

relationship to anger was made particularly manifest during his performance at the White House Correspondent's Dinner in 2015. While Luther performed "Black rage within a White imaginary," Black viewers were able to appreciate "his ability to tell White people to their face how they have wronged the first Black president and how race and whiteness informs that wrongdoing" (138). The satire of Obama's anger translator derives not only from the recognition of the validity of Black masculine anger but also from an understanding of how this anger must often be represented at a distance in the (white) public square.

In the book's conclusion, "Beyond the Funny Race Man," Manning points to other work that contributes to the decentering of Black men in satire, including *2 Dope Queens* (2015–18), *Insecure* (2016–21), *Black Lady Sketch Show* (2019–), and Jerrod Carmichael's *Home Videos* (2018) and *Sermons on the Mount* (2019). *Played Out* attempts to think through "what a glacial fall from grace looks like" for the race man and to show the "power of wit and humor to "begin the work of decentering Black men from the bedlam of racial uplift narratives and respectability politics" (141). *Played Out* provides both an excellent contextualization of vulnerability in Black male satire and a pathway for expanding the important work of Black satire.

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*Who's Laughing Now: Feminist Perspectives on Humour and Laughter.*

Edited by Anna Lise Frey. Ontario: Demeter Press, 2021. 144 pp.

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This collection of essays focuses on feminism's and feminists' use of defiant humor and laughter as a tool to push back against the dominant powers that seek to tell the world that "women aren't funny." The book is comprised of ten chapters



and an introduction. The contributors come from a variety of educational and professional backgrounds; one contributor is a sexual health counselor, another a master's candidate in environmental anthropology, and yet another a PhD in political economy in feminist media. The wide range of perspectives is part and parcel of what makes the collection's emphasis on comic pushback so compelling.

In the book's introduction, editor Anna Frey begins by pointing out that women are as adept at humor as men, even when the running joke works to serve the systems that oppress them. Frey reminds readers that "not all women practice feminism, and women's comedy can just as much reinforce violent systems of oppression as refute them." As she explains, the book's goal is to explore how laughter and humor can be used as a form of political action, as well as what they might look like to different people (7). No chapter, she notes, is meant to be taken as the final word on the subject; the book is instead intended to offer a mix of voices within an ongoing conversation.

Each chapter title is in itself an attempt at humor. Many of them call out double standards in comedy or address stereotypes that women can't be funny and are only the butt of jokes instead. The first chapter by Vanessa Voss, "I Would Come Up with a Funny Title, but I'm Just a Girl: Women, Comedy, and an Evolved Sense of Humor," focuses on what happens when women "infiltrate" comedic spaces like television and the internet only to be met with backlash and sometimes outright violence. Voss claims that "women have the same intellectual capabilities as men when they are allowed to act on them without some form of punishment," underscoring one of the many important points of this book, namely that women and feminists have the ability to use humor just as effectively as their patriarchal counterparts when given the platform (23). Voss demonstrates this point further in her use of endnotes as a secondary site for humor.

Other chapters explore how women use comedy to cope with real-life situations, bring people together, break down stereotypes by reclaiming and reworking sexist, racist, and other jokes aimed at marginalized groups, and remind us that making fun of oneself is sometimes the best way to keep laughing and stay on top.

In the second chapter, "Phenomenology of a Feminist Joke and the Quintessential Emotional Labour in Maria Bamford's Comedy," Matalja Chestopalova investigates how far femme comics will go in order to make their audiences laugh by analyzing one female comedian's television series and stand-up comedy routines. Chapter 3, "I Have to Laugh, or I'll Die," is

Aba Amuquandoh's account of how she relied on humor to get through the toughest parts of her life and how that led her to become a professional comedian. Chapter 4, "Man, That Guy's Sad . . . but He Killed': Survivors of Sexual Violence Joke about Rape," by editor Anna Frey, also explores how people facing challenging life experiences use humor to cope. In chapter 5, "The *Bad Mother's Club*: In Cyberspace, You Can Hear the Unruly Women Laughing," Anitra Goriss-Hunter considers one maternity website's redefinition and reassessment of the maternal body through anecdotal stories. The next chapter, "Making It Up As They Go Along: An Analysis of Feminist Comedy in the Prairies" by Marley Duckket, discusses "the rise of feminist comedy in the prairie provinces" through a look at a prairie comedy troupe called LadyBits Improv Comedy Collective (76). Chapter 7, Sai Amulya Komarraju's "Immoral, Slut, Arsehol': Feminist Memes Reclaim Stereotypes," similar to chapter 2, takes up femme internet's use of feminist content to push against antifeminist ideals. In chapter 8, "Queens of the Castle: Intergenerational Conversations about Elaine Benes' (Imperfect) Feminism," Stephanie Patrick and Hayley R. Crooks show how Elaine Benes's humor on *Seinfeld* bridges the gaps between intergenerational feminist ideals. The penultimate chapter, "Lighten Up! Life as a Vegetarian Feminist, or the Most Uptight Person in the World," by Margaret Betz, discusses how intersectional feminism fits within comedy and how comedy is not only a man's domain. The final chapter, "That Time I tried to Date a Frat Boy" by Alyson Rogers, is an introspective analysis of how feminism has to take responsibility for conflicting ideas about sex and gender.

This book offers an updated source for ongoing conversations about feminist humor from a variety of points of view aimed at different audiences. It adds to an already vibrant conversation about feminist humor found in edited volumes like *Women and Comedy: History, Theory, Practice; Hysterical!: Women in American Comedy* and *Transgressive Humor of American Women Writers*, as well as Cynthia Willett and Julie Willett's *Upriarious: How Feminists and Other Subversive Comics Speak Truth*. Given the breadth of this collection, many will find it useful, whether they are researching the history of feminist humor in the media, stand-up comedy, female psychology, or teaching methodology.

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