Trans Humor, And Resistance: De/Coloniality Of French Humor, And Comedy

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ABSTRACT

Humor has been one of my many tools for me to cope with misgendering, transphobia, anxiety, etc. Sadly, humor and comedy theories in French-speaking contexts have not considered enough the power dynamics that humor can contribute to normalizing, nor ways to deconstruct them. In this thesis, I argue that adding the concept of de/coloniality to the Benign Violation Theory popularized by Warren and McGraw (2010), meaning creating laughter through what will be considered "benign" violations of norms by the audience – namely, by focusing on Decolonial Violations – is a useful way to theorize this gap in relation to brave spaces, meaning spaces where the audience is challenged. This idea can educate outgroups and support ingroups simultaneously and open the Overton window (meaning what is considered acceptable in the mainstream) when used alongside decolonial thought: there is a potential to challenge coloniality and audiences through humor. Through semi-structured interviews, I interviewed 5 French-speaking trans artists (2 non-white artists) and 4 non-performing trans audience (2 non-white audience) from Quebec, France, Belgium, to assess their politicization on the subject, and their view on the potential decolonial, educational, and care aspects of humor in relation to their trans identity. All were very politicized, although most of the non-performer group did not consider themselves "*militant"* (militant/activist). The notion of how to use humor was very nuanced, some more universalist, and some ready to make no compromises on their art. However, generally, white participants struggled with the larger notion of decoloniality, only seeing it from an individual prism rather than on a collective prism, and how white supremacy and coloniality impacted/could impact them as well, although de/coloniality has impacted/impacts trans non-white folks more. The notion of brave spaces, hence spaces where one's values/thoughts are challenged, is what seemed to be lacking the most in the French humor sphere, and algorithms and capitalism seem to worsen it.

KEY WORDS: transgender, French, humor, coloniality, benign violation theory

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INTRODUCTION

Context and Research Question

I am neurodivergent and white, and non-binary and French. Humor and comedy have been my everyday tools to cope with my environment and anxiety. However, I do not think that humor and comedy theories have explored enough the power dynamics and biases they encompass and contribute to normalizing. I started by investigating in my Year 1 Thesis, how non-binary people experience French, a gendered language which de facto rejects our existence, although it was not always the case, and my research led me to conclude the quasi-total disappearance/erasure of neutral in French was due to an imperialist and colonial process throughout history (Gacel, 2024). There is little literature on French non-binarity and French trans humor, which I aim to start filling the gap. Thereby, I wish to involve trans people and comedians in the discussion as I find it methodologically fundamental, instead of them/us being "objects of study." Trans narratives in Western countries have been displayed since the 20th century as tragic, sad, or horrific narratives (e.g., James, 1995; Bornstein, 2006), and I wish here to focus on trans joy, on trans comedy. I find it even more important as trans rights are being attacked in Western countries and beyond (Evje, Fluit, & von Soest, 2024). I wish to show how humor and comedy can be resisting tools, care tools, and can ultimately help decolonize gender – and French, which has not always been so gendered (Mackenzie, 2022, 155-157).

To theorize this gap, I will extend the concept of Benign Violation Theory, popularized by Warren and McGraw (2010), meaning creating laughter through what will be considered "benign" violations of norms by the audience, but whilst using de/coloniality – namely Decolonial Violations (it is but one way to do so), meaning creating laughter through transgressing colonial norms, here decolonial and gendered. Coloniality engulfs all the economic, social, gendered, etc. patterns that ensued from colonialism (Lugones, 2010, 742-746; 2023, 37-39). Decolonial Violations can simultaneously educate outgroups and support/care for ingroups, whilst opening the Overton window (meaning what is considered acceptable in popular discourses; Lehman, 2009) on the antiracist/decolonial side of the political spectrum if used alongside decolonial thoughts. It can challenge French coloniality through humor and confront audiences. Humor and comedy are set within local cultures, making translations difficult as references, puns, etc. can be lost in the translation, making the local context/culture very important when discussing humor. My research question is thus: *To*

what extent can trans comedy and humor help decolonize the French language and tragic trans narratives and be(come) acts of resistance?

The answer I will get is only representative of one moment in French history, and will evolve, and will need to be replicated/done in other contexts. I do not wish here either to "gatekeep" what humor is, but how it can be an activist tool. I will not narrow down to the type of humor and comedy I include here (stand-up comedy, plays, absurd humor, Instagram reels, meme pages, etc.) as I wish to have a broad approach to the content rather than the form, and what do all these have in common when performed by trans comedians/people?

I will use humor and comedy interchangeably throughout this thesis, although I talk about classic theories where the word "humor" did not exist and is hence anachronical, whereas comedy and laughter would have rather been used. I do so, as comedy seems to come from Greek plays, and was defined as the "proper" laughter, smart. Meanwhile, "humor" designated temperament, carnal fluids and the humoral theory starting the 16th century (Le Double, 1899, 148-152) – notably used by Rabelais, until becoming synonym to someone joyful, funny, witty starting the 18th century in France (17th century in England; Centre National de Ressources Textuelles et Lexicales (CNRTL), 2012). Humor is hence something more accessible to all than comedies, although of course, being funny started before the invention of the term. In that logic, I wished to not restrict this thesis to one kind of humor/comedy, from those considered less to those more mainstream/elitist.

Humor Theories - Classic Theories

What seems to be the oldest mainstream way to look at humor/comedy in Western countries is found in *The Philebus* (Plato, 1892, 95-97) and is called the Superiority Theory:

> Let this, then, be the principle of division; those of them who are weak and unable to revenge themselves, when they are laughed at, may be truly called ridiculous, but those who can defend themselves may be more truly described as strong and formidable; for ignorance in the powerful is hateful and horrible, because hurtful to others both in reality and in fiction, but powerless ignorance may be reckoned, and in truth is, ridiculous.

Plato laughs at self-ignorance – and seems to not have a positive view of such acts as he finds laughter for the poor, the weak, "ridiculous" – hence why he gives such little space in his bibliography to humor. It highlights predation, hierarchy, and division. One laughs at those

they feel superior to, and others follow in spite. No empathy for those laughed at – except maybe with Francis Hutcheson (1750, 11), a moral philosopher, later, but who rather pitied them. Aristotle (Destrée & Trivigno, 2019, 107-117) – from his found writings, seemed to have thought the same as Plato on humor, but goes a step further: he seems to prefer wittiness (*eutrapelia*), "smart" humor, and disliked "aggressive"/"painful" humor that he called buffoonery on an amusement scale. He seemed to wish for a middle ground named educated violence/*hybris* (Johnston, 2020, 325-330) – although he also seemed to dislike *hybris,* which brings anger and shame, so he had quite an ambiguous position. Hobbes (1812, 65) develops that this sense of superiority is only "perceived:" one laughs at "perceived" weakness, not inherent ones, and this person cannot laugh at their own weaknesses. This sense of social hierarchy and privileges still exists today. These philosophers, despite finding some pitiful or being saddened by their own misery when laughed at, do not go in-depth into who is laughed at, their feelings, and their suffering. These theories are still used today, whilst this is when a decolonial, and multidimensional approach is necessary: Plato was living a privileged life, and the "absurdities and infirmities" here point out towards marginalized communities – at the time non-Athenian, non-men, non-citizen, non-disabled, but which can be extended today to LGBTQIA+ communities, non-white communities, disabled communities, etc. Jokes at the expense of marginalized communities still very much exist today (e.g., Puerto Rico being called "island of garbage" by comedian Tony Hinchcliffe; McCausland & Hayes, 2024). It could even be called bullying today – should one be laughing when one does not wish to be laughed at? Who is laughing? What is considered a "weakness"?

Another theory is named the Relief Theory. Popularized by Freud (2025, 210): one laughs to let out "inappropriate" thoughts, making laughing at what could be considered homophobic, racist, ableist, etc, "jokes" a healthy effect to "uncivilized thoughts" and "suppressed tendencies" (lustful and/or hostile). Laughter is less linked to negative emotions than to the effort put in place to restrain them (210-212). However, I argue it has several problems which are not discussed: Who is laughing to release some "uncivilized thoughts" and who is plainly being racist, ableist, transphobic, etc. (e.g., Ricky Gervais and Dave Chappelle's trans fixation; Goktas, 2023)? Who picks what are "jokes" by contrast to what are insults? Who has a sense of humor? Who are killjoys? This justifies, in my view, arguments such as "this is just a joke," which contribute to normalizing oppressions and dismissing critics when called out (Ahmed & Bonis, 2012). Not everyone will laugh at a joke; I am not naïve enough to believe this. However, being called in/out on a joke by the

minority/minorized community one mocks/laughs at (and not with), should lead to some sort of self-reflection, and also question why one wishes to make that joke in the first place: what was their thought process and social identities?

Which leads me to the third theory: the incongruity-resolution theory. It means that two ideas/concepts in one statement are true and/or require active resolution. It can result in the enjoyment of the intellectual process rather than pure laughter. It can also become quite elitist/classist as depending on the cultural background of the audience, and can result in incomprehension, confusion, and isolation if not resolved. Within that theory, the concept of juxtaposition of identity is what I find interesting (MacDonald, 2018, 25):

> We don't just hear a joke by itself; we understand it as being told by a social actor. Without consideration, we judge whether or not a certain kind of person is able to say X about subject Y, and this judgment informs our enjoyment.

How we understand/perceive a joke depends on the comedian/person telling it (O'Connor, Ford, & Banos, 2017). A joke can be perceived as "acceptable" or not depending on whether that person makes jokes about a community they belong to or one they do not, whether that community is seen as marginalized or not, and depending on whom the joke is also meant for (MacDonald, 2018, 25). For instance, Fary, a Black comedian, mocks (rightfully) white people, colorism, and the lack of representation at the Molières [French drama awards], which received critical acclaim, although the audience at the time, overwhelmingly white, struggled to laugh (Fary, 2019). Meanwhile, white comedian Tony Hinchcliffe calling Puerto Rico an "island of garbage" received (rightfully) backlash by the Left, and marginalized communities, and even the Republican party tried to back away from the joke due to the elections coming up and the fact that 36 million potential voters are Latinx in the US (McCausland & Hayes, 2024). Is it painfully racist, or ironic, a satire, or does it need a resolution? Ambiguous intentionality can be(come) a comedic trope, and a powerful resisting tool (Baldwin, 2018, 4-10):

> … humor, in particular satire and irony, when used in the service of criticizing oppressive power structures and especially by members of marginalized groups, is a potentially powerful tool for increasing receptivity and recognition of other ways of knowing and experiencing society.

Bakhtin (1981, 123) already writes on how blasphemy and satire are important to criticize power in place: by exaggerating and ridiculing certain social realities, satire can force one to question dominant structures. In stand-up comedy, marginalized groups "often construct themselves as victims," meaning they "perform their marginality in an act simultaneously oppressive (by using demeaning stereotypes) and transgressive (by interrogating those very stereotypes through humorous discourse)" (Gilbert, 1997, 317-318). Hence, humor and comedy do not mean it becomes decolonial, antiracist, antifascist, etc. when performed by a marginalized community. Oppressive systems, including coloniality, patriarchy, and capitalism, are embedded everywhere, within everyone.

Trans narratives in Western countries have, since the 20th century, been depicted as tragic and/or threatening narratives onscreen and in popular discourse (e.g., Crossdresser's Movie Guide warning about "transvestite" serial killing women onscreen, Figure 1). The figure of the predatory transwoman is linked to white supremacy as this vision comes from colonialism with its binary gender perception (Boellstorff et al., 2014, 434-435; Greensmith & Giwa, 2013, 132-134; O'Sullivan, 2021, 3-6), and their sexualization is a threat to white women, whilst they are fetishized by white men (Stryker, 1994, 237-238). Historically, but also still now, as the (non-)representation shows the relationship between whiteness and femininity: even for Black trans women, femininity must be represented through whiteness or is reduced to flesh (Krell, 2017, 227-232).

The idea of what a trans woman looks like is embedded in white supremacy, with figures such as Christine Jorgensen, a famous white, blond, cis-passing trans woman in the 1950s, and famous Black trans women like Angelica Ross reduced to their past as sex workers by white trans woman, Caitlyn Jenner, onscreen (227-230). Black women are linked to violence, death, anger, and reduced to birthing capacities, whilst Black trans women are reduced to a fetish for white men and stereotyped as low-class figures, linked to "salaciousness", and yet attractive "new" individuals (Skidmore, 2011, 228). The short documentary *It Gets Messy in Here* (Green, 2011) questions how bathrooms became a spatial and bodily fight for trans men and transmasc people and even more for trans people of color, as they have attached to them the double amount of stereotypes: Black stereotypes of violence and sexual threat, and transness' "perversion" and "deviance." Krell (2017, 232-236) describes a form of gentrification of trans aesthetics by mainstream production studios

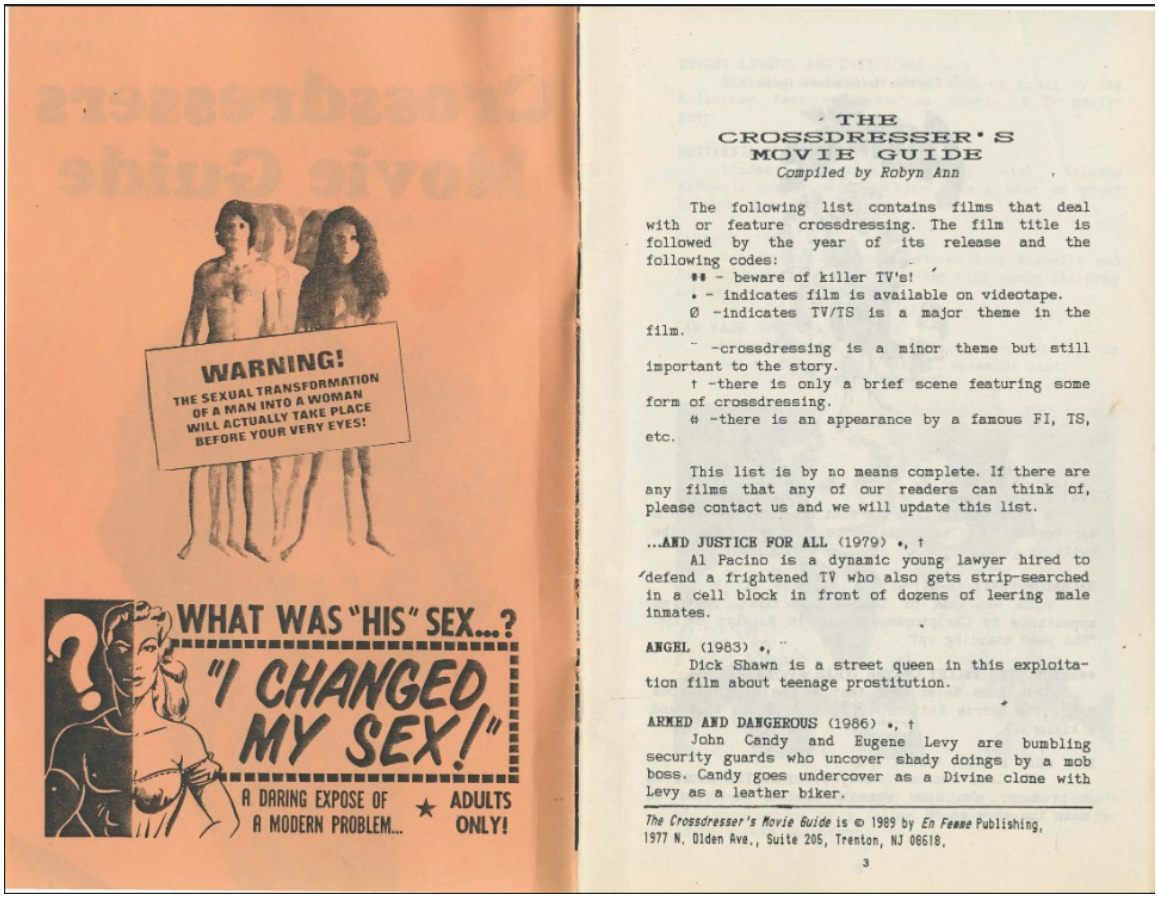

Figure 1: The Cross-dresser's movie Guide (Robyn, 1989, 2-3) warning about "killer TV's [transvestite]."

(mainly cis white), creating new stereotypes associated with Black trans women specifically, and the superiority of whiteness as an oppressive system over transmisogyny.

However, art and performances – filled with humor and satires have been one way for the trans community to reclaim these narratives with drag performances, but not only: Tumblr, Twitter/X, YouTube, TikTok, stand-up comedy, DeviantArt, meme pages, ballrooms, etc. and the multiplicity of "trans satires," show the desire for trans comedians, and other trans humoristic content and self-reflection and criticism to change, discuss, criticize transness and start a historical project, that I wish to highlight throughout this thesis (Samer, 2022, 163-167; Chu, & Harsin Drager, 2019, 104-107). As Lou Trotignon (2025), a French trans and non-binary comedian, on his first show *Mérou* declared:

> Bienvenue au spectacle où on sait pas si c'est une manif ou un spectacle. [Applause] [Lou laughs and looks at his audience] C'est une manif hein. Y'a du mulet, du mulet, du mulet![1]

Power dynamics and oppressive systems are present everywhere within humor and comedy's main classic theories. However, none seem to tackle the issue of countering them, fighting them, or discussing the suffering of those laughed at. None go fully in depth into the potential power of humor to resist these oppressional systems, whilst these systems are crucial to be discussed when talking about comedy and humor, and their situatedness – from one culture to another, its false "universality," the impact of time, age, gender, dis/abilities, narratives, bodies, etc. and the power of satire and irony to challenge norms.

Decolonial Violations

Another humor theory, which is not a sum of the previous ones, but is more contemporary, is the Benign Violation theory, popularized by McGraw and Warren (2010, 2-7). Using a psychological approach, they analyzed participants' responses to "morally-charged" stimuli and found that the majority of participants found entertainment in stimuli both "wrong" and "harmless" – meaning they thought they were discussing something taboo (a violation), but that violation was found to be benign to them. However, what is found to be benign/a violation is subjective, and this defense has been used as explained before by "free speech defenders" as for them a joke is benign inherently as it is a joke (Goktas, 2023).

I argue here that using decolonial thoughts alongside Benign Violation Theory is crucial and could be called Decolonial Violations. Instead of being about any violation, it could be jokes disrupting colonial, gender, ableist, etc. norms, including language, and hence, humor, to challenge the audience. It is but one way to decolonize humor and open the Overton window (Lehman, 2009) on the other side of the political spectrum to educate, as hooks (1994, 49-53) envisioned education: have fun, educate, increase critical thinking. Calling a violation "benign" is subjective and erases the impact/suffering caused by coloniality by naming it "benign." I hence call it Decolonial Violations. Nevertheless, it is a

[1] English Translation: "Welcome to the show where we don't know if it's a protest or a show. [Applause] [Lou laughs and looks at his audience] It's a protest, duh. There's mullet, mullet, mullet!"

way to go against coloniality of power, of being, of perception, of affect, and of gender (Maldonado-Torres, 2007; Tlostanova, 2017). Coloniality highlights enduring colonial patterns in every layer of society; it was first coined by Anibal Quijano and extended by Maria Lugones (2010, 742-746; 2023, 37-39), among others. Lugones (2007, 206-207) argues that coloniality of power is deeply linked (and inseparable) to the colonial gender system established during European colonization, which persists today, including in the production of knowledge, and which was not present in the precolonial world (201-205). This system, however, benefits ("has a light side") "white bourgeois men and women" – and I would include cis, straight, and non-disabled, whilst its "dark side" dehumanizes the colonized, nonwhite, and gender non-conforming folks (201-203).

Lugones (2022, 105-107), in later works, expresses how "playfulness" is crucial – although born out of necessity/survival – to women, especially of color, for Lugones, and I would argue also to gender minorities, to navigate across what she names social and cultural "worlds." This playfulness can lead to more connection/understanding, interdependence, mutual recognition between non-white women and white women – although it requires deep self-reflection and is complex (109-114). She contrasts it with "play," which she describes as competitive and creating more power dynamics of domination and assimilation (117-120).

The notion of universalism that Lugones (2023, 37-39) criticizes is a key modern symptom of coloniality: it only erases racial history as it "does not see colors" and differences and refuses to acknowledge the privileges, white supremacy, history, biases, systemic oppressional systems in place, while giving a Eurocentric falsely "universal paradigm of knowledge" (Quijano, 2007, 170-173). It provides a "universal" way of thinking, which is not applicable everywhere at all. It is particularly relevant to mention in the French context, as reflecting one of the cores of the French legal system, meritocratic values and education. French universalism is that important that any racial data is illegal (Loi n° 78-17 du 6 janvier 1978 relative à l'informatique, aux fichiers et aux libertés, Section 2, article 8). At most, people can use surveys, but it is not enough and prevents us from more irremediably proving wrong the far right and "the great replacement theory," invented/popular in France (Le Pennec, 2019). It is a reason why there is a limit to the applicability of English-based research, and the limitations of studies in French on race, colorism, coloniality, etc.

Since the 16th century, and the Ordonnance de Villers-Cotterêts, the French monarchy emphasized French "unity" through a unique language, meaning regional languages were

distrusted and eventually forbidden (Escudé, 2013, 1). François Guizot, Minister of the Interior of France in 1837, wished that "each school is a French-speaking colony in a conquered country,"[2] using an imperialist and colonial lexicon. It is a sign of how powerful and dangerous French "universalism" is: by wanting to uniformize and "spread" French culture as if French values transcended individuals, ethnicities, races, religions, etc., it just erases history in aid of national narratives. Breton, for instance, has determiners that do not agree in number or gender, but on oral flow depending on vowels and consonants starting words (Bidaud, 2020, 252). Furthermore, since World War I, there was a great loss of rural speakers, whilst regional languages were officially banned in 1925, until their unbanning in 1949, which stayed a niche teaching practice (Escudé, 2013, 4). French counts today 75 "French (regional) languages" (Nicolas, 2015). Their use today stays niche and keeps decreasing; some languages threatened to cease to exist with an aging population (e.g., Breton; Escudé, 2013, 8). Others like Picard speakers already grieve the loss of their languages due to forced integration (Eloy, 2003, 139-141). Although outside of hexagonal France, Martinique, Guadeloupe, Mayotte, La Réunion, and Kanaky have different colonial contexts, leading to more resistance from their local languages (Léglise, 2021, 197-198). Nevertheless, schools teaching French universalism to children never explore the history it erases, biases, and oppressive systems (e.g., Collet, 2021). Universalism only ever erases that systemic racism, sexism, transphobia, homophobia, ableism, misogynoir, transmisogynoir, etc. exist – and they need to be discussed, challenged, and fought (of course, adapted to different ages).

Community-based research and participatory methodologies are very important, especially to decolonize (Anderson, Ruiz, Stewart, & Tlostanova, 2019, 122). Although it must be pointed out that the potential dangers for comedians to perform these sorts of explicitly and politically engaged humor are due to cyberbullying and harassment they can be exposed to. Support must be unanimous from the media, other comedians, and not just by the minorized, marginalized, and concerned community. Anderson et al. (2019, 133-134) encourage more dialogues between North and South and different Indigenous feminist practices, and how they can inform/support each other transnationally. Humor and comedy

[2] "… chaque école soit une colonie de langue française en pays conquis."

can inform one another in terms of education, support, and adaptation to local cultural and comedy/humor practices.

I am far from being the first one looking at racialized, disabled, and trans humor to educate and confront hegemonic norms and narratives (Abujbarah, 2019; Rossing, 2016; Samer, 2022). Humor and comedy are ways to reappropriate narratives that have been told/imposed by cis, het, white, non-disabled men. Cixous (1976, 875-893) wrote on feminist laughter, although in a still very binary way, gender-wise and sex-wise, as embedded into psychoanalysis. She, however, does see the potential of humor as reappropriating one's body and voice, the joy of writing, laughter as resistance, and collectiveness (880-890). The historical relationship between trans, Black and disabled folks is here important as freak shows, minstrel shows for instance, meant to entertain, amuse, emerge around the same time, linking all these identities for the same purpose – white supremacy and entertainment, whilst today all reappropriate humor to educate an outgroup and create a sense of ingroup at the same time (Abujbarah, 2019, 39-45; 130-151).

In the case of queer representation, Cohen (1997, 437-441) emphasizes radicality. When applied to humor, instead of having a position of both oppressive demeaning stereotypes and transgressive (Gilbert, 1997, 317-318), it must be(come) fully transgressive (meaning decolonial, feminist, anti-capitalist, etc.), so it does not reinforce a "homogenized identity" of what queerness is in opposition to cisheteronormativity. It must explore the potentiality of marginalized representation, including heterosexuality outside of heteronormativity (Cohen, 1997, 437-441), and humor can be a way to do so. Alok Von Menon (2025), a non-binary comedian and artist, in their comedy special named *Gender Agenda,* uses humor to do so:

> My preferred pronouns are He/he Ha/ha. Some of my best friends identify as members of the cisgender and heterosexual community, and I know that you guys are going through a lot right now. That's why, every morning during my sun salutation, I take a 15-second breath to acknowledge how difficult it must be for straight people to remember how to use they/them pronouns for us. Don't laugh! It's one of the biggest issues facing their community. I mean his and her community.

Tragic/saddening situations (here, misgendering) become (more) bearable ones. It simultaneously emphasizes the absurdity and existence of these situations to decolonize gender and power.

The audience in this case is put in a brave space (Arao & Clemens, 2023), where their views will be challenged and confronted, but through humor. It might make the pill easier to swallow, or at least start some sort of self-reflection on "why are there comedians/people making jokes about this?" I am not naïve enough to believe that anyone watching Alok Von-Menon, Lou Trotignon, Laurène Marx, or Yas King will instantly become "woke" (meaning aware of systemic oppressive systems, particularly of racism), but there can be a start of denormalization, decoloniality, and solidarity. I find these "newly" found – and much-needed – spaces of joy and laughter crucial in these dark times (Baldwin, 2018, 4-10). Comedians *have* a responsibility. Comedians can – and will – have a positive and/or negative impact (MacDonald, 2018, 23).

French and Creole Humors

The French language now is a result of a long imperialist and colonial process. Studies on Indigenous people, Mesoamerican people, Aboriginal-Australians, and Native Americans concerning gender binary reveal unsurprisingly that the (settler) colonial project and religious beliefs have erased anyone, any identity, and anything outside of the nuclear catholic family and binary identity (Greensmith & Giwa, 2013, 132-134; O'Sullivan, 2021, 3-6). Assigned sex and gender, which are understood as "biological," are social constructs (Lugones, 2023, 43; Marcos, 2006, 14-18). The colonial mindset has created binary norms to then exclude what they considered not to conform to them – including within language (Mowat, de Groot, & Perisanidi, 2024, 3-8; Boellstorff et al., 2014, 434-435).

Apart from universalism, France has a long history of using humor and comedy against those in power, especially in relation to decoloniality. The kings' buffoons in France (although buffoons existed all over Europe and outside of court) starting the Renaissance (15^{th}-16^{th} century) a paradoxical role of entertaining the king, whilst they could make fun of them, their politics and serve as a mediator between the people and the king – although they also risked death if they went too far (Nevert, 2002, 130). Obviously authors at the time found ways to criticize the king and those in power through other ways, and whilst (mostly) keeping a humoristic side: there are fables (e.g., La Fontaine), caricatures in newspapers, satires in novels and plays (Molière, Rabelais, Voltaire, etc.) and the importance of the mechanisms of blasphemy and parody throughout all these. The popular laughter, meaning

the carnivalesque laughter as emphasized by Bakhtin (1981, 123), overturns momentarily established hierarchies and dominant structures like the church, the king, etc. The importance of Mardi Gras today in places with large Black communities like New-Orleans, Trinidad, Philadelphia, etc. reappropriated this tradition by actualizing its themes and political satire (including queer celebration for instance), parodying racist practices (e.g., Zulus are Black people wearing Black faces in New Orleans) – although the capitalistic aspect of the carnival grew over the years with Mardi Gras tourism (Abrahams, 2006, 38-56; 57-70). Mardi Gras is also itself a reappropriation of a Christian reappropriation of Paigan celebrations (57).

Modern French is a result of imperialism and colonialism, which led to different creoles and the slow and brutal erasure of local/regional languages (Gacel, 2024; Broudic, 2024, 10-13). Gender/sex binarities are also linked to class, invented by dominant social-economic classes, white supremacy, and colonialism to assert their superiority over those they thought to be inferior (Greensmith & Giwa, 2013, pp.132-134; O'Sullivan, 2021, pp.3-6). These binaries affect language and its coloniality, as "French" was not always as binary as it is now (Gacel, 2024, 11-17). More neutral pronouns existed in regional/indigenous languages, and in some, grammatical gender did not exist or was not as important (15-17). For instance, creole languages – languages originating from settler languages and Indigenous or imported (African) languages:

> … formed an urgent problem for colonial France as they initially emerged from the prestigious French language and yet had to be integrated into the paradigm of inferiority of colonized peoples and cultures (Krämer, 2013, 55).

Creole speakers were thought to be lacking intellectually, cognitively, physically, and morally, so they could not speak "correct" French (Krämer, 2013, 57-58). However, "French" as it is now comes from Parisian language, which became standardized French and was imposed everywhere in the French empire under different forms: the way French was taught in hexagonal France was not the same as in its colonies (Broudic, 2024, 10-13). It was brutal for both: e.g., the use of the "*symbole*" (symbol) (an object given to a child to marginalize them from the class) and denunciation as a punishment for kids who dared not to use French from 1830-1960 from the Bretagne to Senegal, although in some regions, 50% of children did not even speak nor write French in the late 19th-early 20th century (Escudé, 2013, 2-3; Broudic, 2024, 10-13; Milin, 2022, 497-520).

However, in African colonies and colonies where African enslaved people where brought, the hierarchy of schools influence how French was taught: in Ivory Coast, in villages' schools, they were taught minimum French and grammar to obey/understand colonizers in plantations, whilst in regional schools, they could get a diploma to become foreman in colonies, and finally in urban schools (usually in capitals and only reserved for European kids, then few highly assimilated colonized people), the program was the same as in hexagonal France so they could use their knowledge for the colonial project (N'Guessan, 2008, 2-5). It resulted in different Frenchs spoken in the Ivory Coast, and the popular Ivorian being a pidgin in Ivory Coast – a grammatically simplified form of language so people who do not have a language in common can communicate, different from a Creole as considered as a language still in construction born recently in 1970 in this case (e.g., omission of definite articles, changes morpho-syntactically, etc.; 8). Pidgins and Creole languages were described as futureless, rootless, erasing the history and languages spoken pre-colonization (Krämer, 2013, 61). Although Creoles came from French, they have their specificities reflecting their history: for instance, Guadeloupean Creole has no grammatical gender and uses more noun phrases without a determiner than hexagonal French (meaning French spoken within the "*Hexagone;*" Schang, Antoine, & Lefeuvre-Halftermeyer, 2017, 2-4). As not created by dominant groups, and spoken by (previously) colonized communities, Creoles are less centered around domination, gender, race, etc.: Creoles lose some of their oppressive structure (e.g., in Guadeloupean Creole, for instance, it loses its grammatical gender).

Creoles became one way of reappropriating the French language, and instead of being solely a dominant class's tool, it became a tool for every community with its specificities, needs, and history. Nevertheless, creoles are still simultaneously also influenced by colonialism/coloniality, as homophobia and anti-sodomy insults appeared in colonized territories due to colonialism and still exist due to coloniality (Chonville, 2018, 27-28). Anti-sodomy laws in colonized territories were harsher than in the colonizers' countries, as they became the justification for colonization (27-32), and hence why even today, specific homophobic insults exist in Creole, which do not exist in hexagonal French (Chonville, 2017, 121-125).

Creole humor is filled with a deep history of fighting against power relations, may it be with Mardi Gras or other forms of popular laughter, or modern versions of Creole comedians. Humor in creole languages – and pidgins, has its own specificities and answers its

own needs and can lead to reappropriation of space, voice, land, etc. against coloniality. For instance, Noam Sinseau reappropriated these Martinican anti-gay/fem Creole slurs to talk about Martinican queerness onstage with his show named "*Makoumè Superstar,*" namely "Faggot Superstar" (France TV Culture, 2025). Francky Lauret (2017, 221-225), working on Reunionese creole humor from 1963-2011, talks about its specificities, how creole and "continental French" (what I call hexagonal French, but which really is Parisian French) are used, the importance of "*tchip*" and interjections and the importance of references to the Reunion (e.g., cuisine, the flora and fauna, local celebrities, songs, local proverbs/sayings, etc,).

The importance of songs, oral tradition, and trickery is something that most Creole and indigenous languages and humor seem to have in common – sometimes intensified by colonialism and coloniality (89; Gates Jr., 2014/1988, 81-92). Creole Humor and indigenous humor frame humor through their diction, their trickery, their culture, islands (where relevant), subjects of importance, to reappropriate their land, and outsmart and joke about colonizers. Gates Jr. (2014/1988, 84), when talking about "the Signifyin(g) Monkey," writes on masking behavior and how Black humor, poetry/fables, wits, and complex rhetoric are a way to fight against coloniality:

> The Monkey is a hero of black myth, a sign of the triumph of wit and reason, his language of Signifyin(g) standing as the linguistic sign of the ultimate triumph of self-consciously formal language use. The black person's capacity to create this rich poetry and to derive from these rituals a complex attitude towards attempts at domination, which can be transcended in and through language, is a sign of their originality, of their extreme consciousness of the metaphysical.

This definition of Black humor in lots of ways looks like what Aristotle (Johnston, 2020, 325-330) named "educated insolence/*hybris*" – without the paternalism against hybris.

Thus, here I would like to point out how coloniality, dominant socio-economic classes, and universalism have impacted/impact how French is shaped, how creoles and pidgins are shaped – notably gender-wise and humor-wise, to maintain its dominance over minorities/minorized communities – although it is not a fatality as seen above and will be shown throughout this thesis.

Semi-Structured Interviews

The question of collectiveness is very important to me: individualism will not save us from fascism, and involving concerned people in the project (especially discussing coloniality as a white person) is necessary. As discussed above, through a historical perspective and humor theories in Western countries, but for so long, we, minorized communities – queer, disabled, migrant, Black, Arab, Jew, Latinx, etc., have been erased or ridiculed on subjects concerning our lives. I wish here to develop on joyful subjects such as humor in as transphobia is rising in France (Ministre de L'Intérieur, 2025), and what trans and non-binary comedians and audience make them laugh, how/if it helps them in their day-to-day life, how it is different from cis laughter, how it can still be biased in other ways, etc. I come from a psychological background, and it is in the last decades or so that, within methodology, concerned people have been involved (e.g., Chown, 2017). Focus groups seemed too great a challenge to facilitate for my social anxiety – and too complicated to schedule with different participants online. The questions formulated in this thesis follow guidelines in qualitative interviewing in social psychology (Brinkmann, 2013, 1-44). As explained above, I come from a background in psychology, and hence this is the approach that is most familiar to me and quite developed ethics-wise, although not enough in situatedness, which I hope I developed more in my methodology, as will be demonstrated throughout.

This thesis is quite a niche subject, as French trans humor does not seem to have been the center of research yet, but has been studied in the English-speaking context. Not every article I quote and cite is an "academic paper." I use blogs, magazines, newspapers, association reports, sketches, Instagram reels, meme pages, etc., which I consider as important as academic articles, as all form a group of concerned people, with heterogeneous voices indeed, but relevant. I believe that having/not having a diploma does not make a text more or less interesting or relevant. I also think that humor takes many forms, and as previously explained, I do not wish to narrow it down here. I hope to encourage others in the French-speaking world to add their contributions, to start doing comedy, with their own cultural and linguistic specificities.

METHODS

Participants

Participants were either contacted directly through Instagram or by email through their work email. Comedians and artists (n=5) were selected based on volunteer sampling: I sent out emails and Instagram DMs with the following sentence to different French trans and/or non-binary comedians, artists, meme pages, playwrights, social media content creators, etc. that I knew already, or who were recommended by others:

> Bonjour! Dans le cadre de mon M2, je voudrais explorer l'humour trans et non binaire et comment il participe entre autres à décoloniser le genre. Serait-il possible de faire une interview avec vous sur le sujet? Ce serait en ligne sur Zoom, pour environ une 20aine de questions pour 30 min environ. Je suis une personne non binaire (ael), blanche et neuroA, merci :)[3]

Audience (n=4) was selected based on volunteer sampling after having shared posters on bigger Instagram accounts or Discord groups focused on decoloniality, non-binarity, transness, such as @payetanonbinarite, @racisme.invisible2.0 (ou @racisme.invisible), @leo.mx.auteur, or @mamari.munezero and on Discord Mamapaprika, Vazek Tomi, OpCrotte, and Modiie (Figures 2 and 3).

The mean age was 27 years old across both groups. One participant was from Belgium, one from Quebec, and six were French. Luciole de Feu (she/her, stand-up trans comedian; @lucioledefeu), Lesbosaure (she/they; *elle/el/ael*; trans lesbian meme account; @lesbosaure), Maxime Ève Gagnon (she/her, stand-up trans comedian; @maximeevegagnon), and FélixLaFrappe (he/him, trans content creator; @felixlafrappe) accepted to be named.

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[3] Translation: “Hello! As part of my master’s degree, I would like to explore trans and non-binary humor and how it contributes, among other things, to decolonize gender. Would it be possible to do an interview with you on the subject? It would be online on Zoom, with about 20 questions for around 30 minutes. I am a non-binary (they/them), white, and neuroD person, thank you :)”

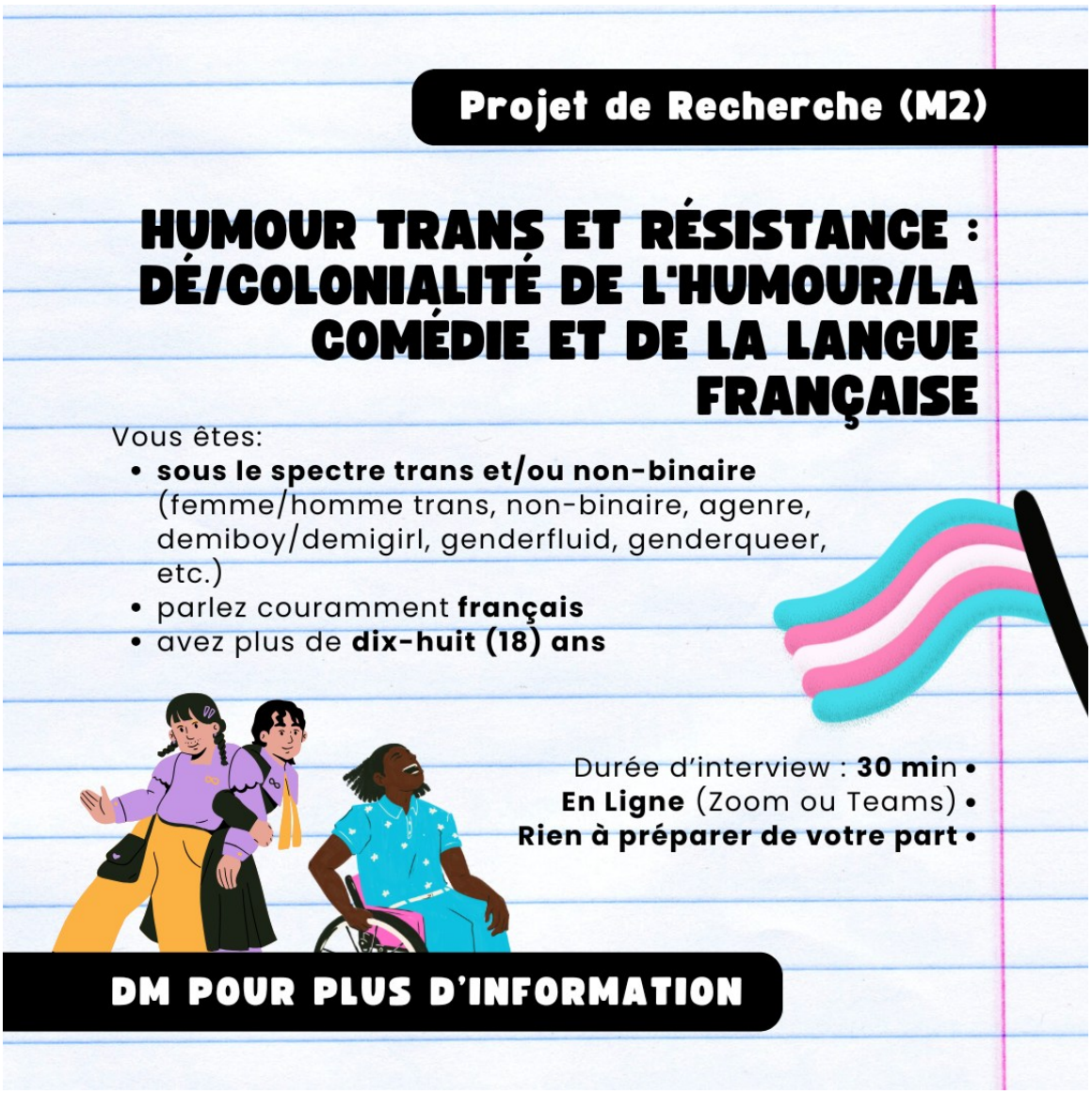

Figure 2: Study poster shared on Discord and made using Canva (2025).

Alt text: On a lined paper background with a highlighted title "*Projet de Recherche (M2)"* (Year 2 Master's Research Project) with the sub-title: *"Humour trans et résistance : dé/colonialité de l'humour/la comédie et de la langue française*" (Trans Humor and Resistance: De/Coloniality of Humor/Comedy and the French Language). Requirements to participate are: being under the trans and/or non-binary spectrum (e.g., trans woman/man, non-binary, agender, demiboy/demigirl, genderfluid, genderqueer, etc.), speak fluent French, and are more than 18 years old. Modalities: length of the interviews: 30 minutes, online, nothing else needed from participants. A black rectangle at the bottom left corner asks to DM for more information. A group of non-binary and trans people, white, black, non-disabled and disabled, and the transgender flag ornament the poster.

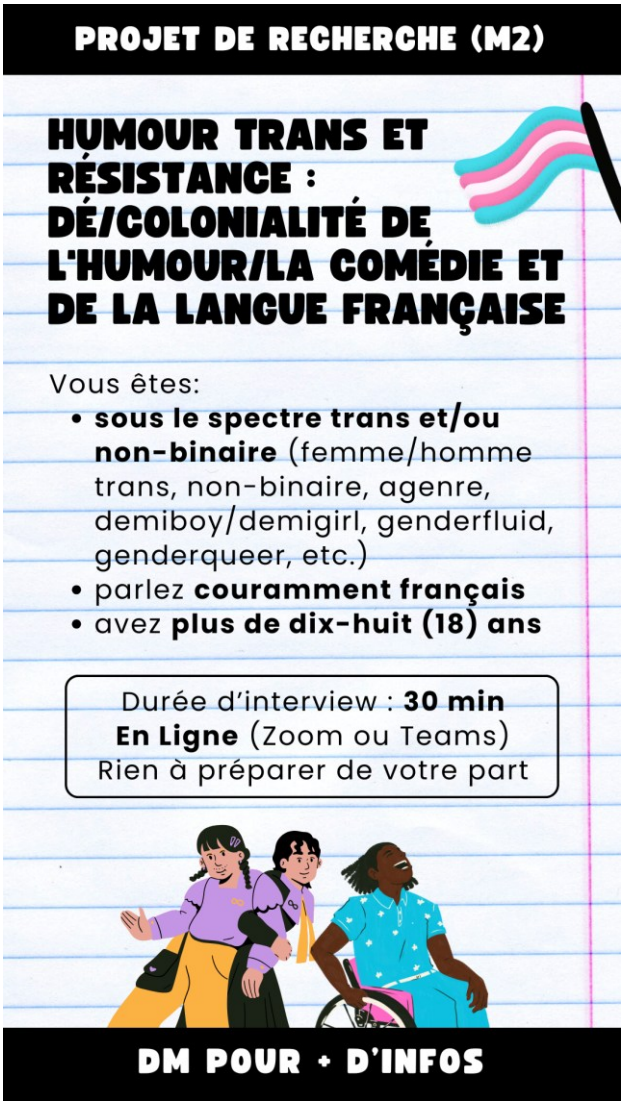

Figure 3: Study poster shared on Instagram (Stories and by DM) made by Canva (2025)

Alt text: On a lined paper background with a highlighted title "*Projet de Recherche (M2)*" (Year 2 Master's Research Project) with the sub-title: *"Humour trans et résistance : dé/colonialité de l'humour/la comédie et de la langue française*" (Trans Humor and Resistance: De/Coloniality of Humor/Comedy and the French Language). Requirements to participate are: being under the trans and/or non-binary spectrum (e.g., trans woman/man, non-binary, agender, demiboy/demigirl, genderfluid, genderqueer, etc.), speak fluent French, and are more than 18 years old. Modalities: length of the interviews: 30 minutes, online, nothing else needed from participants. A black rectangle at the bottom left corner asks to DM for more information. A group of non-binary and trans people, white, black, non-disabled and disabled, and the transgender flag ornament the poster.

Apparatus

For the consent form, I used Microsoft Forms, using the Linköping University's license. I added a multilingual option manually for accurate translations so both English and French versions are available (Appendices A and B). The possibility of having it read aloud was also added.

For the interviews, I used Zoom with end-to-end encryption for sensitive data, as discussions on gender, transness, etc., were engaged in these interviews.

For posters to share my study, I used Canva, a user-friendly option to create fast, free posters that I could then share on Instagram and Discord (Figures 2 and 3).

Methods

Semi-structured interviews were conducted between May 2025 – July 2025. It was done during (again) an uncertain time in France, where the Bayrou government was in jeopardy (and overthrown on September 8th), and movements for a national protest ("*Bloquons Tout!")* on September 10th were getting popular online, whilst a transphobic sentiment (especially in the US) was growing worldwide. I chose this type of interview for its flexibility, yet with a frame, as group discussion seemed too big a challenge for my neurodivergent brain and anxiety. It also allows the direct involvement of trans people in the process and methodology – as both performers/artists and as the audience, and includes all types of comedies/humor instead of just those I, myself, might watch.

Before the recording started, I reexplained the main points of the consent form (how any question is skippable, how they can withdraw their consent at any time, etc.), how they could take notes/eat/ask questions if they wanted to, the address and agreements they preferred if not shared before the interview, and then the recording and questions started. Following the interview and after the end of the recording, there was a small time left for questions, and a debrief (Appendix E) was sent to them afterward with contact information and literature.

The questions were divided into 3 categories: Introductory questions, De/coloniality of gender, de/coloniality of humor (Appendices C and D). Questions were formulated

following social psychology's standards (Brinkmann, 2013, 1-44). Therefore, I avoided (when possible) yes/no questions and leading questions.

The introductory questions (same across both groups, except for an anonymity question for trans artists only) were based on social psychology, with a feminist lens and with an emphasis on situatedness and privileges (as trans people are not exempt from it), especially when talking about coloniality (Lykke, 2014, 36-38; Haraway, 1988, 581-590).

The questions on the politization of gender identity (same across both groups) focused on how politically-engaged were the participants in relation to their (gender) identity, and ultimately how it impacted their humor – hence their awareness (theirs and other) of systemic oppressions, privileges, de/coloniality and how they practice humor (Lugones, 2022, 105-107; Nevert, 2002, 130).

Meanwhile, the questions of the de/coloniality of humor were slightly different for the audience and for the artists. The main questions were similar across both groups, with a few exceptions. Both groups were asked about their experiences, aims, their (and on stage/on the internet) evolution in comedy/humor practices (as trans narratives have widely changed, and now include narratives told by/for trans people; Boellstorff et al., 2014, 434-435; Greensmith & Giwa, 2013, 132-134; O'Sullivan, 2021, 3-6), although it is still embedded in white supremacy (Krell, 2017, 227-232). They were asked about the universality of humor – what they thought of this possibility, to challenge and push the discussion on universalism and decoloniality, and if humor is one way to decolonize, especially when performed by trans artists (Lugones, 2023, 37-39; Quijano, 2007, 170-173). They were questioned about the care dimension in humor for them and for their audience (Samer, 2022, 163-167; Abujbarah, 2019, 39-45; 130-151), and if they considered humor as an act of resistance (Baldwin, 2018, 4-10). They were also asked for their inspirations (it could be meme pages, comedians, content creators, etc.).

As for the artists, they were also asked if they considered the francophone space as an easy playground to educate/decolonize mentalities (e.g., Collet, 2021) and for whom their content is meant.

The members of the audience were questioned on practices of humor in their daily life, its importance (Lugones, 2022, 105-107), and if they use/consider it in their activist practices (if they consider themselves as such).

Ethics

Participants, for legal and ethical reasons, had to be more than eighteen years old, and for data privacy reasons, an end-to-end encryption was used on Zoom to capture the interviews. The use of video recordings helped me with social cues for the interviews' analysis, although, as participants were allowed to not turn on their camera, I am missing some, and my neurodivergence could lead me to misanalyze some cues.

All interviews were led in French, and participants were asked before starting the interview, or through exchanges beforehand, if they preferred the formal address "*vous*" or the informal address "*tu*." All answered that they preferred the informal address.

Tokenism is a real problem. This is why I announced who I was beforehand through DMs and in the information form (Appendices A and B), and if the participants were okay with it, we could proceed to the interviews. This way, I could also avoid misgendering on both sides. If I only had one person of color as a participant, I would not have included their interviews to avoid tokenism. However, although I position myself, it is not possible to erase white supremacy and experimenter bias in this kind of setting.

As highlighted in the consent form (Appendixes A and B) – and reminded orally before the interviews started, participants could skip any questions, leave whenever, eat during the interview, take notes, ask questions if they had some, etc., with no negative impact. Artists were asked again if they wished to stay unnamed (if yes, which name), if they had asked for so in the consent form, and were warned during the interview that they could retract their consent at any time. The audience was by default to stay anonymous. All the risks involved in their participation were listed, meaning that the only potentially sensitive part was talking about their trans experiences (Appendices C and D). There was a debrief at the end for potential questions they had, and I included a debrief form (Appendix E) to include relevant literature, summarize the interview, and contact information if participants

needed it later to remove their consent, had questions, reclaim, etc. I added contact numbers in case they felt in distress:

> 3114 (suicide helpline), SOS homophobie (anonymous call if in distress, questioning, etc.), Ligne Azur (if questioning on queer identity), and are encouraged to see your general doctor or psychologist if in distress in general.

If given more time and space, I wish I had a greater sample, as 9 participants cannot fully grasp trans humor and decolonial humor, although I am not looking for absolute external validity – I believe it only represents a part of the trans community at a given moment and space. Moreover, as trans experiences is as diverse as there are trans people, and trans performers in France are slowly emerging into the mainstream, I was lucky to find participants and honored that artists were okay discussing with me their work, or trans folks were fine with talking about their experience with humor in general – especially needed in these global rise of transphobia and other -phobias and -isms. I also do not wish to gatekeep trans identities and decolonial thought that are, as said above, as diverse as there are trans people and are culturally dependent on the latter. I stay a white researcher, with my own biases and multidimensional identities, although I try to listen to the voices of concerned people and use these privileges to highlight their voices.

As for translation, I am bilingual (English and French). Consent forms, debriefs, questions, and interviews' translation were done by me, although I am by no means a professional translator; hence, some translations could be odd. Therefore, the original text was included in notes. Questions in French – and ultimately in English, were phrased in a gender-neutral way (orally) so no misgendering on my part was possible (except "militant.e.x" which I used alongside "*activiste*" as it is a less common term than "*militant.e.x*" in French, hence why I kept it). As for my Year 1 thesis, I wished to show that gender-neutrality in French is achievable, accessible, and less complicated than one might think from the media's opinion on the subject.

RESULTS

Introduction

I used the term participants used for themselves, which already indicates how some might be more politicized than others (e.g., use of "*prolétaire*," a Marxist term).

Felix is a non-white leftist bi trans man of Asian-descent, "with a migration background," from a working- then middle-class family, but who ended up homeless and in a precarious situation after his coming out, until ending up now in the middle class. He started being a content creator in 2013-14 on Snapchat, then was on Facebook, starting in 2023 on TikTok with more politicized content, and recently started being active on Instagram.

Maxime is a white, autistic, trans lesbian and asexual woman, living as a francophone in Quebec. She started doing standup comedy in 2018 and went to l'Ecole Nationale de L'Humour (Montreal, CA), but stopped in 2019 to start her transition, although she went back on stage in 2021.

Lesbosaure is a white nonbinary polyamorous trans woman with ADHD, in the working class.[4] She started her Instagram meme account in 2023.

Luciole is a white trans woman with a fluid gender and sexuality; she is from the high middle class, is "*dyadique*"/endosex (meaning she is not intersex), and is tall. She started standup comedy in 2019 but stopped due to COVID-19, was very sporadic, and started seriously in 2023.

The other artist described themselves as not cisgender, not strictly straight ("*pas cisgenre et une personne qui n'est pas strictement hétérosexuelle*"). They are non-white, non-disabled, from a proletarian working-class family ("*prolétaire*"), very conservative, and religious. They started doing comedy as a teen.[5]

Among the non-performer group, one participant self-described as simply trans, ace/pan and demi-sexual; one was genderqueer ace/aro and polyamorous; one was agender

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[4] It is not uncommon in French to use terms such as "non-binary man" (*homme trans non-binaire*), "non-binary woman" *(femme trans non-binaire*) – instead of for example using masc/fem in English, although the latter can also be used, therefore I kept a literal translation as both exist in French.

[5] For anonymity, their gender, pronouns, name and country of residence will be hidden. I will use neutral pronouns do so – although it does not mean they use (or not) neutral pronouns in real life.

pan/bi and aromantic; and one was transmasc non-binary genderfluid aro/ace. A participant described themselves as "Eurasian," autistic, thin, non-disabled, with an Arabic family name. Another was from the high middle class, non-disabled, described themselves as a "fat person" ("*personne grosse*"), Malgache but having lived in hexagonal France. Whilst the other two participants were white, both were neurodivergent, one was a system (meaning has multiple genders, ages, and multiple individual members part of their system), and the other was also from a middle-class family, currently studying in higher education, and atheist.

Politization of gender identity

Overwhelmingly, they all thought that their gender identity was political – whether it was against their will, or they reclaimed it as such. There was a consensus on the fact that everything is political (5:9). Stand-up comedians shared a similar vision on how their gender identity being political was forced upon them as simply existing on stage.[6] Some nuance was brought by 2 participants, as they did not feel "politicized" all the time, whilst they emphasized the gap of rights between cis and trans and non-binary folks:

> Everything is political, really, but in my daily life, no. … [trans identities] take a place in politics, so obviously there is a need to fight and protest since trans and non-binary people do not have the same rights as cisgender people for the moment … Every day we cross our fingers of course [laughs], and then in my daily life, no I don't consider myself political all the time but anyway.[7]

All used a very politicized lexicon and speech, such as "… the mere fact of existing is already a snub to a society that doesn't want me to be there and doesn't want to represent me;" "My identity is politicized against my will by the patriarchy;"[8] "*bicatégorisation du genre*"

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[6] (Maxime) "Malheureusement, oui. Involontairement, elle l'est avec toutes les politiques qu'il y a partout, c'est tout un combat politique de juste mon identité, de juste être moi sur scène. Des fois aussi, ça fait que des gens voient ça quasiment comme il faut qu'ils soient dans un certain spectre politique pour accepter qui je suis. Donc oui, je vois ça comme d'une façon politique, même si c'est involontaire."

[7] "Tout est politique en vrai, mais dans mon quotidien, non. … Ça [trans identities] prend une place dans la politique donc forcément il y a besoin de militer par rapport à ça puisque les personnes trans et non-binaires n'ont pas les mêmes droits que les personnes cisgenres, pour l'instant … tous les jours on croise les doigts bien sûr [laughs], et après dans mon quotidien, non je me considère pas politique tout le temps mais bon."

[8] "… car rien que le simple fait d'exister est déjà un pied de nez à une société qui ne veut pas que je sois là et qui ne veut pas me représenter…"

(gender bicategorization); "*luttes politiques*" (political fights/struggles); "*monde cisnormé"* (cisnormative world) discriminations; "*militant*" (militant/activist); "*militantisme*" (activism/militancy); etc. It indicates that most seem aware of systemic oppressions and are politicized to some extent, although some privileges might still be present: white privilege, class, cispassing,[9] meaning, for instance, not feeling affected all of the time by systemic oppressions thanks to these privileges, or allowing themselves to not be interested in politics. It is in no way a way to shame them, society/structures are flawed here, and the problem lies with structural oppressions that benefit some others in certain contexts (one can be oppressed and oppressor in different contexts). It is exhausting existing as a trans person online and in real life, so it can be understandable that some detach themselves from the political sphere, but it is important to understand that it is a privilege to be able to do so. Although access to protests (which is one way to be politicized), as emphasized by Maxime, cannot be accessible to all:

> [I try] not to be a person who is necessarily too political, but in a radical sense. In that sense, I'm not going to go to protests, things like that. It must be said that I'm autistic too, so crowds are not very attractive to me.[10]

What seemed like the most important element to cope with transphobia and other systemic oppressions they are subjected to is a "safe" and/or "queer" entourage (6:9). The second, as emphasized by the lexicon, is militancy (5:9). The third is humor (4:9) – although only named by the artists group, meaning they chose a line of work that helped them cope with systemic oppressions, whilst this is not one of the main tools for the non-performers group. The audience group also named popularization, social media, and media in general, which helped them cope with systemic oppressions.

" Mon identité est politisée contre mon gré et ma volonté par le patriarcat."

[9] Although cispassing is more nuanced than that. It is not always a privilege, especially for non-binary people but not only, as being perceived as cisgender means being bi-categorized, having their gender assumed/presumed, gender norms/expectations (which can be higher for trans people as unrealistic gender standards are applied on them, whilst cis people do not need to meet them) imposed, whilst there is no right way to be a women/men/enby. It can be important for safety, financial stability and mental health, but they are not a requirement to be trans.

[10] "… de ne pas être une personne qui est nécessairement justement trop politique, mais dans un sens de radical. Dans le sens, je ne vais pas aller dans les manifestations, les choses comme ça. Il faut dire que je suis autiste aussi, donc les foules de gens, c'est moins quelque chose qui m'attire de base."

When asked to what extent humor specifically helped/helps them with their gender identity, they (Maxime and one audience participant) explained how it helped them with their own gender identity, finding accepting people, the audience member adding that it helped them feel less like an "*imposteur*" (impostor) for not medically transitioning. Across groups, they explained how it dedramatizes transphobia/transphobes, lightens trans existence, and the importance of "*autodérision*" (self-deprecation),[11] which also helped others understand what they live/who they are. One person added that humor helps *"désacraliser"* (to desacralize) being trans; another that it helped him with their own masculinity understanding that "*masculinités nulles*" (flawed masculinities) are also okay, humor, hence helping deconstruct masculinities as well for them.[12] Lesbosaure pointed out how she creates content that makes her laugh first and foremost, and that she usually laughs about things related to her experience, feeling more legitimate to do so.[13] Felix added that several approaches coexist and are necessary, as some messages might be better conveyed through humor.[14] For all, their gender identity seems to have influenced their humor in the way it was almost a survival skill (e.g., Lugones on playfulness and how women, especially non-white, had to develop it to survive, which here can be extended to trans people and forced resilience; 2022, 105-107):

> [Maxime] It [gender identity] still had a big impact on my humor because even though I can pass physically; vocally, I can't at all. ... So, I see that sometimes, people, quickly, when they hear me speak, there's a little connection that's made in their head. That allows me to quickly make a

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[11] Although I translate "*autodérision"* by self-deprecation/mockery, in France it is seen as a positive quality to be able to laugh about oneself/one's experiences, compared to the English counterparts. We have what is called "*second degré"* (second degree) of humor, meaning that a joke has several reading levels, and if a joke is "*second degré*," it must not be taken literally, which has both pros and cons as can be used as an excuse to make problematic "jokes."

[12] Maybe also linked to some sort of cis masking, meaning performing cisness, here masculine cisness, which can result in a toxic trait here as masculinity mimicked are cis-het white non-disabled comedians. The notion of masking in a more larger sense is discussed further in the decoloniality of humor.

[13] "En fait je fais des trucs qui me parlent à moi... je le [her meme account] fais surtout pour moi quand je fais des mèmes et des images Humoristiques... je fais des choses qui me font rire, donc ça a forcément touché de mon identité...Je trouve que c'est comme ça que que je suis plus drôle : c'est quand je parle de trucs que je connais parce que je le vis. Je parle très peu de sujets que je connais pas sur mon compte parce que justement je me sens pas légitime d'en parler."

[14] "Ça m'aide surtout à faire comprendre aux gens des choses qu'ils ne comprendraient peut-être pas ou qu'ils n'auraient pas envie de comprendre normalement… Et que là voilà c'est plus abordable et les gens j'ai l'impression se braquent moins même si je pense que voilà les deux sont essentiels [humor and a more sociological approach to transness] et que c'est hyper important que des gens expliquent avec des termes précis mais je sais que tout le monde n'est pas réceptif à ce genre de message."

> little self-deprecatory joke because I see that I don't have the choice to talk about it, even if it's just one or two lines. So, it forced me to sometimes write acts on it, jokes on it. It impacted my sense of humor, my self-mockery too, and forced me not to take everything so seriously.[15]

Luciole talked about how in France, transness is still a niche subject, so although she only represents her own experience, it might open doors for others after her.[16] Felix explains how now he consciously makes jokes with a political message behind them, which he did not before; similarly, with non-performing participants who make their humor consumption more political due to their activism rather than solely because of their trans identity. Several audience participants mentioned how their trans identity made them reflect on what kind of humor they were consuming, and which was actually problematic/toxic, especially towards trans people, but not only. One participant thought it made them less funny ultimately, as more aware of systemic oppressions and oppressive humor. Meanwhile, another member of the audience thought it was hard to do non-oppressive humor, which they use in their daily life – especially "sexual jokes" ("*blagues sexuelles*"), although they get how triggering it could be. One participant (of color) pointed out a cis and white gaze:

> … Because the joke isn't necessarily mean, but I just feel like it's a joke that makes you laugh when you're cis, because it concerns you. A joke between cis people. ... There are a lot of jokes, let's say mainstream, that aren't really aimed at trans people. But also just at people of color, etc. Like, they're jokes about white people's experiences, by white cis people, hetero-average people.[17]

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[15] "Elle [gender identity] l'a [her humor] quand même beaucoup impacté parce que malgré que physiquement, je peux passer, vocalement, pas du tout. ... Donc, je vois que des fois, les gens, vite, quand ils m'entendent parler, il y a une petite connexion qui se fait dans leur tête. Ça fait que ça me permet de vite faire un peu d'auto-dérision là-dessus parce que je vois que je n'ai pas le choix d'en parler, ne serait-ce qu'une ou deux lignes. Donc, ça m'a forcé à faire des fois des numéros là-dessus, des blagues là-dessus, mais ça m'a forcé mon sens de l'humour, mon auto-dérision aussi, puis de ne pas tout le temps prendre tout au sérieux."

[16] "En fait, l'identité de genre, je trouve que c'est encore tellement méconnu du grand public que certes, il y a eu des portes d'ouvertes notamment par Lou Trotignon [French non-binary trans comedian], mais autrement, on est beaucoup à le vivre, très peu à le décrire et à en parler publiquement. Je ne prétends pas porter la voix de qui que ce soit, mais juste peut-être essayer d'ouvrir des portes un peu plus grandes pour d'autres personnes de France. Pour moi, en ça, c'est hyper important de le porter sur scène et tout."

[17] "… Parce que la vanne n'est pas forcément méchante, mais c'est juste je sens que c'est une vanne qui te fait rire quand t'es cis, parce que ça te concerne Entre cis. ... Il y a beaucoup de vannes, on va dire mainstream, qui sont pas vraiment à destination des personnes trans. Mais aussi juste des personnes de couleur, etc. Enfin genre, c'est des vannes de vécu de blancs, de blanc cisgenre hétéro-moyens."

They all seemed politicized/politically engaged to some extent, as oppressions towards gender minorities were approached and made a consensus across groups, while the notion of white supremacy and coloniality was only approached by non-white participants. The notion of resilience and survival skills, although not said directly by all participants, could be felt as if it were a common trait of how humor was a relief from society's systemic oppressions.

De/coloniality of humor

Artists

Most artists considered that their humor radically changed from when they started (meaning most right before Covid-19) to now, or had nuanced perspectives. Luciole considered how she first started writing with rage but now writes with "more love and optimism and the desire to say that the best way I can advocate for myself and others, is to live a happy life" ("*beaucoup plus d'amour et d'optimisme et d'envie de dire que la meilleure manière que j'ai de vivre mon militantisme, c'est de vivre une vie heureuse*"). Felix talked about how he added a political aspect to his humor that did not exist before, whilst simultaneously cultivating his queer culture/knowledge.[18] Meanwhile, Lesbosaure and the other artist thought the methodology/essence stayed similar, but experiences helped go faster, and the format/ways of expressing oneself evolved. The fifth artist added:

> The relationship between humor and reality is always this search for transgression that is benign for the audience. How do you go beyond a limit without the audience being offended? It's artistic exploration, it's how you look for boundaries, which explains why sometimes some comedians can hit the wrong note. Or why, for example, is transphobia so generally accepted in cis-hetero stand-up comedy, as the audience watching this uninhibited transphobia is not directly concerned, so it's benign for them.[19]

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[18] " Alors du coup non pas du tout. Déjà il y a eu des efforts de montage, et comme j'ai dit déjà, il y a la dimension politique… Entretemps j'ai vraiment approfondi ma culture queer et du coup il y a beaucoup plus de références à la communauté queer qu'avant."

[19] "Le rapport de l'humour à la réalité, c'est toujours cette recherche de la transgression bénigne pour l'audience. Comment on fait pour dépasser une limite sans que l'audience qui assiste à l'œuvre soit heurtée ? C'est le travail d'exploration artistique, c'est comment on va chercher ses frontières, ce qui explique que parfois certains artistes d'humour peuvent taper à côté. Ou bien que, par exemple, la transphobie soit si généralement

From them, there is a sense of (self- and audience's) care, a will to politicize (queer) humor, whilst also navigating "benign" violations in cis white humor and exploring decolonial and transfeminist violations. The notion of politicized humor, and its potential, was present in their reflections and writing, although they seemed more focused on fighting "patriarchy" and, to some extent, capitalism than colonialism.

All had for first objective to make people laugh: everyone for Maxime, and a mixed audience for Luciole, whilst Lesbosaure and Felix specified that it was also to lighten trans and queer people's lives first of all as bad news are rampant with the rise of the far right globally, Lesbosaure citing Macron's government and the Palestinian Genocide, and mixing up in her stories news with memes to inform and lighten the mood as they thinks few accounts do both. 3 of them mentioned rampant depression among the trans community. The other artist mentioned how they work to "*repousser [s]on suicide*" (postpone their suicide).

Felix and Luciole mainly aimed their humor at the LGBTQIA+ community first of all "*pour les rassurer*" (to reassure them), and to the rest to educate them/initiate them. The other artist was a bit more specific by wishing to make laugh "*la petite quantité de personnes qui cherchent à être bousculées par l'humour*" (to the small number of people who wish to be shaken up by humor), with hence again a sense of reflection on the potentiality of humor to educate/decolonize/self-reflect and a sense/the essence of brave space, rarely approached by other participants. Lesbosaure said they first made content to make herself laugh. Meanwhile, Maxime wishes to make everyone laugh:

> Unintentionally, I know I do it, but voluntarily, I don't have a desire to convert people in a certain way, to want to send them messages. So it's important for me to make anyone laugh…. Because for me, I find that it's a bit pointless to preach to the choir, in the sense that if people are already converted, I don't have a way to change their minds or show them that we [trans people] are there too.[20]

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acceptée dans le stand-up cis-hétéro, puisque le public qui assiste à cette transphobie décomplexée n'est pas directement concerné, donc c'est bénin pour le public."

[20] "Involontairement, je sais que je le fais, mais volontairement, j'ai pas une volonté de vouloir convertir les gens d'une certaine façon, de vouloir leur faire passer des messages. Fait que c'est important pour moi de faire rire n'importe qui… Parce que pour moi, je trouve que ça sert un petit peu à rien à prêcher devant sa paroisse, dans le sens où est-ce que si les gens sont déjà convertis, j'ai pas de façon à eux de les faire changer d'idée ou de leur montrer qu'on [trans people] est là aussi."

They all thought that humor was one of the best ways to educate and decolonize and convey messages, even thinking it might be easier through humor for Felix, Maxime, and Luciole, who, for the latter, thinks that even without laughter, if it creates some sort of self-reflection, then it is a victory.[21] Most artists thought that their only presence could challenge their audience's expectations, even when the subject was not about their trans identities, even for concerned people, added Luciole, as there are as many trans experiences as trans people,[22] and it is important for rural communities, as only contact with trans people might be through media and TV, added Maxime.[23] Felix pointed out how even within the queer community, some people had called him "fake" ("*il y a des personnes qui je sais disent de moi que je suis un faux trans*") due to his fem appearance whilst being a trans man, and how needed trans humor was as he considered it very difficult for cis people to talk about experiences they have not been through, although not impossible if they are surrounded by concerned people.[24] It also shows how even within the trans community, in French-speaking contexts, enbyphobia, binarity, and criticism of non-conforming gender expressions are still rampant, which is partly due to colonial processes and language erasure (Gacel, 2024; Chonville, 2017, 121-125; Greensmith & Giwa, 2013, 132-134; O'Sullivan, 2021, 3-6). Lesbosaure thought hypothetically that it challenges norms for white cis straight and monogamous people, but very rarely will these people fall on her account. Brave spaces, challenging content, and content that plays on it, are not promoted by algorithms – and will be less and less today

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[21] "… au moins il [typical cis-het white man in the audience] va apprendre le vocabulaire et tout et même si je le fais pas rire, en fait comme j'en parle avec légèreté, lui-même il va forcément se poser des questions. Donc on avance. En fait tout est, je considère très facilement tout comme une victoire."

[22] "Je pense que oui c'est challengeant parce que les initiés, j'ai déjà eu plusieurs retours comme quoi, ils ne rigolent vraiment pas des trucs auxquels ils s'attendent et que je prends des chemins auxquels ils ne s'attendent pas."

[23] "Pour avoir fait quand même beaucoup de soirées, surtout en dehors de Montréal, où les gens, des fois, sont moins accoutumés à des personnes trans, ils en ont moins dans leur entourage, ils en voient moins simplement, à part à la télé ou dans les médias. Encore là, souvent au Québec, qu'on en voit, c'est plus des gens qui écrivent dessus que vraiment voir des personnes. Fait que je crois que ça aide de vraiment pouvoir mettre un visage sur cette réalité-là, voir une personne qui en est une... Fait que ça aide beaucoup, justement, parce qu'on en reste quand même très minoritaire. Au Canada, je crois que c'est 0,3 % de la population qui est trans non-binaire."

[24] " Dans le sens où déjà c'est un peu bizarre si une personne cis fait de l'humour sur quelque chose qu'elle n'a pas vécu. C'est un petit peu bizarre. Il faudrait vraiment que la personne fasse relire ses sketchs, etc., par des personnes concernées. Je ne dis pas que c'est impossible, je dis juste que souvent c'est à ces moments-là où tu dérapes et en fait tu te dis des trucs qui ne sont pas ok."

(Michelotti, 2025). Meanwhile, Lesbosaure found it difficult to make humor out of serious subjects without falling into mockery, and the other artist criticized “mainstream” content:

> Today, that's the key to success. It's roughly about creating content that's informative about people's realities, whilst combining it with a humor that doesn't overly disturb or harmlessly challenge bourgeois values.[25]

Maxime and the other artists had opposite opinion on the audience, as Maxime felt that “people feel less moralized” through humor, but pointing out how in Quebec humor is more important than “music, cinema, literature” and how it has been awhile since standup comedy is in place (meaning compared to France) so it is easier, and the reason why comedians exist: to convey messages, and educate.[26] Meanwhile, the other artist (based in Europe) thought differently, linking humor with social media:

> … Because most of the people who attend comedy shows are from a certain social class. Some people travel to venues to see artists for whom they have paid admission, and so, these are not people who come to see a work of art; these are people who come to laugh. And the difference is fundamental. It's a phenomenon that is amplified by the democratization of social media, whose entire engagement mechanism is based on the approval of content with which we already agree beforehand.[27]

The question of class when it comes to the audience is very different in Quebec and hexagonal France (and Belgium) with a large interest as points out Maxime for humor in Quebec with stand up comedy being the first (paid and free) cultural event people go to

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[25] “ Aujourd'hui, c'est ça le secret du succès. C'est grosso modo faire un contenu qui soit informatif, factuel, sur les réalités des personnes, tout en alliant un humour qui ne bouscule pas trop ou qui bouscule de manière inoffensive les valeurs bourgeoises.”

[26] “ Je pense que l'humour, c'est un des meilleurs canaux pour faire changer des mentalités, pour faire passer des messages aussi. Les gens se sentent moins moralisés dans ces temps-là, donc ça passe beaucoup mieux. On est très privilégiés aussi là-dessus au Québec que l'humour, ce soit sûrement un de nos trucs culturels les plus importants, plus que la musique, le cinéma, la littérature. L'humour prend une place très importante dans la vie des gens. Puis tout ce qui est de stand-up, les galas, les trucs comme ça, ça fait longtemps que ça fait partie de notre identité culturelle. Ça fait que d'être dans cette sphère-là, ça aide beaucoup à faire passer ces messages-là qu'on est là aussi, on existe pour ça.”

[27] “… Parce que les gens qui assistent pour la plupart à des spectacles d'humour sont d'une certaine classe sociale. Il y a des personnes qui font des déplacements dans des salles pour aller voir des artistes pour lesquels ils ont payé l'entrée. Et donc ce ne sont pas des gens qui viennent assister à une œuvre d'art : ce sont des gens qui viennent rire. Et la différence est fondamentale. C'est un phénomène qui est amplifié par la démocratisation des médias sociaux, dont tout le mécanisme d'engagement repose sur l'approbation de contenus avec lesquels on est déjà d'accord au départ.”

across generations and social classes (although there are limits to the data found in Quebec as although the biggest sample today, it is but a sample; Saire, Jeldi, Krump, Garon, Tétu, & Paradis, 2024, viii; 216). Although Maxime pointed out how it was still easier in the English standup sphere for queer comedians, as there were more numerous than French-speaking ones. Meanwhile, in France, classes and education greatly impact live performances (hence including stand-up comedy and comedic plays): in 2025, 42% of higher classes declared having been to playhouses in the last year, for only 14% of working-class people (Observatoire des Inégalités, 2025). Lesbosaure corroborated the parasocial aspect of social media and the fact that most people who commented agreed with her content, and she doubted that it reached anyone outside of that sphere, or very rarely, when she did posts against the far right.[28] Other artists (based in Europe) answered somewhat negatively as well, thinking either that there are no "easy playgrounds" to educate, especially with (French) media as they are ("*Je dirais que rien n'est facile, surtout dans la mesure où il y a autant de médias qui relaient l'inverse*" (Luciole)), or in Belgium by giving the example of how introducing transness in sexual education made some go wild (e.g., burnt schools) and calling out conservatism Christianity and the psychiatrization of transness (Felix).[29]

The artists hence seem to approach humor differently, also depending on which platforms/stage they are evolving in, some considering more the educational aspect than others. The notion and essence of brave spaces (meaning challenging spaces for the audience) seems to have been barely touched on, or was from a Marxist perspective.

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[28] "… avoir un compte Public sur Instagram c'est très parasocial. C'est à dire que moi je publie des trucs mais j'ai très peu de retours dessus à part des gens qui me disent 'bravo c'est super c'est drôle.'"

[29] "Non pas vraiment, parce que déjà on a, enfin, on vient de racines qui sont très judéo-chrétiennes et c'est très compliqué, en tout cas dans les mentalités, de déjà rien que.. il y a eu, comment on appelle ça ? Les cours d'éducation sexuelle en Belgique. Il y a eu des écoles brûlées juste parce qu'on voulait expliquer à des enfants ce que c'était le consentement et des choses comme ça, donc quand ... ils voulaient un peu parler de la transidentité et vraiment le passage c'était 'les personnes trans existent' il n'y avait rien de plus : il y a eu des écoles brûlées... Et puis tu as tout l'héritage de de la psychiatrie, Etc. qui font que je trouve que c'est quand même difficile."

Audience

They considered humor to be very important in their life, and its use/consumption was frequent, but all noted how it was not necessarily for them but also for others/close ones, to lighten up society's burden on trans existences:

> Yeah, so strangely, I wouldn't say that it's important in my life, but that it's important in the lives of those close to me. Because I see too many people, so to speak, "who are at the bottom of the bottom"... And in fact, it's clearly for them that I put humor into my life. Because in the end, it doesn't really work for me. … And then you know, it's basically like doing self-tickling or self-massage. … It's not the same thing.[30]

One participant used humor with their trans friends, although it tended to get dark, for instance, laughing at the shortened existence of trans folks, for instance, to make reality more bearable. Another used humor more like an "*attitude*" (attitude/vibes) rather than play on words. Another participant mentioned liking "*vulgarisation*" (popularization), mixing humor with education, pointing out how they started getting interested in politics through humor (e.g., France Inter and Radio Nova). The last participant mentioned how, in the past, they used a lot of *"autodérision*" (self-deprecation) until they realized it was a defense mechanism. Humor came back in their life through their partners, and now they watch sketches through Instagram – and do not hesitate to call out problematic artists.

Ever since their coming-out/transition, they mentioned how they are maybe more careful with what they watch, either suppressing problematic content or watching new content (using the term "*intersectionnalité*" (intersectionality) added to their feed, mistakenly used instead of diversity in that context, I believe, rather than as a grid of analysis).[31] Another

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[30] "Ouais, alors bizarrement, je dirais pas que c'est important dans ma vie, mais que c'est important dans les vies de mes proches. Parce que je vois trop de gens, entre guillemets, 'Qui sont au bas du bas, au fond du fond'… Et en fait, c'est pour eux clairement que je mets l'humour dans ma vie. Parce qu'en fin de compte, j'arrive pas à l'avoir pour moi-même trop. ... Et puis tu sais, c'est comme se faire en gros des auto-chatouilles ou un auto-massage. ... C'est pas le même truc."

[31] "Je pense que maintenant, c'est plus spécifique et que j'ai supprimé beaucoup de choses problématiques et j'ai essayé de rajouter un peu d'intersectionnalité dans ce que je regardais. Mais globalement, les premières personnes que j'avais commencé à suivre au niveau humour sont toujours dans mon fil d'actualité."

mentioned how there were always jokes that did not make them laugh, but they did not know why, so their transition/coming out did not change much.[32]

They did not think the francophone world was very easy to educate and raise awareness on transness, coloniality, etc. One participant mentioned only evolving in "*endroits les plus sûrs possibles*" (the safest possible spaces) and thought on the decolonial side of things, France had "*du chemin à faire*" (a long way to go), although they kept hope. One participant mentioned how, although festivals like the Montreux Comédie were getting more inclusive in terms of comedians, they were scared of how the jokes told by queer performers were perceived: would their jokes be taken as simply jokes? Or even worse, will they think queer artists are stealing spaces not meant for them?[33] Another participant emphasized how France is a colonial country:

> France is a colonial country; it's still very rooted in that, and it hasn't been dismantled at all. At the same time, it's a space where we can still protest a little. Freedom of expression isn't total because there's a lot of censorship. But at the same time, it's not overt censorship; there are always devious ways to express oneself. But I think France has always been a space where people could say things.[34]

Another participant mentioned how some fields like football were still deeply rooted in transphobia, homophobia, etc., and were quite pessimistic, thinking that "*les gens sont prêts à trouver des boucs émissaires un peu partout*" (people are ready to find scapegoats anywhere).

When asked what their aim was when watching/consuming comedy/humor, they mainly (3:4) answered that it was to educate themselves first, one specifying how the "*point*

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[32] "Bah disons en fait que dans un sens il y avait déjà des choses qui me faisaient pas rire a l'époque, ou qui me faisaient rire a l'époque sans que forcément, en fait je me découvre [trans]."

[33] "Il y a aussi un recul avec l'humour qu'ont certaines personnes dans la mesure où ils disent 'Ouais c'est juste une vanne' donc ça reste une vanne. ... C'est comme par exemple il y a quelqu'un qui fait une vanne que ce soit une vanne bien ou une vanne offensante, et les gens, il y a un certain type de personnes, qui aiment bien se dire juste 'Mais en fait il faut prendre un recul, et prendre ça très second degré et pas prendre ça au pied de la lettre.,' etc. ... Les gens en fait ne prennent pas ça au sérieux tout simplement en fait. Peut-être qu'ils se diront 'Bah c'est juste une blague, et c'est exagéré.' ... Ou alors aussi un truc que j'ai lu c'est 'Non, mais maintenant ils essaient d'envahir nos espaces, On veut rigoler !' etc."

[34] "La France, c'est un pays colonial, est très ancré là-dedans encore et qui n'est pas du tout déconstruit. En même temps, c'est un espace où on peut encore un peu lutter. La liberté d'expression n'est pas totale parce qu'il y a beaucoup de censure. Mais en même temps, ce n'est pas de la censure affirmée, il y a toujours des moyens détournés pour s'exprimer. Mais je pense que la France a toujours été un espace où on pouvait dire les choses."

de vue des colonisés, … et des personnes opprimées, oppressées" (colonized and oppressed people's perspective) was important to deepen their world understanding. Some mentioned "*vulgarisation*" (popularization) videos, and then all talked about how humor/comedy was meant to be relaxing – one participant specified hoping that there would be no sexist/racist jokes, although even then, it was still hetero-centered.[35]

Seeing trans performers/comedians/artists, as Maxime explained, can help those who have never seen trans people to "*humaniser*" (humanize) trans experiences, explained several participants (3:4), how it is more accessible than theoretical knowledge. Another said it helps them come out more casually at work, using humor to lighten up the mood and lay the groundwork to come out. One pointed out how it was important to show how trans people:

> … can be fat, they can be unfunny, they can be funny, they can be, they can cook well: in short, they have qualities that are also assigned to cis people.[36]

Although they pointed out how there needed to be a balance between pedagogy and creativity to not become like a "*cours*" (course/lesson). They thought it important to show that "… *la pédagogie en fait sur les personnes trans, ça se fait pas que dans le militantisme, que ça se fait pas que dans l'attaque"* (educating about trans people isn't just about militancy; it isn't just about point-blank attack) – reminding me of how Black humor/wit/insolence is seen by Gates Jr. (2014/1988, 81-92), meaning oral attacks, teasing to reclaim Black existences, and masking to fight against white supremacy. Another participant pointed out the limit of trans performers by saddening the need for allies to educate others, whilst 2 participants saddened social media's lack of moderation under videos featuring a trans person.

I wish to make here a small aside on the limit of representation: 1) Inclusion is a dominant privilege. Only dominant (hence, in a lot of cases, white people) can include someone in a group. Inclusion is not necessarily something I personally fight for. 2) Inclusion for inclusion does not mean anything. A facade of diversity does not mean power dynamics

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[35] " Quand je regarde de l'humour, mon but c'est de me dire 'J'espère qu'il n'y aura pas de vanne raciste, ou alors qu'il n'y aura pas de vanne sexiste' et tout. Et j'attends. Et des fois, ça n'arrive pas, ça va. Mais ça reste quand même très hétérocentré."

[36] "… peuvent être gros, ils peuvent être pas drôles, ils peuvent être drôles, ils peuvent être, Ils peuvent bien cuisiner : enfin bref Ils ont des qualités qui sont aussi assignées à personne cis"

disappear, and it will just result in a tokenized presence (Childress, Nayyar, & Gibson, 2024, 31–59), which is harmful for those tokenized and pointless to protest/fight for change. It will just be a façade of (self-)reflection and a reflection of white supremacy. 3) If there are no real collectives, organizations, or actions to discuss and organize change, there will be no real deep change.

All

Both groups mainly thought that there was no universality in humor, as culturally based, individually based, age-based, and as a social code. Only Maxime disagrees, thinking that "burlesque humor" ("*l'humour burlesque*") could be universal and make almost everyone laugh ("*peut être drôle quasiment pour tout le monde"),* although she thought stand-up comedy could not be universal and cannot touch everyone. A non-performer participant added that "universal jokes" are not refined jokes ("*pas très recherchées*.") They rather talked about "mainstream" humor that is very much white, cis men. Other non-performers participants thought negatively as well but for different reasons: one thought that it was due to free will, meaning one decided if they accepted a joke as humor or not as they thought even if they did not laugh, they could recognize "*la force malveillante*" (malevolent power) of an oppressive joke, which is something I can somewhat agree on the technicality and reach of a "malevolent joke," but it does not mean for me that there is a universality in humor, that humor has no ethics, and it remains very context-, individual experiences-, culture-dependent, which was a thought also shared by another participant. There were however 2 sides when it came to if humor was more efficient if it was mainstream or radical to educate: some thought both were needed as they had different targeted audiences, others thought if too "radical," humor could miss its targeted audience, although they acknowledge it is more efficient to educate/raise awareness, so there was a thin balance to find.

The notion of care often came either naturally or was answered positively when asked if they linked humor with care. The performing group all thought it helped them and might help their audience, citing how "*autodérision*" (self-deprecation/mockery) was important. Lesbosaure mentioned how it was a "*affirmation de soi*" (self-affirmation), and because the humor world rarely talked about subjects that touched them (transness and lesbianism), she created an account. Maxime emphasizes a sense of resilience, making her and others "less vulnerable," linking it again to playfulness as survival instincts for gender minorities and

non-white women (Lugones, 2022, 105-107). Meanwhile, the non-performer group thought it could help "*exterioriser*" (externalize) some traumas or recomfort, but more importantly for several, it helped them see they were not alone. They all (across both groups) mentioned at some point, depression, anxiety, suicidal thoughts, etc., showing how deeply rampant psychological distress is with trans people due to systemic transphobia, even more when linked to neurodivergence (Budge, Adelson, & Howard, 2013, 545-557; Murphy, Prentice, Walsh, Catmur, & Bird, 2020, 1-11; Millet, Longworth, & Arcelus, 2017, 27-38).

In terms of inspirations, they all cited at some point in their interviews Lou Trotignon, the first mainstream, trans non-binary French-speaking comedian. Apart from him, they all had widely different inspirations: from *Kaamelott* (2005-2009; French TV-shows inspired by Arthurian mythology), to Les Nuls (1987-1995, group of French white comedians doing Absurd humor), passing by rap contenders or white transfem meme accounts such as @based.transgirl, @botanique.le.système, or @transbaguette. Some named queer French-speaking comedians Tahnee, Alex Ramirès, Mahaut Drama, Fanny Ruwet, and Shirley Souagnon, or even drag kings: @miroslavetoilesmains or @the_real_magicjack_. Others named white cis-het comedians as their inspirations: Maud Landry, Mike Ward, Jean-Thomas Jobin, Doully, and non-white cis-het comedians: Elodie Arnould, Waly Dia, and Claudia Tagbo. Animated works came several times as well, with *Hazbin Hotel* (2024-), *The Amazing World of Gumball* (2011-2019), or *The Amazing Digital Circus* (2023). The internet seemed quite important as this is mainly where they discovered/watched these artists, some even naming TikTok videos, "brain rot" content, Thomas Piet (educational content creator) or *Dix Minutes A Perdre* (Educational YouTube series), *Tout Le Monde S'en Fout* (Educational YouTube series), Squeezie (YouTuber and Streamer) as their direct inspirations. One named the singer Holokid as their inspiration. The last artist named older content such *Hara-Kiri* (1960-1989), *Charlie Hebdo* (1970-) (both satiric magazines) and satiric humor from 1968 (year of significant widespread protests/strikes/civil unrest in France), or Beckett: "*… j'essaie de réinventer cet esprit, à travers ce que je vis à notre époque"* (I am trying to reinvent this wit/spirit through what I experience in our time.) All in all, these are still overwhelmingly white cis-het non-disabled comedians/inspirations – some only naming white inspiration. As said before, there are limits of representation, and as seen above, mainstream humor, meaning what is accessible, promoted by algorithms in a way, will still be in favor of the systems we live in, to some extent. Niche references might be more radical, but that will not really be the case for more mainstream/accepted by bigger media, especially at a time in France where

90% of media are owned by 9 billionaires, and even among public audiovisual media, show production is from private companies from other TV channels (Oxfam France, 2022; Janin, 2024). Social media platforms are also becoming more and more far-right with a tech-broligarchy (Michelotti, 2025).

Meanwhile, they all considered humor as a political and resisting tool, some thinking that, as it is art, it is political. Most only cited its positive aspects (e.g., raise awareness, educate, dismantle oppressions, etc), and only one warning that it could also be used by the other side:

> Everything is political anyway, so that question is settled. And then, as a militant tool, yes, in the sense that, as I said earlier, it's a way of conveying information, knowledge, or disinformation, in a digestible way, we mustn't forget that too. In fact, it's a coating, a structure.[37]

Several across both groups reminded the historical importance of satires, non-white humor, kings' buffoons, and journals' caricatures (naming *Charlie Hebdo*, although they mentioned how today this magazine chose to side with the powerful), or the importance of humor on posters at protests. One non-performing participant pointed out how "*le regard qu'on porte sur l'histoire des luttes aujourd'hui n'intègre pas spécialement l'humour*" (the way we look at the history of struggles today doesn't particularly include humor), which I something I sadden. Maxime mentioned how Mike Ward was almost imprisoned for a joke (Caillou, 2021), whilst Felix reminded how *Les Guignols De l'Info* (1990-2018, parodical Tv-News report) was dropped by Vincent Bolloré (FranceInfo, 2018), the new owner of Canal+, and far-right billionaire, and an non-performer participant mentioned how Waly Dia had to change their show poster due to Médiatransports (institution in charge of Paris' subway (RATP) ads) who refused to display it in their stations due to Dia's political stance (Blanchard, 2024).

Most of the non-performer participants did not consider themselves as activists (3:4) – although some wished they could be more active in that sense. Luciole, Maxime, and the

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[37] "De toute façon tout est politique, cette question-là, elle est réglée. Et puis comme un outil militant, oui dans le sens où, comme je le disais plus tôt, c'est une manière de faire passer de manière digeste des informations, des connaissances et des savoirs ou de la désinformation, faut pas l'oublier ça aussi. C'est un enrobage en fait, c'est une forme."

other artist considered themselves activists, but the last two, because they were forced to due to their identity:

> So everything I do in my life goes in that direction and I go even further because I tell myself, well, all the battles that I manage to fight for myself, not everyone can fight them, just look at the suicide rates in trans communities and so I go deeper to try to share my privileges with people who cannot fight on their own.[38]

Felix and Luciole have been/are part of different associations in the past (respectively different non-profit organizations in Belgium, and *Nous Toutes* – the biggest feminist French association).

Luciole quoted Youssoupha (French Black rapper, in *Menace de Mort*) but applied to art and humor "*qui peut prétendre faire de l'art sans prendre position*" (Who can claim to make art without taking a stand?), and how, due to the Internet, you cannot ignore what is happening around and have to take a stance, taking, for example, the *Freedom Flotilla*, still navigating towards Palestine at the time of the interview. Meanwhile, Maxime thought that there were not many changes on stage, but the internet changed for the worse with algorithms and the rise of the far right worldwide in an uninhibited manner. Similarly, Felix recently discovered the spread of far-right humor and thought there was only Dieudonné (French comedian convicted of anti-Semitism) before, so it had become worse. Meanwhile, Lesbosaure thought internet humor was fluid, and it was just a reflection of a time, trends, and algorithms.[39] I personally think this is a very naïve view of the shift of media toward the far-right, especially in France (Oxfam France, 2022; Janin, 2024). The last artist mentioned the hypocrisy of those who claim to be apolitical: "*Quand quelqu'un dit 'je suis apolitique,' il faut entendre 'je suis de droite.*'" (When someone says "I am apolitical," what they really mean is "I am a conservative.") Meanwhile, a non-performing participant could see a shift in

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[38] "Donc tout ce que je fais dans ma vie va dans ce sens-là, et moi j'en rajoute un peu plus parce que je me dis, bon, toutes les batailles que j'arrive à mener pour moi-même, tout le monde n'est pas en mesure de les mener, confère les taux de suicide dans les communautés trans et donc j'en fais un peu plus pour essayer de partager mes privilèges avec les personnes qui ne peuvent pas lutter par elles-mêmes."

[39] "en fait je dirais pas que ça va en changement mais juste c'est fluide. Genre c'est pas quelque chose qui s'est jamais été figé pour moi, l'humour. Et genre si on prend chaque année et qu'on remonte à chaque fois d'une année, l'humour est différent chaque année en fait. ... En fait il y a beaucoup plus de créativité je trouve dans l'humour sur internet maintenant qu'il y a quelques années, mais je pense que c'est parce qu'il y a plus de gens qui le font aussi et que on peut plus facilement trouver quelque chose qui nous correspond et bah c'est tout."

their algorithms as the more they watch political content, the more it is recommended to them. A non-white non-performer participant was shocked by how even recently some famous YouTube figures had done blackfaces (Carlito and the Palmashow in 2014), but thought what was accepted at the time would not be the case now, whilst another participant added that now we are/should be allowed to criticize those figures or classic figures of comedy/humor (e.g., Coluche). Conversely, a (white) participant was confused as they realized the world has changed and some jokes are now unacceptable, and that's good (mentioning *Charlie Hebdo's* Gisèle Pelicot's caricature; Boutada, 2024), but did not know where the limit was on what can be said, by whom, as jokes.[40]

Decoloniality and white privilege were approached by white participants only when directly asked. Luciole and Lesbosaure answered that they were as cautious as possible when talking about race (neither linked it to queerness). I think because I am a white researcher, and due to their own experiences/for their safety, some non-white participants might have been masking, performing some sort of white mimicry, meaning performing a sense of cisness, whiteness, they think is expected of them (based on Frantz Fanon's concept of "*Peau noire, Masques Blancs*/Black Skin/White Masks;" Alexander, 648-650; Gates Jr., 2014/1988, 81-92),). At some point to defend terragender people, meaning people whose gender is related/influenced by the earth (LGBTQIA+ Wiki, n.d.), a non-performer participant mentioned how the "*animaux totems Amérindiens"* (Native American totem animals) were a form of terragender, but used the colonial term – still widely used in hexagonal French "Amerindian" instead of "*Premières Nations/*First Nations" used in French Canadian, or autochthonous populations, for instance. There is a sense of white supremacy and white performance here, not necessarily consciously doing so. A transmasc participant talked about how men performers helped them with their masculinity ("*masculinités nulles*"/flawed masculinities), and it freed and allowed them to make "*des blagues un peu plus oppressives"*

[40] " Le problème c'est que par exemple il y a certains journaux comme *Charlie Hebdo* qui utilisent des caricatures et des fois il y a certaines caricatures qui sont vraiment très très limites, voire inacceptables par exemple Celle vis-à-vis de Gisèle Pelicot. ... Le problème aussi c'est que on peut, la société peut permettre que les personnes concernées fassent de l'humour vis-à-vis d'elles-mêmes, voire que ces personnes se dénigrent. Mais mais des fois, ne permettent pas que les autres personnes le fassent, parce que souvent, c'est plus comme ça, mais des fois, c'est une personne alliée qui le font et je ne sais pas si c'est clair, mais des fois c'est un peu compliqué de se dire qu'aujourd'hui c'est un peu que les personnes concernées qui peuvent faire ce type d'humour. C'est que je peux comprendre, mais il y a des fois que je ne comprends pas, parce qu'un peu justifié 'ah non mais en fait je suis athée donc je peux faire des blagues sur les athées.' Et aussi ça dépend quel type d'humour parce qu'il y a quand même de l'humour qui est assez, qui est clairement juste pas de l'humour mais qui sert juste à prouver et voilà."

(jokes a little more oppressive), notably on how they are mixed-race to their ex-(white) partner, naming some men comedians and laughing that they could not name a woman comedian. This here is also a form of masking (Alexander, 648-650; Gates Jr., 2014/1988, 81-92; Chow, 2024, 586-600), a performance of cis whiteness that can both be linked to reclaiming and fight white supremacy, but also become toxic if performing harmful cis whiteness as they are in trans-for-trans heterosexual relationships, hence their partners are transfem and/or trans women, and are also in vulnerable position, although they can be white.

DISCUSSION & CONCLUSION

Through this thesis, I wished to explore the decolonial potential of French trans humor, as my Year 1 thesis led me to conclude that French as a language, as it is now, is the result of a long process of erasure and coloniality (Gacel, 2024). Therefore, I focus my study and interviews on discussing the concept of Decolonial Violations, creating laughter by transgressing colonial norms, an extension of Benign Violation Theory, popularized by Warren and McGraw (2010). Although it is one way of looking at things, it helped me discuss/include the French-speaking context and history of humor (Escudé, 2013, 2-3; Broudic, 2024, 10-13; Milin, 2022, 497-520). Humor and comedy only represent a moment in time and keep on evolving with its culture, people, context, language, age, etc., so the sample here only represents a subjective part of time; furthermore, it is but a small sample due to the length limit. I used the term "non-white" throughout, although the lived experiences of someone of Afro-descent, of Asian-descent, of Arabic-descent are inherently different. I simply choose to focus on the differences between white and non-white experiences, white supremacy, which does not mean it is the best choice, as I can acknowledge how it can feel like it is reducing/erasing/relativizing all these different experiences; it is simply what seems to make the most sense from a white researcher's perspective.

The fact that I did not narrow down what I consider humor is a limit to the study, as I cannot explore in more detail each humor format (e.g., memes, stand-up comedy, plays, content creation, etc.) with its own specificities and decolonial potential. However, I did not want to restrict it to first research and wished to show a display of trans art and potential, as trans comedy is still, in my opinion, in the French-speaking world in its infancy.

Similarly, I did not focus on a country but on sharing a similar language, French, which shows a diversity of how French and humor are used, but it does not allow much exploration into specific contexts, which could be done in further studies.

To the question: *To what extent can trans comedy and humor help decolonize the French language and tragic trans narratives and be(come) acts of resistance?* The answer is quite nuanced. It definitely has a lot of potential as the trans community (performers and non-performers) seems to be quite politicized and even identify to some extent, for performers, as "*militant*" (activists). They all thought humor was a political and useful tool (to use alongside other tools) to resist, challenge audiences, raise awareness, and educate.

However, on the specific question of decoloniality, white participants (across both groups) despite wishing for the "*intersection of struggles*" and talking about educating themselves on question of race, seem to only consider decoloniality through an individual prism (talking about "educating myself"), and did not really think through white supremacy and how it impacts them and others as well on a larger scale (e.g., erasure of non-binarity through colonialism and Christianity, criminalization of homosexuality due to colonialism, etc.; Chonville, 2017, 121-125; Greensmith & Giwa, 2013, 132-134; O'Sullivan, 2021, 3-6). Decoloniality is not just about racism/colorism – although it includes them, but it is also about the way we process the world, onto-epistemically objectify/dehumanize and marginalize certain groups (human and non-human), meaning how our interpretation and knowledge of the world is shaped by the tools we use to process/create them. The latter part seems the hardest to gather for white folks, even those self-reflecting on their privileges – I include myself in it.

Although undeniably coloniality impacts more non-white people, of course. Non-white and particularly white folks here did not discuss decoloniality in relation to gender, transness, language, disability, history, etc., which impact them as well, or the whitewashing of queer history, space, and representation. Whilst decoloniality engulfs all layers of society (Lugones, 2010, 742-746; 2023), and the notion of "playfulness" as a survival skill for women of color, which I extend here to gender minorities, is also inherently important to discuss and explore (Lugones, 2022, 105-114).

Nevertheless, humor was a form of care for every participant, and helped them humanize trans narratives, some performers feeling like it is a duty they have for those who cannot, and felt like involuntary activists as their mere presence was so politically charged and was an act of resistance by itself. They all, across both groups, expressed some sort of distress themselves due to systemic transphobia or talked about the distress of the trans community and how important these spaces were, online and in real life. The notion of "*vulgarisation*" (popularization) mixing humor and education seemed to be especially important for non-performing groups. Nevertheless, they did not approach humor the same way: some were more anti-capitalist/Marxist than others, some more universalist than others, some more radical than others, wishing to make no compromise to enter the "mainstream" sphere. However, these more radical positions were a minority among the opinions shared by the sample. There were some discussions on algorithms and the internet sphere, which I did not have an opportunity to develop more, but which have a huge impact today on the

potential decoloniality of humor and the use of Decolonial Violations. Although I must point out the limits of representation for the sake of representation, which only lead to tokenism and thus emphasize white supremacy.

The question of brave spaces is maybe the aspect that needs development the most and education on the most, as this study reflects (Arao & Clemens, 2023): we (especially white folks, but not only) desperately need spaces that challenge our views, that we go to voluntarily. We need to develop that quality of self-reflection and self-criticism instead of consuming only humor that agrees with what we think; art that agrees with what we think. I think decoloniality goes through the importance of brave spaces for white and cis non-disabled folks. Not that we need to watch far-right humor, but less politicized folks need to watch decolonial media, need to watch queer and trans media, need to feel the need/choose voluntarily to challenge themselves by consuming/watching/laughing at/with decolonial and trans humor/media. That is one way/space that can lead to collective criticism, thinking, and action.

As an interviewer, I struggled a lot to rekindle interviewees, sometimes because I felt intimidated as these were strangers, which was emphasized when participants decided to turn off their camera or had technical issues, leading to their camera being off, which was fine. I just struggle even more to interpret social cues and discussions right away with no facial expressions or body gestures to rely on. In further studies, I will need to force myself more to do so to make the most out of the interviewees' time and thoughts, and make the choice to only accept interviewees who agree to turn on their camera or report interviews if technical issues arise.

Although, as white, the subject also touches me to some extent, and although hopefully thinking about my privileges and biases, I cannot (and this is not my role, I am no savior) take the place of queer non-white researchers. This is why I wish to add a list of recommendations on the subject of trans decoloniality, experiences, and humor: there is Habibitch (@habibitch), a trans voguing and waacking dancer and decolonial queer activist, who recently started doing stand-up comedy. There is Cleeveland (@cleeveland.e), aka Tania, a queer stand-up comedian from Guyane; Yas (@yask1ng), a French Black trans comedian, who also co-created with Lou Trotignon, Theodore (@bienvenueamatparty; trans comedian and author), and Paola (@paoladrole; white lesbian comedian) the Lobby Comedy Club, which promotes queer humor and workshops for young comedians; Laurène Marx, comedian

and author of *Portrait de Rita*, written based on interviews with Rita Nkat Bayang, led by Laurène Marx and Bwanga Pilipili (Belgian comedian and author), dealing with white supremacy, police violence, and de/coloniality. There is the association Afro Queer Rising, a collective of queer Black and of Afro-descent artists, and the SMAC collectif (*Santé Mentale dans l'Art Contemporain*/Mental Health in Contemporary Art) focusing on mental health, resistance, and organization, led by queer and trans artists of Afro-descent. For news and independent queer and decolonial media, I would recommend *Histoires Crépues,* focused on decoloniality with different approaches, or *Problematik* and *XY media*, queer and trans antifascist media. There is definitely more I could add to the list, but due to length restrictions, I will need to stop here. I also realize now, I should have added some of these references to the debrief instead of just academic ones (Appendix E). I would really recommend that those in rural areas, like I am, get close to their local queer associations or even think about creating one yourselves. Although it might seem easier said than done, the internet can be a tool to create connections in real life, too. As explained before, no change can come from individuals alone; it must come collectively.

Meanwhile, I will not stop questioning white supremacy in humor (e.g, who is given the right to be on stage, reclaiming historical spaces, promotion in mainstream media, etc.). I will not stop questioning my own privileges, whiteness, linked to my queerness and neurodivergence, biases, and experiences. Question what I think I know about history, its de/colonial potential, and continue to involve concerned people in my methodology, as I think this is the bare minimum. Although this study is not perfect, as none can be, I have learned a lot from this research, meetings, and analysis. It is yet a start, and some of the limitations I observed here can be overcome in further studies, and I hope it inspires others to deep dive into the subject.

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APPENDICES

APPENDIX A – CONSENT FORM ON MICROSOFT FORM (ENGLISH)

Vous pouvez passer au français en cliquant sur la langue dans le coin supérieur droit de cette page.

What is the study about?

We invite you to participate in a research project about French-speaking trans and non-binary humor and comedy, and their potential to decolonize gender and educate.

Who is the researcher?

I am a French white non-binary person (they/them/*ael*). I am also neurodivergent, aromantic-lesbian, and come from an upper-class family.

Why have I been invited to take part?

You are under the trans spectrum (e.g., trans woman/men, non-binary, agender, demiboy/demigirl, genderfluid, genderqueer, etc.), you speak fluent French, and are more than eighteen (18) years old.

Do I have to take part?

This information sheet has been written to help you decide if you would like to take part. It is up to you and you alone whether you wish to take part. If you do decide to take part, you will be free to withdraw at any time without providing a reason, and with no negative consequences.

What would I be required to do?

You will participate in a 30-45-minute semi-structured interview with the researcher on your relationship with comedy and humor in general, and how your gender impacts/ed it. The interview encompasses around 15-20 questions, depending on your answers during the interview.

Are there any risks associated with taking part?

The interview discusses gender identity, humor, and activism. Any part of the interview is skippable. There are no specific risks linked to the study.

Informed consent

It is important that you can give your informed consent before taking part in this study, and you will have the opportunity to ask any questions in relation to the research before you provide your consent.

What information about me or recordings of me ('my data') will you be collecting?

I will collect your pronouns, gender identity, sexual/romantic identity, and shared experiences through the interview through an end-to-end encrypted video recording and transcripts, which only the researcher and supervisor will have access to.

How will my data be securely stored, and who will have access to it?

Your data will be stored in a **PSEUDONYMISED** form, which means that your data will be edited so that you are referred to by a unique reference such as a code number or different name, and the original data will remain accessible **only** to the researcher and supervisor Your data will be stored locally after encryption and only the researcher and supervisor will be able to access it. There will be a 'key' document, which will link your unique reference to your real identity. The key will be kept in the LiU internal server, and only the researcher and supervisor will have access to it and be able to reconnect your data to you at a later date.

How will my data be used, and in what form will it be shared further?

Your research data will be analyzed as part of the research study. It will then be published in my thesis and potentially research publication(s). If shared (published and/or placed in a database accessible by others), your data will be in an **ANONYMIZED** form, which means that we will try our best so no one could use any reasonably available means to identify you from the data, although anonymization cannot be guaranteed without doubt with information provided according to GDPR legislation. (Only) If you are a trans/non-binary artist (e.g., comedian, author, performer, content creator, etc.), you can choose for your data to be published in a **DE-ANONYMIZED** manner. You can retract your choice at any time until the publication of the thesis/research. It is expected that the project to which this research relates will be finalized by November 2025.

When will my data be destroyed?

Raw data will be destroyed in December 2025, meaning it will be impossible to reconnect

your data and thus to destroy the analyzed data if you wish to do so after this date.

Will my participation be confidential?

Yes, your participation will only be known to the researcher and supervisor.

Use of your personal data and data protection rights

If you want to know how your personal data is used, or you believe that we have used your personal data in a way that violates the agreement or current legislation, please contact Linköping University's data protection officer at dataskyddsombud@liu.se. If you have complaints regarding how Linköping University processes your personal data, you are always entitled to contact the relevant inspection authority, which in this case is the Swedish Data Protection Authority.

Personal data controller is Linköping University, 581 83 Linköping, corporate identification number 202100-3096.

You will be able to withdraw your data before September 2025. If your data is anonymized, we will not be able to withdraw it, because we will not know which data is yours.

What should I do if I have concerns about this study?

In the first instance, you are encouraged to raise your concerns with the researcher. However, if you do not feel comfortable doing so, then you should contact my supervisor.

Contact details

Researcher: Bleuenn Gacel (blega709@student.liu.se)

Supervisor: Madina Tlostanova (madina.tlostanova@liu.se)

Consent Form

I hereby consent that Linköping University processes my personal data in the form of video recordings and transcripts regarding romantic and sexual orientation, gender identity, and life experiences for a master's thesis on the diversity of French-speaking non-binary experiences and linguistic creativity.

Information:

Your personal data will be processed in the following way: the video recordings/transcripts will be stored in a password-protected LiU OneDrive folder. Only the researcher and their supervisor will have access to the original data. Data will be anonymized in the submitted thesis. Original data will be destroyed following the thesis defense in December 2025. The thesis might be published on a later date.

Withdrawal of consent/questions/complaints:
If you want to withdraw your consent, please contact the researcher or their supervisor before September 2025.

Contact: Researcher Bleuenn Gacel (blega709@student.liu.se) and Supervisor Madina Tlostanova (madina.tlostanova@liu.se)

You may withdraw your consent at any time without giving a reason. We will, in that case, stop using your personal data that we have collected based on your consent. You may request to have your personal data erased, and if you do so, we will erase information about you wherever possible. You have the right to obtain information about your personal data that is processed by Linköping University. You may request this in writing by contacting the registrar's office at Linköping University, either by email or letter. You also have the right to request that the use of certain of your personal data be limited.

If you want to know how your personal data is used, or you believe that we have used your personal data in a way that violates the agreement or current legislation, please contact Linköping University's data protection officer at dataskyddsombud@liu.se. If you have complaints regarding the way in which Linköping University processes your personal data, you are always entitled to contact the relevant inspection authority, which in this case is the Swedish Data Protection Authority.

Personal data controller is Linköping University, 581 83 Linköping, corporate identification number 202100-3096.

Full name or Preferred First Name followed by Last Name: *

Place of Signature: *

Date Signed: *

(For trans and non-binary comedians/artists only) Do you wish for your data to be anonymized when published (you can always change your mind later by contacting the researchers)?

□ I wish to stay anonymous.
□ I wish to have my name/stage name appear (de-anonymized) in the published study.

□ I hereby consent that Linköping University processes my personal data according to the information above. *

APPENDIX B – CONSENT FORM ON MICROSOFT FORM (FRENCH)

You can switch to English by clicking on the language at the top right corner of this page.

Quel est l'objet de l'étude ?

Nous vous invitons à participer à un projet de recherche sur l'humour et la comédie trans et non binaire francophones, et leur potentiel à décoloniser le genre et à éduquer.

Qui est lae chercheureuse ?

Je suis une personne non-binaire blanche française (ael). Je suis aussi neurodivergentx, aromantique-lesbienne et je viens d'une famille de la classe supérieure.

Pourquoi ai-je été invité.e.x à participer ?

Vous êtes sous le spectre trans (par exemple, femme/homme trans, non-binaire, agenre, demiboy/demigirl, genderfluid, genderqueer, etc.), vous parlez couramment le français et avez plus de dix-huit (18) ans.

Dois-je participer ?

Cette fiche d'information a été rédigée pour vous aider à décider si vous souhaitez y participer. C'est à vous et à vous seul.e.x de décider si vous souhaitez y participer. Si vous décidez de participer, vous serez libre de vous retirer à tout moment sans fournir de raison, et sans conséquences négatives.

Que devrais-je faire ?

Vous participerez à un entretien semi-directif de 30 minutes avec lae chercheureuse sur votre relation avec la comédie et l'humour en général, et comment votre genre l'influence. L'entretien comprend environ 15 à 20 questions en fonction de vos réponses au cours de l'entretien.

Y a-t-il des risques associés à la participation ?

L'interview traite d’identités de genre, d’humour et d’activisme. N'importe quelle partie de l'interview peut être ignorée. Il n’y a pas de risques particuliers liés à l’étude.

Consentement éclairé

Il est important que vous puissiez donner votre consentement éclairé avant de participer à cette étude et que vous ayez la possibilité de poser toutes les questions relatives à la recherche avant de donner votre consentement.

Quelles informations me concernant ou quels enregistrements de moi (« mes données ») allez-vous collecter ?

Je recueillerai vos pronoms, votre identité de genre, votre identité sexuelle/romantique et vos expériences partagées à travers l'entrevue par le biais d'un enregistrement vidéo crypté de bout en bout et de transcriptions, auxquels seul.e.s lae chercheureuse et la superviseuse auront accès.

Comment mes données seront-elles stockées en toute sécurité, qui y aura accès ?

Vos données seront stockées sous une forme **PSEUDONYMISÉE**, ce qui signifie que vos données seront modifiées de sorte que vous soyez désigné par une référence unique telle qu'un numéro de code ou un nom différent, et les données originales resteront accessibles **uniquement** à lae chercheureuse et à la superviseuse. Vos données seront stockées localement et seul.e.s lae chercheureuse et la superviseuse pourront y accéder. Il y aura un document « clé », qui reliera votre référence unique à votre véritable identité. La clé sera conservée dans un serveur interne LiU, et seul.e.s lae chercheureuse et la superviseuse y auront accès et pourront reconnecter vos données à vous à une date ultérieure.

Comment mes données seront-elles utilisées et sous quelle forme seront-elles partagées ?

Vos données de recherche seront analysées dans le cadre de l'étude de recherche. Elles seront ensuite publiées dans ma thèse et potentiellement dans une ou plusieurs publications de recherche. Si elles sont partagées (publiées et/ou placées dans une base de données accessible par d'autres), vos données seront sous une forme **ANONYMISÉE**, ce qui signifie que nous mettrons tout en œuvre pour que personne ne puisse vous identifier à partir des données, même si l'anonymisation ne peut être garantie sans l'ombre d'un doute avec les informations fournies conformément au GDPR. (Seulement) si vous êtes un.e.x artiste trans/non-binaire, vous pouvez choisir que vos données soient publiées de manière **DÉSANONYMISÉE**, ce qui signifie que votre nom apparaitra sur la version publiée de cette recherche. Vous pouvez vous rétracter à tout moment jusqu'à la publication de la thèse/recherche. On s'attend à ce que le projet auquel se rapporte cette recherche soit finalisée d'ici novembre 2025.

Quand mes données seront-elles détruites ?

Les données brutes seront détruites en décembre 2025, ce qui signifie qu'il sera impossible de reconnecter vos données et donc de détruire les données analysées si vous le souhaitez après cette date.

Ma participation sera-t-elle confidentielle ?

Oui, votre participation ne sera connue que de lae chercheureuse et de la superviseuse.

Utilisation de vos données personnelles et droits en matière de protection des données

Si vous souhaitez savoir comment vos données personnelles sont utilisées, ou si vous estimez que nous avons utilisé vos données personnelles d'une manière qui enfreint l'accord ou la législation en vigueur, veuillez contacter le délégué à la protection des données de l'Université de Linköping à l'adresse dataskyddsombud@liu.se. Si vous avez des plaintes concernant la manière dont l'Université de Linköping traite vos données personnelles, vous avez toujours le droit de contacter l'autorité de contrôle compétente, qui dans ce cas est l'Autorité suédoise de protection des données.

Le responsable du traitement des données personnelles est l'Université de Linköping, 581 83 Linköping, numéro d'identification d'entreprise 202100-3096.

Vous pourrez retirer vos données avant september 2025. Si vos données sont anonymisées, nous ne pourrons pas les retirer, car nous ne saurons pas quelles données sont les vôtres.

Que dois-je faire si j'ai des inquiétudes au sujet de cette étude ?

Dans un premier temps, nous vous encourageons à faire part de vos préoccupations à lae chercheureuse. Cependant, si vous ne vous sentez pas à l'aise de le faire, vous devez contacter ma superviseuse.

Coordonnées

Chercheureuse : Bleuenn Gacel (blega709@student.liu.se)

Superviseuse : Madina Tlostanova (madina.tlostanova@liu.se)

Formulaire de Consentement

Je consens par la présente à ce que l'Université de Linköping traite mes données personnelles sous forme d'enregistrements vidéo et de transcriptions concernant l'orientation romantique et sexuelle, l'identité de genre et les expériences de vie pour un mémoire de maîtrise sur la diversité des expériences non binaires francophones et la créativité linguistique.

Information :

Vos données personnelles seront traitées de la manière suivante : les enregistrements/transcriptions vidéo seront stockés dans un dossier LiU OneDrive protégé. Seuls lae chercheureuse et sa superviseuse auront accès aux données originales. Les données seront anonymisées dans la thèse publiée. Les données originales seront détruites à l'issue de la soutenance de thèse en décembre 2025. La thèse pourra être publiée à une date ultérieure.

Retrait du consentement/questions/plaintes :

Si vous souhaitez retirer votre consentement, veuillez contacter lae chercheureuse ou sa superviseuse avant septembre 2025.

Contact : Chercheureuse: Bleuenn Gacel (blega709@student.liu.se)Superviseuse: Madina Tlostanova (madina.tlostanova@liu.se)

Vous pouvez retirer votre consentement à tout moment sans donner de raison. Dans ce cas, nous cesserons d'utiliser vos données personnelles que nous avons collectées sur la base de votre consentement. Vous pouvez demander l'effacement de vos données personnelles, et si vous le faites, nous effacerons les informations vous concernant dans la mesure du possible. Vous avez le droit d'obtenir des informations sur vos données personnelles qui sont traitées par l'Université de Linköping. Vous pouvez en faire la demande par écrit en contactant le bureau d'enregistrement de l'Université de Linköping, par e-mail ou par courrier. Vous avez également le droit de demander que l'utilisation de certaines de vos données personnelles soit limitée.

Si vous souhaitez savoir comment vos données personnelles sont utilisées, ou si vous pensez que nous avons utilisé vos données personnelles d'une manière qui enfreint l'accord ou la législation en vigueur, veuillez contacter le délégué à la protection des données de l'Université de Linköping à l'adresse dataskyddsombud@liu.se. Si vous avez des plaintes concernant la manière dont l'Université de Linköping traite vos données personnelles, vous avez toujours le droit de contacter l'autorité de contrôle compétente, qui dans ce cas est

l'autorité suédoise de protection des données.

Le responsable du traitement des données personnelles est l'Université de Linköping, 581 83 Linköping, numéro d'identification d'entreprise 202100-3096.

Nom complet ou Prénom Préféré et Nom de famille : *

Lieu de signature : *

Date de signature : *

(Pour les comédien.ne.x.s/humoristes/artistes trans et non binaires uniquement) Souhaitez-vous que vos données soient anonymisées lors de leur publication (vous pouvez toujours changer d'avis plus tard en contactant les chercheureuses) ?

□ Je souhaite rester anonyme.
□ Je souhaite que mon nom/nom de scène apparaisse (désanonymisé) dans l'étude publiée.

□ J'accepte par la présente que l'Université de Linköping traite mes données personnelles conformément aux informations ci-dessus. *

APPENDIX C – QUESTIONS (ENGLISH)

For trans and non-binary comedians

Introduction

I. Formal address “vous” or informal address “tu”?
II. Can you tell me your pronouns/(grammatical) agreements? (if not previously shared)
III. Can you briefly tell me how you identify on the LGBTQIA+ spectrum?
IV. Your age? (if not shared before)
    a. If you chose to have your name appear, is it the same as the one written, or would you prefer something else?
V. What identities and positions, perhaps more privileged, do you occupy?
VI. Do you have any other identities and/or positions that have impacted/are part of your identity that you would like to share? (e.g., religion, culture, ethnicity, race, disabilities, etc.)

Politization of Gender Identity

I. Do you consider your gender identity to be political? If yes/no, why?
II. What helps you deal with systemic oppressions in the Francophone community? (e.g., humor, friends, family, associations, activism, protests, good news, etc.)
    a. How important is humor/comedy in helping you confront systemic oppressions?
III. How much does comedy help/has it helped you with your gender identity?
IV. How does your gender identity impact your humor/comedy?

De/Coloniality of Humor

I. When did you start doing comedy?
II. To what extent do you do comedy in the same way today as when you started?
    a. Is the Francophone environment an easy playground for educating/decolonizing mentalities?
III. Who is your comedy/comedy/content for?
    a. Does your humor challenge your audience?
IV. To what extent do you believe in a form of universalism of humor/universal humor? If yes/no, why?
V. What is your goal, if you have one, when you do comedy and comedy?
VI. To what extent do you think comedy can educate/raise awareness?
VII. To what extent do you think comedy can decolonize mentalities?
    a. To what extent do you think about these aspects of education and de/coloniality when you write?
VIII. To what extent do you think that humor, especially when performed/created by trans people, can raise awareness, educate, and decolonize?
IX. To what extent can humor be a form of "care" for you and/or for your audience?
X. What are your inspirations in comedy and/or outside of it, if you have any?
XI. To what extent do you consider humor to be a political tool?
    a. To what extent do you consider humor to be an activist tool?
XII. To what extent do you see humor as a potential form of resistance to systems?

   a. To what extent do you integrate it into the history of struggles/resistances?
XIII. Do you consider yourself an activist/activist?
XIV. Have you noticed a change in terms of the politicization of comedy/comedy on stage/on the internet?

For trans and non-binary audience

Introduction

I. Formal address ("*you*") or informal address ("*you*")?
II. Can you tell me your pronouns/(grammatical) agreements? (if not previously shared)
III. Can you briefly tell me how you identify on the LGBTQIA+ spectrum?
IV. Your age? (if not shared via email)
V. What identities and positions, perhaps more privileged, do you occupy?
VI. Do you have any other identities and/or positions that have impacted your LGBTQIA+ identity that you would like to share? (e.g., religion, ethnicity, race, etc.)

Politization of Gender Identity

I. Do you consider your (gender) identity to be political? If yes/no, why?
II. What helps you deal with systemic oppressions in the Francophone community? (e.g., friends, family, associations, activism, demonstrations, good news, RS, etc.)
   a. How important is humor/comedy in helping you confront systemic oppressions?
III. How much does comedy help/has it helped you with your gender identity?
IV. How does your gender identity impact your humor/comedy?

De/Coloniality of Humor

I. Is humor an important thing in your life?
   a. Do you often practice humor in your day-to-day life?
II. When did you start listening/watching/practicing humor in your daily life?
III. To what extent do you believe in a form of universalism of humor/universal humor? If yes/no, why?
IV. To what extent do you see comedy the same way you did today as you did before you came out/transitioned?
   a. Has this affected the way you consume humor?
   b. Do you think that the Francophone community is an easy playground to educate/decolonize mentalities and raise awareness in general?
V. What is your goal, if you have one, when you consume/watch/go to see humor/comedy?
VI. To what extent do you think comedy can educate/raise awareness?
VII. To what extent do you think that humor, especially when performed/created by trans people, can raise awareness, educate, and decolonize?
VIII. Can humor be a form of "care" for you and/or for others?
IX. What are your favorite humorous inspirations/artists/accounts?
X. To what extent do you consider humor to be a political tool?
   a. To what extent do you consider humor to be an activist tool?
XI. To what extent do you see humor as a potential form of resistance to systems?

   a. To what extent do you integrate it into the history of struggles/resistances?

XII. Do you consider yourself an activist?
   a. If so, do you consider humor as one of your tools for protesting/demonstrating?
   b. If so, is humor the most effective tool?
   c. Does humor have to be radical or more "mainstream"/popular to educate/raise awareness?

XIII. Are you seeing a change in terms of the politicization of comedy/comedy?

APPENDIX D – QUESTIONS (FRENCH)

Pour les artistes trans et non-binaires

Introduction

I. Vouvoiement ou tutoiement ?
II. Pouvez-vous me dire vos pronoms/accords (grammaticaux) ? (si non partagé auparavant)
III. Pouvez-vous me dire brièvement comment vous vous identifiez sur le spectre LGBTQIA+ ?
IV. Votre âge ? (s'il n'est pas partagé avant)
    a. Si vous avez choisi que votre nom apparaisse – est-il le même que celui écrit ou préféreriez-vous quelque chose d'autres ?
V. Quelles identités et positions peut-être plus privilégiées occupez-vous ?
VI. Avez-vous d'autres identités et/ou positions qui ont eu un impact/font partie de ton identité que vous aimeriez partager ? (par exemple, la religion, culture, l'origine ethnique, la race, handicaps, etc.)

Politisation de l'identité de genre

I. Considérez-vous votre identité de genre comme politique ? Si oui/non, pourquoi ?
II. Qu'est-ce qui vous aide à faire face aux oppressions systémiques dans le milieu francophone ? (par exemple, l'humour, les amis, la famille, les associations, l'activisme, les manifestations, les bonnes nouvelles, etc.)
    a. Quelle est l'importance de l'humour/la comédie pour vous aider à faire face aux oppressions systémiques ?
III. Dans quelles mesures la comédie vous aide-t-elle/a-t-elle aidé avec votre identité de genre ?
IV. Comment votre identité de genre impacte votre humour/comédie ?

Dé/Colonialité de l'humour

I. Quand avez-vous commencé à faire de la comédie/humour ?
II. Quelle place prend l'humour dans votre vie ?
III. Dans quelles mesures faites-vous de la comédie/humour de la même manière aujourd'hui que lorsque vous avez commencé ?
    a. Le milieu francophone est-il un terrain de jeu facile pour éduquer/décoloniser les mentalités ?
IV. À qui s'adresse votre comédie/humour/contenu ?
    a. Votre humour challenge-t-il votre audience ?
V. Dans quelles mesures croyez-vous-en une forme d'universalisme de l'humour/humour universel ? Si oui/non, pourquoi ?
VI. Quel est votre objectif, si vous en avez un, lorsque vous faites de l'humour et de la comédie ?
VII. Dans quelles mesures pensez-vous que la comédie peut éduquer/sensibiliser ?
VIII. Dans quelles mesures pensez-vous que la comédie peut décoloniser les mentalités ?
    a. Pensez-vous à ces aspects d'éducation et de dé/colonialité lorsque vous écrivez ?

IX. Dans quelle mesure pensez-vous que l'humour, notamment performé/créer par des personnes trans, peut sensibiliser, éduquer, et décoloniser ?
X. Dans quelles mesures l'humour peut-il être une forme de « care »/soins pour vous et/ou pour votre audience ?
XI. Quelles sont vos inspirations dans la comédie et/ou en dehors de celle-ci si vous en avez ?
XII. Dans quelles mesures considérez-vous l'humour comme un outil politique ?
    a. Dans quelles mesures considérez-vous l'humour comme un outil militant ?
    b. Dans quelles mesures l'humour doit-il être radical ou plus « mainstream »/populaire pour éduquer/sensibiliser ?
XIII. Dans quelles mesures considérez-vous l'humour comme une potentiel forme de résistance ?
XIV. Dans quelles mesures vous considérez-vous comme un.e activiste/miliant.e.x ?
XV. Dans quelles mesures observez-vous un changement en termes de politisation de la comédie/humour sur scène/sur internet ?

Pour l'audience trans et non-binaire

Introduction

I. Adresse formelle (« *vous* ») ou informelle (« *tu* ») ?
II. Pouvez-vous me dire vos pronoms/accords (grammaticaux) ? (si non partagé auparavant)
III. Pouvez-vous me dire brièvement comment vous vous identifiez sur le spectre LGBTQIA+ ?
IV. Votre âge ? (s'il n'est pas partagé avant)
V. Quelles identités et positions peut-être plus privilégiées occupez-vous ?
VI. Avez-vous d'autres identités et/ou positions qui ont eu un impact sur votre identité LGBTQIA+ que vous aimeriez partager ? (par exemple, la religion, l'origine ethnique, la race, etc.)

Politisation de l'identité de genre

I. Considérez-vous votre identité (de genre) comme politique ? Si oui/non, pourquoi ?
II. Qu'est-ce qui vous aide à faire face aux oppressions systémiques dans le milieu francophone ? (Par exemple les amis, la famille, les associations, l'activisme, les manifestations, les bonnes nouvelles, RS, etc.)
    a. Quelle est l'importance de l'humour/la comédie pour vous aider à faire face aux oppressions systémiques ?
III. Dans quelles mesures la comédie vous aide-t-elle/a-t-elle aidé avec votre identité de genre ?
IV. Comment votre identité de genre impacte votre humour/comédie ?

Dé/Colonialité de l'humour

I. Quelle place prend l'humour dans votre vie ?
    a. Pratiquez-vous souvent l'humour dans votre vie ?
II. Quand avez-vous commencé à écouter/ regarder/pratiquer l'humour dans ton quotidien ?

III. Dans quelles mesures croyez-vous-en une forme d'universalisme de l'humour/humour universel ? Si oui/non, pourquoi ?
IV. Comment voyez-vous la comédie aujourd'hui par rapport à avant votre coming out/transition ?
    a. Dans quelles mesures cela a-t-il affecté votre façon de consommer de l'humour ?
    b. Pensez-vous que le milieu francophone est un terrain de jeu facile pour éduquer/décoloniser les mentalités et sensibiliser en général ?
V. Quel est votre objectif, si vous en avez un, lorsque vous consommer/regarder/aller voir de l'humour/de la comédie ?
VI. Dans quelles mesures pensez-vous que la comédie peut éduquer/sensibiliser ?
VII. Dans quelles mesures pensez-vous que l'humour, notamment performé/créer par des personnes trans, peut sensibiliser, éduquer, et décoloniser ?
VIII. Dans quelles mesures l'humour peut-il être une forme de « care »/soins pour vous et/ou pour les autres ?
IX. Quelles sont vos inspirations/artistes/comptes préférés humoristiques ?
X. Dans quelles mesures considérez-vous l'humour comme un outil politique/militant ?
XI. Dans quelles mesures considérez-vous l'humour comme une potentielle forme de résistance face aux systèmes ?
    a. Dans quelles mesures intégrez-le-vous dans l'histoire des luttes/des résistances ?
XII. Vous considérez-vous comme activiste/militant.e ?
    a. Si oui, considérez-vous l'humour comme l'un de vos outils pour protester/manifester ?
    b. Si oui, l'humour est-il l'outil le plus efficace ?
    c. Dans quelles mesures faut-il que l'humour soit « mainstream »/populaire pour éduquer/sensibiliser ?
XIII. Dans quelles mesures observez-vous un changement en termes de politisation de la comédie/humour ?

APPENDIX E – DEBRIEF (ENGLISH AND FRENCH)

Debrief

Thank you for participating in my research project. Your contribution is very valuable and appreciated. Do not hesitate to share with others if you think you know people interested in this study who would like to participate!

Nature of the study

This study aimed to explore the potential decoloniality of comedy through comedy/trans humor in a French-speaking context.

Data

As noted in the Participant Information Sheet:

- The information (data) you have provided will be stored in a pseudonymized form.
- Your information (data) will be stored in a protected internal LiU server, and only the researcher and her supervisor will be able to access it.
- Your data will be shared, and possibly published, in an anonymized form.
- Your raw data will be destroyed in December 2025.
- If you no longer wish to participate in the study, you are free to withdraw your data before August 2025. If your information (data) is anonymous at the time of collection or anonymized afterward, we will not be able to remove it after that time, as we will no longer know what information (data) belongs to you.

Sources of Support

If you have been touched by your participation in this study and would like to seek help, you can contact 3114 (national suicide prevention number), SOS homophobia (anonymous call in case of distress, questioning, etc.), Ligne Azur (if you have questions about LGBTQIA+ identities), and you are encouraged to consult your general practitioner or a psychologist (My shrink is a lesbian, CMP, My Psychological Support, etc.) in case of distress in general.

Interesting Further Reading

Abujbarah, K. (2019). *Laughing Back: A Phenomenological Study of Disability Humor Using Culturally Responsive Methodologies.* [PhD Dissertation, Attallah College of Educational Studies]. https://media.proquest.com/media/hms/PFT/2/28qrB?_s=y1pIN6MZ1i0l885uvEwoQki7dL8%3D

Ahmed, S. et Bonis, O. (2012). Les rabat-joie féministes (et autres sujets obstinés). *Cahiers du Genre, 53(*2), 77-98. https://doi.org/10.3917/cdge.053.0077

Anderson, K., Ruiz, E. F., Stewart, G. T., & Tlostanova, M. (2019). What Can Indigenous Feminist Knowledge and Practices Bring to "Indigenizing" the Academy? *Journal of World Philosophies*, *4*(1), 121-155.

Arao, B., & Clemens, K. (2023). From safe spaces to brave spaces: A new way to frame dialogue around diversity and social justice. In *The art of effective facilitation* (pp.135-150). Routledge. https://doi.org/10.4324/9781003447580-11

Baldwin, R. (2018). When the Joke Is on You: A Feminist Perspective on How Positionality Influences Satire. *Hypatia: A Journal of Feminist Philosophy [Retracted].*

Bénac, K., & Le Guyader, M. (2023). Des veuves créoles (1768-2022) en recherche-création: une comédie-ballet féministe martiniquaise décoloniale. *Archipélies,* (16). https://journals.openedition.org/archipelies/pdf/2013

Bornstein, K. (2006). Gender Terror, Gender Rage. In S. Stryker and S. Whittle (Ed.), *The Transgender Studies Reader*, (pp.706-719). Routledge. https://transreads.org/wp-content/uploads/2019/03/2019-03-16_5c8d876134a16_susan-stryker-the-transgender-studies-reader.pdf

Caruge, M. B. (2025). *Une histoire des réseaux d'artistes en Caraïbe 1960-1980: processus de stolonisation martiniquais au croisement des arts plastiques et du théâtre* (Doctoral dissertation, Université de la Sorbonne nouvelle-Paris III). https://theses.hal.science/tel-05101361/file/THESE_Caruge_Mickael_2024_VersionInternet.pdf

hooks, bell. (1994). *Teaching to Transgress. Education as the Practice of Freedom*. London: Routledge.

Lauret, F. (2017). *L'humour créole réunionnais: dynamique linguistique et culturelle (1963-2011)* (Doctoral dissertation, Université de la Réunion). https://theses.hal.science/tel-01623602/file/2017lare0011_FLauret.pdf

Lugones, M. (2023). The Coloniality of Gender. In L. De Souza Lima, E. Otero Quezada & J. Roth (Ed.), *Feminisms in Movement: Theories and Practices from the Americas* (pp.35-58). Bielefeld: transcript Verlag. https://doi.org/10.1515/9783839461020-002

Macdonald, J. L. (2018). *Comic Trans Presenting and Representing the Other in Stand-up Comedy* [Live Art And Performance Studies (Laps), Uniarts Helsinki]. https://taju.uniarts.fi/bitstream/handle/10024/6714/MacDonald_James_2018.pdf?sequence=1&isAllowed=y

Rossing, J. P. (2016). Emancipatory racial humor as critical public pedagogy: Subverting hegemonic racism. *Communication, Culture & Critique, 9*(4), 614-632. https://doi.org/10.1111/cccr.12126

Samer, R. (2022). Trans Comedy as Trans Care. *Feminist Formations 34*(3), 161-170. https://dx.doi.org/10.1353/ff.2022.0042.

Viala, F. (2014). Sam Vásquez, Humor in the Caribbean Literary Canon. New York: Palgrave Macmillan, 2012. *New West Indian Guide / Nieuwe West-Indische Gids,* 88(3-4), 402-404. https://doi.org/10.1163/22134360-08803043

Contact

*If you have any concerns or would like to view a summary of the research findings, please email the researcher **or** supervisor listed below.*

Researcher	Bleuenn Gacel blega709@student.liu.se	**Supervisor**	Madina Tlostanova madina.tlostanova@liu.se

Débrief

Merci de participer à mon projet de recherche. Votre contribution est très précieuse et appréciée. N'hésitez pas à partager autour de vous si vous pensez connaître des personnes intéressées dans cette étude qui souhaiteraient participer !

Nature de l'étude

Cette étude avait pour but d'explorer la potentielle décolonialité de l'humour à travers la comédie/humour trans dans un contexte francophone.

Données

Comme il est indiqué dans la fiche d'information du participant :

- Les informations (données) que vous avez fournies seront stockées sous une forme pseudonymisée.
- Vos informations (données) seront stockées dans un serveur interne LiU protégé et seul.e.s lae chercheureuse et sa superviseuse pourront y accéder.
- Vos données seront partagées, et éventuellement publiées, sous une forme anonymisée.
- Vos données brutes seront détruites en décembre 2025.
- Si vous ne souhaitez plus participer à l'étude, vous êtes libre de retirer vos données avant août 2025. Si vos informations (données) sont anonymes au moment de la collecte ou anonymisées par la suite, nous ne pourrons pas les retirer après ce moment, car nous ne saurons plus quelles informations (données) vous appartiennent.

Sources de soutien

Si vous avez été touché par votre participation à cette étude et que vous souhaitez demander de l'aide, vous pouvez contacter le 3114 (numéro national de prévention du suicide), SOS homophobie (appel anonyme en cas de détresse, questionnement, etc.), Ligne Azur (si vous vous posez des questions sur les identités LGBTQIA+), et vous êtes encouragé.e.x à consulter votre médecin généraliste ou un.e psychologue (Ma psy est lesbienne, CMP, Mon soutien psy, etc.) en cas de détresse en général.

Lectures complémentaires intéressantes

Abujbarah, K. (2019). *Laughing Back: A Phenomenological Study of Disability Humor Using Culturally Responsive Methodologies.* [PhD Dissertation, Attallah College of Educational Studies]. https://media.proquest.com/media/hms/PFT/2/28qrB?_s=y1pIN6MZ1i0l885uvEwoQki7dL8%3D

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Lugones, M. (2023). The Coloniality of Gender. In L. De Souza Lima, E. Otero Quezada & J. Roth (Ed.), *Feminisms in Movement: Theories and Practices from the Americas* (pp.35-58). Bielefeld: transcript Verlag. https://doi.org/10.1515/9783839461020-002

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Contact

*Si vous avez des préoccupations ou si vous souhaitez consulter un résumé des résultats des recherches, veuillez envoyer un courriel a lae chercheureuse **ou** a la superviseuse dont les coordonnées figurent ci-dessous.*

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