

According to Michelle Ann Abate, parodic political picture books, specifically for adults, can be considered the “modern American broadside”: a single-sided pamphlet most significantly used in the United Kingdom and United States as “a populist forum for sociopolitical discussion” (2). In this paper, I argue that *President Squid* by Aaron Reynolds is the modern American child broadside. Published in 2016, *President Squid’s* titular squid uses Trump-esque diction, ideology, and grandeur to justify his presidency. By functioning on less-than-implicit satire, *President Squid* positions itself in a genre on the border of adult and child literature; a genre that is made possible by the current political climate. The Trump administration has created a unique opportunity for political satire, namely that recent politicians’ rhetoric, ideologies, and reactions are arguably, unprecedentedly child-like and fantastic. Paired with an increasingly vast partisanship that parallel the view of a dichotomy of good and evil (from both parties), there exists an almost perfectly checked list of elements to create a children’s book. Where the satire of politics once lay in an all-adult realm, this satiric children’s book genre gives children the chance to understand and reckon with given politics through familiar, digestible picture book humor and anamorphic creatures. What hopefully emerges from the continued reading and sharing of these books then, is a more politically aware generation of young people, as well as a generation with acknowledged political agency.

Abate, Michelle Ann. ““And Don’t Forget to Vote!”: Political Parodies of Popular Picture Books and the New American Broadside.” *The Lion and the Unicorn*, vol. 38 no. 1, 2014, pp. 1-29. *Project MUSE*, [doi:10.1353/uni.2014.0011](https://doi.org/10.1353/uni.2014.0011)

Reynolds, Aaron, and Sara Varon. *President Squid*. Chronicle Books, 2016.