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.

The Importance of Being Earnest

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

The Sanity of Satire

Insight Study Guides are written by experts and cover a range of popular literature, plays and films. Designed to provide insight and an overview about each text for students and teachers, these guides endeavor to develop knowledge and understanding rather than just provide answers and summaries.

A Companion to Satire

Satire plays a prominent and often controversial role in postcolonial fiction. Satire and the Postcolonial Novel offers the first study of this topic, employing
the insights of postcolonial comparative theories to revisit Western formulations of "satire" and the "satiric."

Li'l Abner: a Study in American Satire

No Marketing Blurb

Satire and the Postcolonial Novel

In this groundbreaking study, Jonathan Greenberg locates a satiric sensibility at the heart of the modern. By promoting an antisentimental education, modernism denied the authority of emotion to guarantee moral and literary value. Instead, it fostered sophisticated, detached and apparently cruel attitudes toward pain and suffering. This sensibility challenged the novel's humanistic tradition, set ethics and aesthetics into conflict and fundamentally altered the ways that we know and feel. Through lively and original readings of works by Evelyn Waugh, Stella Gibbons, Nathanael West, Djuna Barnes, Samuel Beckett and others, this book analyzes a body of literature - late modernist satire - that can appear by turns aloof, sadistic, hilarious, ironic and poignant, but which continually questions inherited modes of feeling. By recognizing the centrality of satire to modernist aesthetics, Greenberg offers not only a new chapter in the history of satire but a persuasive new idea of what made modernism modern.

News Parody and Political Satire Across the Globe

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.

Satire, Comedy and Mental Health

Irvine Anderson carefully reconstructs the years between 1933 and 1950 and provides a case study of the evolution of U.S. foreign oil policy and of the complex relationships between the U.S. government and the business world. Originally published in 1982. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback
Disciplining Satire

Voltaire’s masterpiece of satire Candide was written between July and December 1758 and published simultaneously in Geneva, Paris, and Amsterdam in January 1759. The events in the book unlike most works of fiction are astutely based on the current state of Voltaire’s contemporary world and culled from the headlines of his day. No major power center was omitted. Arbiters of social status, sex/love, money, war and religion were all lambasted within the pages of Candide.

Satire and the Transformation of Genre

This book is an in-depth analysis of the phenomenon of the takeover of politics by entertainment. The author looks for answers in the parallel evolution of satire, the media, and politics, and how each has influenced the other and the implications of this interconnectedness for political discourse.

The Literature of Satire

Quintilian famously claimed that satire was tota nostra, or totally ours, but this innovative volume demonstrates that many of Roman Satire's most distinctive characteristics derived from ancient Greek Old Comedy. Jennifer L. Ferriss-Hill analyzes the writings of Lucilius, Horace, and Persius, highlighting the features...
that they crafted on the model of Aristophanes and his fellow poets: the authoritative yet compromised author; the self-referential discussions of poetics that vacillate between defensive and aggressive; the deployment of personal invective in the service of literary polemics; and the abiding interest in criticizing individuals, types, and language itself. The first book-length study in English on the relationship between Roman Satire and Old Comedy, Roman Satire and the Old Comic Tradition will appeal to students and researchers in classics, comparative literature, and English.

On the Discourse of Satire

Satire, Comedy, and Mental Health examines how satire helps to sustain good mental health in a troubled socio-political world. Through an interdisciplinary dialogue and a close analysis of satire in various media, the book argues that satire helps us cope in a sick world through its ambiguous combination of critique and entertainment.

Modernism, Satire and the Novel

This book advances a model for the analysis of contemporary satirical humour. Combining a range of theoretical frameworks in stylistics, pragmatics and discourse analysis, Simpson examines both the methods of textual composition and the strategies of interpretation for satire. Verbal irony is central to the model, in respect of which Simpson isolates three principal “ironic phases” that shape the uptake of satirical humour. Throughout the book, consistent emphasis is placed on satire’s status as a culturally situated discursive practice, while the categories
of the model proposed are amply illustrated with textual examples. A notable feature of the book is a chapter on the legal implications of using satirical humour as a weapon of attack in the public domain. A book where Jonathan Swift meets Private Eye magazine, this entertaining and thought-provoking study will interest those working in stylistics, humorology, pragmatics and discourse analysis. It also has relevance for forensic discourse analysis, and for media, literary and cultural studies.

Roman Satire and the Old Comic Tradition

The reign of Kaiser Wilhelm II was a transitional period in German history when the traditions of the nineteenth century were coming into conflict with the emerging cultural, social, and political patterns of the twentieth century. The resulting tensions were clearly reflected in the period's leading satirical journals, Kladderadatsch and Simplicissimus. Both journals appealed to a diverse middle-class readership and attracted widespread attention through their flamboyant and sometimes scurrilous attacks on authority. Their satire, expressed through cartoons, anecdotes, verse, and fiction, ranged across nearly every aspect of German life and employed the talents of some of the period's most important writers and artists. That their purpose was essentially serious was shown by the frequent seizures of offending issues and the jail sentences meted out to satirists whose jabs struck too near home. Kladderadatsch, founded in Berlin in 1848, was liberal politically but generally mild in its social satire. It remained for Simplicissimus, founded in Munich in 1896, to launch a more radical critique of bourgeois culture. The primary target of both journals was the absurdities of an essentially weak monarchy personified in a Kaiser who seemed always to be "on
stage." Simplicissimus, in addition, delighted in ridiculing a military establishment dominated by class, a repressive educational system, and a hypocritical religious hierarchy. Even the family came in for satirical treatment. Through the history of these two periodicals, Ann Taylor Allen demonstrates the uses of humor in a society that offered few effective outlets for dissent. She also provides important new insights into the role of popular journalism in this critical period.

Techniques of Satire

This collection of twenty-nine original essays, surveys satire from its emergence in Western literature to the present. Tracks satire from its first appearances in the prophetic books of the Old Testament through the Renaissance and the English tradition in satire to Michael Moore’s satirical movie Fahrenheit 9/11. Highlights the important influence of the Bible in the literary and cultural development of Western satire. Focused mainly on major classical and European influences on and works of English satire, but also explores the complex and fertile cultural cross-semination within the tradition of literary satire.

Satire

Christopher Smart and Satire explores the lively and idiosyncratic world of satire in the eighteenth-century periodical, focusing on the way that writers adopted personae to engage with debates taking place during the British Enlightenment. Taking Christopher Smart’s audacious and hitherto underexplored Midwife, or Old Woman's Magazine (1750-1753) as her primary source, Min Wild provides a rich
examination of the prizewinning Cambridge poet's adoption of the bizarre, sardonic 'Mary Midnight' as his alter-ego. Her analysis provides insights into the difficult position in which eighteenth-century writers were placed, as ideas regarding the nature and functions of authorship were gradually being transformed. At the same time, Wild also demonstrates that Smart's use of 'Mary Midnight' is part of a tradition of learned wit, having an established history and characterized by identifiable satirical and rhetorical techniques. Wild's engagement with her exuberant source materials establishes the skill and ingenuity of Smart's often undervalued, multilayered prose satire. As she explores Smart's use of a peculiarly female voice, Wild offers us a picture of an ingenious and ribald wit whose satirical overview of society explores, overturns, and anatomises questions of gender, politics, and scientific and literary endeavors.

English Satire

Literature, Satire and the Early Stuart State

This book is an attempt to discover the origins and significance of the General Prologue-to the Canterbury Tales. The interest of such an inquiry is many-sided. On the one hand, it throws light on the question of whether 'life' or 'literature' was Chaucer's model in this work, on the relationship between Chaucer's twenty-odd pilgrims and the structure of medieval society, and on the role of their 'estate' in determining the elements of which Chaucer composes their portraits. On the other hand, it makes suggestions about the ways in which Chaucer convinces us of the individuality of his pilgrims, about the nature of his irony, and the kind of moral
standards implicit in the Prologue. This book suggests that Chaucer is ironically substituting for the traditional moral view of social structure a vision of a world where morality becomes as specialised to the individual as his work-life.

**Satire and Society in Wilhelmine Germany**

Subtitled “A Trivial Comedy for Serious People,” Wilde’s play is a brilliantly satirical comedy of manners, sending up the absurdity of Victorian social mores and cleverly critiquing the conventions of love and marriage. The tale of two gentlemen who adopt fictitious identities in order to woo the objects of their affections is Wilde’s most beloved work, considered to be one of the wittiest plays ever written in English. The glowing critical reception in London on opening night at the St. James Theater in 1895 marked the high point of Wilde’s career as a writer.

**Satire in "Gulliver's Travels"**

**Postcolonial Satire**

First published in 1970, this work explores the literary genre of satire. After identifying the definitive aspects of satire, it goes on to examine the subjects which can be susceptible to satire, the modes and means of satire, the tone of satire and the satirist's relationship with the reader. In doing so, it introduces the reader to a number of key satirical writers such as Geoffrey Chaucer, Jonathan Swift, John Dryden, Samuel Johnson and Henry Fielding. This book presents a comprehensive overview the genre and provides a useful starting point for those
wishing to further study satirical literature.

**Cutting Edges**

The Literature of Satire is an accessible but sophisticated and wide-ranging study of satire from the classics to the present in plays, novels and the press as well as in verse. In it Charles Knight analyses the rhetorical problems created by satire's complex relations to its community, and examines how it exploits the genres it borrows. He argues that satire derives from an awareness of the differences between appearance, ideas and discourse. Knight provides illuminating readings of such satirists familiar and unfamiliar as Horace, Lucian, Jonson, Molière, Swift, Pope, Byron, Flaubert, Ostrovsky, Kundera, and Rushdie. This broad-ranging examination sheds light on the nature and functions of satire as a mode of writing, as well as on theoretical approaches to it. It will be of interest to scholars interested in literary theory as well as those specifically interested in satire.

**The Importance of Being Earnest**

**The Walking Muse**

Andrew McRae examines the relation between literature and politics at a pivotal moment in English history. He argues that the most influential and incisive political satire in this period may be found in manuscript libels, scurrilous pamphlets and a range of other material written and circulated under the threat of
censorship. These are the unauthorised texts of early Stuart England. From his analysis of these texts, McRae argues that satire, as the pre-eminent literary mode of discrimination and stigmatisation, helped people make sense of the confusing political conditions of the early Stuart era. It did so partly through personal attacks and partly also through sophisticated interventions into ongoing political and ideological debates. In such forms satire provided resources through which contemporary writers could define new models of political identity and construct new discourses of dissent. This book will be of interest to political and literary historians alike.

Satire and the Threat of Speech

The Cambridge Introduction to Satire

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.

Essays on Roman Satire

Wilde's witty and buoyant comedy of manners, filled with some of literature's most famous epigrams, reprinted from an authoritative British edition. Considered Wilde's most perfect work.

The Simpsons, Satire, and American Culture

Humor and Satire on Contemporary Television

As nineteenth-century realism became more and more intrepid in its pursuit of describing and depicting everyday life, it blurred irrevocably into the caustic and severe mode of literature better named satire. Realism's task of portraying the human became indistinguishable from satire's directive to castigate the human. Introducing an entirely new way of thinking about realism and the Victorian novel, Aaron Matz refers to the fusion of realism and satire as 'satirical realism': it is a mode in which our shared folly and error are so entrenched in everyday life, and so unchanging, that they need no embellishment when rendered in fiction. Focusing on the novels of Eliot, Hardy, Gissing, and Conrad, and the theater of Ibsen, Matz argues that it was the transformation of Victorian realism into satire that granted
it immense moral authority, but that led ultimately to its demise.

**Chaucer and Medieval Estates Satire**

Virtually all theories of satire define it as a criticism of contemporary society. Some argue that satire criticizes the present in favor of a standard of values that has been superseded, and thus that satire is generally backward-looking and conservative. While this is often true of poetic satire, in this study Frank Palmeri asserts that narrative satire performs a different function, that it parodies both the established view of the world and that of its opponents, offering its own distinctive critical perspective. This theory of satire builds on the idea of dialogical parody in the work of Russian theorist Mikhail Bakhtin, while revising Bakhtin's estimate of carnival. In Palmeri's view, the carnivalesque offers only an inverted mirror image of authoritative discourse, while parodic narrative satire suggests an alternative to both the official world and its inverted opposite. Palmeri applies this theory of narrative satire to five works of world literature, each of which has generated sharp controversy about the genre to which it rightly belongs: Petronius' *Satyricon*, Jonathan Swift's *A Tale of a Tub*, Edward Gibbon's *Decline and Fall of the Roman Empire*, Herman Melville's *The Confidence-Man*, and Thomas Pynchon's *The Crying of Lot 49*. He analyzes the features that link these works and shows how the changing pairs of alternatives that are parodied in these satires reflect changes in the terms of social and cultural oppositions. Satire in Narrative will appeal to comparatists, specialists in eighteenth-century and American literature, and others interested in theories of genre and the relations between literary forms and social history.
Satire or Evasion?

In laying the groundwork for a fresh and challenging reading of Roman satire, Kirk Freudenburg explores the literary precedents behind the situations and characters created by Horace, one of Rome's earliest and most influential satirists. Critics tend to think that his two books of Satires are but trite sermons of moral reform—which the poems superficially claim to be—and that the reformer speaking to us is the young Horace, a naive Roman imitator of the rustic, self-made Greek philosopher Bion. By examining Horace's debt to popular comedy and to the conventions of Hellenistic moral literature, however, Freudenburg reveals the sophisticated mask through which the writer distances himself from the speaker in these earthy diatribes—a mask that enables the lofty muse of poetry to walk in satire's mundane world of adulterous lovers and quarrelsome neighbors. After presenting the speaker of the diatribes as a stage character, a version of the haranguing cynic of comedy and mime, Freudenburg explains the theoretical importance of such conventions in satire at large. His analysis includes a reinterpretation of Horace's criticisms of Lucilius, and ends with a theory of satire based on the several images of the satirist presented in Book One, which reveals the true depth of Horace's ethical and philosophical concerns. Originally published in 1992. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in
durable paperback editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**The Importance of Being Earnest**

How is The Simpsons a satirical artwork engaged with important social, political, and cultural issues? In time for the twenty-fifth anniversary, Henry offers the first comprehensive understanding of the show as a satire and explores the ways in which The Simpsons participates in the so-called "culture war" debates taking place in American society.

**Political Satire, Postmodern Reality, and the Trump Presidency**

Here is the ideal introduction to satire for the student and, for the experienced scholar, an occasion to reconsider the uses, problems, and pleasures of satire in light of contemporary theory. Satire is a staple of the literary classroom. Dustin Griffin moves away from the prevailing moral-didactic approach established thirty some years ago to a more open view and reintegrates the Menippean tradition with the tradition of formal verse satire. Exploring texts from Aristophanes to the moderns, with special emphasis on the eighteenth century, Griffin uses a dozen figures -- Horace, Juvenal, Persius, Lucian, More, Rabelais, Donne, Dryden, Pope, Swift, Blake, and Byron -- as primary examples. Because satire often operates as a mode or procedure rather than as a genre, Griffin offers not a comprehensive theory but a set of critical perspectives. Some of his topics are traditional in satire criticism: the role of satire as moralist, the nature of satiric rhetoric, the
impact of satire on the political order. Others are new: the problems of satire and closure, the pleasure it affords readers and writers, and the socioeconomic status of the satirist. Griffin concludes that satire is problematic, open-ended, essayistic, and ambiguous in its relationship to history, uncertain in its political effect, resistant to formal closure, more inclined to ask questions than provide answers, and ambivalent about the pleasures it offers.

**Satire in an Age of Realism**

Focusing on the playwriting careers of Henry Fielding, Samuel Foote, and Charles Macklin, the three most controversial and heavily censored satiric dramatists of the century, Disciplining Satire pays particular attention to what type of satiric expression the law encouraged, not just to what it prohibited."--BOOK JACKET.

**Christopher Smart and Satire**

Postcolonial Satire: Indian Fiction and the Reimagining of Menippean Satire positions postcolonial South Asian satiric fiction in both the cutting-edge territory of political resistance writing and the ancient tradition of Menippean satire. Postcolonial Satire aims to disrupt the relationship between postcolonial literature and magic realism, by discussing the work of writers such as G. V. Desani, Aubrey Menen, Salman Rushdie, and Irwin Allan Sealy as one movement into the entirely subversive realm of satire. Indian fiction, and the fiction of other colonized cultures, can be re-construed through the lens of satire as openly critical of a broad spectrum of political and cultural issues. Employing the strengths of postcolonial theory and criticism, Postcolonial Satire expands upon
the postcolonial works of these authors by analyzing them as satire, rather than magical realism with satirical elements.

**The Practice of Satire in England, 1658–1770**

The essays in Cutting Edges examine English satire of the eighteenth century from various theory-based postmodern perspectives. Some examine little-known works that postmodern concerns, such as the role of women and the problems of authorship, have rendered especially interesting; others reconsider familiar works in terms of the latest critical issues. The justification for these investigations is that both satire and postmodern methods are extremely skeptical and acutely aware that language is always ironic - always pointing to the gap between signifier and signified. The approaches in this book include those associated with deconstruction, reception theory, Marxist criticism, the new historicism, and various feminist criticisms, and with such theorists as Derrida, Bakhtin, Goux, and Luhmann. While most of the major figures of eighteenth-century satire - Butler, Rochester, Swift, Pope, Gay, Fielding, Sterne, and Johnson - are represented here, so too are many other interesting writers - Thomas Shadwell, Fannie Burney, Mary Davys, and Elizabeth Hamilton, to name but a few.

**Satire in Narrative**

In his first book of Satires, written in the late, violent days of the Roman republic, Horace exposes satiric speech as a tool of power and domination. Using critical theories from classics, speech act theory, and others, Catherine Schlegel argues that Horace's acute poetic observation of hostile speech provides insights
into the operations of verbal control that are relevant to his time and to ours. She demonstrates that though Horace is forced by his political circumstances to develop a new, unthreatening style of satire, his poems contain a challenge to our most profound habits of violence, hierarchy, and domination. Focusing on the relationships between speaker and audience and between old and new style, Schlegel examines the internal conflicts of a notoriously difficult text. This exciting contribution to the field of Horatian studies will be of interest to classicists as well as other scholars interested in the genre of satire.

**The Importance of Being Earnest**

Though one of America’s best known and loved novels, Mark Twain’s Adventures of Huckleberry Finn has often been the object of fierce controversy because of its racist language and reliance on racial stereotypes. This collection of fifteen essays by prominent African American scholars and critics examines the novel’s racist elements and assesses the degree to which Twain’s ironies succeed or fail to turn those elements into a satirical attack on racism. Ranging from the laudatory to the openly hostile, these essays include personal impressions of Huckleberry Finn, descriptions of classroom experience with the book, evaluations of its ironic and allegorical aspects, explorations of its nineteenth-century context, and appraisal of its effects on twentieth-century African American writers. Among the issues the authors contend with are Twain’s pervasive use of the word “nigger,” his portrayal of the slave Jim according to the conventions of the minstrel show “darky,” and the thematic chaos created by the “evasion” depicted in the novel’s final chapters. Sure to provoke thought and stir debate, Satire or Evasion? provides a variety of new perspectives on one of this country’s most troubling
Satire

Rather, it is a collection of episodic little histories.

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