

27th AHSN CONFERENCE, 3-5 FEBRUARY 2021

**Message from the Convenor, Nick Holm,
Massey University, Wellington:**

Dear AHSN Members,

During these uncertain and troubling times, it seems slightly unusual or even inappropriate to be continuing to organize the AHSN conference that is scheduled for February next year in Wellington, but that's what we are doing, nevertheless. However, as many of you may know, New Zealand is currently under a government-mandated lock-down to help prevent the spread of Covid-19. Given these conditions, we have decided it would be premature to release a call-for-papers (CFP) at this time, when it is not even clear when the borders will open again for non-citizens.

The initial deadline for the lock-down to come to an end is April 22, 2020 (although there is the possibility that it will be extended). By that time, we hope we will have sufficient clarity to offer further advice regarding the schedule, and if conditions are suitable, to begin to formally open and distribute the CFP and to invite your submissions. We are therefore aiming to send out an update regarding the conference at the end of April.

We know that this lack of certainty may be inconvenient for many of you, and we apologize for any complications that might result. Please know that our firm intention is still to host the conference in February 2021 providing that is possible, and to welcome you to our city. We will continue to make background preparations as much as we are able. Please be in touch by email should you have any questions or concerns.

Good health,

Nick Holm, on behalf of the 2021 AHSN Conference Team

E: N.H.F.Holm@massey.ac.nz

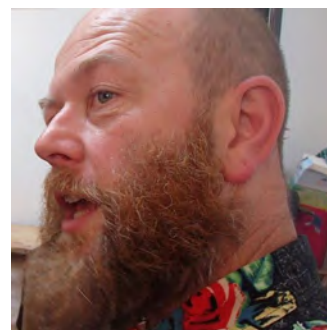
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Introducing the Members of the AHSN 2021 Organising Committee!

Bryce Galloway

Bryce Galloway is an artist/lecturer best known for his long-running zine *Incredibly Hot Sex with Hideous People* and as one half of the group Wendyhouse. Galloway teaches into the transmedia Fine Arts programme at Whiti o Rehua School of Art, Massey University Wellington. Galloway's art practice spans writing, drawing, comics, music, performance and video, often employing everyday autobiographical narratives that mine the comedically awkward.



Nicholas Holm

Nicholas Holm is a Senior Lecturer in Media Studies at Massey University, New Zealand. His research addresses the politics of popular culture with particular emphasis on humour and satire. He is the author of *Humour as Politics* (2017), and multiple articles and chapters on the politics of humour in contemporary media. He is a member of the editorial board of *Comedy Studies*.



Meredith Marra

Meredith Marra is Professor in Linguistics at Te Herenga Waka - Victoria University of Wellington. Since 2015 she has been Director of the Wellington Language in the Workplace Project (LWP), a long-standing sociolinguistic research project investigating effective workplace communication in a range of contexts. In collaboration with the LWP team, Meredith has been analysing humour in workplace talk for 20 years, most notably the use of humour to subvert authority, as a leadership strategy and as a means of creating boundaries between in-group and out-group members. Her recent books include *Negotiating Boundaries at Work: Talking and Transitions* (2017, EUP), *Leadership, Discourse, and Ethnicity* (2011, OUP), and *Constructing Identities at Work* (2011, Palgrave Macmillan).



Stephen Skalicky

I joined the School of Linguistics and Applied Language Studies at Victoria University of Wellington as a lecturer in February of 2019. In my research I focus on intersections between language and cognition. How does that relate to humour? Well, I study various processes and linguistic features associated with the production and comprehension of humour and figurative language. I have a particular interest in satirical discourse comprehension, and I am also quite interested in exploring the role of humour in second language acquisition and multilingualism.



Message from the Chair of the AHSN Board

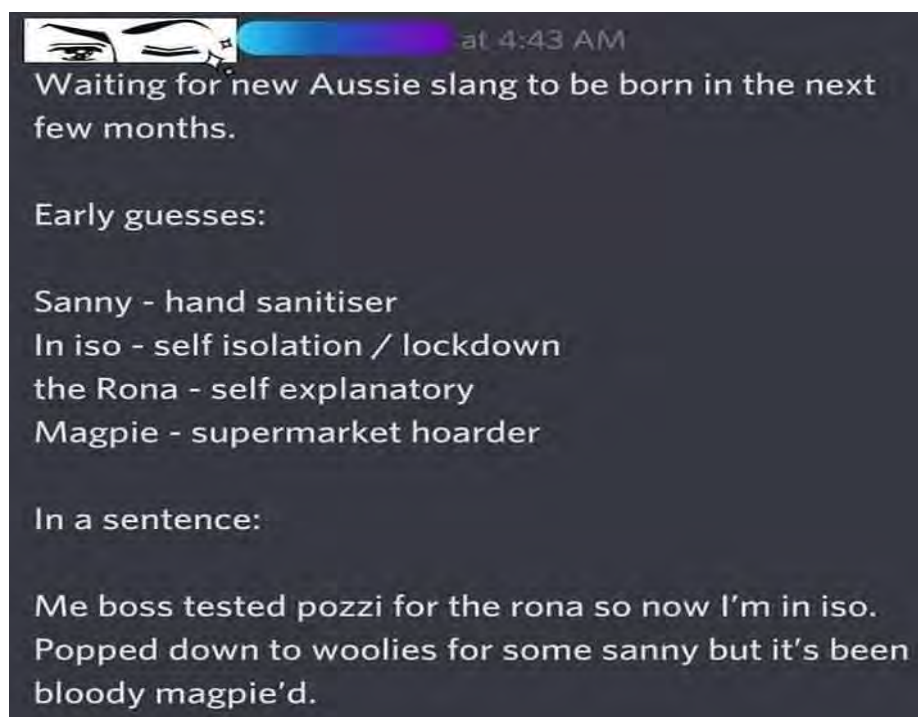
Never have we needed the life-vests of humour more than now, as we all struggle to come to terms with the current situation. The Board hopes that all AHSN members are well and managing to adapt to the circumstances in which we now collectively find ourselves.

Among the flow of humorous responses, it is hard to choose which theories are most in evidence right now in all the memes, videos and jokes: relief, superiority and/or incongruity? Who cares? Keep 'em all coming, I say! Let's laugh now and analyse them later! Interestingly, I am seeing many of the same things in translation into various different languages, demonstrating how some humour travels well across linguist and cultural boundaries - especially right now, as the world goes through this together.

And I look forward to seeing the research that emerges from this strange experience. I am sure some of you will be able to creatively interpret the theme of next year's conference to present some fascinating data, when you have had a chance to analyse it. On that note, as you will see/have seen from the AHSN 2021 Conference Organising Committee, although it is too early to tell in which format it will proceed (let's face it, we will all be extremely adept at Zoom and its multiple variants by then if it needs to be online!), let's assume the best case scenario. Once we are all able to find some time and space to think about our abstracts, let's use the conference as something to look forward to, where we will be able to come together and laugh about this and everything else, as we always do.

And for some topical light relief to finish with, here are a couple of my current favourites:

For the linguists among us:



For those of us who have had to learn to teach online with 5 minutes' notice:

I will Survive, Coronavirus version for teachers going online: <https://www.youtube.com/watch?v=CCe5PaeAeew>

For everyone [warning: cultural stereotyping ahead!]

- The English are feeling the pinch in relation to the recent virus threat and have therefore raised their threat

level from “Miffed” to “Peeved.” Soon, though, the level may be raised yet again to “Irritated” or even “A Bit Cross.”

- The English have not been “A Bit Cross” since the blitz in 1940 when tea supplies nearly ran out.
- The virus has been re-categorized from “Tiresome” to “A Bloody Nuisance.” The last time the British issued a “Bloody Nuisance” warning level was in 1588, when threatened by the Spanish Armada.
- Australia, meanwhile, has raised its alert level from “No worries” to “She’ll be ‘right, mate.” Two more escalation levels remain: “Crikey! I think we’ll need to cancel the barbie this weekend!” and “The barbie is cancelled.” Until now, no situation has ever warranted use of the final escalation level.

Good luck to everyone and see you all on the other side!

Kerry

A/Prof. Kerry Mullan | Convenor of Languages | Global and Language Studies
Higher Degree Research Leader Social and Global Studies Centre (SGSC)
School of Global, Urban and Social Studies | RMIT University, Melbourne
Chair, Australasian Humour Studies Network Board
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Important Message – Re-Scheduling of International Society for Humor Studies 2020 Conference

The Conference Chair, Prof. Delia Chiaro, University of Bologna writes:

Dear AHSN members and ISHS 2020 Delegates,

Unfortunately, we have had to cancel ISHS 2020. Naturally, we are deeply disappointed but because of the extent of the pandemic we are left with no option.

We will however be holding **ISHS 2021** in Bertinoro, the University of Bologna’s medieval hilltop castle! The dates are **June 21 – 25, 2021**, so please update your calendars.

Your current registration and accommodation payments will carry over to next year and no further payment will be necessary.

I will be back with more information soon. Please bear with us as we update the website at:

<https://eventi.unibo.it/ishs-2020>

Warm regards,

Delia

DELIA CHIARO

Professor of English Language and Translation

University of Bologna *Alma mater studiorum*

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My latest book is now out *The Language of Jokes in the Digital Age*

<https://www.routledge.com/The-Language-of-Jokes-in-the-Digital-Age-Viral-Humour/Chiaro/p/book/9780415835190>

AHSN Member's News – What makes a Satirist?

Nick Holm writes:

On the week of February 17, 2021, I was scheduled to testify before the High Court of New Zealand on the subject of satire. I had been called by the legal team for the defendant, Renae Maihi, who had been accused of defamation by Sir Robert “Bob” Jones.

Contrary to what you might expect, Maihi was not the satirist in this instance, but rather Jones: a high-profile property manager who is very well known in New Zealand as a self-styled satirist, all around contrarian and highly litigious curmudgeon. He took defamation action against Maihi after she publically called him a racist and started a petition for his Knighthood (granted in 1989 for ‘services to business management’) to be revoked. The accusation was in response to a column where he had comically suggested that the national holiday, Waitangi Day, be supplanted by ‘Maori Gratitude Day’ where Māori would wait on European New Zealanders as thanks for all they had done for them. He argued that his column could not be racist as it was satirical. I was to testify the court to try and explain the vexed relationship between humour, satire, politics and racism. However, five days into the hearing, Jones withdrew his case without explanation. He was charged by the court to pay full costs for all parties.

In place of my testimony, I wrote an article for the popular New Zealand website The Spinoff.

I hope it might be of interest to other AHSN members. Please feel free to contact me by email if you would like to discuss. The link is:

<https://thespinoff.co.nz/media/16-03-2020/bob-jones-didnt-know-what-satire-is-and-that-seems-pretty-serious/>

Dr Nicholas Holm
Senior Lecturer in Media Studies
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Invitation to Contribute to Online Data-Collection of CoVid-19 Jokes and Memes

Dear humour scholars of the AHSN,

I hope this message finds you well, and in good health.

As you may have noted, this Corona crisis has given rise to many unprecedented things, but also to an unprecedented number of jokes, memes and other humorous materials related to this crisis. With a group of researchers, including several people you probably know, we are collecting these jokes, through a web survey that is now available in 20 different languages:

<https://edu.nl/kp8xe>

Email strings can be sent to the following dedicated account:

giselindewantsyourjokes@gmail.com

I would like to ask you if you could help us spread this survey as widely as possible. We have found that students

are a very good source, especially international students, but you may also consider spreading it via all sorts of social media.

We will be very grateful for your help.

Best wishes, stay sane and safe,

Giselinde

Prof. Giselinde Kuipers

E: giselinde.kuipers@kuleuven.be

Bionote: Giselinde Kuipers is a Research (BOFZAP) Professor at the KU Leuven (Catholic University of Leuven, the Netherlands) and author of Good Humor, Bad Taste: A Sociology of the Joke (Mouton de Gruyter, 2006). She is a former editor of HUMOR: International Journal of Humor Research and studies the shaping of cultural standards in and through increasingly globalized fields, and the consequences of these standards for social interactions and inequalities.

Researcher Profile - Dr Beatriz Carbajal

Spanish and Latin American Studies, University of Sydney

Beatriz Carbajal (PhD, The University of Salamanca/Flinders University) has been an AHSN member since 2013 who is re-joining the Australian academic panorama as a Lecturer in Spanish and Latin American Studies at The University of Sydney after a year as a research affiliate, based in Europe.

Her interest in Humour Studies started during her MA research on “Linguistic, Phonetic and Kinetic Indexes in Spanish Verbal Humour Recognition”. Her MA research focused on the prototypical structure of Spanish humoristic verbal texts in order to provide second language users (L2) with the appropriate guidelines to recognise a humoristic intention. Through this work, she identified linguistic, phonetic, and kinetic indexes for humour recognition in Spanish and proposed pedagogic applications to initial, intermediate and advance language proficiency levels. This initial introspection was followed by her doctoral research at Flinders University on “Impact Factors on Humour Understanding and Appreciation in Cartoons by Spanish L1 and L2 Speakers”. Her study of the recognition stage of verbal humour led to an interest in multimodal humour. In particular, she was interested in the relationship between the humour processing stages of recognition, understanding and appreciation, as well as key textual elements operating in each stage. Her findings supported a dynamic concept of humoristic competence when processing the multimodal humour of cartoons.



Beatriz Carbajal (photography by Juan Arce)

Beatriz' research sits at the intersection of Spanish language teaching, pragmatics and discourse analysis. She is currently involved in pragmatic-competence oriented research, including three research projects on humour. Beatriz is currently looking at caricature typologies and their relation to secondary incongruities in multimodal humour. Encompassing findings across her research trajectory and pedagogic experience, her next major project looks at teaching humour competence in Spanish L2. This project is conceived as a compendium of resources for teachers and researchers in humour competence and Spanish second language learning. Finally, Beatriz is

analysing script opposition of highbrow and lowbrow cultural references in multimodal texts by Spanish artists. She will be presenting her study at the upcoming “Symposium (Inter-)cultural perspectives on humour in the globalised world” held on the 11 June at The University of Queensland.

In the meantime, you can follow her work here: <https://sydney.academia.edu/BeatrizCarbajalCarrera>

Contact Beatriz on: beatriz.carbajal@sydney.edu.au

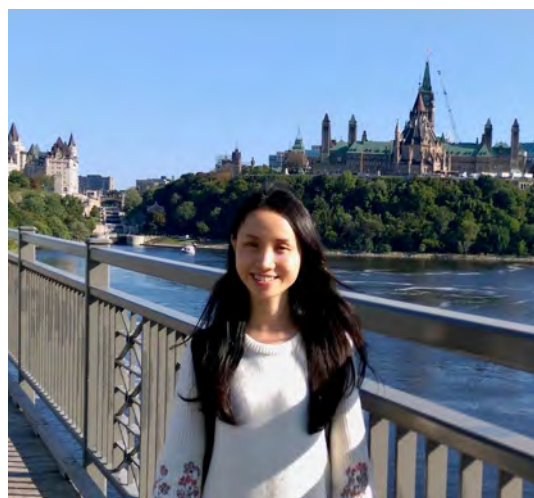
New Researcher Profile – Dr Xu Daozhi

Research Fellow, Sun Yat-sen University & Adjunct Assistant Professor, The University of Hong Kong

I have always been fascinated by humour: how it is formulated even though it often appears to be a spur-of-the-moment phrase; what effect and implications it would bring given different contexts and interlocutors; and in what way we could possibly place humour under scrutiny without spoiling the fun. While Mark Twain’s well-known quote—“The source of all humor is not laughter, but sorrow”—is in an ostensibly pessimistic tone contemplating the complexity of humour, it reveals not only the paradoxical affinity between humour and trauma of various kinds, but the profound agency of human in coming to terms with life difficulty.

I was introduced to the broad field of Humour Studies when co-authoring a paper “*Ubby’s Underdogs: A Transformative Vision of Australian Community*” with Emeritus Professor Clare Bradford and her PhD candidate Catherine Sly (*Papers: Explorations into Children’s Literature* Vol 24, Issue 1, 2016). The trilogy of *Ubby’s Underdogs* by Aboriginal author Brenton E McKenna is the first graphic novels published by Australia’s leading independent Indigenous publisher, Magabala Books. *Ubby’s Underdogs* features a young Aboriginal girl Ubby and her multicultural gang in the post-war Broome. It was indeed fun to read! I examined intercultural connections between Aboriginal and Asian peoples, as manifested by Ubby and her friend Sai Fong from China, in another article “Liminality and Communitas in Literary Representations of Aboriginal and Asian Encounters” (*Journal of Australian Studies* Vol 42, Issue 4, 2018). By then I finished my PhD at the University of Hong Kong, examining children’s literature featuring Indigenous cultures and histories, and published by Indigenous and non-Indigenous writers in the post-Mabo era. My thesis was later published as a monograph *Indigenous Cultural Capital: Postcolonial Narratives in Australian Children’s Literature* (Peter Lang, 2018) which won the Biennial Australian Studies in China Book Prize, awarded by Australia–China Council in 2018. It was also one of the three books shortlisted for the Association for the Study of Australian Literature “Alvie Egan Award” in 2019.

My literary study and interest in humour propels me to continue exploring how humour works in different texts and how it plays out in intercultural relationships. My recently published paper “That Old Man Making Fun of Me?’: Humour in the Writings of Aboriginal and Asian Relationships” (*Journal of the Association for the Study of Australian Literature* Vol 19, Issue 2, 2019) examines the role of humour in contemporary Aboriginal texts that document Aboriginal–Asian relationships. Reading Alexis Wright’s novel *Plains of Promise* (1997), Tex and Nelly Camfoo’s autobiography *Love against the Law* (2000) and Anita Heiss’s historical romance *Barbed Wire and Cherry Blossoms* (2016), this article considers three specific modes of humour in Aboriginal texts: self-deprecation, puns/wit, and boasting. It contends that humour draws attention to a range of unsettling issues and power



Daozhi Xu enjoying a visit to Ottawa, Canada, 2018.

relations, contesting stigma and stereotypes of Aboriginal and Asian peoples regarding their identities, bodies, and inter-racial intimacies. The readings in this article are an opening to a further and broader inquiry into the literary representations of Aboriginal and Asian relationships in Australia.

Thanks to Macquarie University Research Fellowship, I will soon embark on a new journey as a research fellow at Macquarie University starting from May 2020, working on my three-year project “Indigenous and Asian Encounters in contemporary Australian Literature”. The project explores fictional and non-fictional works by Indigenous and Asian Australians about cross-cultural tensions, alliances and intimate relationships. By connecting indigeneity and diaspora, it analyses resilience, reconciliation, and the agency of minority groups in creating communities and a sense of belonging. I have no doubt that there will be more fun to come!

I am a member of Australasian Humour Studies Network, and an international member of Forum for Indigenous Research Excellence. I am on the Executive of the International Australian Studies Association. At present I am co-editing a special issue of *Journal of Australian Studies* on the theme of “Australian Studies in China”.

Feel free to contact Daozhi about her research at: xudaozhi@connect.hku.hk

New Researcher Profile – Dr Chrisoula Lionis

I am a researcher (and occasional curator!) working in the nexus between visual culture, humour studies, and cultural politics. I am delighted to be part of the Australasian Humour Studies Network – one whose interdisciplinary membership and events not only inspire, but also generate a wonderful sense of community and collegiality - a powerful tool for understanding the ligatures that connect our diverse research approaches.

With a background in art history, my interest in humour began during shortly after completing my honours thesis on representations of collective memory and trauma in Palestinian art. Following the completion of my undergraduate degree, I was working with a local community group to organise an exhibition commemorating the 60-year anniversary of what is called *Al-Nakba* (translating from Arabic to mean ‘the catastrophe’) or the occupation of historical Palestine in 1948. A small meeting of community members each directly impacted in some way by the traumatic legacy of this event, I was very surprised when conversation began to demonstrate a distinct ‘humour noir’ turn. Not only was I surprised by the ways laughter responded to death and collective trauma, I was also acutely aware of my own role as the only cultural outsider in the room, now faced by that age-old question: to laugh, or not to laugh?



Chrisoula Lionis

This meeting marked the beginning of a germinating research project, and I began to more consciously notice humour across Palestinian cultural output (namely contemporary art and film) largely produced for foreign audiences. This would eventually become the centre of my PhD research (supervised by Dr David McNeill and Prof Jill Bennett at UNSW) and later a book called *Laughter in Occupied Palestine: Comedy and Identity in Art and Film* (I.B Tauris, 2016). Arguing that humour has become pronounced at a time of decline in nationalist hope, this project focused on the vital role of humour in subverting stereotypes, strengthening collective identity, and forging connection to place. Running parallel to this, I also worked on several curatorial projects including the Palestinian

Film Festival in Australia, and *Beyond the Last Sky: Contemporary Palestinian Photography and Video* at the Australian Centre for Photography (2012).

In the years since my PhD, I have continued my research focused on humour and contemporary art and issues ranging from collective trauma, intersectional politics, memory, and temporality. I have held several international teaching and research positions, including at the National Institute for Experimental Arts (UNSW Australia), and at the Department of Social Anthropology, Panteion University of Social and Political Sciences in Athens. Currently I have been fortunate enough to take on a Marie Skłodowska-Curie Research Fellowship at the School of Arts, Languages and Cultures at the University of Manchester. There I am working on the Horizon2020 project *Laughing in an Emergency: Humour, Cultural Resilience and Contemporary Art*.

The *Laughing in an Emergency* project focuses on contemporary art from three case studies – each formally recognised as being in a state of crisis: Greece, Palestine, and Indigenous Australia. Although these sites vary enormously in their geography, history, and current political and social circumstance, not only are they each legislated as being in a state of crisis, but the art produced from each has shown a marked turn toward the use of humour over the last decade. Taken an inter-disciplinary approach and bringing together visual and discourse analysis, with interviews from leading artists from Australia, Greece and Palestine (including Richard Bell, Stefanos Tsivopoulos and Khaled Hourani), this project aims to unpack the impetus behind humour in works and their consequence when exhibited both locally and internationally. More than that, it aims to develop a framework for understanding how humour in contemporary art operates as a form of cultural resilience for communities living facing ongoing crises.

Regrettably, in the time of COVID-19 the name of this current research project cuts increasingly close to the bone. In the last month in particular, it feels as though the dominance of humour in our social exchanges has run parallel to the virility of COVID-19 and the ensuing medical, political and economic emergencies than come in its wake. Indeed, at times it feels as memes about corona have been circulating at the same speed as news articles documenting the tally of infections and deaths. I trust that there will be growing recognition of the crucial role of humour at times of crisis and there is no doubt that we humour researchers will have a lot to assess and discuss in coming months and years.

I wish you and all your loved ones good health and good spirits. I hope, as ever, humour has offered a way for each of you to cut through these dark times.

Please feel free to contact Chrisoula about her research at: chrisoula.lionis@manchester.ac.uk

Member's New Book – Margaret Rose

Margaret Rose's important study, *Pictorial Irony, Parody, and Pastiche: Comic Interpictoriality in the Arts of the 19th and 20th Centuries* has just appeared as an e-book - with Aesthesis Verlag, Bielefeld (ISBN 978-3-8498-1612-4).

The link is: http://www.aisthesis.de/epages/63645342.sf/de_DE/?ObjectID=236675931

About the Author and the Book:

Margaret A. Rose is an internationally recognised author of books on the history, theory, and practice of parody. In this new study she turns her attention to the visual arts and to the use in them of forms of comic interpictoriality in the 19th and 20th centuries. In addition to examining examples of pictorial irony, parody, and pastiche, as well as of satire and caricature, this study discusses the distinctions that can be made between these forms, as well as between the new hybrid varieties of them that have developed, and looks at the role played by both artist and spectator in their reception and development.

Earlier books by Dr Rose related to this subject include *Die Parodie: Eine Funktion der biblischen Sprache in Heines Lyrik* (Meisenheim am Glan, 1976), *Parody//Meta-Fiction: An Analysis of Parody as a Critical Mirror to the Writing and Reception of Fiction* (London, 1979), *The Post-Modern and the Post-Industrial: A Critical Analysis* (Cambridge, 1991), and *Parody: Ancient, Modern, and Post-modern* (Cambridge, 1993). She has also recently published: *Theodor Mintrop. Das Album für Minna (1855-1857) nebst anderen neuentdeckten Materialien* (Bielefeld, 2003), *Parodie, Intertextualität, Interbildlichkeit* (Bielefeld, 2006), and *Flaneurs & Idlers. Louis Huart 'Physiologie du flaneur' (1841) & Albert Smith 'The Natural History of the Idler upon Town' (1848)* (Bielefeld, 2007).

A review of the first edition (2011) of *Pictorial Irony* is found in:

Jessica Milner Davis. "Book Review: Margaret Rose, *'Pictorial Irony, Parody, and Pastiche: Comic Interpictoriality in the Arts of the 19th and 20th Centuries'*". *The British Journal of Aesthetics*. 53 (3) (2013): 365-367, published November 2021, available online at: <https://doi.org/10.1093/aesthj/ays050>

Member's New Book – Ross Fitzgerald

Ross Fitzgerald AM has just published his 41st book, the seventh Grafton Everest adventure, described as "a rollicking political satire". *The Dizzying Heights*, has appeared with Hybrid Publishers, Melbourne.

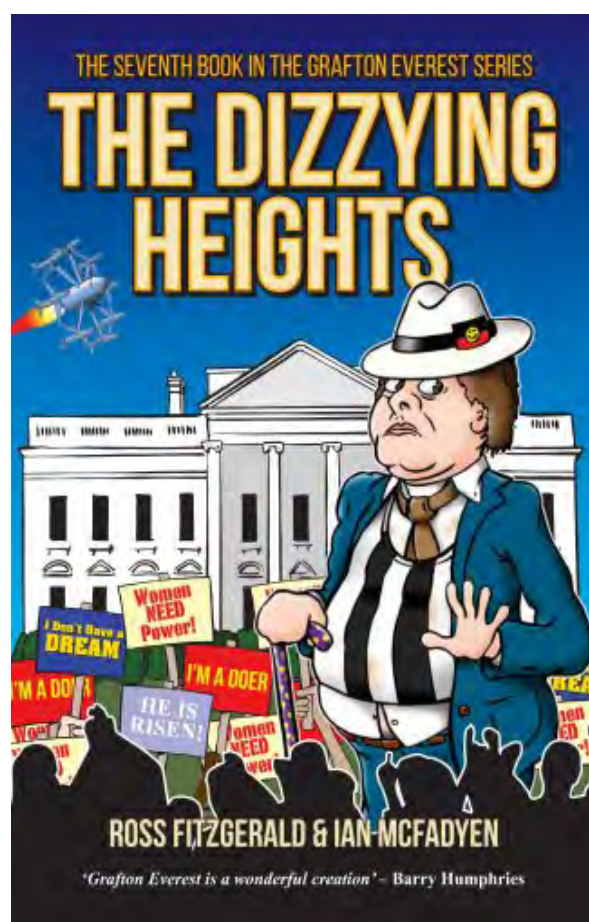
It is co-authored with Ian McFadyen, of *Comedy Company* fame, who now lives in Queensland. Ross Fitzgerald and Ian McFadyen's previous collaboration, *Going Out Backwards: A Grafton Everest Adventure*, was shortlisted for the 2017 Russell Prize for Humour Writing (<http://www.sl.nsw.gov.au/2017-russell-prize-humour-writing>)

Barry Humphries, with whom Ross co-created the character of "Craig Steppenwolf, radical school teacher", has publicly praised Dr Professor Grafton Everest as "a wonderful creation".

Publisher's Blurb

In this 7th book of the highly acclaimed Grafton Everest Series, the indolent hero, Professor Dr Everest (former lecturer in Lifestyles and Wellbeing at the University of Mangoland) is surprised to find himself President of the newly minted Republic of Australia. Luckily, he manages to avoid any actual work or duties, save heading the newly created Department of Wellbeing, and leaves on a goodwill tour of the US.

Here, he is courted by both Democrats and Republicans as a possible US Presidential candidate. After further discoveries, including a secret society of retired spies and bionic clones, he returns to Australia to find that the Department of Wellbeing has become a ruthless dictatorship that has brought the nation to a stop. It is now up to Professor Dr Everest to save the country ... *This is slapstick that tickles the funny bone while the satirical barbs penetrate the shifty shibboleths of today's progressive orthodoxies!*



About the authors

Ross Fitzgerald AM is Emeritus Professor of History & Politics at Griffith University. He is the author of 41 books, including a memoir, *My Name is Ross: An Alcoholic's Journey*, and more recently the political/sexual satires *Going Out Backwards: A Grafton Everest Adventure* and *So Far, So Good: An Entertainment* both published by Hybrid in Melbourne. He lives in Redfern, Sydney.

Ian McFadyen is a writer, actor and producer who has created a number of successful television series and feature films. He previously collaborated with Ross Fitzgerald on the Grafton Everest novel *Going Out Backwards* which was shortlisted for the 2017 Russell Prize for Humour Writing. He lives in Narangba Queensland.

<https://www.hybridpublishers.com.au/product/the-dizzying-heights/>

To order: Hybrid Books: hybridpublishers@optusnet.com.au

Or New Holland Publishers: orders@newholland.com.au Tel: (02) 8986 4700

New Book – Villy Tsakona

Villy Tsakona. 2020. *Recontextualizing Humor: Rethinking the Analysis and Teaching of Humor. Language Play and Creativity* (ed. Nancy Bell), Vol. 4. Berlin: Mouton De Gruyter. doi:

<https://doi.org/10.1515/9781501511929>

Publisher's blurb:

Humor may surface in numerous and diverse contexts, which at the same time determine how humor works, its form, and its functions and consequences for interlocutors. Adopting a sociolinguistic and discourse analytic perspective, this study is aligned with approaches to humor exploring the variety of humorous genres, the wide range of sociopragmatic functions of humor, and the more or less dissimilar perceptions speakers may have concerning what humor is, what it means, and how it works. The chapters of this book propose a new theoretical approach to the analysis of humor by bringing context into focus. Furthermore, the study explores how we can teach about humor within a critical literacy framework creating classroom space for everyday humorous texts that are part of students' social realities, and simultaneously taking into account that humor may yield multiple, disparaging, and often conflicting interpretations. This book is intended to appeal to humor researchers from various disciplines (such as linguistics, media studies, cultural studies, literary studies, sociology, anthropology, folklore) as well as to professionals or researchers in education.

Author Information:

Villy Tsakona, National and Kapodistrian University of Athens, Greece.
Villy is one of the co-editors of the *European Journal of Humor Research*

Subjects:

Linguistics and Semiotics; Theoretical Frameworks and Disciplines; Discourse Analysis; Linguistics and Semiotics; Theoretical Frameworks and Disciplines; Sociolinguistics; Social Sciences; Humor Studies; Humor and Linguistics; Education

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[Transcription conventions for the Greek oral data and its translation]

Ohio State University Press – free book downloads

AHSN member, Ron Stewart, comics studies scholar, writes from Japan:

Ohio State University Press is making many of their book titles free for download for a limited time. There are many books on literature, but also on early comics art (Meyer 2019 *Producing Mass entertainment*) and humour/comedy and art (Major 2013 *The Court of Comedy*; Hannoosh 1989 *Parody and Decadence*) available.

The link to their searchable website is:

<https://kb.osu.edu/handle/1811/131>

Commercial use is of course prohibited and not all titles are available (there’s a 5 year embargo after publication on some), full details available at the Press’ website above. It is not necessary to log in or join up in order to download an available title.

Eds: Thank you Ron and congrats to Ohio State UP!

The Humour Studies Digest

The Australasian Humour Studies Network (AHSN)

‘We put the “U” back into “HUMOUR”!’

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