

the offensive art political satire and its censorship around the world from beerbohm to borat

[#political satire](#) [#censorship around the world](#) [#offensive art](#) [#history of satire](#) [#free speech and humor](#)

Explore the controversial journey of political satire, from early pioneers like Max Beerbohm to modern provocateurs such as Borat. This analysis delves into the nature of offensive art and the widespread censorship it faces globally, examining how humor challenges power and societal norms across different cultures and eras.

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The Offensive Art

The Offensive Art is an arch and sometimes caustic look at the art of political satire as practiced in democratic, monarchical, and authoritarian societies around the world over the past century—together with the efforts by governmental, religious, and corporate authorities to suppress it by censorship, intimidation, policy, and fatwa. Examples are drawn from the full spectrum of satiric genres, including novels, plays, verse, songs, essays, cartoons, cabarets and revues, movies, television, and the Internet. The multicultural and multimedia breadth and historical depth of Freedman's comparative approach frames his novel assessment of the role of political satire in today's post-9/11 world, and in particular the cross-cultural controversies it generates, such as the global protests against the Jyllands-Posten cartoons. In a tongue-in-cheek style peppered with the world's best one-liners from the last century, The Offensive Art recounts the acrimonious and often perilous cat-and-mouse games between political satirists and their censors and inhibitors through the last century in America (especially FDR, LBJ, Nixon, Reagan, Clinton, and Bush II and in wartime), Britain (especially Churchill, Thatcher, Blair and the Royals), Germany (Hitler to the present), Russia (Stalin to the present), China (Mao to the present), India (from the Raj on), and the Middle East (from 1920s Egypt to today). Freedman focuses on the role and transformation of satire during shifts from authoritarian to democratic systems in such places as South Africa, Argentina, and Eastern Europe. He surveys the state of satire throughout the world today, identifying the most dangerous countries for practitioners of the offensive art, and presents his findings as to the political efficacy of satire in provoking change.

Red Lines

A lively graphic narrative reports on censorship of political cartoons around the world, featuring interviews with censored cartoonists from Pittsburgh to Beijing. Why do the powerful feel so threatened by political cartoons? Cartoons don't tell secrets or move markets. Yet, as Cherian George and Sonny Liew show us in Red Lines, cartoonists have been harassed, trolled, sued, fired, jailed, attacked, and assassinated for their insolence. The robustness of political cartooning—one of the most elemental forms of political speech—says something about the health of democracy. In a lively graphic narrative—illustrated by Liew, himself a prize-winning cartoonist—Red Lines crisscrosses the globe to feel the pulse of a vocation under attack. A Syrian cartoonist insults the president and has his hands broken by goons. An Indian cartoonist stands up to misogyny and receives rape threats. An Israeli artist finds his antiracist works censored by social media algorithms. And the New York Times, caught in the crossfire of the

culture wars, decides to stop publishing editorial cartoons completely. *Red Lines* studies thin-skinned tyrants, the invisible hand of market censorship, and demands in the name of social justice to rein in the right to offend. It includes interviews with more than sixty cartoonists and insights from art historians, legal scholars, and political scientists--all presented in graphic form. This engaging account makes it clear that cartoon censorship doesn't just matter to cartoonists and their fans. When the red lines are misapplied, all citizens are potential victims.

Satire and Protest in Putin's Russia

This book studies satirical protest in today's Russia, addressing the complex questions of the limits of allowed humor, the oppressive mechanisms deployed by the State and pro-State agents as well as counterstrategies of cultural resistance. What forms of satirical protest are there? Is there State-sanctioned satire? Can satire be associated with propaganda? How is satire related to myth? Is satirical protest at all effective?—these are some of the questions the authors tackle in this book. The first part presents an overview of the evolution of satire on stage, on the Internet and on television on the background of the changing post-Soviet media landscape in the Putin era. Part Two consists of five studies of satirical protest in music, poetry and public protests.

Encyclopedia of Information Science and Technology, Third Edition

"This 10-volume compilation of authoritative, research-based articles contributed by thousands of researchers and experts from all over the world emphasized modern issues and the presentation of potential opportunities, prospective solutions, and future directions in the field of information science and technology"--Provided by publisher.

Censorship

Readers will explore the issues surrounding censorship through this collection of essays that present diversity of opinion, including both conservative and liberal points of view in an even balance. Readers will evaluate the role of parents and the government in censorship. They will evaluate talk radio, Hollywood, the Internet, television, and publishing in relation to censorship practices. Essay sources include Brian Jennings, Elliot Schrage, Nick Gillespie, Jesse Walker, and the Parents Television Council.

Advanced Methodologies and Technologies in Government and Society

Governments must continuously update policies, laws, and legislation as the world continues to rapidly evolve due to technologies and changing cultural perspectives. To streamline policy creation and implementation, governments seek new and efficient methods to ensure their citizens' and communities' safety while also encouraging citizen participation. *Advanced Methodologies and Technologies in Government and Society* provides research on emerging methodologies in effective governing including sections on public sector management and socioeconomic development. While highlighting the challenges facing government officials and law enforcement such as crisis response and natural disaster management, this book shows how technology use can make those areas of government more efficient and improve preventative measures. This book is an ideal resource for law enforcement, government officials and agencies, policymakers, public servants, citizen activists, researchers, and political leaders seeking cutting-edge information to strengthen their government's relationship with society and their constituents while also strengthening their policy measures through new technology and methods.

Stand-up Comedy in Africa

African cultural productions of humour have increased even in the face of myriad economic foibles and social upheavals. For instance, from the 1990s, stand-up comedy emerged across the continent and has maintained a pervasive presence since then. Its specificities are related to contemporary economic and political contexts and are also drawn from its pre-colonial history, that of joking forms and relationships, and orality. Izuu Nwankwí's fascinating collected volume offers a transnational appraisal of this unique art form spanning different nations of the continent and its diasporas. The book engages variously with jokesters, their materials, the mediums of dissemination, and the cultural value(s) and relevance of their stage work, encompassing the form and content of the practice. Its ruling theoretical perspective comes from theatre and performance, cultural studies, linguistics, and literary studies.

Political Entertainment in a Post-Authoritarian Democracy

The book offers an analytical and empirical account of the specificities of political entertainment in post-authoritarian democracies. Centered around Mexico as a case study, the book explores the production of political entertainment in post-authoritarian legacy media and how political and economic conditions constrain the range and edge of discourse; how political entertainment in social media is shaped by the structure of platforms, as creators are encouraged to conform to specific norms such as constant publication; and the impacts of these media on attitude formation among the population. The book proposes a theoretical framework for identifying the specific conditions of post-authoritarian democracies that constrain the production of political entertainment, as well as its outcomes in terms of content and effects. This framework can be applied to the analysis of similar case studies, particularly in the Global South at large. With an analysis drawing on hard data, historical accounts, and anecdotal evidence, this volume will resonate within academic communities interested in political communication, media studies, transitional democracies, and popular culture.

A Decade of Dark Humor

A Decade of Dark Humor analyzes ways in which popular and visual culture used humor—in a variety of forms—to confront the attacks of September 11, 2001 and, more specifically, the aftermath. This interdisciplinary volume brings together scholars from four countries to discuss the impact of humor and irony on both media discourse and tangible political reality. Furthermore, it demonstrates that laughter is simultaneously an avenue through which social issues are deferred or obfuscated, a way in which neoliberal or neoconservative rhetoric is challenged, and a means of forming alternative political ideologies. The volume's contributors cover a broad range of media productions, including news parodies (The Daily Show with Jon Stewart, The Colbert Report, The Onion), TV roundtable shows (Politically Incorrect with Bill Maher), comic strips and cartoons (Aaron McGruder's The Boondocks, Jeff Danziger's editorial cartoons), television drama (Rescue Me), animated satire (South Park), graphic novels (Art Spiegelman's In the Shadow of No Towers), documentary (Fahrenheit 9/11), and other productions. Along with examining the rhetorical methods and aesthetic techniques of these productions, the essays place each in specific political and journalistic contexts, showing how corporations, news outlets, and political institutions responded to—and sometimes co-opted—these forms of humor.

The Comedy Studies Reader

From classical Hollywood film comedies to sitcoms, recent political satire, and the developing world of online comedy culture, comedy has been a mainstay of the American media landscape for decades. Recognizing that scholars and students need an authoritative collection of comedy studies that gathers both foundational and cutting-edge work, Nick Marx and Matt Sienkiewicz have assembled The Comedy Studies Reader. This anthology brings together classic articles, more recent works, and original essays that consider a variety of themes and approaches for studying comedic media—the carnivalesque, comedy mechanics and absurdity, psychoanalysis, irony, genre, race and ethnicity, gender and sexuality, and nation and globalization. The authors range from iconic theorists, such as Mikhail Bakhtin, Sigmund Freud, and Linda Hutcheon, to the leading senior and emerging scholars of today. As a whole, the volume traces two parallel trends in the evolution of the field—first, comedy's development into myriad subgenres, formats, and discourses, a tendency that has led many popular commentators to characterize the present as a “comedy zeitgeist”; and second, comedy studies' new focus on the ways in which comedy increasingly circulates in “serious” discursive realms, including politics, economics, race, gender, and cultural power.

Animal Satire

Animal Satire presents a cultural history of animal satire, a critically neglected but persistent presence in the history of cultural production, in which animals expose human folly while the strategies of satire expose the folly of human-animal relations. Highlighting the teeming animal presences across the history of satirical expression from Aristophanes to Twitter, with chapters on key works of literature, drama, film, and a plethora of satirical media, Animal Satire reveals the rich rhetorical significance of animality in powering the politics of satire from ancient and medieval through modern and contemporary times. More pressingly, the book makes the case for the significance of satire for understanding the real-world implications of rhetoric about animals in ongoing struggles for justice. By gathering both critical and creative examples from representative media forms, historical periods, and continents, this

volume aims to enrich scholarship on the history of satire as well as empower creative practitioners with ideas about its practical applications today.

They and We

The first edition of *They and We* appeared shortly after the March on Washington, where Martin Luther King Jr. gave his memorable "I Have a Dream" speech. It was published just before the Voting Rights Act of 1965 was passed by Congress. The book, read by tens of thousands, has been updated and expanded five times, each edition maintaining the original intention of the author to provide grounding in the sociological study of inter-group relations: examining prejudice, discrimination, minority status and other core concepts in straightforward, jargon-free prose, as well as tracking social, economic, political and legal developments. The new, 7th (50th anniversary) edition of *They and We* continues the tradition, depicting recent demographic changes and persisting patterns (such as the 'leapfrog' phenomenon, where, as in the past, many African-Americans are left behind as newer groups move in, up, and over). It also covers new developments, including the rise of Islamophobia in the wake of 9/11. An entirely new chapter compares perspectives in the United States with situations overseas, particularly with regard to nativist and nationalist movements and the rise of xenophobia in this society and in many others.

Popular Culture in Asia

Popular Culture in Asia consists studies of film, music, architecture, television, and computer-mediated communication in China, Japan, South Korea, Taiwan, the Philippines, Malaysia, and Singapore, addressing three topics: urban modernities; modernity, celebrity, and fan culture; and memory and modernity.

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Caesar in the USA

The figure of Julius Caesar has loomed large in the United States since its very beginning, admired and evoked as a gateway to knowledge of politics, war, and even national life. In this lively and perceptive book, the first to examine Caesar's place in modern American culture, Maria Wyke investigates how his use has intensified in periods of political crisis, when the occurrence of assassination, war, dictatorship, totalitarianism or empire appears to give him fresh relevance. Her fascinating discussion shows how—from the Latin classroom to the Shakespearean stage, from cinema, television and the comic book to the internet—Caesar is mobilized in the U.S. as a resource for acculturation into the American present, as a prediction of America's future, or as a mode of commercial profit and great entertainment.

Iranian Political Satirists

This volume surveys political satire as a journalistic genre in Iran since the latter days of the Qajar dynasty to the present, thus spanning one century and more. It is an important resource, but it also provides an analysis. Moreover, this volume is a rare effort to answer a question that looks simple but is very complicated: "Why would someone produce satire, knowing that this act might be followed by dangerous consequences?", and to find out what motivates political satirists. For this aim, nine prominent political satirists have been interviewed: writers and cartoonists, men and women, those who live abroad and those who still live in Iran. The author analyses this data in relation to, among other things, the main theories of humor to provide a descriptive report for each satirist's motivations as well as the strength of each motivational element in a general comparative context.

Underground

How Iranians forged a vibrant, informal video distribution infrastructure when their government banned all home video technology in 1983. In 1983, the Iranian government banned the personal use of home video technology. In *Underground*, Blake Atwood recounts how in response to the ban, technology enthusiasts, cinephiles, entrepreneurs, and everyday citizens forged an illegal but complex underground system for video distribution. Atwood draws on archival sources including trade publications, newspapers, memoirs, films, and laws, but at the heart of the book lies a corpus of oral history interviews

conducted with participants in the underground. He argues that videocassettes helped to institutionalize the broader underground within the Islamic Republic. As Atwood shows, the videocassette underground reveals a great deal about how people construct vibrant cultures beneath repressive institutions. It was not just that Iranians gained access to banned movies, but rather that they established routes, acquired technical knowledge, broke the law, and created rituals by passing and trading plastic videocassettes. As material objects, the videocassettes were a means of negotiating the power of the state and the agency of its citizens. By the time the Ministry of Culture and Islamic Guidance lifted the ban in 1994, millions of videocassettes were circulating efficiently and widely throughout the country. The very presence of a video underground signaled the failure of state policy to regulate media. Embedded in the informal infrastructure—even in the videocassettes themselves—was the triumph of everyday people over the state.

American Political Humor [2 volumes]

This two-volume set surveys the profound impact of political humor and satire on American culture and politics over the years, paying special attention to the explosion of political humor in today's wide-ranging and turbulent media environment. Historically, there has been a tendency to regard political satire and humor as a sideshow to the wider world of American politics—entertaining and sometimes insightful, but ultimately only of modest interest to students and others surveying the trajectory of American politics and culture. This set documents just how mistaken that assumption is. By examining political humor and satire throughout US history, these volumes not only illustrate how expressions of political satire and humor reflect changes in American attitudes about presidents, parties, and issues but also how satirists, comedians, cartoonists, and filmmakers have helped to shape popular attitudes about landmark historical events, major American institutions and movements, and the nation's political leaders and cultural giants. Finally, this work examines how today's brand of political humor may be more influential than ever before in shaping American attitudes about the nation in which we live.

The Right To Parody

In *The Right to Parody: Comparative Analysis of Free and Fair Speech*, Amy Lai examines the right to parody as a natural right in free speech and copyright, proposes a legal definition of parody that respects the interests of rights holders and accommodates the public's right to free expression, and describes mechanisms to ensure that parody will best serve this purpose. Combining philosophical inquiry with robust legal analysis, the book draws upon examples from the United States, Canada, the United Kingdom, France, and Hong Kong. While it caters to scholars in intellectual property and constitutional law, as well as free speech advocates, it is written in a non-specialist language designed to appeal to any reader interested in how the boom in online parodies and memes relates to free speech and copyright.

God Mocks

Winner of the 2016 Religious Communication Association Book of the Year Award In *God Mocks*, Terry Lindvall ventures into the muddy and dangerous realm of religious satire, chronicling its evolution from the biblical wit and humor of the Hebrew prophets through the Roman Era and the Middle Ages all the way up to the present. He takes the reader on a journey through the work of Chaucer and his *Canterbury Tales*, Cervantes, Jonathan Swift, and Mark Twain, and ending with the mediated entertainment of modern wags like Stephen Colbert. Lindvall finds that there is a method to the madness of these mockers: true satire, he argues, is at its heart moral outrage expressed in laughter. But there are remarkable differences in how these religious satirists express their outrage. The changing costumes of religious satirists fit their times. The earthy coarse language of Martin Luther and Sir Thomas More during the carnival spirit of the late medieval period was refined with the enlightened wit of Alexander Pope. The sacrilege of Monty Python does not translate well to the ironic voices of Søren Kierkegaard. The religious satirist does not even need to be part of the community of faith. All he needs is an eye and ear for the folly and chicanery of religious poseurs. To follow the paths of the satirist, writes Lindvall, is to encounter the odd and peculiar treasures who are God's mouthpieces. In *God Mocks*, he offers an engaging look at their religious use of humor toward moral ends.

The Routledge Companion to Art and Politics

The Routledge Companion to Art and Politics offers a thorough examination of the complex relationship between art and politics, and the many forms and approaches the engagement between them can take. The contributors - a diverse assembly of artists, activists, scholars from around the world – discuss and demonstrate ways of making art and politics legible and salient in the world. As such the 32 chapters in this volume reflect on performing and visual arts; music, film and new media; as well as covering social practice, community-based work, conceptual, interventionist and movement affiliated forms. The Companion is divided into four distinct parts: Conceptual Cartographies Institutional Materialities Modalities of Practice Making Publics Randy Martin has assembled a collection that ensures that readers will come away with a wider view of what can count as art and politics; where they might find it; and how it moves in the world. The diversity of perspectives is at once challenging and fortifying to those who might dismiss political art on the one hand as not making sufficient difference and on the other to those embracing it but seeking a means to elaborate the significance that it can make in the world. The Routledge Companion to Art and Politics brings together a range of issues and approaches and encourages critical and creative thinking about how art is produced, perceived, and received.

The British National Bibliography

Nell'attuale epoca di mescolanze e conflitti tra popoli si avverte più che mai l'esigenza di richiamarsi alle radici di questa commistione, alla comprensione degli elementi storici, etnici e culturali che sostanziano la civiltà mediterranea. Al di là del paesaggio fisico e delle comuni condizioni sociali e materiali, caratterizzano l'antichissimo crocevia mediterraneo anche, o soprattutto, una serie di eventi e di esperienze che hanno forgiato culture per capire le quali è necessario illuminare il presente con i riflessi del passato. Non si può non tenere conto che ogni singola civiltà che gravita sul bacino mediterraneo ha necessariamente in sé elementi stratificati e assimilati delle diverse regioni che da sempre, relazionandosi in pace o in guerra, vi si affacciano - l'Asia Minore, la regione Balcanica, l'Italia, la Francia, la penisola Iberica, l'Africa settentrionale. Con la conoscenza storica e la valutazione degli elementi culturali diversi, tutti ugualmente fondati e validi, può rendersi più agevole il superamento delle incomprensioni, dei contrasti, delle contrapposizioni, può favorirsi la crescita di civiltà che ha la sua vera base nella molteplicità degli scambi culturali nel senso più ampio. I saggi qui raccolti ripropongono in un'ottica interdisciplinare spunti di riflessione sulla dinamiche ideologico-religiose, politiche e sociali della complessa area mediterranea, dalle radici storiche all'epoca moderna (C. Consani, E. Fazzini, E. Cianci, M. Trotta, G. Grimaldi, S. Di Franco); sul Mediterraneo come luogo del mito e del richiamo alle origini (N. D'Antuono); sul ruolo culturale e politico della Turchia e sull'utilità e necessità di un proficuo rapporto di conoscenza reciproca tra Occidente e Vicino Oriente (S. Trinchese, A. Pasquino); sulle questioni giuridiche determinate dalla 'primavera araba' (C. Sbailò); su questioni più specificamente linguistico-culturali dell'area arabo-islamica, come il radicamento della conoscenza nella Scrittura del Corano (A. Straface), l'attuale situazione socio-politica tunisina riflessa nel genere delle caricature (A. D. Langone), il rapporto tra scrittura e uso delle varianti dialettali nel Maghreb (G. Mion), la tradizione morale e i meccanismi cognitivi rilevabili attraverso le metafore proverbiali (J. Jerbi).

Culture del Mediterraneo

Provides a comprehensive overview for both beginning and advanced students of satiric forms from ancient poetry to contemporary digital media.

Choice

A collection of essays examining the role and power of images from a wide variety of media in today's Middle Eastern societies. This timely book examines the power and role of the image in modern Middle Eastern societies. The essays explore the role and function of image making to highlight the ways in which the images "speak" and what visual languages mean for the construction of Islamic subjectivities, the distribution of power, and the formation of identity and belonging. Visual Culture in the Modern Middle East addresses aspects of the visual in the Islamic world, including the presentation of Islam on television; on the internet and other digital media; in banners, posters, murals, and graffiti; and in the satirical press, cartoons, and children's books. "This volume takes a new approach to the subject . . . and will be an important contribution to our knowledge in this area. . . . It is comprehensive and well-structured with fascinating material and analysis." —Peter Chelkowski, New York University "An innovative volume analyzing and instantiating the visual culture of a variety of Muslim societies [which] constitutes a substantially new object of study in the regional literature and one that creates productive

links with history, anthropology, political science, art history, media studies, and urban studies, as well as area studies and Islamic studies.” —Walter Armbrust, University of Oxford

The Cambridge Introduction to Satire

Intracellular Receptors: New Instruments for a Symphony of Signals In the late eighteenth century, it was proposed on theoretical grounds that each of the body's organs, beginning with the brain, must be "a factory and laboratory of a specific humor which it returns to the blood\

Visual Culture in the Modern Middle East

"The aim of this study is to track *De Rerum Natura* along two paths of satire. One is the broad boulevard of satiric literature from the beginnings of Greek poetry to the plays, essays, and broadcast media of the modern world. The other is the narrower lane of Roman verse satire, *satura*, whose canon begins in the Middle Republic with Ennius and Lucilius and closes with Juvenal, an author of the Flavian era. The first main portion of this book (chapters 2-3) focuses on Lucretius and Roman *satura*, while the following chapters broaden the scope to satiric elements of Lucretius more generally, but still with plenty of reference to the poets of Roman *satura* as satirists par excellence. By examining how Lucretius' poem employs the tools, techniques, and tactics of satire-by evaluating how and where in *De Rerum Natura* the speaker functions as a satirist-we gain, I argue, a fuller, richer understanding of how the poem works and how its poetry interacts with its purported philosophical program. Attention to the role of *De Rerum Natura* in the more specific tradition of Roman verse satire demonstrates that Lucretius' poem stands as a detour on the genre's highway, a swerve in the trajectory of *satura*. The numerous satiric passages and frequently satiric narrator of *De Rerum Natura* draw on earlier Roman satire, and in turn the poem influences the later satiric verse of Horace, Persius, and Juvenal. While *De Rerum Natura* is not in and of itself a member of the Roman genre of satire, it is an important player in the genre's development"--

Power and Politics in America

Examines how popular media and culture provided ordinary Egyptians with a framework to construct and negotiate a modern national identity.

Molecular Biology of Steroid and Nuclear Hormone Receptors

Is it possible to preserve national security through ethical policies? Richard Ned Lebow seeks to show that ethics are actually essential to the national interest. Recapturing the wisdom of classical realism through a close reading of the texts of Thucydides, Clausewitz and Hans Morgenthau, Lebow argues that, unlike many modern realists, classic realists saw close links between domestic and international politics, and between interests and ethics. Lebow uses this analysis to offer a powerful critique of post-Cold War American foreign policy. He also develops an ontological foundation for ethics and makes the case for an alternate ontology for social science based on Greek tragedy's understanding of life and politics. This is a topical and accessible book, written by a leading scholar in the field.

Laughing Atoms, Laughing Matter

This book details criteria for determining quality in continuing higher education that are appropriate to colleges and universities, reasonable for adult learners, and practicable for continuing educators.

Ordinary Egyptians

Published as the siege of Sarajevo ended, *Lodgers* is a hilarious, unsentimental report from the front lines of the Balkan wars of the 1990s. Detergent mixed with flour, museum relics sold to U.N. peacekeepers, the magic power of laminated accreditation-all of the folly and the horror of that time are revealed in the sarcastic report of the novel's teenage would-be authoress.

The Tragic Vision of Politics

Saturday Night is the intimate history of the original *Saturday Night Live*, from its beginnings as an outlaw program produced by an unruly band of renegades from the comedy underground to a TV institution that made stars of John Belushi, Bill Murray, Chevy Chase, Gilda Radner, Jane Curtin, Laraine Newman, Garrett Morris, Joe Piscopo and Eddie Murphy. This is the book that revealed to

the world what really happened behind the scenes during the first ten years of this groundbreaking program, from the battles SNL fought with NBC to the battles fought within the show itself. It's all here: The love affairs, betrayals, rivalries, drug problems, overnight successes, and bitter failures, mixed with the creation of some of the most outrageous and original comedy ever. "It reads like a thriller," said the Associated Press, "and may be the best book ever written about television." Available for the first time in ebook format, this edition features nearly fifty photographs of cast, crew and sketches.

Quality in Continuing Education

This book examines the role of humor in modern American politics. Written by a wide range of authors from the fields of political science and communication, this book is organized according to two general topics: how the modern media present political humor the various ways in which political humor influences politics. Laughing Matters is an excellent text for courses on media and politics, public opinion, and campaigns and elections.

Public Housing

Comic empires is an innovative collection of new scholarly research, exploring the relationship between imperialism and cartoons, caricature, and comic art.

Lodgers

A lavishly illustrated, witty, and original look at the awesome power of the political cartoon throughout history to enrage, provoke, and amuse. As a former editor of The New York Times Magazine and the longtime editor of The Nation, Victor S. Navasky knows just how transformative—and incendiary—cartoons can be. Here Navasky guides readers through some of the greatest cartoons ever created, including those by George Grosz, David Levine, Herblock, Honoré Daumier, and Ralph Steadman. He recounts how cartoonists and caricaturists have been censored, threatened, incarcerated, and even murdered for their art, and asks what makes this art form, too often dismissed as trivial, so uniquely poised to affect our minds and our hearts. Drawing on his own encounters with would-be censors, interviews with cartoonists, and historical archives from cartoon museums across the globe, Navasky examines the political cartoon as both art and polemic over the centuries. We see afresh images most celebrated for their artistic merit (Picasso's *Guernica*, Goya's "Duendecitos"), images that provoked outrage (the 2008 Barry Blitt New Yorker cover, which depicted the Obamas as a Muslim and a Black Power militant fist-bumping in the Oval Office), and those that have dictated public discourse (Herblock's defining portraits of McCarthyism, the Nazi periodical *Der Stürmer*'s anti-Semitic caricatures). Navasky ties together these and other superlative genre examples to reveal how political cartoons have been not only capturing the zeitgeist throughout history but shaping it as well—and how the most powerful cartoons retain the ability to shock, gall, and inspire long after their creation. Here Victor S. Navasky brilliantly illuminates the true power of one of our most enduringly vital forms of artistic expression.

Saturday Night

If politics is a serious matter and humour a funny one, this volume investigates how and why the boundaries between the two are blurred: politics can be represented in a humorous manner and humour can have a serious intent. It shows how political humour can be manipulated in public debates or become an integral part of postmodern art.

Laughing Matters

The seventeen essays in this book examine the power of humour in framing social and political protest.

Comic empires

The Art of Controversy