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Nota di contenuto	1. Introduction: Mocking the Weak? Contexts, Theories, Politcs, Helen Davies and Sarah Ilott -- 2. Taking Liberties? Free Speech, Multiculturalism and the Ethics of Satire, Anshuman A. Mondal -- 3. Openness, Otherness, and Expertise: Uncertainty and Trust in Stewart Lee's Comedy Vehicle, Rob Hawkes -- 4. British Multiculturalism, Romantic Comedy, and the Lie of Social Unification, Sarah Ilott -- 5. Parodying Racial Passing in Chappelle's Show and Key & Peele, Janine Bradbury -- 6. Blackness and Banal Whiteness: Abjection and Identity in the Italian Christmas Comedy, Alan O'Leary -- 7. Sexual and National Difference in the high-speed, popular surrealism of Tommy Handley and Ronald Frankau's double acts, 1929-1936, Neil Washbourne -- 8. From Terry and June to Terry and Julian: June Whitfield and the British Suburban Sitcom, Rosie White -- 9. Saintly Cretins and Ugly Buglys: Laughing at Victorian Disability in Hunderby, Helen Davies -- 10.

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Sommario/riassunto

This edited collection explores the representations of identity in comedy and interrogates the ways in which "humorous" constructions of gender, sexuality, ethnicity, religion, class and disability raise serious issues about privilege, agency and oppression in popular culture. Should there be limits to free speech when humour is aimed at marginalised social groups? What are the limits of free speech when comedy pokes fun at those who hold social power? Can taboo joking be used towards politically progressive ends? Can stereotypes be mocked through their re-invocation? Comedy and the Politics of Representation: Mocking the Weak breaks new theoretical ground by demonstrating how the way people are represented mediates the triadic relationship set up in comedy between teller, audience and butt of the joke. By bringing together a selection of essays from international scholars, this study unpacks and examines the dynamic role that humour plays in making and remaking identity and power relations in culture and society.

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