.westernsydney.edu.au/islandora/object/uws:61606>

Kerry Mullan and Christine Béal. 2021. The use of humour to deal with uncomfortable moments in interaction: a cross-cultural approach. In Vanderheiden, E. and Mayer, C.-H. *The Palgrave Handbook of Humour Research*, pp. 41-66. Cham and London: Palgrave Macmillan.

Benjamin Nickl. 2021. ‘Muslim Like Us’: Mobilizing minority identities in popular Australian entertainment media as sites of transnational representation. *Media, Communication, Culture*. Published online, June 2021. At: <https://journals.sagepub.com/doi/10.1177/01634437211022729>

Conal Condren. 2021. Mapping the contours of humour: Reflections on recent introductory studies. *European Journal of Humor Research*, 9 (3): 151.161. At: <https://www.europeanjournalofhumour.org/ejhr/issue/view/28>

Book Review - The Comic Turn in Contemporary English Fiction: Who’s Laughing Now?

By Til Knowles, English and Theatre Studies, University of Melbourne

Huw Marsh, 2020. *The Comic Turn in Contemporary English Fiction: Who’s Laughing Now?* London: Bloomsbury. 256pp. ISBN (Hardcover): 9781474293037 (eBook): 9781474293044

Huw Marsh’s *The Comic Turn in Contemporary English Fiction: Who’s Laughing Now?* is a detailed and compelling showcase for analysing modern literature as comedy (4). Marsh argues that the comic tendencies of contemporary English fiction provide a frame for understanding both the themes a text reflects, and the literary devices used to reflect them. Through analysis of comic structures and comic voices across genre, style, affect and politics in the work of Jonathan Coe, Martin Amis, Zadie Smith, Magnus Mills, Nicola Barker, Howard Jacobson, and Julian Barnes, Marsh demonstrates how the comic perspective can open up new conversations on topics usually treated seriously from class and labour to race and religion. As well as establishing a new approach for literary studies, *The Comic Turn* also provides new considerations for comedy scholarship when examining the tension between comedy’s radical and conservative potential.

Marsh doesn’t posit a universal theory in *The Comic Turn*. Instead, he adopts a multitude of literary and comic theories – from the likes of Henri Bergson to Georges Bataille to Alenka Zupančič and Umberto Eco – to examine the impact of literary devices like repetition (with Mills), characterisation (with Barker), and narrative voice (with Coe). Each chapter of the book focuses on the impact of the comic tendencies of a particular author on their work. This allows Marsh to explore his broad central contention about the value of analysing comedy’s impact on genre, style, affect and politics across a range of fiction. It also makes each chapter a valuable contribution to the subfields of literary scholarship that analyse the works of Coe, Amis, Smith, Mills, Barker, Jacobson, or Barnes, and Marsh is careful to regard each author’s approach to humour and specific textual interests.

Marsh is mindful of his multi-disciplinary readership, making *The Comic Turn* accessible to those with

backgrounds in humour or literary studies. When Marsh introduces a theorist familiar to one field but not another, he does it quickly and neatly, setting up each idea and incorporating it into the textual analysis. This makes for a book that is eminently readable, with each point clear but not belaboured, the argument as a whole thoughtfully laid out. While, as Marsh acknowledges, it's a fool's errand to attempt to be *funny* in academic considerations of comedy (20), this book shows humour analysis can still be enjoyable.

Marsh is appropriately wary of overly prescriptive definitions – of comedy, of Englishness, of the contemporary – focusing instead on analysing the perspectives created by the situated relationships of these three elements. Comedy is “work intended to amuse” (4), Englishness a context rather than a question of national identity, and the contemporary is a “fluid construct” (13) used to focus on recently published texts as well as how they reflect on the cultural moments they are written into (Marsh says he is considering a post-2000 moment, but one of the novels he analyses is from as early as 1986 and others are published in the 1990s through to the the 2010s, reflecting the necessarily vague “rolling contemporary” Marsh describes on page 13). The “comic turn” the book locates is the solidification of a wider history of comedy in fiction in England, and “turn” describes both the action of a move towards the comic in contemporary fiction, a signal of a moment of movement from one approach to another, but also the performance of the comic in these novels.

For readers approaching *The Comic Turn* from a comedy studies perspective, Marsh's literary studies treatment of the question of whether comedy unsettles or reinforces social norms provides a fresh medium to consider this timely issue. For Marsh, comedy can and does do both, and his analysis maps the possibilities and limitations of comedy as social intervention through literature. This is most present in chapters one, three, four and five, wherein Marsh looks at Coe, Smith, Mills and Barker. Focusing on the politics of comedy in chapter one, Marsh shows how Coe's novels are committed to satire, the comic voice and its radical potential while also revealing its limits (50). In Smith's work, Marsh relates the representations of laughter as potentially divisive and potentially unifying to Georges Bataille's argument for laughter as central to community, noting both its power and its fragility (100). These two chapters build on an existing conversation amongst comedy scholars, particularly stand-up scholars, about the potential for comedy to intervene in public discourse on politics, race, religion and community.

Marsh's chapters on Mills and Barker, however, apply the question of comedy's radical or conservative potential to the norms of work and sincerity, areas where this tension has been less critically researched. Marsh argues that Mills' comedies of work critique the contemporary depersonalisation of labour and the elevation of bureaucracy across the working and middle classes through the use of repetition at the sentence, narrative action, plot and the text in *The Restraint of Beasts* (1998) and *The Scheme for Full Employment* (2002). Marsh sees this comic repetition as a means of as an entanglement of the automated and the human, in line with Alenka Zupančič rather than what he considers the Bergsonian view of the mechanical and the vital in opposition (129). Repetition, as a source of comedy and as a literary device, Marsh posits, can expose power structures and prompt scrutiny, revealing absurdities and introducing the disorder such structures are often built to avoid (103). The comic has the effect of shaking, not fully dismantling or reaffirming such structures (129).

Surprising no one familiar with her writing, Marsh's approach to Barker includes an interesting discussion of the grotesque, the carnivalesque and mockery, questioning whether the Bakhtin model truly allows for revolutionary action or if it is merely a release that maintains hegemony. Marsh shows how Barker's fiction has moved beyond this use of the grotesque, charting her use of characterisation and metafictional elements in *Burley Cross Post Box Theft* (2010), *In The Approaches* (2014) and *The Cauliflower* (2016) to move towards fiction that provides a means of simultaneously enacting comic irony and sincerity. This simultaneity, Marsh argues, shows that the two modes are not binary and are often interdependent (161). By examining how these literary devices function in Mills' and Barker's work, Marsh reiterates that comedy can be both corrective and subversive.

One of Marsh's analytical techniques is to account for an author's own reflections of the role and impact of fiction when he performs a close reading of their work. Marsh takes this approach with Amis, Coe and Jacobson, and to a lesser extent Smith and Barker, as each author has grappled with the power and limitations of humour in their public comments on writing. Martin Amis' claims for an ethics of style, for instance, allow Marsh to show that the multiplicity central to Amis' comic voice relies on a juxtaposition between “high” and “low” registers that results

in a stylistic judgement of the less educated, lower-class character voices against the educated, upper-class narrative voice (76). This technique successfully allows Marsh to further establish a sense of the diversity of the contemporary through the authors' own voices, and to demarcate the gaps between an author's stated intention and their text itself. In the final chapter of *The Comic Turn*, Marsh returns to the "turn" as a performance. He uses Sianne Ngai's zany aesthetic category, which points to the affective and performative requirements of labour, to analyse the performance of national identity in Julian Barnes' *England, England* (1998). This emphasis on the fiction of Englishness and its commodification is a sharp conclusion to *The Comic Turn*, the parameters of which are the English and the contemporary as published in a post-Brexit context.

Comedy, says Marsh, "is perhaps the mode best placed to explore the paradox, contradiction and messiness of life" (132) given its reliance on and allowance for such juxtaposition. *The Comic Turn* successfully demonstrates the value of examining the comic tendencies of contemporary English fiction and how these tendencies reveal new perspectives on literature and culture. Marsh's position that "the division between comedy and seriousness is a false one" (7) or his argument for the value of considering the comic in literature may not be particularly contentious to readers of this Digest, but the *Comic Turn* does provide a number of innovative ways for literary and humour studies to examine contemporary fiction. This book is designed to be generative, and to show how the combination of comedy and literature can be generative also. Perhaps it will prompt us to generate similar analyses in the twenty-first-century Australasian context.

Reviewer Bionote

Til Knowles is a Masters student in English and Theatre Studies at the University of Melbourne. Til is researching the performance of humour and construction of community in Australian comedy podcast *The Little Dum Dum Club*. Her approach is interdisciplinary, drawing together comedy studies, podcast studies, audience scholarship and social media. As well as being an aspiring academic, Til is a comedy critic, pop culture commentator and occasional podcaster. You can contact her at mknowles@student.unimelb.edu.au or on Twitter @tilknowles.

[Buy Book](#)

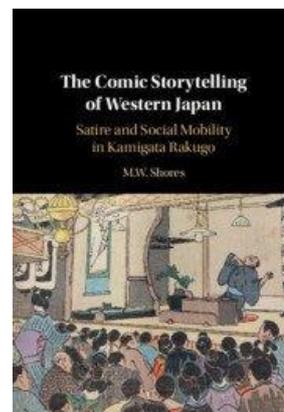


Member's New Book

M. W. Shores. 2021. *The Comic Storytelling of Western Japan: Satire and Social Mobility in Kamigata Rakugo*. Cambridge: CUP. 262+ pp. ISBN (Hardcover): 9781108831505. ISBN (eBook): 9781108913140. DOI: [10.1017/9781108917476](https://doi.org/10.1017/9781108917476).

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.



Contents:

Author's Preface: COVID-19 and Tenugui Face Masks

Introduction

Part I.

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.

Author's Bionotes:

M. W. Shores is a Lecturer of 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.

Info/Orders: <https://www.cambridge.org/au/academic/subjects/literature/asian-literature/comic-storytelling-western-japan-satire-and-social-mobility-kamigata-rakugo?format=HB>

New Books on Humour & The Comic

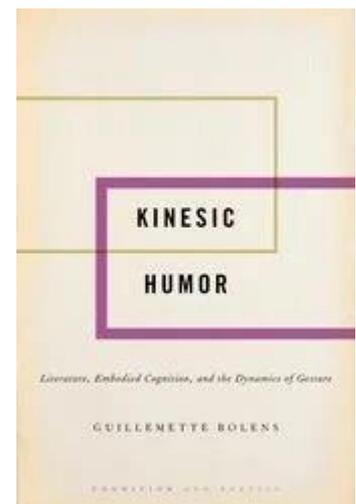
Guillemette Bolens. 2021. *Kinesic Humor: Literature, Embodied Cognition, and the Dynamics of Gesture*. Oxford: OUP. 216pp. ISBN (Hardcover): 9780190930066. ISBN (eBook): 9780190930073.

Publisher's Description:

The triggers of laughter in spoken language or conversation can often be very simple, such as a change in gesture, or in vocal tone or tempo. Speakers and listeners understand these dynamics of gesture through motor cognition and use them to great effect. The causes of laughter and the experience of humor in written texts, however, are less well understood. In *Kinesic Humor*, Guillemette Bolens offers a cognitive poetics-based study of triggers of laughter in texts, focusing in particular on tonic shifts and gesture in plot and narrative.

Bolens shows how literary texts from a variety of periods provide remarkably precise information concerning kinesthesia, the role of tonicity in communication, and the impact of momentum, timing, and tempo on the way in which gestures are processed in human exchanges. She investigates the narrative use of such parameters and how they prompt laughter in a wide-ranging corpus of major authors that includes Chrétien de Troyes, Cervantes, Milton, Saint-Simon, Rousseau, Sterne, and Stendhal. Using the theory of embodied cognition, Bolens shows how thwarted perceptions and expectations of movements and sensations produce the cognitive shifts typical of humor. Bringing together narratology, cognitive studies, gesture studies, humor studies, and historical context, this book offers original perspectives on important artworks and represents a major contribution to cognitive poetics.

Originally published in French as *L'Humour et le savoir des corps* in 2016, this volume not only brings the work to an English-speaking audience for the first time but expands significantly on the original by analyzing a new corpus of



texts and engaging with recent advances in the field to develop a cutting-edge theory of kinesic humor.

Contents:

Chapter One: Milton: Surprised By Humor

Chapter Two: Sterne: The Naturalness of a Toe Movement

Chapter Three: Saint-Simon: Speed and Touch, or How to Push a Duke

Chapter Four: Rousseau: Fast Breathing and Trembling Hands

Chapter Five: Stendhal: Walking Styles and Emotional Practice

Chapter Six: Ovid and Chrétien de Troyes: Pyramus, Thisbe, and Yvain's Hypersensitive Lion

Chapter Seven: Cervantes: Laughing at a Metaphor

Conclusion: Jacques Tati and Eddie Izzard

Author's Bio/Notes:

Guillemette Bolens is Professor of Medieval and Comparative Literature at the University of Geneva, Switzerland. Her research interests are in the history of the body, kinesic intelligence, gestures, and embodied cognition in visual and verbal arts. She is the author of *La Logique du corps articulaire: les articulations du corps humain dans la littérature occidentale* (2000/2007), for which she was awarded the Latsis Prize and the Hélène and Victor Barbour Prize for Literary Criticism; *The Style of Gestures: Embodiment and Cognition in Literary Narrative* (2012; first published in French in 2008), and *L'Humour et le savoir des corps: Don Quichotte, Tristram Shandy et le rire du lecteur* (2016).

Info/Orders: <https://global.oup.com/academic/product/kinesic-humor-9780190930066?lang=en&cc=us#>

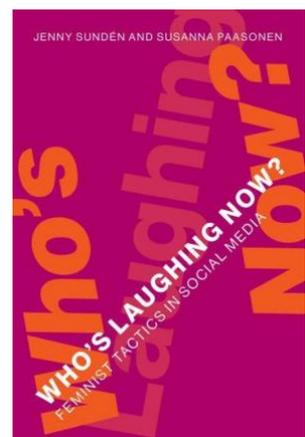
Jenny Sundén and Susanna Paasonen. 2020. *Who's Laughing Now?: Feminist Tactics in Social Media*. Cambridge: MIT Press. 208pp. w/ 14 b&w illus. ISBN (Hardcover): 9780262044721. ASIN (Kindle): B08WZ8MXDL.

Publisher's Description:

Feminist social media tactics that use humor as a form of resistance to misogyny, rewiring the dynamics of shame, shaming, and shamelessness.

Online sexism, hate, and harassment aim to silence women through shaming and fear. In *Who's Laughing Now?* Jenny Sundén and Susanna Paasonen examine a somewhat counterintuitive form of resistance: humor. Sundén and Paasonen argue that feminist social media tactics that use humor, laughter, and a sense of the absurd to answer name-calling, offensive language, and unsolicited dick pics can rewire the affective circuits of sexual shame and acts of shaming.

Using laughter as both a theme and a methodological tool, Sundén and Paasonen explore examples of the subversive deployment of humor that range from @assholesonline to the Tumblr "Congrats, you have an all-male panel!" They consider the distribution and redistribution of shame, discuss Hannah Gadsby's *Nanette*, and describe tactical retweeting and commenting (as practiced by Stormy Daniels, among others). They explore the appropriation of terms meant to hurt and insult—for example, self-proclaimed Finnish "tolerance whores"—and what effect this rerouting of labels may have. They are interested not in lulz (amusement at another's expense)—not in what laughter pins down, limits, or suppresses but rather in what grows with and in it. The contagiousness of laughter drives the emergence of networked forms of feminism, bringing people together (although it may also create rifts). Sundén and Paasonen break new ground in exploring the intersection of networked feminism, humor, and affect, arguing for the political necessity of inappropriate laughter.



Authors' Bionotes:

Jenny Sundén is Professor of Gender Studies at Södertörn University in Sweden.

Susanna Paasonen is Professor of Media Studies at the University of Turku, Finland, and coauthor of *NSFW: Sex, Humor, and Risk in Social Media*, also published by the MIT Press.

Info/Orders: <https://mitpress.mit.edu/books/whos-laughing-now>

Elisabeth Vanderheiden and Claude-Hélène Mayer (eds). 2021. *The Palgrave Handbook of Humour Research*. London: Palgrave Macmillan. 517+ pp. w/ 3 b&w illustrations, 20 colour illustrations. ISBN (Hardcover): 978-3-030-78279-5. ISBN (Paperback): 978-3-030-78282-5. ISBN (eBook): 978-3-030-78280-1. DOI: 10.1007/978-3-030-78280-1.

Publisher's Description:

This Handbook provides new perspectives on humour from transdisciplinary perspectives. It focuses on humour as a resource from different socio-cultural and psychological viewpoints and brings together authors from different cultures, social contexts and countries.

The book will enable researchers and practitioners alike to unlock new research findings which give new directions for contemporary and future humour research. By employing transdisciplinary and transcultural perspectives, the volume further discusses humour in regard to different cultural and political contexts, humour over the lifespan, in therapy and counselling, in pedagogical settings, in medicine and the workspace. The contributions also highlight the connections between humour and the COVID-19 pandemic and promise new inspiring insights.

Researchers, practitioners and students in the fields of industrial and organisational psychology, positive psychology, organisational studies, future studies, health and occupational science and therapy, emotion sciences, management, leadership and human resource management will find the contributions highly topical, insightful and applicable to practice.

Contents:

Editorial: The Handbook of Humour Research – Psychological, Cultural and Social Perspectives – Elisabeth Vanderheiden, Claude-Hélène Mayer

I. Humour in Cultural Contexts

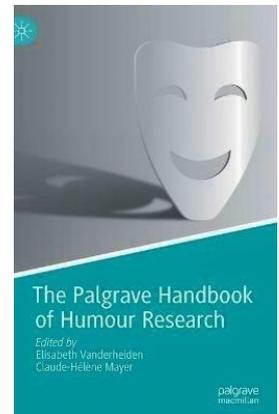
Predicting Self-Esteem Using Humor Styles: A Cross-Cultural Study – Julie Aitken Schermer, Eva Boyanova Papazova, Maria Magdalena Kwiatkowska, Radosław Rogoza, Joonha Park, Christopher Marcin Kowalski et al.

The Use of Humour to Deal with Uncomfortable Moments in Interaction: A Cross-Cultural Approach – Kerry Mullan, Christine Béal

Humour as a Strategy to Talk About and Challenge Dominant Discourses of Social Integration: A Case Study of Adolescent German Turkish Descendants in Germany – Yesim Kakalic, Stephanie Schnurr

The Position of Humour in Social Crises: When and What Does Turkish Society Laugh at? – Ayşe Aslı Sezgin, Tuğba Yolcu

Humour as Cultural Capital in Transitions – Mariana Lazzaro-Salazar



Nigerian Cultural Concept of Humour and its Use as a Coping Strategy – Felix-Kingsley Obialo

Interrogating the Phenomenon of Suffering and Smiling by Nigerians: A Mixed Methods Study – Onwu Inya, Blessing Inya

II. Humour in History and Politics

Humor as a Defense Mechanism: Dismantling Holocaust Symbols and Icons in Israeli Culture – Liat Steir-Livny

Geopolitics of Humour and Development in Nepal and Afghanistan – Rupak Shrestha, Jennifer Fluri

Humour and Politics: A Discursive Approach to Humour – Maria Aldina Marques

White Laughter, Black Pain? On the Comic and Parodic Enactment of Racial-Colonial Stereotypes – Matthias Pauwels

III. Humour in the Workplace

Risky Business: Humour, Hierarchy, and Harmony in New Zealand and South Korean Workplaces – Barbara Plester, Heesun Kim

Resilience as Moderator Between Workplace Humour and Well-Being, a Positive Psychology Perspective – Rudolf M. Oosthuizen

Humour as a Coping Strategy for Employees in Remote Workspaces During Covid-19 – Claude-Hélène Mayer, Lolo Jacques Mayer

IV. Humour over the Lifespan

Humour as a Resource for Children – Doris Bergen

Humour in Romantic Relationships – Maria Nicoleta Turliuc, Octav Sorin Candela, Lorena Antonovici

Cross-Cultural Perspectives on Humor Appreciation and Function Across the Lifespan – Jennifer Tehan Stanley, Jennifer R. Turner

'West of Hollywood': Humor as Reparation in the Life and Work of Walter Becker – James L. Kelley

V. Humour in Pedagogical Contexts

Humour in Adult Education – Elisabeth Vanderheiden

Humour in Mathematics Teaching: A Study in Portugal and Spain – Luís Menezes, Pablo Flores, Floriano Viseu, Susana Amante, Ana Maria Costa

VI. Humour in the Context of Medicine, Therapy and Counselling

The Positive Effect of Humour and Amateur Dubbing on Hospitalised Adolescents – Margherita Dore, Laura Vagnoli, Francesca Addarii, Elena Amore, Rosanna Martin

The Covid-19 Pandemic as an Opportunity for Positive Psychology to Promote a Wider-Ranging Definition of Humour and Laughter – Freda Gonot-Schoupinsky, Gülcan Garip

On the Relationships Between Humour, Stress and Flow Experience – Introducing the Humour-Flow Model – Marek Bartzik, Corinna Peifer

Working with Humour in Psychotherapy – Aakriti Malik

Editors' Bionotes:

Elisabeth Vanderheiden is a pedagogue, theologian, intercultural mediator. She is the CEO of the Global Institute for Transcultural Research and the President of Catholic Adult Education in Germany. Her publishing activities focus on pedagogy, in particular on the further education of teachers and trainers in adult education, vocational and civic education, but also on the challenges of digitalisation.

Claude-Hélène Mayer (Dr. habil., PhD, PhD) is Professor in I/O Psychology at the Department of Industrial Psychology and People Management at the University of Johannesburg, South Africa; Adjunct Professor at the Europa Universität Viadrina in Frankfurt (Oder), Germany and Senior Research Associate at the Department

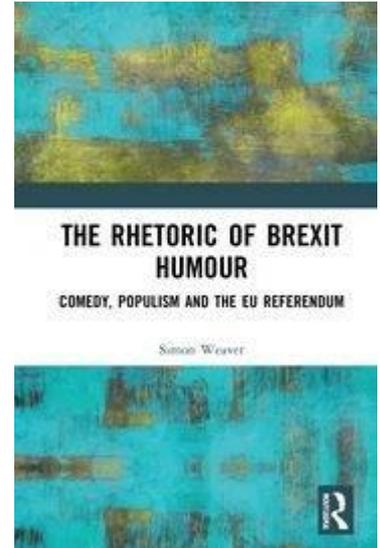
of Management at Rhodes University, Grahamstown, South Africa.

Info/Orders: <https://www.springer.com/de/book/9783030782795>

Simon Weaver. 2021. *The Rhetoric of Brexit Humour: Comedy, Populism and the EU Referendum*. Milton Park, U.K.: Routledge. 196pp. ISBN (Hardcover): 9780367350987. ISBN (eBook): 9780429329715.

Publisher's Description:

Since 2016 there has been an outpouring of humour, comedy and satire on the United Kingdom's EU Referendum and decision to leave the EU, or Brexit. This book examines the relationship between Brexit and its comedy, exploring how Brexit and comedy are connected in both Leave and Remain discourse. It argues that both populism and comedy are rhetorical in nature and so are linked through their semantic structure and communicative potential. Considering the incongruities that Brexit presents for British society, the author analyses the populism that has emerged from those incongruities in the form of ironic, ambiguous and dichotomous discourse. Through the analysis of a range of comedy on the EU Referendum and Brexit, including material from stand-up and situation comedy, and political satire of various types, *The Rhetoric of Brexit Humour* examines the way in which comedy acts as a rhetoric that draws on, supports and attacks the discourses of Brexit. This provides not just an advance in our understanding of political satire but also a clearer description of the nature of populism. This book will appeal to sociologists, political scientists, media and communications scholars, and anyone interested in Brexit, populism and comedy.



Contents:

Introduction: Brexit, Comedy and Populism

1. Leave or Remain? Unpacking the Dichotomies of the EU Referendum and Brexit Populism
2. Brexit, Irony and Populist Politics
3. Brexit Populism, Trickster Irony and Comic Responses
4. Brexit Anti-Populism, Caricature and Critique
5. Brexit, Social Class and Comedy
6. "Brexit Means Breakfast": The Language of Brexit and Comedy
7. Incongruity, Transition and the Shifting Landscape of Brexit Britain

Conclusion: Politics and Satire in Post-Referendum Britain

Author's Bio/notes:

Simon Weaver is Senior Lecturer in Media and Communications at Brunel University London, UK. He is also the author of *The Rhetoric of Racist Humour*.

Info/Orders: https://www.routledge.com/The-Rhetoric-of-Brexit-Humour-Comedy-Populism-and-the-EU-Referendum/Weaver/p/book/9780367350987?utm_medium=email&utm_source=EmailStudio_IB&utm_campaign=B190809856_4134541

Webinar Series

University of Bologna, Dept of Translation and Interpretation Studies

Prof. Delia Chiaro announces:

Laboratorio permanente di Media and Humour Studies (webinar series)

Events for the 2021 edition of Laboratorio permanente di Media and Humour Studies:

For its 2021 edition, the [Media and Humour Studies Lab](#) presents the following programme of events. All webinars will take place on Fridays at 4pm (Rome time) on MS Teams.

Click [here](#) to attend the whole series or each individual event. You will receive a link to the meeting on the day of the event. Registration is free and closes at 12pm CET on the day of the event.

FRIDAY, NOVEMBER 5TH - 4-5pm

Jarno Hietalahti, University of Jyväskylä

“The Ethics of Punching Up and Down: Controversial Cases of Humor as a Philosophical Challenge”

FRIDAY, NOVEMBER 12TH - 4-5.30pm

The Humorous Rhetoric of Brexit

Chair: Delia Chiaro, University of Bologna

Martin Rowson, cartoonist

Title TBA

Simon Weaver, Brunel University London

“Does populism need comedy? A discussion of the relationship between humour, comedy and populism”

FRIDAY, NOVEMBER 19TH - 4-5.30pm

Do Androids Share Memes About Electric Sheep?

Chair: Anthony Dion Mitzel, University of Bologna

Salvatore Attardo, Texas A&M-Commerce

“Memetics and Combinatorics”

Christian F. Hempelmann, Texas A&M University-Commerce

“Can Artificial Humor be Bigoted?”

Tony Veale, University College Dublin

“Walking the Line: Navigating Offensiveness in Machine-Generated Humour”

FRIDAY, NOVEMBER 26TH - 4-5.30pm

Humour in the Public Sphere (Part 1) - UnaEuropa funded project

Chair: Wladyslaw Chlopicki, Jagiellonian University

Introduction: Giselinde Kuipers, Katholieke Universiteit Leuven

Răzvan Saftoiu, Transilvania University of Braşov

Agata Hołobut, Jagiellonian University Kraków

John Magnus, Ragnhildson Dahl University of Bergen

Joonas A Koivukoski, University of Helsinki

FRIDAY, DECEMBER 3RD - 4-5.30pm

Humour in the Public Sphere (Part 2) - UnaEuropa funded project

Chair: Wladyslaw Chlopicki, Jagiellonian University

Introduction: Giseline Kuipers, Katholieke Universiteit Leuven

Jan Chovanec, Brno University

Anastasiya Fiadotava, Estonian Literary Museum

Jonas Nicolai, University of Antwerp

Delia Chiaro, University of Bologna

Call For Contributions to A Proposed Book

Humour in Times of Confrontations, 1901 to the Present (under contract with Routledge), edited by Shun-liang Chao and Alvin Dahn (Taiwan) and Vivienne Westbrook (Kazakhstan)

From the Editors:

We'd like to invite humanities scholars to contribute to our edited volume, *Humour in Times of Confrontations, 1901 to the Present*, to be published in 2022/23 by Routledge in their Humour in Literature and Culture series.

This volume seeks to offer a broad understanding of humour in the 20th and 21st centuries by examining how humour emerges as a reaction to and/or against various dramatic conflicts across the period through the new modes of representation and new technologies that have emerged. Some humour is ageless and other humour dies in the moment. This volume stands out by exploring how the new modes and new technologies produce and share humour, and how they can be said to have changed humour in some way. Each chapter will begin with an overview of one of the confrontations below and move on to provide a case study of how that confrontation contributes to the creation, enjoyment, and sharing of humour via different media. Suggested topics include, but are not limited to:

1. WWI
2. The Great Depression
3. WWII
4. The cold war between the US and the USSR
5. The rise and fall of the Berlin Wall
6. The Great Proletarian Cultural Revolution in China
7. May 68
8. The Stonewall riots
9. The age of postmodernism
10. Asian financial crisis
11. 9/11 attacks
12. Climate change and global warming
13. Black Lives Matter
14. The Me Too movement
15. The surge of Trumpism and Brexit
16. The Covid-19 pandemic

By **31 December 2021**, please submit an abstract of 400 words max and a brief bio to the editors as follows:

Prof. Shun-liang Chao (sleon.chao@gmail.com)

Dr Alvin Dahn (alvindahn@gmail.com)

Prof. Vivienne Westbrook (dr.v.westbrook@kimep.kz)

New Free Issue published -- Vol. 9 No. 3 (2021)

At: <https://www.europeanjournalofhumour.org/ejhr/issue/view/28>

Editorial

Sammy Basu, Massih Zekavat 1-8 [Contingent dynamics of political humour](#)

Articles

Yomna Elsayed 9-29 [Egyptian Facebook satire: a post-Spring carnivalesque](#)

Jennalee Donian, Nicholas Holm 30-48 [Trevor Noah and the contingent politics of racial joking](#)

Sara Ödmark 49-64 [De-contextualisation fuels controversy: the double-edged sword of humour in a hybrid media environment](#)

Manuel Garin, Daniel Pérez-Pamies 65-91 [Power and satire in the front-page images of Mariano Rajoy: visual motifs as political humour](#)

Mark John Rolfe 92-112 [The Danish Cartoons, Charlie Hebdo and the culture wars: satiric limits in comparative national and transnational perspectives](#)

Delia Chiaro, Nikita Lobanov 113-134 [Fandom versus citizenship: the “weirdisation” of politics](#)

Shanon Shah 135-150 [Spontaneous humour and Malaysia’s democratic breakthrough in 2018](#)

Review articles

Conal Condren 151-161 [Mapping the contours of humour: reflections on recent introductory studies](#)

Reviews

Nicoleta Andreea Soare 162-165 [Book review: Vásquez, Camilla. \(2019\). Language Creativity and Humour Online. London and New York: Routledge.](#)

Jeanne Mathieu-Lessard 166-171 [Book review: Willett, Cynthia & Willett, Julie. \(2019\). Uproarious. How Feminists and Other Subversive Comics Speak Truth. Minneapolis: University of Minnesota Press.](#)

Dorota Brzozowska 172-174 [Book review: Kuczok, Marcin, Stwora, Anna & Świerkot, Mariola \(eds.\). \(2019\). Explorations in Humour Studies: Humour Research Project. Newcastle upon Tyne: Cambridge Scholars Publishing.](#)

Miruna Iacob 175-178 [Book review: Roberts, Allen. \(2019\). A Philosophy of Humour. Cham: Palgrave Macmillan.](#)

Vasia Tsami, Vasiliki Saloustrou 179-183 [Book review: Sinkeviciute, Valeria. \(2018\). Conversational Humour and \(Im\)politeness. Amsterdam: John Benjamins.](#)

AHSN Digest Editors’ Note: We’re recommending the review article by Em. Scientia Prof. Conal Condren, Member of the AHSN Review Panel.

Colloque International / International Conference

LES RÈGLES DU JEU À LA PÉRIODE MODERN / THE RULES OF THE GAME IN THE EARLY MODERN PERIOD

18-19 November 2021

Organisation: Line Cottegnies (Sorbonne Université), Clara Manco (St John’s College, Cambridge), Alexis Tadié

(Sorbonne Université)

18 novembre 2021: Maison de la recherche, Sorbonne Université, 28 rue Serpente, 75006

19 novembre 2021: Institut d'Études Avancées, 17 quai d'Anjou, 75004

Avec le soutien de VALE, École doctorale IV, PRITEPS ((Sorbonne Université), GIS Sociabilités

Jeudi 18 novembre 2021

9h15: Conférence plénière

Élisabeth Belmas (Université Paris 13): "Réflexions sur l'histoire des jeux à l'époque moderne"

Présidente de séance: Line Cottagnies (Sorbonne Université)

10h20 : Atelier I : Les règles de l'art

Présidente de séance: Chantal Schütz (Ecole Polytechnique)

10h20: **Abigail Shinn** (Goldsmiths, Royaume-Uni): "Spenser's games"

Jeanne Mathieu (Toulouse II Jean Jaurès) : "La dispute religieuse au théâtre: Du jeu de rôle au jeu drôle dans *The Conflict of Conscience* de Nathaniel Woodes et *A Game at Chess* de Thomas Middleton"

11h30: pause café

11h50: **Caroline Baird** (Independent Scholar): "Stakes and Hazards: The dangers of the Rules of the Game in *The Wise Woman of Hogsdon* and *A Woman Killed with Kindness*"

Karin Kukkonen (University of Oslo): "Rule-Based Creativity in Salon Games, Poetics and the Novel"

13h00: déjeuner

14h30: Visite guidée du musée français de la carte à jouer (Issy les Moulineaux) (réservée aux intervenants)

17h00: Atelier II: Du bon usage des règles

Présidente de séance: Gisèle Venet (Sorbonne Nouvelle)

17h00: **Emmanuel Buron** (Sorbonne Nouvelle): « Jouer son personnage »: Jeu théâtral et identité sociale en France au XVIIe siècle.

Bénédicte Louvat (Sorbonne Université): "Des règles pour jouer dans le théâtre français du XVIIIe siècle"

Vendredi 19 novembre

09h00: Atelier II: Du bon usage des règles (suite)

09h00: **Guillaume Winter** (Université d'Artois): "'Men are born to be dice-players': sociologie du jeu de dés à l'époque élisabéthaine"

Emma Bartel (Sorbonne Université) et Louise Fang (Sorbonne Paris Nord): "Playing or Praying by the Book: Unruly Rules of Devotion in Mary Evelyn's Manuscripts (1665-1685)"

10h10: Atelier III: Déjouer les règles

Président de séance: Pierre Lurbe (Sorbonne Université)

10h10: **Pascale Drouet** (Université de Poitiers): "Les 'règles' du jeu d'Autolycus: *kairós*, *mêtis* et *mimicry* dans *The Winter's Tale*"

Judith le Blanc (Université de Rouen): "Jouer à déjouer les règles: les jeux forains ou l'invention ludique"

11h20: pause café

11h40: **Gemma Tidman** (Oxford University, Royaume-Uni): "Cache-cache: ce que laissent entendre les règles de quelques jeux de l'oie du 18e siècle"

Valérie Capdeville (Université Sorbonne Paris Nord): "The Betting Book in Eighteenth-Century Britain: Defining or Defying the Rules of Sociability"

13h00: Déjeuner (réservé aux intervenants)

14h00: Conférence plénière

Richard Scholar (Université de Durham, Royaume-Uni): "Caprice between Rules and Diversions"

Président de séance: Alexis Tadié (Sorbonne Université)

15h15: Atelier IV: S'affranchir des règles

Présidente de séance: Sandrine Parageau (Sorbonne Université)

15h15: **Emma Griffin** (University of East Anglia, Royaume-Uni): "The Place of Violence and Sport in the Long

Eighteenth Century, 1700-1850”

Sylvie Kleiman-Lafon (Université Paris 8): “Tricher au jeu”

Pierre Labrune (Sorbonne Université): “A Royal Set-To: boxe, jargon et politique sous la Régence”

16h45: fin des travaux et conclusions.

More information at: <https://vale.sorbonne-universite.fr/?p=3617>

Registration is free but must be made in advance with l’Institut d’Etudes avancées at: <https://www.paris-ia.fr/fr/evenements/les-regles-du-jeu-a-la-periode-moderne>

Proceedings of Recent Grial Conference Now Available Online

Please note:

Recordings of the presentations from the recent 2nd International Workshop on Humour and Gender studies (<https://griale.dfelg.ua.es/washum/>) can be found here: <https://www.youtube.com/c/UaEsAlicante/videos>

This includes the keynote address given by Professor Michael Haugh (University of Queensland, and AHSN Review Panel member) at: <https://griale.dfelg.ua.es/washum/the-metapragmatics-of-teasing/>

The full program of talks can be found here: <https://griale.dfelg.ua.es/washum/program/>

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 or Jessica at Jessica.davis@sydney.edu.au

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