Abstract.

Dwelling on the rich interconnections between parody and festivity in humanist thought and popular culture alike, the essays in this volume delve into the nature and the meanings of festive laughter as it was conceived of in early modern art. The concept of ‘carnival’ supplies the main thread connecting these essays. Bound as festivity often is to popular culture, not all the topics fit the canons of high art, and some of the art is distinctly low-brow and occasionally ephemeral; themes include grobianism and the grotesque, scatology, popular proverbs with ironic twists, and a wide range of comic reversals, some quite profound. Many hinge on ideas of the world upside down. Though the chapters most often deal with Northern Renaissance and Baroque art, they spill over into other countries, times, and cultures, while maintaining the carnivalesque air suggested by the book’s title.

A unique look at America’s quest to carve out an artistic identity during the Depression era. Through 50 masterpieces of painting, this fascinating catalogue chronicles the turbulent economic, political, and aesthetic climate of the 1930s. This decade was a supremely creative period in the United States, as the nation’s artists, novelists, and critics struggled through the Great Depression seeking to define modern American art. In the process, many painters challenged and reworked the meanings and forms of modernism, reaching no simple consensus. This period was also marked by an astounding diversity of work as artists sought styles—ranging from abstraction to Regionalism to Surrealism—that allowed them to engage with issues such as populism, labor, social protest, and to employ an urban and rural iconography including machines, factories, and farms. Seminal works by Edward Hopper, Grant Wood, Thomas Hart Benton, Georgia O’Keeffe, Aaron Douglas, Charles Sheeler, Stuart Davis, and others show such attempts to capture the American character. These groundbreaking paintings, highlighting the relationship between art and national experience, demonstrate how creativity, experimentation, and revolutionary vision flourished during a time of great uncertainty.

Sequel to Parody: the art that plays with art.

Every young grad needs this fun, snarky primer for the real world. You’ll meet the world’s brightest, you’ll hang with the best! And now that you’ve met them, you’ll work with the rest! If you’re looking for an inspirational book for young people starting life’s great adventure, you probably want to read Dr. Seuss’s Oh, the Places You’ll Go! But before your first day of actual work, you need to meet Dr. Suits for a dose of reality. You won’t learn this stuff in high school, college, or gift books by world-famous authors. But fear not! With his unique blend of hilarious verse and images, Dr. Suits can help young grads get a handle on what’s really about to hit
them. Oh, the Meetings You’ll Go To! is a brutally honest, and ultimately uplifting, take on the struggles of post-grad life that every 20-something will relate to. Tough love never made you laugh so hard.

Excerpt from American Literature in Parody: A Collection of Parody, Satire, and Literary Burlesque of American Writers Past and Present

Some highly-regarded savants of an earlier and more principled generation than our own gave currency to the Opinion that the writer of parody was a rather shabby fellow practising an irreverent and parasitic art and an enemy within the gates of the true, the beautiful, and the good. According to this standard, the collector of parody, having not even the excuse of expressing his own aesthetic ego, must be one of the most abandoned of literary riff-raft. It may be unnecessary in our enlightened era to say anything in self-defense for indulging in so irresponsible a pastime as editing parodies, but if it were, I would have little to say. It would be futile to deny that the parodist is out for a laugh at somebody’s expense or that successful parody can have a damaging effect upon the uninitiated. For the present volume I seek only the audience of the experienced who need no advice or justification from me. As for the uninitiated, they will endure, having little interest in so shady a profession as parody anyway. For me, however, the problem of parody is resolved as easily as Dr. Johnson disposed of the problem of free will - all theory is against it and all experience is for it. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com

This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Dwelling on the rich interconnections between parody and festivity in humanist thought and popular culture alike, the essays in this volume delve into the nature and the meanings of festive laughter as it was conceived of in early modern art. The concept of ‘carnival’ supplies the main thread connecting these essays. Bound as festivity often is to popular culture, not all the topics fit the canons of high art, and some of the art is distinctly low-brow and occasionally ephemeral; themes include grobianism and the grotesque, scatology, popular proverbs with ironic twists, and a wide range of comic reversals, some quite profound. Many hinge on ideas of the world upside down. Though the chapters most often deal with Northern Renaissance and Baroque art, they spill over into other countries, times, and cultures, while maintaining the carnivalesque air suggested by the book’s title.

The music of Shostakovich has been at the centre of interest of both the general public and dedicated scholars throughout the last twenty years. Most of the relevant literature, however, is of a biographical nature. The focus of this book is musical irony. It offers new methodologies for the semiotic analysis of music, and inspects the ironical messages in Shostakovich’s music independently of political and biographical bias. Its approach to music is interdisciplinary, comparing musical devices with the artistic principles and literary analyses of satire, irony, parody and the grotesque. Each one of these is firstly inspected and defined as a separate subject, independent of music. The results of these inspections are subsequently applied to music, firstly music in general and then more specifically to the music of Shostakovich. The composer’s cultural and historical milieux are taken into account and, where relevant, inspected and analysed separately before their application to the music.

Late Mitchell Warren’s “troll art” has been collected in this book, a celebration of anarchist storytelling, experimental novels and postmodern sarcasm taken to an uncomfortable extreme. His second novel "Cry On Cue", as well as "Raining Cats and Dogs", and several of his most notorious short fiction pieces have been reprinted in this unhinged compilation of black humor,
In this major study of a flexible and multifaceted mode of expression, Linda Hutcheon looks at works of modern literature, visual art, music, film, theater, and architecture to arrive at a comprehensive assessment of what parody is and what it does. Hutcheon identifies parody as one of the major forms of modern self-reflexivity, one that marks the intersection of invention and critique and offers an important mode of coming to terms with the texts and discourses of the past. Looking at works as diverse as Tom Stoppard’s Rosenkrantz and Guildenstern Are Dead, Brian de Palma’s Dressed to Kill, Woody Allen’s Zelig, Karlheinz Stockhausen’s Hymnen, James Joyce’s Ulysses, and Magritte’s This Is Not a Pipe, Hutcheon discusses the remarkable range of intent in modern parody while distinguishing it from pastiche, burlesque, travesty, and satire. She shows how parody, through ironic playing with multiple conventions, combines creative expression with critical commentary. Its productive-creative approach to tradition results in a modern recoding that establishes difference at the heart of similarity. In a new introduction, Hutcheon discusses why parody continues to fascinate her and why it is commonly viewed as suspect—for being either too ideologically shifty or too much of a threat to the ownership of intellectual and creative property.

See the Enterprise. See the Enterprise go boldly. Go Go Go, Enterprise! Go Boldly! Join Kirk and Spock as they go boldly where no parody has gone before! This Prime Directive primer steps through The Guardian of Forever to a simpler time of reading, writing, and red shirts. Fun with Kirk and Spock will help cadets of all ages master the art of reading as their favorite Starfleet officers, Klingons, Romulans, Andorians, and Gorn beam down into exciting adventures.

A clever and heartwarming picture book that offers reassurance and hope in our difficult time. Good Morning Zoom takes the reader on a lyrical journey through our “new normal.” From “Zoom school,” to watching doctors and nurses on TV, to building pillow forts and talking to loved ones from a distance, this poignant book reminds us that there are still things to enjoy and be excited about in these unprecedented times.

Recent theoretical approaches have compelled critics to rethink many received notions regarding the significance of contemporary parodic activity. This study places parody firmly (if paradoxically) where it belongs: at the centre of the literary-creative process in the literature of the Seventeenth and Eighteenth centuries.

This pioneer book focuses on the work of dele jegede, one of the leading Nigerian artists in the last three decades, to reflect on the connections between images and the nation state, the linkages between art and humanity, and the understanding of society through means different from oral and written texts. Various chapters written by prominent art historians, based on the analysis of jegede’s cartoons, drawings, and paintings, reflect extensively on how he has defined and imagined a postcolonial state, in its nakedness and hope, but gesturing towards change and a utopian moment. The book draws on the individual experiences of scholars and professional artists in Nigeria and the Diaspora to paint a complex, multi-dimensional portrait of jegede, one that puts in context his work as a scholar, painter, curator, critic, cartoonist, and administrator. In dreaming of the ideal, jegede’s creative cadence detours from the sheer pursuit of beauty and celebrates a conscious engagement with social realism and political visual expressions. In ways never clearly explained before now, jegede’s artistry, seen in slow motion as offered here, is inevitably tied to activism, a nationalistic credo, and the elevation of the spirits of humankind.

In this dead-on parody of a children’s classic, a very hungry zombie eats his way through a variety of his favorite foods, including clowns, astronauts, rock stars, fingers, and brains. With vivid, playful art and amusing text, The Very Hungry Zombie will appeal to picture-book lovers of
all ages. Adults will catch its slightly demented humor. Older kids who grew up on classic board books will love the fun of the parody. And because the art leans toward humor rather than truly graphic grossness, a new generation of little ones may just grow up loving a creepy zombie whose gluttony earns him a bellyache. Beware! This equal opportunity ghoulish gourmand would just love to have you for dinner!

The definitive work on parody (both literary and artistic), of key interest to theorists.

Parody: The Art That Plays with Art explodes the near-universal belief that parody is a copycat genre or that it consists of a collection of trivial and derivative forms. Parody is revealed as an über-technique, a principal source of innovation and invention in the arts. The technique is defined in terms of three major variations that bang, bind, and blend artistic conventions into contrasting pairings, the results of which are upheavals of existing conventions and the formation of unexpected and sometimes startling and revolutionary new configurations. Parodic art fashions a galaxy of contrasts, and from these stem an illusionistic sense of multiplicity and an array of divergent meanings and interpretive paths. This book, an extreme departure from existing analyses of parody, is nonetheless highly accessible and will be of major interest not only to scholars but to general readers and to professional writers as well. Parody: The Art That Plays with Art is particularly suited for readers interested in modernism, postmodernism, meta-art, criticism, satire, and irony.

The best and funniest material from the bandwagon-jumping MAD imitators, with work by Jack Davis, Will Elder, Dick Ayers, Bill Everett, Jack Kirby and many more, plus expert commentary. Casual comics readers are probably familiar with the later satirical magazines that continued to be published in the ’60s and ’70s, such as Cracked and Sick, but the comics collected in this volume were imitations of the MAD comic book, not the magazine, and virtually unknown among all but the most die-hard collectors. For the first time, Fantagraphics is collecting the best of these comics in an unprecedented collection!

and in the former he detects the uneasy animus that Max so charmingly and deliberately aroused. His elegant, non-partisan sniping, however, could disguise either esteem or disdain, or both as in the formidable presences of Wilde, Shaw, Ibsen. Behind the percipient cruelty of his caricatures, many of friends, there is a schoolboy’s impulse to deflate and deface, as he habitually did the photographs in his books. And in the unexcelable sophistication of his parodies -- which now require the careful situating and anatomizing that Felstiner provides --

Parody is part of all our lives. It occurs not only in literature, but also in everyday speech, in theatre and television, architecture and films. Drawing on examples from Aristophanes to The Simpsons, Simon Dentith explores: * the place of parody in the history of literature * parody as a subversive or conservative mode of writing * parody's pivotal role in debates about postmodernism * parody in the culture wars from ancient times to the present This lively introduction situates parody at the heart of literary and cultural studies and offers a remarkably clear guide to this sometimes complex topic. Parody will serve as an essential resource, to be read and re-read by students of all levels.

Excerpt from A Parody Anthology The requirements of the best parody are in a general way simply the requirements of the best literature of any sort; but, specifically, the true parodist requires an exact mental balance, a fine sense of proportion and relative values, good humor, refinement, and unerring taste. Self-control and self-restraint are also needed; a parodist may’ go to the very edge, but he must not fall over. The fact that poor parodies outnumber the good ones in the ratio of about ten to one (which is not an unusual percentage in any branch of literature), is because a wide and generous sense of humor is so rarely found in combination with the somewhat circumscribed quality of good taste. It is, therefore, on account of the abuse of parody, and not the use of it, that a defence Of the art has been found necessary. About the
A kaleidoscopic survey of black satire in 20th- and 21st-century American art. In this groundbreaking study, Richard J. Powell investigates the visual forms of satire produced by black artists in 20th- and 21st-century America. Underscoring the historical use of visual satire as antiracist dissent and introspective critique, Powell argues that it has a distinctly African American lineage. Taking on some of the most controversial works of the past century—in all their complexity, humor, and provocation—Powell raises important questions about the social power of art. Expansive in both historical reach and breadth of media presented, Going There interweaves discussions of such works as the midcentury cartoons of Ollie Harrington, the installations of Kara Walker, the paintings of Robert Colescott, and the movies of Spike Lee. Other artists featured in the book include David Hammons, Arthur Jafa, Beverly McIver, Howardena Pindell, Betye Saar, and Carrie Mae Weems. Thoroughly researched and rich in context, Going There is essential reading in the history of satire, racial politics, and contemporary art.

Explores how humor can be explained across the various sub-disciplines of linguistics, in order to aid communication.


Meet Little Penis, the cute dinky winky you bring to life when you put your finger in the puppet in this delightfully crass and hilarious parody board book for adults. This board book parodies children’s finger puppet books with its bold colors and simple illustrations, but this book is not for children! Instead, put your finger in the hole in the back of the book, and follow the adventures of Little Penis as he goes swimming (poor shrinking Penis!); gets out of bed early, so big and tall; gets a gentle kiss and hug (along with a good hard tug); head to a bar, gets drunk, and hooks up; and more—getting bigger and bigger with the turn of each page. Sometimes he’s up and sometimes he’s down, but there’s a happy ending as he finds his snug, warm place called home!

In 1959, advertising illustrator and artist, Andy Warhol, got together with socialite Suzie Frankfurt to produce a limited edition cookbook for New York's beau monde. They called it Wild Raspberries (Ingmar Bergman's Wild Strawberries had just been released) and Warhol produced 19 colour illustrations to accompany their recipes. The camp, humorous and fanciful cookbook provides recipes for dishes including A&P Surprise, Gefilte of Fighting Fish, Seared Roebuck, Baked Hawaii and Roast Igyuana Andalusian among others - that were conceived by Frankfurt and hand-lettered, spelling mistakes and all, by Mrs Warhola - Andy's mother.

Maxine Hong Kingston's use of Chinese sources is both controversial and intricate. This study, grounded in a cross-cultural perspective, systematically analyzes Kingston’s employment of Chinese sources in "The Woman Warrior, China Men," and "Tripmaster Monkey," and teases out a basis for a coherent, unifying reading of her three major works. It discusses how Kingston’s bicultural heritage enables her to observe life from the vantage of double consciousness, and how this vantage helps her travel freely across cultural boundaries to parody and play with both Chinese and American traditions in order to find a unique voice in her search of identity.
Eating brains every day sometimes isn’t quite filling enough . . .

Isaac Cruikshank and the Politics of Parody is a catalogue raisonné of Cruikshank’s watercolors in the Huntington, the largest group of works by the artist in this medium. All 117 images, called "drolls" because of their comic themes and characters, are illustrated, along with the artist's notes and sketches on the verso of the originals. Cruikshank was a contemporary of Rowlandson and Gillray, and the father of George Cruikshank, the well-known illustrator of Dickens. Cruikshank catches most of his subjects when they would least like to be observed. Whether the setting is public or domestic, disaster has struck, or is impending: a boat on its way to Vauxhall gardens capsizes near Westminster Bridge; a stampede of pigs en route to Smithfield Market overwhelms strolling shoppers; an inexperienced chef begins to prepare dinner by hurling onions at a live rabbit. The descriptions accompanying each image suggest the social and political background of these amusing depictions of life in eighteenth-century London. Satirical poems that accompanied published versions of the drawings, many of them theatrical afterpieces associated with well-known actors, are quoted in full. An introduction by Edward J. Nygren, former director of the Huntington Art Collections, explores the relationship of Cruikshank’s satirical art to the contemporary theater.

Showcases the best of the worst handicraft, in categories such as décor, pet humiliation, and Christmas. Based on the blog of the same name.

This book brings together an analysis of the theoretical connection of genre, reception, and frame theory and a practical demonstration thereof, using a set of parodies of the first wave of the Gothic novel, ranging from well-known titles such as Jane Austen’s Northanger Abbey, to little known and researched titles such as Mary Charlton’s Rosella. Münderlein traces the development of socio-political debates conducted in the late eighteenth and early nineteenth centuries on female roles, behavior and subversion from the subtly subversive Gothic novel to the Gothic parody. Combining two major areas of research, literary criticism and Gothic studies, the book provides both a new take on an ongoing debate in literary criticism as well as an in-depth study of a virtually neglected aspect of Gothic studies, the Gothic parody.

Have you taken children to a gallery recently? Did you struggle to explain the work to them in plain, simple English? With this new Dung Beetle book, both parents and young children can learn about contemporary art, and understand many of its key themes. Join John and Susan on their exciting journey through the art exhibition, where, with Mummy’s help, they will discover the real meaning of all the contemporary art works from empty rooms, to vagina paintings or giant inflatable dogs.

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