Introduction
Cartoons and Caricatures from a Global Perspective: 1850–1950[1]

Anna Kollatz and Veruschka Wagner

Like lighthouses, cartoons help the public see the truth.
(Lighthouse, contemporary Myanmar cartoon artist)[2]

Approaching Visual Satire through Cartoons and Caricatures in an Interdisciplinary Way

The three-day conference "Caricatures and Satire in a Global Perspective: 1850–1950", held in Bonn in December 2022, was the starting point of an international working group that has been very active and productive ever since.[3] After having explored Middle Eastern visual satire at the turn of the 20th century during the pandemic, we, the two editors of this volume, wanted to gain a broader perspective and explore the ways our case studies connected to global trends of visual satire in their time and, on the other hand, to connect our research to the broader field of visual satire studies.[4]

1 We would like to thank our wonderful working group members, who contributed to this introduction and the summary with their valuable remarks. We also want to thank our research assistants and language editor for their unrelenting help. Finally, our thanks go to the anonymous reviewers whose critical remarks helped develop the volume and Volkswagen Foundation for the generous funding of this book.

2 Quote taken from Johanna Son, Myanmar: 'Like Lighthouses, Cartoons Help the Public See the Truth', https://www.reportingasean.net/myanmar-like-lighthouses-cartoons-help-the-public-see-the-truth/ (17.6.2022).

3 Past and current activities, such as the online lecture series, the conferences that followed in Istanbul in March 2024, and Heidelberg in 2025, as well as short insights into current individual projects are presented on the blog https://caricatures.hypotheses.org/.

4 Although "Visual Satire Studies" does not exist as a discrete academic discipline, research on visual satire draws from Art History, Media and Communication Studies, Visual Culture and Visual Studies, Cultural Studies, Political Science and Sociology, Literary Studies and Comparative Literature, and Humour Studies.

Kollatz, Anna and Wagner, Veruschka: Introduction. Cartoons and Caricatures from a Global Perspective: 1850–1950, in Kollatz, Anna and Wagner, Veruschka (eds.): Cartoons and Caricatures from a Global Perspective: 1850–1950, Heidelberg: Heidelberg University Publishing, 2026, pp. 1–14. https://doi.org/10.11588/heiup.1710.c26940

This first conference ventured into taking stock of satirical discourses communicated visually in a transcultural, comparative way.[5] To this end, we brought together experts on European and American caricature studies with experts from numerous area studies such as Iranian and Ottoman Studies, Sinology, and Middle East and East European Studies. Other experts came from fields such as Political and Social Sciences, Literature Studies, and Art History. This volume presents the outcome of our discussions in this group of experts, which started with taking stock of the diverse case studies presented. The research foci, methods, and approaches reflect this broad interdisciplinary field of research.

The contributions, accordingly, are designed to offer the readers insights into this broad spectrum of visual satire cultures both within Europe and beyond. Our focus lies on regions and times that have yet to receive substantial academic attention, especially in a comparative way. While Harder and Mittler have compared non-European visual satire with its European, mostly British models,[6] we propose a different approach by comparing our examples with each other and in their own contexts. The wide range of case studies leaves us with the challenge of dealing with very different emic terms and concepts of visual satire. We are convinced that those emic notions are of utmost importance for a deepened understanding of their impact on society and culture, as well as for a comparative study on visual satire. It is therefore necessary to keep them visible instead of burying them in an established term that was coined on a distinct Western example. To speak of editorial cartoons or political caricature would exclude many facets of the concepts brought together in this volume. Our first findings show that there are different understandings of visual satire among the members of the group. These concepts result from the respective source material or

5 We understand interdisciplinarity as the examination of an issue that spans multiple disciplines, with the individual perspectives of the fields contributing to a broader, differentiated view of the problem and to the development of common approaches and methods. Transculturality, in our understanding, refers to the hypothesis that the object of observation—visual satire in our case—does not have a specific cultural location, but occurs in many cultures (if one still wishes to use that term at all) in manifold variations. Interdisciplinary research on transcultural phenomena ideally leads to a questioning of one's own positions and to breaking down cherished disciplinary certainties and Eurocentric perspectives. See Stephan Conermann / Anna Kollatz, Einleitung, in: Conermann / Kollatz (eds.), Macht bei Hofe. Narrative Darstellungen in ausgewählten Quellen. Ein interdisziplinärer Reader (Narratio Aliena? 11), Berlin 2020, 7–20.

6 Hans Harder / Barbara Mittler (eds.), Asian Punches. A Transcultural Affair (Transcultural Research – Heidelberg Studies on Asia and Europe in a Global Context), Berlin / Heidelberg 2013.

tap into conceptual discussions in visual satire studies. However, existing definitions that were established on the basis of British 19th-century cartoon culture often do not entirely fit the varieties of emic understandings or the living conditions of the people who produced them in their respective historical situation. Using the benefit of our global setting, we would like to add new perspectives to the so far Eurocentric one. In this initial step represented by this volume, we will each rely on the emic source terms,[7] while using visual satire as a broad term to encompass the different traditions. For the time being, every contributor will either use the terms caricature and cartoon in a synonymous way or define their own understanding in the respective article.[8] The next step towards an interdisciplinary comparative method must therefore be the development of a common analytical language that does justice to the many emic facets we address.

In the long run, we aim to establish a reliable network for transcultural and transdisciplinary visual satire studies, bringing together the achievements in the individual fields. Even the first steps of discussing and developing a common analytical vocabulary that we map out in this volume help us to understand visual satire as a set of important communication tools at the crossroads of intellectual history, political, and social history. Since the initial conference, our working group has deepened both theoretical and methodological discussions. Continuing this analytical approach to visual satire has the potential to serve as a missing link between research on the intellectual discourse of their time and social history issues.

Visual satire polarises, sharpens, puts a finger on the wound. With their reduced textuality and their often cutting-edge relevance, caricatures are a means of communication at the heart of societies and at the intersection of numerous discourses. This also applies to the cases in this volume. Even under censorship, caricatures can open up spaces for criticism and the expression of opinions. In some cases, they seem to be the only open space remaining for critical communication under censorship and take the risk of mocking censorship itself, while in other examples, they are even restricted more severely than texts.[9] Conversely, caricatures have also been used to

7 On the source terms, see below.

8 In the introduction, we tend to use the term *caricature*.

9 For caricatures mocking censorship, see e.g. Ilkim Büke Okyar, Arabs in Turkish Political Cartoons, 1876–1950. National Self and Non-National Other, New York 2023, esp. chapter 2, cartoons on pages 86, 90–93. For cases where caricatures are more severely restricted than text, see Robert Justin Goldstein, Censorship of Political Caricature in Nineteenth-Century France, Kent, OH 1989; Robert Justin Goldstein, Political Censorship of the Arts and the Press in Nineteenth-Century Europe, New York 1989.

convey propaganda or messages issued by a central (totalitarian) regime, in a decidedly non-critical fashion.

There seems to be a certain consensus among researchers that caricature "expresses what the serious press cannot express, exposes what the serious press cannot expose."[10] The translation of complex social and political phenomena into a simplified visual language provides recipients with an immediate access and a pointed summarising overview that still allows for individual interpretation. This visual language also can help to open discursive spaces between individuals, both producers and audiences, across linguistic and cultural borders. This sphere of communication and many of the stylistic devices and symbols used for it have a universal character.

However, the concept of ambivalence in representations, the constant oscillation between the depiction of actual life experiences and their idealisation in cultural narratives (or its opposite), can be observed in caricature as well.[11] Caricature is a medium in which the fictional and the real can meet and meld. This ambivalence or ambiguity, in turn, creates room for interpretation.[12] Opposing sides can each interpret caricatures and the symbols they contain for themselves, according to their specific mental archives. This is why caricatures and symbols may have multiple meanings and be interpreted differently by each recipient—and sometimes one and the same drawing can be adapted to convey opposing messages, such as by changing the captions or speech bubbles. Caricatures also combine collective norms and individual desires—inscribed into them by those who produce them, read into them by recipients—and therefore contain multiple layers of reality. Furthermore, caricatures serve both to express emotions and to evoke them on the recipients' side. Stylistic means such as facial expressions and body posture, colouring, the arrangement of figures and objects in a caricature, as well as perspective and proportions, are used to highlight the emotions communicated by the caricature or stimulate the recipients to feel and think in a certain way. Textual elements such as bubbles or captions may reinforce these effects but are not always necessary to achieve them.

---

10 François Georgeon, Women's Representations in Ottoman Cartoons and the Satirical Press on the Eve of the Kemalist Reforms (1919–1924), in: Duygu Köksal (ed.), A Social History of Late Ottoman Women (The Ottoman Empire and its Heritage 54), Leiden 2013, 249–277, here 251.

11 Fatma Müge Göçek, From Empire to Nation. Images of Women and War in Ottoman Political Cartoons, 1908–1923, in: Billie Melman (ed.), Borderlines. Genders and Identities in War and Peace 1870–1930, New York 1998, 47–72, here 47.

12 The depiction of women at the beginning of the 20th century, for example, illustrates this ambiguity. For the Ottoman example, see Göçek 1998, 47.

By their forthright character and condensed nature, caricatures as visual mediators appeal to viewers at a glance, even if they are illiterate. They call attention to a certain fact or emphasise it through exaggeration or understatement and link different topics to each other, allowing for differing interpretations. In this way, they appeal to representatives of different ideologies, viewpoints and attitudes. At the same time, ambiguity, vagueness, and different possible interpretations are characteristics of caricatures.

While intuitively it would seem to be very clear what a caricature is, definitions in scholarly literature take differing approaches. From a European or 'Western' perspective, most definitions depart from an etymological basis, delineating the historical development of both the genre and its evolution.[13] Middle Eastern perspectives, such as the Egyptian perspective, add even more historical *longue durée* when claiming satirical depictions in Pharaonic texts to be the cradle of visual satire and caricature, as do Chinese (PRC) books on visual satire that equally claim to have found their origins in ancient Chinese satirical painting.[14] Departing from the historical meanings of the Italian etymological root *caricare* and the French *caricature*, the term is most often defined as an exaggeration or *Zerrbild*, a visual satire that relies on comical distortion of bodily characteristics. *Caricatures* are thus often defined as featuring existing "persons or types recognisable from real life, often meant to evoke mirth", as Emil Askvik Hosøy puts it in his contribution. However, symbolic representations such as allegories of nations or countries and stereotypes representing certain social or ethnic groups or gender roles also belong to the category of visual satire, as the contributions in this volume show.[15]

Besides the etymological-historical definition, the positionality of caricatures as well is often used as a defining characteristic. Thus, Andreas Platthaus understands caricatures (*Karikatur*) as being closely embedded into the frame of democratic societies, regarding them as "enlightened"

13 Andreas Platthaus, Das geht ins Auge. Geschichten der Karikatur, Berlin 2016; Clemens Schwender / Doreen Grahl / Thomas Knieper, Comics und Karikaturen in der Kommunikationsforschung, in: Katharina Lobinger (ed.), Handbuch Visuelle Kommunikationsforschung, Wiesbaden 2019, 377–402; Gillian Rhodes, Superportraits. Caricatures and Recognition (Essays in Cognitive Psychology), Hove 1996, esp. 9–19, the chapter on the nature of caricature; Lawrence H. Streicher, On a Theory of Political Caricature, in: Comparative Studies in Society and History 9/4 (1967), 427–445, esp. 431–435; Constance C. McPhee / Nadine M. Orenstein, Infinite Jest. Caricature and Satire from Leonardo to Levine, New York / New Haven 2011, esp. 3–15; Ernst H. Gombrich (with Ernst Kris), The Principles of Caricature, in: British Journal of Medical Psychology 17 (1938), 319–342.

14 See Mariia Guleva's contribution.

15 See, e.g., Juho Korhonen's, Nana Kharebava's and Veruschka Wagner's contributions.

because they employ the pen to offer journalistic resistance to deplorable conditions.[16] Caricature, in his understanding, can never make common cause with the ruling power, and is defined as being necessarily anti-authoritarian. Platthaus continues to define any visual satire that shares the formal and stylistic archive of caricature while affirming or promoting the ruling powers as *Schmähbild* ("defamatory image").[17] To agree with this definition, however, would imply that affirmative visual satires, whether they originate from open or totalitarian systems, cannot be regarded as caricatures and would have to be regarded in general as defamatory, propagandistic, or in some other way offensive. Such a limitation stands at odds with the comparative approach of this volume: we therefore favour a basic definition that is as broad as possible but still takes into account both the level of form or design elements and stylistic devices and that of content and communicative intention.

Following Schwender et al., we may state that the German term *Karikatur* "soon became a collective term that covered a wide spectrum from distorted facial depictions to satire".[18] The modern use of the term, Schwender et al. state, is ambiguous and encompasses both exaggerated portrait drawing achieved in a few strokes and more detailed, composed visual satire.[19] They continue discussing the far more detailed terminology available in the English language, which distinguishes caricature, as an exaggerated portrait of known existing individuals, from editorial cartoons and political cartoons, both of which can be described as (multigraphic) journalistic genres allowing for comment, critique, or at least decidedly and openly subjective communication on a given topic.[20] This definition places political and / or editorial cartoons clearly in the publication and communication context

16 Platthaus 2016, 13.

17 Platthaus 2016, 13.

18 Schwender / Grahl / Knieper 2019, 390, translation is ours („Schnell entwickelte sich ‚Karikatur' zu einem Sammelbegriff, der über verzerrte Gesichtsdarstellungen bis hin zur Bildsatire ein großes Spektrum abdeckte.").

19 Schwender / Grahl / Knieper 2019 referring to Angelika Plum, Die Karikatur im Spannungsfeld von Kunstgeschichte und Politikwissenschaft. Eine ikonologische Untersuchung zu Feindbildern in Karikaturen, PhD Dissertation, Rheinisch-Westfälische Technische Hochschule Aachen, Aachen 1997, 27.

20 Schwender / Grahl / Knieper 2019, 390. On this distinction see also Janis L. Edwards, Cartoons, in: Salvatore Attardo (ed.), Encyclopedia of Humor Studies. Vol. I, Thousand Oaks, CA 2014, 112–116. See also Khin Wee Chen / Robert Phiddian / Ronald Stewart, Towards a Discipline of Political Cartoon Studies. Mapping the Field, in: Jessica Milner Davis (ed.), Satire and Politics. The Interplay of Heritage and Practice (Palgrave Studies in Comedy), Cham 2017, 125–162. https://doi.org/10.1007/978-3-319-56774-7_5.

of newspapers and journals, thereby again limiting the scope of interest and excluding such things as individual artistic contributions (in the form of single pages, individual leaflets, etc.) and artwork in other media (film, sculpture, etc.)[21] that however clearly use stylistic devices from the 'toolkit' of caricature.

Considering 'Middle Eastern' languages, the terms *karikatür* in Turkish or *kārīkātīr* in Arabic are closer to the German (or French) usage than to the differentiation in English explained by Schwender et al. In the context of this volume, we therefore propose that visual satire be understood as a generic term in the sense of pictorial or multigraphic satire that makes use of a certain (hitherto rather indistinct, not yet well-researched or defined) shared archive of stylistic devices. We furthermore understand caricature as a subcategory of visual satire that encompasses both political cartoons in the sense of the English conceptualisation and various other forms differing in their materiality, historical context, or emic conceptualisation. Caricatures, in our understanding, are neither restricted to a single form of publication or materiality, nor to strictly 'political' topics. They do address political, social, and societal questions in a challenging or affirmative way. They take a clear stance and formulate their point of view from a distinctively subjective perspective, which we do not, however, want to limit to being contrary to the opinions prevailing in the respective historical, political, or social context. We do not restrict our definition to works of pen and paper, but rather also include items such as ceramics and sculptures.[22]

We furthermore propose that caricatures be understood as being multilayered and having several functions: they are shaped by social processes, ideas, discourses, and the like, while they constantly shape those influences as well. They reflect, comment, or affirm, but at the same time also influence and have the ability to alter their respective contexts. Finally, we would like to differentiate between caricatures as *facts* of history and as *actions* of history. As proposed in the conference discussions by Juho Korhonen, this entails shifting from considering caricatures as mere historical *objects* to acknowledging their historical potential *agency*, to analysing them in their contemporary moments with a yet unknown future and as a "momentary focus"[23] in a certain historical (or contemporary) situation. This approach

21 See, e.g., Mariana Roquette Teixeira's contribution.

22 In the most recent decades, this broadening of the definition becomes even more urgent, as new media such as memes, GIFs, and the like, have expanded the material scope of visual satire.

23 Ernst H. Gombrich, The Cartoonist's Armoury, in: Gombrich, Meditations on a Hobby Horse and Other Essays on the Theory of Art, 3rd ed. London 1978, 127–142, here 131.

enables an understanding of caricatures as images that express an idea but at the same time teach about the moment in which they were produced. Aside from these remarks from the etic perspective of research language, we have to take into account that the producers and recipients of the material might have had very different notions of the term caricature and may well have identified their work or the visual satire they consumed and engaged with in different terms. Depending on the source material that has come to us, it is often difficult or even impossible to retrace these emic notions.

While we regard caricatures as a central means of human communication, their potential as sources for social and intellectual history, as well as for art history, has been used far less than it could be. This is especially true for caricatures in a transcultural and interdisciplinary approach:[24] research on this aspect has so far been scant and scattered. Furthermore, caricatures cannot really be assigned to a single research area but can contribute insights to various subject fields, even connect hitherto separated fields. It is precisely this fact that makes them a source that enables interdisciplinary work and that should definitely be used for this purpose. We are convinced that the analysis of caricatures can add to the history of any subject being researched. This volume aims to establish caricatures as sources for a social and intellectual history with a global historical orientation, focusing on the formative period for caricature journals from the 1850s until the 1950s.

Historical Framework: Times of Transition

The period from 1850 to 1950 can be described, from a global perspective, as a century of transitions. During these years, a multitude of profound changes hit the world in many ways, across political, social, and societal dimensions. Modernisation processes, new concepts of education, and

24 While textual sources as well as literary texts have been largely studied in the respective geographic areas, periodical studies are a relatively new approach to the field of Islamic Studies. It was only in 2020 that a group of German scholars convened for the first time to launch a "periodical studies initiative" in Islamic Studies (presented at Deutscher Orientalistentag 2022). Among the rare studies on periodicals is the seminal work Dagmar Glass, Der Muqtaṭaf und seine Öffentlichkeit. Aufklärung, Räsonnement und Meinungsstreit in der frühen arabischen Zeitschriftenkommunikation (MISK – Mitteilungen zur Sozial- und Kulturgeschichte der Islamischen Welt 17). 2 Vols., Würzburg 2004; first approaches in a transcultural perspective see Harder / Mittler 2013.

the discussion of women's rights and their participation in political decision-making are just a few examples. The period is also strongly influenced by Western colonialism and imperialism, at least in its beginnings, while also seeing emancipation movements against these hegemonies.

In this very fluid period of transition, which was of course also marked by conflicts, discourses emerged that were conducted with similar themes and similar communication media in different parts of the world, but also in global exchange. Among other developments, this period saw a veritable boom in satirical journals that addressed the transformative strands and conflicts mentioned, including through caricatures. Our discussions and observations during the conference indicate that there is a link between social and political turmoil, upheaval or unrest, and an increase in satirical magazines. The rise of satirical magazines can also run parallel to other developments, such as in the field of literature or theatre, as was the case in the late Ottoman Empire and Egypt. It was possibly precisely because these genres as "forms of expressions" served as entertainment and social critique[25] that creators (or producers?) of caricatures were often also engaged in literature and theatre, as in the case of Egyptian playwright, theatre owner, and founder of the first Egyptian satirical magazine *Abū Naḍḍāra Ẓarqāʾ*, James / Yaʿqūb Sanua.[26] From the case studies in this volume, we may conclude that caricatures usually emerge at places or in times shaped by ongoing debates or discussions between different political, ideological, or social positions. These debates seem to work as thematic bases or triggers for the emergence of caricatures. At the same time, visual satire seems to enter the scene in existing or gradually emerging media landscapes, adding a form of expression to the written (journalistic) word. In comparison to text-based journalism, caricatures have been described as easier to grasp, including by the less educated, and more versatile in expression than articles or essays, and they have often been deemed by censors to be more dangerous. In the different regions presented in this volume, certain metropoles such as Berlin, Istanbul, Cairo, Tbilisi, and Shanghai functioned as centres of development of caricature culture that would open discourse spaces among different groups locally and would spread and connect to each other globally. Global links can be observed on different fronts, such

25 Georgeon 2013, 251.

26 Eliane U. Ettmüller, The Construct of Egypt's National-Self in James Sanua's Early Satire & Caricature (Studien zum Modernen Orient, 22), Berlin 2012; Eliane U. Ettmüller, Abū Nazzāra's Journey from Victorious Egypt to Splendorous Paris. The Making of an Arabic Punch, in: Harder / Mittler (eds.) 2013, 219–244, and most recently on his link to theatre Raphael Cormack, Midnight in Cairo. The Divas of Egypt's Roaring '20s, Cairo 2021.

as in the biographies of producers, the stylistic devices used in caricatures, and eventually in drawn discourses conducted between caricaturists of different countries.

Common Research Questions

We were first and foremost interested in understanding what caricatures convey and what preconditions (in their form and materiality, on the part of the recipients) must be fulfilled for them to open up communication. Preconditions delineated by the caricatures themselves include their form and materiality, their role as a participant in certain discourses, and their availability. Further preconditions might be seen in stylistic characteristics, such as the relation between text and image—which may also impact availability and accessibility, if we consider societies with a large illiterate population—and finally in the scale of ambiguity that allows for interpretation. On the side of the recipients, a shared vocabulary and a common awareness of social facts and conditions enables understanding. Again, availability is an important question that depends on factors including the conditions concerning publication (whether in a journal, in a newspaper, as a single leaf, published openly or covertly due to censorship).

All contributions in this volume are therefore oriented along the following areas of interest, which seem to be the most relevant departing points for future comparative work:

Firstly, we aim to understand the closer historical and social situation by assessing the producers and the audience: Who was the caricaturist, where was the caricature published, and by whom? Can we identify a group of addressees? Was the caricature available to a broader public or was it addressed to a certain restricted group? What other people were involved in the process, such as editors, authorities, patrons?

Secondly, each contribution aims at identifying the function and objectives of the caricatures in their specific social-historical setting: Does the caricature react to a certain discourse or even raise a new topic? Does it address the readership of a single periodical or does it form part of an ongoing discussion between different media or parties? Does it refer to a single moment or specific event in history, or does it contribute to a larger issue? Does it criticise, comment, mock or lecture on contemporary politics, politicians, or social realities, or does it work in an affirmative way?

The third area is the analysis of stylistic devices and modes of depiction, as both of these aspects offer a relatively objective ground for comparison and open the opportunity to identify transcultural continuities, but possibly

also differences: Are there symbols or metaphors occurring time and again, either in one specific region or period, or even across our sample? Are expressions of emotions used to communicate the caricature's positions, and how are their expressions depicted? Can we identify stereotypes and (common) ways in which stereotypes are constructed? Is there ambiguity or is there only one possible way to interpret the drawing?

Case Studies in This Volume

Niklas Platzer analyses the *Berliner Wespen*'s comments on the "Great Eastern Crisis" in caricature form. Relying on the intellectual archive of its 19th-century readership that encompassed both the middle classes and the working classes, the journal used allusions to the literary and artistic 'canon' of the time, often relying on references to Greek and Roman mythology. These 'classic art memes' *avant la lettre* convey messages concerning international politics and the Balkan question on different levels, offering commentary that is both easy to decipher and implicitly hidden.

Veruschka Wagner deals with the topic of gender roles and social transformations in Ottoman caricatures from satirical magazines of the 1920s. Women's outward appearance was taken as a basis for debates about social and cultural changes. The article explores how the bobbed hairstyle served as a symbol of the social transformations that determined the discourses of the time.

Emil Askvik Hosøy compares caricatures from four Turkish newspapers dealing with the Free Republican Party (SCF) and its dissolution in 1930. He shows how caricatures were used as tools to criticise authorities and what techniques caricaturists used to circumvent censorship. His contribution shows the importance of studying the context to be able to understand and interpret caricatures.

Valentina Marcella traces the connection and exchange between Turkey and Italy in the field of cartoon art from 1945 to 1975. Focusing on Turhan Selçuk, one of the most influential and well-known Turkish caricaturists, who was in close contact with Italian caricaturists and caricature magazines, she shows the interrelation between the two countries and cultures in multiple aspects. Regarding the connectedness of cartooning and cartoonists, her case study stands in relation to Mariana Roquette Teixeira's study, which focuses on controversial connections.

In her contribution, Nana Kharebava analyses caricatures from journals in different languages that were printed in Tbilisi at the beginning of the 20th century. Through her analysis, she traces the women's emancipation

movement that took place in the Caucasus region and shows the changes and contradictions that were discussed concerning women's rights and gender issues across different ethnic communities.

Keren Zdafee turns to the exploration of comics (in the sense of a picture story, *bande dessinée*) in Egypt's first comics publication designated for children: *Al-Awlād*. She shows that emotions depicted in these comics served a variety of purposes. As expressions of the authors' emotional reactions vis-à-vis British colonial influence, they embraced the discursive space of caricature and opened it to a younger readership. In the context of identity-building and education, emotions depicted in comics also worked as a means of evoking emotions in their readers (children and adults alike), helping foster a new Egyptian identity.

Mariana Roquette Teixeira's contribution opens the perspective in a twofold way by analysing aspects of Rafael Bordalo Pinheiro's satirical oeuvre. Centring on his humoristic reaction to caricatures published by British *Punch* and other international magazines regarding Portugal's role in the European partition of Africa in the late 1800s, she traces the construction and contestation of national stereotypes and the impact of colonialist thought. Secondly, regarding the ceramic satirical works of Bordalo, the article also shows how satire can bridge different materialities, always closely entwined and engaged with the political, journalistic, and social context.

Juho Korhonen engages with the historical developments of the Grand Duchy of Finland during its democratisation processes by drawing on political caricatures from four different Finnish satirical journals. By doing so, he delivers a perspective of the events that is different from other retrospective theories and narratives. He shows that the analysis of political cartoon through their agency provides an alternative interpretation and vision that connect the past with the future.

Mariia Guleva compares cartoon-like material from three satirical magazines published in the Soviet Union, Czechoslovakia, and China of the 1950s. She argues that, in spite of various predeterminations and influences on the part of the propaganda system, the three magazines were able to develop a (limited) scope of satire with respect to specific topics. By comparing the development of satirical drawings and styles in the magazines *Krokodil*, *Dikobraz*, and *Manhua*, she also counters the idea that Soviet practice served as a ready model for the caricaturists of the newly socialist Czechoslovakia and China, pointing out the different stylistic and thematic peculiarities of the three publications.

ORCID®

Anna Kollatz https://orcid.org/0000-0003-2106-4006
Veruschka Wagner https://orcid.org/0000-0003-0905-3486

Bibliography

Chen, Khin Wee / Robert Phiddian / Ronald Stewart, Towards a Discipline of Political Cartoon Studies. Mapping the Field, in: Jessica Milner Davis (ed.), Satire and Politics. The Interplay of Heritage and Practice (Palgrave Studies in Comedy), Cham 2017, 125–162. https://doi.org/10.1007/978-3-319-56774-7_5

Conermann, Stephan / Anna Kollatz, Einleitung, in: Conermann / Kollatz (eds.), Macht bei Hofe. Narrative Darstellungen in ausgewählten Quellen. Ein interdisziplinärer Reader (Narratio Aliena? 11), Berlin 2020, 7–20.

Cormack, Raphael. Midnight in Cairo. The Divas of Egypt's Roaring '20s, Cairo 2021.

Edwards, Janis L. Cartoons, in: Salvatore Attardo (ed.), Encyclopedia of Humor Studies. Vol. I, Thousand Oaks, CA 2014, 112–116.

Ettmüller, Eliane U. Abū Nazzāra's Journey from Victorious Egypt to Splendorous Paris. The Making of an Arabic Punch, in: Hans Harder / Barbara Mittler (eds.), Asian Punches. A Transcultural Affair (Transcultural Research – Heidelberg Studies on Asia and Europe in a Global Context), Berlin / Heidelberg 2013, 219–244.

Ettmüller, Eliane U. The Construct of Egypt's National-Self in James Sanua's Early Satire & Caricature (Studien zum Modernen Orient 22), Berlin 2012.

Georgeon, François. Women's Representations in Ottoman Cartoons and the Satirical Press on the Eve of the Kemalist Reforms (1919–1924), in: Duygu Köksal (ed.), A Social History of Late Ottoman Women (The Ottoman Empire and its Heritage 54), Leiden 2013, 249–277, https://doi.org/10.1163/9789004255258_013.

Glass, Dagmar. Der Muqtaṭaf und seine Öffentlichkeit. Aufklärung, Räsonnement und Meinungsstreit in der frühen arabischen Zeitschriftenkommunikation (MISK – Mitteilungen zur Sozial- und Kulturgeschichte der Islamischen Welt 17). 2 Vols., Würzburg 2004.

Goldstein, Robert Justin. Censorship of Political Caricature in Nineteenth-Century France, Kent, OH 1989.

Goldstein, Robert Justin. Political Censorship of the Arts and the Press in Nineteenth-Century Europe, New York 1989.

Gombrich, Ernst H. The Cartoonist's Armoury, in: Gombrich, Meditations on a Hobby Horse and Other Essays on the Theory of Art, 3rd ed. London 1978, 127–142.

Gombrich, Ernst H. (with Ernst Kris). The Principles of Caricature, in: *British Journal of Medical Psychology* 17 (1938), 319–342.

Göçek, Fatma Müge. From Empire to Nation. Images of Women and War in Ottoman Political Cartoons, 1908–1923, in: Billie Melman (ed.), Borderlines. Genders and Identities in War and Peace 1870–1930, New York 1998, 47–72.

Harder, Hans / Barbara Mittler (eds.). Asian Punches. A Transcultural Affair (Transcultural Research – Heidelberg Studies on Asia and Europe in a Global Context), Berlin / Heidelberg 2013.

McPhee, Constance C. / Nadine M. Orenstein. Infinite Jest. Caricature and Satire from Leonardo to Levine, New York / New Haven 2011.

Okyar, Ilkim Büke. Arabs in Turkish Political Cartoons, 1876–1950. National Self and Non-National Other, New York 2023.

Platthaus, Andreas. Das geht ins Auge. Geschichten der Karikatur, Berlin 2016.

Rhodes, Gillian. Superportraits. Caricatures and Recognition (Essays in Cognitive Psychology), Hove 1996.

Schwender, Clemens / Doreen Grahl / Thomas Knieper. Comics und Karikaturen in der Kommunikationsforschung, in: Katharina Lobinger (ed.), Handbuch Visuelle Kommunikationsforschung, Wiesbaden 2019, 377–402.

Son, Johanna. Myanmar: 'Like Lighthouses, Cartoons Help the Public See the Truth', https://www.reportingasean.net/myanmar-like-lighthouses-cartoons-help-the-public-see-the-truth/ (17.6.2022).

Streicher, Lawrence H. On a Theory of Political Caricature, in: *Comparative Studies in Society and History* 9/4 (1967), 427–445.