

The Humour Studies Digest



Australasian Humour Studies Network ([AHSN](http://ahsn.org.au))

January 2020

AHSN 2020, 5-7 February 2020, Griffith University, Brisbane

Message from the Griffith University Conference Organisers:

Everything is looking very good for the 2020 conference: outstanding keynote speakers, a strong and diverse program, and a great venue in Brisbane's vibrant South Bank.

Now it's time to book your travel and accommodation and very importantly to register! The Draft Program (which may be subject to revision as necessary) is now available at the AHSN website along with all other information about the conference at:

<https://sydney.edu.au/arts/our-research/centres-institutes-and-groups/australasian-humour-studies-network.html>

Looking forward to seeing you all there in February!

Organizing Committee:

Cliff Goddard
Reza Arab
Angelina Hurley
Zarek Hennessy

Enquiries:

Should you have any questions or need any help, please contact us at: ahsn2020conference@gmail.com

Sponsors:

The 26th AHSN Conference is co-hosted by the Griffith Centre for Social and Cultural Research (GCSCR): <https://www.griffith.edu.au/griffith-centre-social-cultural-research>



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New Researcher Profile - Dr Jennifer Juckel

Research Officer, Institute for Social Science Research, The University of Queensland
(PhD in Communication; Bachelor of Psychological Science)



My PhD, titled “What’s so funny? Using a Multidisciplinary Approach to Understand Sitcom Success”, looked at correlates of the four most popular US sitcoms at the time – Modern Family, The Office, Big Bang Theory, and Family Guy. Using traditional humour theories as a foundation, as well as a typology developed by Arthur Asa Berger to analyse jokes, I developed a humour typology containing various humour techniques to code sitcoms. The coding data was then correlated to audience data (survey and physiological) from participants who viewed the sitcoms, as well as ratings data of the sitcoms. The findings of this study were presented at the 2011 International Society for Humour Studies Conference (ISHS) in Boston, and at the 2012 Australasian Humour Studies Conference in Canberra. The humour typology I developed has gone on to be used to code stand up humour in Persia (Heidari-Shahreza 2017), modified to analyse jokes stories of Sri Lanka (Gamage & Kondowe 2019) and now is featured in the newly-released book *Humour in Audiovisual Translation* by Margherita Dore.

Since graduating I have worked as a Research Analyst at Southbank TAFE and as a Research Officer at General Practice Training Queensland. In my current role with the Institute for Social Science Research (UQ), I work across multiple projects that are characterised by a health systems focus. I am keen to get back into humour studies and would like to tie it in with my social science research, looking at how humour is used as a coping mechanism as well as a social device.

Please feel free to contact me about my humour research interests at: jjuckel@gmail.com

List of References Cited

Gamage, U. P., & Kondowe, W. 2019. A pragmatic study of humour in Udurawana’s joke stories of Sri Lanka: Implications for second language teaching and learning. *Theory and Practice in Language Studies*, 9 (7): 762 - 768.

Heidari-Shahreza, M. A. 2017. A rhetorical analysis of humour styles and techniques used in Persian stand-up comedy. *International Journal of Humor Research*, 30 (4): 359-381.

Dore, Margherita. 2019. *Humour in Audiovisual Translation: Theories and Applications*. Taylor & Francis.

Member's Book Launch, Sydney

Could I have a receipt?, by Lindsay Foyle, AHSN Review Panel member, was launched on 27 November 2019 at The Corner Gallery 88 Percival Street Stanmore, NSW.

The launch was performed by Mr Ed Torial, a senior executive with News Corporation, publisher of *The Australian*, where Lindsay worked for many years as both editorial staff and pocket cartoonist. Mr Torial’s speech revealed that his current job is largely a matter of informing other editors what Rupert expects of them. Sadly, he explained, one of those expectations had been to sack the evening’s author because his cartoons were too left wing. Lindsay expressed surprise that anyone would think his work was left wing and finally the mask was pierced to reveal ‘Eddie boy’ as the well-known hoaxer and standup, Rodney Marks. Who would have thought it?!

AHSN was well represented at the launch with Mark Rolfe (UNSW) and Peter Kirkpatrick (Sydney), both of whom kept up a good pretence of not recognising their fellow ex-AHSN Review Panel member, Rodney Marks. Gallery owner Philip Bell has also attended AHSN events and is an old friend of Rodney's, so was in on the hoax but many in the crowd were very satisfactorily taken in.

Copies of the book can be ordered direct from the author who has promised that purchasers do not find at least one laugh in the book he will refund their money. Email Lindsay at: lindsay44@optusnet.com.au

Editors: Congratulations, Lindsay! Well done Rodney!



Photography by Karol Foyle.

Members New Publications

- Angelina Hurley. 2019. Getting a sense of Aboriginal humour. *Witness: Performance: Discussion: Community*, 19 November. At: <https://witnessperformance.com/getting-a-sense-of-aboriginal-humour/>
- Benjamin Nickl. 2019. How Hitler memes made their way around the world and into the Fair Work Commission courtroom. *The Conversation*, 21 November. At: <https://theconversation.com/how-hitler-memes-made-their-way-around-the-world-and-into-the-fair-work-commission-courtroom-127314>
- Robert Phiddian. 2019. *Satire and the Public Emotions*. Elements in Histories of Emotions and the Senses. Cambridge: Cambridge University Press.

Member's New Book

Robert Phiddian. 2019. *Satire and the Public Emotions*. Elements in Histories of Emotions and the Senses. Cambridge: Cambridge University Press.

Free online from 2nd January - 16th January 2020. Visit the book's website at CUP (below) to register and access your e-copy.

Book information

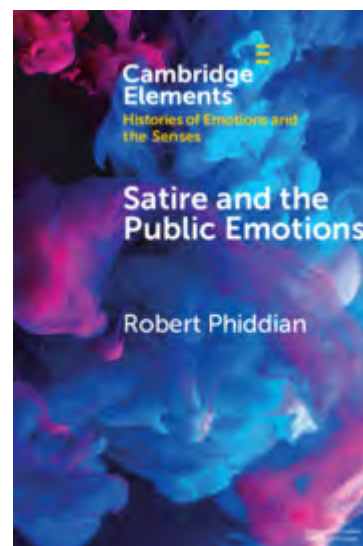
The dream of political satire - to fearlessly speak truth to power - is not matched by its actual effects. This study explores the role of satirical communication in licensing public expression of harsh emotions defined in neuroscience as the CAD (contempt, anger, disgust) triad. The mobilisation of these emotions is a fundamental distinction between satirical and comic laughter. Phiddian pursues this argument particularly through an account of Jonathan Swift and his contemporaries. They played a crucial role in the early eighteenth century to make space in the public sphere for intemperate dissent, an essential condition of free political expression.

<https://www.cambridge.org/core/elements/satire-and-the-public-emotions/44C9ECA05F209F158855C5B8C205D20B>

This short book summarises the author's last decade of work on satire in the concentrated scope of 30,000 words. It has a prologue on 'the beginning of political satire on the Athenian stage'; theoretical chapters on 'the functions of satire' and 'satire and the contempt anger disgust (CAD) triad of emotions'; literary historical chapters on 'the passions, satire, and liberty of expression in the *Craftsman* moment' and *Gulliver's Travels*; then an epilogue on 'satire in the digital age'.

Author Information

Robert Phiddian, an ancient denizen of the AHSN, is Professor of English at Flinders University with many publications in the areas of eighteenth-century literary studies, the analysis of political satire and parody, Australian political cartoons, and cultural value policy.



Festschrift for AHSN member and 2020 Conference Chair, Professor Cliff Goddard

Studies in Ethnopragmatics: Cultural Semantics and Intercultural Communication (Springer, 2020), a Festschrift in honour of AHSN member Cliff Goddard, has just been published. Most Australasian-based AHSN members will know Cliff, since he was a keynote speaker at the 2015 AHSN conference in Adelaide, and is convening the next AHSN conference to be held at Griffith University in Brisbane in February 2020. The Festschrift was handed over at a surprise event in Brisbane on 13 November, the organisation of which was facilitated by Cliff's PhD student and fellow AHSN member, Reza Arab (also co-convenor of AHSN 2020). Reza worked behind the scenes with Kerry Mullan, Chair of the AHSN Board and co-editor of the Festschrift, to organise the event.

This is a three-volume set that celebrates the career and achievements of Cliff, a pioneer of the Natural Semantic Metalanguage approach in linguistics. Although it primarily explores areas of linguistics such as ethnopragmatics and semantic analysis, Volume 1 includes three articles on humour.

Volume 1: *Ethnopragmatics and Semantic Analysis* edited by Kerry Mullan, Bert Peeters, and Lauren Sadow at: <https://doi.org/10.1007/978-981-32-9983-2>

Volume 2: *Meaning and Culture* edited by Bert Peeters, Kerry Mullan, and Lauren Sadow at: <https://doi.org/10.1007/978-981-32-9975-7>

Volume 3: *Minimal English (And Beyond)* edited by Lauren Sadow, Bert Peeters, and Kerry Mullan at: <https://doi.org/10.1007/978-981-32-9979-5>

Other AHSN members, Michael Haugh, Lara Weinglass, Reza Arab and Kerry Mullan, contributed chapters on humour and/or humour-related terms to Volume 1 of the Festschrift as follows:

Arab, Reza. 2020. Ethnopragmatics of *Hāzer Javābi*, a Valued Speech Practice in Persian, pp. 75-94.

Haugh, Michael and Weinglass, Lara. 2020. "The great Australian pastime": Pragmatic and semantic perspectives on "taking the piss", pp. 95-117.

Mullan, Kerry. 2020. Pile of Dead Leaves Free to a Good Home: Humour and Belonging in a Facebook Community, pp. 135-159.



From Left to Right: Lauren Sadow, Cliff Goddard, Bert Peeters and Kerry Mullan

Member's News – Dr Anna-Sophie Jürgens

In 2020 Anna-Sophie Jürgens will return from the Dahlem Humanities Center of the Freie Universität, Berlin, to the Australian National University where she had spent part of her time (2017-2019) as Feodor Lynen Postdoctoral Fellow (Alexander von Humboldt Foundation) in the College of Arts & Social Sciences. This time she returns as a lecturer at the Australian National Centre for the Public Awareness of Science (CPAS).



Anna-Sophie works in the fields of Popular Entertainment Studies and Science in Fiction Studies, and took her doctorate in Comparative Literature from Ludwig Maximilian University of Munich, Germany. Her research draws upon modern and contemporary circus fiction, the history of (violent) clowns, clowns and scientists, and aesthetics and poeologies of knowledge. Anna-Sophie is guest editor of two special themed journal issues on Popular Performance and Science (*Journal of Science & Popular Culture*, 2020) and Violent Clowns (*Comedy Studies*, 2019/20), and also editor of the volume *Circus, Science and Technology: Dramatising Technological Innovation* (Palgrave Macmillan, 2020). At CPAS she will continue her exploration of the interfaces between (comic) performance and technology/science in culture.

Eds: Welcome back, Anna-Sophie!

Member's News – Leon Filewood

Deadly Funny Winner 2018, stars again in the 2019 Competition as a Special Guest

The 2019 Deadly Funny National Winner was Fabian Woods from Western Australia. But Wes Snelling, producer of the event, said the competition was tough and the judges, Kevin Kropinyeri, Caroline Martin, Celia Pacquola and Sam Simmons, had a difficult choice. He added:

'Every single act on stage smashed and nailed it. From Jay Wymarra who exclaimed post-show 'I don't care about winning, I just played The Forum!', to Kasey Johnson doing her second ever gig, to host Steph Tisdell hugging the audience verbally and bringing the laughs throughout the show's entirety. The content was overwhelmingly diverse with new big ideas and realities being brought to the table and delivered with exquisite comic timing. The true success was the camaraderie developed by the performers, and the love in the room from the 500-odd audience members from all walks of life was palpable'.

Special guests were **Luca & Tyler Saunders**, **Dhungala Baarka** and **2018 Deadly Funny winner Leon Filewood** who all performed 'killer sets' (source: <https://www.comedyfestival.com.au/fabian-woods-wins-deadly>).

The Deadly Funny National final will be broadcast on SBS & NITV later in the year, so keep an eye out.

Eds: Congratulations to Leon, Keynote Speaker for the 26th AHSN Conference, Griffith University, Brisbane South Bank Campus, 5-7 February 2020.



Member's News – Mahmud Farjami

Australian stand-up comedy tour, October 2019

Mahmud Farjami, a member of AHSN, performed his stand-up comedy show in October in Australia. The tour took him to Melbourne, Brisbane, Adelaide, Canberra, and Sydney and was well-received by Persian (Farsi) speakers in Australia.

In this 90-minute stand-up in Farsi (technically called a fulltime show), Farjami was prepared to talk about sexual taboos. He holds a PHD in Communications and discusses the relationship issues between women and men based on the Shannon-Weaver model of communication which has been called the “mother of all models”. Mahmud has performed this same show in cities in Canada and Europe and his performances are ongoing. He specialises in thematic stand-up comedy shows and was invited earlier this year to perform a 90-minute program in the BBC-Persian Service, so on the Iranian New Year's Day he performed stand-up comedy criticising the BBC-Persian media and its audience.

Farjami has published 10 books in Persian and one in English about satire and satirical research. He is a cofounder and current director of the International Society for Persian Humour (at: isph.net) and has been a member of International Society for Humor Studies (at: <http://www.humorstudies.org/>) since 2012. In 2013, he was a keynote speaker at the ASHN Conference in Newcastle and he is currently a guest researcher and lecturing on satire and stand-up comedy at Kristiania University College in Oslo, Norway (see separate article on Dr Farjami's course outline).

By: Alireza Rahnama, Brisbane

*Reference: Shannon, Claude Elwood. 1948. A mathematical theory of communication. *Bell Systems Technical Journal* 27 (3): 379-423.*



Mahmud Farjami (photo: Behrang Radmanesh)



Mahmud Farjami performing, October 2019 (photo: Zhoubin Ghaziani)

Eds: Dr Farjami is now teaching a course on stand-up comedy at Kristiania University College (Høyskolen Kristiania). Readers may be interested in the course outline details provided in a following article in the present Digest.

Stand-up Comedy – A Course Outline



Course Description FOR Stand-up Comedy in Theory and Practice

Course name	<i>Stand-up Comedy in Theory and Practice</i>	Level of Education	<i>First cycle degree</i>	Language of instruction	<i>English</i>
Credit	<i>7,5 credits</i>	Required prerequisite knowledge	<i>Absolute requirements for course(s) that must be passed</i>	Starting date	<i>Spring 2019</i>
Emneansvarlig	<i>Ass. Prof. Mahmud Farjami, PhD in Communications</i>	Recommended previous knowledge		Duration	<i>1 semester</i>
Part of following study programs: for all students of the college					

Introduction	Stand-up comedy is a conversational form of professional humorous talk that occurs on a stage in front of and directed toward a responsive audience. It is a modern art
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which has strong roots in entertainment. Though it literally involves “comedy”, it is a mistake to assume that it is a kind of comedy as understood in the dramatic arts. Indeed, stand-up comedy has its own rules, techniques and atmosphere which differentiates it from the (dramatic) Comedy as a genre. Stand-up comedy relies on joke which is one of the most complicated forms of human mental activities.

This course which will combine theory and practice, and mostly has the form of a workshop, helps students to be more familiar with comedy, write original jokes, prepare and present their own material in comic form, and finally perform as a stand-up comedian. With this aim, this course includes these parts which are explained in following:

Short history of comedy and stand-up comedy

In this class students will learn about the standard concepts of humor, comedy, stand-up comedy, satire... in a simple but academic way. Furthermore, it includes an introduction to theoretical and practical elements of stand-up comedy.

Joke, structure of joke, and techniques of writing joke

The joke is the core concept of stand-up comedy, but, while it seems that everyone knows what a joke is, one can rarely describe it from a theoretical and technical perspective. Students will learn what a joke is through its linguistic structure. Then, after enough practice in joke analysis, they will learn how to write jokes themselves. They will be asked to make jokes about certain ideas and themes, and read them for the rest of class. The lecturer will guide the class in analyzing and improving it.

Theories of humor (brief overview)

There are many theories of humor among which some will be helpful for the students, on this level, to be familiar with and apply. Those theories will be described, briefly, by the lecturer who shows how each theory can help a comic to improve his or her humor. Furthermore, this step would be useful for those who potentially want to continue humor studies and write a thesis within the field.

Analysis of stand-up comedies according to what has been taught so far

In this stage a compilation of stand-up comedy performances by professionals will be screened and discussed, in group activities. As such, students are reminded about what they have learnt and will be able to apply, for instance, the structure of joke. From this point the class moves on to a more practical stage.

Group activity for writing, preparing and rehearsing a full (6 mins) stand-up comedy-set.

Students will be divided into groups with each one working on a certain topic to prepare a standard performance. Here they will learn, in practice, how to write jokes, relate them, work together to improve material, rehearse and self-directing, as well as overcoming stress and anxiety. The lecturer will supervise the group activity, and provide the participants with individual feedback.

Ethics of stand-up comedy

	<p>The course will address positive and negative ethics of humor in which the former includes what humor should do while the latter includes what it should not do. Through negative ethics of humor some sensitive objects like sexism and racism will be discussed in the context of stand-up comedy and students learn how to avoid them. Through positive ethics of humor the students are encouraged to see this performing art as a very unique platform to express their own social, political, and cultural concerns in more intellectual ways. Indeed, this is what differentiates this course from most workshops that follow a mainstream approach to train amateur stand-up comedians first and foremost as entertainers.</p> <p>Practical techniques of performing stand-up comedy including what to do & what NOT to do</p> <p>Before ending the course, at this stage, the course will provide the students with some additional and specific tips for real stages. For instance, reaction to hacklers, tackling the stress of “bombing”, presenting oneself at an open mic, and more.</p> <p>Written OR practical project/seminar</p> <p>This course does not aim to force every student to be stand-up comedian. Indeed, understanding stand-up comedy and applying its techniques in ordinary career contexts, as simple as presenting an academic seminar with a few related jokes, funny intimacy, and a “good sense of humor”, is a big purpose of this course. It is up to each student to decide, at the end of the course, how she/he wants to apply this course. Hence, there will be two choices: A) writing and performing an individual standard stand-up comedy or B) do an assignment on stand-up comedy which needs to be approved by the lecturer.</p>
<p>Learning outcomes</p>	<p>Knowledge</p> <p>The student</p> <ul style="list-style-type: none"> • learns stand-up comedy by studying its origin, history, traditions, etc. • learns core concepts and techniques of stand-up comedy like joke, self-mockery, intimacy... . • can analyze various types of stand-up comedies • will have necessary knowledge about the ethics of humor <p>Skills</p> <p>The student</p> <ul style="list-style-type: none"> • can write stand-up comedy according his/her ideas • can rehearse and perform standard stand-up comedy at an actual stage • apply stand-up comedy techniques for ordinary activities to have better skills and deeper influence <p>General competence</p> <p>The student will learn about the standard concepts of humor, comedy, stand-up comedy, satire, etc., in a simple but academic way.</p>
<p>Learning activities</p>	<p><i>Describe the learning activities in the course, such as lectures, group sessions, workshops,</i></p>

	<i>presentations etc.</i>
Student work load	<p><i>60 credits should be between 1500-1800 hours combined. Divide into organized learning activities/tutoring, self-study and preparation for examinations (divide into more categories if its relevant)</i></p> <p>This 7.5 credits course will be 190-210 hours including organized learning activities/tutoring, self-study and preparation for examinations as well as performances.</p> <p>The course combines theory and practice. In the theoretical part theories of humor and comedy will be described, briefly, by the lecturer who shows how each theory can help a comedian to improve his or her humor. As well, the structure of joke, and then how to write jokes will be taught.</p> <p>Practical parts, including group discussions about recordings of selected stand-up comedy performances by professionals, will be added. Here, students are reminded about what they have learnt and will be able to apply, for instance, the structure of joke. From this point the class moves on to more practical stage.</p> <p>Students will be divided into groups with each one working on a certain topic to prepare a standard performance. Here they will learn, in practice, how to write jokes, relate them, work together to improve material, rehearse and self-directing, as well as overcoming stress and anxiety. The lecturer will supervise the group activity, and provide the participants with individual feedback.</p>
Tools	<p><i>Different technology or other tools needed in the subject.</i></p> <p>Video projection + mics + enough space for the group activities (auditorium, as much as possible)</p>
Links to industry	<p><i>Links to industry, such as internships, guest lecturers from the industry, customer assignments or business cases.</i></p> <p>A few guest lecturers, either academic or comedian, will be invited to be guest lecturer. Prof. Oliver Double from University of Kent (UK), who is one of the very rare academic stand-up comedians, is the most preferred.</p> <p>As well, the students who want to experience the actual atmosphere will be encouraged to perform in comedy clubs and open mics. For this 'outdoor' activity some cooperation is needed which will be done in proper way.</p>
Compulsory assignments	<p><i>Work requirements, internship or compulsory attendance.</i></p> <p>A) writing and performing an individual standard stand-up comedy or</p> <p>B) do an assignment on analyzing a full stand-up comedy which needs to be approved by the lecturer</p>
Examination	<p><i>Exam type: written and practical</i> <i>Duration: 72 hours home exam</i> <i>Grading scale: A-F</i></p>

	<i>Weighting</i> <i>Aids:</i>
Re-sit examination	<i>Describe form of re-sit examination if it varies from the guide lines.</i> The same exam

AHSN Member's New Book -- Book Review

Benjamin Marks and Rodney Marks. *The Portable Business Library*. 2019. InHouse Publishing. 9 vols.

Workplace humour has always been a topic of interest to me. So, when I was asked to review several booklets about workplace humour, I jumped at the opportunity. I mean who isn't in support of workplace humour, right?

When I received the booklets, I was impressed with the size and weight of the parcel. Going by the size and weight of the package, it looked like a lot of material to review. Yikes! I didn't know there was so much one could write about workplace humour.

First impressions matter and I was certainly impressed by the two corporate box editions which emerged from the parcel. There was a total of nine booklets with interesting titles like: "The importance of humour in the workplace", "Why work-life balance matters" and "Leadership" (which was double the size compared to the other booklets). Other titles made me laugh, such as: "Self-help" and "What they don't tell you about work."

I was definitely curious! I opened my first booklet and noticed the new book smell. I love new book smell! The first booklet I chose to read was the one on work-life balance, which is a topic close to my heart. It was a real page turner! Actually, I was amazed at how quickly I turned the pages! 😊

I laughed out loud when I "read" every booklet in such a fast page-turning style when I discovered that all the pages are blank! Reviewing the labels on the outside of the boxes, one of them stated: "Inside a book, no one can hear you scream or groan." I agree with that statement! Since the booklets are all blank, they may therefore act as a diary for employees to start writing about their own reflective thoughts about leadership or work-life balance. In this fashion, the readers themselves become writers who can write about their screams, groans and other work-life frustrations... hence turning the empty pages into pages full of wisdom on work-related humour topics that matter to them.

Another good use for these booklets would be to strategically place them where others can see them. The reader could project what is important to them to their colleagues. Have you recently worked too much overtime? Then place the book on "Why work-life balance matters" on your desk! Recently been asked to do too many jobs outside your job description? Then strategically display a copy on "When to consult HR". Thinking about applying for promotion soon? Then vocally put the book on "Leadership" on your workstation to impress the boss.

I immensely enjoyed the booklets. The corporate box edition is a great gag gift for any of your work colleagues to make them LOL! A good sense of humour is needed at every workplace.

Dr Anja Pabel
Lecturer in Tourism
School of Business and Law
Centre for Tourism and Regional Opportunities
Central Queensland University – Cairns



Caption: Anja Pabel and her review copy – to request a copy, contact the author, Rodney Marks, AHSN member, at: <https://comedian.com.au/>

Special Issue Announcement

New Special Issue on “Humour in Tourism”, *The European Journal of Humour Research* 7 (3), 2019, edited by Dr Anja Pabel, Central Queensland University Centre for Tourism Studies

The Editor (and convenor of the 2018 AHSN Conference in Cairns) writes:

I’m thrilled to have edited the new Special Issue of the European Journal of Humour Research (EJHR) on: Humour in Tourism, Vol 7 No 3 2019. The issue is freely available and can be accessed at:

<https://europeanjournalofhumour.org/index.php/ejhr/issue/view/25/showToc>

Conversations about this Special Issue started at the Conference of the International Society for Humor Studies (ISHS2018) in Estonia. Dr Liisi Laineste, convenor of ISHS 2018 in Tallinn, invited me to host a panel on tourism and humour for the conference. This panel was well received, with several presentations on the use of humour in a variety of settings, e.g. as part of tourism interpretation and at accommodation settings. During the conference, Dr Wladyslaw Chlopicki, one of the EJHR editors, and I discussed the potential of a Special Issue on humour and tourism for EJHR. I was fascinated with this idea and invited all the presenters who contributed to the panel on humour and tourism at the 2018 ISHS conference to extend their conference abstract into full papers for the Special Issue. I also invited other contacts from my existing humour networks to contribute papers about their research on the tourism-humour relationship. And so, this Special Issue came to life.

Research into humour and its value for tourism experiences is relatively new and only started to emerge in the early 2000s. This Special Issue’s seven articles share the common theme of enhancing our knowledge about the tourism-humour relationship but each approaches the topic of humour from a different perspective. The humour sources and the contexts in which humour is studied are diverse. Several papers investigate humour as a tourism marketing tactic, including Chinese social media posts to Weibo, tourism destination marketing in Spain, and destination marketing imagery in the viral meme video “America First, The Netherlands Second”. Other papers study how to use humour appropriately during on-site tourism experiences, for example in Estonian accommodation establishments and at a living-heritage museum in Slovenia. There is also a paper exploring the views of Australian tourism operators on humour in supplier-customer interactions.

The Special Issue provides a mix of basic and applied research to expand the existing base of theoretical knowledge and to provide answers to more practical problems in this area of study. It is hoped that the issue will serve as a source of inspiration for scholars from both the disciplines, tourism research and humour research, to carry out future studies that will advance our understanding of humour and laughter in tourism settings. For me as guest editor of this Special Issue, it is very pleasing to see an increasing number of scholars researching the tourism-humour relationship.

Thank you to all the authors for this great collaboration! #teamwork

Thank you to the team of the European Journal of Humour Research for providing us with the opportunity!

Please visit the EJHR website above to read and enjoy these articles.

Anja Pabel
Lecturer in Tourism
School of Business and Law
Centre for Tourism and Regional Opportunities
Central Queensland University – Cairns

Eds: Congratulations to Anja, and thanks for building on your wonderful conference in Cairns, February 2018, to create this lasting contribution to a fascinating area of humour research.

Report from the International Verbal Humour Conference, Alicante, 23-25 October 2019

The GRIALE research group (<http://griale.dfelg.ua.es/>) hosted the International Conference on Verbal Humor (CIVH) at the University of Alicante (Spain) from 23-25 October 2019. Over 100 delegates presented papers from around 15 different countries, and a large group of undergraduate linguistics students from the university were also in attendance. Australian-based AHSN members Debra Aarons and Kerry Mullan both presented papers.

The plenary speakers were Salvatore Attardo (Texas A&M University), Tony Veale (University College Dublin), Helga Kotthoff (University of Freiburg), Nancy Bell (Washington State University, by Skype), Leonor Ruiz Gurillo (University of Alicante). Other invited speakers were Jeff Verscheuren (University of Antwerp), Neal Norrick (Saarland University) and Delia Chiaro (University of Bologna).

Delegates enjoyed a wide array of excellent presentations on various topics related to verbal humour - approximately half of which were in Spanish and half in English – as well as a round table on the limits of humour, interviews and a stand-up comedy evening with various local comedians, and a retrospective cartoon exhibition “Anthology of Social Humor”. The campus itself is located about half an hour out of the city centre and provided a beautiful setting for the conference in a balmy 25 degrees

The conference site can be found here: <http://griale.dfelg.ua.es/cihv2019/en/homepage/>

The full program and book of abstracts can be found here: <http://griale.dfelg.ua.es/cihv2019/en/program/>

From: Kerry Mullan, Chair, AHSN Board, and delegate to GRIALE, RMIT University Melbourne



Welcome address L-R Manuel Palomar Sanz, Rector of the University of Alicante; Amparo Navarro Fauré, Vice-rector for Research and Knowledge, University of Alicante; Leonor Ruiz Gurillo, Director GRIALE research group, University of Alicante



Plenary 1 L-R Helga Kotthoff, University of Freiburg; Leonor Ruiz Gurillo, University of Alicante (chair)



L-R co-presenters Cécile Poussard, Caroline David (Université Montpellier 3 Paul Valéry); Kerry Mullan (RMIT University)



Opening of the exhibition Anthology of Social Humor



Plenary 3 Tony Veale, University College Dublin



L-R: Debra Aarons, UNSW, AHSN Review Panel member; Wladyslaw Chlopicki, Jagellonian University, delegate to AHSN Conferences, Newcastle 2013 and Cairns 2018; Delia Chiaro, University of Bologna, Convenor ISHS 2020; Kerry Mullan, Chair, AHSN Board; Neal Norrick, Saarlund University



University of Alicante campus



Wladyslaw Chlopicki, Jagellonian University



Plenary 5 L-R Salvatore Attardo, Texas A&M University; Francisco Yus Ramos, GRIALE group, University of Alicante



Closing address L-R Leonor Ruiz Gurillo, Director GRIALE research group, University of Alicante; Carles Cortés, Vice-rector for Culture, Sports and Languages; Helena Establier Pérez, Head of the University Research Institute for Gender Studies (IUIEG); José Joaquín Martínez Egido, Head of the Department of Spanish Studies, General Linguistics & Literature Theory

Call for Papers - Humor and Artificial Intelligence

3rd Panel on Humor and Artificial Intelligence, to be held at the 32nd International Society for Humor Studies Conference (ISHS 2020), Bertinoro, Italy, 29 June - 3 July 2020

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

Humor is a universal and ubiquitous facet of human communication, but is among the hardest to process in artificial intelligence environments. The 3rd Panel on Humor and Artificial Intelligence at ISHS 2020 solicits abstracts on the computational representation, detection, classification, interpretation, and generation of any and all forms of verbal or non-verbal humor.

Application areas include, but are not limited to:

- * human-computer interaction
- * computer-mediated communication
- * intelligent writing assistants
- * conversational agents
- * machine and computer-assisted translation
- * digital humanities
- * natural language processing
- * computer vision

Abstracts of up to 250 words should be submitted on the ISHS 2020 website at <<https://eventi.unibo.it/ishs-2020/>> by March 1, 2020. Authors of accepted abstracts will be invited to give a presentation (tentatively 30 minutes long: a 20-minute talk + 10 minutes for questions) at the conference. The conveners are making arrangements for publication of selected full papers; details to be announced in a subsequent call.

Conveners

Luca Bischetti (University School for Advanced Studies IUSS Pavia)
Kiki Hempelmann (Texas A&M University-Commerce)
Tristan Miller (Austrian Research Institute for Artificial Intelligence)
Julia M. Rayz (Purdue University)
Manfred Stede (University of Potsdam)

For more information, contact:

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<https://logological.org/>
<https://punderstanding.ofai.at/>

5th Taboo Conference Rome 2020

“Taboo in language, culture, and communication”, Rome, Italy –
30 September – 2 October 2020

<http://taco2020.grupposymposia.it/>

In a world that seems continuously to be stretching the line of what is acceptable to the inhabitants of specific linguistic and cultural contexts, this interdisciplinary conference acknowledges the importance of investigating taboos and their reinforcement/breaking in various areas of language, culture, literature and society, and across different cultures. We propose to explore the delicate balance and subtle boundaries between the need for inclusion and respect for different ethnic, religious, sexual backgrounds – which seem to be at the basis of modern multicultural societies – and a conscious (or unconscious) push towards the breaking of existing taboos, for example for shock value, as in the case of comedy and art. In such contexts, investigation of the linguistic, cultural, social, institutional and personal implications of taboo reinforcement/breaking appears of extreme value.



For its 5th edition, the Taboo Conference series will specifically address the intricacies of **taboo in language, culture, literature and communication** in its various occurrences from the points of view of production, performance, and perception/reception. The subject of taboo in language, culture, literature and communication seems to have become especially relevant in the last few years, in which political correctness at both the institutional and individual level has been seen, on the one hand, as a crucial tool in protecting people from verbal abuse and in preventing the reinforcement of stereotypes and, on the other, as a set of measures and a way of thinking which significantly curtail free speech in many aspects of the public sphere.

The 2020 conference seeks to explore the shifting boundaries of the acceptability of taboo in their various incarnations as produced and perceived in today’s multicultural society, from cinema and television, to news, videogames, literature and different kinds of online content. The study of taboo in the past, for example through the medium of literature, is also relevant to the conference. Possible areas of inquiry include, but are not limited to, political orientations and political satire, identity and gender politics, ethnic stereotypes, different kinds of non-normative behaviour, political correctness and the discourse surrounding it, and the debate between real and perceived offense through comedy.

We welcome individual proposals or pre-organized panels from different disciplines pertaining – but by no means limited – to the following thematic areas and their intersections in various mediatic forms:

- Sex and sexuality (e.g. nudity, non-normative sexual practices, pornography)
- Racism and sexism (e.g. white supremacy, gender discrimination, transphobia)
- Death and dying (e.g. mortality, ageing, funerals and burials, fatal accidents)
- Sickness, disability, and deformity
- Scatology (e.g. excreta/effluvia)
- Politics (e.g. political corruption, political incorrectness, prejudice, gender discrimination)
- Religions and blasphemy (rituals, prejudice, afterlife)
- Addiction
- Money (greed, graft, exploitation, waste, extravagance, poverty)
- Changing social attitudes towards violence, exploitation and abuse (prostitution, slavery, trafficking, rape, children’s rights)
- Censorship, reactions to it, and its effects.

Call for Abstracts deadline: 10 February 2020 (midnight CEST).

The Conference will be held at University of Rome, Tor Vergata. The working language for the conference is English. Each paper presentation should be scheduled for 15 minutes to be followed by 5-minute question time to the panel.

Call for Papers for a Panel

on English for Specialised Purposes (ESP) & Humour (ESSE Panel)

Date: 31-Aug-2020 - 04-Sep-2020

Location: Lyon, France

Contact Person: Miguel Angel Campos-Pardillos

Linguistic Field(s): Applied Linguistics; Discourse Analysis; Lexicography; Pragmatics

Subject Language(s): English

Call Deadline: 15-Jan-2020

Meeting Description: Panel on English for Specific Purposes and Humour at the European Society for the Study of English Conference in Lyon (France)

Convenors:

Shaeda Isani (University Grenoble-Alpes, France)

Miguel Angel Campos Pardillos (University of Alicante, Spain)

Katia Peruzzo (University of Trieste, Italy)

Michel Van der Yeught (University Aix-Marseille, France)

Although humour and language is a well-researched area of study (Attardo 2017), it is not a strong line of enquiry in ESP studies. Despite the paucity of ESP-related humour studies, and precluding unintentional semantic humour, the potential of humour analysis is strong, as evidenced by the well-known forms of humour associated with specialised domains like medicine (gallows humour), law (lawyer jokes), journalism ('headlines'). Even the dismal science lays claim to humour if only in the person of Yoram Bauman, "the world's first and only stand-up economist", while in the field of AI, robots are being endowed with a sense of humour, thus validating French Nobel scientist Pierre-Gilles de Gennes' belief that science is "une histoire d'humour".

With regard to specialised domains of application, humour is a major concern in translation studies (the challenges inherent to the translation of humour, e.g. specialised puns). Likewise, corpus linguistics, notably with regard to the branch of computational humour, tussles with the problem of detecting and identifying humour. Didactics or ESP teaching is another rich field of analysis in this respect and, although much has been written about humour as an EGP pedagogic tool, little has been done so with regard to ESP contexts. On the linguistic level, analysis of metaphors, metonymy, irony, sarcasm, innuendos, and even laughter, as applied to specialised domains and varieties of English is a fertile field of analysis. In the area of fictional representations,

whether novels, films or TV series, the use of humour to depict the highly diversified professional and/or specialised environments related to ESP studies is a strong line of enquiry, including and beyond Ricky Gervais and The Office.

The three principal theoretical axes of analysis defined by humour studies – incongruity/cognitive; superiority/social; relief/psychological – also serve as guidelines to analysing the complexity behind the very need for humour in the workplace. In this context, the all-important notion of “forum” that all humour needs to exist invites reflection regarding the addresser/addressee parameters involved and the question of whether the “insiderness” of specialised humour makes it an exclusively inclusionary/exclusionary phenomenon or whether specialised humour may also be seen as a means of integrating outsiders and of popularisation.

And finally, from a more critical stance, another manifest line of enquiry concerns the ethics of humour as applied to ESP contexts and the correlated notion of acceptability. The question invites reflection on the complex notion of appropriateness analysed in terms of the classic when, where, who and how quartet. If specialised humour is recognised as a means of bonding and stress-reduction, the asymmetrical nature of professional encounters with its underlying undertones of dominance, sexism, harassment, bullying, disparagement and even racism are not alien to our field of specialisation whether at teaching, disciplinary or workplace levels.

Proposals related to the above considerations – and other related questions – are welcomed. The deadline for submission of 300-word abstracts: 15 January 2020. **Please send submissions to all four convenors** simultaneously at the email addresses below:

shaeda.isaniuniv-grenoble-alpes.fr

ma.camposua.es

katia.peruzzounive.it

michel.vanderyeughtuniv.amu.fr

Call for Papers: “Language in the 3rd Millenium, Eleven”

Conference to be held 25 - 27 March 2020, Krakow, Poland

This is the eleventh in the series of conferences so far held in Polish only (2000-2018). The conference will be held on **25 - 27 March in Krakow, Poland**. This time the conference will be international and bilingual (presentations in **English and Polish** are invited).

Leading topic of the conference: **Language in the Social Semiotic**

The conference covers a wide spectrum of issues that include the study of verbal and non-verbal communication as well the word and image relations, as approached from the point of view of social semiotics. Conversational analysis, critical analysis of multimedia and multimodal discourse as well as anthropological linguistics and intercultural communication.

Conference topics include various aspects of communication embedded in a social perspective such as:

- pragmatics of intercultural communication
- creativity and tradition in intercultural communication
- communication in art
- religious discourse
- humor in culture and communication
- communication in the family and different age groups
- specificity of gender communication
- communication in education

- communication in companies and businesses
- communication for people with special needs (visual and auditory impairments)

Translation studies have always played a special role in our conferences. We suggest the following translation themes:

- translation as (social) communication
- culture-formative role of translation
- critical discourse analysis in translation
- translation sociology - translators in socio-cultural contexts.

The conference keynote speakers are:

Professor Konrad Dominas from Poznań University

Professor Zoltán Kövecses from Budapest University

Professor Michał Krzyżanowski from Örebro University in Sweden and University of Liverpool, UK.

Abstract submission deadline - 10 December 2019

For more information and to submit an abstract, visit: <https://tertium.edu.pl/en/conferences/language-in-the-third-millennium-eleven.html>

New Books on Humour

Ervine, Jonathan. 2019. *Humour in Contemporary France: Controversy, Consensus and Contradictions*. Studies in Modern and Contemporary France. Liverpool UK: Liverpool University Press.

<https://www.liverpooluniversitypress.co.uk/books/id/52845/>

Publisher's Description

This timely study sheds new light on debates about humour and identity in France, and is the first book about humour and identity in France to be published in either English or French that analyses both debates about *Charlie Hebdo* and standup comedy. It examines humour, freedom of expression, and social cohesion in France during a crucial time in France's recent history punctuated by the *Charlie Hebdo* attacks of January 2015. It evaluates the state of French society and attitudes to humour in France in the aftermath of the events of January 2015. This book argues that debates surrounding *Charlie Hebdo*, although significant, only provide part of the picture when it comes to understanding humour and multiculturalism in France. This monograph fills significant gaps in French and international media coverage and academic writing, which has generally failed to adequately examine the broader picture that emerges when one examines career trajectories of notable contemporary French comedians. By addressing this failing, this book provides a more complete picture of humour, identity, and Republican values in France. By focusing primarily



on contemporary comedians in France, this book explores competing uses of French Republican discourse in debates about humour, offensiveness, and freedom of expression. Ultimately, it argues that studying humour and identity in France often reveals a sense of national unease within the Republic at a time of considerable turmoil.

Reviews

'This is a well-researched, accessible and timely book. It deals with very important issues in an informed and illuminating way.' John Marks, University of Nottingham

Author Information

Jonathan Ervine is a Senior Lecturer in French and Francophone Studies at Bangor University.

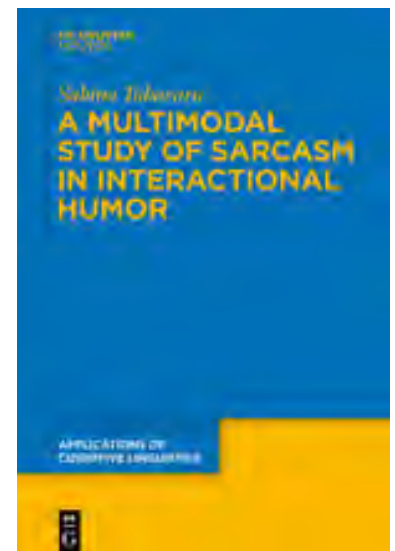
Tabacaru, Sabina. 2019. *A Multimodal Study of Sarcasm in Interactional Humor*. Applications of Cognitive Linguistics [ACL], 40. Berlin: De Gruyter Mouton.

Aims and Scope

The corpus-based approach to humor offers innovative and more than plausible objectives, supported by sound arguments, which underline the need to analyze humor both verbally and non-verbally.

The cognitive linguistic account of humor sets to analyze a corpus of humorous meanings in interaction and to present the elements that help to create the humorous effects: common ground, intersubjectivity, facial expressions, speakers' attitude, etc. The large corpus of examples annotated in ELAN offers a much-needed multimodal perspective of humor, which encompasses all the different techniques used by speakers.

The present analysis offers inspiring insight for future research, in different fields of study: multimodality, humor, and psycholinguistics. The study reveals the need of analyzing both verbal and non-verbal elements in discourse in general and humor in particular as co-speech gestures are essential for the understanding of the message as intended by the speakers.



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The *EJHR* also publishes book reviews.

If you have recently written a book on humour or would like to review one, please do not hesitate to contact us.

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***EJHR* is a peer-reviewed quarterly journal with an international multidisciplinary editorial board. Although geographically oriented towards the 'old continent', its European perspective aims at an international readership and contributors.**

Indeed, *EJHR* covers the full range of work being done on all aspects of humour phenomenon and is designed to respond to the important changes that have affected the study of humour, particularly its current developments in Europe.

EJHR aims at promoting diversity in the field of humour research and providing a meaningful arena for discussion. *EJHR* is an interdisciplinary forum committed to theoretical openness characterized by the intent to publish a wide range of critical approaches, alongside the encouragement and development of innovative work that contains a trans-disciplinary and cross-disciplinary focus.

The *EJHR* publishes two kinds of papers: full-length original research articles (6,500 to 10,000 words) and shorter commentary pieces (3,000 to 6,000 words) which critically examine and take a clear persuasive stand on the literature and research direction of a particular topic of interest relating to humour in the European context.

The *EJHR* also publishes research notes. These take the form of very brief articles (1,000 to 1,500 words) which detail new research projects (they could be work in progress, for example part of a PhD dissertation) in terms of aims, objectives, methods and outcomes.

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