

9 11 political cartoon

The Enduring Power of the 9/11 Political Cartoon: A Visual History of Grief, Anger, and Reflection

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Abstract: This article explores the multifaceted and enduring impact of the 9/11 political cartoon, analyzing its role in shaping public opinion, processing collective trauma, and critiquing governmental responses to the attacks. Through a combination of historical analysis, personal anecdotes, and case studies of specific cartoons, we delve into the ways in which this genre of visual communication captured, interpreted, and ultimately refracted the complex emotions and political realities following the tragedy. The enduring power of the '9 11 political cartoon' lies in its capacity to both reflect and shape national dialogue.

1. Introduction: The 9/11 Political Cartoon as a Mirror to Society

The events of September 11, 2001, profoundly shocked the world. The immediate aftermath was a maelstrom of emotions—grief, anger, fear, and a desperate search for understanding. The 9/11 political cartoon, emerging almost immediately in newspapers and magazines across the globe, became a crucial medium for processing these overwhelming feelings. Unlike news reports, which often aimed for

objectivity, these cartoons offered unfiltered, emotionally charged responses to the attacks, capturing the raw nerve of a nation grappling with unimaginable loss and the dawning realization of a changed world. This article will examine how the 9/11 political cartoon served as both a mirror reflecting societal anxieties and a lens refracting complex political narratives.

2. Early Reactions: Grief, Solidarity, and the Search for Meaning

The initial wave of 9/11 political cartoons focused largely on grief and solidarity. Images of the fallen Twin Towers, often depicted as wounded or grieving figures, became ubiquitous. These early cartoons rarely engaged in overtly political commentary; instead, they aimed to express shared sorrow and a sense of national unity. I remember vividly seeing a cartoon in my local newspaper depicting the Statue of Liberty weeping, a powerful image that resonated deeply with the collective mourning. This poignant simplicity effectively conveyed the nation's vulnerability and profound loss. These initial representations of the 9/11 political cartoon laid the groundwork for a more politically charged discourse in the coming months and years.

3. The Rise of Political Commentary: Blaming and Accountability in the 9/11 Political Cartoon

As the dust settled, the 9/11 political cartoon became a battleground for political debate. Cartoons began to target specific individuals and institutions, exploring questions of accountability and assigning blame for the attacks. Some cartoons criticized the intelligence failures leading up to 9/11, depicting blindfolded or incompetent figures representing government agencies. Others criticized foreign policy decisions, representing the Bush administration's response as overly aggressive or misguided. These 9/11 political cartoons served as potent symbols in the burgeoning national dialogue regarding the root causes of the attacks and the appropriate responses. For instance, Pat Oliphant's work frequently depicted the administration's actions in a critical light, sparking both praise and fierce opposition.

4. Case Study: The Portrayal of George W. Bush in 9/11 Political

Cartoons

George W. Bush's presidency was intrinsically linked to the 9/11 attacks and the subsequent "War on Terror." 9/11 political cartoons often portrayed him in vastly different lights. Some cartoons depicted him as a strong leader, resolute in the face of adversity, while others criticized his policies, particularly the invasion of Iraq, as reckless and counterproductive. These contrasting portrayals reflected the sharply divided public opinion concerning the Bush administration's response to 9/11 and the subsequent wars in Afghanistan and Iraq. Analyzing the evolution of these portrayals within the 9/11 political cartoon offers valuable insight into the shifting political landscape of the post-9/11 era. One particular cartoon that stood out depicted Bush as a cowboy, a potent symbol both of American strength and of a potentially reckless disregard for international consequences.

5. The 9/11 Political Cartoon and the Representation of Islamophobia

The aftermath of 9/11 witnessed a surge in Islamophobia. The 9/11 political cartoon played a complex and often troubling role in this phenomenon. While some cartoons accurately depicted the suffering of innocent Muslims caught in the crossfire of the "War on Terror," others reinforced negative stereotypes and contributed to a climate of fear and discrimination. This aspect of the 9/11 political cartoon remains a contentious and important area of study, underscoring the potential for visual rhetoric to both educate and inflame. Examining these cartoons critically reveals the danger of relying on simplistic narratives and the necessity of nuanced representations in times of crisis.

6. The 9/11 Political Cartoon and the Legacy of Trauma

The 9/11 political cartoon did not simply reflect the immediate events; it also captured the long-term psychological impact of the attacks. The recurring motifs of trauma, loss, and the ongoing struggle for healing were frequently depicted in subsequent years. The enduring presence of the 9/11 political cartoon underscores the fact that the trauma of the attacks continues to resonate, even decades later. The lingering effects of 9/11 on the national psyche are powerfully reflected in the continuing evolution of the 9/11 political cartoon.

7. The 9/11 Political Cartoon: A Global Perspective

The attacks of September 11, 2001, were not just an American tragedy; they were a global event. The 9/11 political cartoon reflected this global perspective, with cartoonists from around the world offering their unique interpretations and perspectives on the attacks and their consequences. Comparing and contrasting these different perspectives allows for a deeper understanding of how the tragedy was perceived and processed in various cultural contexts.

8. The Enduring Relevance of the 9/11 Political Cartoon

The 9/11 political cartoon continues to hold relevance today. As we grapple with ongoing challenges related to terrorism and international conflict, these visual narratives offer a powerful reminder of the profound impact of the 9/11 attacks and the importance of thoughtful dialogue. The 9/11 political cartoon serves as a vital historical record of a pivotal moment in history, reminding us of the power of visual communication in shaping public opinion and reflecting collective experience. Analyzing this art form allows us to better understand the complex history and enduring implications of 9/11.

Conclusion

The 9/11 political cartoon, a potent genre of visual communication, served as a powerful mirror to a nation grappling with grief, anger, and uncertainty in the wake of a devastating attack. By analyzing these cartoons, we gain valuable insights into the complex emotional and political realities of the post-9/11 world, from initial expressions of solidarity to sharply divided political opinions and the lingering effects of trauma. The enduring power of the 9/11 political cartoon lies in its ability to capture the essence of a historical moment and its lasting consequences. Its study is crucial for understanding not just 9/11 itself, but the broader impact of visual rhetoric in shaping public discourse and our collective memory.

FAQs

1. What is the significance of the 9/11 political cartoon in historical context? It serves as a primary source document reflecting immediate reactions, evolving political discourse, and the long-term impact of the attacks.

1. How did 9/11 political cartoons portray different political figures? Portrayals varied widely, reflecting diverse public opinions and often acting as powerful commentary on leadership and policy decisions.

1. What role did the 9/11 political cartoon play in shaping public opinion? It significantly influenced public perception of events, political figures, and government responses, often reinforcing or challenging existing viewpoints.

1. Did 9/11 political cartoons contribute to Islamophobia? Some cartoons unfortunately contributed to negative stereotypes and a climate of discrimination, while others aimed to highlight the suffering of innocent Muslims.

1. How did international 9/11 political cartoons differ from those in the US? International cartoons provided diverse perspectives, reflecting different cultural contexts and reactions to the tragedy.

1. What are some of the recurring themes in 9/11 political cartoons? Recurring themes include grief, anger, accountability, the search for meaning, and the lasting impact of trauma.
1. Where can I find examples of 9/11 political cartoons? Many examples can be found in online archives of major newspapers and magazines from the period, as well as in academic databases.
1. How can the study of 9/11 political cartoons enhance our understanding of visual rhetoric? It provides a case study of how visual imagery shapes narratives, influences opinion, and reflects collective experiences.
1. What is the lasting legacy of the 9/11 political cartoon? It serves as a powerful historical record and continues to inform discussions about terrorism, war, and the enduring impact of traumatic events.

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1. "The Visual Language of Grief: Analyzing Early 9/11 Cartoons": Explores the stylistic choices and emotional impact of cartoons created immediately after the attacks.

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1. "Islamophobia and the 9/11 Political Cartoon: A Critical Perspective": A critical examination of the role of cartoons in perpetuating negative stereotypes.

1. "International Perspectives on 9/11: A Comparative Study of Political Cartoons": Compares and contrasts cartoons from different countries to highlight diverse viewpoints.

1. "The 9/11 Political Cartoon and the Legacy of Trauma: A Long-Term Perspective": Focuses on the recurring themes of trauma and healing in later cartoons.

1. "Pat Oliphant and the 9/11 Political Cartoon: A Case Study": An in-depth look at the work of a prominent cartoonist during this period.

1. "The Use of Symbolism and Metaphor in 9/11 Political Cartoons": Explores the symbolic language used in these cartoons and their effectiveness.

1. "9/11 Political Cartoons and the Evolution of American Political Discourse": Examines the impact of the cartoons on the broader political landscape of the US.

Decoding the Imagery: A Comprehensive Analysis of 9/11 Political Cartoons

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propaganda, symbolism in 9/11 cartoons.

Introduction: Understanding the Power of the 9/11 Political Cartoon

The terrorist attacks of September 11, 2001, profoundly impacted the global political landscape. The immediate aftermath witnessed an outpouring of grief, but also a surge in political commentary, much of which was conveyed through the potent medium of the 9/11 political cartoon. These visual representations, often concise and emotionally charged, played a crucial role in shaping public perception, fueling political debate, and influencing national and international responses to the tragedy. This article delves into the diverse methodologies and approaches employed in 9/11 political cartoons, analyzing their symbolism, rhetoric, and impact.

Methodologies and Approaches in 9/11 Political Cartoons

9/11 political cartoons employed a wide range of stylistic and thematic approaches to engage with the complex events of that day and their aftermath. The sheer variety underscores the multifaceted nature of the tragedy and the diverse perspectives it generated.

1. **Patriotic Unity and National Resilience:** Many early 9/11 political cartoons focused on themes of national unity and resilience. They depicted Americans united in grief, demonstrating strength and determination in the face of adversity. These cartoons often employed symbolic imagery such as the American flag, the Statue of Liberty, and iconic national monuments to reinforce this message. The use of color, particularly the prominent display of red, white, and blue, further amplified this patriotic appeal.
1. **Portrayal of the Enemy:** Another prominent theme in 9/11 political cartoons was the representation of the perpetrators and the broader enemy. Cartoons frequently depicted Osama

bin Laden and other al-Qaeda figures as monstrous or demonic figures, emphasizing their evil and justifying the subsequent military actions. This approach frequently relied on caricature and exaggeration to create a clear visual distinction between "us" and "them." Analyzing these depictions reveals how cartoons helped construct and solidify a specific image of the enemy in the public consciousness.

1. Critique of Government Response: As the war on terror unfolded, a significant number of 9/11 political cartoons shifted to criticize the government's response to the attacks. These cartoons often targeted specific policies, such as the Patriot Act or the Iraq War, highlighting their potential negative consequences or perceived injustices. Satire and irony were frequently employed to critique authority figures and expose perceived hypocrisy. Studying this category of 9/11 political cartoon reveals how visual rhetoric can be used as a powerful tool for political dissent.

1. Exploration of Grief and Loss: While many 9/11 political cartoons engaged with political dimensions, others focused on the human cost of the tragedy. These cartoons often depicted scenes of mourning, loss, and remembrance, emphasizing the emotional toll of the attacks on individuals and communities. The use of pathos and emotional imagery aimed to connect with viewers on a deeply personal level, fostering empathy and shared grief. Analysis of these cartoons requires sensitivity and an understanding of the psychological impact of visual representations of trauma.

1. Global Perspectives: The impact of 9/11 extended far beyond American borders. 9/11 political

cartoons from across the globe offered varied perspectives on the events and their ramifications. These cartoons often highlighted the international implications of the attacks and the diverse reactions they provoked in different cultures and societies. Analyzing these international perspectives reveals the complexity and multiplicity of interpretations surrounding 9/11.

Analyzing the Visual Language of 9/11 Political Cartoons

Analyzing 9/11 political cartoons necessitates a nuanced understanding of visual rhetoric. Several key aspects require attention:

Symbolism: The effective use of symbolism is a hallmark of political cartoons. Identifying and interpreting the symbolic meaning of objects, characters, and settings is crucial for understanding the cartoon's message.

Caricature and Exaggeration: Political cartoons frequently employ caricature to create memorable and impactful images. Analyzing the extent of exaggeration and its purpose helps to unpack the cartoonist's intended message.

Composition and Layout: The arrangement of elements within the cartoon's frame significantly contributes to its overall impact. Analyzing the spatial relationships between different elements and the use of visual cues (e.g., size, placement, color) provides valuable insights.

Irony and Satire: The skillful use of irony and satire is a powerful tool in political cartoons. Identifying the targets of satire and the nature of the irony helps to decipher the cartoonist's critique.

The Impact and Legacy of 9/11 Political Cartoons

9/11 political cartoons played a significant role in shaping public discourse and influencing policy decisions in the aftermath of the attacks. By providing concise visual narratives, they helped frame the event, its perpetrators, and the subsequent responses. Their impact is long-lasting and continues to be debated and analyzed today. The study of 9/11 political cartoons provides valuable insights into the power of visual communication in shaping public opinion and influencing political events. These visual commentaries offer a powerful lens through which to examine the complex social, political, and psychological ramifications of a pivotal moment in recent history.

Conclusion

9/11 political cartoons, a rich and diverse body of work, offer a compelling avenue for studying the interplay between visual rhetoric, public opinion, and political events. By examining the stylistic approaches, symbolic language, and underlying messages of these cartoons, we gain a deeper understanding of how visual imagery shaped and continues to shape the collective memory and ongoing interpretations of 9/11. The analysis of these cartoons provides crucial insights into the power of visual communication in moments of national trauma and profound political change. Furthermore, studying this genre underscores the importance of critical media literacy in navigating complex political narratives and understanding the persuasive power of visual representation.

FAQs

1. What is the significance of studying 9/11 political cartoons? Studying 9/11 political cartoons provides insights into how visual rhetoric shaped public opinion and political discourse following the attacks.

1. How did 9/11 political cartoons portray the enemy? Often, 9/11 political cartoons depicted the enemy (Osama bin Laden and al-Qaeda) as monstrous or demonic figures, reinforcing the "us vs. them" narrative.
1. Did all 9/11 political cartoons support the government's response? No, many 9/11 political cartoons critiqued government policies and actions following the attacks, employing satire and irony to express dissent.
1. What symbolic imagery was frequently used in 9/11 political cartoons? The American flag, Statue of Liberty, and iconic national monuments were frequently used to represent national unity and resilience.
1. How did international 9/11 political cartoons differ from American ones? International 9/11 political cartoons offered varied perspectives, reflecting different cultural contexts and responses to the events.
1. What role did caricature play in 9/11 political cartoons? Caricature was used to create memorable and impactful images, often exaggerating features to emphasize a point or critique a

person or policy.

1. What is the connection between 9/11 political cartoons and visual rhetoric? 9/11 political cartoons are prime examples of visual rhetoric, utilizing images and symbols to communicate complex political messages and shape public perception.
1. How can we analyze the emotional impact of 9/11 political cartoons? Analyzing the emotional impact requires examining the use of pathos, the chosen imagery, and the overall tone of the cartoon to understand how it aimed to evoke emotions in the viewer.
1. What is the lasting legacy of 9/11 political cartoons? The lasting legacy lies in their contribution to the ongoing dialogue and analysis of 9/11, providing a valuable historical record of immediate and long-term reactions to the event.

Related Articles:

1. "The Visual Language of Grief: Representing Loss in Post-9/11 Cartoons": Examines the use of visual metaphors to convey grief and loss in the aftermath of the attacks.

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1. "The Role of Memory and Remembrance in 9/11 Political Cartoons": Explores how cartoons have depicted and shaped the collective memory of the attacks.

1. "Digital 9/11: The Impact of the Internet on the Dissemination and Reception of Political Cartoons": Investigates how the internet influenced the reach and impact of 9/11 cartoons.

9 11 political cartoon: Bok! Chip Bok, 2002 Has the world changed since September 11, 2001? It has for at least one band of subversive operatives who scheme in the shadows to ambush politicians. I'm speaking, of course, of the small yet poorly organized cells of individuals who take advantage of the freedoms this nation provides in order to carry out their roles as political cartoonists. I'm one of them and this is my story. I've operated inside these borders for many years, confounding immigration officials by the simple yet elegant strategy of being born here. The primary targets of my drawing have always been the leaders of my own government from city council to Congress to the president. That's what cartoonists do and that's what the public expects of us. But what happens when an enemy force attacks the government, not with sarcasm and satire, but with commercial aircraft loaded with jet fuel, and destroys national landmarks in New York City and Washington D.C., killing thousands of people? In the immediate aftermath of the September 11 attack a lot of things changed, and I felt like one of them was my job description. No more mucking around with Gary Condit. The social security lock box was now a dead issue. And while it was tempting to make something of the president's disappearing act in Air Force One on that day, it's tough to attack the commander-in-chief when the United States itself has just been attacked. This book contains a collection of my cartoons from that day forward.

9 11 political cartoon: Red Lines Cherian George, Sonny Liew, 2021-08-31 A lively graphic narrative reports on censorship of political cartoons around the world, featuring interviews with censored cartoonists from Pittsburgh to Beijing. Why do the powerful feel so threatened by political cartoons? Cartoons don't tell secrets or move markets. Yet, as Cherian George and Sonny Liew show us in *Red Lines*, cartoonists have been harassed, trolled, sued, fired, jailed, attacked, and assassinated for their insolence. The robustness of political cartooning--one of the most elemental forms of political speech--says something about the health of democracy. In a lively graphic narrative--illustrated by Liew, himself a prize-winning cartoonist--*Red Lines* crisscrosses the globe to feel the pulse of a vocation under attack. A Syrian cartoonist insults the president and has his hands broken by goons. An Indian cartoonist stands up to misogyny and receives rape threats. An Israeli artist finds his antiracist works censored by social media algorithms. And the New York Times, caught in the crossfire of the culture wars, decides to stop publishing editorial cartoons completely. *Red Lines* studies thin-skinned tyrants, the invisible hand of market censorship, and demands in the

name of social justice to rein in the right to offend. It includes interviews with more than sixty cartoonists and insights from art historians, legal scholars, and political scientists—all presented in graphic form. This engaging account makes it clear that cartoon censorship doesn't just matter to cartoonists and their fans. When the red lines are misapplied, all citizens are potential victims.

9 11 political cartoon: Dr. Seuss Goes to War Richard H. Minear, 2013-09-10 “A fascinating collection” of wartime cartoons from the beloved children’s author and illustrator (The New York Times Book Review). For decades, readers throughout the world have enjoyed the marvelous stories and illustrations of Theodor Seuss Geisel, better known as Dr. Seuss. But few know the work Geisel did as a political cartoonist during World War II, for the New York daily newspaper PM. In these extraordinarily trenchant cartoons, Geisel presents “a provocative history of wartime politics” (Entertainment Weekly). Dr. Seuss Goes to War features handsome, large-format reproductions of more than two hundred of Geisel’s cartoons, alongside “insightful” commentary by the historian Richard H. Minear that places them in the context of the national climate they reflect (Booklist). Pulitzer Prize-winner Art Spiegelman’s introduction places Seuss firmly in the pantheon of the leading political cartoonists of our time. “A shocker—this cat is not in the hat!” —Studs Terkel

9 11 political cartoon: Learning from 9/11--understanding the Collapse of the World Trade Center United States. Congress. House. Committee on Science, 2002

9 11 political cartoon: Thomas Nast Fiona Deans Halloran, 2013-01-01 Thomas Nast (1840-1902), the founding father of American political cartooning, is perhaps best known for his cartoons portraying political parties as the Democratic donkey and the Republican elephant. Nast's legacy also includes a trove of other political cartoons, his successful attack on the machine politics of Tammany Hall in 1871, and his wildly popular illustrations of Santa Claus for Harper's Weekly magazine. In this thoroughgoing and lively biography, Fiona Deans Halloran interprets his work, explores his motivations and ideals, and illuminates the lasting legacy of Nast's work on American political culture--

9 11 political cartoon: 9-11 Dark Horse Comics, 2002 Nearly 200 comic book writers and artists provide fictional accounts of the terrorist attacks of September 11, 2001.

9 11 political cartoon: Leadership Pat Oliphant, 2007-10 An exhibition catalog features editorial cartoons satirizing George Bush, his staff, and American politics during the first seven years of his administration.

9 11 political cartoon: The 9/11 Report Sidney Jacobson, Ernie Colón, 2006 Publisher description

9 11 political cartoon: Discourse Analysis and Media Attitudes Paul Baker, Costas Gabrielatos, Tony McEnery, 2013-02-14 Is the British press prejudiced against Muslims? In what ways can prejudice be explicit or subtle? This book uses a detailed analysis of over 140 million words of newspaper articles on Muslims and Islam, combining corpus linguistics and discourse analysis methods to produce an objective picture of media attitudes. The authors analyse representations around frequently cited topics such as Muslim women who wear the veil and 'hate preachers'. The analysis is self-reflexive and multidisciplinary, incorporating research on journalistic practices, readership patterns and attitude surveys to answer questions which include: what do journalists mean when they use phrases like 'devout Muslim' and how did the 9/11 and 7/7 attacks affect press reporting? This is a stimulating and unique book for those working in fields of discourse analysis and corpus linguistics, while clear explanations of linguistic terminology make it valuable to those in the fields of politics, media studies, journalism and Islamic studies.

9 11 political cartoon: The Art of Controversy Victor S Navasky, 2013-04-09 A lavishly illustrated, witty, and original look at the awesome power of the political cartoon throughout history to enrage, provoke, and amuse. As a former editor of The New York Times Magazine and the longtime editor of The Nation, Victor S. Navasky knows just how transformative—and incendiary—cartoons can be. Here Navasky guides readers through some of the greatest cartoons ever created, including those by George Grosz, David Levine, Herblock, Honoré Daumier, and Ralph Steadman. He recounts how cartoonists and caricaturists have been censored, threatened,

incarcerated, and even murdered for their art, and asks what makes this art form, too often dismissed as trivial, so uniquely poised to affect our minds and our hearts. Drawing on his own encounters with would-be censors, interviews with cartoonists, and historical archives from cartoon museums across the globe, Navasky examines the political cartoon as both art and polemic over the centuries. We see afresh images most celebrated for their artistic merit (Picasso's *Guernica*, Goya's *Duendecitos*), images that provoked outrage (the 2008 Barry Blitt *New Yorker* cover, which depicted the Obamas as a Muslim and a Black Power militant fist-bumping in the Oval Office), and those that have dictated public discourse (Herblock's defining portraits of McCarthyism, the Nazi periodical *Der Stürmer*'s anti-Semitic caricatures). Navasky ties together these and other superlative genre examples to reveal how political cartoons have been not only capturing the zeitgeist throughout history but shaping it as well—and how the most powerful cartoons retain the ability to shock, gall, and inspire long after their creation. Here Victor S. Navasky brilliantly illuminates the true power of one of our most enduringly vital forms of artistic expression.

9 11 political cartoon: Drawn to Extremes Chris Lamb, 2004 In 2006, a cartoon in a Danish newspaper depicted the Prophet Mohammed wearing a bomb in his turban. The cartoon created an international incident, with offended Muslims attacking Danish embassies and threatening the life of the cartoonist. Editorial cartoons have been called the most extreme form of criticism society will allow, but not all cartoons are tolerated. Unrestricted by journalistic standards of objectivity, editorial cartoonists wield ire and irony to reveal the naked truths about presidents, celebrities, business leaders, and other public figures. Indeed, since the founding of the republic, cartoonists have made important contributions to and offered critical commentary on our society. Today, however, many syndicated cartoons are relatively generic and gag-related, reflecting a weakening of the newspaper industry's traditional watchdog function. Chris Lamb offers a richly illustrated and engaging history of a still vibrant medium that forces us to take a look at ourselves for what we are and not what we want to be. The 150 drawings in *Drawn to Extremes* have left readers howling-sometimes in laughter, but often in protest.

9 11 political cartoon: American Political Cartoons Sandy Northrop, 2017-07-05 From Benjamin Franklin's drawing of the first American political cartoon in 1754 to contemporary cartoonists' blistering attacks on George W. Bush and initial love-affair with Barack Obama, editorial cartoons have been a part of American journalism and politics. *American Political Cartoons* chronicles the nation's highs and lows in an extensive collection of cartoons that span the entire history of American political cartooning. Good cartoons hit you primitively and emotionally, said cartoonist Doug Marlette. A cartoon is a frontal attack, a slam dunk, a cluster bomb. Most cartoonists pride themselves on attacking honestly, if ruthlessly. *American Political Cartoons* recounts many direct hits, recalling the discomfort of the cartoons' targets and the delight of their readers. Through skillful combination of pictures and words, cartoonists galvanize public opinion for or against their subjects. In the process they have revealed truths about us and our democratic system that have been both embarrassing and ennobling. Stephen Hess and Sandy Northrop note that not all cartoonists have worn white hats. Many have perpetuated demeaning ethnic stereotypes, slandered honest politicians, and oversimplified complex issues.

9 11 political cartoon: Never Forget Mitchell Fink, 2002-08-20 On the morning of September 11, 2001, shock waves rippled through the country as the United States came under terrorist attack. In New York, Washington, D.C., and Somerset County, Pennsylvania, four planes piloted by members of the Al Qaeda terrorist organization left death, shattered innocence, and incomprehensible destruction in their wake. While the attacks united all Americans in their shared horror and grief, the actual witnesses to these events often bear the heaviest weight of these painful memories. *Never Forget* is a collection of unbelievably moving stories of loss, heartache, and survival, as told in the words of those closest to the unfolding tragedy. In stark, haunting detail, these vivid personal accounts bring to life the events as they happened: from the harrowing moments after the planes hit the twin Towers of the World Trade Center to the overwhelming cloud of debris that enveloped lower Manhattan when the towers fell, the devastating conversations with loved ones on the

hijacked flights, the terrifying hours spent trapped in the fallen buildings, and the painstaking recovery efforts at each site. Moses Lipson, an eighty-nine-year-old construction inspector, walks down from the eighty-eighth floor of Tower 1. Steven Bienkowski, a police officer in the New York Harbor Unit Scuba Team, watches helplessly from a helicopter as people trapped in the upper floors of Tower 1 reach from the windows to beg for a miracle rescue. Tim McGinn, a now-retired NYPD lieutenant, shoots out a window and saves at least thirty people from suffocation. Young Lyzbeth Glick's heart drops when she realizes that her husband, Jeremy, who changed his travel plans at the last moment, is now on the hijacked flight from Newark. As the Pentagon blazes, Lieutenant Colonel Ted Anderson plunges back inside to rescue civilians trapped by fallen debris. Weeks later, the rescue and recovery efforts at Ground Zero continue. Construction worker Joseph Bradley looks on as a firefighter gently closes the eyes and straightens the suit of a woman whose body is found in the rubble. Benjamin Garelick, seven years old, raises seven hundred dollars with a lemonade stand to help the firemen buy a new truck. As these unforgettable stories reveal, many Americans transcended their own confusion and despair to help one another escape, to offer one another kindness, and to affirm life in the face of catastrophe. This concert of voices shows, as never before, the heartbreaking grief and slow but uplifting healing process that the people of this nation have experienced individually and as one.

9 11 political cartoon: Very Funny Ladies Liza Donnelly, 2022-03-01 It's no secret that most New Yorker readers flip through the magazine to look at the cartoons before they ever lay eyes on a word of the text. But what isn't generally known is that over the decades a growing cadre of women artists have contributed to the witty, memorable cartoons that readers look forward to each week. Now Liza Donnelly, herself a renowned cartoonist with the New Yorker for more than twenty years, has written this wonderful, in-depth celebration of women cartoonists who have graced the pages of the famous magazine from the Roaring Twenties to the present day. An anthology of funny, poignant, and entertaining cartoons, biographical sketches, and social history all in one, Very Funny Ladies offers a unique slant on 20th-century and early 21st-century America through the humorous perspectives of the talented women who have captured in pictures and captions many of the key social issues of their time. As someone who understands firsthand the cartoonist's art, Donnelly is in a position to offer distinctive insights on the creative process, the relationships between artists and editors, what it means to be a female cartoonist, and the personalities of the other New Yorker women cartoonists, whom she has known over the years. Very Funny Ladies reveals never-before-published material from The New Yorker archives, including correspondence from Harold Ross, Katharine White, and many others. This book is history of the women of the past who drew cartoons and a celebration of the recent explosion of new talent from cartoonists who are women. Donnelly interviewed many of the living female cartoonists and some of their male counterparts: Roz Chast, Liana Finck, Amy Hwang, Victoria Roberts, Sam Gross, Lee Lorenz, Michael Maslin, Frank Modell, Bob Weber, as well as editors and writers such as David Remnick, Roger Angell, Lee Lorenz, Harriet Walden (legendary editor Harold Ross's secretary). The New Yorker Senior Editor David Remnick and Cartoon Editor Emma Allen contributed an insightful foreword. Combining a wealth of information with an engaging and charming narrative, plus more than seventy cartoons, along with photographs and self-portraits of the cartoonists, Very Funny Ladies beautifully portrays the art and contributions of the brilliant female cartoonists in America's greatest magazine.

9 11 political cartoon: Everyone Has the Right to My Opinion Michael Ramirez, 2011-01-13 In Everyone Has the Right to My Opinion, Michael Ramirez, the internationally known editorial cartoonist for Investor's Business Daily, offers a comprehensive collection of his award-winning cartoons, accompanied by an introduction to the images highlighted throughout the book. Each cartoon shows that a picture is worth a thousand words and transforms the news of the day into eye-catching, provocative, and hilarious images that draw people into the democratic process. His commentary on everything from the economy and markets to politics and international affairs offers a unique perspective on today's issues.

9 11 political cartoon: *How to Be a Muslim* Haroon Moghul, 2017-06-06 A searing portrait of Muslim life in the West, this “profound and intimate” memoir captures one man’s struggle to forge an American Muslim identity (Washington Post) Haroon Moghul was thrust into the spotlight after 9/11, becoming an undergraduate leader at New York University’s Islamic Center forced into appearances everywhere: on TV, before interfaith audiences, in print. Moghul was becoming a prominent voice for American Muslims even as he struggled with his relationship to Islam. In high school he was barely a believer and entirely convinced he was going to hell. He sometimes drank. He didn’t pray regularly. All he wanted was a girlfriend. But as he discovered, it wasn’t so easy to leave religion behind. To be true to himself, he needed to forge a unique American Muslim identity that reflected his beliefs and personality. *How to Be a Muslim* reveals a young man coping with the crushing pressure of a world that fears Muslims, struggling with his faith and searching for intellectual forebears, and suffering the onset of bipolar disorder. This is the story of the second-generation immigrant, of what it’s like to lose yourself between cultures and how to pick up the pieces.

9 11 political cartoon: Herblock's History Herbert Block, 2000 Herblock's History is an article written by Harry L. Katz that was originally published in the October 2000 issue of The Library of Congress Information Bulletin. The U.S. Library of Congress, based in Washington, D.C., presents the article online. Katz provides a biographical sketch of the American political cartoonist and journalist Herbert Block (1909-2001), who was known as Herblock. Block worked as a cartoonist for The Washington Post for more than 50 years, and his cartoons were syndicated throughout the United States. Katz highlights an exhibition of Block's cartoons, that was on display at the U.S. Library of Congress from October 2000. Images of selected cartoons by Block are available online.

9 11 political cartoon: Comic Abstraction Roxana Marcoci, 2007 Foreword by Glenn D. Lowry. Text by Roxana Marcoci.

9 11 political cartoon: The Art of Ill Will Donald Dewey, 2008-10 Featuring over 200 illustrations, this book tells the story of American political cartoons. From the colonial period to contemporary cartoonists like Pat Oliphant and Jimmy Margulies, this title highlights these artists' uncanny ability to encapsulate the essence of a situation and to steer the public mood with a single drawing.

9 11 political cartoon: Get Your War on David Rees, 2003 Royalties from this book are being donated to landmine relief efforts in Afghanistan.

9 11 political cartoon: Drawn & Quartered Stephen Hess, Sandy Northrop, 1996 This book belongs on the reference shelf of anyone interested in the interplay between cartoons, politics, and public opinion. It provides the reader a historic framework in which to understand the cartoons' meaning and significance.

9 11 political cartoon: Cloning Terror W. J. T. Mitchell, 2011 The phrase 'War on Terror' has quietly been retired from official usage, but it persists in the American psyche, and our understanding of it is hardly complete. Exploring the role of verbal and visual images in the War on Terror, the author finds a conflict whose shaky metaphoric and imaginary conception has created its own reality.

9 11 political cartoon: The Conscience of a Cartoonist Jeff Danziger, 2014-06-08 The latest from the lauded political cartoonist is a coffee-table collection of his post-9/11 editorial cartoons with extensive, educational commentary.

9 11 political cartoon: Thomas Nast John Chalmers Vinson, 2014 Included in this book are more than 150 examples of Nast's work which, together with the author's commentary, recreate the life and pattern of artistic development of the man who made the political cartoon a respected and powerful journalistic form.

9 11 political cartoon: Humor's Edge Ann Telnaes, Harry L. Katz, 2004 In syndicated editorial cartoonist Ann Telnaes' first book, she takes on the important and complex issues of the day, distilling their essence and expressing her sense of humor and her sense of justice-and injustice. The book begins with an extensive interview, and each cartoon is accompanied by

commentary.--From publisher description.

9 11 political cartoon: World War II Political Cartoons by Belmonte De Anima Books, 2015-07-09 This work, created by Brazilian artist Belmonte, contains a collection of cartoons that cover mainly the events of World War II. Belmonte became known through the political and social cartoons published in major newspapers and magazines between the 1920s and the 1940s. Although unknown in a major part of the world (including Brazil), his works are among the most interesting and unique of its kind. This book aims to rescue the memory of this great artist, prematurely deceased in 1947, at age 50, to portray the greatest scourge created by human race for their own use and also inspire illustration and history lovers.

9 11 political cartoon: Firestorm Stephen Prince, 2009 It was believed that September 11th would make certain kinds of films obsolete, such as action thrillers crackling with explosions or high-casualty blockbusters where the hero escapes unscathed. While the production of these films did ebb, the full impact of the attacks on Hollywood's creative output is still taking shape. Did 9/11 force filmmakers and screenwriters to find new methods of storytelling? What kinds of movies have been made in response to 9/11, and are they factual? Is it even possible to practice poetic license with such a devastating, broadly felt tragedy? Stephen Prince is the first scholar to trace the effect of 9/11 on the making of American film. From documentaries like *Fahrenheit 9/11* (2004) to zombie flicks, and from fictional narratives such as *The Kingdom* (2007) to Mike Nichols's *Charlie Wilson's War* (2007), Prince evaluates the extent to which filmmakers have exploited, explained, understood, or interpreted the attacks and the Iraq War that followed, including incidents at Abu Ghraib. He begins with pre-9/11 depictions of terrorism, such as Alfred Hitchcock's *Sabotage* (1936), and follows with studio and independent films that directly respond to 9/11. He considers documentary portraits and conspiracy films, as well as serial television shows (most notably Fox's *24*) and made-for-TV movies that re-present the attacks in a broader, more intimate way. Ultimately Prince finds that in these triumphs and failures an exciting new era of American filmmaking has taken shape.

9 11 political cartoon: *In the Shadow of No Towers* Art Spiegelman, 2020-07-21

9 11 political cartoon: Take That Adolf! Mark Fertig, 2017-03-22 Between 1941 and 1945, Hitler was pummeled on comic book covers by everyone from Captain America to Wonder Woman. *Take That, Adolf!* is an oversized compilation of more than 500 stunningly restored comics covers published during World War II, featuring America's greatest super-villain. From Superman and Daredevil to propaganda and racism, *Take That, Adolf!* is a fascinating look at how legendary creators such as Joe Simon, Jack Kirby, Alex Schomburg, Will Eisner, and Lou Fine entertained millions of kids on the home front and buoyed the spirits of GIs fighting overseas by using Adolf Hitler as a punching bag.

9 11 political cartoon: *Representing Congress* Clifford K. Berryman, James Zimmerhoff, 2017-08-30 INTRODUCTION *Representing Congress* presents a selection of political cartoons by Clifford K. Berryman to engage students in a discussion of what Congress is, how it works, and what it does. It features the masterful work of one of America's preeminent political cartoonists and showcases his ability to use portraits, representative symbols and figures, and iconic personifications to convey thought-provoking insights into the institutions and issues of civic life. The House of Representatives and Senate take center stage as nationally elected officials work to realize the ideals of the Founders. This eBook is designed to teach students to analyze history as conveyed in visual media. The cartoons offer comments about various moments in history, and they challenge the reader to evaluate their perspective and objectivity. Viewed outside their original journalistic context, the cartoons engage and amuse as comic art, but they can also puzzle a reader with references to little-remembered events and people. This eBook provides contextual information on each cartoon to help dispel the historical mysteries. Berryman's cartoons were originally published as illustrations for the front page of the *Washington Post* and the *Washington Evening Star* at various dates spanning the years from 1896 to 1949. Thirty-nine cartoons selected from the more than 2,400 original Berryman drawings preserved at the Center for Legislative Archives convey thumbnail sketches of

Congress inaction to reveal some of the enduring features of our national representative government. For more than 50 years, Berryman's cartoons engaged readers of Washington's newspapers, illustrating everyday political events as they related to larger issues of civic life. These cartoons promise to engage students in similar ways today. The cartoons intrigue and inform, puzzle and inspire. Like Congress itself, Berryman's cartoons seem familiar at first glance. Closer study reveals nuances and design features that invite in-depth analysis and discussion. Using these cartoons, students engage in fun and substantive challenges to unlock each cartoon's meaning and better understand Congress. As they do so, students will develop the critical thinking skills so important to academic success and the future health and longevity of our democratic republic.

2 | REPRESENTING CONGRESS SHOW THIS eBook IS ORGANIZED This eBook presents 39 cartoons by Clifford K. Berryman, organized in six chapters that illustrate how Congress works. Each page features one cartoon accompanied by links to additional information and questions.

TEACHING WITH THIS eBook Representing Congress is designed to teach students about Congress—its history, procedures, and constitutional roles—through the analysis of political cartoons. Students will study these cartoons in three steps:

- * Analyze each cartoon using the NARA Cartoon Analysis Worksheet*
- * Analyze several cartoons to discuss how art illustrates civic life using Worksheet 2*
- * Analyze each cartoon in its historic context using Worksheet 3 (optional)

Directions:

1. Divide the class into small groups, and assign each group to study one or more cartoons in the chapter Congress and the Constitution.
2. Instruct each group to complete Worksheet 1: Analyzing Cartoons. Direct each group to share their analysis with the whole class.
3. Instruct each group to complete Worksheet 2: Discussing Cartoons. Students should apply the questions to all of the cartoons in the chapter. Direct each group to share their analysis in a whole-class discussion of the chapter.
4. Repeat the above steps with each succeeding chapter.
5. Direct each group to share what they have learned in the preceding activities in a whole-class discussion of Congress and the Constitution.
6. Optional Activity: Assign each group to read the Historical Context Information statement for their cartoon. The students should then use the Historical Context

9 11 political cartoon: *The Cartoon Introduction to Climate Change, Revised Edition* Yoram Bauman, Grady Klein, 2022-06-14 A lot has happened to the climate over the last decade, and the authors tackle the daunting statistics with their trademark humor. They realize it's better to laugh than cry when confronting mind-blowing facts about our changing world. Readers will become familiar with critical concepts, but they'll also smile as they learn about climate science, projections, and policy.

9 11 political cartoon: September 11 in Popular Culture Sara E. Quay, Amy M. Damico, 2010-09-14 This book offers an exploration of the comprehensive impact of the events of September 11, 2001, on every aspect of American culture and society. On Thanksgiving day after September 11, 2001, comic strip creators directed readers to donate money in their artwork, generating \$50,000 in relief funds. The world's largest radio network, Clear Channel, sent a memo to all of its affiliated stations recommending 150 songs that should be eliminated from airplay because of assumptions that their lyrics would be perceived as offensive in light of the events of 9/11. On the first anniversary of September 11th, choirs around the world performed Mozart's Requiem at 8:46 am in each time zone, the time of the first attack on the World Trade Center. These examples are just three of the ways the world—but especially the United States—responded to the events of September 11, 2001. Each chapter in this book contains a chronological overview of the sea of changes in everyday life, literature, entertainment, news and media, and visual culture after September 11. Shorter essays focus on specific books, TV shows, songs, and films.

9 11 political cartoon: Pulp Empire Paul S. Hirsch, 2024-06-05 Winner of the Popular Culture Association's Ray and Pat Browne Award for Best Book in Popular or American Culture In the 1940s and '50s, comic books were some of the most popular—and most unfiltered—entertainment in the United States. Publishers sold hundreds of millions of copies a year of violent, racist, and luridly sexual comics to Americans of all ages until a 1954 Senate investigation led to a censorship code that nearly destroyed the industry. But this was far from the first time the US government actively

involved itself with comics—it was simply the most dramatic manifestation of a long, strange relationship between high-level policy makers and a medium that even artists and writers often dismissed as a creative sewer. In *Pulp Empire*, Paul S. Hirsch uncovers the gripping untold story of how the US government both attacked and appropriated comic books to help wage World War II and the Cold War, promote official—and clandestine—foreign policy and deflect global critiques of American racism. As Hirsch details, during World War II—and the concurrent golden age of comic books—government agencies worked directly with comic book publishers to stoke hatred for the Axis powers while simultaneously attempting to dispel racial tensions at home. Later, as the Cold War defense industry ballooned—and as comic book sales reached historic heights—the government again turned to the medium, this time trying to win hearts and minds in the decolonizing world through cartoon propaganda. Hirsch’s groundbreaking research weaves together a wealth of previously classified material, including secret wartime records, official legislative documents, and caches of personal papers. His book explores the uneasy contradiction of how comics were both vital expressions of American freedom and unsettling glimpses into the national id—scourged and repressed on the one hand and deployed as official propaganda on the other. *Pulp Empire* is a riveting illumination of underexplored chapters in the histories of comic books, foreign policy, and race.

9 11 political cartoon: *The Forbidden Book* Enrique de la Cruz, Abe Ignacio, Jorge Emmanuel, Helen Toribio, 2014 Art. Asian & Asian American Studies. Filipino American Studies. Co-authored by Abe Ignacio, Enrique de la Cruz, Jorge Emmanuel, and Helen Toribio. *THE FORBIDDEN BOOK* uses over 200 political cartoons from 1898 to 1906 to chronicle a little known war between the United States and the Philippines. The war saw the deployment of 126,000 U.S. troops, lasted more than 15 years and killed hundreds of thousands of Filipinos beginning in February 1899. The book's title comes from a 1900 Chicago Chronicle cartoon of the same name showing then-President William McKinley putting a lock on a book titled *True History of the War in the Philippines*. Today, very few Americans know about the brutal suppression of Philippine independence or the anti-war movement led at that time by the likes of writer Mark Twain, peace activist Jane Addams, journalist Joseph Pulitzer, steel magnate Andrew Carnegie, labor leader Samuel Gompers, and Moorfield Storey, first president of the NAACP. The book reveals how the public was misled in the days leading to the war, shows illustrations of U.S. soldiers using the infamous water cure torture (today referred to as waterboarding), and describes a highly publicized court martial of soldiers who had killed prisoners of war. The election of 1900 pitted a pro-war Republican president against an anti-war Democratic candidate. In 1902, the Republican president declared a premature mission accomplished as the war was beginning to expand to the southern Philippines. The book shows political cartoons glorifying manifest destiny, demonizing the leader of the Filipino resistance President Emilio Aguinaldo, and portraying Filipinos, Puerto Ricans, Cubans, Hawaiians, Chamorros, and other colonials as dark-skinned savages in need of civilization. These images were used to justify a war at a time when three African Americans on average were lynched every week across the south and when the Supreme Court approved the separate but equal doctrine. More than a century later, the U.S.-Philippine War remains hidden from the vast majority of Americans. The late historian Howard Zinn noted, *THE FORBIDDEN BOOK* brings that shameful episode in our history out in the open... The book deserves wide circulation.

9 11 political cartoon: *Quest for Identity* Randall Bennett Woods, 2005-03-07 *Quest for Identity* is a survey of the American experience from the close of World War II, through the Cold War and 9/11, to the present. It helps students understand postwar American history through a seamless narrative punctuated with accessible analyses. Randall Woods addresses and explains the major themes that punctuate the period: the Cold War, the Civil Rights and Women's Rights movements, and other great changes that led to major realignments of American life. While political history is emphasized, Woods also discusses in equal measure cultural matters and socio-economic problems. Dramatic new patterns of immigration and migration characterized the period as much as the counterculture, the growth of television and the Internet, the interstate highway system, rock and

roll, and the exploration of space. The pageantry, drama, irony, poignancy and humor of the American journey since World War II are all here.

9 11 political cartoon: Grab Them by the Pussy Darrin Bell, 2016-11-23 Why cry when you can laugh (and cry)? Read hundreds of full-color cartoons chronicling the absurdities, the tragedies, and the significance of the horrible, terrible, no-good 2016 presidential election. From the moment Jeb Bush, Hillary Clinton, Bernie Sanders, and the Republican Clown Car launched the election season, to the moment the electoral college declared Donald Trump the winner. This book features award-winning editorial cartoons by Darrin Bell, along with election-related comic strips selected from his two newspaper strips, Candorville and Rudy Park.

9 11 political cartoon: Dr. Seuss and Mr. Geisel Judith Morgan, Neil Morgan, 1996-08-22 Horton, Thidwick, Yertle, the Lorax, the Grinch, Sneetches, and the Cat in the Hat are just a handful of the bizarre and beloved characters Theodor S. Geisel (1904-1991), alias Dr. Seuss, created in his forty-seven children's books, from 1937's *And to Think That I Saw It on Mulberry Street* to 1990's *Oh, the Places You'll Go!* During his lifetime Dr. Seuss was honored with numerous degrees, three Academy Awards, and a Pulitzer, but the man himself remained a reclusive enigma. In this first and only biography of the good doctor, the authors, his close friends for almost thirty years, have drawn on their firsthand insights as well as his voluminous papers; the result is an illuminating, intimate portrait of a dreamer who saw the world through the wrong end of a telescope, and invited us to enjoy the view.

9 11 political cartoon: The New Yorker Book of Political Cartoons Robert Mankoff, 2000 Presents 110 cartoons from The New Yorker that depict politics in America.

9 11 political cartoon: Thomas Nast Lynda Pflueger, 2000 Traces the life of the German immigrant whose artistic talent helped him become a popular and influential political cartoonist.

9 11 political cartoon: Them Damned Pictures Roger A. Fischer, 1996 In late nineteenth-century America, political cartoonists Thomas Nast, Joseph Keppler, Bernhard Gillam and Grant Hamilton enjoyed a stature as political powerbrokers barely imaginable in today's world of instant information and electronic reality. Their drawings in Harper's Weekly, the dime humor magazines Puck and the Judge, and elsewhere were often in their own right major political events. In a world of bare-knuckles partisan journalism, such power often corrupted, and creative genius was rarely restrained by ethics. Interpretations gave way to sheer invention, transforming public servants into ogres more by physiognomy than by fact. Blacks, Indians, the Irish, Jews, Mormons, and Roman Catholics were reduced to a few stereotypical characteristics that would make a modern-day bigot blush. In this pungent climate, and with well over 100 cartoons as living proof, Roger Fischer - in a series of lively episodes - weaves the cartoon genre in to the larger fabric of politics and thought the Gilded Age, and beyond.

Additional Resources

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A rag doll that awakens in a postapocalyptic future holds the key to humanity's salvation.

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