

Political Humor Jokes Satire And Political Cartoons

What do Jon Stewart, Freddy Krueger, Patch Adams, and George W. Bush have in common? As Paul Lewis shows in *Cracking Up*, they are all among the ranks of joke tellers who aim to do much more than simply amuse. Exploring topics that range from the sadistic mockery of Abu Ghraib prison guards to New Age platitudes about the healing power of laughter, from jokes used to ridicule the possibility of global climate change to the heartwarming performances of hospital clowns, Lewis demonstrates that over the past thirty years American humor has become increasingly purposeful and embattled. Navigating this contentious world of controversial, manipulative, and disturbing laughter, *Cracking Up* argues that the good news about American humor in our time—that it is delightful, relaxing, and distracting—is also the bad news. In a culture that both enjoys and quarrels about jokes, humor expresses our most nurturing and hurtful impulses, informs and misinforms us, and exposes as well as covers up the shortcomings of our leaders. Wondering what's so funny about a culture determined to laugh at problems it prefers not to face, Lewis reveals connections between such seemingly unrelated jokers as Norman Cousins, Hannibal Lecter, Rush Limbaugh, Garry Trudeau, Jay Leno, Ronald Reagan, Beavis and Butt-Head, and Bill Clinton. The result is a surprising, alarming, and at times hilarious argument that will appeal to anyone interested in the ways humor is changing our cultural and political landscapes.

This two-volume set surveys the profound impact that political humor and satire have had 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.

- Documents the history of political humor in the United States in all of its many forms, with the bulk of coverage weighted toward contemporary political satire and satirists
- Covers writers, cartoonists, radio personalities, television and movie performers, and internet celebrities
- Profiles influential television programs, movies, and other forms of entertainment that have made their mark on American politics and culture
- Includes a chronology of events

Does late night political humor matter? Are late-night comedians merely entertaining, or do they have the power to influence the way we think about politics and politicians? *Politics Is a Joke!* situates late night comedy in the historical context of political humor and demonstrates how the public turn to this venue for political information, and are in turn affected by it. Using exclusive data collected by the Center for Media and Public Affairs, the authors conduct a detailed and exhaustive analysis of political jokes on late night TV shows dating back to 1992 in order to pinpoint the main targets and themes of late-night comedy. *Politics Is a Joke!* uses a wide range of examples, from jokes about politicians' physical appearance and sex scandals to jokes about Congress and even the news media, to assess and understand the impact of political humor on

political institutions, politicians and their policies and behavior. Engagingly written with analysis of jokes from comedians like Jay Leno, Conan O'Brien, Jon Stewart and Stephen Colbert, *Politics is a Joke!* is essential reading for anyone who wants to understand the crucial role late night comedy plays in our political universe - and anyone who enjoys a good laugh.

First volume to reflect on both the comedy within critical theory and the role of comedians as practitioners of critique.

During the uprisings of the Arab Spring between 2010 and 2012, oppositional movements used political humor to criticize political leaders or to expose the absurdities of the socio-political conditions. These humorous expressions in various art forms such as poetry, stand-up comedy, street art, music, caricatures, cartoons, comics and puppet shows were further distributed in the social media. This first comprehensive study of political humor in the uprisings explores the varieties and functions of political humor as a creative tool for resistance. It analyzes humorous forms of cultural expression and their impact on socio-political developments in different countries of the Middle East and North Africa with a special focus on the changing modes of humor.

Examines the nature of Arabic humor and jokes and traces the history of Arabic political satire

For almost a decade, journalists and pundits have been asking why we don't see successful examples of political satire from conservatives or of opinion talk radio from liberals. This book turns that question on its head to argue that opinion talk is the political satire of the right and political satire is the opinion programming of the left. They look and feel like two different animals because their audiences are literally, two different animals. In *Irony and Outrage*, political and media psychologist Dannagal Goldthwaite Young explores the aesthetics, underlying logics, and histories of these two seemingly distinct genres, making the case that they should be thought of as the logical extensions of the psychology of the left and right, respectively. One genre is guided by ambiguity, play, deliberation, and openness, while the other is guided by certainty, vigilance, instinct, and boundaries. While the audiences for Sean Hannity and John Oliver come from opposing political ideologies, both are high in political interest, knowledge, and engagement, and both lack faith in many of our core democratic institutions. Young argues that the roles that these two genres play for their viewers are strikingly similar: galvanizing the opinion of the left or the right, mobilizing citizens around certain causes, and expressing a frustration with traditional news coverage while offering alternative sources of information and meaning. One key way in which they differ, however, concludes Young, is in their capacity to be exploited by special interests and political elites. Drawing on decades of research on political and media psychology and media effects, as well as historical accounts and interviews with comedians and comedy writers, Young unpacks satire's liberal "bias" and juxtaposes it with that of outrage's conservative "bias." She details how traits like tolerance for ambiguity and the motivation to engage

with complex ideas shape our preferences for art, music, and literature; and how those same traits correlate with political ideology. In turn, she illustrates how these traits help explain why liberals and conservatives vary in the genres of political information they prefer to create and consume.

Introduction: Who Brings the Funny? Data, Experiments & Proof Mirroring the Political Climate: Satire in History Art and Profession Being Funny & Being Right, Being Left & Being Right Conclusions.

Since its development shaped by the turmoil of the World Wars and suspicion of new technologies such as film and radio, political communication has become a hybrid field largely devoted to connecting the dots among political rhetoric, politicians and leaders, voters' opinions, and media exposure to better understand how any one aspect can affect the others. In *The Oxford Handbook of Political Communication* Kate Kenski and Kathleen Hall Jamieson bring together leading scholars, including founders of the field of political communication Elihu Katz, Jay Blumler, Doris Graber, Max McCombs, and Thomas Paterson, to review the major findings about subjects ranging from the effects of political advertising and debates and understandings and misunderstandings of agenda setting, framing, and cultivation to the changing contours of social media use in politics and the functions of the press in a democratic system. The essays in this volume reveal that political communication is a hybrid field with complex ancestry, permeable boundaries, and interests that overlap with those of related fields such as political sociology, public opinion, rhetoric, neuroscience, and the new hybrid on the quad, media psychology. This comprehensive review of the political communication literature is an indispensable reference for scholars and students interested in the study of how, why, when, and with what effect humans make sense of symbolic exchanges about sharing and shared power. The sixty-two chapters in *The Oxford Handbook of Political Communication* contain an overview of past scholarship while providing critical reflection of its relevance in a changing media landscape and offering agendas for future research and innovation.

Abraham Lincoln's love of jokes-- hearing them, telling them, drawing morals from them--prompted critics to dub Lincoln "the National Joker." Interestingly, the political cartoons and print satires that mocked Lincoln often trafficked in precisely the same images and terms Lincoln humorously used to characterize himself. In this intriguing study, Todd Nathan Thompson considers the politically productive tension between Lincoln's use of satire and satiric treatments of him in political cartoons, humour periodicals, joke books, and campaign literature. Thompson traces Lincoln's comic sources and explains how, in reapplying others' jokes and stories to political circumstances, he transformed humour into satire. Time and time again, Thompson shows, Lincoln engaged in self-mockery, turning negative assumptions or depictions of him--as ugly, cowardly, jocular, inexperienced--into positive traits that identified him as an everyman while attacking his opponents' claims to greatness, heroism, and experience as aristocratic or demagogic. By fashioning a folksy, fallible persona, Thompson shows, Lincoln was able to use satire as a weapon without being severely wounded by it. Thompson also considers how Lincoln used political cartoons and other media to craft the particular Lincoln image of the "self-made man," underscores exceptions to Lincoln's ability to

mitigate negative depictions, and closely examines political cartoons from both the 1860 and 1864 elections. Throughout, Thompson's deft analysis preserves Lincoln's popular humour. This enjoyable volume will appeal to scholars of history, politics, literature, and cultural studies as well as to those of American humour and satire.

It is no coincidence that presidential candidates have been making it a point to add the late-night comedy circuit to the campaign trail in recent years. In 2004, when John Kerry decided it was time to do his first national television interview, he did not choose CBS's 60 Minutes, ABC's Nightline, or NBC Nightly News. Kerry picked Comedy Central's The Daily Show. When George W. Bush was lagging in the polls, his appearance on the David Letterman Show gave him a measurable boost. Candidates for the 2008 presidential election began their late-night bookings almost as soon as they launched their campaigns. How can this be? The reason is that polls have been consistently finding that a significant number of Americans—and an even larger proportion of those under the age of thirty—get at least some of their “news” about politics and national affairs from comedy shows. While this trend toward what some have called “infotainment” seems to herald the descent of our national discourse—the triumph of entertainment over substance—the reality, according to Russell L. Peterson, is more complex. He explains that this programming is more than a mere replacement for traditional news outlets; it plays its own role in shaping public perception of government and the political process. From Johnny Carson to Jon Stewart, from Chevy Chase's spoofing of President Ford on Saturday Night Live to Stephen Colbert's roasting of President Bush at the White House Correspondents Dinner, *Strange Bedfellows* explores what Americans have found so funny about our political institutions and the people who inhabit them, and asks what this says about the health of our democracy. Comparing the mainstream network hosts—Jay, Dave, Conan, and Johnny before them—who have always strived to be “equal opportunity offenders” to the newer, edgier crop of comedians on cable networks, Peterson shows how each brand of satire plays off a different level of Americans' frustrations with politics.

"Abraham Lincoln was the first president consistently to make storytelling and laughter tools of office. This book shows how his uses of humor evolved to fit changing personal circumstances, and explores its versatility, range of expressions, and multiple sources"--

This work examines what happens when comedy becomes political, and politics become funny. A series of original essays focus on a range of programmes, from 'The Daily Show' to 'South Park'.

Satire is clearly one of today's most controversial socio-cultural topics. In this edited volume, *The Power of Satire*, it is studied for the first time as a dynamic, discursive mode of performance with the power of crossing and contesting cultural boundaries. The collected essays reflect the fundamental shift from literary satire or straightforward literary rhetoric with a relatively limited societal impact, to satire's multi-mediality in the transnational public space where it can cause intercultural clashes and negotiations on a large scale. An appropriate set of heuristic themes – space, target, rhetoric, media, time – serves as the analytical framework for the investigations and determines the organization of the book as a whole. The contributions, written by an international group of experts with diverse disciplinary backgrounds, manifest academic standards with a balance between theoretical analyses and evaluations on the one hand, and in-depth case studies on the other.

This study analyzes North Korean comedy films from the late 1960s to present day. It analyzes their role in the culture of the film industry, the subjectivity of the viewer, and the impact popular actors and comedians have had on North Korean society.--Dong Hoon Kim, University of Oregon

Prepare to be shocked. From the man The Wall Street Journal hailed as a "Swifitean satirist" comes the most shocking book ever written! *The Borowitz Report: The Big Book of Shockers*, by award-winning fake journalist Andy Borowitz, contains page after page of "news stories" too

hot, too controversial, too -- yes, shocking -- for the mainstream press to handle. Sample the groundbreaking reporting from the news organization whose motto is "Give us thirty minutes -- we'll waste it."

The period between the First World War and the fall of the Berlin Wall is often characterized as the age of extremes--while this era witnessed unprecedented violence and loss of human life, it also saw a surge in humorous entertainment in both democratic and authoritarian societies. The Politics of Humour examines how works such as satirical magazines and comedy films were used both to reaffirm group identity and to exclude those who did not belong. The essays in this collection analyse the political and social context of comedy in Europe and the United States, exploring topics ranging from the shifting targets of ethnic jokes to the incorporation of humour into wartime broadcasting and the uses of satire as a means of resistance. Comedy continues to define the nature of group membership today, and The Politics of Humour offers an intriguing look at how entertainment helped everyday people make sense of the turmoil of the twentieth century.

BUTT OF THE JOKE is a satirical manifestation of the most insane and turbulent political circus in the history of the world.

A significant number of Americans get some of their "news" about politics and national affairs from comedy shows. Is "infotainment" a debasement, or a replacement, for traditional news outlets?

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.

This book provides a critical assessment of the broad range of responses by political comedians to the acceleration of neoliberal policy following the 2007 recession. The volume assesses the effectiveness of comedy in its encounter with market logic and material impact in culture, politics and mass media.

This book is devoted to anticipating and addressing where the field of political humor and its effects will move in the next generation of scholarship, exploring the continued evolution of the study of political humor as well as the normative implications of these developments.

Growing economic inequality, corporate influence in politics, an eroding middle class. Many Americans leave it to politicians and the media to debate these topics in the public sphere. Yet other seemingly ordinary Americans have decided to enter the conversation of wealth in America by donning ball gowns, tiaras, tuxedos, and top hats and taking on the imagined roles of wealthy, powerful, and completely fictional characters. Why? In *No Billionaire Left Behind*, Angelique Haugerud, who embedded herself within the "Billionaires" and was granted the name "Ivana Itall," explores the inner workings of these faux billionaires and mines the depths of democracy's relationship to political humor, satire, and irony. *No Billionaire Left Behind* is a compelling investigation into how satirical activists tackle two of the most contentious topics in contemporary American political culture: the increasingly profound division of wealth in America, and the role of big money in electoral politics. Anthropologist and author Angelique Haugerud deftly charts the evolution of a group named the Billionaires—a prominent network of satirists and activists who make a mockery of wealth in America—along with other satirical groups and figures to puzzle out their impact on politics and public opinion. In the spirit of popular programs like *The Colbert Report* and *The Daily Show*, the Billionaires demonstrate a sophisticated knowledge of economics and public affairs through the lens of satire and humor. Through participant observation, interviews, and archival research, Haugerud provides the first ethnographic study of the power and limitations of this evolving form of political organizing in this witty exploration of one group's efforts to raise hope and inspire action in America's current

political climate.

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.

Satirical TV has become mandatory viewing for citizens wishing to make sense of the bizarre contemporary state of political life. Shifts in industry economics and audience tastes have re-made television comedy, once considered a wasteland of escapist humor, into what is arguably the most popular source of political critique. From fake news and pundit shows to animated sitcoms and mash-up videos, satire has become an important avenue for processing politics in informative and entertaining ways, and satire TV is now its own thriving, viable television genre. Satire TV examines what happens when comedy becomes political, and politics become funny. A series of original essays focus on a range of programs, from *The Daily Show* to *South Park*, *Da Ali G Show* to *The Colbert Report*, *The Boondocks* to *Saturday Night Live*, *Lil' Bush* to *Chappelle's Show*, along with Internet D.I.Y. satire and essays on British and Canadian satire. They all offer insights into what today's class of satire tells us about the current state of politics, of television, of citizenship, all the while suggesting what satire adds to the political realm that news and documentaries cannot.

Political Humor under Stalin is an anthology of jokes, wisecracks, and satire from the Soviet 1930s and '40s that provides a glimpse of everyday dissembling and dissent in one of the modern world's most repressive societies. More than merely a joke book, it offers no less than a folkloric counter-narrative to the official history of the USSR, as well as a ground-breaking discussion of the culture of joke-telling under Stalin.

This BLANK book makes a satirical statement for the politically-minded on your gift list! Sometimes saying nothing says it all... Makes a great gag-gift! JOKE BOOK! The paperback version makes a terrific blank journal, for notes, or just a shopping list - show 'em what you really think! See my other book: "Why To Vote Republican: A Complete Guide" Search Terms: political humor humour satire funny

Presents and seeks to explain the variety of humor in democratic politics. The humor ranges from the bawdy political comedies of Aristophanes in ancient Athens to the journalistic satires of our daily newspapers, and includes the jokes and comic invective of the people and their politicians.

Political humor has been a staple of late-night television for decades. The Trump White House, however, has received significantly greater attention than that of past presidents, such as Barack Obama, George W. Bush, and even Bill Clinton. In response to Trump's strident politics, late-night comics, including Stephen Colbert, Jimmy Kimmel, Trevor Noah and Jimmy Fallon, have sounded key policy notes, further blurring the boundary between news and satire. Weekly humorists, including John Oliver and Samantha Bee, extend the critique with in-depth probing of key issues, while *Saturday Night Live* continues to tap the progression from outrage to outrageousness. Using unique content analysis techniques and qualitative discussions of political humor, Farnsworth and Lichter show how late-night political humor, and these seven programs in particular, have responded to the Trump presidency. Employing a dataset of more than 100,000 late night jokes going back decades, these noted media scholars discuss how the treatment of Trump differs from previous presidents, and how the Trump era is likely to shape the future of political humor. The authors also employ public opinion survey data

to consider the growing role these late-night programs play in framing public opinion and priorities. This book will interest scholars, the curious public, and students of politics, communications and the media, and contemporary American culture.

This book examines the multi-media explosion of contemporary political satire. Rooted in 18th century Augustan practice, satire's indelible link with politics underlies today's universal disgust with the ways of elected politicians. This study interrogates the impact of British and American satirical media on political life, with a special focus on political cartoons and the levelling humour of Australasian satirists.

In recent years, the US fake news program The Daily Show with Jon Stewart has become a surprisingly important source of information, conversation, and commentary about public affairs. Perhaps more surprisingly, so-called 'fake news' is now a truly global phenomenon, with various forms of news parody and political satire programming appearing throughout the world. This collection of innovative chapters takes a close and critical look at global news parody from a wide range of countries including the USA and the UK, Italy and France, Hungary and Romania, Israel and Palestine, Iran and India, Australia, Germany, and Denmark. Traversing a range of national cultures, political systems, and programming forms, *News Parody and Political Satire Across the Globe* offers insight into the central and perhaps controversial role that news parody has come to play in the world, and explores the multiple forces that enable and constrain its performance. It will help readers to better understand the intersections of journalism, politics, and comedy as they take shape across the globe in a variety of political and media systems. This book was originally published as a special issue of the journal *Popular Communication*.

This book offers the first comprehensive and in-depth exploration of the way Chinese humor fits into broader discourses on Chinese identity and modernity in an increasingly globalized world throughout the period of modern China. It brings together the expertise of scholars from a variety of disciplines – history, literature, linguistics, anthropology, sociology and the study of popular culture – to examine the many forms and modes in which political humor is expressed in modern China: films, cartoons, the visual arts, oral performances and online satire.?

The issues of our presidential elections and the virtues and flaws of our candidates come into sharp focus when illuminated by the wit of political observers. America's humorists brighten the electoral scene, reminding us that we needn't always look at presidential campaigns with a solemn air. Thanks to the satiric insights of America's wits, we are able to keep a sense of perspective about the candidates, particularly when their follies and foibles are most intolerable. It is the presidential campaign humor created by America's comedians, humorists, journalists, editorial cartoonists, and the candidates themselves that writer Gerald Gardner celebrates in *Campaign Comedy*. He reviews the humor, from the caustic to the comedic, that most recently targeted

Bill Clinton, George Bush, and Ross Perot in the explosive 1992 election. He also focuses, in a campaign-by-campaign format, on the humor generated by the presidential campaigns ranging back to the epochal struggle between John Kennedy and Richard Nixon in 1960. Candidates including Ronald Reagan, Jimmy Carter, and Lyndon Johnson, and the men they defeated are also the subject of the hilarious or vicious wit that is chronicled here. Campaign Comedy is brimming with relevant and pithy humor from Johnny Carson, Jay Leno, Art Buchwald, Mark Russell, Bob Hope, Mort Sahl, Garry Trudeau, and the closet wits who supplied the presidential candidates with the "spontaneous humor" that they employed during their campaigns. Gardner also highlights the campaign humor of television's most famous political shows, "That Was the Week That Was," "The Smothers Brothers Comedy Hour," and "Saturday Night Live." Gerald Gardner provides a delightful reminder that humor is a basic form of communication through which the media, the humorists, and the candidates convey their skepticism, anger, and differences. He makes it clear why humor is the most essential element in a democracy and why it is the one ingredient that no totalitarian society seems to possess.

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Draws on a wide range of period writings, from essays on rhetoric to a surviving joke book, to explore the culture of humor in ancient Rome, offering insight into what was considered funny at the time and how everyday Romans expressed their humor. By the author of *The Fires of Vesuvius*.

This book examines contemporary American animated humor, focusing on popular animated television shows in order to explore the ways in which they engage with American culture and history, employing a peculiarly American way of using humor to discuss important cultural issues. With attention to the work of American humorists, such as the Southwest humorists, Mark Twain, Dorothy Parker, and Kurt Vonnegut, and the question of the extent to which modern animated satire shares the qualities of earlier humor, particularly the use of setting, the carnivalesque, collective memory, racial humor, and irony, *Humor and Satire on Contemporary Television* concentrates on a particular strand of American humor: the use of satire to expose the gap between the American ideal and the American experience. Taking up the notion of 'The Great American Joke', the author examines the discursive humor of programmes such as *The Simpsons*, *South Park*, *Family Guy*, *King of the Hill*, *Daria*, *American Dad!*, *The Boondocks*, *The PJs* and *Futurama*. A study of how animated television programmes offer a new discourse on a very traditional strain of American humor, this book will appeal to scholars and students of popular culture,

television and media studies, American literature and visual studies, and contemporary humor and satire.

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Political humor and satire are, perhaps, as old as comedy itself, and they are crucial to our society and our collective sense of self. Satire is confrontational. It's about pushback, dissent, discord, disappointment, and demonstrating the absurdity of the status quo. This book is an attempt to explore how these aspects of satire help secure our sanity. Aristotle famously said that humans are naturally political animals. We need political community to flourish and live good lives. But politics also entails unpopular decisions, oppression, and power struggles. Satire is a vehicle through which we reflect on and challenge the irrational, incomprehensible, and intolerable nature of our lives without becoming totally despondent or depressed. In a poignant, pithy, but not ponderous manner, Al Gini and Abraham Singer delve into the history of satire to rejoice in its triumphs and watch its development from ancient graffiti to the latest late-night TV talk show.

Political jokes exist around the world and across many types of political systems. But what purposes do they serve? Do they have an impact on politics—or on politicians? Surprisingly, scholars have paid scant attention to these significant questions. And, until the publication of this book, no one had ever systematically studied political humor in Mexico. When the first edition of this work was published in Mexico, it caused a stir. Elected officials, it turned out, had grudgingly accepted that they and their politics could be the target of jokes uttered in public, and even on television, but they were incensed that a leading academic had collected political jokes into a book and analyzed their function in a country that had experienced nearly a century of one-party rule. Now available in English for the first time, *Seriously Funny* is a groundbreaking work. Its goal is to examine the ways in which political humor—including nicknames, anagrams, poems, and parodies of religious prayers, in addition to jokes—has developed and operated in one country over more than four centuries. Although political humor thrives in Mexico, it is often cleverly encoded so that it doesn't appear to be critical of government policies or officials. But, writes Samuel Schmidt, that is precisely its purpose: to question the actions and assumptions of the party in power. Schmidt argues persuasively that political jokes are acts of minor rebellion: their objective is not to overthrow a government but to correct its mistakes.

Comedy is a powerful contemporary source of influence and information. In the still-evolving digital era, the opportunity to consume and share comedy has never been as available. And yet, despite its vast cultural imprint, comedy is a little-understood vehicle for serious public engagement in urgent social justice issues – even though humor offers frames of hope and optimism that can encourage participation in social problems. Moreover, in the midst of a merger of entertainment and news in the contemporary information ecology, and a decline in

perceptions of trust in government and traditional media institutions, comedy may be a unique force for change in pressing social justice challenges. Comedians who say something serious about the world while they make us laugh are capable of mobilizing the masses, focusing a critical lens on injustices, and injecting hope and optimism into seemingly hopeless problems. By combining communication and social justice frameworks with contemporary comedy examples, authors Caty Borum Chattoo and Lauren Feldman show us how comedy can help to serve as a vehicle of change. Through rich case studies, audience research, and interviews with comedians and social justice leaders and strategists, *A Comedian and an Activist Walk Into a Bar: The Serious Role of Comedy in Social Justice* explains how comedy – both in the entertainment marketplace and as cultural strategy – can engage audiences with issues such as global poverty, climate change, immigration, and sexual assault, and how activists work with comedy to reach and empower publics in the networked, participatory digital media age.

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