



**25th Australasian Humour Studies Network
Annual Conference**

6-8 February 2019
RMIT University, Melbourne

***Humour in all its forms:
on screen, on the page, on stage, on air, online...***



AHSN Conference
6-8 February 2019
RMIT University, Melbourne
Building 16, Level 7 (336–348 Swanston Street)
(The Green Brain)

Humour in all its forms: on screen, on the page, on stage, on air, online...

Emergency contacts and useful information	3
Welcome and Acknowledgements	4
Maps	5-6
Conference Program	7-14
Pre-conference workshops	14-15
Abstracts and bios	
Keynote speakers	16-18
Exhibition Opening and Viewing	19-20
Display of WWI Australian Trench Magazine	20
Workshops	21-23
Panels	24-34
Research Project Discussion Session	35
Comedy Debate	35
General presentations	36-81



Emergency contacts and useful information

Emergency (Police/Ambulance/Fire): 000

RMIT Security: (03) 9925 992 53333

Kerry Mullan: (0)400 174 049

Silver Top Taxis: 131 008

MEDICAL

Emergencies

Royal Melbourne Hospital
300 Grattan St, Parkville
(03) 9342 7000

General

Swanston Street Medical Centre
Level 3/255 Bourke St, Melbourne
(03) 9205 7500

Pharmacy

Melbourne Central Pharmacy (LEVEL 1)
152/211 La Trobe St
(03) 9650 8850
Closes 8PM

Vita Pharmacy
1/399 Elizabeth St
(03) 9041 9466
Closes 9PM

ATM

Cashcard ATM
427 Swanston St
Open 24 hours

Bank of Melbourne
Level 2/211 La Trobe St

Printing

Dinkums Print & Design
460 Swanston St
(03) 9349 4355
Open 8am-6pm

Little Print
38-40 Little La Trobe St
(03) 9662 3677
Open 9am-5:30pm

Wi-Fi

Network: RMIT guest account
Event number (password): 822477

Welcome and Acknowledgements

The conference organisers warmly welcome you to this very special silver anniversary edition of the Australasian Humour Studies Network annual conference. The event is proudly hosted by RMIT University, in particular the School of Global, Urban and Social Studies. One of Australia's original tertiary institutions, RMIT University enjoys an international reputation for excellence in professional and vocational education, applied research, and engagement with the needs of industry and the community.

Given the 25th anniversary of the AHSN, the theme of this year's conference enables a broad disciplinary engagement and recognition that humour manifests in myriad of ways. We called for papers on humour in all its forms, and that's what we got! We are delighted to be able to offer such an interesting range of activities: postgraduate/early career research workshops, keynotes, a Japanese political/satirical cartoon exhibition, a display of a World War I Australian Trench Magazine, workshops, panels, presentations, a research project discussion session, all of which will culminate in a comedy debate, promising to be a lot of fun.

We would like to thank you all for coming to Melbourne this year to make the conference a success. May you enjoy meeting old friends and colleagues and making some new ones! Our thanks go particularly to everyone who has come from interstate and overseas, some of whom have travelled a very long way.

AHSN 2019 Organising Committee

Kerry Mullan, RMIT University

Craig Batty, University of Technology Sydney

Sharon Andrews, RMIT University

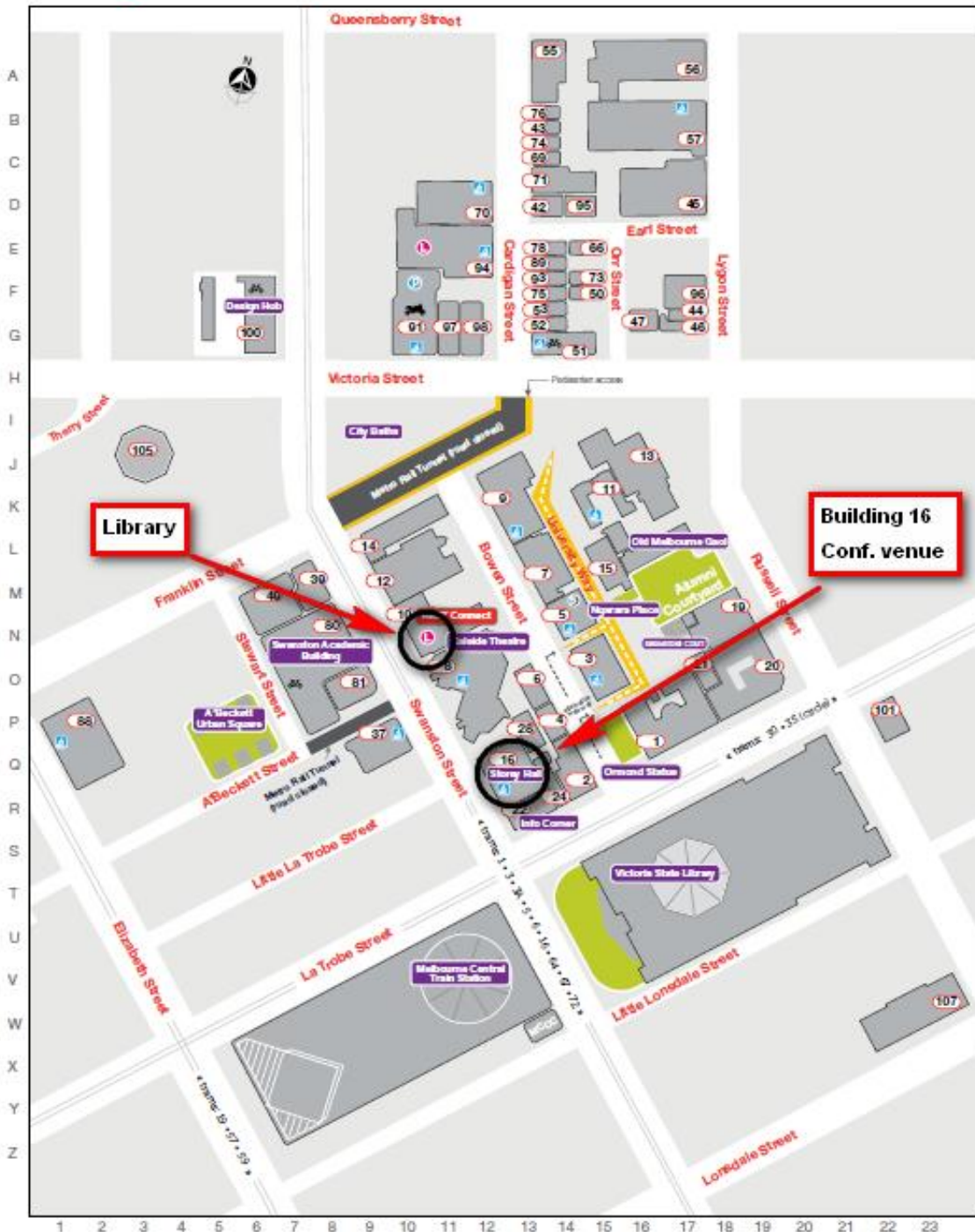
Justine Sless, La Trobe University

Jessica Milner Davis, University of Sydney

Angus McLachan, Federation University Australia

RMIT University acknowledges the people of the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nations on whose unceded lands we conduct the business of the University. RMIT University respectfully acknowledges their Ancestors and Elders, past and present. RMIT also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.

City campus



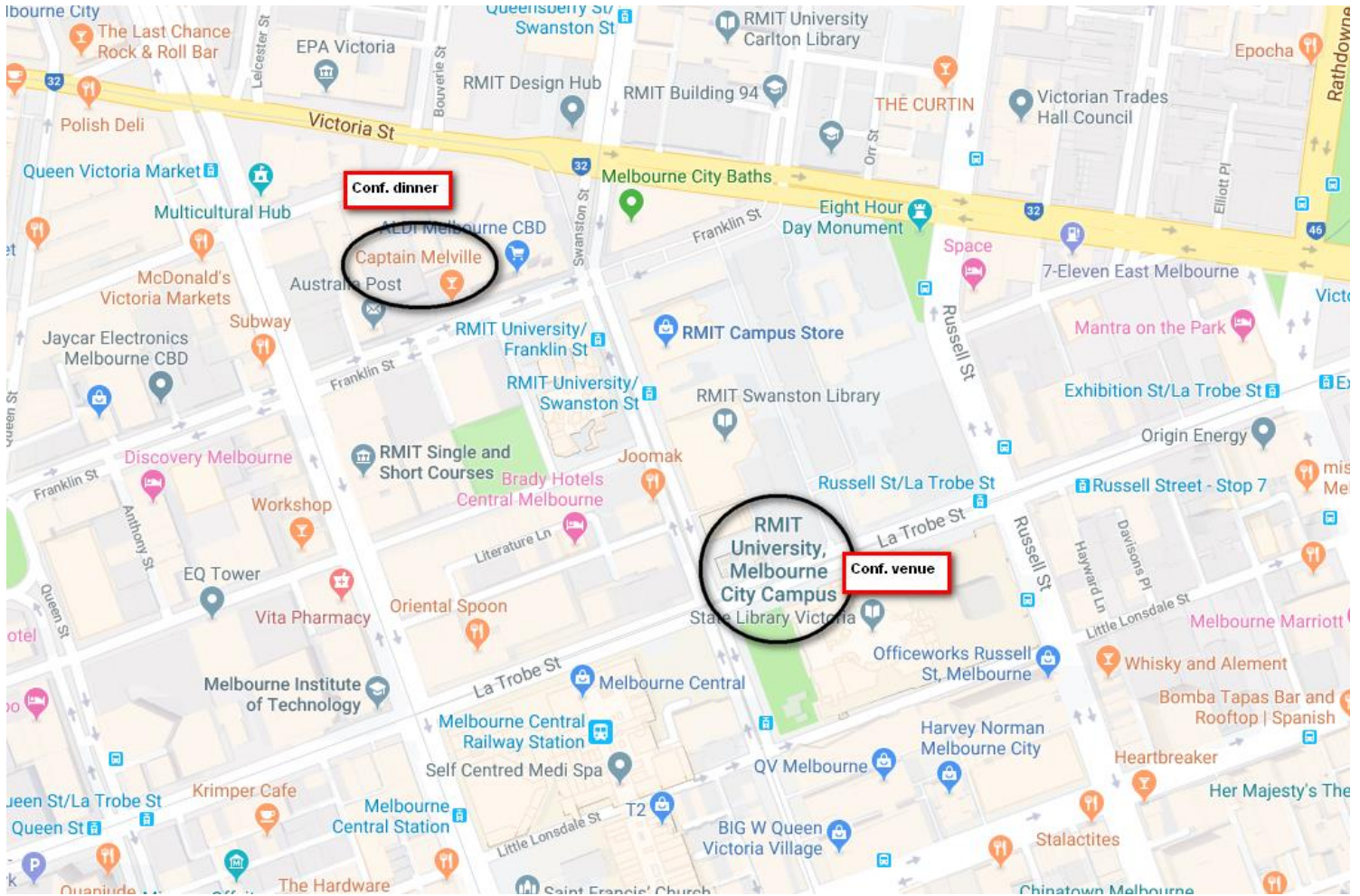
Legend

- Library
- Wheelchair access
- Building number
- Landmark
- Security
- Parking
- Secure bike parking
- Motorcycle parking



RMIT Connect: for all your administration and support needs.
rmit.edu.au/students/connect
 City – Swanston Street
 Building 10, Level 4
 394 Swanston Street

Info Corner: for all admissions and prospective students enquires.
 Building 22, Level 1
 Corner of Swanston and La Trobe streets
 Opening hours:
 Monday – Friday: 9 am – 5 pm



Conference dinner Thursday 7th Feb 6:30-9:30pm

[Captain Melville](#)

34 Franklin Street, Melbourne

25TH CONFERENCE OF THE AUSTRALASIAN HUMOUR STUDIES NETWORK (AHSN)

WEDNESDAY 6 FEBRUARY 2019	
Venue: RMIT University, City Campus , Storey Hall (Building 16) Level 7	
Time	Activity
09:00-12:30	<i>Conference Room 1</i>
09:00-10:00	3 Pre-Conference Workshops (optional, for postgraduate students and early career researchers): <i>Humour Research Essentials</i> 1. Jessica Milner Davis, <i>University of Sydney - Approaches to Studying Humour</i>
10:00-10:30	Morning tea <i>Level 7 foyer</i>
10:30-11:30	2. Bruce Findlay, <i>Swinburne University of Technology - Methodologies for Humour Research</i>
11:30-12:30	3. Lucy Batrouney, <i>Palgrave Macmillan</i> & Craig Batty, <i>University of Technology Sydney - Planning and Pitching Your Publication</i>
12:30-13:45	<i>Level 7 Foyer</i> Registration Lunch
13:45-14:00	<i>Conference Room 1</i> Opening Ceremony Welcome, Introductions and Housekeeping – Kerry Mullan, Sharon Andrews, Craig Batty, Justine Sless
14:00-15:00	<i>Conference Room 1</i> Keynote Address 1 Chair: Kerry Mullan, <i>RMIT University</i> Jessica Milner Davis, <i>University of Sydney</i> , What Is Humour Studies? 25 Years of Interdisciplinarity and the AHSN
15:00-15:30	Afternoon tea <i>Level 7 Foyer</i>

15:30-17:00 Concurrent sessions			
<p>Conference Room 1</p> <p>HUMOUR & POLITICS Chair: Nick Holm, <i>Massey University, New Zealand</i></p> <p>1. Indirect Denunciation of Official 'Misrepresentations' in Russian Public Fora Ludmilla A'Beckett, <i>University of The Free State, South Africa</i></p> <p>2. He's Back - And Look What Else Came with Him: 21st Century Postmodern German Satire and Transnational Entertainment Receptions Benjamin Nickl, <i>University of Sydney</i></p> <p>3. Welcome to Dumfuckistan Mark Rolfe, <i>University of NSW</i></p>	<p>Seminar Room 1/2</p> <p>WOMEN IN HUMOUR Chair: Justine Sless, <i>La Trobe University</i></p> <p>1. Hannah Gadsby's Punchlines: Self-deprecation in <i>Nanette</i> and <i>Please Like Me</i> Sarah Balkin, <i>University of Melbourne</i></p> <p>2. Turning Hannah Gadsby's 'Nanette' into 'Nanetteflix': A Striking Combination of Content and Form Liz Giuffre, <i>University of Technology Sydney</i></p> <p>3. After Television: Women Working the Web Series Charmaine Peters, <i>La Trobe University</i></p>	<p>Seminar Room 3</p> <p>HUMOUR AS THERAPY Chair: Carmen Moran, <i>Charles Sturt University</i></p> <p>1. Comedy in Psychiatric Nursing: Jo Brand, <i>Nurse Ratched</i> and the control society John Gannon, <i>La Trobe University</i></p> <p>2. Comic Therapy: How the Dual Approach to Humour in <i>M*A*S*H</i> (1972-1983) Helps Us Manage Fear Joseph Fettling, <i>Victorian College of the Arts</i></p>	<p>Seminar Room 4</p> <p>JOKES Chair: Angus McLachlan, <i>Federation University Australia</i></p> <p>1. It's not Just a Joke: A Feminist Critique of Jokes about Marriage and Matrimonial Identities Lubna Akhlaq Khan, <i>National University of Modern Languages, Pakistan</i> Iqra Rasheed, <i>University of the Punjab/National Science College Gujranwala, Pakistan</i> Aadila Hussain, <i>University of the Punjab/University of Gujrat, Pakistan</i></p> <p>2. 'A Man's Joke is Serious Talk': Humor in Islamic Discourse Emad Awad, <i>Yarmouk University, Jordan</i></p> <p>3. My Dad and the Aircon: An Ethnolinguistic Analysis of Some Jokes Reza Arab, <i>Griffith University</i></p>

17:15-18:15 Welcome Drinks *Level 7 Foyer*

Conference goers make their own dinner arrangements. Many restaurants are within walking distance of the campus.

THURSDAY 7 FEBRUARY 2019			
25th Australasian Humour Studies Network Annual Conference			
Venue: RMIT University, City Campus , Storey Hall (Building 16) Level 7			
Time	Activity		
9:00	<i>Conference room 1</i>		
9:15-10:30	Opening address and talks to accompany exhibition <i>THE OTHER MANGA: IT BITES! Japanese Newspaper Cartoon Satire</i> (see program booklet), curated by Ronald Stewart, <i>Daito Bunka University, Japan</i> in collaboration with Jim Bridges, Director Australian Cartoon Museum		
10:30-11:15	Free time to view exhibition RMIT Swanston Library (Building 10, Level 5) 360 Swanston St.		
11:30 onwards	Registration <i>Level 7 Foyer</i>		
11:30-12:30	Concurrent Sessions		
	<i>Conference Room 1</i>	<i>Seminar Room 1/2</i>	<i>Seminar Room 3</i>
	ARC RESEARCH PROJECT DISCUSSION SESSION Cartoon Nation: The History of Australian Editorial Cartooning, 1788-2024 Richard Scully, <i>University of New England</i> Robert Phiddian, <i>Flinders University</i> Stephanie Brookes, <i>Monash University</i> Lindsay Foyle, <i>Australian Cartoonists Association</i>	WORKSHOP Finding The Funny: What Improvisers Do to Immediately Jump on the First Unusual Behaviour, then Heighten and Explore it to Make it a Game of the Scene Cale Bain, <i>University of Technology Sydney</i>	ON THE PAGE Chair: Kerry Mullan, <i>RMIT University</i> 1. Humour in Classical Japanese Narratives Jindan Ni, <i>RMIT University</i> 2. Lost in a Good Grook Bruce Findlay, <i>Swinburne University of Technology</i>
			<i>Seminar Room 4</i>
			COMEDY SCREENWRITING Chair: Craig Batty, <i>University of Technology Sydney</i> 1. Narrative Comedy Screenwriting: A Trojan Horse for Critiquing Neo-Liberal Attitudes to Education Susan Cake, <i>Queensland University of Technology</i> 2. The Comedy Web Series: Reshaping Australian Script Development and Commissioning Practices Marilyn Tofler, <i>Swinburne University of Technology</i> Craig Batty, <i>University of Technology Sydney</i> Stayci Taylor, <i>RMIT University</i>
12:30-13:30	Lunch <i>Level 7 Foyer</i>		

13:30-15:00 Concurrent Sessions		
<p>Conference Room 1</p> <p>AN AUSTRALIAN PERSPECTIVE ON HUMOUR Chair: Angus McLachlan, <i>Federation University Australia</i></p> <p>1. Laughing at or Laughing with? - Ted Dyson's Humorous Treatment of Goldfield Chinese Jocelyn Chey, <i>University of Sydney/University of Western Sydney</i></p> <p>2. Destination Marketing and Humour: <i>Crocodile Dundee</i> and Tourism Australia Elspeth Frew, <i>La Trobe University</i> Leanne White, <i>Victoria University</i></p> <p>3. Between Coercion and Celebration: The Performative Properties of Slang and Humour in a World War I Australian Trench Magazine Diane de Saint Léger, <i>University of Melbourne</i></p>	<p>Seminar Room 1/2</p> <p>POLITICAL SATIRE / HUMOUR IN SOCIETY Chair: Sharon Andrews, <i>RMIT University</i></p> <p>1. The Professional Identity of the Comedy News Journalist Cale Bain, <i>University of Technology Sydney</i></p> <p>2. Construction of Caste Based Identities: A Critical Analysis of Urdu Jokes Lubna Akhlaq Khan, <i>National University of Modern Languages, Pakistan</i> Khadija Mughal, <i>University of the Punjab/National Science College Gujranwala, Pakistan</i> Aadila Hussain, <i>University of the Punjab/University of Gujrat, Pakistan</i></p> <p>3. Against Satire: Political Humour and the Dream of Cultural Politics Nicholas Holm, <i>Massey University, New Zealand</i></p>	<p>Seminar Room 3</p> <p>A FRENCH PERSPECTIVE ON HUMOUR Chair: Jessica Milner Davis, <i>University of Sydney</i></p> <p>1. Humour in Deaf Children and Teenagers with Cochlear Implants: Means and Topics Laurence Vincent-Durroux <i>Université Grenoble Alpes, France</i></p> <p>2. It's Getting Beyond a Joke: Towards the Lexical Semantics of the French Verb <i>blaguer</i> Sophia Waters, <i>University of New England</i></p> <p>3. Mastering Second Language Humour: The Ultimate Challenge Laurence Vincent-Durroux, <i>Université Grenoble Alpes, France</i> Kerry Mullan, <i>RMIT University</i> Christine Béal, Caroline David, Cécile Poussard, <i>Université Montpellier 3</i></p>
<p>15:00-15:30 Level 7 Foyer Afternoon Tea</p> <p>Conference Room 1 Display of World War One Australian Trench Magazine <i>Aussie magazine</i>, Diane de Saint Léger</p>		

15:30-17:00 Concurrent Sessions		
<p><i>Conference Room 1</i></p> <p>PANEL: Metapragmatic Labels and Commentary on Humorous Practices: An (Inter-)Cultural Perspective Chair: Valeria Sinkeviciute, <i>University of Queensland</i></p> <p>1. The Metalinguistics of ‘Teasing’ and ‘Mockery’ in Chinese Conversational Humour Wei-Lin Melody Chang, <i>University of Queensland</i> Michael Haugh, <i>University of Queensland</i></p> <p>2. ‘Taking the Piss’ in Online Discussion Boards: A Metapragmatic Perspective on the ‘Great Australian Pastime’ Michael Haugh, <i>University of Queensland</i> Lara Weinglass, <i>University of Queensland</i></p> <p>3. The Metapragmatics of ‘Familiarity’ in Interactional Humour Wei-Lin Melody Chang, <i>University of Queensland</i> Valeria Sinkeviciute, <i>University of Queensland</i></p>	<p><i>Seminar Room 1/2</i></p> <p>KNOW YOUR AUDIENCE Chair: Bruce Findlay, <i>Swinburne University of Technology</i></p> <p>1. Was He Right? Representations of Race and Culture in the Cartoons of Bill Leak, 2007-2017 Lucien Leon, <i>Australian National University</i></p> <p>2. Ent(air)tainment: How the Jonesy and Amanda Radio Program Converts Distance into Connection Adrian Hale, <i>University of Western Sydney</i></p> <p>3. It Ain’t Funny To Us: Political Correctness From an Aboriginal Perspective Angelina Hurley, <i>Griffith University</i></p>	<p><i>Seminar Room 3</i></p> <p>HUMOUR IN PERFORMANCE Chair: Peter Kirkpatrick, <i>University of Sydney</i></p> <p>1. The Bedrock of Australian Humour? The Foundations of Australia Circus Clowning, 1842-57 Mark Valentine St Leon, <i>Independent Scholar</i></p> <p>2. Beyond the White Screen: The Travels and Transformations of Greek Shadow Theatre Alfred Vincent, <i>University of Sydney</i></p> <p>3. Dissident Carnival Laughter: Dario Fo and the Commedia Dell’arte Natasha W Vashisht, <i>University of Delhi, India</i></p>
17.00-18.30 Free time		
18.30-Late Optional Conference Dinner: <i>Captain Melville</i> , 34 Franklin Street		

FRIDAY 8 FEBRUARY 2019
25th Australasian Humour Studies Network Annual Conference
Venue: RMIT University, [City Campus](#), Storey Hall (Building 16) Level 7

Time	Activity			
8:45 onwards	Registration <i>level 7 foyer</i>			
9.00-10.00	<p><i>Conference Room 1</i></p> <p>Keynote Address 2</p> <p>Chair: Craig Batty, <i>University of Technology Sydney</i> Jesse Carr, <i>Davies Milliner Institute for Transdisciplinary Studies, Jerusalem</i>, What 200 Classic Jewish Jokes Can Tell Us About Humour in All its Forms</p>			
10.00-11.00	Concurrent Sessions			
	<p><i>Conference Room 1</i></p> <p>HUMOUR IN THE WORKPLACE Chair: Michael Haugh, <i>University of Queensland</i></p> <p>1. Humour in Australian Blue-collar Workplace Interactions: A Case study Lara Weinglass, <i>University of Queensland</i></p> <p>2. Humour in Workplace Leadership: Through a Cultural Lens Caroline Rosenberg, <i>Deakin University</i></p>	<p><i>Seminar Room 1/2</i></p> <p>WORKSHOP Australians, Future-Thinkers Who Fight Funny Peter Crofts, <i>Australian Institute of Comedy</i></p>	<p><i>Seminar Room 3</i></p> <p>HUMOUR IN MUSIC AND FILM Chair: Justine Sless, <i>La Trobe University</i></p> <p>1. Staying in the 'Ends': Working-Class Humour in UK Grime as Deliberate Exclusion Sarah Attfield, <i>University of Technology Sydney</i></p> <p>2. Not Sure When to Laugh? Just Listen to the Music! Christine Evans-Millar, <i>University of Otago, New Zealand</i></p>	<p><i>Seminar Room 4</i></p> <p>ON SCREEN Chair: Debra Aarons, <i>University of NSW</i></p> <p>1. How to Do Funny Things With Bicycles: Two Visual Comedy Classics Compared and Contrasted Mike Lloyd, <i>Victoria University of Wellington, New Zealand</i></p> <p>2. Changing Comedic Forms: A Diachronic Analysis of Arrested Development and Seinfeld Radha O'Meara, <i>University of Melbourne</i></p>
11.00-11.30	Morning Tea <i>Level 7 Foyer</i>			

11.30-13.00 Concurrent Sessions			
<p>Conference Room 1</p> <p>PANEL: Perspectives on Japanese Political Cartooning Past and Present: Censorship, Freedom and Expression Chair: Ronald Stewart, <i>Daito Bunka University, Japan</i></p> <p>1. The Limits of Freedom of Expression in Japan: A Cartoonist's Perspective No-Rio, <i>Professional Cartoonist</i></p> <p>2. The Magazine <i>MANGA</i> During the Pacific War (WW2) and the Effect of <i>mitate</i> (metaphor) Kayo Onozuka, <i>Kyoto University of Art and Design, Japan</i></p> <p>3. The Representation of the Common People of Japan in the Cartoons of World War II Yoshiaki Yokota, <i>FECO/University of Tokyo</i></p>	<p>Seminar Room 1/2</p> <p>WORKSHOP Can Academics be Funny? Stand-up Comedy Workshop Marilyn Tofler, <i>Swinburne University of Technology</i></p> <p>Sharon Andrews, <i>RMIT University</i></p>	<p>Seminar Room 3</p> <p>HUMOUR ON CANVAS Chair: Nick Holm, <i>Massey University, New Zealand</i></p> <p>1. Why Do We So Seldom Find Depictions Of Laughter in Western Painting and Sculpture? Angus McLachlan, <i>Federation University Australia</i></p> <p>2. Humour and Art: When is an Art Hoax Funny? Carmen Moran, <i>Charles Sturt University</i></p> <p>3. 'Breaking The Fourth Wall': Self-Referential Humour Between Art and Architecture (or, 'Untitled') Katerina Zacharopoulou, <i>Freelance Writer, London</i></p>	<p>Seminar Room 4</p> <p>ALTERNATIVE WAYS OF DOING HUMOUR Chair: Kerry Mullan, <i>RMIT</i></p> <p>1. De-Anglicising Humour Studies Cliff Goddard, <i>Griffith University</i></p> <p>2. The Marvelous Mrs Maisel as an Alternative History of Stand-up Debra Aarons, <i>University of NSW</i> Marc Mierowsky, <i>University of Melbourne</i></p> <p>3. Language and Culture in Multilingual Stand-Up in Japan Robert Olexa, <i>International Pacific University, Japan</i></p>
13.00-14.00 Lunch <i>Level 7 Foyer</i>			

14.00-15.00	<i>Conference Room 1</i>
Comedy debate: Is Political Correctness Killing Comedy?	
Affirmative Team: Rodney Marks (Team Captain); Craig Batty; Sharon Andrews	
Negative Team: Justine Sless (Team Captain); Angus McLachlan; Lara Weinglass	
Debate Moderator: Jocelyn Chey	
15.00-15.45	<i>Conference Room 1</i>
Awards and Closing Ceremony	
16.00-17.00	<i>Conference Room 1</i>
Book launch by the Hon. Marcia Neave AO FASSA, former Judge of the Supreme Court of Victoria	
Jessica Milner Davis and Sharyn Roach Anleu, eds., <i>Judges, Judging and Humour</i> (London: Palgrave Macmillan, 2018)	
Chair: Robert Phiddian, <i>Flinders University</i>	
17:00-18:00	Farewell drinks Level 7 Foyer
17:30-18:30	<i>Seminar Room 1/2</i>
Meeting of the AHSN Review Panel [members only]	

Pre-conference Workshops

(optional, for postgraduate students and early career researchers):

Humour Research Essentials

Jessica Milner Davis, *University of Sydney*

Approaches to Studying Humour

Bruce Findlay, *Swinburne University of Technology*

Methodologies for Humour Research

Lucy Batrouney, *Palgrave Macmillan*

Craig Batty, *University of Technology Sydney*

Planning and Pitching Your Publication

Abstracts and bios

Keynote Speakers

Dr Jessica Milner Davis FRSN, *University of Sydney*

KEYNOTE ADDRESS: What Is Humour Studies? 25 Years of Interdisciplinarity and the AHSN

Humour Studies is a very recent title in academia, somewhat ill-defined and unsure of itself. Even the name depends on the newly-evolved use of the word “humour” as an umbrella term for the plethora of phenomena and outcomes associated with amusement, laughter and smiling. Contributions to the field of humour studies (if it can be called such) come from an almost unlimited range of disciplines: linguistics, psychology, brain/cognitive studies, philosophy and theory; studies of jokes and joking, internet studies, cultural/historical studies, ethnographic & evolutionary studies, gender studies, cross-cultural studies, workplace studies, visual and cartooning studies, studies of performative humour (stand-up, hoaxes and practical jokes), stage and film comedy, religion and humour, humour, politics and resistance, applications in the professions (advertising, nursing, psychiatry, aged care, education, law). This places extraordinary demands on scholars trying to bridge across these disciplines and issues such as terminology are often a challenge. Agreement about the meaning of terms such as “sense of humour” and “comic style” for example is an unresolved challenge. In addition, the sheer quantity of reading which dates back to classical times and stretches across innumerable languages is enough to daunt any new entrant. While some resources (examples will be given) do exist to help define the field and summarise prior knowledge, these are not wholly satisfactory.

Many if not all of these disciplinary approaches are interlinked and flow into each other. While this is rich with possibilities for comment and insight, it can also lead to over-easy importation of concepts and even to territorial disputes. The student of humour is confronted with multiple methodologies for research and investigation, amongst them surveys, sampling and quantitative methods, interviews and observational studies, historical research and archival deposits, databases, social media and internet data, analysis of texts, images, performances, objects and of course personal reflection. How to choose? Most humour scholars start from their own discipline base and then reach outwards to a greater or lesser extent, depending on personal interest and availability of colleagues and assistance from other disciplines. Vital support is offered by organisations like the International Society for Humor Studies and the Australasian Humour Studies Network (among others). Where did they come from?

A brief history will trace the evolution from the pioneering first conferences on humour and laughter in 1976 and 1978 to the formation of the ISHS in 1989 and its 1996 ISHS conference which was held at UNSW in Sydney. Preparations for this began in 1994 and the founding of the AHSN followed in 1997. The first AHSN seminar consisted of 8 persons from 8 disciplines: today it has more than 350 members across Australasia and New Zealand, with some international participation as well. Its founding statement of purpose envisaged a small and friendly grouping of scholars across disciplines, building links to and providing support for scholars embarking on the field as well as for aiding more established projects. Where do we stand today and what is the current status of our field? Has Humour Studies at last become “academically respectable”?

Jessica Milner Davis PhD FRSN is a member of Clare Hall Cambridge; a research associate at the University of Sydney, Australia, and at Brunel University’s Centre for Comedy Studies Research, London; and twice served as president of the International Society for Humor Studies (1996 and 2001). She has been a Visiting Fellow at Bristol and Stanford Universities, All Souls College Oxford and Università di Bologna. In 1997, she founded the Australasian Humour Studies Network, currently co-ordinated by her from University of Sydney. In 2018, she was the recipient of the ISHS’s Lifetime Achievement Award for humour research. She is the author of *Farce* (2003) and has edited numerous books investigating humour in various contexts, including in Japan, China, politics, media and judicial life and work.

Jesse Carr, Davies Milliner Institute for Transdisciplinary Studies, Jerusalem

KEYNOTE ADDRESS: What 200 classic Jewish jokes can tell us about humour in all its forms

Jewish jokes cover the cycle of life, from birth to childhood, to emerging sexuality in its many forms, to courtship, marriage, infidelity, divorce, remarriage, young children, adult children, dying and death. Through humour, God is questioned, and so too are loyalties to culture, to country, to institutions, to friends and to family.

Jewish jokes are windows into different ways of analysing Jewish life: through politics, philosophy and economics, through sociology, cultural studies, gender studies, history, anthropology and linguistics, and through psychology and psychiatry. There are Jewish jokes about Torah stories, Russian oppression under various Tsars and under Communist oppression, the Holocaust, Israel and its neighbours, the Diaspora, assimilation and intermarriage, and current affairs.

Jewish jokes have unique characteristics, and these are described and exemplified in this paper. Some jokes are claimed as Jewish when they are not, and vice versa. Israeli jokes are a valuable, hilarious and quite separate subset of Jewish jokes, and this paper provides some explanations as to why this is so.

Jewish jokes have travelled in time, from the oral tradition to vaudeville, music hall and variety, and onto radio, film, television and the internet and other emerging media (and multimedia) formats. Some Jewish jokes are one-liners, others are long-form - almost short stories - and others still employ ongoing narratives and can be serialised in sitcoms. Some of the repertoire is witty, some bawdy, some cruel, some didactic, some vengeful, some thoughtful, some satirical, some parodic, some subversive, some conservative, and some simply wordplay.

This paper presents a taxonomy of Jewish jokes that will help scholars to identify, assess and interpret Jewish jokes.

Jesse Carr has worked in think tanks, public relations organisations and social media since leaving Israel's Foreign Ministry, where he was involved in soft diplomacy for 30 years. The Davies Milliner Institute for Transdisciplinary Studies, based in Jerusalem, is a private philanthropic trust. It seeks to use the power of humour to promote the understanding of Jewish values through comedy.

Exhibition Opening and Viewing

THE OTHER MANGA: IT BITES! Japanese Newspaper Cartoon Satire

Part 1: Kyodo News Cartoons: the year 2018 in review

Part 2: Fukushima's 3.11 Disaster Picture Diary: eight years of recovery

Exhibition Opening

Introduction (15 min)

Jim Bridges (Director Australian Cartoon Museum, co-curator of exhibition)

Kyodo News and Cartoons (5 min)

Tokoko Sasaki (Head of Illustration Dept. Kyodo News)

Brief introduction to Japan's representative news agency Kyodo News and its cartoons, or *sesō manga*. Kyodo News is a not-for-profit cooperative news agency supplying news (articles, photos, illustrations, and cartoons etc.) to over eighty affiliated newspapers in Japan. At the organization's head office in Tokyo six cartoonists, all represented in the ACM exhibition, produce satirical cartoons for syndication.

Cartooning at Kyodo News (15 min)

Yoshiaki Yokota (Kyodo News cartoonist / FECO / University of Tokyo)

An experienced professional political cartoonist whose work is highlighted in the current exhibition, Yoshiaki Yokota, will present a brief introduction to the work of cartoonists at Kyodo followed by a description of his own working practices.

An Overview of Japanese Political Cartooning (5 min)

Kayo Onozuka (Kyoto University of Art and Design)

Brief sketch of the path taken in postwar Japanese political cartooning and its current state.

The 3:11 Disaster and the cartoons of Fukushima artist Yuzo Asakura (15 min)

Ronald Stewart (Daito Bunka University)

The March 11, 2011, triple-disaster of earthquake, tsunami, and nuclear accident, left many coastal towns on the northeast coast of Japan devastated. The town of Minamisoma, the hometown of artist Yuzo Asakura near the Fukushima no.1 Nuclear Plant was particularly hard-hit. A large part of the town was flattened by the tsunami, and large parts remain uninhabitable due to high radiation levels. The disaster prompted Asakura to begin drawing satirical cartoons for the region's

newspaper *Fukushima Minpo*, highlighting problems in the region's continued struggle to recover, at times taking aim at national and international politics. This presentation will introduce this artist and his work featured in the second half of the ACM exhibition.

World cartoons and the 3-11 disaster (10 min)

No-rio (Asahi Shinbun & Courrier International cartoonist)

As an extension to Part 2 of the exhibition's focus on the 3-11 disaster and perspectives from the region as it slowly recovers, No-rio will talk about the international cartoon response to the disaster, and show cartoons from around the world from an exhibition he held soon after the disaster in support for the victims.

Question Time (10 min)

Exhibition Viewing (45 min)

Display of World War I Australian Trench Magazine *Aussie magazine*

Diane de Saint Léger, University of Melbourne

(To follow presentation *Between Coercion and Celebration: The Performative Properties of Slang and Humour in a World War I Australian Trench Magazine*)

Out of the twenty titles published by the Australian troops on the Western front before the end of the war, *Aussie magazine*, a semi-official trench magazine of the AIF (Australian Imperial Force), stands out for its size, scope, longevity and readership. This monthly publication published between January 1918 and April 1919 in France contained sixteen pages, about half of which consisted of soldiers' contributions in a dedicated section entitled *Aussiosities*. Respectable prizes (5 pounds) for the best verse, joke, short story, and humorous cartoon were awarded. For the first issue, a print run of 10,000 copies was produced. By the third, the trench paper had a circulation of 100,000.

Diane de Saint Léger is Lecturer in French Studies at the University of Melbourne. Her research interests focus on the perception of self and others in the language classroom as well as on the circulation of discourse about self and others in public spaces. Her research is informed by discourse analysis techniques as well corpus linguistics. She first came across the Australian trench magazine *Aussie magazine* as part of a four-year teaching and learning project that focused on the French-Australian connection during the Great War.

Workshops

Cale Bain, *University of Technology Sydney*

WORKSHOP: Finding the funny: What improvisers do to immediately jump on the first unusual behaviour, then heighten and explore it to make it a game of the scene

This workshop will use improvised comedy theatre (improv) to establish quickly what characters do that becomes the spine of a comedic scene. We'll break down premises based on characters or on certain scenarios and map them into different contexts to maximise the funny we get out of them. After a short warm-up and introduction to the improv common in comedy circuits like you might see on *Whose Line Is It Anyway* on television or in a Theatresports® show, we'll start with basic character construction and define how characters exist in comedy. We look at what specifically makes those characters unique, why we would want to see more of them and move between settings appropriate or inappropriate to show how we can stretch what's funny about them. And then...we play!

Cale Bain is the founding Artistic Director of Improv Theatre Sydney and was the Improv Director for Foxtel's *Whose Line Is It Anyway?* Australia. He has been performing improvised comedy theatre since 1988 and has taught, workshopped, directed, produced and performed shows around the world ever since.

He trained through the Second City Theatre Company in Toronto and has taught for one of Canada's first longform improv theatre groups, the Impatience Theatre Company. Since moving to Australia, Cale has directed and produced Theatresports® to sell-out audiences at the 1700-seat Enmore Theatre through Impro Australia, where he also has had the role of director of training, performed in the Sydney and Melbourne comedy and fringe festivals as well as the Perth Fringe and Canberra's Improvention.

Cale is a media academic, investigating the confluence of journalism and comedy, teaching media and communications studies. Cale's philosophy on improv is relationship focussed, and he feels strongly that the core principles we use in improv can make our everyday lives better.

Cale is the improvisation lecturer and instructor at NIDA (National Institute of Dramatic Arts).

Marilyn Tofler, *Swinburne University of Technology*
Sharon Andrews, *RMIT University*

WORKSHOP: Can Academics be Funny?

Ever dreamed of getting up on stage and having a room full of people laugh at you – in a good way? Academics can be witty, funny, dynamic and share their unique view of the world. Let's see just how funny you can be.

This 90-minute practical workshop will give you an opportunity to find your comedic voice, giving workshop participants exercises to write a stand-up comedy routine and an opportunity to perform in a safe and supportive environment. The workshop will introduce participants to the craft of stand-up comedy and will offer opportunities, skills and techniques to develop material based on personal experience and observations.

Philosopher, Noël Carroll (2014), distinguishes between 'found humour' and 'invented humour'. In found humour, 'we may suddenly notice something encountered in everyday life is in some way funny (incongruous)' or 'come across an accidental absurdity' (p. 28). Invented humour is 'proffered with the intention, supported by external and internal features of the presentation, to afford comic amusement' (p. 37). Within this workshop, participants will discover how to take something they find funny from their everyday life and, through an act of invention or exaggeration, transform it into shared humour, with the intention of getting a laugh.

Stand-up comedy is unique as an art form as it must be done in front of a live audience to get the intended response of laughter. The emotional response of laughter makes stand-up comedy different to other art forms and in a live situation cannot be faked. The workshop will provide a platform for participants to test their new material and comedy chops with a concluding workshop performance. Remember, tragedy plus time equals comedy!

Carroll, N. (2014). *Humour: a Very Short Introduction*, Oxford: Oxford University Press.

Dr Sharon Andrews is a lecturer at RMIT University, a stand-up comedian and Melbourne International Comedy Festival Raw Comedy finalist. She performed a solo comedy show at the Butterfly Club in 2017 and currently gigs in comedy rooms across Melbourne. Sharon is currently writing her second solo show, *Australia: Good in Theory*.

Dr Marilyn Tofler is a screenwriter, lecturer, performer and script assessor. She has performed in musical theatre and a solo show in the Melbourne International Comedy Festival and has co-created and written the television comedy series, *Whatever Happened to That Guy?* Currently teaching film and television at Swinburne University of Technology, she is also developing a comedy web series.

Peter Crofts, *The Australian Institute of Comedy*

WORKSHOP: Australians, future-thinkers who fight funny

This workshop presents the philosophy and practice on which, for the last 60 years, first as the world's first Humouriversity, and now as the Australian Institute of Comedy (AIC), we have researched, edutained and enter-trained people in the modalities of humour, comedy and laughter (HC&L Programming for Future-Thinking).

As the world gradually swings from Western Tragedy Reality Thinking to Southern Comedy Reality Thinking, the importance of Australian culture and our Great-ful Southern Philosophy "You Gotta Laugh" becomes even clearer. When nature surprises us and life contradicts us, Australians aren't thrown into Western Tragic fight-or-flight behaviour. Australians have evolved a Southern Big Comedy reality, sanity, survival, thrival mode of behaviour, where we don't have to fight it, freeze or flee it, we can just see it as funny. Viewed rightly and lightly, this can be Australia's international competitive, creative advantage and unique selling point.

Yuval Noah Harari says in his new best-selling book, *21 Lessons for the 21st Century*, "humanity is facing unprecedented revolutions. All our stories are crumbling, and no new story so far has emerged to replace them. How can we prepare ourselves and our children for a world of unprecedented transformations and radical uncertainties?" Funny World is humanity's new story for the 21st century. We Aussies know that life is too mysterious to take too serious.

This Plerk-Shop (half work, half play=plerk) will outline how to develop these assets of Aussie cultural capital:

1. Developing an Aussie sense of humour through HC&L Programming
2. Developing our Down-Under Big Comedy Reality perspective towards nature and life
3. Building heart-centred loving relationships with one another, our First Peoples and our multi-cultural Southern Funny World

Aussies know that you've gotta laugh at yourself, and with others at themselves, in this funny, modernising world. This makes Australians the Fighting-Funny Future-Thinkers and is the Australian story that we believe about ourselves. No worries, no sweat, no drama, she'll be apples, you've gotta laugh she'll be right, mate! Because we've got the creativity, imagination, innovation and motivation to make it right. AIC teaches that what we believe and how we behave is based on stories passed down to us and the stories we make up. If we want to be a better country in a better world, we need to imagine and inspire more healing, hopeful, helpful stories. The AIC Humour, Comedy and Laughter research collections, archives, library and its intellectual property programs all represent this. Based on the philosophy that the world grows together by laughing together, not from taking itself too seriously. If you take seriousness seriously, you're insane!

Peter Crofts is the director of Humouriversity in Melbourne and is on the organising committee for the Australian Institute of Comedy.

Panels

PANEL: Metapragmatic labels and commentary on humorous practices: An (inter-)cultural perspective

Panel Chair: Valeria Sinkeviciute, *University of Queensland*

Presenters:

Wei-Lin Melody Chang, *University of Queensland*

Michael Haugh, *University of Queensland*

Lara Weinglass, *University of Queensland*

Language users constantly conceptualise their (linguistic) practices and judge appropriateness of their own and their interlocutors' communicative behaviours (Caffi 1994; Verschueren 2004). This reflexive awareness is essential in order to be able to understand, describe and explain how language is used and perceived in interaction. Thus, metapragmatic labels and descriptive commentary are undoubtedly a rich source of evaluations and meanings that are associated with various conversational practices, e.g. in relation to humour. Even though metapragmatics has been the focus of studies analysing different phenomena (e.g. (im)politeness), humorous practices "have arguably only been addressed in passing from an emic, cultural insider's perspective" (Haugh 2017). Recent work on the metapragmatics of irony, sarcasm, teasing and mockery, however, has proven crucial to understanding these practices and their relation to such phenomena as (im)politeness (Sinkeviciute 2013, 2017; Taylor 2016; Culpeper et al. 2017; Dynel 2017). Indeed, conversational humour being a multi-faceted practice can be interpreted differently by interlocutors, especially if they come from various cultural backgrounds, which can lead to misunderstandings and offence being taken (e.g. Bell 2006; Sinkeviciute 2017). Humour research, thus, can significantly benefit from metapragmatic analyses of how and why jocularity is used and the way attempts at humour are perceived by different parties in interaction.

This panel brings together researchers interested in the metapragmatics of conversational humour. More precisely, it aims to examine what labels and descriptive comments language users attach to various humorous practices in interaction, from both intracultural (evaluating one's own cultural context) and intercultural (evaluating the other's cultural context) perspectives.

- Bell, Nancy D. 2006. Interactional adjustments in humorous intercultural communication. *Intercultural Pragmatics* 3(1): 1–28.
- Caffi, Claudia. 1994. Metapragmatics. In Robert E. Asher and James M. Y. Simpson (eds.), *Encyclopedia of Language and Linguistics* (Volume 5). Oxford and New York: Pergamon Press, pp. 2461–2466.
- Dynel, Marta. 2017. Academics vs. American scriptwriters vs. Academics: A battle over the etic and emic ‘sarcasm’ and ‘irony’ labels. *Language & Communication* 55: 69–87.
- Haugh, Michael. 2017. Mockery and (non-)seriousness in initial interactions amongst American and Australian speakers of English. In Donal Carbaugh (ed.), *Handbook of Communication across Cultures*. London: Routledge, pp. 104-177.
- Sinkeviciute, Valeria. 2013. Decoding encoded (im)politeness: “Cause on my teasing you can depend”. In Marta Dynel (ed.), *Developments in Linguistic Humour Theory*. Amsterdam and Philadelphia: John Benjamins, pp. 263–288.
- Sinkeviciute, Valeria. 2017. “It’s just a bit of cultural [...] lost in translation”: Australian and British intracultural and intercultural metapragmatic evaluations of jocularity. *Lingua* 197: 50-67.
- Taylor, Charlotte. 2016. *Mock Politeness in English and Italian*. John Benjamins.
- Verschueren, Jef. 2004. Notes on the Role of Metapragmatic Awareness in Language. In Adam Jaworski, Nikolas Coupland and Dariusz Galasiński (eds.), *Metalanguage. Social and Ideological Perspectives*. Berlin, New York: Mouton de Gruyter, pp. 53-73.

Wei-Lin Melody Chang, *University of Queensland*

Michael Haugh, *University of Queensland*

The metalinguistics of “teasing” and “mockery” in Chinese conversational humour

There has been growing interest in humour studies over the past two decades in different forms of conversational humour (e.g. Norrick 1993; Norrick and Chiaro 2009). While early work on conversational humour tended to focus on different varieties of English, in recent years there has been increasingly a move to extend the study of conversational humour to other linguistic and cultural settings (e.g. Dynel and Sinkeviciute 2017; Béal and Mullan 2018). Studying conversational humour across languages presents new challenges, however, including the issue of the metalanguage used to identify and describe conversational humour (Béal and Mullan 2013). One problem is that the terms used in different languages to identify and describe instances of conversational humour do not straightforwardly correlate with each other (Goddard 2018). A second problem is that analysts use terms in ways that sometimes diverge from their ordinary senses to refer to different or overlapping phenomena (Sinkeviciute and Dynel 2017). The aim of our paper is to explore this problem by investigating the metalanguage used in Mandarin Chinese by ordinary speakers when talking about what are broadly termed “teasing” or “mockery” in

English, including terms such as *fengci*, *chaofeng*, *chaoxiao*, *kaiwanxiao* and *tucao*, in order to provide an account of how these terms relate both to each other in a semantic field and how they compare with analogous terms in English. In the course of our analysis, we examine what participants are doing through using such terms in different contextual settings. Our metapragmatic dataset (i.e. instances of language used to refer to the use of language) draws both from elicited metapragmatic discussions in Chinese about “teasing” events as well as naturally occurring ones on discussion boards. Drawing from corpus pragmatics methodology (Aijmer and Rühlemann 2015), we undertake vertical (i.e. aggregated) and horizontal (i.e. sequential) analyses of metapragmatic uses of terms for “teasing” and “mockery” in Chinese, thereby laying the groundwork necessary for constructing a cross-culturally relevant theory of conversational humour.

Aijmer, Karin & Christoph Rühlemann (eds.) 2015. *Corpus Pragmatics*. Cambridge: Cambridge University Press.

Béal, Christine & Kerry Mullan. 2013. Issues in conversational humour from a cross-cultural perspective: comparing French and Australian corpora. *Cross-culturally Speaking, Speaking Cross-culturally*, ed. by C. Béal, K. Mullan & B. Peeters, pp.107-140. Newcastle-upon-Tyne: Cambridge Scholars Press.

Béal, Christine & Kerry Mullan (eds.) in press 2018. Conversational humour: forms, functions and practices across cultures. *Intercultural Pragmatics* 15(4).

Dynel, Marta & Valeria Sinkeviciute (eds.) 2017. Conversational humour: Spotlight on languages and cultures. *Language & Communication* 55.

Bell, Nancy. 2015. *We are Not Amused. Failed Humour in Interaction*. Berlin: Mouton de Gruyter.

Goddard, Cliff. in press 2018. ‘Joking, kidding, teasing’: Slippery categories for cross-cultural comparison but key words for understanding Anglo conversational humour. *Intercultural Pragmatics* 15(4).

Norrick, Neal. 1993. Conversational Joking. *Humour in Everyday Talk*. Bloomington, IN: Indiana University Press.

Norrick, Neal & Delia Chiaro (eds) 2009. *Humour in Interaction*. Amsterdam: John Benjamins.

Sinkeviciute, Valeria & Marta Dynel. 2017. Approaching conversational humour culturally: A survey of the emerging area of investigation. *Language & Communication* 55: 1-9.

Wei-Lin Melody Chang is Lecturer in Chinese in the School of Languages and Cultures at the University of Queensland. Her research interests include (im)politeness, intercultural communication and business discourse, and teaching Chinese as second language. She has published a number of papers in edited volumes and international journals such as *Journal of Pragmatics*, *Intercultural Pragmatics*, *International Review of Applied Linguistics in Language teaching*, *Journal of Politeness Research*, *Pragmatics*, *Multilingua*, *Lingua*, and *East Asian Pragmatics*.

Michael Haugh is Professor of Linguistics in the School of Languages and Cultures at the University of Queensland. His research interests include politeness and offence, indirectness and conversational humour. He has published a number of volumes, including *Im/politeness Implicatures* (2015, Mouton de Gruyter), and is co-Editor in Chief of the *Journal of Pragmatics*.

Michael Haugh, *University of Queensland*

Lara Weinglass, *University of Queensland*

“Taking the piss” in online discussion boards: A metapragmatic perspective on the “great Australian pastime”

Australians are claimed to delight in baiting others (Davis 2009), puncturing pretensions (Goddard 2009), or knocking authority and mocking pomposity (Bellanta 2012), or what is colloquially known as “taking the piss” (or “taking the mickey” in more polite circles). Yet despite its apparent importance in both public and private life in Australia, there has been surprisingly little empirical study of actual instances of it, particularly in online settings. In this paper, we analyse twenty extended threads drawn from a number of different Australian online discussion boards in which there are explicit, metapragmatic references by users to themselves or others “taking the piss”. We analyse data drawn from these discussion boards to examine the ways in which participants display awareness about their use of language through the use of language to refer to their use of language (Culpeper and Haugh 2014). We first consider the ways in which references to “taking the piss” may involve treating it as a reflexive object of talk, thereby accomplishing particular identities and relationships amongst those users, or as a discursive resource to further particular interactional or interpersonal agendas on the part of individual users. We then consider what users are accomplishing through construing what they or others are doing as “taking the piss” (or by denying that is what they are doing), and how in some cases users appear to deliberately leave open the question of whether or not they are indeed “taking the piss”. We suggest that a metapragmatic perspective thus enables us to explore instances in which users are not necessarily aware, or at least cannot be certain, that someone else is “taking the piss”, and thus to consider what might be achieved through these kinds of “off-record” piss-takes. We conclude that since a metapragmatic perspective inevitably brings together semantic and pragmatic perspectives on language use, it allows us to explore both the interactional and moral consequences of categorising

the talk and conduct of others as “taking the piss” (as opposed to something else, such “teasing” or “pulling someone’s leg”). It thus offers another potentially useful line of work for those undertaking conversational humour research across different languages and varieties therein.

Bellanta, Melissa. 2012. *Larrikins. A History*. St Lucia: University of Queensland Press.

Culpeper, Jonathan and Michael Haugh. 2014. *Pragmatics and the English Language*. Basingstoke: Palgrave Macmillan.

Davis, Jessica Milner. 2009. Aussie Humour and Laughter: Joking as an Acculturating Ritual. In F. De Groen & P. Kirkpatrick (Eds.), *Serious Frolic: Essays on Australian Humour* (pp. 31-47). St Lucia, Qld: University of Queensland Press.

Goddard, Cliff. 2009. *Not taking yourself too seriously* in Australian English: Semantic explications, cultural scripts, corpus evidence. *Intercultural Pragmatics* 6(1), 29-53.

Michael Haugh is Professor of Linguistics in the School of Languages and Cultures at the University of Queensland. His research interests include politeness and offence, indirectness and conversational humour. He has published a number of volumes, including *Im/politeness Implicatures* (2015, Mouton de Gruyter), and is co-Editor in Chief of the *Journal of Pragmatics*.

Lara Weinglass is a confirmed PhD candidate in Linguistics at the School of Languages and Cultures at the University of Queensland. The working title for her PhD project is *Humour and Laughter in Australian Workplace Interactions*, and she is currently analysing data for her project. She is particularly interested in conversational humour, conversation analysis, and interactional pragmatics.

Wei-Lin Melody Chang, *University of Queensland*

Valeria Sinkeviciute, *University of Queensland*

The metapragmatics of ‘familiarity’ in interactional humour

In this paper, we look at the metapragmatic comments on the concept *familiarity* in relation to interactional humour. Such humorous practices as teasing, banter or jocular mockery have been characterised as bonding rituals showing affection and increasing intimacy (Alberts et al. 1996; Boxer and Cortés-Conde 1997; Zajdman 1995). On the other hand, Tragesser and Lippman (2005) suggest that it may *not* be humour that leads to closeness in the relationships, but that people in relations where the degrees of power and social distance are low are allowed to tease and mock each other. This can explain why they are considered most frequently used among family members

and close friends (Keltner et al. 1998; Kowalski 2004). However, as Haugh (2011) points out, certain types of humour (e.g. teasing, banter) do not necessarily have to arise among participants who are familiar with one another. In an Australian cultural context, for instance, humour plays an important part in people's getting acquainted and it is quite natural for interactants to tease or jocularly mock one another (see also Goddard 2006). In order to explore what role 'familiarity' plays in (inter-)cultural conceptualisation of humour, we analyse the interview data where speakers of Australian English and Mandarin Chinese provide their metapragmatic comments on humorous exchanges among Australians. The preliminary results show that the concept of 'familiarity' most frequently alludes to the themes of how participants 'draw the boundary' between intimates and acquaintances, e.g. length of relationship, dichotomy of insider/outsider, age or affection, which accounts for their various evaluations of humorous exchanges in Australian English across two cultural groups. In other words, the participants' evaluations of humorous exchanges in Australian English are therefore driven by their culturally-informed perceptions. It is hoped that the underlying perceptions of "familiarity" in conceptualising humour in Australian cultural context across two cultures can be teased out through this study.

Alberts, Jess K., Yvonne Kellar-Guenther and Steven R. Corman. 1996. That's not funny: Understanding recipients' responses to teasing. *Western Journal of Communication* 60(4): 337-357.

Boxer, Diana and Cortés-Conde, Florencia. 1997. From bonding and biting: Conversational joking and identity display. *Journal of Pragmatics* 27: 275–295.

Goddard, Cliff. 2006. "Lift your game Martina!": Deadpan jocular irony and the ethnopragmatics of Australian English". In Cliff Goddard (ed.), *Ethnopragsmatics: Understanding Discourse in Cultural Context*. Berlin and New York: Mouton de Gruyter, pp. 65-97.

Haugh, Michael. 2011. Humour, face and im/politeness in getting acquainted. In Bethan L. Davies, Michael Haugh and Andrew John Merrison (eds.), *Situated Politeness*. London and New York: Continuum, pp. 165-184.

Keltner, Dacher, Randall C. Young, Erin A. Heerey, Carmen Oemig and Natalie D. Monarch. 1998. Teasing in Hierarchical and Intimate Relations. *Journal of Personality and Social Psychology* 75(5): 1231-1247.

Kowalski, Robin M. 2004. Proneness to, perceptions of, and responses to teasing: The influence of both intrapersonal and interpersonal factors. *European Journal of Personality* 18: 331–349.

Tragesser, Sarah L. and Louis G. Lippman. 2005. Teasing: For superiority or solidarity? *The Journal of General Psychology* 132(2): 255-266.

Zajdman, Anat. 1995. Humorous face-threatening acts: Humor as strategy. *Journal of Pragmatics* 23: 325-339.

Wei-Lin Melody Chang is Lecturer in the School of Languages and Cultures at the University of Queensland. Her research interests include (im)politeness, intercultural communication and business discourse, and teaching Chinese as second language. She has published a number of papers in edited volumes and international journals such as *Journal of Pragmatics*, *Intercultural Pragmatics*, *International Review of Applied Linguistics in Language teaching*, *Journal of Politeness Research*, *Pragmatics*, *Multilingua*, *Lingua*, and *East Asian Pragmatics*.

Valeria Sinkeviciute is Lecturer in the School of Languages and Cultures at the University of Queensland, Australia. Her research interests lie in the field of pragmatics of social interaction with a focus on conversational humour, (im)politeness and identity construction. She is the author of a number of papers on these topics in journals such as *Journal of Pragmatics*, *Journal of Politeness Research*, *Journal of Language Aggression and Conflict*.

PANEL: Perspectives on Japanese Political Cartooning Past and Present: censorship, freedom and expression

Panel Chair: Ronald Stewart, *Daito Bunka University, Japan*

Presenters:

No-Rio, *Professional cartoonist*

Kayo Onozuka, *Kyoto University of Art and Design, Japan*

Yoshiaki Yokota, *University of Tokyo/ FECO, Japan*

This panel will explore a number of aspects related to political cartooning from Japanese practitioner and academic perspectives. Discussion will encompass Japanese cartooning history, censorship, propaganda, nationalism, cartooning practice during times of war and peace, as well as address theoretical considerations of the role of cartooning in Japan.

Our first panelist, the professional political cartoonist No-Rio, while introducing some of his own work produced over his long career for Japanese and French news magazines and newspapers, will discuss contemporary cartooning in Japan as well as broader issues of censorship touching on his French experience.

Kayo Onozuka will present research on Japanese propaganda cartoons under wartime conditions during the Asia-Pacific War (the Second World War). Amongst these, the use of *mitate* [metaphorical] expressions where the enemy is drawn in a dehumanized manner can be seen as one characteristic. This paper will, while drawing hints from the full flow of Japanese cartooning history, consider the role of these *mitate* [metaphors].

Yoshiaki Yokota, will argue the duality of 'freedom' among the common people and how it has impacted on Japanese cartoonists restricting the space allowed to criticize freely. The paper will briefly look back to the Edo Period to explain this structure among commoners and the elite governing [*bushi*] class, within which artists could find 'freedom' outside of the social order by creating for both classes. Then Yokota will show how cartoonists could again earn 'freedom' in wartime by being common people [*shomin*] playing the role of national citizen [*kokumin*]. As such, they draw either cooperative national citizens as cartoon subjects or draw with the 'freedom' guaranteed to national citizens to draw the enemy allied forces in an extreme manner that would never have been allowed in cartoons as a common person against the empowered or governing class.

Ronald Stewart is a professor at Daito Bunka University in Japan. A cultural historian, he researches Japanese cartooning history, representation in manga, and theories of political cartooning. Ronald currently sits on the board of directors of the Japan Society for the Study of Cartoons and Comics. He planned, and translated the captions for, the exhibition of current Japanese satirical newspaper cartoon commentary to be held in collaboration with the Australian Cartoon Museum (ACM).

No-Rio, *Professional cartoonist*

The Limits of Freedom of Expression in Japan: a Cartoonist's Perspective

For about 40 years, I have drawn political cartoons for the Japanese national newspaper, *Asahi-Shimbun*, and its weekly magazine, *AERA*, as well as for the French weekly the *Courrier International*. Through this experience as a professional cartoonist I have come to understand a lot about the media climate in both countries. It is clearly a little bit harder to draw and publish political cartoons in Japan than in France. When I create a cartoon that may be seen as problematic (shocking or aggressive), I don't send it to a Japanese newspaper or magazine, instead I send it to France. My posture in drawing cartoons in Japan is more restrained.

Japan is a free country...officially there is no "censorship", however many of my cartoons over the years have been refused publication by the Japanese newspaper and weekly. On the other hand French weeklies and newspapers have never refused to print my cartoons. There are several reasons for this. One reason for this is that in France whatever I draw or say in my work, it is perceived as the opinion of an individual cartoonist, but in Japan, readers think of it as the opinion of the newspaper. For example, I couldn't express my opinion about nuclear power in *Asahi Shimbun* because it would go against the long-held stance of the paper. Other reasons for my cartoons not to be accepted in Japan, include the numerous cultural taboos.

In this presentation, while showing my rejected cartoons, I'd like to speak about some of these reasons why my cartoons were suppressed or rejected in Japan, and with reference to France, discuss the limits of "freedom of expression" in Japan.

No-Rio (Norio YAMANOI) is a prize-winning professional political cartoonist. He has been a long-time cartoonist for the weekly news magazines, *Aera* (Japan) and *Le Courrier International* (France), and for Japanese national newspaper *Asahi Shimbun*. No-Rio also produces short animated political web cartoons. He has published a number of cartoon books including *Booing* (1991) and *The Palestine Problem in Cartoons* (2005). No-Rio is a member of *Dessins pour la Paix* [Cartooning for Peace] group of international cartoonists, and was the organizer of the 2011 "Cartooning for Japan" exhibition in support of the victims of North-Eastern Japan's 3-11 triple disaster of earthquake, tsunami and nuclear power plant accident.

Some of No-rio's recent animated political cartoons can be viewed online here: www.youtube.com/channel/UCw3kZOoOUqNjnRfRkj4nz7g
No-rio's "Cartooning for Japan" exhibition website can be viewed here: <http://cartooningforjapan311-blog.tumblr.com/>

Kayo Onozuka, *Kyoto University of Art and Design, Japan*

The Magazine *MANGA* During the Pacific War (WW2) and the effect of *mitate* (metaphor)

This presentation is about Japanese propaganda cartoons during the Pacific War, or World War II, period. The monthly cartoon humour magazine *MANGA*, published between 1940 and 1951, was used during the war as a propaganda platform to elevate public wartime fighting spirit, and to promote military operations. The editor KONDŌ Hidezō was a member of the breakaway *Shin-Manga-ha Shudan* [New-Cartoon-School Group] before the war, and he took a leadership role within the cartoon industry. From the expression of his cartoon works published in *MANGA* magazine, it is possible to discern the situation of both cartoonists and readers, as well as that of the authorities or powers that enforced nationalism under wartime conditions. By comparing the cartoons drawn during the war and those after the war, a number changes can be seen: targets of satire depicted in the cartoons changed from enemy nations into domestic authorities, the readers' image changed from Japanese subjects into Japanese common people, while the censor changed from the Japanese government into the GHQ of the occupying Allied Powers. One of the characteristics of these cartoon expressions in *MANGA* was the representation of the enemy in dehumanized manner. By investigating the change in number as well as content of these *mitate* [metaphorical] expressions in *MANGA* for each year of its publication, it is clear that they appeared more frequently in wartime, and their content were more likely to be disparaging hate-type-cartoon expression, severely criticizing their target. This paper will, while drawing hints from the full flow of Japanese cartooning history, consider the role of these *mitate* [metaphors].

Kayo Onozuka is a postdoctoral researcher at the Institute of Philosophy and Human Values at Kyoto University of Art and Design. She completed her PhD at the same university in 2016. Her dissertation on Japanese cartooning history was titled *Humour in Wartime Satirical Cartoons: changes in satire visible in the work of Kondō Hidezō and news magazine "Manga"*. Kayo is a member of the Japan Society for the Study of Cartoons and Comics, and has published on the work of Kondō Hidezō in the society's academic journal *Manga Kenkyū*.

Yoshiaki Yokota, *FECO / University of Tokyo*

The Representation of the Common People of Japan in the Cartoons of World War II

Cartoons and other similar graphic representations seem to have had freedom as expressive acts by common people since before being included in the system of modern print media. That freedom had a restrictive frame placed on it by modern print media, and has also been altered by the process of constructing nationalism.

During WWII, the cartoons in *MANGA* magazine drawn by Hidezō Kondō that strongly criticize enemy countries, and cartoons drawn by Yukio Sugiura which represented people willingly cooperating with the war effort, are typical examples of alterations in order to contribute to the nationalism of wartime Japan. Common people, the subject of cartoons, were being required to act as citizens of the nation (or empire), and in these cartoons it can be seen that the cartoonists and the people drawn by them conform to this demand.

However, the people drawn in the cartoons by Sugiura, were just common people who, in order to continue to their daily lives in the face of severe wartime conditions, merely acted out being national citizens cooperating with the war effort. After WWII, Kondo tried to defend his actions, offering the excuse that he too was one of the common people who just cooperated with the military so as to secure his livelihood and safety. Rather, Kondo actually gained the 'freedom' to draw bold and satirical cartoons under the political power of the wartime regime.

These examples of cartooning method and cartoonist standpoint may indicate a cultural aspect of common people in Japan, a tendency to depend on political power. Also, though cartoons should in essence be a form for common people to express themselves with freedom, we can discern in these examples the problem of a limited critical spirit in Japanese satirical cartooning.

Yoshiaki Yokota is a satirical cartoonist with Japan's largest cooperative news agency, Kyodo News, and his cartoons appear in a number of newspapers throughout the country. He is currently working towards completing a PhD dissertation at the University of Tokyo on political cartooning in Turkey. Yoshiaki has won awards for his cartooning, including the Grand Prize of the Yomiuri International Cartoon Contest. He is a member of FECO (Federation of Cartoonists Organizations) JAPAN and organizer of the 2017 and 2018 "Wonderful? Wonder World" international cartoon exhibitions. View some of Yoshiaki Yokota's recent animated political cartoons online here: <https://www.youtube.com/channel/UC2FIVoMlg7EdEycO9HokG3g>

Research Project Discussion Session

Cartoon Nation: The History of Australian Editorial Cartooning, 1788-2024

We propose a one-hour session to outline and receive feedback on a research project we are submitting to the ARC. The AHSN is one of a handful of important networks for the analysis and propagation of this important work on Australian political cartooning and illustration. The draft proposal summary follows.

This landmark study aims to reveal the history of Australia's national tradition of editorial cartooning: something often *celebrated*, but seldom *studied seriously*. Shockingly, the last book-length analysis of Australian cartooning, Marguerite Mahood, *The Loaded Line: Australian Political Caricature 1788 - 1901*, (Melbourne: Melbourne University Press, 1973) is nearly 50 years old and its coverage stops at Federation. There has been some scholarship since, but it remains scattered and patchy. Consequently, our project looks to facilitate a new scholarly and public appreciation of Australian editorial cartoon art. Expected outcomes of the project include: a pioneering body of scholarship, and the enhancement of cross-institutional networks; and an improved capacity for collaboration between academia and industry (partnering with professional and collecting bodies). The project will benefit the nation, providing a truer understanding of the defining Australian sense of humour, and the press and political culture that has shaped and sustained this for more than 200 years.

Researchers involved in the project and the session would be:

- Richard Scully (History, University of New England)
- Robert Phiddian (English, Flinders University of South Australia)
- Stephanie Brookes (Media, Monash University)
- Lindsay Foyle (Australian Cartoonists Association and general cartooning *eminence*)

Comedy Debate: Is Political Correctness Killing Comedy?

Affirmative Team:

- Rodney Marks (Team Captain), *Comedian*
- Craig Batty, *University of Technology Sydney*
- Sharon Andrews, *RMIT University*

Negative Team:

- Justine Sless (Team Captain), *La Trobe University*
- Angus McLachlan, *Federation University Australia*
- Lara Weinglass, *University of Queensland*

Debate Moderator: Jocelyn Chey, *University of Sydney/Western Sydney University*

General presentations

Debra Aarons, *University of New South Wales*

Marc Mierowsky, *University of Melbourne*

The Marvelous Mrs Maisel as an Alternative History of Stand-up

In this presentation, we examine the award-winning series *The Marvelous Mrs Maisel*, a show premised on the idea that Mort Sahl and Lenny Bruce had a direct female counterpart, one whose comedy evolved in step with her own political consciousness and, in turn, raised the consciousness of her audiences. In this talk we use a critical analysis of the show as the starting point to examine this central proposition: that a female Bruce was possible. We furnish contextual analysis, and survey some routines depicted in the show in terms of both form and content, examining the titular Mrs Maisel against female comics of her era and later. We chart the ways her comedic development touches on the hallmarks of American stand-up and we assess the development of her comic persona—the central plot of the show—by comparison with the personae Bruce and Sahl shaped for themselves through their routines, and in contrast to the kinds of personae adopted by female comedians of the era, amongst them Barth, Fields and Tucker.

We argue that it would be a mistake to hail this series as the hypothetical story of the female Lenny Bruce. Our basic point is that there was not a female Lenny Bruce, and we argue that in order to understand why or how this was the case, we need, firstly, to examine the context in which Mrs. Maisel is set —the late 1950s into the early 1960s—with particular reference to Bruce’s explosive emergence into the comedy scene, laying waste the old conventions and running riot into modern stand-up.

We argue, instead, that *TMMM* stands on its own merits. By using the development of Midge Maisel’s persona as the central plot line of its first season, the show tracks an important turn in the history and practice of stand-up. By following the independence the fictional Midge gains in this pursuit, the show places the new comedy of the 1960s—and its inheritor, the socially critical stand-up of the present—at the forefront of popular political engagement. It is the alternative history that *TMMM* so skilfully and seductively creates that highlights our claim: Midge Maisel could never have existed because the conditions for comedians, in particular women, in those days would never have enabled such a breakthrough.

Debra Aarons is Senior Lecturer in Linguistics at the University of New South Wales. Her research interests are in the linguistics of humour, with current projects in the pragmatics of stand-up. She has published several articles jointly with Marc Mierowsky.

Marc Mierowsky is a McKenzie Research Fellow at the University of Melbourne. Prior to this he held fellowships at Keele University and the University of Cambridge, where he completed his PhD.

Ludmilla A'Beckett, *University of the Free State, South Africa*

Indirect denunciation of official “misrepresentations” in Russian public fora

This paper reviews humorous verbal and multimodal narratives which counter Putin's insincere explanation of events in Crimea in March 2014, when he denied the involvement of the Russian military in the peninsula. The aim of this paper is to show how participants in online debates covertly challenge a mighty politician. It also attempts to reconstruct a range of resources available to discourse participants in order to ascertain meaningful social values and avoid possible censure.

The research framework relies on applying general script theory of verbal and non-verbal humor (Raskin 1984 and Attardo 1996). The case studies include three verbal narratives and 5 memes (multimodal narratives). All these examples contain a common feature—the incorporation of a quote uttered by Putin at a press conference on 5th of March 2014 in Moscow: “You can go to a store and buy any uniform.... They [soldiers] are local self-defence forces”.

The stories generated by social media have a multilayered structure. On the surface they contain an overt intention to entertain the audience by unfolding an amusing sequence of events. The non-overt meaning, however, is a charge against the author of the quotation, who cannot be challenged without posing a threat to social order. The audience has to solve two conundrums in order to access the covert meaning of the narratives: “First, the quote as such has to be recognised, second, the original source should be properly identified.” (Weiss 2016: 192)

Three types of thematic realisation surfaced in these fictional narratives: 1) inspecting Crimean stores for the availability of “goods” (i.e. arms) thus implied at the press conference; 2) use of Putin's words to veil aggressive actions of rivals to Russia in geopolitics (e.g. NATO and China); 3) transferring Putin's claim to the domain of sports in order to explain some shameful defeats of Russian national teams in international competitions.

In the verbal and multimodal narratives, the quotation embodies an improbable state of affairs which cannot be reconciled with the outlined development of events in the quote but has to be accepted since it was provided by a high authority. The clash of scripts in fictional stories with the script outlined by Putin's explanation highlights the absurdity of the original claim, i.e. when the appearance of heavily armed people in Crimea was explained as a spontaneous formation of “local self-defence forces” who also managed to buy grenade launchers and tanks in “a store”.

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Ludmilla A'Beckett, PhD, is a Research Fellow at the University of the Free State, Bloemfontein, South Africa. Her research interests include discourse analysis, metaphor research and language policy in Post-Soviet countries. She is a contributor to two volumes of *Discourse Approaches to Politics, Society and Cultures* series published by John Benjamins. Her articles were published in 'Metaphor and Symbol' and 'Metaphor and Social World'.

Sharon Andrews, *RMIT University, (See Workshops)*

Reza Arab, *Griffith University*

My dad and the aircon; an ethnolinguistic analysis of some jokes

A 'story joke' has a theme (cf. Attardo and Raskin 1991; Veale 2015) and it is activated inferentially. They indicate the cultural meanings of these themes (Davies 1998; Kuipers 2015), and they make sense when the context is salient to the audience. In addition, there are known characters in the jokes, who are, in turn, rooted in the distributed understanding of the cultural context.

This paper intends to present a collection of original jokes (fifteen so far) transmitted through online platforms, including applications like WhatsApp, Telegram, etc. or media platforms like Facebook, Twitter, etc. These jokes are not transmitted orally, but mostly sent in the online sphere, hence, they leverage the potentials of communication on online social media. The language of them is Persian (Farsi) and their stories are meaningful in an Iranian context.

The main character of these jokes is an Iranian father. The known – mostly implicit - setting is a household during a scorching summer day. The children have reasonably turned on the air conditioner. The air conditioner is one of those older water types which are installed on the roof. The air is pumped through a connected network of canals to different rooms. To turn the air conditioner on or off, there is a switch key on the wall (mostly in the living room).

The punchline of these jokes is where the father comes home and immediately turns off the air conditioner and sometimes gets mad at his children for keeping the air conditioner on. Although

it might sound very strange, this story is a shared memory of many young Iranians. Dads, on the other hand, offer reasons for this perceived cruelty, such as the price of electricity or “the house is already cool enough”.

From a mainstream point of view in humour studies, these jokes fall conveniently into Freud’s (1928) relief theory. They also project the relationship between fathers and sons (cf. Floyd 2001; Floyd and Morman 2003), and humour and jokes aimed at fathers – mostly (re)told by sons (Neuendorf, et al. 2015).

This paper, on the other hand, tries to offer an ethnolinguistic analysis of these thematically related jokes. It, firstly, looks into the textual features of the narrative and event structure of these jokes, which make them more suitable for online sharing rather than oral transmission. Secondly, it tries to shed some light on the contextually/conventionally meaningful elements of these related jokes. Finally, it attempts to answer why these jokes are funny through exploring the genre expectations of these narratives.

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Reza Arab is a PhD candidate in linguistics at Griffith University in Brisbane. He is interested in semantics and pragmatics. He has been working on ethnopragmatics of some valued speech practices in Persian for his thesis. He always appreciates your reading suggestions or critical comments at every AHSN conference.

Sarah Attfield, University of Technology Sydney

Staying in the 'Ends': Working-Class Humour in UK Grime as Deliberate Exclusion

In 2017 a video of British comedian, Michael Dapaah, in character as aspiring Grime artist Big Shaq went viral. Big Shaq was performing his song 'Man's Not Hot' on the BBC's Radio 1Xtra show, and listeners loved it. The song is a parody, but it is a send-up by a comedian who respects the culture of Grime. Writing a funny Grime song is not unusual – many Grime tracks incorporate humour, even when the song is dealing with serious issues (police brutality, poverty, gang culture). I would suggest that humour is a characteristic of UK Grime with its roots in working-class culture. Humour employed by Grime artists is also deliberately exclusive. It is 'insider' humour which requires an understanding of working-class BAME* culture. This is subversive humour and maintains the genre as one meant for working-class people. Working-class people often use humour to challenge those in power. This humour operates as a code that excludes those without the right sort of social capital. This paper will look at some examples of UK Grime tracks to highlight this use of working-class humour (and the ways it intersects with race and ethnicity) and will suggest that these deliberate cultural exclusions can be important for marginalised communities.

*BAME is a British term meaning Black, Asian and Minority Ethnic.

Dr. Sarah Attfield is a lecturer in communication at the University of Technology Sydney. Her work focuses on working-class representation in popular music, television, film, art and literature. She is the co-editor of *The Journal of Working-Class Studies*.

Emad Awad, Yarmouk University, Jordan

“A Man's Joke is Serious Talk”: Humor in Islamic Discourse

This study is an analysis of the role of humor in Islamic discourse. The objective is to prove that humor is meant to mediate and convey a serious religious message. The significance of choosing this topic is that it has traditionally been assumed that religion is a serious subject matter. Religion is often associated more with tragedy than with comedy. Those who are not in favor of using humor in preaching rely on the sanctity and seriousness of the holy books, like the Bible and the Quran (Vinet 1854:214; Phelps 1882; Rushing & Barlow 2009: 63). However, things have started to change recently. What facilitates the positive stance towards humor in preaching is the view of humor as a strategy for *conveying* the message of God rather than as a strategy for *mocking* the message of God. The joke is by no means pointless on the pulpit. It is set with a purpose. It could be used to persuade. It could also be used to tackle socially controversial or sensitive issues (Allen1992: 109).

An interesting phenomenon that has come to the media's attention recently is the use of humor in Islamic discourse. A preacher and scholar called Wajdi Ghoneim is considered one of the few forerunners of this genre. What characterizes this preacher is his tactful and timely utilization of the jokes during his religious lectures and sermons. For example, upon describing a pious man, he would comment,

'.. he is so pious that he would do the pilgrimage (the Hajj) four times a year. How?! Now one knows. And according to this pious man, the best place one could go to do the pilgrimage is in Saudi Arabia. Where else would one go to do the pilgrimage other than Saudi Arabia?!'

This excerpt will be tackled in light of some notions relevant to the theory of humor.

First, humor is tackled by researchers from various perspectives, including incongruity and superiority (Meyer 2000: 312-314). The former perspective assumes that people laugh at what is surprising, what is odd, or what is unexpected in a non-threatening way. The joke, according to the incongruity theory, is assumed to be neither too shocking nor too mundane. By applying this theory on the quotation above, the preacher intends to introduce something shocking and unexpected in terms of style. The course is often linear and predictable in introducing the religious theme and the proof from the scripture. What Ghoneim does is that he violates the norm or, in more technical terms, he violates the genre expectations on the part of the audience (Forceville 2005: 247; Zwaan 1994; Deppermann 2005: 309). As for the superiority theory, people laugh at others because they feel some sort of triumph over them or feel superior to them (Feinberg 1978; Meyer 2000: 314). This theory presupposes the social corrective role of humor, or what might be described as 'disciplining by laughter' (Meyer 2000: 314). And this is exactly the very essence of homily. The objective of preachers in general is to exhort their audience into certain ethics and manners based on the scripture (i.e. the religious resources).

Second, humor is a social phenomenon. It is directed to specific audience and relies for its success on the activation of different types of shared and background knowledge (Forceville 2005: 247). The preacher's ability to 'pick a joke' relies on his awareness of the appropriate manner, time, place and genre. As appears from the above excerpt, Ghoneim is aware of how, when, where, and why he picks his joke.

Raskin's (1985) Semantic Script Theory of Humor (SSTH) deals with the activation of two different scripts based on two different frames. What makes a joke funny is, first, the triggering of different conceptualizations about the same entity; second, the activation of two disparate frames; and, third, the final contrast between the two frames. Ghoneim invokes two overlapping opposite scripts or frames, namely performing pilgrimage once a year (the ideal; the literal) and performing pilgrimage four times a year (the imperfect; the imaginative). The joke is created as a result of this oppositeness (see Raskin 1985: 100). Ghoneim also invokes two other disparate frames, namely performing pilgrimage to Saudi Arabia (the ideal; the literal) and performing pilgrimage to other countries (the imperfect; the imaginative). The ultimate goal is to bring about the maximum cognitive effect of being humorous.

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Emad Saleh Awad is a lecturer at Language Center, Yarmouk University, Irbid, Jordan. His research interests are religious/Islamic discourse from a linguistic perspective. The theoretical frameworks he works with include the metaphor theory, relevance theory, frame semantics and intertextuality.

Cale Bain, *University of Technology Sydney (See also Workshops)*

The Professional Identity of the Comedy News Journalist

There is substantial literature elucidating the opportunity comedy news offers in expanding the ways current affairs are constructed and digested however there is little in the way of the practices and mindsets of comedy news makers as professional journalists. The identity of the satirical journalist orbits around regard for the audience, practices and the content itself. While the literature abounds as to the impact of comedy news and how that can affect audiences' interpretation of news events (Hmielowski 2011; Landreville, Holbert & LaMarre 2010) and the discourses surrounding news events (Baym 2007), this paper reflects upon the professional identity of the working comedy news maker in Australia, through the lens of the literature on the professional identity of the traditional journalist. Twenty-five producers, writers and presenters of comedy news were interviewed in a discussion on the identity of the professional comedy news practitioner. This conversation was built on the foundation of the work on journalism as a profession by Donsbach (2009) and Deuze (2005). This paper offers the comedy news journalist validation as a professional. It supports the literature that affirms the legitimacy of comedy news by recognising their work, criticality and learned expression. Ultimately, the paper suggests a set

of comedy news values for practical application as a modern comedy news maker's (Galtung & Ruge 1965; Harcup & O'Neill 2017).

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Cale Bain is a PhD candidate from UTS, studying the confluence of comedy and news, and the impacts that intersection has on the professional practice and the public sphere. He was a journalist in Canada and for The ABC. He is also the Artistic Director of Improv Theatre Sydney and teaches improv comedy at NIDA.

Sarah Balkin, *University of Melbourne*

Hannah Gadsby's Punchlines: Self-deprecation in *Nanette* and *Please Like Me*

In her 2017-18 show *Nanette*, Hannah Gadsby announced she was quitting comedy, a position she has since retracted. The show won comedy awards at Adelaide Fringe (2017), Melbourne International Comedy Festival (2017), where it sold out and was extended multiple times, and Edinburgh Fringe (2017). *Nanette* toured internationally through mid-2018, with successful runs in London and New York City. In June 2018 it premiered as a Netflix special, reaching an even wider audience. In the show, Gadsby argued that as a marginalized person—a gender-nonconforming lesbian from rural Tasmania—she was doing herself a disservice when she invited audiences to laugh at her trademark self-deprecating humour. In this paper I consider how *Nanette* can help us think about varied modes of humourlessness and comic possibility.

In line with Sara Ahmed's concept of the "feminist killjoy," a spoilsport figure whose unhappiness positions her as a source of tension, Gadsby intentionally stopped being funny, creating tension for her live audiences without dispelling it. She framed this choice as a refusal of punchlines. In

Nanette Gadsby describes a joke as “a question with a surprise answer,” the punchline being the surprise answer that defuses the tension created by question. Philosopher Simon Critchley describes jokes in compatible terms in *On Humour* (2001), noting that jokes require “tacit consensus....In thus assenting and going along with the joke, a certain tension is created in the listener...When the punch-line kicks in, and the little bubble of tension pops, I experience an effect that can be described as pleasure.” If punchlines create pleasure by releasing tension, Gadsby argues, they also “need trauma, because punchlines need tension, and tension feeds trauma” (*Nanette*). But in her writing and acting for the Australian television comedy series *Please Like Me* (2013-16), the show on which Gadsby played a depressed lesbian named Hannah, she presented a more reparative model of punchlines. By comparing the two I show the comic and political possibilities of Gadsby’s self-deprecation.

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Gadsby, Hannah. *Nanette*. Netflix, June 2018.

Sarah Balkin is a Lecturer in English and Theatre Studies at the University of Melbourne, where she teaches courses on theatre and performance, modernism, and genre fiction. Her monograph, *Spectral Characters: Genre and Materiality on the Modern Stage* is forthcoming from Michigan University Press. Her work appears in *Modern Drama, Genre, Theatre Journal, TDR, Public Books, and The Conversation*.

Stephanie Brookes, Monash University (See Research Project Discussion Session)

Susan Cake, Queensland University of Technology

Narrative comedy screenwriting: a Trojan Horse for critiquing neo-liberal attitudes to education

This paper examines how narrative comedy screenwriting performed a kind of creative resistance to the increased marketization of vocational education and training. Writing narrative comedy as creative practice-led research was prompted by attempts to resolve tensions between what I value about my professional teaching practice - collegial, collaborative, creative and interactive teaching - and emerging organisational values dominated by economic rationalism. Neoliberal corporate values manifested in my workplace as course costs and class sizes increased and student contact time decreased. Alongside these emerging values was an increased sense of alienation and diminished professional agency that I sought to resolve through the use of humour. Research into humour theories provided insight into the creative choice to write narrative comedy. Humour has been shown to be a powerful tool for resistance and effective as a coping measure to manage stressful situations. *Fighting Fit* is a proposed narrative comedy television series that explores themes of bureaucratic folly informed by observations of various managerial styles and approaches. The themes underpinning each episode are inspired by reflection on and research into a variety of corporate behaviours, many of which seek to normalise control measures within

organisational structures. These control measures are often framed as ‘professional development’. I use dialogue to parody concepts such as ‘continuous improvement’, ‘change management’ and ‘lean management’ which, incidentally, does not mean firing fat people. Using different characters to represent different perspectives enabled me to identify how my own values conflicted with the neoliberal imperatives driving educational policy. Writing *Fighting Fit* as a narrative comedy enabled me to reflect on the sources of inspiration, challenge beliefs and view a stressful work situation from a less intimidating perspective. This research proposes that writing narrative comedy as resistance can facilitate a perspective shift by subverting alienating corporate practices.

Susan Cake lectures in screenwriting at Queensland University of Technology and has over fifteen years’ experience as a screen curriculum specialist in the vocational education (VET) sector. She wrote an *Innovative Teaching Guide* as part of an ABC International Development project and has published in the *International Journal of Reflective Practice* and *Text Journal*.

Wei-Lin Melody Chang, *University of Queensland (See Panels)*

Jocelyn Chey, *University of Sydney/Western Sydney University*

Laughing at or Laughing with? - Ted Dyson’s Humorous Treatment of Goldfield Chinese

Sketches of life on the goldfields by Ted Dyson (1865-1931) include humorous stories about Chinese diggers that contrast with other writers’ anti-Chinese vituperative postings in *The Bulletin*. This paper argues that humour directed at immigrants can be ambiguous in intention and tends to reduce tension and suspicion rather than to inflame racism. Joking and humour directed at foreigners has been widely collected and studied, with Christie Davies’ work in this area pre-eminent. He argues that nationalism or bigotry are not the ruling characteristic. Their temper rather, largely depends on context and delivery and cannot be gauged simply from the written text.

Ouyang Yu’s survey of the treatment of Chinese in Australian literature focuses on ethnocentrism and anti-Chinese sentiment, but Dyson’s stories work to ameliorate antipathy and arouse empathy with “the other”. His humorous descriptions of Chinese worked to establish some respect for or kindred feeling with Chinese people and their culture, forming a kind of middle ground in race relations. Indeed, sometimes the butts of jokes were not Chinese people but sections of white Australian society.

Jocelyn Chey is a retired diplomat and Chinese studies scholar. She was the Founding Director of the Australia China Institute for Arts and Culture at Western Sydney University in 2016-2017 and holds honorary appointments there and at the University of Sydney. She co-edited and co-

authored two books on Chinese humour published by Hong Kong University Press in 2013 and 2014.

Peter Crofts, *The Australian Institute of Comedy (See Workshops)*

Christine Evans-Millar, *University of Otago, New Zealand*

Not sure when to laugh? Just listen to the music!

Wes Anderson, the American film director and playwright, is often celebrated for his unique brand of absurdist humour. Although there are elements of slapstick and overtly physical comedy in his films, more often than not humour is expressed via the spoken word. Anderson adroitly uses the soundtrack as a means to create space for jocular dialogue, and musical cueing plays an integral role in Anderson's style of comedic delivery. The interplay between humour and music is evidenced throughout his body of work and has become an essential characteristic of his authorial signature.

By considering examples from *Rushmore* (1998), *The Royal Tenenbaums* (2001) and *The Life Aquatic with Steve Zissou* (2004), this paper will demonstrate how music acts as an escort for punch lines and emerges as an agent of ironic humour and narrative undercurrents. I will specifically draw attention to how music is woven intricately into the fabric of the narrative to illuminate dialogue via abrupt changes in musical dynamics and pauses. Furthermore, overarching sonic patterns across all three films will be identified to establish how Anderson employs musical cueing to enable clear comedic direction for the audience by providing tightly integrated sonic markers.

Christine Evans-Millar is a PhD candidate in the Department of Music, Theatre & Performing Arts at the University of Otago, New Zealand. Prior to her doctoral studies she was a graduate student in Theatre and Film at the University of Canterbury. Christine's research presents a new methodology for compiled soundtrack analysis drawing inspiration from Aristotle's *Poetics* and the works of film scholar David Bordwell. Her dissertation investigates the relationship between pre-existing and original score music in Wes Anderson's *Rushmore* (1998), *The Royal Tenenbaums* (2001) and *The Life Aquatic with Steve Zissou* (2004).

Joseph Fetting, *Victorian College of the Arts, Melbourne*

Comic Therapy: How the Dual Approach to Humour in *M*A*S*H* (1972-1983) Helps Us Manage Fear

In both academic and creative discourses, the essential function of humour is a polarizing subject. Some believe humour functions as emotional deflection, distracting us from anxieties and offering effective, if fleeting, 'comic relief', while others argue the opposite: humour helps us confront and process such emotions with enduring therapeutic effectiveness. For dramatic screenwriters, the question is this: to what extent can humour conduce – rather than impede – audience engagement with dramatic themes?

While there is significant evidence for both functions of humour described above, current research tends to examine them in isolation, arguing for one and discounting the other in a search for a single, all-encompassing theorem. Therefore, practical conclusions about humour's nuanced applications in dramatic screenwriting are limited.

In this presentation, I suggest a new framework for understanding humour's function and unlocking its dramatic potential. I argue that humour functions in dual ways, each with distinct, independent mechanics: 'deflective' humour and 'facilitative' humour. With subject matter extraneous to dramatic themes, the function of deflective humour is to take our minds off difficult emotions. On the other hand, facilitative humour – such as gallows humour and satire – functions as a conduit for durable coping strategies. While facilitative humour has, in isolation, more direct dramatic applications than deflective humour, I argue that oscillation between the two unlocks humour's enormous strengths in conducting audience engagement with dramatic themes.

Revered for its use of humour to help its original audience both escape and process the Vietnam War, the TV series *M*A*S*H* offers a compelling argument for this dual approach to humour. Using the season 5 episode "Hawk's Nightmare" as the basis for discussion, I examine how the writers' oscillation between deflective and facilitative humour engages with a central dramatic emotion: fear. To substantiate the profound effectiveness of this dual approach to humour, I illuminate its similarities with strategies for humour's use established in a divergent but not dissimilar field: psychotherapy.

Joe Fetting is a screenwriter and researcher based in Melbourne, Australia. He holds a Bachelor of Fine Arts: Screenwriting (Honours) from the Victorian College of the Arts. Focused on screenwriting, his research explores the benefits of using humour to engage with dramatic themes.

Bruce Findlay, Swinburne University of Technology

Lost in a good Groom

Piet Hein (1905-1996) was a Danish polymath, widely respected as a poet, writer, designer, inventor, and mathematician. He is probably best known by mathematicians and designers for the superellipse, which has been widely used in architecture, town planning, and also in household goods designs, particularly in Denmark. However, he is also widely known for his Grooms, short, rhymed epigrams, often accompanied by relevant illustrations. One of his earliest and most famous is:

Taking fun
as simply fun
and earnestness
in earnest
shows how thoroughly
thou none
of the two
discernest.

which seems appropriate to the AHSN, since we **do** manage to blend humour with scholarly enquiry.

This presentation will introduce you to a number of Piet Hein's Grooms. While he wrote upwards of 7,000, less than 400 have been translated into English, by Hein himself, with the assistance of Jens Arup. They would probably fall into the general category of light verse, but I think they are rather more than this. I've categorized them by type, rather subjectively, as philosophical, social criticism, advice, and whimsical. I'll also attempt to place them within theories of humour, where they seem to fall between incongruity and superiority theories.

After a 15-year career as an industrial engineer, **Bruce** was a house-husband for several years with a pre-school child. He took a degree in Psychology as an off-campus student to stop his brain rusting up while he was a house-husband. This led to an academic career as a Psychologist, initially as a tutor at the University of Melbourne, then as a lecturer at Swinburne University of Technology, completing his PhD on the way. His research interests initially centred around relationships. Then he discovered the psychology of humour literature, just too late to attend the International Society of Humour Scholars conference in Sydney in 1996, and since then has supervised two doctoral students, and more than 20 Honours and Masters students in researching aspects of sense of humour and its relationship to psychological health, emotional intelligence, interpersonal relationships, and work-related behaviour.

Lindsay Foyle, Australian Cartoonists Association and general cartooning eminence
(See Research Project Discussion Session)

Elsbeth Frew, *La Trobe University*
Leanne White, *Victoria University*

Destination Marketing and Humour: Crocodile Dundee and Tourism Australia

Abstract: This paper explores the use of humour in a recent tourism marketing campaign designed by Tourism Australia to encourage more tourists from the United States to visit Australia. The marketing campaign was launched with an advertisement released during the Super Bowl match in February 2018 which was aired to an estimated audience of 110 million people (Tourism Australia, 2018). Two advertisements appeared during the event. The first was designed to look like an official trailer for a forthcoming movie with the voice-over announcing that “Dundee: The Son of an Australian Legend – Returns Home. This Summer. He’ll embark on an Epic Adventure: In the Land Down Under”. The 60 second commercial featured Australian landscape and landmarks, the national airline Qantas, men and women wearing Akubra hats and included appearances from well-known Australian actors. The second advertisement repeated similar imagery to the first but included the original Crocodile Dundee (Paul Hogan) drinking at a Sydney bar while it was revealed that this was not a trailer for a new movie but an advertisement for Australian tourism.

The humour is apparent when the audience realises that they have been deceived as there is no new Crocodile Dundee movie and that the son of Mick Dundee, Brian Dundee, demonstrates that he is not as effective in bush craft as his father. Brian Dundee’s deficiencies are revealed through such aspects as his futile dealings with a wild buffalo and his ineffective shaving with a machete. Immediately following the broadcast, Tourism Australia experienced record traffic to their web page and the associated video received more than 100 million video views on social media, generated more than 12,000 media articles and delivered over \$74 million in estimated advertising value (Tourism Australia, 2018).

Weinberger and Gulas (1992) note that humour is by no means a guaranteed way of creating better advertising. However, they suggest that its effect can be enhanced with careful consideration of the objectives one seeks to achieve as well as the audience, situation and the type of humour. In this paper, textual analysis, particularly semiotics (examining how signs generate meaning) and content analysis (studying what is actually evident on the screen), are useful methodologies utilised for the deconstruction of the mediated representations of humour in tourism advertising. A combination of primary and secondary research, semiotic analysis and content analysis was undertaken in this paper to closely analyse the way in which the humour was imagined, created and relayed in this high profile advertising campaign and to reflect on the techniques used to make the promotion humorous. Thus, the paper closely examines the use of humour in the advertising campaign which was designed to ensure that the advertisements gained attention in a very competitive market place. The paper reflects on which techniques could be replicated for future advertising campaigns in Australia and other destinations.

Tourism Australia (2018), Accessed March, 27th <http://www.tourism.australia.com/en/news-and-industry-tools/latest-news/crocodile-dundee-inspires-new-american-tourism-push.html>)

Weinberger, M. G & Gulas, C. S. (1992) The Impact of Humor in Advertising: A Review, *Journal of Advertising*, 21 (4), 35-59.

Dr Elspeth Frew is an Associate Professor in Tourism and Event Management in the Business School at La Trobe University, Melbourne, Australia. Elspeth's research interest is in cultural tourism, with a particular focus on dark tourism, event management and humour and tourism. She has published work in these areas as journal articles, book chapters and edited books.

Dr Leanne White is a Senior Lecturer in the College of Business at Victoria University in Melbourne, Australia. Her research interests include: national identity, commercial nationalism, popular culture, destination marketing and dark tourism. Leanne has published around 60 book chapters or journal articles and is the editor or co-editor of six research books with Routledge, Palgrave Macmillan and Channel View.

John Gannon, La Trobe University

Comedy in psychiatric nursing: Jo Brand, Nurse Ratched and the control society

In this paper I discuss the nature, importance, and changes in, comedy in psychiatric nursing. I do this by taking an autoethnographic approach developing my thoughts about two iconic 'psychiatric nurses', pondering on their respective relationships to humour and considering how they relate to my own insider perspective. I consider the antics of the comedian Jo Brand and especially her portrayal of the fictional Nurse Wilde in her comic TV series 'Getting On'. I then compare Nurse Wilde's deadpan humour with the infamous Nurse Ratched from 'One Flew Over the Cuckoo's Nest' (Kesey 1962).

Based on this comparison I hold that the humour in 'psychiatric nursing' has much more in common with Brand and her character 'Wilde' than it does with 'Ratched'. The earnest Ratched is characterised by her hatred of humour while Brand, in contrast, employs humour as a pragmatic means of everyday 'getting on'. Based on these insights, I explain the nature of the humour that 'psychiatric nurses' employ elaborating on its multiple functions within this milieu – enabling coping and helping to build positive relationships with other nurses and patients, and so on.

I hold that, in the current risk focused milieu of 'psychiatric nursing', the type of comic performativity embodied by Nurse Wilde is receding. I argue that it is not the case that nurses are becoming more like the humourless Ratched, rather she personifies the control focus (Deleuze 1992) that a risk culture enforces (Sawyer 2009, Wilson, Carryer et al. 2016). It is this culture that has increasingly driven humour and playfulness out of psychiatric care. This neo-institutional milieu leads to a situation where nurses become increasingly petrified and fatalistic so that their spontaneous performativity and associated learning is compromised. I propose that this petrification is implicated in many of the interrelated problems occurring in psychiatric nursing

today – low morale, poor job satisfaction, difficulty in recruitment and retention, poor care, and so on.

Deleuze, G. (1992). "Postscript on the Societies of Control." October **59**: 3.

Kesey, K. (1962). *One flew over the cuckoo's nest*. New York, New York : Penguin Books.

Sawyer, A.-M. (2009). "Mental Health Workers Negotiating Risk on the Frontline." *Australian Social Work* **62**(4): 441-459.

Wilson, S. C., J. Carryer and T. Brannelly (2016). "New risks: the intended and unintended effects of mental health reform." *Nurs Inq* **23**(3): 200-210.

John Gannon is a PhD candidate at La Trobe University. He is studying, via an autoethnographic approach, the changes that have occurred in 'mental health nursing' since the closure of the 'mental institutions'. He is interested in how the rise of a risk focus culture has negatively influenced the comic performativity of the nurses.

Liz Giuffre

University of Technology Sydney

Turning Hannah Gadsby's 'Nanette' in 'Nanetteflix': A striking combination of content and form

Released in June 2018 across most of Netflix's worldwide outlets, Hannah Gadsby's comedy special *Nanette* has gained diverse and intense attention. Widely described as a 'game changer' for challenging what stand up comedy can achieve, the special has drawn audience attention towards Gadsby's gender and sexuality politics and has been called 'post comedy' by commentators and other comedians – although this is not always used as a complimentary review. The Netflix special was filmed live at the Sydney Opera House in January 2018 after the show had already won many international awards including in Melbourne, Edinburgh, London and New York. Within the show Gadsby has been accused of 'waging a war on comedy itself' – a charge she invites by declaring that *Nanette* will be her last act before quitting the genre all together. Since then she has gone on the record overriding this, calling this description a 'theatrical device' rather than literal declaration. This paper considers Gadsby's "Nanette" as an innovative combination of comedy content and (post television) form, exploring how the combination of the artists' distinct and masterful voice was delivered to an international audience via the internet distributor. To build this argument, segments of the special itself are analysed, as is commentary about the show's reach and press interviews with Gadsby herself in the lead-up to and after the Netflix launch. Importantly, the comedian's articulation of how comedy works in terms of identity will be explored in terms of existing comedy scholarship, with her challenges to key ideas around 'tension' and 'release' considered as fundamental to the final screen special's effectiveness.

Liz Giuffre is a Senior Lecturer in Communications at UTS. She is also a regular columnist for *Critical Studies in Television*, Contributing editor in *New Media for Metro Magazine*, and the co-editor of *Music in Comedy Television* (Routledge, 2017).

Cliff Goddard, *Griffith University*

De-Anglicising humour studies

This paper has two main aims. The first is to argue that systematic approaches to “humour” have been hampered and skewed by terminological Anglocentrism, i.e. by reliance on English-specific terms and categories, such as ‘joking’, ‘witty’, ‘(non)serious’, ‘sarcastic’ and ‘mock’, as well as by the banner term ‘humour’ itself (Goddard 2016, Goddard and Mullan in press). Though some humour scholars have recognised this problem, I will contend that they have under-estimated its severity. Anglocentric terminology not only interferes with effective communication within the field, it also skews and biases our research agendas, methodologies and theoretical framings (Wierzbicka 2014, Levisen in press). Needless to say, humour studies is not alone in facing this predicament, which, at its largest, can be described as the global Anglicisation of humanities discourse. While calls to make humour studies more conceptually pluralistic are laudable, it is difficult to see how they can succeed with English as the lingua franca of international scholarship.

My second aim in this paper is argue for the strategy of de-Anglicising English from within, as it were, using the newly developed approach known as Minimal English (Goddard ed. 2018). For humour studies, this means endeavouring to re-think (and re-frame) our terminology and agendas in terms of a smaller vocabulary of simple words which research has shown to be largely cross-translatable, i.e. English words without the usual Anglo conceptual baggage. Specifically, I will show how complex, and sometimes contested, categories and descriptors such as ‘witty’, ‘sarcastic’, ‘fantasy/absurdist humour’ and ‘satire’ can be clarified and de-Anglicised using Minimal English.

Goddard, Cliff (ed.) 2018. *Minimal English For a Global World: Improved Communication Using Fewer Words*. Palgrave Macmillan.

Goddard, Cliff. 2018. “Joking, kidding, teasing”: Slippery categories for cross-cultural comparison, but key words for understanding Anglo conversational humour. *Intercultural Pragmatics* (Special Issue “Conversational humour: forms, functions and practices across cultures”, edited by Christine Béal and Kerry Mullan).

Goddard, Cliff and Mullan, Kerry. In press/2019. Explicating verbs for “laughing with other people” in French and English (and why it matters for humor studies). *Humor: International Journal of Humor Research*, 32(2).

Levisen, Carsten. In press. Biases we live by: Anglocentrism in linguistics and cognitive sciences. *Language Sciences* (Special Issue on “Biases in linguistics”) [Available <https://www-sciencedirect-com.ezproxy.snhu.edu/journal/language-sciences/articles-in-press>]

Wierzbicka, Anna. 2014. *Imprisoned in English: The hazards of English as the default language*. New York: Oxford University Press.

Cliff Goddard's research interests lie at the intersection of language, meaning, and culture. He works primarily in the Natural Semantic Metalanguage (NSM) approach to the study of meaning in language. For 25 years he has been a leading proponent of this framework, in partnership with its originator Anna Wierzbicka. Goddard has published widely in theoretical and descriptive semantics, language description and typology, pragmatics and ethnopragmatics, intercultural communication, and Australian English. Much of his work has an interdisciplinary orientation and/or interdisciplinary appeal, particularly for cultural anthropology, psychology, and communication studies.

Adrian Hale, *University of Western Sydney*

Ent(air)tainment: how the Jonesy and Amanda radio program converts distance into connection

When a person converts an ability to perform humour into a career, we can refer to this application of talent to capital-realisation as 'humour-work'. It becomes a necessary blend of planning, scripting and spontaneity to achieve, and to maintain, commercial success. Typically, the humourist performs to a proximal audience. The immediate, favourable audience response provides the logical reward for humour-work. How, then, does the *on-air* comedian perform humour, with only a delayed (if any) response validating, or negating, their humour-work?

This paper presents the findings of a research study which focused on the sustained success of two on-air comedians (Brendan Jones and Amanda Keller) from the Sydney-based *Pure Gold - WFSM101.7* 'Breakfast Show'. The two comedian-hosts from *Jonesy and Amanda* participated in a formal interview process and provided the answers for this and other questions relating to how they 'do' humour-work, including how they plan for, and negotiate, the distance between humourist and audience. There are several key factors, including knowing the rules of phatic communication, register usage, research and planning, improvisation and partnership in the production of humour-work.

These responses will be interpreted through a synthesised Discourse Analysis framework (particularly employing features of Face Theory, Power relations and differentials, Politeness Theory, Conversation Analysis and notions of Phatic communication), suggesting some key patterns which relate on-air humour production to other types of humour-work. Creativity, adaptability, and careful management of audience needs are all features of this curious blend of the contrived and the spontaneous.

Adrian Hale is a Senior Lecturer at Western Sydney University with teaching and research interests across Humour Studies, Literacy, Linguistics and Discourse Analysis. One major focus of his teaching and research is the use and abuse of power relations in the vehicle of teaching with humour.

Michael Haugh, *University of Queensland (See Panels)*

Nicholas Holm, *Massey University, New Zealand*

Against Satire: Political Humour and the Dream of Cultural Politics

In both scholarly and popular contexts, ‘satire’ has become a central concept by which to apprehend the possible politics of humour: one of the key terms that orientates both the contemporary study and production of comedy. Long since loosened from its precise generic meanings (Condren 2012; Phiddian 2013), the category of satire now functions as marker of critical intention: a way to name a mode of (not necessarily) comedy that seeks to make a purposeful point about the world. In popular culture, the rise of satire has manifested with increased emphasis and celebration of ostensibly satirical texts—from animated comedy to US late-night television and the political turn in stand-up—that have been embraced as popular and legitimate means by which to cover, analyse and intervene in political issues (Gray, Jones and Thompson 2009; Day 2011; Desroches 2014). For those concerned with the politics of humour, the ascendance of satire has thus provided a powerful and productive lens through which to focus analysis.

In my paper, however, I will seek to present an argument against satire, which I posit has prevented a more comprehensive and nuanced reckoning with the politics of humour. I will argue that the concept of satire works to prematurely foreclose a full consideration of the politics of humour by delineating a specific mode of humour that is thought to be particularly political. In doing so, satire not only assumes a clear distinction between (often self-declared) political forms of humour and non-political forms, but also prematurely forecloses the sort of political work—transgressive, subversive, critical—that political humour might do. Drawing on Marxist cultural theory, I argue that satire has come to operate as a reified form of political critique that presents the encounter between politics and humour as a comic provocation: bringing those two realms together, but only in light of the assumption that they should otherwise be separate.

In this way, satire promises to resolve a disconnection between the hard, messy work of politics and everyday enjoyable cultural consumption, but in a manner that denies any account of the broader political work of culture and the grander, utopian visions that have historically emerged from the confrontation between aesthetics and politics. The popular politics of satire—and the comic “scandal” of the non-serious treatment of political issues—are thus orientated against a broader politics of culture because they suggest that cultural politics only properly pertain to a particular comic mode. In this way, the concept of satire works to prematurely shutdown a broader reckoning with the political aesthetics of not just humour but popular culture more broadly. I therefore suggest we need to move beyond satire as an organising category of the politics of humour, especially if we are to account for the shifting political role of humour in an era of increasingly populism, scepticism and conflict.

Nicholas Holm is a Senior Lecturer in Media Studies at Massey University, New Zealand. He has written widely on humour, politics and satire and his most recent publications include the book *Humour as Politics*, a chapter on Deadpan satire for the anthology, *Satire and Politics*, and an article addressing “The Political (Un)Consciousness of Contemporary American Satire,” for the *Journal of American Studies*.

Angelina Hurley, *Griffith University*

It Ain't Funny To Us: Political Correctness from an Aboriginal Perspective

Abstract: Reflecting on the year that was, 2018 provided some outstanding examples and commentary around what is and isn't offensive and to whom, all under the umbrella of humour. Some examples are Bill Leak's claims of bewilderment on being branded racist when his cartoon depicted an Aboriginal father as a bad role model, bad parent and alcoholic; Mark Knight's denial that his cartoon of tennis-player Serena Williams mirrored the pejorative historical imagery of African-American people during the Jim Crow era; in the younger generation, ignorance about the implications of using black face as fancy dress and entertainment; and stand up comedian Trevor Noah's insistence that intent is the key. These attitudes do not bode well for better relations with Australia's First Nations peoples.

Such stereotypes are well known by First Nations peoples and too often reinforced and inflicted upon them. They constitute Humour of the marginalised which can also be used to validate, humanise, normalise, and celebrate a marginalised group. Humour of the dominant culture however often objectifies and dehumanises the marginalised 'other', maybe to soften consciousness of the sting of injustice. However, whatever is presented as the 'norm' in mainstream society on mainstream television and media has much influence over what informs our perceptions—that is, our perceptions of what is natural and normal in society, who is included and who is not. Thus, when constantly repeated, cartoons portraying Indigenous peoples as constantly angry, pessimistic and victims create perceptions that this is in fact the case, when the opposite is actually the norm.

This paper asks, how far down the evolutionary ladder of education about Indigenous culture and Australia's past is Australia? 230 years of being told to 'get over it' is something that First Nations peoples are very much over. Has political correctness really gone mad or has Australia gone mad? Does freedom of speech really apply to all without limits? Is reverse racism a real thing? As a humorist and creative artist myself, I understand and accept the comedic rules around no holds barred and truth telling where comedy is concerned. However, as writer Sisonke Msimang stated on Q&A (ABC, 17 September 2018), I also reject the notion that ignorance can presume innocence and I shall argue that ongoing ignorance and especially denial can become a vehicle for purposeful offense.

Angelina is a Gooreng Gooreng, Mununjali, Birriah, Kamilaroi and Jagera woman from Brisbane. Her writing debuted with her short film *Aunty Maggie and the Womba Wakgun, 2009*. A Fulbright Indigenous Scholar, she's undertaking a Doctoral study into *Blak Comedy and Aboriginal Cultural Perspectives on Humour*, and writing an Aboriginal comedy television series.

Lubna Akhlaq Khan, *National University of Modern Languages, Pakistan*

Iqra Rasheed, *University of the Punjab/National Science College, Gujranwala*

Aadila Hussain, *University of the Punjab/University of Gujrat, Pakistan*

It's not Just a Joke: A Feminist Critique of Jokes about Marriage and Matrimonial Identities

This study intends to reveal the targeted marital identities in Pakistani matrimonial jokes. The purpose of the present study is to shed light on the stereotypical identities of gender, especially wives and husbands, presented in matrimonial jokes in Pakistani society. This study also shows how the language of jokes is used to humiliate the institution of marriage which is the basis of the fabric of the whole civilization. Feminist critical discourse analysis by Lazar (2004) provides the theoretical background for this study to uncover the gender inequality and biased attitudes in Pakistan. For this research, a total 350 jokes were collected through purposive sampling from Facebook posts and WhatsApp messages and divided into twenty different themes on the basis of the theme, the gender, and the trait of the characters targeted in them. Through implying this theory, this study shows that the whole world of marriage-related jokes is divided explicitly or implicitly into two parts. One is the positivity or neutrality in the husbands' characters and behavior, and the second is the negativity in the wives' attitudes and characters. Additionally, the jokes humiliating wives are greater in number than the ones which target husbands. Both qualitative and quantitative methods were used for this study. Content analysis of matrimonial jokes is employed to explore the gender-biased attitudes of contemporary Pakistani society toward matrimonial identities. Marriage is represented as the mother of all evils and a shift into the world of unending suffering and torture. According to the themes of selected matrimonial jokes, Pakistani wives are presented as materialistic, nonsense, disobedient, and cruel creatures while husbands are delineated as obedient, cowardly and coquettish beings. Moreover, the relations made by marriage, especially mothers-in-law, are despised by both the husbands and wives. This study has provided insight into the present scenario of jokes regarding marriage, where marriage and marital identities are humiliated badly. The study suggests that there should be more balanced and positive discourses through media and other institutions to foster positive attitudes towards marriage and marital identities in Pakistani society specifically and the whole world generally.

Lubna Akhlaq Khan is currently working as Assistant professor of English under the Higher Education Department, Punjab. She is a PhD scholar in Linguistics at the National University of Modern Languages, Islamabad. Her articles have been published in various HEC recognized national and international journals. She has also presented her papers in different national and international conferences. Furthermore, she is an HEC scholar for indigenous PhD scholarship. Her research interests include: Gender and Language, Humor studies, Anthropological linguistics, Paremiology and folklore.

Iqra Rasheed has completed a masters in English literature and linguistics and is a part time Research scholar at University of the Punjab, Lahore. Her research interests include Language, Culture and Identity and she is currently working as lecturer at National Science College, Gujranwala.

Aadila Hussain is a lecturer at University of the Punjab and a PhD scholar in Linguistics at University of Gujrat, Gujrat, Punjab. Her research interests include Critical Discourse Analysis and Applied Linguistics.

Lubna Akhlaq Khan, *National University of Modern Languages, Pakistan*

Khadija Mughal, *University of the Punjab, Pakistan*

Aadila Hussain, *University of the Punjab / University of Gujrat, Pakistan*

Construction of Caste Based Identities: A Critical Analysis of Urdu Jokes

Many studies underscore the societal aspect of humour, yet its role in the construction of social caste-based identities has been mostly ignored. This study intends to provide a critical analysis of caste-related Urdu jokes. Critical Discourse Analysis (Fairclough, 2013) has been used to provide the theoretical framework to the research because its aim is to find out the relationship between language and society, and to reveal the hidden agenda behind discursive practices through which social structures and identities are created, produced, reproduced, validated, naturalized, evaluated, and legitimized. Both qualitative and quantitative research methods have been used to analyze the data. Content analysis is used to develop thematic categories of the selected caste based jokes, on the basis of targeted castes, traits and attributes attached to them. There are a large number of stereotypical attributes attached with different castes, and they are mocked at scornfully or contemptuously because of them. The data reveals that a large number of jokes are directly targeted at the castes as Pathan, Sardar, Rajpoot, Jutt, Gujjar, Butt, Arain, Mughal, and Sheikh, with numerous attributes are attached to these castes. These castes are presented in these jokes as foolish, stupid, lacking common sense, miserly, non-serious, and also in other demeaning and derogatory terms. The study concludes that Urdu jokes are actively constructing different stereotypical images of different castes and reflecting them through a tunnel vision instead of presenting them objectively. Further research can explore the role of humour in constructing

religious, educational and political identities and the negative effects it is creating to damage the self-esteem of the targeted groups.

Lubna Akhlaq Khan is currently working as Assistant professor of English under the Higher Education Department, Punjab. She is a PhD scholar in Linguistics at the National University of Modern Languages, Islamabad. Her articles have been published in various HEC recognized national and international journals. She has also presented her papers in different national and international conferences. Furthermore, she is an HEC scholar for indigenous PhD scholarship. Her research interests include: Gender and Language, Humor studies, Anthropological linguistics, Paremiology and folklore.

Khadija Mughal has completed a masters in English literature and linguistics and is a part time Research scholar at University of the Punjab, Lahore. Her research interests include Language, Culture and Identity and she is currently working as a lecturer at National Science College, Gujranwala.

Aadila Hussain is a lecturer at University of the Punjab and a PhD scholar in Linguistics at University of Gujrat, Gujrat, Punjab. Her research interests include Critical Discourse Analysis and Applied Linguistics.

Lucien Leon, *The Australian National University*

Was he right? Representations of race and culture in the cartoons of Bill Leak, 2007-2017

This paper examines the depiction of race and minority culture in the cartoons of Bill Leak, with a view to interrogating the line between satire and propaganda. In August 2016 *The Australian* newspaper published a now-infamous cartoon by multi-award winning and resident cartoonist Bill Leak. The cartoon, drawn in response to ABC's *Four Corners* report into abuse in the juvenile justice system, became the subject of a complaint brought before the Human Rights Commission under section 18C of the Racial Discrimination Act. A vigorous public debate ensued, with those attacking the cartoon as racist set against those defending it as an example of free speech. Many of those taking umbrage at the depiction of a neglectful Aboriginal father located the image within a broader oeuvre of perceptibly racist and right-wing agitprop. The intensity of this opposition was evident in the tide of vitriolic articles and comments posted online in response to Leak's death in 2017. Condemned by those that lauded him ten years prior, Leak's apparent lurch to the right coincided with a new Labor government elected in 2007 after years in the political wilderness, and a traumatic head injury he sustained after a balcony fall in 2008. In determining the extent to which Leak's work revealed a perceptible tonal shift in his politics and world view, attention is given to the images he produced in the last decade of his career.

Dr Lucien LEON lectures in animation at ANU School of Art & Design. He is especially interested in political cartoons, and political satire more broadly. His political animations have been published in a variety of broadcast and online contexts, while his most recent scholarly study is a chapter in *Satire and Politics: The Interplay of Heritage and Practice* (ed. Jessica Milner Davis, Palgrave, 2017).

Mike Lloyd, *Victoria University of Wellington, New Zealand*

How to do funny things with Bicycles: Two visual comedy classics compared and contrasted

From the early 1900s on, slapstick film comedy employed chase sequences to great effect. One of the first involved dozens of policemen on foot chasing a dog that has stolen some meat, but car chase scenes and car gags quickly became a slapstick stock-in-trade. It is not known when the humble bicycle, as a mode of transport somewhere between pedestrians and cars, made its first appearance in such comedy. However, in the 1940s with Jacques Tati's movie *Jour de Fete* (Day of the Fair), the bicycle's potential for humour experienced a rapid gear-change. Tati is the main human character and he portrays a convivial rural French postman; the main non-human character, somewhat less convivial, is his humble bicycle. Using this simple prop, his own lanky body, and a number of different scenarios, Tati constructs a masterpiece of visual comedy. Visual extracts from the movie will be shown and described, with the aim of understanding just how the bicycle was so successfully employed. This is then contrasted with what is arguably a new classic of bicycle humour: Portlandia's 2011 'Spyke and bicycle rights' sketch. At only 80 seconds long, it is considerably shorter than Tati's more developed visual comedy. Nonetheless, interesting points can be made by contrasting these two classics. First, the very materiality of the bicycle is an important resource for making humour in both studies. But, secondly, the Portlandia sketch, reflecting the modern American context in which it is made, depends more centrally on 'identity politics'. Specifically, the humour only works due to widespread background knowledge on the 'tribes' of the modern city and the situation of antagonism between cyclists and vehicle drivers over priority rights on the road. In contemporary times of 'bikelash' and growing mobility pressure, a little bicycle humour, however it is constructed, might go a long way.

Mike is a sociologist whose eclectic interests are united in a concern for how people jointly accomplish practical tasks. Unusually for a sociologist, he is not primarily interested in Theory, rather he prefers to conduct finely detailed empirical studies. On humour, these have included studies of risqué caption competitions, everyday caption competitions, and several studies of New Zealand comedy.

Angus McLachlan, Federation University Australia

Why do we so seldom find depictions of laughter in Western Painting and Sculpture?

Fernandez-Dols, Carrera and Casado examined a large sample of the paintings in the 1996 catalogue of the Prado, Madrid, and established that in the majority of cases it was very difficult to determine a person's emotional state from his or her facial expression. The comparative reluctance of artists to show emotion in the face was also noted by Darwin when introducing his work on the Expression of the Emotions in Man and Animals. Given this reluctance, it is not surprising that depictions of more intense expressions, such as people laughing, are almost non-existent in Western art. Even in the work of Hals and Jan Steen during the Dutch Golden Age, when "ordinary" people were presented in convivial surroundings and where depictions of smiling and bared teeth grins are not uncommon, portrayals of hearty, open-mouthed laughter are absent. The current paper will seek to sketch out three broad explanations as to why laughter has seldom featured in Western art, especially given the popularity of the Laughing Buddha figure in Eastern art. The first mode of explanation concerns the technical difficulty of representing laughter, an explanation that in the light of laughing Buddhas does not appear compelling. The second mode of explanation is that, in the West, the ideal person exercises control over his or her body. From the Hellenistic period onwards, representations of beauty required that faces were presented in repose, almost wholly devoid of intense expressions. This notion of self-control extends to control over the other, such that status and power are marked out by moderation and only "low" characters are shown engaging in extreme and excessive conduct. This second form of explanation fits well with Western ideals of rationality and formality and is widely accepted. The third explanation is more contentious and requires us to focus on another facet of the Western ideals of personhood: the autonomous individual. If emotional expressions are deemed to have evolved as signals to conspecifics regarding the immediate social and physical environment, then one can argue that all of the universally recognised expressions, surprise, disgust, fear, anger, happiness and sadness, are typically emitted by an individual for the benefit of one or more others. This argument would position open mouthed laughter as a qualitatively distinctive expression, primarily a metacommunicative gesture signalling play. If collective action is a necessary condition for the production of laughter, then autonomous individuals cannot laugh. Thus depictions of laughter lay bare the impossibility of a central tenet of Western ideology, the autonomous individual, explaining its unpopularity in the West while accounting for its favourable presentation in the East. This form of explanation will be tested out in relation to a work by Repin, a Russian realist of the late 19th C, one of the very few examples of a painting that treats a group of adults laughing heartedly in a sympathetic fashion.

In his first year as an undergraduate **Angus** wanted to study philosophy but ended up studying psychology. At that time, he didn't quite appreciate the difference. He has a continuing interest in laughter and humour, fields of study to which many disciplines, but perhaps especially psychology and philosophy, make significant contributions.

Carmen Moran, Charles Sturt University

Humour and Art: When is an Art Hoax Funny?

Hobbes claimed that laughter can arise as a result of sudden recognition of others' failings or our own former ones, and we find this sudden recognition pleasurable. (Hobbes, 1640). We feel superior and the 'sudden glory' of this makes us laugh. Hobbes' view, or variations on it, have long been used to epitomize the superiority theory of humour, one of the three basic psychological theories of humour discussed in previous decades (the others being 'relief' and 'incongruity' theories). While many other theories now abound in humour research, the role of 'superiority' remains a key ingredient in psychological studies. In this paper I am discussing superiority in the context of hoaxes and art. The merit of an artwork often gets mentioned with reference to the artist's stated intention. That is, the overt intentions influence the way art is assessed. In contrast, hoaxes usually arise from covert intentions. When we fall for art hoaxes, they show up both our vulnerabilities and pretensions – sometimes that is the only purpose of the hoax, in other words the covert intention. Once the hoax is revealed, the covert becomes overt. At that point, many of us laugh at those taken in, including ourselves. In this way we experience a *post hoc* sense of superiority because of our new recognition and we laugh as a result of that.

To be clear, I am discussing art hoaxes from a psychological perspective, rather than an art historian's perspective. We may extend our amusement more broadly to the 'pretensions' of art and art criticism. Yet, even if the hoax is amusing, does the fact there was a hoax necessarily prevent the work being evaluated positively? In this paper, I will focus on paintings. In my presentation I will present examples of paintings purporting to be genuine art works, until revealed as humorous hoaxes. Critics and historians may not see the humour in such hoaxes, and subsequently dismiss the value of the work. Alternatively, they may say the hoaxer unconsciously makes an interesting comment on contemporary society and thus the work is, despite the covert intention, 'good art'. But, even if the work is admirable, should we lose the ability to laugh at art hoaxes, and by extension at art appreciation? Does challenging art in this way make us philistines? This paper discusses such questions using specific hoaxes, humour theory and hoaxes in other contexts.

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Carmen Moran is Adjunct Professor of Psychology at Charles Sturt University. Over the years, she has held a variety of academic positions and also worked in treatment of anxiety disorders. Her early research on humour initially looked at humour as a coping strategy, but nowadays she is interested in all aspects of humour.

Jindan Ni, RMIT University

Humour in Classical Japanese Narratives

When we speak of classical literature of Japan, we tend to think of the famous accomplishment — *The Tale of Genji* (completed in early 11th Century by Murasaki Shikibu), which is an elegant, beautiful but woeful story, setting its stage in the Heian court. The graceful and sophisticated aristocratic lives depicted in *The Tale of Genji* and its contemporaries give the readers, in both Japan and beyond, the impression that literati in premodern Japan only valued or composed literary works which are of refinement, seriousness and sorrow. As a matter of fact, between the fissures of serious plots and among those charismatic protagonists, there are many stories and characters which were written in order to amuse the readers. These humorous elements have added exuberance to the narratives as well as to the history of literature.

In this paper, I would like to draw attention to the humorous aspects of Japan's Heian literary works to see which are considered comical or amusing in the eyes of Heian courtiers. What kinds of humour are presented in their narratives? There are three notable types of humorous stories that I wish to examine. The first one is narratives of whimsical suitors, the second one is satire on men of power and the third is about failed sexual adventures. Stories that were considered as “funny”, or “hilarious” by Heian courtiers may seem banal, or even problematic in the eyes of contemporary readers. As the influential comparatist Franco Moretti aptly points out when he studies Hollywood comedies, “comedies do not travel well”. What is considered amusing in one country might not make people from another country laugh at all. Humour also has its timeliness and what was funny in the eyes of early generations may lose its appeal to later generations. This paper draws on insights from Kuipers' (2009) discussions on “Humour Styles and Symbolic Boundaries” to illustrate how, when looking at humorous narratives in premodern Japan, intercultural understanding is essential for humour studies.

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Author Unknown, *Ochikubo Monogatari* [The Tale of Ochikubo], ed., tr. Mitani Eiichi et al. (Tokyo: Shōgakukan, 2000).

Author Unknown, *Taketori Monogatari* [The Tale of Bamboo Cutter], ed., tr. Katagiri Yoichi et al. (Tokyo: Shōgakukan, 2006).

Author Unknown, *Tsutsumi Chūnagon Monogatari* [Tales of Counsellor Tsutsumi], ed., tr. Mitani Eiichi et al. (Tokyo: Shōgakukan, 2000).

Author Unknown, *Utsuho Monogatari* [The Tale of Hollow Tree], ed., tr. Nakano Koichi (Tokyo: Shōgakukan, 1999).

Complier Unknown, *Konjaku Monogatari* [Anthology of Tales from the Past], ed., tr. Mabuchi Kazuo et al. (Tokyo: Shōgakukan, 1999).

Franco Moretti, *Distant Reading* (London: Verso, 2013).

Murasaki Shikibu, *Genji Monogatari* [The Tale of Genji], ed., tr. Abe Akio et al. (Tokyo: Shōgakukan, 1999).

Giselinde Kuipers, 2009, 'Humor Styles and Symbolic Boundaries', *Journal of Literary Theory*, 3:2: 219 – 240.

Dr. Jindan Ni teaches Chinese language and literature at RMIT university, Australia. Her research interest lies in the dialogic relationships between classical Chinese and Japanese literature, as well as comparative literature. She has published academic papers in translation studies, Japanese history and comparative literature. She is also an active translator who has translated books from Japanese and English to Chinese.

Benjamin Nickl, *University of Sydney*

He's Back-And Look What Else Came with Him: 21st Century Postmodern German Satire and Transnational Entertainment Receptions

The genre of Hitler has a long history in cultures around the world. From Charlie Chaplin's *The Great Dictator* in 1940 to *The Producers* in 1967, the satiric image of Hitler served to mock fascist ideology and filled humour with political sensibilities. In the 21st century, a global wave of authoritative nation state leaders elected in the 21st century has renewed the interest in a political integration of humour as critique of everyday culture. A range of new comedy films, television series, comic art drawings and literary texts do not attempt to make sense of the past. They are warning instead of a contemporary, unbridled surge in neo-national sentiments and political right-wing movements. The German context specifically warns against the misbelief that constant media availability and continuous coverage of world events protects societies against a second coming of Hitleresque figures and the ethno-fascistic horrors of the Holocaust. This paper presents a new iteration of Hitler comedy, which engages with postmodern German satire. It is a re-darkened form of Hitler comedy, which suggests that modern German society is as prone to 'turning Nazi' as it was in the 1930s. Thus, this comedy partakes in the long-running project of free democratic pedagogy in Western German culture politics and Germany's Liberal Left. There is concern though over the portrayal of Hitler in popular comedy. National German and international receptions of Timur Vermes' 2014 comedy novel *Er ist wieder da/Look Who's back*, and the book's film adaptation on Netflix, illustrate that the discourse walks a fine line between selling a pop culture product and making light of genocide.

Benjamin Nickl is a lecturer in the Department of International Comparative Literature and Translation Studies at the University of Sydney. Current projects include the transnational circulation of popular humour culture and the politicisation of mainstream comedy film. Benjamin is also co-editor of the Springer book series *Global Germany in Transnational Dialogues*.

No-Rio, *Professional cartoonist (See Panels)*

Robert Olexa, International Pacific University, Japan

Language and Culture in Multilingual Stand-Up in Japan

It has long been argued in humor research that awareness, derived from social and cultural heritage, is a key element of humor appreciation (Goldstein, 2013). Both Japanese and English language comedy have distinct cultural histories. Parallels have been drawn between the different comedic cultures to assume a similarity of form. For instance, the *Manzai* duo is often overgeneralized as the Japanese version of the English language pairing of the “straight-man/funnyman” double act. However, more nuanced explorations of this comparison show that the way in which the two styles draw laughter is very different (Tsutsumi, 2011).

Multilingual comedy is a culturally specific activity (Furukawa, 2013) and presents added complexities to comedic appreciation when awareness of language and culture are at greater risk of being misaligned between audience and performer than in monolingual comedy. The concept of discrepant awareness has been used to describe the information gap between characters, author, and audience in comedic storytelling (Doran, 1962). Although it is generally referred to in the literature as a tool consciously employed by comics, it can also occur unintentionally when the same deficit, whether in language or expectation of form, occurs between audience and performer.

This study explores how intention, awareness, and language affect the intersubjective experiences between the multilingual comedian and the audience. The study focuses on two stand-up comedians performing comedy in their second language. Rio Koike moved from Japan to the US in the late 90s, and to save money on English lessons started taking a community comedy course. Since then he has been performing stand-up in English and has been featured on Nippon Television, Comedy Central, Last Comic Standing, and CNN English Express. Ben Jennings (B.J. Fox), came to Japan from England via Singapore in 2015. He established the comedy group "Okomedyaki" which holds regular standup performances in Tokyo. He is also the star and writer for the sitcom “Home Sweet Tokyo” on NHK.

Data were collected through interviews and observations of both multilingual comedians and audience participants in various settings. The analysis shows how multilingual comedians in Japan employ or avoid cultural and linguistic mechanisms and cultural understandings to exact their comedic intention. Instances of discrepant awareness are presented in which audience members report differences in expectation for language and comedic culture. These instances are reported to either enhance or detract from their humor appreciation. The findings reveal that multilingual comedy can be viewed as a pioneering act as well as a continuance of pre-established comedic art form.

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Robert Anthony Olexa is currently working as a lecturer at International Pacific University in central Japan. He received his Masters of Science in Education from Temple University Japan in 2016. His research interests are Multilingual Comedy, Conversation Analysis, Young Learners, and Computer Assisted Language Learning.

Radha O'Meara, *University of Melbourne*

Changing Comedic Forms: A Diachronic Analysis of *Arrested Development* and *Seinfeld*

Each television serial has its own aesthetic and formal norms, and these change over the duration of the serial. This paper attempts to conceptualise how change manifests in the humour of two sitcoms, *Arrested Development* (Fox/Netflix, 2003-) and *Seinfeld* (NBC 1989-98). In the early seasons, both of these sitcoms invite their audiences to identify with a central character (Michael Bluth, Jerry Seinfeld) and laugh at other characters; in later seasons the central characters become the butt of more jokes. Interestingly, as the serials' intrinsic norms become stabilised over the course of many seasons, it becomes harder to surprise the audience through humour. Jokes and gags become increasingly physical and outlandish. This analysis uses humour theory to demonstrate how *Arrested Development* and *Seinfeld* engage different modes of humour as the audience becomes familiar with its formal patterns. In this way, the shows progressively explore the affordances of the sitcom genre.

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Feb 2015.

Seinfeld. Created by Larry David and Jerry Seinfeld. USA, NBC 1989-98

Dr Radha O'Meara is lecturer in screenwriting at the University of Melbourne. Dr O'Meara combines creative practice in screenwriting with research into screen cultures, screen industries and screen aesthetics. Her research focuses on serial narrative in contemporary film and television.

Kayo Onozuka, *Kyoto University of Art and Design, Japan (See Panels)*

Charmaine Peters, *La Trobe University*

After Television: Women Working the Web Series

This paper examines the place of the web series in an age of peak television, and how female creatives in particular have embraced its form. For women comedians who are marginalised within the live comedy community, the arrival of new media platforms provides opportunity for unique voices, stories, or content that would not appear on commercial networks. Increasingly, the web series is a springboard for emerging comedic performers and writers to obtain work in the television industry proper. Spearheaded in Australia by online viral hit *The Katering Show* (2015-17), written, created and performed by Kate McCartney and Kate McLennan, the send-up series seized upon the nation's twin obsessions, reality television, and celebrity cooking shows. This resulted in a second series, and to the show being aired on national broadcaster ABC. Their success then led the commissioning of television series *Get Krackin'*, a satirical take on the morning show genre.

Charmaine Peters is a writer, and PhD candidate studying screenwriting at La Trobe University in Melbourne, Australia. Her research investigates the female comedic voice in Australian television.

Robert Phiddian, *Flinders University (See Research Project Discussion Session)*

Mark Rolfe, *University of New South Wales*

Welcome to Dumfuckistan

Trump's run for the presidency caused some American commentators to fear the realisation of *Idiocracy* in their country, which was a reference to a 2005 comedy that depicted an America in 2505 overrun by trash culture and run by a blowhard president. These despairing commentators were complemented by comedians such as Bill Maher who joked about stupid Americans voting for Trump.

On the face of it, such derision seems confirmation of an explanation for Trump's win: that America is polarised and the white working class retaliated against the elites who had ignored their terrible plight, had looked down on them, and were now suffering the consequences of their snobbery and ridicule. It was class revenge and populist revolt according to this explanation.

People on both sides of this divide, however, were using old rhetorical habits about the nation, its politics and its culture. Generally speaking, Americans of all political sorts can be humoured by evidence of the alleged stupidity of political opponents, for instance comic television interviews with people in the street.

This enjoyment of humour at the expense of the stupid exposes a history of class, racial and regional divisions. For example, Dumbfuckistan is a humorous insult with historic antecedents in 'white trash' and other epithets associated sometimes with the South and with humour such as *The Andy Griffith Show*.

But this derision does not simply flow in one direction. Those speaking on behalf of the 'white trash' have sought the moral high ground through depicting 'the common man' of democracy, which engendered humorous stereotypes like Brother Jonathan. He was valued because he was neither a 'brainless' intellectual nor a 'stupid' black. Proclaiming oneself a rube can be a launching pad for alleging the stupidity of a limousine liberal or social justice warrior.

The celebration of America has always been accompanied by the constant anxiety that this exceptional democracy will be undermined by the exceptionally stupid. Of course, classification of the moron has always been in the eye of the beholder and pursued for purposes of asserting position in the hierarchy of the nation.

There is no scholarly analysis of the rhetoric of stupidity in American democratic discourse, let alone in studies of American humour [such as Dudden (1987), Rappaport (2005), Boskin (1997) or Ziv (1988)] or of American populism [such as Kazin (2014), Taggart (2000), and Formisano (2008), which don't discuss humour]. Issenberg (2017) sometimes uses examples of humour to illustrate her discussion.

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Mark Rolfe is an honorary associate in the School of Social Sciences at the University of New South Wales in Sydney and is keenly interested in Australian politics, rhetoric, propaganda, political satire, American politics, and political leadership.

Caroline Rosenberg, *Deakin University*

Humour in workplace leadership: through a cultural lens

Humour has been recognised as a desirable trait for leaders and an effective leadership tool in the workplace. A systematic review conducted on the topic of humour in workplace leadership identified several focus areas in the current organisational literature. One of the key themes is the role of culture, its influence on the perception, interpretation, and appreciation of leaders' humour use in the workplace.

This presentation will differentiate the findings between cross-cultural studies and intercultural studies, as they provide different insight to leaders in the workplace. Cross-cultural studies compare and contrast between cultures, how leaders use humour and how people perceive humour in their own native cultural environment. Intercultural studies, on the other hand, examine the intricacies of people who are from different cultural backgrounds operating in the same workplace. The interplay of individual ethnic cultures, the awareness of societal culture and organisational culture becomes more salient when people operate in a multicultural environment. Both types of studies are relevant to leaders in today's global work environment.

Humour can be seen as a holistic expression of a person's personality, capability and emotional intelligence delivered within cultural and situational constraints. The leaders' ability to appropriately use humour in different workplace contexts or situations start from their awareness of the different cultural demands, and are accentuated by the understanding of the role culture plays on humour processes. Therefore this presentation will discuss the influences of culture on the motivational, cognitive and emotional mechanisms of humour.

The audience will also hear about culture-related boundary conditions of humour use, including language skills and organisational formality.

Caroline Rosenberg is a scholarship PhD candidate at Deakin University. Caroline is also a psychologist, trained in Organisational Psychology. This influenced her research interests in leadership behaviours and phenomena. Caroline believes humour plays an important role in leadership, and it needs to be examined in cultural contexts. She will present Humour in leadership through a cultural lens.

Diane de Saint Léger, University of Melbourne (see also *Display of WWI Trench Magazine*)

Between coercion and celebration: the performative properties of slang and humour in a World War One Australian Trench Magazine

Out of the twenty titles published by the Australian troops on the Western front before the end of the war, *Aussie magazine*, a semi-official trench magazine of the AIF (Australian Imperial Force), stands out for its size, scope, longevity and readership. This monthly publication published between January 1918 and April 1919 in France contained sixteen pages, about half of which consisted of soldiers' contributions in a dedicated section entitled *Aussiosities*. Respectable prizes (5 pounds) for the best verse, joke, short story, and humorous cartoon were awarded. For the first issue, a print run of 10,000 copies was produced. By the third, the trench paper had a circulation of 100,000.

Numerous studies have commented at length on the use of slang in the AIF and the way in which it performs a range of well known (real or imagined) attributes that the Australian troops were thought to possess: the larrikin, egalitarian, deeply masculine, phlegmatic in the face of danger, anti-authoritarian Australian soldier. Little research attention however, has been focused on the discursive properties of humour beyond the surface level (i.e. humour for survival, humour to spread anti-authoritarian values or to criticise the military hierarchy, see Seal, 1998 or Chapman and Ellin, 2014), where humour is primarily construed as a means to entertain. Informed by a sociolinguistic framework of analysis and using tools derived from corpus linguistics, this paper will explore the performative properties of humour in *Aussie magazine*. It will argue that humour plays a number of complex and intertwining key roles which cannot be dissociated from the use of slanguage. In a way similar to slang, it will be shown that humour is a powerful tool to include and exclude particular groups and reinforce in-group membership through the performance of shared attitudes and values. Slanguage and jocular mockery for instance work hand in hand in the magazine to perform specific Australian traits of mateship and egalitarianism that had developed in Anglo-Australian society since the late nineteenth century (Sinkeviciute, 2014). The ability to appreciate the funny side of one's own flaws or traits together with one's misfortune or tragedy has also been shown to be central to the English Australian ethos (Goddard, 2009). The way in which the magazine actively (and at times coercively) promotes and shapes a single voice under the cover of humour (i.e. the cheery Aussie) despite punctual voices of dissent will also be discussed.

Valeria Sinkeviciute, "When a Joke's a Joke and When it's Too Much: Mateship as a Key to Interpreting Jocular FTAs in Australian English," *Journal of pragmatics* 60 (2014): 121–139

Jane Chapman and Dan Ellin, "Dominion Cartoon Satire as Trench Culture Narratives: Complaints, Endurance and Stoicism," *The Round Table* 103, no. 2 (2014): 175–192.

Cliff Goddard, "Not Taking Yourself Too Seriously in Australian English: Semantic Explications, Cultural Scripts, Corpus Evidence," *Intercultural Pragmatics* 6, no.1 (2009): 29–53.

Graham Seal, "Unravelling Digger Yarn Spinning in World War One," *Journal of Australian Studies* 21, no. 53 (1998): 146–156.

Diane de Saint Léger is Lecturer in French Studies at the University of Melbourne. Her research interests focus on the perception of self and others in the language classroom as well as on the circulation of discourse about self and others in public spaces. Her research is informed by discourse analysis techniques as well corpus linguistics. She first came across the Australian trench magazine *Aussie magazine* as part of a four-year teaching and learning project that focused on the French-Australian connection during the Great War.

Mark Valentine St Leon, *Independent Scholar*

The Bedrock of Australian Humour? The Foundations of Australia Circus Clowning, 1842-57

250 years have passed since, in London in 1768, Philip Astley gave his first open-air displays of trick horsemanship in a roped-off enclosure in a field on the south side of the Thames. Astley's displays quickly developed into a distinct category of entertainment that became known as 'circus', one of the essential features of which was an element comedy. These entertainments were eventually enclosed and roofed over and Astley's Amphitheatre, as it became known, remained the international hallmark of circus until the close of the 19th century. Despite innovations in performance and the evolution of audience tastes, humour remained an essential element of Astley's programs. Who, today, could visit a circus without expecting to be humoured in one way or another?

Some 80 years after Astley's first displays in London, and after several tentative attempts as early as 1842, circus was firmly introduced in Australia when, in 1847, a Launceston publican, Robert Avis Radford, opened his 'Royal Circus' in a yard adjacent his York Street inn, *The Horse & Jockey*. Radford's Royal Circus was a 'humble imitation' of Astley's Amphitheatre and its programs were peppered, just like those of Astley's, with manifestations of humour.

Radford presented a fellow who was, arguably, Australia's first clown of any consequence. His name was Charles Axtelle. Given his ubiquity in colonial circus in the years that followed, Axtelle might well deserve the accolade of the father of Australian circus clowning, perhaps of Australian humour. But what did Axtelle actually do? What did he actually say? Did he have any contemporaries? How did he make people laugh? And what legacy did he bequeath to Australian humour, if any? Would Axtelle's brand of humour make people laugh in this day and age?

In this paper, taking the career of Charles Axtelle as its focus, I will give an account of Australian circus clowning in its formative era, between the years 1842, when the earliest, though short-lived, circus was opened in Sydney and 1857 (by which time circus was firmly established in the colonies). Building on a substantial bank of research, I will endeavour to answer several key questions: How

did colonial circus clowning develop in this foundation era? What were audience expectations of humour in this colonial era? What imprint did early circus clowning leave on Australian society?

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Dr Mark St Leon is descended from one of Australia's earliest circus families. He is the author of the definitive history of Australian circus, *Circus: The Australian Story* and has written numerous monographs and articles on the subject. In 1991, he launched the Sydney Arts Management Advisory Group ['SAMAG'], now in its 27th year of continuous, non-profit operation.

Richard Scully, *University of New England (See Research Project Discussion Session)*

Valeria Sinkeviciute, *University of Queensland (See Panels)*

Ronald Stewart, *Daito Bunka University, Japan (See Panels)*

Marilyn Tofler, *Swinburne University of Technology (See also Workshops)*

Craig Batty, *University of Technology Sydney*

Stayci Taylor, *RMIT University*

The Comedy Web Series: Reshaping Australian Script Development and Commissioning Practices

This paper argues that, for Australian comedy series creators, the web platform has opened a new space in which the 'rules' of script development are being expanded, enhanced or otherwise refashioned through having direct connection with and input from their audience. The web series sees audience become integral to the ways in which these texts are developed, namely skipping the erstwhile second-guessing of demographic tastes by more traditional broadcast development executives and commissioners. Building from a previous paper delivered at the 2017 AHSN Conference, the paper analyses the Australian comedy web series as talent, script development as well as pilot or proof of concept.

With Australian comedy web series case studies, such as *Bondi Hipsters* and *The Katering Show* – and analysing what their creators, writers and audiences have said about them – we investigate the processes behind the success of these series to argue that a new form of script development has emerged: namely, that development is both facilitated and influenced by the direct line that exists between comedy creators and their viewers. Furthermore, we suggest that through such a collaborative and open-access process of script development, comedy writers and performers might also benefit from an expanded form of talent development.

Dr Marilyn Tofler is a screenwriter, lecturer, performer and script assessor. Marilyn has written journal articles and book chapters on television, film and web comedy. She has co-created and written a television comedy series. Currently teaching film and television at Swinburne University of Technology, she is also developing a comedy web series.

Professor Craig Batty is Head of Creative Writing at the University of Technology Sydney. Author and editor of over 70 books, chapters and journal articles, he is an expert in screenwriting craft and practice, and creative practice research methodologies. He has won several university and national awards for PhD supervision.

Dr Stayci Taylor is an educator, supervisor and an award-winning researcher and screenwriter. Since attaining her PhD in 2016, Stayci has accrued a track record of over 20 scholarly publications, as well as co-editing two special journal issues, while maintaining her professional practice as a screenwriter for film and television. She is currently an Industry Fellow with the Media Program in the School of Media and Communication. In addition, Stayci is a member of the steering committees for RMIT's Women Researchers' Network and the Australian Film Institute Research Collection.

Alfred Vincent, *University of Sydney*

Beyond the White Screen: The Travels and Transformations of Greek Shadow Theatre

Greek shadow theatre, also known by the name of its main fictional character, Karagiozis, had its heyday from the late nineteenth to the mid-twentieth century. Puppeteers would set up their bed-sheet screens in villages and towns all over Greece and Cyprus, providing what was for many their only experience of “live” theatre. Children would make their own shadow puppets and put on shows. In present-day Greece, despite competition from contemporary media, Karagiozis refuses to disappear; in fact he entered the market long ago on LPs, TV, video and DVD.

Plays are improvised on the basis of a plot outline (which may exist only in the puppeteer’s head), and stock comic characters (which, however, can always be added to). Printed texts exist, but no one feels obliged to follow them. In the more traditional plays, the setting is in past times, under

Ottoman rule, though performers find ways of inserting comment on contemporary issues. There are also infinite possibilities for new plays.

Like many Greeks, Karagiozis has migrated to Australia. A recent production in Sydney used live actors instead of puppets, and featured traditional characters with an updated plot in an Australian setting. It was much appreciated by the Greek audience; clearly people still identify with this chronically impoverished yet clever and resourceful comic figure.

In the last century Karagiozis became a topic of scholarly study, involving, among other things, Propp's folktale analysis and Bakhtin's theory of carnival. Bergson's theory provides an explanation for much of the shadow theatre's humour, but leads to questions about its social role. Many lines of enquiry remain open for future researchers. In this paper, after a brief introduction to Greek shadow theatre, with emphasis on the nature and structure of its humour, we will discuss factors which may have helped this apparently outdated genre to preserve some of its appeal for modern audiences.

The paper will be illustrated by Powerpoint slides and actual puppets. The title is a respectful nod to *Behind the white screen*, the memoirs of a famous Karagiozis performer translated by Mario Rinvoluti. I will provide handouts with an account of the main stock characters, a brief extract from a play in translation and some (English) bibliography.

Alfred taught Modern Greek studies at Sydney University for twenty-five years. His PhD thesis was a critical edition of the Cretan dialect comedy *Fortounatos* (1655). Other publications have included further studies on early modern Greek comedy, and on Nikos Kazantzakis' use of Bergson's theory of humour. At Sydney, Alfred ran a seminar on Greek shadow theatre.

Laurence Vincent-Durroux, *Université Grenoble Alpes, France*

Humour in deaf children and teenagers with cochlear implants: means and topics

In deaf people who use Sign Languages, humour has been looked at extensively, evidencing the favorite means (such as puns on similar looking signs) and topics in deaf humour (Cancio-Bello 2015, Sutton-Spence & Napoli 2009). But humour has been shown to be very difficult to deal with for the deaf who use oral languages (usually referred to as the Oral Deaf) and who have poor hearing benefit provided by analogic hearing aids (Vincent-Durroux 2014). Humour remains to be further examined in deaf people with cochlear implants, which give access to the sounds of speech, and facilitate speech production and interaction. To what extent do profoundly deaf cochlear implant recipients access and share the means (such as puns and riddles) and topics (e.g. absurd situations) of hearing people? Is delayed linguistic input an obstacle for them to understand and use humour?

To try and answer these questions, we considered French and English data collected from 18 profoundly deaf cochlear implants recipients, aged 2 to 15, with ages at implantation varying from 1 to 7. They were filmed in interaction with an adult, playing with toys, making objects, reading books, telling stories, or engaged in a conversation. The data were transcribed following ICOR transcription norms, in which laughter is taken into account. In passages that involve laughter, and therefore humour (Charaudeau 2006), we characterized the means and topics that led the participants to laugh together.

For the youngest children, the main sources of humour are the gestures they make, the objects they build, and onomatopoeia. Older children use formal speech in order to make the adult laugh, either by taking up the adult's speech, or by speaking to / for the objects they have built. In some children and in teenagers, humour is based on shared knowledge, with references to their family and to the news.

We discuss the growing ability of cochlear implants recipients to have recourse to speech-based, co-constructed humour, even though such high-level linguistic processes have been shown to be impacted in deaf children (Arfé et al. 2015), with deafness itself and limited linguistic input as possible causes (Bourdin 2015).

Arfé B., Rossi C. et Sicoli S. (2015). The contribution of verbal working memory to deaf children's oral and written production. *Journal of Deaf Studies and Deaf Education*, 20(3), 203-214

Bourdin B. (2015). Un modèle capacitaire du traitement langagier chez l'enfant sourd: le cas de la morphosyntaxe. *ANAE 138, Approche neuropsychologique des apprentissages chez l'enfant, Surdit  :  volutions technologiques, de la prise en charge et des apprentissages*, 469-476

Cancio-Bello E. (2015). The Sources of Deaf Humor. An Exploration of the Reasons Deaf Humor Differs from That of Hearing People. Bachelor Thesis in the Department of Linguistics Swarthmore College Swarthmore (Pennsylvania)

Charaudeau P. (2006). Des Cat gories pour l'Humour? *Questions de communication*, <http://questionsdecommunication.revues.org/7688>

ICOR transcription norms: http://icar.univ-lyon2.fr/projets/corinte/documents/2013_Conv_ICOR_250313.pdf

Sutton-Spence R. & Napoli D. J. (2009). *Humor in sign languages: The linguistic underpinnings*.

Dublin: Centre for Deaf Studies at Trinity College Dublin

Vincent-Durroux L. (2014). *La langue orale des jeunes sourds profonds*. Paris: De Boeck-Solal, collection Voix Parole Langage

Laurence Vincent-Durroux is a Professor of English Linguistics at Universit  Grenoble Alpes, France. She is a member of LIDILEM, a research group on first and second languages. She has specialized in spoken language (French and English), in profoundly deaf children and teenagers, but also in French learners of English. She is the author of *La langue orale des jeunes sourds profonds* (De Boeck, 2014).

Laurence Vincent-Durroux, *Université Grenoble Alpes, France*

Kerry Mullan, *RMIT University*

Christine Béal, Caroline David, Cécile Poussard, *Université Montpellier 3*

Mastering Second Language Humour: The Ultimate Challenge

This study on interactional humour takes place within a larger project entitled “From perception to oral production”, the goal of which is to identify the links between comprehension and production processes and the sources of difficulty for French learners of English. The data consist of three comparable corpora of filmed semi-structured interviews between first (L1) and second (L2) language students: French-French L1; English-English L1; and English L1 with L2. The interviews revolve around the same extract of an American romantic comedy, watched in French for the French-French L1 interviews, and in English for the other interviews. The students were asked to give a description of a particular scene which centres on the offering of an unusual and unidentifiable gift, while explaining what they thought this gift might have been and why it was offered. While not originally designed to elicit humour from the participants, instances of spontaneous humour were identified in several interviews in all three corpora.

Previous research into conversational humour of French and (Australian) English speakers has taken a cross-cultural comparative approach (Béal and Mullan 2013, 2017; Mullan and Béal 2018). These studies revealed that the Australian participants showed a marked preference for mock aggressive recipient-oriented humour, incongruity and escalated absurd humour, whereas the French speakers preferred to reinforce complicity at the expense of an absent third party, and used linguistic play extensively. These findings will be compared with the humour identified in the three corpora here, adding a French-English intercultural approach to the existing cross-cultural research.

This study will use Béal and Mullan’s (2013) model for the analysis of humour, which consists of the following four concurrent dimensions:

1. The speaker/target/recipient interplay
2. The language dimension: linguistic mechanisms and/or discursive strategies used by speakers
3. The different pragmatic functions
4. The interactional dimension

The humour used by native speakers of French and English will be used as a basis: findings from both previous research and from the three new corpora will be taken into consideration. We will then examine the humour used by the French students when speaking English to assess their ability to understand and produce humour in their second language, taking the above four dimensions into account. A number of representative examples from the corpora will be presented by way of illustration.

Béal, C. and Mullan, K. 2017. The pragmatics of conversational humour in social visits: French and Australian English. *Language and Communication*, 55, 24–40.

Béal, C. and Mullan, K. 2013. Issues in conversational humour from a cross-cultural perspective: comparing French and Australian corpora. In Peeters, B., Mullan, K. and Béal, C. (eds.). *Cross-culturally Speaking, Speaking Cross-culturally*, pp. 107-139. Newcastle upon Tyne: Cambridge Scholars Publishing.

Mullan, K. and Béal, C. 2018. Conversational humor in French and Australian English: What makes an utterance (un)funny? *Special Issue: Conversational humor: Forms, functions and practices across cultures. Intercultural Pragmatics*, 15(4), pp. 457-485.

Laurence Vincent-Durroux is Professor of English Linguistics at Université Grenoble Alpes, France. She is a member of LIDILEM research group (*Linguistique et Didactique des Langues Etrangères et Maternelles*). Her research revolves around syntax and semantics in language acquisition. She studies two specific contexts: oral language development in profound deaf children; the acquisition of English as a second language by French students.

Kerry Mullan is Convenor of Languages at RMIT University. She teaches French language and culture, and sociolinguistics. Her main research interests are cross-cultural communication and differing interactional styles, particularly those of French and Australian English speakers. She also researches in the areas of intercultural pragmatics, discourse analysis, language teaching and conversational humour.

Christine Béal is Emeritus Professor of Linguistics at Université Paul Valéry Montpellier 3 and a member of Praxiling, a CNRS (National Centre for Scientific Research) Research Lab specialising in linguistics and communication. Her field of expertise is French linguistics, interactional linguistics and cross-cultural pragmatics. Her work is based on naturally occurring data (spontaneous talk between work colleagues, meetings, job interviews, among friends) in French and English. She has focused on terms of address, speech acts, politeness, rituals and routines, turn-taking and conversational humour.

Caroline David is Lecturer in Linguistics in the English Department at Université Paul Valéry Montpellier 3. She is a member of EMMA research group (*Etudes Montpelliéraines du Monde Anglophone*). Based on a corpus approach, her research focuses on the links between syntax and semantics in the expression of movement through complex verbal constructions. Her recent studies bear on the acquisition of oral English by French learners, and more specifically the verbal and non-verbal aspects of their speech.

Cécile Poussard is Honorary Senior Lecturer and member of EMMA research group (*Etudes Montpelliéraines du Monde Anglophone*) at Université Paul Valéry Montpellier 3. Her research field is second language learning and teaching, and more specifically oral comprehension, oral production and digital language learning environments.

Natasha W Vashisht, *University of Delhi, India*

Dissident Carnival Laughter: Dario Fo and the Commedia Dell'arte

My paper seeks to establish the dissident potential of humour in the commedia dell'arte, and how Italian dramatist Dario Fo adapts it to scourge dominant politics in postwar Italy. While postmodern practitioners and critics of the commedia have often debated on the dual potential of this renaissance tradition: as a mode of entertainment or a vehicle of satire, Fo's theatre bends toward a type of commedia that is a tool for laughter as well as a useful weapon for cultural awakening and action. Similar to Bakhtin's insistence on carnival laughter possessing both positive and negative values, Fo's commedia destroys and revitalizes simultaneously. In this way, it is, as Bakhtin states, quite unlike modern parody and satire that has a solely negative character and is deprived of regenerating ambivalence. Additionally, he folds his interest in popular parodist traditions associated with primordial European carnival rites (ancient Plautine farces, fabulatori, and roman saturnalias, the medieval revues, sotties and giullarata, renaissance commedia dell'arte) into Gramsci's views on the role of an intellectual through his theatrical crusade against the dominant catholic, capitalist and neo fascist structures. The paradox of laughter and satire arising in his farces will be critically contextualized within the political and cultural turmoil in Italy from the 1950s till the 1970s. Subsequently, my paper will explain the origin and formation of this renaissance genre, analyzing a few of its tropes (technique of improvisation, reversal of situation and masks) through a brief study of two of his best known farces, *Accidental Death of an Anarchist* (1970) and *Can't Pay? Won't Pay!* (1974). Therefore, while Fo sustains the entertainment value inherent in the commedia, he adds radical dissidence and cultural subversion to its humour rendering it far more politically engaged than its renaissance original. Interestingly, the laughter of the commedia becomes more socially active and activist in deflecting catharsis through its carnivalesque critique of contemporary Italian politics and culture.

Natasha W Vashisht currently works at the Department of English, St. Stephens College, University of Delhi where she teaches courses in Early Modern, Modern and Post-Modern Drama. Natasha's doctoral research focuses on a comparative study of dissident humour traditions in European Drama and Dario Fo's revolutionary theatre. She also scrutinizes the performance space in post war theatres of resistance and cultural intervention in the works of selected African and Indian playwrights.

Sophia Waters, *University of New England, Australia*

It's getting beyond a joke: Towards the lexical semantics of the French verb *blaguer*

This study will present a lexical semantic analysis of the French verb *blaguer* and related expressions. This verb can be roughly translated in English as 'to joke' and said to belong to a suite of "French humour practices", but relying on Anglo-specific terminology to categorise culture-specific practices perpetuates conceptual and terminological Anglocentrism. This study

contributes to the destabilisation of Anglocentrism in the theoretical vocabulary of humour studies (Goddard & Mullan, In Press/2019; Goddard, In Press/2018, Wierzbicka, 2014).

Working from the assumption that lexical categories reflect particular ways of speaking, thinking and behaving, this study's goal is to capture the insider perspective that French speakers have about the meaning of the verb *blaguer* and related expressions. Making local understandings obvious and accessible to cultural and linguistic outsiders will increase cross-cultural understanding and foster appreciation for the different ways that speakers construct and interpret their world with words (Levisen & Waters, 2017).

The analytical tool for this study is the semantic explication couched in the simple cross-translatable and culture-neutral words of the Natural Semantic Metalanguage (Goddard & Wierzbicka, 2014). The data is drawn from systematic google searches (google.fr) of online uses of the verb *blaguer*. Comparative reference is made to the verb 'to joke' from Australian English to highlight the differences in the ethnopragmatics of French ways of "laughing with other people" and the pitfalls of using Anglo categories as the default metalanguage (Goddard & Mullan, In Press/2019; Béal & Mullan, 2013, 2017).

Béal, C. & Mullan, K. (2013). Issues in conversational humour from a cross-cultural perspective: Comparing French and Australian corpora. In B. Peeters, K. Mullan & C. Béal (Eds.), *Cross-culturally speaking, speaking cross-culturally* (pp. 107–140). Newcastle upon Tyne: Cambridge Scholars.

Béal, C. & Mullan, K. (2017). The pragmatics of conversational humour in social visits: French and Australian English. *Language & Communication*, 55, 24–40.

Goddard, C. (2018). "Joking, kidding, teasing": Slippery categories for cross-cultural comparison but key words for understanding Anglo conversational humour. *Intercultural Pragmatics*.

Goddard, C. & Mullan, K. (In Press/2019). Explicating verbs for "laughing with other people" in French and English (and why it matters for humor studies). *Humor: International Journal of Humor Research*, 32(2).

Goddard, C. & Wierzbicka, A. (2014). *Words and meanings: Lexical semantics across domains, languages and cultures*. Oxford: Oxford University Press.

Levisen, C. & Waters, S. (2017). How words do things to people. In C. Levisen & S. Waters (Eds.), *Cultural keywords in discourse* (pp. 1–23). Amsterdam: John Benjamins.

Wierzbicka, A. (2014). *Imprisoned in English: The hazards of English as the default language*. New York: Oxford University Press.

Dr Sophia Waters is a Lecturer in Writing at the University of New England, Armidale. Her research focuses on how words shape people's ways of living in the world. Specialising in Australian English and French, her expertise spans semantics, pragmatics and discourse studies using the Natural Semantic Metalanguage (NSM) approach. Dr Waters co-edited the book *Cultural keywords in discourse* (2017).

Lara Weinglass, University of Queensland (see also Panels)

Humour in Australian Blue-collar Workplace Interactions: A case study

The use of humour is often discussed in popular discourses as a key aspect of Australian culture. Evidence of this widespread belief can even be found on an Australian government website, which provides detailed descriptions of our “distinctly Australian” sense of humour (Australian Government, n.d.). In academia, too, the prevalence of the use of humour in Australia has been widely discussed (e.g. Davis, 2009).

Despite this apparent widespread acceptance that the use of humour is a key aspect of Australian culture, few linguistic studies have formally examined this type of unscripted, everyday humour, the type of humour that we find among co-workers when at work. Focussing on the subfield of humour studies looking at conversational humour, i.e. humour occurring in natural conversations as opposed to formulaic jokes (e.g. Dynel, 2009), my PhD project, on which this paper is based, seeks to address this gap using naturally occurring data from selected Australian workplaces.

The data from this paper is drawn from a larger database of audiovisual recordings of participants in different settings in selected Australian workplaces (e.g., in meetings, during breaks, or while performing their duties), and is analysed using a combination of methods from conversation analysis and interactional pragmatics, giving insights into how humour actually unfolds in these everyday situations and the specific role it plays in building and maintaining workplace relationships.

In this paper I present detailed examples of the different types of humour used in workplace interactions in a blue-collar workplace in the Brisbane area, and I give a preliminary analysis of the interactional practices by which humour is accomplished and responded to in such a setting.

Australian Government. (n.d.). *Australian Humour*. <http://www.australia.gov.au/about-australia/australian-story/austn-humour>

Davis, Jessica Milner. (2009). Aussie Humor and Laughter: Joking as an Acculturating Ritual. In F. De Groen & P. Kirkpatrick (Eds.), *Serious Frolic: Essays on Australian Humour* (pp. 31-47). St Lucia, Qld: University of Queensland Press.

Dynel, Marta. (2009). Beyond a joke: Types of conversational humour. *Language and Linguistics Compass*, 3(5), 1284-1299.

Lara Weinglass is a confirmed PhD candidate in Linguistics at the School of Languages and Cultures at the University of Queensland. The working title for her PhD project is *Humour and Laughter in Australian Workplace Interactions*, and she is currently analysing data for her project. She is particularly interested in conversational humour, conversation analysis, and interactional pragmatics.

Yoshiaki Yokota, *University of Tokyo/ FECO, Japan (See Panels)*

Katerina Zacharopoulou, *MA History and Critical Thinking in Architecture, Freelance Writer*

‘Breaking the Fourth Wall’: self-referential humour between art and architecture (or, ‘Untitled’)

This paper aims to detect a type of self-referential humour, ‘breaking the fourth wall’, in an architectural context. The notion originates in theatre performance, where the ‘fourth wall’ stands for the invisible barrier assumed to exist between audience and actors, which can be broken when characters show awareness of their fictional natures.

Breaking the fourth wall also refers to the violation of narrative conventions in arts like literature, comics, and film, but has not yet been applied to architecture. This might seem reasonable, since it presupposes a boundary between a real and an imaginary world, whether immaterial, like in theatre, or material, like the filmscreen. But taking into consideration that buildings’ interiors are accessible to far fewer people than their exteriors, actual walls can also be seen as a boundary between what is perceived and what is imagined. Can a building break this boundary, emphasising its nature as a building through self-reference?

To answer this question, a comparison is drawn between a 17th century painting technique called trompe l’oeil, known for breaking the fourth wall, and a series of showrooms constructed by the architectural office SITE during the ‘70s and ‘80s for the American BEST Products Company. Trompe l’oeil focused on depiction of materials, and re-emerged in the 19th century America as a commercial art, while SITE’s stores promoted consumer culture as inspiration for contemporary art. Both of these have been received as humorous. It will be argued that the showrooms use a similar humorous mechanism to that of trompe l’oeil, one revolving around incongruity.

The two case studies are therefore analysed in terms of how they violate major established conventions in painting and architecture, regarding the representation of reality or ‘truth’ on a canvas or an exterior wall. In architecture, this ‘truth’ may refer to structure, function, or to underlying principles of design. What allows these cases to break the fourth wall is exposing these conventions precisely through their use. Trompe l’oeil mastered representation through both artists’ dexterity and the manipulation of observers’ expectations (e.g. depiction of static objects in natural size). But the selected examples reveal that they are representations by featuring details such as broken glass, curtains and frames, or depicting a painting within a painting. Likewise, SITE’s stores are simple boxes, supposedly the ultimate representation of function, whose facades seem to break, tilt, or split to reveal a part of their interior. This, however, is actually a second exterior shell, or a building within a building, which allows normal function.

The humorous interpretation lies in the momentary deception, revealed as such by immediate discovery of the two-dimensional surface and the second shell. In both cases, this hints at the fact that representation is itself a convention.

Trompe l'oeil paintings are often rejected in art history as mere optical tricks. Similarly, following BEST Products' bankruptcy in the '90s, most of SITE's stores were destroyed and remain relatively unknown and understudied in architectural theory. This widespread lack of aesthetic appreciation is arguably connected to these works' humorous mechanisms, and can be located in a more general rejection of discussing humour in art, and even more so in architecture. Self-referential humour focuses on structure rather than content, which seems to be perceived as denuding an artwork of its value as a unique aesthetic accomplishment. It is not surprising, then, that most trompe l'oeil paintings are called 'Untitled'.

Katerina Zacharopoulou studied Architecture in the Aristotle University of Thessaloniki (AUTH), Greece and holds an MA in History & Critical Thinking with Distinction from the Architectural Association (AA) in London. She currently teaches in the undergraduate programme of the school as a History & Theory tutor. Her MA thesis explored the use of humour in architectural discourse and practice, entertaining the possibility of its rejection in favour of irony. It was presented in the 30th International Society for Humor Studies Conference, and was a runner-up for the conference's Christie Davies Award. Katerina has talked about humour in an architectural context at events at the AA and the AUTH, and aims to pursue doctoral research on the topic.