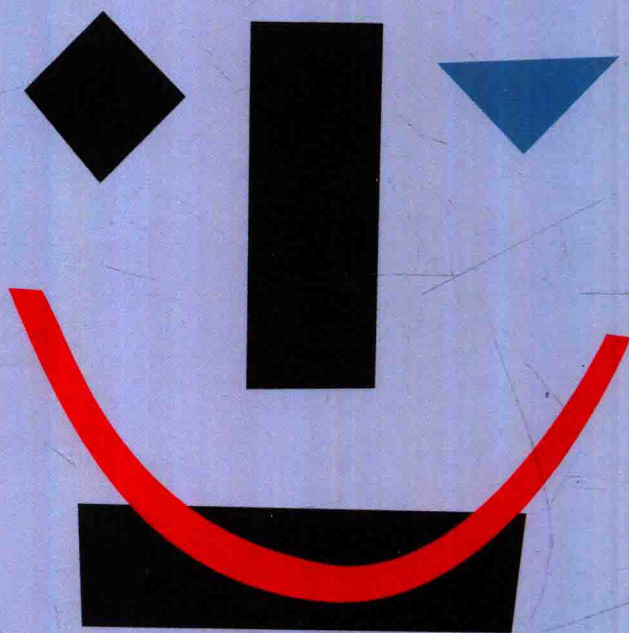


Topics in Humor Research

2

The Power of Satire

**Edited by Marijke Meijer Drees
and Sonja de Leeuw**



John Benjamins Publishing Company

The Power of Satire

Edited by

Marijke Meijer Drees

University of Groningen

Sonja de Leeuw

University of Utrecht

John Benjamins Publishing Company

Amsterdam / Philadelphia



The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences – Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

DOI 10.1075/thr.2

Cataloging-in-Publication Data available from Library of Congress:
LCCN 2015009725 (PRINT) / 2015012893 (E-BOOK)

ISBN 978 90 272 0229 1 (HB)

ISBN 978 90 272 6855 6 (E-BOOK)

© 2015 – John Benjamins B.V.

No part of this book may be reproduced in any form, by print, photoprint, microfilm, or any other means, without written permission from the publisher.

John Benjamins Publishing Co. · P.O. Box 36224 · 1020 ME Amsterdam · The Netherlands
John Benjamins North America · P.O. Box 27519 · Philadelphia PA 19118-0519 · USA

Topics in Humor Research (THR)

ISSN 2212-8999

The series aims to publish high-quality research on a broad range of topics in humor studies, including irony and laughter. Topics include, but are not limited to, pragmatics, the sociology of humor, the psychology of humor, translation studies, literary studies, and studies of visual humor combining word and image. Since humor research encompasses a variety of disciplines, we welcome theoretical and methodological approaches from any of these disciplines, thereby including the humanities, as well as the social and cognitive sciences. Examples include, among others, philosophy, anthropology, cultural studies, linguistics, media and communication studies, psychology, neuroscience, and computer science. Mutual intelligibility of studies across these various domains is a goal to be pursued within the series.

For an overview of all books published in this series, please see

<http://benjamins.com/catalog/thr>

Editor

Ephraim Nissan
University of London

Associate Editors

Delia Chiaro
Università di Bologna

Giselinde Kuipers
University of Amsterdam

Editorial Advisor

Christie Davies
University of Reading

Marta Dynel
University of Łódź

Elda Weizman
Bar-Ilan University

International Advisory Board

Salvatore Attardo
Texas A&M University, Commerce

Wallace Chafe
University of California, Santa Barbara

Nelly Feuerhahn
Paris, France

Giovannantonio Forabosco
Ravenna, Italy

Raymond W. Gibbs, Jr.
University of California, Santa Cruz

Nicholas A. Kuiper
The University of Western Ontario

Sharon Lockyer
Brunel University, UK

Jessica Milner Davis
University of Sydney

John Morreall
College of William & Mary,
Williamsburg, VA

Walter D. Redfern
University of Reading

Willibald Ruch
University of Zürich

Pierre Schoentjes
Ghent University

Limor Shifman
The Hebrew University,
Jerusalem

Oliviero Stock
IRST, Trento / "Fondazione
Kessler"

Judith Stora-Sandor
Paris, France

Ghil'ad Zuckermann
The University of Adelaide

Volume 2

The Power of Satire

Edited by Marijke Meijer Drees and Sonja de Leeuw

Acknowledgements

Many thanks are due to a number of institutions and people that have made this volume possible in one way or another:

We want to thank The Netherlands Organisation for Scientific Research (NWO) for funding our program *The Power of Satire* and the Universities of Utrecht, Amsterdam and Groningen for making it possible that we realized the program. We are double grateful to Utrecht University, for hosting our final conference in 2013 as well.

The Netherlands Institute for Sound and Vision, especially its coordinator of public projects, Bas Agterberg, offered us the space and the facilities to present parts of our program outside academia in cooperation with the Dutch satirists Jos Collignon (cartoonist), Kalid Boudou (writer) and Jochem van den Berg (editor in chief of the satirical website *De Speld*).

We are very grateful for the inspiring cooperation with team members and academic colleagues in the program: Laura Basu, Kiene Brillenburg Wurth, Frans Grijzenhout, Abdelghani El Khairat, Nico Landman, Ivo Nieuwenhuis. Laura has also contributed to this book by proofreading most of the chapters, especially the ones from non-native speakers of English. We thank the indispensable Lars Kloet (research master student), who strengthened our team during the last year and helped us substantially with the organization of the closing conference.

Last but not least, we owe a great debt to the chief editor of the series *Topics in Humour Research*, Ephraim Nissan, and to our acquisition editor Esther Roth. Thank you very much for your patience and support.

Marijke Meijer Drees and Sonja de Leeuw
Groningen, Utrecht
December 2014

About the contributors

Peter Altena, PhD, is an independent researcher in the field of Dutch literature of the eighteenth century. His main interest concerns the satirical novels and periodicals of Jacob Campo Weyerman and the political satire of the late eighteenth century. He made annotated editions of the major satirical novels of Gerrit Paape. In 2012 his PhD thesis *Gerrit Paape (1752–1803). Levens en werken* was published (Nijmegen, Vantilt).

Email: altenapsi@kpnmail.nl

Luca Barra, PhD, is postdoctoral researcher and teaches Media Economics and TV-scheduling at the Università Cattolica in Milan. His work focuses on the international circulation of media products, the history of Italian television and the evolutions of contemporary media landscape. He published a book – *Risate in scatola* (Vita e Pensiero, Milan 2012) – and several essays in peer reviewed books and journals. He is consulting editor of the Italian TV studies journal *Link. Idee per la televisione*.

Email: Luca.Barra@unicatt.it

Laura Basu, PhD, was a postdoctoral researcher on the NWO-funded research program *The Power of Satire: Cultural Boundaries Contested*. Her work focuses on the relationship of new political satire with the news media, cynicism and liberal democracy, and on the phenomenon of the religious “humour scandal”. Her previous research was on the power dynamics of cultural memory and its relations to constructions of group identity. She is the author of *Ned Kelly as Memory Dispositif: Media, Time, Power, and the Development of Australian Identities* (De Gruyter, 2012), and ‘British Satire in the Thick of It’, *Popular Communication* 12(2), 2014.

Email: L.S.Basu@uu.nl

Currently **David Bindman** is Emeritus Durning-Lawrence Professor of the History of Art, University College London (since 2005). Some recent examples of his many books, catalogues and articles are: (General Editor) *The History of British Art*, 3 volumes (Tate and the Yale Center for British Art, 2008); *British Drawings by Artists born before 1900* (Copenhagen, Statens Museum for Kunst, 2008); (General Editor with Henry Louis Gates, Jr., and main contributor to) *The Image of the Black in Western Art* in 10 volumes; (Curator with Anna Knaap), *Africans*

in *Black and White*; 16th and 17th-century prints from Harvard Art Museum (Du Bois Institute, Harvard University, 2010), “‘They are a happy people’: some newly identified pro-slavery caricatures from the age of abolition,” in: Elizabeth McGrath & Jean Michel Massing (eds.), *Images of Slavery*. Conference papers, Warburg Institute, 2011.

Email: d.bindman@ucl.ac.uk

Kiene Brillenburg Wurth is Professor of Literature and Comparative Media at Utrecht University and project leader of the NWO-funded VIDI research project *Back to the Book* (2011–2016). Between September 2009 and June 2011, she worked as a senior researcher on the joint NWO program *The Power of Satire: Cultural Boundaries Contested*. Her books include *Between Page and Screen: Remaking Literature Through Cinema and Cyberspace* (NY: Fordham UP/Oxford UP), *Musically Sublime* (NY: Fordham UP), and with Ann Rigney, *Het leven van teksten* (Amsterdam: Amsterdam UP), an introductory handbook on Literary Studies used throughout the Netherlands. She has published widely in peer-reviewed volumes, and in journals like *Comparative Literature*, *Journal of the Philosophy of History*, *Image and Narrative*.

See also: <http://kienebrillenburgwurth.wordpress.com>

Email: C.A.W. BrillenburgWurth@uu.nl

Kathryn Desplanque is a PhD student in Art History at Duke University, Durham, North Carolina. Her research centers on satirical prints, art markets, and art-world sociability in late eighteenth- and early nineteenth-century France. She is currently writing her dissertation on caricatures that satirize members of the Parisian art-world, dating from the reigns of Louis XV to Louis-Philippe. In 2013, she curated “A Mockery of Justice: Caricature and the Dreyfus Affair,” in connection with Duke University’s David M. Rubenstein Library and Center for Jewish Studies. Currently, she is curating an exhibit on Third Republic café-cabaret music and imagery in connection with Duke University’s Rubenstein Library, Music Composition program, and John Hope Franklin Humanities Institute SoundBox PhD Lab.

Email: kathryn.desplanque@duke.edu

Frans Grijzenhout holds the Chair of Art History (Early Modern Period) at the University of Amsterdam and leader of the Amsterdam research group *The Dutch Golden Age: Transfer and Transformation*. He was a team member in the NWO-funded research program *The Power of Satire: Cultural Boundaries Contested*. His recent project *Selling the Golden Age* was funded by NWO in 2014. Examples of his international publications are: *The Burgher of Delft. A Picture by Jan Steen*, Amsterdam 2007 (together with Niek van Sas); *Accounting for the Past: 1650–2000*.

Dutch Culture in a European Perspective, New York (Palgrave) 2004 (together with Douwe Fokkema); *The Golden Age of Dutch Painting in Historical Perspective*, Cambridge 1999 (together with Henk van Veen).

Email: F.Grijzenhout@uva.nl

Jeffrey P. Jones, PhD, is Associate Professor at the Department of Communication and Theatre Arts at Old Dominion University. He is the author and co-editor of five books, including *News Parody and Political Satire Across the Globe* (2012), *Entertaining Politics: Satiric Television and Political Engagement* (2010), *Satire TV: Politics and Comedy in the Post-Network Era* (2009), and *The Essential HBO Reader* (2008). His research has focused primarily on political entertainment television, as well as the influence of popular culture on political culture. Since 2013 he is the Lambdin Kay Chair and Director of the George Foster Peabody Awards at the University of Georgia.

Email: jppjones7@uga.edu

Abdelghani El Khairat, PhD, is Assistant Professor at the Department of English at Ibn Zohr University in Agadir (Morocco). He publishes in the field of postcolonial studies, especially the relations between Europe and the Arab world. His PhD project (2009–13) was a part of the NWO-funded research program *The Power of Satire: Cultural Boundaries Contested*; it centered on recent ground-breaking satires in Morocco. He defended his thesis *Contesting Boundaries: Satire in Contemporary Morocco* in 2013 at Utrecht University. See also for instance: 'Islam and the Enlightenment: The Intercultural Perspective of Satire', in: *Research on Humor and Satire*. Edited by Ahmed Chaieb. Rabat: Dar Abi Raqraq, 2011: 96–106.

Email: abdelghani_elkhairat@yahoo.com

Giselinde Kuipers is Professor of Cultural Sociology at the University of Amsterdam. She is the author of *Good Humor, Bad Taste: A Sociology of the Joke* (Berlin/New York, 2006) as well as many articles on humor, media, cultural globalization and popular culture. She is the Editor-in-Chief of *HUMOR: International Journal of Humor Research* and the Principal Investigator of a 5-year research project called *Towards a Comparative Sociology of Beauty*, which is funded with an ERC research grant.

See also: <http://www.giselinde.nl>

Email: g.m.m.kuipers@uva.nl

Sonja de Leeuw is Professor of Film and Television Studies at the Utrecht University. Her research and publications involve the development of Dutch television culture in a European context, the EUscreen-project: *Exploring Europe's Television Heritage in Changing Contexts*, which she coördinates, the theme of

Media and Diaspora and the NWO-funded research program *The Power of Satire: Cultural Boundaries Contested*, of which she was the co-applicant.

See also: <http://www.uu.nl/staff/JSdeLeeuw/>

Email: j.s.deleeuw@uu.nl

Marijke Meijer Drees is Associate Professor of Early Modern Dutch Literary Culture and Director of the Dutch Studies Program for international students at the University of Groningen. She was the leader of two NWO-funded research programs: *The Power of Satire: Cultural Boundaries Contested* (2009–2013) and *Literatuur met effect: Nederlandse pamfletten ca. 1650–1800* (2001–2006) about the functioning of early modern pamphlets in the Dutch Republic (Aspasia grant). She has published widely on topics such as Dutch pamphlets, early modern Dutch theatre, national identity, citizenship and stereotypes.

See also: www.marijkemeijerdrees.nl

Email: m.e.meijer.drees@rug.nl

Mohamed Mifdal is an Assistant Professor of English at Chouaib Doukkali University in Morocco. Initially his research interest was focussed on literary satire, recently it has shifted to satire in media and social networks. In 2011 he published a book on American postmodern satire: *La Satire entre dialectique et déconstruction* (Editions Universitaires Européennes). Recently he has completed a book manuscript on satire in digital culture.

Email: mmifdal@hotmail.com

Ivo Nieuwenhuis, PhD, is a Lecturer at the Universities of Amsterdam and Groningen. He was PhD in the NWO-funded research program *The Power of Satire: Cultural Boundaries Contested*. His thesis is focused on the cultural and medial functioning of satire in the Dutch political press between 1780 and 1800: *Onder het mom van satire. Laster, spot en ironie in Nederland, 1780–1800* (Verloren, Hilversum 2014; with a summary in English). He has also published several articles in peer reviewed academic journals regarding this subject and related topics.

See: <http://www.ivonieuwenhuis.nl>

Email: i.b.nieuwenhuis@rug.nl

Jo Poppleton, PhD, is a Lecturer in Literature at the University of East Anglia, UK. Her research interests lie in the literary genres of the late seventeenth and early eighteenth century; she convenes and teaches undergraduate modules on seventeenth-century writing, eighteenth-century writing, and satire.

Email: J.Poppleton@uea.ac.uk

Yolanda Rodríguez Pérez, PhD, is a Lecturer in the Department of European Studies of the University of Amsterdam. She holds a degree on Modern Philology from the Universidad Complutense of Madrid and a degree in Dutch Literature of the Renaissance and the Baroque from Utrecht University. Her main research and publication topics are: imagology, the cultural transfer between Spain and the Netherlands in the sixteenth and seventeenth century, Spanish Golden Age theatre, nationbuilding processes and historical memory in the early modern period. She is the author of, for instance, *The Dutch Revolt through Spanish Eyes. Self and Other in historical and literary texts of Golden Age Spain (c. 1548–1673)*; Peter Lang, Bern / Oxford 2008. She is the leader of the NWO-funded Internationalization project *The Black Legend and the Spanish Identity in Golden Age Spanish Theater (1580–1665)* and received a NWO-Vidi Award in May 2015 for her proposal *Mixed Feelings. Literary Hispanophilia and Hispanophobia in England and the Netherlands in the Early Modern period*.

Email: y.rodriquezperez@uva.nl

Omar Adam Sayfo, PhD student, is an affiliated researcher at Utrecht University in the field of Arab Media and Social Media in the Arab world. His current research is focused on animation and childrens media industries in the Arab world.

Email: osayfo@gmail.com

Janna Schoenberger is a PhD candidate at the Graduate Center, City University of New York. Her dissertation *Ludic Conceptualism: Art and Play in the Netherlands 1959–1975* examines humor in conceptual art. She translated Dutch documents for the exhibition, *In and Out of Amsterdam, 1960–1975* at the Museum of Modern Art, in New York in 2009. Her chapter ‘Deadpan at work in Almerisa: Rineke Dijkstra’s Transcultural Photographic Series’ appeared in 2011 in *Crossing Boundaries and Transforming Identities: New Perspectives in Netherlandic Studies*. Her earlier research on the reception of Minimalism in the Netherlands was published in *Stedelijk Museum Bulletin*.

Email: janna.therese@gmail.com

Alex Trott is a PhD candidate in the Media Arts Department, Royal Holloway University of London, and holds a Masters degree from the Courtauld Institute of Art. Her primary research interests are in nineteenth century French art, and the cultures of early liberal democracies. Currently she is investigating the art practices of the *Hydropathes* collective (1878–1880). She is the author of ‘Dynamism and Design in the Ballets Suédois’s *L’Homme et son désir*’, in: Townsend, C., Davies, R. & Trott, A. (eds.), *Modernism’s Intermedialities: Performance Art from Futurism to Fluxus* (Newcastle upon Tyne, Cambridge Scholars 2013).

Email: alexandra.trott@gmail.com

Table of contents

Acknowledgements	VII
About the contributors	IX
Introduction	1
<i>Marijke Meijer Drees and Sonja de Leeuw</i>	
Mapping the field	
Satire and dignity	19
<i>Giselinde Kuipers</i>	
The authenticity of play: Satiric television's challenge to authoritative discourses	33
<i>Jeffrey P. Jones</i>	
Cultural flow: Intermedial satire in Moroccan and Tunisian rap music videos	47
<i>Mohamed Mifdal</i>	
Space	
Reshaping the border zone: An approach to the satirical space	61
<i>Sonja de Leeuw</i>	
Mediating satire: Italian adaptation and dubbing of US sitcoms	71
<i>Luca Barra</i>	
Arab sitcom animations as platforms for satire	81
<i>Omar Adam Sayfo</i>	
Target	
Contesting political boundaries in contemporary Moroccan satire	95
<i>Abdelghani el Khairat</i>	
How to burlesque a burlesquer: Paul Sandby's <i>A New Dunciad</i> against William Hogarth	105
<i>Kathryn Desplanque</i>	

Who is the ape, who the human? <i>Reize door het Aapenland</i> (1788) and <i>Die Affenkönige oder die Reformation des Affenlandes</i> (1789) considered <i>Peter Altena</i>	135
---	-----

Rhetoric

Looking backward: The rhetoric of the back in visual satire <i>Frans Grijzenhout</i>	147
"A bull is a ludicrous jest": Fable and the satiric bite in Arbuthnot's <i>John Bull</i> pamphlets <i>Jo Poppleton</i>	175
Bas Jan Ader's Ludic Conceptualism: Performing a transnational identity <i>Janna Schoenberger</i>	185

Media

<i>Absolutely Fabulous</i> : Satire, the body, and the female grotesque <i>Kiene Brillenburg Wurth</i>	197
TV satire and its targets: <i>Have I got News for You</i> , <i>The Thick of It</i> and <i>Brass Eye</i> <i>Laura Basu</i>	207
Enlightenment subverted: Parody as social criticism in Pieter van Woensel's <i>Lantaarn</i> <i>Ivo Nieuwenhuis</i>	217

Time

On the power of money and the King of Spain's son-in-law: Spanish Golden Age satire models on the internet <i>Yolanda Rodríguez Pérez</i>	235
Who are the frogs? The transmigration of a symbol of nationality <i>David Bindman</i>	247
Hydropathe caricature: Satirical portraits in France's early Third Republic <i>Alex Trott</i>	259

Conclusions <i>Sonja de Leeuw and Marijke Meijer Drees</i>	269
---	-----

Index	275
-------	-----

Introduction

Marijke Meijer Drees and Sonja de Leeuw

“Nothing is beyond satire [...]. The more lines crossed the better”. With these words South Africa’s senior satirist, Pieter Dirk Uys, commented on a controversy about a biting cartoon against president Jacob Zuma in 2012.¹ Indeed, satire crosses lines, contests boundaries and it operates at the limits of cultural values and principles. As such, satire nowadays forms as much a topical as an explosive subject of national and transnational public discussions, in the press as well as on line (unless governments operate as censors). This makes it urgent to study satire beyond the heat of the day and to stimulate scholarly debate on satire, however, as we will argue, with the inclusion of wider geographical and temporal contexts than formerly, and with the main focus on its potentially divisive impact on societies.

This introductory chapter begins with a retrospective of previous research on satire by focusing on the main trends and developments since the mid twentieth century. From there we will outline our own approach. We consider satire as a socio-cultural mode of performance that is medially charged and possesses the power to cross and to contest cultural boundaries in different communities and periods of time. Furthermore, we explain why the empirical basis of satire research

1. ‘Boundary-issues: When should satirists just sit down?’, in: *The Mail & Guardian Online*, 10 July 2012: <http://mg.co.za/article/2012-07-10-zapiro-cartoon-zuma-spear>; about P.D. Uys: <http://pdu.co.za/CV.html>; about the (in)famous cartoonist Zapiro: http://www.zapiro.com/about/About_Zapiro/ ‘Boundary-issues’ stated: “Many (...) were not amused by the Zapiro cartoon published in the Mail & Guardian last Friday. The cartoon, which portrayed President Jacob Zuma as a penis and included a limerick referring to him as a “dick”, again raised questions about the limitations of free speech and satire. Veteran satirist Pieter-Dirk Uys said that unlike comedy and humour, satire is brutal and is only appropriate as “topical, hard-hitting and without apology”. “Nothing is beyond satire,” he added. “The more lines crossed the better. Satire is meant to offend, upset, challenge, horrify, humour and force opinions for or against. It is a democratic right to cross a line of opinion,” he said [...]” Swart (2014) discusses the context of this and earlier Zapiro-cartoons on president Zuma, which adopted sexual motifs that were prompted by very unfortunate, extreme circumstances.

needs to be extended in our view and how this has been realized in the four-year research program that we have recently conducted. This approach to satire, as we will explain finally, determines the organisation of this book.

1. Research on satire: A retrospective

Throughout the middle of the last century, research on satire was primarily occupied with theorizing satire as a form of literary art. In the 1960s, satire criticism – mainly centered in literary departments of Anglo-American universities² – achieved to some extent a New Critical consensus in terms of assumptions about its generic properties and its ritual roots in ancient societies. In prestigious studies such as Northrop Frye's *Anatomy of Criticism* (1957: 223–239), Robert Elliott's *The Power of Satire* (1960), Gilbert Highet's, *The Anatomy of Satire* (1962), Alvin Kernan's, *The Cankered Muse* (1959) and *The Plot of Satire* (1965), and Ronald Paulson's *The Fictions of Satire* (1967), satire was investigated as an artistic, literary genre *per se*, an aesthetic textual form which originally – in the distant past of mankind – had emerged from the cultural phenomenon of oral magic and rituals. Distinctive for the genre of satire were, as was argued, its 'primitive' origins in ancient cultures on the one hand, and on the other the general artistic features that were mainly derived from the sophisticated works of a relative small and more or less fixed group of famous male satire authors from the western literary canon, such as Horace, Juvenal, Voltaire, Swift and Pope. The investigations of these specimens of 'high' satirical literature, were basically rooted in implicit assumptions such as the rational transparency of the rhetorical triangle of satirist – text – reader, and the mutual understanding of the satirist and the educated (civilized) reader, grounded on shared intellectual luggage, ethical values and sense of humor.

Nevertheless, as Ronald Paulson wrote in 1971 in the introduction of his anthology *Satire: Modern Essays in Criticism*:

Satire criticism (...) is very much in *medias res*. Satire continues to serve as a test case for methodological experiments of the New Criticism's revisionist heirs, as well as of critics drawing upon the disciplines of anthropology, sociology, and philosophy. (Paulson 1971: xv)

Since the seventies, "New Criticism's revisionist heirs" (and others as well) have increasingly questioned and modified the basic premises on satire. If its rhetorical situation was as clear and stable as formerly assumed, if satirists and their

2. This paragraph is mainly based on Connery & Combe 1995: 1–15; Griffin 1994: 1–5, 28–34; Gray, Jones & Thompson 2009: 8–19; Meijer Drees & Nieuwenhuis 2010.

readers shared norms, values and humor codes, how then was it possible that highly respected satires such as, for instance, Swift's *A Modest Proposal* needed ample explanation of its profound irony and unsettling paradox? (e.g. Booth 1974: 105–120). Why consider satire so exclusively as a highly developed *literary* art form? Were cultural festivities such as carnival, traditionally saturated with satirical devices such as offensiveness and prominent attention to the lower strata of the human body, not relevant as well? (cf. Bakhtin 1984: 368–436). And what about the satirical contests of pre-Islamic Arabs and in former European traditions that the Dutch historian Johan Huizinga had already noticed during the late thirties, in his famous study on the play element in culture, *Homo Ludens*? (Huizinga 1955 [1938]: 66–71, 85, 86). Last but not least, the still never discussed convention of targeting (blaming, scolding) especially women, as practiced by canonized male satirists and in popular literature as well – wasn't it high time to stop taking this phenomenon for granted and to investigate the dominant discursive frameworks in which this misogynist satire traditionally could function? (Nussbaum 1984; Pollock 1985).

These (and more) upcoming critical questions have enriched and expanded the study of satire since the 1970s considerably, although its central object continued to be the canonized literary satire of Western Europe. In this context of growing complexity, the formerly cherished expectation that scholarly insights would provide for a clear and straightforward definition of satire was more or less abandoned. Illustrative in this respect is the very first line of Jürgen Brummack's philological in-depth study *Zu Begriff und Theorie der Satire* (1971): 'Der Begriff Satire ist von irritierender Vieldeutigkeit' (Brummack 1971: 275).³

From the nineties up to today, research on satire has become still broader, far more diverse and much more complicated (cf. Connery & Combe 1995: 1–15), further prompted and framed as it is by the comprehensive paradigm shifts (the socio-cultural and linguistic 'turns') since the 1970s. Assumptions about satire's sophisticated nature and straightforward literary rhetoric are definitely replaced by, for instance, approaches to satire as a culturally situated discursive practice (e.g. Simpson 2003), or as a basically unstable rhetoric of provocation and inquiry, in which cultural aspects of play and display are taken into consideration as well (e.g. Test 1991; Griffin 1994; Bogel 2001; Knight 2004).

These shifts in satire research have involved abundant specialist in-depth attention to different types and forms of satire, especially those from pre-modern times (e.g. De Smet 1991; De Smet 1996; Palmeri 2003; Freudenburg 2005; Quintero 2007; McLaughlin 2008; Renner 2009) and those articulated through various media such as manuscript lampoons and printed pamphlets (e.g. Love

3. Or, as George Test put forward two decennia later: 'attempting to define satire has been like trying to put a shadow in a sack' (Test 1991: 13).

2004; McRae 2004; Darnton 2010; Meijer Drees 2013), as well as graphics and caricature (e.g. Wood 1994; Donald 1996; Cillessen 1997; Pierce 2008; Baridon & Guédron 2009; Spaans 2011; Grijzenhout 2013).

Since the turn of the millennium, satirical television shows and series have increasingly drawn attention from media specialists (e.g. Behrmann 2002; McClennen 2011; Gray, Jones & Thompson 2009; Jones 2010; Baym & Jones 2012; Henry 2012). Simultaneously, however, former insights have been given a second life (Feinberg 2006, originally published in 1963; Hodgart 2010, originally published in 1969), which is significant for the ongoing (but, in some respects, also rather paralyzing) impact of 'grand' critics on current satire research. In 2010, Brian Connery described the actual value of such older satire research as follows in his Introduction to the reprint of Matthew Hodgart's *Satire. Origin and Principles*:

Since Hodgart's work, the electronic media have displaced print as the dominant cultural mode, but satire remains woven deeply into digital culture [...] Hodgart's work continues to help us make sense today of the conventions which seem to have been almost genetically transmitted to our digital contemporaries from their satiric ancestors especially in his repeated reference to satire's predilection for the ephemeral, for camouflaging itself among the everyday, for speaking to the moment, and thus for integrating itself as deeply as possible into society which both breeds and suffers its criticism. (Hodgart 2010: 6)

2. *The power of satire: The urgency of new satire research*

In the springtime of 2006, the world was shocked by the so-called 'Danish cartoon controversy' (e.g. Berger 2006; Dommering 2006; Lewis et al. 2008). Twelve caricatures published on 30 September 2005 by the Danish news paper *Jyllands Posten*, in which Islam and its holy prophet Muhammad were satirized, caused profound disapproval among many Muslims all over the world. The reactions eventually escalated not only into diplomatic crises, but also into trails of violent protests and bloody assaults on embassies: 'the first transnational humor scandal' in history was born (Kuipers 2006; Kuipers 2011).⁴

The strong reactions to the cartoons derived (at least in part) from the dominant role and impact of new media. Internet, satellite TV and mobile phones provided virally spreading and unprecedentedly rapid worldwide availability of the prints and of news items about their effects. But, more importantly, this crisis demonstrated once and for all that in the perspective of global outreach, satire's force to contest cultural boundaries had to be taken in account more seriously than ever,

4. A press dossier about the cartoon controversy can be found on: http://topics.nytimes.com/top/reference/timestopics/subjects/d/danish_cartoon_controversy/

because it triggered profound political conflict (e.g. Klausen 2009). Up to today, the cartoon controversy has had widespread repercussions on public debates about issues of blasphemy, tolerance, freedom of expression, responsible use of shared public spaces and (self-)censorship – whether satirically performed or not⁵ (e.g. Dommering 2008; Asad e.a. 2009; Müller e.a. 2009; Marshall & Shea 2011).

Within this turbulent and fascinating context, we started in 2009 the interdisciplinary research program for which the current volume offers the final output: *The power of satire: cultural boundaries contested* (funded by the NWO, the Dutch National Research Board, as a free competition program for the period 2009–2013).⁶ We conceptualized satire as a culturally and medially charged mode with potentially powerful effects or impact. Satire, we proposed, plays with cultural forms and identities, it travels between media and through periods of time, it provokes critical reflection on authorities, tackles values, dogmas and taboos and disturbs power relations. In other words, it contests and challenges cultural boundaries in many respects: social, medial, temporal and spatial. This led to our central research question: how has the cultural impact of satire been framed and conditioned as appearing in multiple media (e.g. press, film, television, internet), in different communities (western and non western) and different periods of time (between the age of Enlightenment and the present)?

Hence we composed the program on the following basis.⁷ Firstly, the main focus of our interest, satire's *functioning*, or its critical interfering in and workings on political and religious discourses as a mode of performance. Secondly, the general assumption that satire is not only temporally/historically charged and conditioned, but socio-culturally and medially as well. Thirdly, that present-day satire research should no longer stick to an exclusive western scope. The latter seemed particularly urgent, because the cartoon controversy had appealed to devastating ideas of Islam as 'a religion without humor' and of Muslims as fundamentally unable to 'get the joke'.⁸

5. Such as, for instance, the bear named Muhammad in Trey Parker and Matt Stone's notorious TVcartoon series *South Park*, season 10, 2006, 'Cartoon wars', and season 14, 2010, '200' (viewed on: <http://www.southpark> Further, in Klausen 2009, a (non satirical) statement of self-censorship by the publisher; see also: <http://www.nytimes.com/2009/08/13/books/13book.html?ref=danish-cartooncontroversy>

6. Amount of funding €500.000. See <http://www.nwo.nl/en/funding/our-funding-instruments/nwo/free-competition/gw/free-competition.html>

7. See www.nwo.nl/onderzoek-en-resultaten/onderzoeksprojecten/10/2300153710.html

8. 'any response to these cartoons – even the most acculturated one – was destined not only to set protesters (and their communities) apart from Danish society as "not having the same values," but also to open the way for the devastating reproach of "not being able to take a joke," "not having a sense of humor," and "not being able to laugh at yourself"' (Kuipers 2008:9).