

| | |
|-------------------------|--|
| 1. Record Nr. | UNINA9910346725103321 |
| Autore | Webber Julie |
| Titolo | The cultural set up of comedy : affective politics in the United States post 9/11 // Julie Webber ; Stephanie Sarlos, cover designer ; Michael Eckhardt, copy-editor ; Melanie Marshall and Tom Newman, production managers |
| Pubbl/distr/stampa | Bristol, England ; ; Chicago, Illinois : , : Intellect, , 2013 ©2013 |
| ISBN | 1-78320-144-4 1-78320-145-2 |
| Descrizione fisica | 1 online resource (230 p.) |
| Collana | Cultural Studies Toward Transformative Curriculum and Pedagogy, , 2049-4025 |
| Altri autori (Persone) | SarlosStephanie EckhardtMichael MarshallMelanie NewmanTom |
| Disciplina | 809.917 |
| Soggetti | Comedy - Political aspects - United States Youth - Political activity - United States - History - 21st century September 11 Terrorist Attacks, 2001 - Influence |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Half Title -- Title Page -- Copyright -- Contents -- Acknowledgments -- Chapter 1: The Cultural Set Up of Comedy -- Chapter 2: Re-Signifying the F-word: Comedy as Political Resistance or Entrenchment? or Entrenchment? -- Chapter 3: Breaking the "Crass Ceiling": Women as Comedians -- Bridesmaids -- Chapter 4: The Tone of Political Comedy in The Daily Show and The Colbert Report -- "Rape-nuts" -- Chapter 5: Globalizing Political Humor -- Parazit -- Al Bernameg -- Conclusion: After Comedy -- Bibliography -- Index. |
| Sommario/riassunto | How do various forms of comedy - including stand up, satire and film and television - transform contemporary invocations of nationalism and citizenship in youth cultures? And how are attitudes about gender, race and sexuality transformed through comedic performances on |

social media? The Cultural Set Up of Comedy seeks to answer these questions by examining comedic performances by Chris Rock and Louis C.K., news parodies like The Daily Show with Jon Stewart and The Colbert Report, the role of satire in the Arab Spring and women's groundbreaking comedic performances in television and the film Bridesmaids. Breaking with the usual cultural studies debates over how to conceptualize youth, the book instead focuses on the comedic cultural and political scripts that frame them through affective strategies post-9/11.
