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photographing hysterics at the La Salpetriere hospital in Paris. This interest in the coercive uses of psychology and its collusion with the new technologies of the moving image is where the book's head and heart really lie.

Anthony Barker
University of Aveiro

Jeffrey P. Jones, *Entertaining Politics – New Political Television and Civic Culture*. Oxford: Rowman and Littlefield, 2005. £20.99. 243 pp.

DOI: 10.1177/0267323106066689

This book challenges the view, widely held especially among political scientists, that the meeting of entertainment and politics means the 'dumbing down' of political communication and the decline of civic participation.

In his book *Entertaining Politics – New Political Television and Civic Culture*, Jeffrey P. Jones highlights how, through dramas, situation comedies and satire, 'television producers, audiences and politicians have shown their desire or willingness to *entertain* politics in newly creative ways' (p. 9). This use of what the author calls the 'new political television' 'highlights the fact that politics can be *pleasurable*' (p. 9) – audiences engage with it as part of their daily lives. Therefore, in opposition to the arguments that regard television entertainment as detrimental to democracy (Hart, 1994; Postman, 1986; Putnam, 2000), Jones claims that new forms of politics on television shape (American) 'civic culture' (in Dahlgren's [2001] sense) and have important positive consequences for citizenship.

This thesis is developed in Chapter 2, one of the most engaging of the book. Here Jones investigates the link between the proliferation of popular television programming and 'traditional measures of democratic vitality – voting, political party affiliation, trust in leaders, political knowledge and voluntary activism' (p. 15). Opposing the 'civic malaise' theory, Jones argues that 'daily citizen *engagement* with politics is more frequently *textual* than organisational or "participatory" in any traditional sense' (pp. 16–17). He claims that 'politics is increasingly a textual practice' (p. 18), which is mainly communicated to citizens through the media. In this context, television becomes 'a pluralist forum of social conversation that offers accessible interpretive procedures for making sense of the world' (p. 19), since it provides audiences with the 'common sense' narratives they need in order to make sense of politics (p. 27). Jones adds that it is through the emotional link with popular culture that the citizen/viewer grasps mediated politics – 'for political life to be meaningful, its presence in venues that we ritually attend to, understand, are comfortable and familiar with and maintain feelings and commitments to should not necessarily be seen in a negative light' (p. 31).

The rest of the book focuses on a number of US humorous political talk shows (paying particular attention to *Politically Incorrect with Bill Maher*) and is divided into three parts, which explore the ways in which these programmes are produced, their content in relation to political discourse and audience participation and engagement.

The first part, 'Producing New Political Talk', analyses the role of political 'experts' (those who 'have direct "insider" knowledge', p. 35) as well as political and economic conditions that have facilitated the rise and growth of 'new political television'. Jones claims that comedian-hosts provide the audience with an opportunity to relate 'to politics and culture because such [alternative perspectives] mirror their own political habits and cultural behaviours' (p. 62). Moreover, the author notes, 'new political television . . . is largely the product of a cable television environment and the institutional structures and audience relationships that produce, support and sustain it' (p. 88).

The second part, 'Humour, Outrage and Common Sense in Popular Political Discourse', deals with content and focuses on humour and 'common sense' and in what way the latter can be linked to a particular ideology. The 'wise fool', Jones argues, historically plays an important role in criticizing power (p. 93). In this role, comedian-hosts, through 'humour, joking, parody and satire are tools that allow for a subversion of the social order and provide the means through which publics can express their disillusionment with the social hierarchies and farcical elite arrogance' (p. 139). The author notes that 'commonsensical discourses' (around the Clinton-Lewinsky scandal) show 'important shifts in how publics are invited to make sense of politics through a cultural instead of a political lens' (p. 156) and argues that, precisely because of this, 'our civic ideals should recognise [common sense's] currency, its foundational presence in people's relationships with intellectualised constructions such as representative democracy' (p. 157).

In the final part, Jones concentrates on audience understanding and engagement with new political television. He finds that, by engaging viewers in political conversations, *Politically Incorrect* acts as an *investigator*, hence contributing to enhancing civic culture (p. 185). Second, the programme is a *connector*, bridging viewers' 'interests in being informed with their desires to be entertained, while simultaneously connecting their routines and behaviours of watching television . . . to public life' (p. 185). Finally, Jones claims that 'new political television' 'is seen as more *representative* of the issues, concerns, language and thinking that audiences possess and that they desire to see portrayed on television' (p. 185). Therefore, the author concludes, these programmes enhance citizenship. This argument is developed further in the concluding chapter, in which Jones engages in a stimulating discussion of Dahlgren's (2000, 2003) notion of 'civic culture' and summarizes his theses. Here, Jones argues that 'new political television provides a public space where preconditions of citizenship can be cultivated, displayed, affirmed and maintained. As such, the entertaining politics offered by new political television is not just a product of popular culture, but also a contributor to the ever-shifting shape and form of our political culture' (p. 196).

Despite being a book about American television, which concentrates on American humorous political talk shows, *Entertaining Politics* represents an equally important source for students of politics, media and cultural studies based outside the States. Although too far reaching at times (as in the discussion of commonsense and the focus on audiences that the author himself recognizes as 'not representative in a statistical way'; p. 162) and problematical from a British public service broadcasting perspective, Jones's arguments constitute a valuable contribution to the study of the links between popular culture and politics.

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Fuat Keyman and Ahmet İçduygu (eds), *Citizenship in a Global World: European Questions and Turkish Experiences*. London and New York: Routledge, 2005. £65.00. 324 pp.

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This book is a collection of chapters that mainly focus on citizenship in Turkey. Following an elaborate introduction on citizenship, identity and the question of democracy in Turkey, the book has four parts, dealing in turn with citizenship and modernity; theoretical and historical contexts; citizenship, state and democracy, and challenges to Turkish democracy; and identity claims and politics of recognition.

Citizenship is covered mainly in relation to identity in the book. The main issues in terms of identity are ethnicity, with a key focus on the Kurdish question; religion with Islam; diaspora with German-Turks; and the issue of minorities. The first two themes especially run through almost the whole book, though the issues of gender and international migration are also included. Chapter 5 by Kadioglu discusses Turkish citizenship not only on the basis of ethnic and religious identities but of gender as well, and emphasizes that Turkish citizenship relies on duties rather than the rights of citizens. Chapter 7 by Sirman also analyses the issue of citizenship in terms of gender and shows how ideal citizenship is built as a sovereign husband and his dependent wife instead of an individual. Chapter 9, on international migration and citizenship, questions the understanding of citizenship in terms of national membership and belonging to a nation-state, and instead argues for the concept of attachment.

The chapters explain Turkish modernity in terms of the crisis of the state-centric, Kemalist republican model of citizenship and offer as a solution a multicultural reconstruction of citizenship on the basis of a language of rights.