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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction : doing zurza -- Dokwa : "Eating the sides" in oral and literary traditions -- Khashag : language, print, and ethnic pride in the 1980s -- Khashag on air : solving social ills by radio in the 1990s -- Garchung : televised sketches and a cultural turn in the 2000s -- Zheematom : Tibetan hip-hop in the digital world -- Conclusion : the irrepressible trickster.
Sommario/riassunto	"Humor has long been a vital, if underrecognized, component of Tibetan life. In recent years, alongside well-publicized struggles for religious freedom and cultural preservation, comedians, hip-hop artists, and other creatives have used zurza, the Tibetan art of satire, to render meaningful social and political critique under the ever-present eye of the Chinese state. Here, Timothy Thurston offers the first-ever look at this powerful tool of misdirection and inversion. Focusing on the region of Amdo, Thurston introduces the vibrant and technologically innovative comedy scene that took shape following the death of Mao Zedong and the rise of ethnic revival policies. He moves decade by decade to show how artists have folded zurza into stage performances, radio broadcasts, televised sketch comedies, and hip-hop lyrics to criticize injustices, steer popular attitudes, and encourage the survival of Tibetan culture"--

