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## Ww1 political cartoons with explanations

This cartoon shows how WWI started briefly, the number A represents Serbia, B is Austria, C is Russian, D is German, E is English and F is American. A terrorist group from Serbia known as the Black Hand attempted to kill the Duke, after a failed attempt to injure many of the Duke's men, the Duke decided to visit his men in hospital. On the way there the Duke was murdered. Austria declared war on Serbia, Russia mobilized troops to defend Serbia, Germany declared war on Russia because against Austria. The British wanted to defend Russia and or Serbia, America only joined the fight 1 year before it ended to help the British. Serbs are described as a child because of their military scale comparing other more significant powers such as Germany and Russia. The title is ironic because the cartoon shows countries going to war and the title is the Chain of Friendship, which is a verbal irony because it is sarcastic. Sarcasm by definition is meant to hurt other individuals and irony is used to convey the message, the cartoon is ironic because it doesn't hurt anyone and it conveys the message of how the war began. The popularity of caricatures and cartoons soared during World War I, in magazines, posters and postcards. Unlike the photos of the time, colorful cartoons, and top comic artists are much sought after. Most people don't have cameras, although soldiers on the Western Front are often paid to be photographed, only to show their families that they are still alive. And for many people faced with the effects or consequences of the violence of war, the photos are too graphic for daily consumption. Caricatures and cartoons serve as release valves—allowing citizens to make fun of politicians, or enemies, to compensate for the terrible realities of the day. That period was a high point for illustrated magazines, and cartoons were contemporary commentary, said Anita O'Brien, director and chief curator of the London Cartoon Museum. After the initial optimism about the war faded, when it became clear that no one was going home on Christmas, when the suffering became apparent, cartoons were needed to help people get through the experience, Ms. O'Brien said. They are also used as propaganda, a valuable military tool. Cartoons in trench newspapers make enemies as small or silly, tame fear and allow soldiers to feel stronger than they really are, said Christoph Cornelissen, a professor of contemporary history at the University of Frankfurt. Magazines and newspapers also use cartoons to show enemies as monsters, often using animal motifs, Satan or death, as in cartoons by Dutch artist Louis Daring during a visit to the U.S. in 1917. Raemakers signed with Hearst newspaper, and by the end of that year his images were published regularly in more than 2,000 papers on both from the Atlantic. From a U.S. point of view, Louis Raemakers was instrumental in bringing the U.S. into war, displaying the horrors, massacres and excesses, the suffering of small countries, that became associated with the German army, Ms. O'Brien said. The cartoons also provide public information, advising people to wear gas masks during airstrikes, or to ration food, he noted. In Germany, the culture of political satire was sparked by the weekly magazine *Simplicissimus*, founded in April 1896. Before the war, both Kaiser Wilhelm and the clergy had expressed strong objections to the magazine, which only increased its popularity. The magazine ceased publishing in 1944, due to a shortage of wartime papers, and was published again from 1954-1967. Today's comics have grown from the source of cartoons and caricatures during World War I, said Anette Gehrig, director and curator of cartoonmuseum Basel in Switzerland. Doonesbury is a good example of a cartoon strip linking international events and political satire in a modern way, but there are many others, he added. Add.

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