



UNIVERSITY OF BIRMINGHAM

**A LINGUISTIC AND DISCURSIVE ANALYSIS OF THE HUMOUR IN ARABIC
NOVELS WRITTEN IN VERNACULAR: EXAMPLES OF E-ARABIC GENRE**

By

Ali Al Shangiti

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Abstract

The primary objective of this research is to analyse the linguistic aspects of humour and satire in a new literary genre, known as e-Arabic literature. The research focuses on the emergence of this distinctive literary genre, emerging from Information Technology (IT) use in what is recognised as Computer-Mediated Communication (CMC) and how it has been impacting Arab culture in general and literary scene, in particular. Satire and humour are one specificity of this genre, and this research aims to situate this new genre as one of the subfields of humour in Arabic literature. This study makes a contribution to theories about humour and adds e-Arabic literature, as a new genre which belongs to the global area of CMC and highlight a new variety in Arabic, known as e-Arabic. Furthermore, this study clarifies and analyses the development of the satirical writing style and the use of humour as means by which Arab writers cultivate an awareness of social and political issues within their cultures. In addition, it examines the significance and function of rhetorical questions, interrogative phrases, and punctuation marks in constructing a humorous and satirical writing style that is both original and creative.

The current study seeks to investigate the utilisation of satire in e-Arabic literature, as a genre that uses a hybrid language and mixes in styles to create humorous effects, adding to Arabic literature a new variety. Moreover, this research reveals the underlying factors that contribute to the extensive popularity of political satire in e-Arabic literature and its impact on societal transformation. The predominant Arabic literature in this study originates from authors hailing from Saudi Arabia, Egypt, and Syria. The data for this research is collected from novels that exemplify the e-Arabic genre. These novels are written in several Arabic regional dialects, such as Egyptian, Najdi, Hijazi and Syrian. Due to the great dissemination of Egyptian media, the Egyptian dialect has emerged as the most prevalent used vernacular. The data collected revealed that Arabic novels written in vernacular language have ample evidence of the utilisation of satirical and humorous discourse. A thorough understanding of comedy's intended purpose serves as the driving force behind this. The humour in each piece is associated with a criticism of religious institutions, politics, and political systems. The writers of these novels utilise many linguistic features, including lexical aspects, and purposefully depart from

traditional norms in order to educate readers. The data demonstrates the excessive use of linguistic tactics based on juxtaposition, contradiction, and implausibility as linguistic devices to generate humour and construct a satirical framework for criticism.

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IJMES Transliteration System for Arabic

Consonants

A = Arabic, P = Persian, OT = Ottoman Turkish, MT = Modern Turkish

	A	P	OT	MT		A	P	OT	MT		A	P	OT	MT
ء	ء	ء	ء	—	ج	ز	ز	ز	ز	ڭ	ك	kor g	ك or ن	kor ن
ۉ	ب	ب	ب	b or p	ڇ	—	ڇ	ج	ج				ory	ory
ۊ	—	پ	پ	پ	ۊ	س	س	س	س				or ڻ	or ڻ
ۊ	ت	ت	ت	ت	ڻ	ش	ش	ش	ش	ڳ	—	گ	گ	گ
ڏ	ث	س	س	س	ڻ	ش	ش	ش	س	ڏ	ل	ل	ل	ل
ڙ	ج	ج	چ	چ	ڙ	ڏ	ڏ	ڏ	ڏ	ڙ	م	م	م	م
ڦ	—	چ	ڦ	ڦ	ڦ	ڦ	ڦ	ڦ	ڦ	ڦ	ن	ن	ن	ن
ڦ	ه	ه	ه	ه	ڦ	ز	ز	ز	ز	ڦ	ه	ه	ه	ه
ڙ	که	که	ه	ه	ڙ	ـ	ـ	ـ	ـ	ڙ	و	vor u	و	و
ڏ	د	د	د	د	ڏ	غ	غ	g or ڻ	g or ڻ	ڏ	ي	ي	ي	ي
ڙ	دھ	ڙ	ڙ	ز	ڙ	ف	ف	ف	ف	ڙ	ـ	ـ	ـ	ـ
ڙ	ر	ر	ر	ر	ڙ	ق	ق	ـ	ـ	ڙ	ـ	ـ	ـ	ـ

¹ When h is not final. ² In construct state: at. ³ For the article, al- and -l-.

Vowels

ARABIC AND PERSIAN

Long | or | s a

۹ ۹

۱۴

OTTOMAN AND MODERN TURKISH

ā / words of Arabic

ū { and Persian

1 { origin only

<i>Doubled</i>	$\ddot{\text{ö}}$ $\ddot{\text{o}}$	iyy (final form ī) uww (final form ū)	iy (final form ī) uvv
<i>Diphthongs</i>	ö o	au or aw ai or ay	ev ey
<i>Short</i>	ö o ü	a u i	a or e u or ü / o or ö ı or i

For Ottoman Turkish, authors may either transliterate or use the modern Turkish orthography.

List of abbreviations

Commission for the Promotion of Virtue and the Prevention of Vice (CPVPV)

Computer-mediated communication (CMC)

General Theory of Verbal Humour (GTVH)

Information Technology (IT)

Semantic Script-Based Theory of Humour (SSTH)

Multivariate Analysis of Variance (MANOVA)

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Chapter One: Introductory Chapter

1.1 Introduction

Laughter is an undeniable characteristic of human beings, and its variations among nations are overall similar, with some degrees of specificities to some cultures. We can certainly agree that humour has been “around for thousands of years and possibly even a few million years” (Polimeni and Reis, 2006: 1). As far as the Arab culture is concerned, the genesis of humour is an intricate and multidimensional subject, encompassing influences from pre-Islamic periods to the contemporary age. Mubeen (2008) and Pormann (2014) among others (Al-Khatib, 1999; Al Higaz, 1991), emphasise the existence of humour in traditional Arabic literature, while Kazarian (2011) and Alharthi (2016) examine the significance of humour in the wider Arab Middle Eastern culture. These studies collectively illustrate the varied and extensive sources of humour in Arabic culture, including oral tradition where made-up amusing stories were found to be greatly enjoyed by Arab readers (al-Hūfi, as cited by Corrao, 2016). It is only during the third and the ninth century that “monographs dealing with humourists were written, although none (of them) is preserved in its original form” (Corrao, 2016: 2). What is common about humour in most of these writings and which remain as a characteristic of Arabic humour is the art of delivering rapid jokes and concise statements while also highlighting the positive characteristics of chivalry, wit, and a disregard for shameful traits (*Al-‘Aqqād*, 1967).

In studying Arabic humour, the challenging task is to find an inclusive definition of what the genre is about due to its complexity and its multifaceted nature. Defining humour necessitates delving into different disciplines, approaches, and viewpoints. For example, Lloyd (2011) contends that the definition and description of humour are linked to the historical progress of nations and civilizations, social utility, and a transformative perspective. In other words, like everything, humour undergoes historical developments and is associated with social needs and changes. What is worth noting at this stage is the fact that the examination of humour in Western culture takes a distinct approach to exploring humorous elements. For instance, the study of language in humour seeks to investigate various objectives, such as comprehending the particular linguistic patterns used in humour in general or in specific cases of humour (Pehlke et al., 2009).

The lack of agreement over the definition of humour, the intricate nature and the intertwined relationships with satire and other genres is found to discourage researchers from studying humour, particularly in the Arab world (*Naṣīf*, 2018). This highlights the importance of this study in filling the gap in knowledge and more importantly in putting forward a corpus that is not only original but can reveal a new linguistic and literary phenomenon that of e-Arabic as a new genre, as I show in this study. Prior to defining what e-Arabic is, I would like to give some clarifications on the range of potential justifications for employing a humorous satirical literary style in the Arab world, including e-Arabic writings, which make the corpus of this study. Furthermore, there is no discernible rationale for employing this specific writing style. Certain writers, such as Haitham Dabour (see Chapter Three, section 3.4.4.1) utilise this type of writing to disseminate a political discourse, while others use it to tackle social concerns such as, Ghada Abdel Aal (see Chapter Three, section 3.4.9.1). Nevertheless, composing in a satirical humorous manner is a challenging endeavour, as it necessitates proficiency in manipulating text using linguistic elements such as, pun and metaphor and many other tactics as a writing mode (Sharaf, 1992). Humour's appeal to people and groups may stem from a rise in life's harshness, suggesting that laughing may be an artistic response crafted by the human spirit to confront the intensity, cruelty, and deprivation encountered in our existence (*Ibrāhīm*, 2012). Based on the current study, it is evident that the use of rhetorical devices plays an essential role in creating a satirical criticism, as we will see in Chapter Four. Furthermore, it is found to be a tolerant channel to infuse the controversial discourses.

Methodologically, this study makes use of the previous research on humour in Arabic canonical literature and puts forward an argument for the new genre of writing that of e-Arabic, as we will see throughout this study. It focuses on this new literary genre as a new phenomenon in the Arab world, paying more attention to the language used rather than focusing on the related subjects such as, biographies and the impact of historical events on the production of literature. *Naṣīf* (2018) contends that there is a lack of scholarly work that utilises methodologies, such as historical and deliberative approaches, in the study of humour. She clarifies that the two methodologies are hardly employed in the analysis of humour due to their focus on examining the life stories of the authors. These techniques stress the examination of authors' biographies and the external factors that influenced their writing style, such as the historical events they witnessed, rather than emphasising the analysis of how these writers craft amusing pieces. The analytical-descriptive approach's appeal stems from its ability to incorporate hilarious utterances into the text for analysis, serving as a useful tactic that helps the evaluation of the

text's quality and streamlines the analysis process. The current study adds by highlighting the importance of analysing linguistic elements used in the generation of humour by the suggested writers of the chosen corpus. In the following sections, the research questions, a brief information about the corpus, the contextualisation of this new literary genre within the Arabic canonical literature are provided. Prior to that a working definition of what e-Arabic is provided.

1.2 Defining e-Arabic

Several scholars, including Sanajleh (2005), Yaktin (2005), Al-Buriky (2006), Yuonis (2011), Melhm (2014), Daoudi (2011, 2017) and El-Ariss (2019), have introduced various terms such as 'hybrid literature,' 'hypertext,' 'digital literature,' 'electronic literature,' and 'interactive literature' in reference to the literature written using and/or as a result Information Technology (IT) development. In the subsequent section, a concise overview of each term will be presented. According to Sanajleh (2005a), any form of written work published electronically, regardless of whether it is disseminated through the Internet, compact disk, or e-book, falls under the category of digital literature. The literature can be classified into two categories: negative digital text, which lacks the utilisation of multimedia features offered by computers and is essentially a digitised version of printed text; and positive digital text, which is digitally published and takes advantage of the various capabilities provided by the digital and information revolution, including hypertext, audio and visual media, animation, and graphics. Sanajleh (2005b) presents the concept of the 'digital reality book' as a novel approach to digital writing. The author's notion of a digital reality book is connected to the concept of a novel that utilises hypertext and a multimedia setting to illustrate the attributes of a virtual society and the transformations experienced by individuals as they assume virtual identities (2005b). The author delineates both the formal characteristics and the content of the digital reality book. Moreover, the term 'digital literature' has been employed by Yaktin (2005) and Yuonis (2011) to categorise two distinct forms of digital texts. The first form is referred to as a simple digital text, which exhibits a linear structure akin to that of a traditional printed book. On the other hand, the second form, known as a complex digital text, capitalises on the functionalities offered by digital devices, enabling readers to actively engage with its various components (Yaktin, 2005; Yuonis, 2011). Consequently, it is posited that e-Arabic (as we will see below) and digital literature exhibit similarities in facilitating reader engagement through the

utilisation of blogs and websites. Additionally, it provides writers with a greater degree of autonomy in their writing, allowing them to avoid limitations or restrictions.

In their respective works, Al-Buriky (2006) and Melhm (2014) employ the terms “digital” and “electronic” synonymously to refer to digital texts that lack reader interactivity as well as texts that incorporate multimedia elements and facilitate “interactive writing” (p. 75, pp. 30-31). Al-Buriky (2006) categorises hypertext into two distinct types: ‘negative’ and ‘positive.’ The former restricts users from modifying the presented texts or altering the links connecting them. In contrast, the latter empowers users to actively manipulate the text by adding, omitting, and modifying its structure. Additionally, the positive type facilitates the creation of a collaborative text where multiple authors and readers can contribute to its composition (Al-Buriky, 2006). Both hypertext and e-Arabic literature (Daoudi, 2011) share a common characteristic, namely, the ability to facilitate user engagement. In practice, individuals have the ability to express their viewpoints and engage in discourse regarding the written content through blog platforms, thereby facilitating interaction between the readers and the author. This aligns with the characteristics associated with the ‘positive’ hypertext category. In contrast, individuals who engage with e-Arabic literature (Daoudi, 2007) are restricted from making any modifications to the primary text, as this form of hypertext is characterised as ‘negative’.

The rise of e-Arabic literature is an intricate and diverse phenomenon. The emergence of a new language that incorporates diverse aspects has been facilitated by globalisation and computer-mediated communication (Daoudi, 2011). The emergence of literary counter publics, especially among Arab women bloggers, has led to a challenge to conventional literary spaces and preferences (Elsadda, 2010). The emergence of e-Arabic literature is closely connected to the transformation of the Arabic language, characterised by a transition towards the use of colloquial Arabic in online writing (Khalil, 2012). The utilisation of electronic media has resulted in the creation of novel writing systems for Arabic dialects (Elhija, 2014), as well as the rise of hybrid and hyphenated Arab women's English narratives as a fresh genre of literature (Mukhopadhyay, Mukherjee & Sarnou, 2014). Nevertheless, the way scholars view knowledge and the absence of digital publications in the Arab world continue to be major obstacles to the development of e-Arabic literature (Nasser & Abouchedid, 2001). They argue that budgetary constraints, dominant editorial control, and a lack of academic enthusiasm have hindered the adoption of electronic publication in the Arab world.

Several reasons contribute to the emergence and popularity of the new genre known as e-Arabic in Arabic literature. The integration of Internet tools in the Arab world has made it easier to distribute and engage in discussions about Arabic literature. This has resulted in the use of blogs as a platform for exploring new literary ideas and techniques (Pepe, 2019). She offers a historical framework for the rise of Egyptian blogs as a medium for literary exploration. These studies highlight the intricate relationship between spoken language, design, translation, and digital platforms in influencing the unique characteristics of e-Arabic literature. The uniqueness of the corpus lies in its exploration of the creation of humour within a relatively new genre in Arabic literature which uses a hybrid language known as e-Arabic. According to Daoudi (2011):

(e-Arabic), this is a language that mixes, borrows and adapts, uses numbers, Roman letters, Arabic script characters, emotions and words from other languages (English and French) to engage not only with the globalised discourse, but also to examine the specific ways in which the local frames the global (p. 146).

I adopt Daoudi's definition and add to it that the definition is general and does not distinguish between the use of dialects and the regional varieties within the same dialect. By this I mean, that in some cases, there is the use of for example, the Saudi dialect and the regional variety used in different places in Saudi Arabia like Najdi and Hijazi varieties. In practice, examples include the following excerpt from one of the novels for this study *Al-'urjūha* (The Swing) (2010: 73).

Example 1.1: Hijazi dialect

The following is another example excerpt from the same novel in which the writer uses Najdi dialect.

قررت منذ ذلك اليوم أن تقف في وجهه وألا تخافه كانت كمن حصنت بسمه فما عادت السموم الأخرى تميّتها لهذا كلما جاءت إحدى بناتها أو بناة ضرائرها شاكية لها من زوجها قالت لها بكل بساطة وهي تقضم حب البطيخ وتتف قشره وتتف معه كلماتها: اظهري عنه، ورا تجلسين معه اظهري لبيت أبوك.

	<p>بناتها يلجان إليها في كل مصائب الحياة لكن لا أحد يطلب نصيتها في مصائب الزوج يمنعهن الخوف من قوتها الانتحارية هذه ولا تستطيع إداهن أن تشتكي أمامها من قسوة زوج أو عناده أو غيابه الطويل عن البيت في رحلة صيد. كن يخفن من هذه الكلمة الكلاشنيكوفية ذات السمتنة طلقة: اظهر ي عنده. وش بقعدس عنده؟ الأرجوحة (2010: 106)</p>
ETT	<p>Since that day, she decided to confront him without fear, as if she had fortified herself with his name. Other poisons no longer affected her, so whenever one of her daughters or daughters-in-law complained to her about her husband, she would say to them simply, while nibbling on a watermelon seed and peeling them, her words flowing effortlessly: 'Leave him. Why are you still with him? Go to your father's house.'</p> <p>Her daughters always sought her advice in all life's troubles, but no one asked for her advice regarding marriage problems. The fear of her explosive strength is what prevents them from asking for her advice. None of them could complain to her mother about a husband's cruelty, stubbornness, or long absence from home on a hunting trip. They all feared this word, akin to a Kalashnikov with six hundred rounds. Words such as: 'Leave him. Why are you still with him?' <i>Al- 'urjūha</i> (The Swing) (2010: 106)</p>

Example 1.2: Najdi dialect with Standard Arabic

From the above examples, I put forward the claim that this literary form can be distinguished by the inclusion of both colloquial dialect and classical Arabic in specific novels, together with the predominant use of colloquial dialect only as the written language. An example would be *Nisā' al-Munkar* (Women of Evil) (2008) and *Al- 'urjūha* (The Swing) (2010).

From the above definition, I use 'e-Arabic literature', as the 'literature' which uses e-Arabic as the medium and which relates to the hybrid literature. This relatively new genre exists all over the world and is sometimes known as 'chick literature', 'hybrid literature' and so on.

1.3 Research Questions

This research highlights the substantial contribution to theories about humour as a genre in the Arab World, both as an independent genre and as a component of the Arab World. Moreover, this research examines the use of humour in Arabic literature during the modern age. Also, this study clarifies and analyses the development of satirical writing style and the utilisation of humour as tactics adopted by Arab authors to augment societal and political awareness within their particular communities. The primary objective of this thesis is to investigate research inquiries grounded in a specific corpus of Arabic literature and have implications for broader theoretical debates surrounding humour. Furthermore, there will be an investigation into the methodologies employed in examining humour in both the Arab world and Global North.

Additionally, it analyses the utilisation of humour in literature across the classical and contemporary eras of Arabic literature. Furthermore, it evaluates satirical writing style and the generation of humour as means by which Arab writers such as Samar Almogren, Badryah El-Bishr, Abir Asper, Haitham Dabour and Billal Fadl heighten the consciousness of social and political matters in their local and global cultures. The proposed research aims to address the following research inquiries, which are based on a specific collection of Arabic literature and extend to broader conceptual discussions regarding humour:

- 1) How is satire used in Arabic literature in general and in e-Arabic literature, in particular?
- 2)
 - a. What common themes are addressed in the humorous template of e-Arabic literature?
 - b. How is satire used as an act of resistance and/or as a form of complicity?
 - c. What are some of the factors that underlie the popularity of political satire in e-Arabic and does the publicity of political satire contribute to changing the situation in societies?
- 3) How do the following variables: gender, class, race, ethnicity and religion affect satire in Arabic literature, and in e-Arabic literature in particular?

1.4 The Selected Corpus for the study

The data for this study has been intentionally chosen from vernacular Arabic books authored by writers from several Arab nations prior to the Arab Spring, specifically between 2007 and 2010 as well as others written in what is referred to in this study as ‘e-Arabi literature. This includes writers from Saudi, Egypt, and Syria. A summary of novels shall be discussed now:

Nisā' al-Munkar (Women of Evil) by Saudi author Samar Almogren (2008)

Nisā' al-Munkar (Women of Evil) (2008) is a literary work that explores the complexities of human relationships and gender prejudice. The main character, Sarah, seeks to distance herself from her husband, Raif, but is caught by the Commission for the Promotion of Virtue and the Prevention of Vice (CPVPV). Sarah is imprisoned for what is known as fraudulent admission of men in the private sphere. The novel criticises the religious authority and the government’s intervention in the citizen’s interactions in their day-to-day activities to emphasising the need for societal change and gender-based discrimination.

Al- 'urjūha (The Swing) by Saudi author Badryah El-Bishr (2010)

Al-’urjūha (The Swing) (2010) The story chronicles the experiences of three female protagonists, Salwa, Maryam, and Annab, as they travel from Saudi Arabia to Switzerland in search of freedom. The text delves into the concept of gender equality, the challenges faced by Saudi women in their fight against discrimination based on gender, societal expectations, and prejudices, as well as their aspiration for independence. The narrative emphasises the absence of autonomy for individuals of both genders in Saudi Arabia, as well as the influence of male-dominated societal norms on the protection of fundamental human entitlements.

Qaṣqas Waraq (Pieces of Papers) by Syrian author Abir Asper (2010)

Qaṣqas Waraq (Pieces of Papers) (2010) is a literary and artistic creation that portrays the author's individual encounters and emotional anguish, emphasising deficiencies in politics, partisanship, and institutions. The novel belongs to the genre of biographical novels, which is a combination of biography and novel. The author of this story is considered representative of her generation, who revolt against their systems and at the same time were against wars. The author deliberately chose not to provide a resolution to the story, leaving the work's ending in a state of suspension. She took this action to clear herself of any historical or factual allegations.

Al-Māddā 212 (Article 212) by Egyptian author Haitham Dabour (2010)

Al-Māddā 212 (Article 212) (2010) is partitioned into two distinct portions. The initial section delves into the Egyptian constitution prior to the Arab Spring revolution, while the subsequent section examines the organisational framework of the popular movement. The author's subjective perspective on the constitution's substance lends a comic tone to the tale, enabling political sarcasm.

Qahwat al-Miṣriyyīn (Egyptians' Coffee Shop) by Egyptian author Mohamed Kamal Hasan & Mustafa Al-Husseini (2009)

Qahwat al-Miṣriyyīn (Egyptians' Coffee Shop) (2009) is a satirical novel co-authored by two writers who intricately portray the occurrences in 17 cafés. These events encompass street altercations, the trafficking of ancient artefacts, instances of harassment, and the involvement of the intelligence operatives. The central figures in the narrative are Kamal and Al-Husseini.

Kābtin Miṣr (Egypt's Captain) by Egyptian author Omar Tahir (2007)

Kābtin Misr (Egypt's Captain) (2007) centres around the younger population in Egypt, emphasising the difficulties that adolescents have in their psychological development. The work delves into critical viewpoints and entertaining depictions of adolescent conduct. It also emphasises the dichotomous decision that adolescents must make, either comprehend their own development and surmount it, or confront challenges. The author employs a precise writing approach, utilising implicit critique, to transcend cultural gaps and offer a succinct peek into the lives of adolescents.

Mā fa 'alahu al- 'ayyān bi-l-mayyit (What the Sick Person Did to the Dead Body) by Egyptian author Bilal Fadl (2008)

The novel centres on Ibn Zaydoun, an individual who has been targeted by cyberbullying, and his struggle against Zabadi. Mona harbours suspicions that her brother's burial place was unlawfully sold, prompting inquiries. Prosecutors disclose Mustafa's participation in the exhumation of the body to retrieve metallic nails and shards. Mustafa concedes that he would have refrained from engaging in grave robbing if he had discovered a more effective approach.

Aruzz bi-Laban li-Shakhsayn (Rice with Milk for Two People) by Egyptian author Rehab Bassam (2007)

Aruzz bi-Laban li-Shakhsayn (Rice with Milk for Two People) (2007) delves into the intricacies of paradoxical human behaviour within specific contexts. In her piece "The Superwoman," she asserts that she possesses extraordinary powers to influence people using telepathic communication. She employs her extraordinary abilities to manage taxi drivers, ensuring their compliance with fares without any complaint. Nevertheless, in the presence of a feeble gearbox, she withdraws before the driver initiates a physical confrontation.

'āyza 'atjawwiz (I Want to Get Married) by Egyptian author Ghada Abdel Aal (2007) translated by Eltahawy (2010)

Ghada Abdel Aal, an Egyptian lady, established her blog "I Want to Get Married" and subsequently released a book addressing the obstacles encountered by intellectually talented women in Egypt. She sarcastically criticised the traditional norms of subjecting young girls to marriage, highlighting the case of a man who vanished after formally proposing to her. The book has been translated into other languages and a television series was produced, with Abdel Aal assuming the role of the scriptwriter.

Iskandariyya Bairūt (Alexandria Beirut) by half Lebanon/ half Egyptian Nermin Nizar (2009)

This novel represents a collection of blogs based in Alexandria and Beirut, established a platform for self-expression and dialogue through her literary work. The work examines global topics and human experiences, employing classical, Egyptian, and Lebanese linguistic varieties. The author experienced political repercussions when humanitarian organisations ceased helping Sudanese refugees.

1.5 Lexical Variations About Humour

A language, as rich as Arabic, contains a large wealth of lexical variations that are used in the context of humour. These words convey different meanings (Mubeen, 2008). For instance, in the sense of humour and comedy, there are several words used in Arabic and these are: *muzāh* from the verb *mazaha* means to jest or to make fun, *fukahāt* from which the root is *fakaha* means to become cheerful as *fakih* is applied to the person who is cheerful, humorous and amusing. In Arabic, the word *hazal* is opposite in terms of the word *jidd* that refers to the non-serious case. In addition, the word that is used in the sense of comedy is *tahakkum* and *sukhriya* means make fun, laughing and jest (Mubeen, 2008).

According to Kazarian (2011), humour scholars from the 1960s to the 1990s mostly concentrated on studying Arabic humour terminology and its equivalents in English and French. Furthermore, they examined the characteristics and structure of Lebanese humour, as well as the psychological and cultural roles that humour plays in Lebanese society. According to him, Lebanese humour experts have made a distinction between popular humour *fukaha sha3biyah* and literary humour *fukaha adabiyah*. Experts have acknowledged the prevalence of street humour *fukaha shari3iyeh* as a form of pervasive humour. However, they have voiced their discontent with the restricted accessibility of street comedy in written form for academic analysis. The main justification for the limitations on disseminating explicit and offensive street humour lies in its categorisation as indecent *bazi'a*, disrespectful *razila*, and damaging to one's social reputation *tanzil min makam al shakhs*.

Frayha (1962) as cited in Kazarian (2011) asserts that the Arabic expression is equivalent to the English term humour. The user claimed that the old Arabic phrase *fakih* is the etymological root of the Arabic word *fakiha*, which translates to "fruit." The Holy Qur'an frequently uses this phrase in several variations, such as *fakiheen* and *fawakeh*. The user contends that the original connotation of *fakiha* as a fruit, which is uncommon in arid regions, is synonymous with *halawa*, denoting a delectable dessert. The inhabitants of the desert favoured this type of

dessert when they consumed it. We can understand humour, also known as *fukaha* in Arabic, as a metaphor that draws upon the physiological and sensory experiences associated with the desert term, *fukaha*. This metaphor allows the cognitive perception of humour to be expressed.

Kazarian (2011) states that although the Arabic term *fukaha* is acknowledged as equivalent to the English term ‘humour,’ there have been some difficulties in establishing cross-language equivalency for several additional Arabic humour phrases. Consequently, there has been a lack of consistency throughout history in the English translations of the Arabic phrases varying between wit and humour, sarcasm and satire, and pun and wit. According to Abd Al Hamid (2003), the Arabic-English equivalents for humour are *da3abeh*, for wit it is *noukta*, for joke it is *soukhrieh*, for satire it is *hija'*, for sarcasm it is *hass al fukaha*, for sense of humour it is *tawrieh*, and for pun it is *tawrieh* (as cited in Kazarian, 2011).

Naṣīf (2018) highlights the difficulties in precisely defining the concept of irony in both Arabic and Western cultures and argues that Arabic sarcasm, which is associated with concepts like satire, humour, and humiliation, exists within the Arabic language. Moreover, within Western culture, the phrase can be widely used, with its connotations differing across various historical eras, nations, and analysts. This can also be attributed to the resilience and durability of this sector. The intrinsic vitality of irony characterises its essence, making it a large and complex realm that is difficult to understand and distinguish.

A comprehensive definition of irony can be established by focusing on instrumental and stable ironies is what has been argued by Chakhachiro (2011). These ironies are crucial in verbal irony as they reveal and rectify social inequality and hypocrisy. The analysis should also concentrate on language that is specific to a particular culture, as well as rhetorical and stylistic devices that potentially involve irony, the victim, and the reader. According to Chakhachiro (2011), irony is distinct from comedy in its strategic nature, serving as a method to achieve a certain purpose, whereas comedy is unrestricted and exists for its own sake. She asserts that in order to dispel confusion between irony and related ideas like sarcasm, satire, and humour, it is necessary to establish distinct boundaries. On the other hand, Muir (1990:29) outlines the fundamental concepts of comedy, wit, buffoonery, and humour as elements of irony in his own theory of humour. He clarifies that comedy, in certain manifestations, paradoxically serves a corrective purpose. He categorises it as a satirical comedy, targeting individuals who employ “invective, parody, mockery, or anything else which might wound”. *Naṣīf* (2018) suggests that many terminologies associated with the term ‘sarcasm’ can be misunderstood due to

comprehension issues, such as, the lack of a clear definition for the term 'sarcasm' and its frequent confusion with other concepts such as humour, satire, and irony. *Naṣīf* (2018) acknowledges that although there are certain parallels between these terminologies, it is crucial to investigate the variations and distinctions.

Satire as a collection of various instances of irony is what Muir (1990) claims. He emphasizes that the extent to which English used irony, a practice uncommon in the area, frequently alarmed European visitors. This encompassed the use of literary irony in satirical humour and its presence in everyday conversations when incorrect terminology was employed. He asserts that satire emphasising humour has been discovered to be more potent and attractive. According to Chakhachiro (2011), Arab people view Muir's perspective on comedy as being overly exaggerated. According to Chakhachiro (2011), the Egyptian sense of humour is renowned in the Arab world and is recognised by other Arab countries. He asserts that comedy is an integral aspect of Arab culture; one could argue that humour has provided solace even throughout the most trying periods for the Arab people. According to him, Egyptians and all Arabs tragically perished in 1967. He asserts that Arabs find solace in their cafés, where they get amusement from their own hardships, be they the result of political oppression or economic downturn. For example, Taha Hussayn, Naguib Mahfouz, and Maroun Abboud, along with their comedic counterparts, have skilfully employed humour and irony in the Arab world, whether subtly or openly, as noted by Chakhachiro (2011).

Arabic literature has a rich tradition of satirical literary works from pre-Islamic periods to the present day (Nāṣīf, 2018). The usage of hilarious writings in the evolution of satire is a significant proof for this claim. She elucidates the presence of ancient literary motifs in Arabic poetry dating back to the pre-Islamic era, which encompass irony and satire. Arab poets were particularly adept at employing satire to mock and deride unpleasant habits or practices. *Husayn* (1970) defines satire as a form of poetic art that conveys feelings of anger, contempt, and ridicule towards individuals, groups, morality, or religious sects. This description elucidates the differentiation between sarcasm and satire. From this explanation, it can be deduced that the distinction between satire and sarcasm lies in the fact that satire is specifically aimed at a target, while sarcasm is not.

Abdulnour (1979) defines sarcasm as a form of mockery that deliberately avoids assigning any literal significance to words. It involves using a contrasting style and speaking in a way that contradicts what has been said. Sarcasm also employs asking questions while feigning

ignorance and making statements that allude to something else. In this context, it opposes satire, a tactic centred on evasion and concealment that depends on straightforwardness and precision in emphasising flaws. *Naṣīf* (2018) asserts that humour in Arabic dictionaries is intrinsically linked to laughter and jest, with laughter being one of its connotations. According to her, the word ‘humour’ has multiple definitions and connotations in Arabic dictionaries, primarily associated with laughter, jokes, kindness, amusing words, pleasure, and joy. Nevertheless, numerous studies in Arabic literature have focused on the topics of humour and sarcasm. However, it is worth noting that the majority of these studies have misconstrued the nuanced connotations associated with these concepts.

There is a difference of opinion among scholars on the relationship between sarcasm and humour. Some scholars view them as synonymous, while others believe that sarcasm is a component of humour (*Naṣīf*, 2018). Furthermore, sarcasm and humour, as argued by *Naṣīf* (2018), both involve laughter, but they diverge in terms of motive, aim, and function. There is little doubt that laughter is a shared characteristic of sarcasm and satire, but the primary objective of humour is to be more amusing. Laughter serves as a mental refreshment and inspiration. Conversely, sarcastic laughter is characterised by bitterness and criticism, and mockery intends to bring about change, rectify, and overcome the imperfections and contradictions of both individuals and groups (*Naṣīf*, 2018). According to Al-Mawlaa (2012), sarcasm is considered superior to humour because it allows the author to express their dreams and important viewpoints while also releasing their anger and evoking psychological pain. This form of expression requires high intellect and creativity to convey the author’s intention effectively. In the following section, we explore the trajectory of satire, as a genre in the ancient times.

1.6 Historical Trajectory of Satire During Ancient Arab Era

In Arab culture, there exists a widely recognised proverb that states, ‘the most unfortunate event is the one that elicits laughter.’ This proverb implies that individuals often turn to comedy as an appropriate sanctuary when faced with challenges in their everyday existence, even when such challenges are significant. The genre of satire has long been present in Arabic literature. Nevertheless, the satirical genre of writing in the Arab world has predominantly been controlled by men, spanning many historical periods up until lately. Al-Jaahiz, a prominent Arab writer from 776 to 868 CE, gained popularity for his satirical literary style, which he employed to

critique unethical behaviours throughout the Abbasid Caliphate (Hussien, 1988). According to Chakhachiro (2011), Al-Jaahiz uses a variety of techniques in his writings, including personification of abstract concepts, symbolism, exaggeration, expressed irony, and insinuation. This analysis of Al-Jaahiz demonstrates a strategic convergence of goals and methods, where satirical writing in both Arab and Western societies is intended to be inspired and, to some extent, dictated. Chakhachiro (2011) claims that Booth and Muecke both recognise stable and instrumental qualities in their approach. Furthermore, they both employ clandestine, overt, and detached approaches to societal restoration. Both Booth and Muecke identify stable and instrumental characteristics in their analysis. Additionally, they both utilise covert, open, and impersonal methods for social repair. Chakhachiro (2011) states that:

Al-Jaahiz used two modes of irony. To use Muecke's description, they may be called:

1. *Ingénu Irony*, where al-Jaahiz presents his ideas and himself under a different character with the intention to defame and mock this character and the social category s/he belongs to.

2. *Impersonal Irony*. This mode is attributed to him because he manages to use different characters to criticise common social situations (p.33).

Classical Arabic poetry exhibits distinct patterns of implicit sarcasm, as seen in the works of Al-Hutaia and Ibn Al-Roumi, along with instances of explicit irony in the poems of certain clever poets, as asserted by Al-Dmour (2017). Nevertheless, the irony present in contemporary poetry has manifested itself as a type of political satire, originating from the nation's pains and tragedies. This style of satire was not intended for comedic purposes or amusement, but rather as a means of encouraging Arab individuals and governments to seek retribution against the invader. This form of poetry can be observed in the works of Marouf Al-Rasafi, Ibrahim Tuqan, and Abi Sulma.

Classical Arabic literature, as Mubeen (2008) argues, contains a wealth of poetry, idioms, Bedouin phrases, and proverbs that exemplify the distinctive humour and comedy of Arabs. He exemplifies the fundamental nature of comedy in the pre-Islamic culture of Hijra and in the Islamic civilization of the 1st century. The influence of indigenous, Persian, and Greek cultures has led to the emergence of new trends in Arabic literature. Additionally, non-Arab writers such as Ibn al-Muqaffa have expressed prejudices against the Arab ruling elite throughout the Abbasid era, resulting in a move towards humour and comedy in their works. During the aftermath of this satire and irony, prominent figures of satire and irony emerged in many

historical periods, such as Abbasid, Mamaluke, Fatamid, Ayyubid, and Ottoman. In a way, it is different to the new genre, studied in here, which reacted to the various prejudices in the Arab culture by creating a medium (e-Arabic) to express their concerns.

The Abbasid era, characterised by a comprehensive and organised intellectual and literary movement, intensified social conflicts and political strains among different factions. This age holds great significance in Arabic literature, particularly in relation to satire (*Naṣīf*, 2018). The satire revealed the covert and extensive transactions within the Islamic Community, where each profession had its own story. The satirical pieces targeted judges, attorneys, modernists, imams of mosques, and preachers (*Naṣīf*, 2018), similar to the case of the corpus of this study. Nevertheless, satire truly flourished during the Umayyad era, which spanned from 661 to 750 CE. *Dayf* (1987) believes that satire underwent significant development in terms of its substance and intent during the Umayyad era, owing to the rise of antipodes as a genre. During that period, several poets employed ironic techniques to undermine the values held by their adversaries. The Antipodes genre centres around employing sarcasm as a means of critique as opposed to satire, which tends to be more provocative in nature. This occurred due to the manifestation of a shift in lifestyle that aligns with mental growth and methods of living. During the Abbasid era, a period characterised by opulence, there was a noticeable rise in the use of humour and a decline in the production of poetry. Certain poets excelled at crafting witty and humorous expressions, which were a prominent feature of their work (*Abū ʿIsā*, 1970). Satire has evolved across several periods in response to shifting objectives and the prevailing circumstances. During the initial Islamic period, from 610 to 660 CE, the type of literature known as satire was prohibited. This was a result of the directives outlined in the holy Qur'an, where several verses explicitly declare satire as a grave transgression. This is the primary factor contributing to the scarcity of satirical works during that period.

O ye who believe! Let not some men Among you laugh at others : It may be that The (latter) are better Than the (former) : Nor let some women Laugh at others : It may be that The (latter) are better Than the (former) : Nor defame nor be Sarcastic to each other, Nor call each other By (offensive) nicknames : Ill-seeming is a name Connoting wickedness, (To be used of one) After he has believed : And those who Do not desist are (Indeed) doing wrong (The Qur'an,49:11).

Arab literary scholars have not provided a clear definition of irony like their English counterparts, as Chakhachiro (2011) argues. Instead, the literary critique theory of ancient Arab authors such as al-Jaahiz, Ibn al-Muqaffa', and ibn Khaldoun is discussed and replicated.

Chakhachiro (2011) argues that the lack of scholarly research on irony does not diminish the significance of ancient Arab writers, particularly al-Jaahiz. In addition, he holds the belief that irony is present in both ancient and contemporary Arabic literature. Thus, the definition of irony has remained relatively unchanged over the course of time. Furthermore, writing talent was considered an exclusive pursuit in the ancient Arab civilization. Popular authors use their skills to impress or protect themselves from persecution by captivating the Caliph, sultan, or emir who governs their era. This has implications for the use of irony as well as for genuine 'outlaw' writers, whether to conceal or confront such renowned individuals or situations. Political circumstances and the individual perspectives and emotions of the writers served as sources of inspiration for irony.

Chakhachiro (2011) states that: "In brief, irony in the corrective Arabic literature plays an integral role in Modern writings (p.39)". She explains that the state of play in the new millennium has not changed substantially due to the 'consistent' Arab disunity, primarily due to the foreign relations of dummy states, monarchies, or military regimes. While irony has barely been studied in Arabic literary theory, there is good evidence that this method of writing has been continuously used throughout the history of the Arabic language. The explanation for this lack of literary work on irony is simply because of the view of ancient and, to some degree, modern Arab literature. Literature was considered synonymous with poetry, and prose was remembered only when the surge of poetry declined (Chakhachiro, 2011).

The question of current fragmented studies of Arabic literature, as argued by Chakhachiro (2011) states that recent works have addressed, and the history of Arabic criticism has been eclectic from two viewpoints. The first is a modern understanding of literature that generally includes the written word, mainly inspired by Western literary criticism. The second viewpoint was concerned with poetic theory. However, it investigated and was influenced by the great Western literary theorists, e.g. Aristotle, who inspired great literary writers and critics such as Ibn Seena and Ibn Rushd. Al-Jaahiz, again, stands out in relation to his rhetorical theory, which distinguishes between form and context. Chakhachiro (2011) claims that Arabic classification and stylistic studies about irony are ignored and overlooked. Therefore, a critical analysis of literary texts can display unexplored meanings concealed in irony. In comparison, English literary criticism, in contrast to closely related concepts, such as sarcasm, satire and wit, offers many studies on irony, its classifications, forms, hints, and interpretations, and, most significantly, a refined definition of irony. English literary criticism, compared to its closely

associated definitions like sarcasm, satire and wit, offers a growing number of studies on irony, its categories, forms, hints, meanings and most importantly, a refined definition of irony. In their respective literature, Arabic and English are rich in irony (Chakhachiro, 2011).

1.7 Humour During Contemporary Arab History

Contemporary Arab political humour has given rise to an alternative realm, separate from the dictatorial and one-sided world of the state (Badarneh, 2011). Following Badarneh's assertion, individuals participating in this carnivalesque alternate reality strive to disrupt and conceptually undermine the authority of the regime by employing wordplay and sarcasm to mock both the dictatorship and its established system of communication. While these acts of rebellion may be fleeting, individuals who employ anti-government humour embody a significant form of broad resistance against various power structures and policies implemented by the regime. This particular manifestation of political comedy has the potential to evade the repressive measures and legal action taken against those expressing opposing views by the governing authority. This is due to the use of puns and metaphors to manipulate language, thereby refraining from directly scrutinising political authority and governance (Barahmeh, 2020).

Modern Arab political comedies, as Badarneh (2011) argues, have facilitated a form of 'hidden dialogue' between marginalised individuals and the regime. This discussion involves the regime's hegemonic authority and authoritarian rhetoric, as well as the marginalised individuals' discourse on the fringes of contemporary society. Badarneh (2011) explains that political satire, which some Arabs embrace, aids in the enforcement of state repression because it is associated with strict and patriarchal regimes. The governments use political humour as a tool to spread actions of popular resistance that are not widely known. This is achieved by creating alternative stories and advocating for shared policies. One method to achieve this is to construct alternative narratives that employ humour to interrogate official accounts, thus providing viewers the opportunity to question and to foster wider discourse on issues of concern to them. Political humour can bridge the divide between the public and government by revealing the human side of politicians, enhancing social connections, and promoting support for common policies. An illustration of creating alternative narratives via humour is evident in the satirical television program *Al-Bernameg*, presented by Egyptian comedian Bassem Youssef. Youssef employs humour to contest official narratives and reveal the flaws

and absurdities inherent in political rhetoric. *Al-Bernameg* used comedic skits, exaggerated news segments, and parodies to encourage viewers to critically evaluate official claims, scrutinize the validity of government policies, and contemplate alternate perspectives on social and political matters (Kraidy, 2018).

The term 'licenced disturbance,' as indicated by Barahmeh (2020), is variably defined by experts in Middle East studies, with each definition carrying nuanced distinctions, means that the government allows certain criticism as a way of controlling the masses. Cooke (2007), in the same vein, employs the term "commissioned criticism" to describe a situation in which individuals in positions of authority willingly embrace a certain degree of criticism in order to enhance their reputation as proponents of democracy. She cites a case from Syria during Hafiz Al-Asad's rule, where an example was used to articulate opposition to the government and deter future protests of the administration. 'Commissioned criticism' surpasses 'authorised disturbance' as it is intentionally endorsed rather than merely tolerated.

Al-'Ubaydī (2010) examines the function of humour within Islamic culture, emphasising its significance as a coping strategy, a tool for social critique, and a means of fostering community cohesion. According to her, we can employ humour in Arabic literature to critique societal conventions, politics, and cultural taboos, while simultaneously confronting preconceptions and fostering comprehension. Al-'Ubaydī (2010) examines many cultural manifestations, including storytelling and stand-up comedy, to demonstrate how humour can transcend divisions and foster comprehension under varied circumstances. Humour can serve as a vehicle for social criticism, questioning perceptions, and fostering comprehension. However, there are ongoing discussions about the boundaries of humour within Islamic doctrine and the role of women in comedy. Al-'Ubaydī (2010) offers an in-depth exploration of humour's significance in Islamic culture and its capacity to reflect, critique, and enhance cultural identity.

Frequently, individuals involved in 'licenced disorder' may have the belief that they are vandals. Benkhaled and Vince (2017) discuss the concept of "consensual criticism" in relation to post-independence Algeria. This refers to a situation where different groups and individuals appear to have conflicting opinions, but they reinforce fundamental notions of political legitimacy and Algerian identity. This topic emphasises the significance of refraining from making large assumptions on the level of subversiveness exhibited by humours and the subversiveness of their humour. Furthermore, it emphasises the significance of closely examining the specific methods of joke delivery and the underlying codes they employ. The presence of carnival

politics does not directly impact the destabilisation or promotion of the democratic system. Indeed, they have the capacity to operate as an authorised source of disruption. For instance, the comedic satire prevalent in certain Arab countries following the Arab Spring can be interpreted as a form of "authorised disruption" that allows for the mockery of the government, while simultaneously challenging the boundaries of criticising those in power, thereby posing a significant threat to the existing political framework. This phenomenon occurs when those in positions of power tolerate a certain level of criticism to be expressed by others amidst socio-political unrest (Benkhaled and Vince, 2017).

1.8 The Power of Humour in Satirical Writing

The concept of carnival politics in popular humour, as discussed by Badarneh (2011), outlines the stages of an injustice, starting with the oppressive ruler, the resistance of the oppressed, and ultimately the removal of the ruler's power and expulsion, resulting in their transformation into an ordinary citizen rather than a tyrant. Since satire is a type of discourse, it elucidates why individuals in public spaces, private residences, and other locations employ absurdity to fight and showcase their ability to challenge immoral societal norms. Satire is frequently employed to critique or lampoon people, regimes, or political ideologies. It has evolved to be utilised in relation to incidents such as murder or violations, either in support or opposition. Furthermore, it encompasses inadequate or non-aggressive reactions to individuals' requirements, mistreatment of ladies or anyone, and several other items on this never-ending roster (Rose, 2001). Put simply, satire has emerged as a powerful tool for fighting an authoritarian system and oppressive practices. It has also become a way to challenge the monarch's authority and government among a broad segment of the populace (Rose, 2001).

Cheurfa (2019) examined diaries that chronicle the current national challenges faced by Arab women in order to explore the potential strategic functions of comedy. Cheurfa's research demonstrates that Arab women thoroughly understand their place within a power structure where gender intersects. Moreover, their strong sense of identity enables them to engage in critical self-reflection and, more significantly, actively participate in several forms of resistance by employing self-deprecating humour. This study demonstrates that the self-deprecating humour of Arab women establishes a direct connection between the object of humour and the concept of gender inequality. It highlights the absurdity of social and political categorisation

and exclusion in the workplace, using humour to draw attention to the existing gender disparities.

Cheurfa's research (2019) indicates that Arab women employ self-deprecating humour as a low-risk resistance strategy against gender inequality, marginalisation, and stereotypes. This method captivates a wider audience by challenging social structures and legitimising limited positions. It cultivates solidarity and compels those in authority to acknowledge gendered constraints, making self-deprecating humour a tactical instrument for social criticism. For example, some Arab countries such as, Saudi Arabia, impose restrictions on women's professional advancement and wage disparities, often viewing them as less competent in leadership roles (Parveen, 2023). Self-deprecating humour serves as a mechanism for Arab women to quietly critique these disparities without outright challenging authority, which may be perilous in certain sociopolitical environments. A woman may humorously label herself as the "tea-lady CEO," thereby minimising her credentials and satirising the perception that she is fit solely for traditionally feminine, submissive positions (Tomsett, 2018). This type of humour underscores the disparity in professional acknowledgement without overtly confronting authoritative figures, rendering it more socially acceptable yet equally effective.

Writers employ a novel strategy to resist by depicting creative situations with a touch of humour, as asserted by Cheurfa (2019). They emphasise the strategic importance of satire in distorting the authoritarian discourses of the state by departing from the poetic structures of national conflicts. In addition, the author cynically characterises gender-based treatment as the sole Arab tradition that Israel consistently advances by employing comedic and satirical techniques to defy both domestic and international influences. Cheurfa (2019) argues that marginal humour challenges power dynamics in multiple ways. It aims to undermine the authority of dominant discourses by mocking them, using self-deprecating humour to highlight the absurdity of marginality and address power imbalances. Additionally, it deliberately exposes the inconsistencies of existing stereotypes and hierarchies through laughter. She views satire as an intentional method used to challenge the dominant systems of control that Arab women face in politically tense situations and when discussing revolutionary events. Satire serves as a means to counter the state/colonial, patriarchal, and hegemonic forms of representation. In Cheurfa's (2019) analysis, the use of humour to convey transformative experiences is referred to as 'comedic resilience'. This refers to the deliberate, thoughtful, and strategic use of satire by the discussed writers as a form of dissent against the intersecting patriarchal power structures that Arab women face. This oppressive, centralised power system

encompasses the supremacy of colonial and state authorities, the imposition of imperialist beliefs, the colonisation of both local and foreign territories, and the suppression of women's voices in the context of armed conflicts.

1.9 A Short Story Versus a Novel

An explanation of the subject is vital for a better understanding of the whole analysis. That's because most research fields have inter-disciplines in common. The distinction between two terminologies that create uncertainty for non-specialist is therefore crucial. In fact, short story and novel refer to two different genres. Zeitouni (2002) indicates that it is difficult to provide an accurate and detailed description of a short story because of the complexity of its contents, objectives, legacies and aesthetics, but this diversity does not deny the existence of common features that allow for the creation of a general definition. The recognition of inclusion in the short story cycle genre category depends on the consistency or looseness of description (Head, 2016). Zeitouni (2002) suggests that the distinctions between a short story and a novel have certain dimensions. He claims that the biggest difference between the two is that a short story is a representation of a fact or a real event, while a novel represents a fictitious tale. As a result, the story is more successful and enjoyed by readers of various backgrounds and levels. That's explains the wide spread of stories in the daily newspapers and social magazines.

Head (2016) argues that the short story, as a contemporary printed medium, is a relatively new development when contrasted to the longer history of the novel. Consequently, it is more challenging to identify the distinct characteristics of its many historical stages accurately. He argued that when examining the credentials of the short story as a modern written form that significantly influenced journal culture in the 18th and 19th centuries, it is often useful to compare it to the novel. These comparisons have typically highlighted the technical aspects of the short story. Nevertheless, the analogy can be employed to emphasise the unique nature of briefer forms of literature in the opposite manner (Head, 2016).

The subsequent chapters will encompass the literature review, the methodology chapter, data analysis, and conclusion. Chapter two will consist of a comprehensive examination of literature on linguistic ideas about humour as well as an exploration of feminism in translation studies. In Chapter 3, we will explore the methodology employed to analyse the data and provide comprehensive information about the corpus used in this research. Chapter four will provide samples from the corpus and demonstrate the application of linguistic methods employed in

sarcastic and hilarious literature. Chapter five focuses on language characteristics that serve as the foundation for tactical categorisation in the creation of hilarious statements. Chapter Six will explore the utilisation of a humorous and sarcastic writing style to critique religious institutions, politics, and political regimes, as well as the taboo nature of sex

Chapter Two: The Literature Review

2.1 Introduction

Computer-mediated communication (CMC) is the linguistic wide area of research to which this study makes a distinct contribution by focusing on the importance of the new literary genre known as e-Arabic literature (Daoudi, 2011, 2017, and 2018). This new genre has made its way to the Arab culture in general with the “language use on the Internet which took and is still taking different innovative forms among Arabs (youth, government, elite, men and women, teachers, religious institutions, and ministers) in different languages (Standard Arabic, dialect, Berber, French, English and Hybrid language) and through different mediums (Facebook pages, blogs, YouTube, and many other forms), and forming new communities” (Daoudi, 2018: 460). A special Issue featuring the phenomenon appeared in *Al-Majalla al- 'Arabiyya* (2009) where Arab writers from different parts of the Arab world expressed their views about the new phenomenon which they called *The Internet Storyteller*. Their views concentrated on whether or not this new variety of language (e-Arabic) constitutes a threat to the sacredness of the Arabic language. It also questioned the nature of the writings as to whether to consider them as ‘novels.’ These questions bring to life the traditional battles over language and power in the Arab World.

This new variety of language as well as the new literary genre make distinct contributions to the change of perceptions around Arabic linguistics and help in demystifying the myth that the Arabic language is characterised by the dichotomy of Standard Arabic and the different vernaculars. “Linguistically speaking, groups of Internet and IT users in the various Arabic-speaking regions have created what John Swales calls a ‘discourse community’”. Examples of this genre include Raja' Al Sanae's novel *Banāt Al-Riyād* (2005) in English (Girls of Riyadh), which started off as a blog by a female Saudi dentist who sent emails to the Saudi society including to the religious institutions. Those emails became very popular among the younger population. What characterises these emails are their audacity in dealing with what is known as *Al-Thālūth al-Muharram* (the three sins), as mentioned in the Introductory Chapter of this thesis, i.e., sex, politics and religion. Their popularity is what made one of the most prestigious publishing house Dar Al Shourouq, in Egypt to publish this genre of writings in a book series called *Mudawwanāt al-Shuriq* (Al Shourouq Blog). Another example is a young Egyptian

blogger Ghada Abdel 'Al, to publish her popular blog in a book called '*āyza 'atjawwiz* (I Want to Get Married) (2007), which later was turned into a TV series shown in Ramadhan. This study includes a long list of books which uses e-Arabic as a distinctive feature (see the corpus of the study in Introductory chapter, section 1.4)

This chapter aims to shed light on this genre of writing by focusing on one of the characteristics, which is the use in humour. It provides the different theoretical approaches to humour and the various schools of thoughts in dealing with the subject. After exhausting the conceptual frameworks around humour, I take the study to another level, that of discourse around this genre of writings. In other words, I frame this genre as a distinctive genre, which intersects with the new global phenomenon of writing movement as a result of CMC. By transnational feminist, I frame this genre of writings, for which I adopt Daoudi's term and definition (2011) that of 'e-Arabic literature' as a news genre in humour. In the following section, I present the approaches and views around humour in western academia.

2.2 Approaches for Studying Humour in the West

Various studies have examined the cultural and linguistic dimensions of humour in Western societies. For example, while Goddard (2017) and Yue, Jiang, Lu & Hiranandani (2016) highlight the significance of cultural context in comprehending humour, Goddard specifically examining Australian English and Yue, Jiang, Lu & Hiranandani examining both Western and Eastern cultures. Kawalec (2020) and Ridanpää (2014) offer a comprehensive cultural viewpoint, with the former analysing stand-up comedy as a defining characteristic of Western society and the latter exploring the geographical dimensions of humour. Dynel (2013) and Double (1991) explore the theoretical and historical aspects of humour. On the other hand, Dynel focuses on linguistic humour theory, while Double examines the traditions of British stand-up comedy. Piwowarczyk (2019) and Jansson (2016) examine the function of humour in cross-cultural exchanges. Piwowarczyk focuses on comparing Chinese and Western comedy, while Jansson discusses humour as a pedagogical tool.

Several language features, including satire, sarcasm, puns, and metaphor, contribute to creating humour. In addition, humour can stem from the implausibility and unpredictability of juxtapositions, when two words or concepts are juxtaposed to highlight contradictions (Lloyd, 2011). Humour in linguistics can be analysed from semantic, pragmatic, and syntactic perspectives. Attardo and Raskin (1991) researched the semantic elements of verbal humour.

Their research is grounded in the theory of incongruity resolution, which played a significant role in developing the theory of linguistic humour. According to Attardo (2006), typical lexical and syntactic techniques are employed to create uncertainty. Scholars from the Global North recognise various theories for the study of humour. These theories are as follows:

2.2.1 Superiority Theory

The concept of superiority suggests that individuals derive pleasure from the misfortunes of others (Leviathan, 1951). Norrick (2003) suggests that humour might be seen as an expression of ill will directed towards individuals who are viewed as lacking power. This occurs due to the inherent human tendency to constantly compete with one another and endeavour to discover each other's shortcomings. The humour in this paradigm occurs when one abruptly learns that an individual outperforms their peers or colleagues. This comedy genre is considered to be a manifestation of an individual's sudden sense of superiority.

The literature extensively explores superiority theory in humour, which suggests that humour originates from a sense of superiority towards others (Mulder & Nijholt, 2002). Lintott (2016) disputes the conventional understanding of this idea, contending that superiority towards others does not constitute a fundamental element of humour. Duncan (1985) provided evidence that people with high social status only sometimes dominated the use of humour in professional organisations. Nevertheless, Vallade, Booth-Butterfield & Vela (2013) and Gruner (1997) offer substantiation for using superiority theory in some circumstances, such as using humour to address relational violations and the competitive nature of humour. Vandaele (2002) further combines the ideas of incongruity and superiority in humour, while Fave, McCarthy & Haddad (1973) and Weise (1996) examine the influence of identification classes and political partisanship on the appreciation of humour. Ibraheem & Abbas (2016) employ the incongruity theory of humour in a pragmatic language analysis, proposing that the breach of Gricean maxims might result in the generation of humour.

Krikmann (2009) posits that the superiority theory is based on three fundamental factors. Firstly, it is important to note that all comical circumstances involve individuals who emerge as either victors or losers. Furthermore, it is a fact that hilarious situations invariably involve incongruity. The ultimate component is that all comical interactions necessitate the element of unexpectedness. Throughout history, humans have utilised humour to engage in competitive interactions, aiming to amuse and provoke one another with their witty ideas. The research

Krikmann conducted in 2009 supports this observation. The doctrine of superiority is associated with the philosophers Hobbes, Aristotle, and Plato. Hobbes argues that humour arises from a sudden sense of superiority we experience when we recognise our unparalleled qualities compared to others (Ferguson and Ford, 2008).

An example of the superiority behaviour from the corpus of this study includes the example found in *Kābtin Misr* (Egypt's Captain) (2007: 43), when the author refers to Ahmad Urabi's revolution when explaining the reasons for its failure, as lack of working hard (a further explanation is provided in Chapter Four, section 4.2).

2.2.2 Relief Theory

The relief or release theories of humour were first introduced by Sigmund Freud in 1905. This theoretical framework posits that humour frequently mirrors taboo matters, including themes related to sexuality and race. According to Freud (1905), laughter serves as a socially acceptable means of expressing repressed aggressiveness or sexual desires. According to Raskin (1985), laughing at a joke can unleash psychological energy, allowing us to liberate ourselves from our inhibitions. This can serve as a socially acceptable means of expressing sexual or aggressive emotions that individuals typically need to exert strict control over. From the corpus of this study, an example is given in *Al-Māddā 212* (Article 212) (2010: 81) in explaining the aggressiveness of for example, the traffic officer who expects a bribery that matches the nature of the 'crime'. The latter is between quotation marks because in reality there is no crime, but it is the officer who would be looking for any fault to issue a fine. The 'offender' in that case needs to evaluate the situation and decide whether to give a 20, 50 or 100 Egyptian pounds note. This example is explained further in Chapter Six, section 6.1.2.

Relief theory, according to Norrick (2003) includes an additional insight into the psycho-physiological foundation of laughter by asserting that humour facilitates the discharge of psychic energy and tension. According to this hypothesis, tension accumulates in the human body over time and must finally be released. This hypothesis is widely embraced by individuals who advocate for the positive health effects linked to humour and laughter. Norrick (2003) asserts that laughter is typically a spontaneous release of tension and is primarily a form of entertainment. An alternative interpretation of this idea posits that individuals get pleasurable emotions by substituting bad emotions with humour. The theory needs a complete elucidation

of the underlying factors that contribute to the perception of individual instances of humour as amusing (Norrick, 2003).

The relief theory, a major feature of linguistic humour, is addressed in many works. For example, Morreall & Mankoff (2009) notably emphasise the relief theory as a mechanism for releasing pressure. Ibraheem & Abbas (2016) and Pepicello & Weisberg (1983) explore the linguistic and pragmatic aspects of humour. Ibraheem & Abbas examine the incongruity theory (as explained below in section 2.1.3) and the violation of Gricean maxims, while Pepicello & Weisberg highlight the significance of ambiguity in linguistic humour. Navarro (2019) and Dynel (2013) offer an expansive viewpoint, examining the merging of humour theories and the emergence of novel theoretical concerns in the field of humour studies. In his work, Morreall & Mankoff (2009) provide a more extensive explanation of the relief theory and introduce a novel perspective on humour, conceptualising it as cognitive play.

2.2.3 Incongruity Theory

The notion of incongruity, a fundamental concept in humour research, suggests that humour emerges from the presence of unexpected or illogical aspects within a given context. This hypothesis has been examined in diverse linguistic circumstances. Mihalcea, Strapparava & Pulman (2010) and Attardo (2008) examine the significance of incongruity in humour. Mihalcea, Strapparava & Pulman (2010) primarily investigate computational models for detecting incongruity, whereas Attardo (2008) emphasises the necessity of a comprehensive theory that incorporates both the ability to understand humour and its expression. Cobos (1997) and Brône & Feyaerts (2003) offer pragmatic and cognitive linguistic viewpoints on producing and understanding humorous effects. Cobos (1997) proposes that speakers employ incongruity to generate cognitive impacts, while Brône & Feyaerts (2003) examine the involvement of metonymy in the interpretation of humour. Veale (2004) doubts whether incongruity is a fundamental cause or a secondary phenomenon in humour, whereas Yus (2017) presents a classification of instances where incongruity is resolved in jokes. Nikonova, Boiko & Savina (2019) and Norrick (2006) analyse humour's cultural and social aspects. Nikonova, Boiko & Savina (2019) focuses on the connection between national character, cognitive processes, and translation approaches in British and American humour. Norrick (2006) emphasises the significance of linguistic structures and social factors in verbal humour.

Incongruity theory is highly influential in explaining laughter and humour as asserted by Attardo (1994). According to this view, laughter is caused by the abrupt and straightforward recognition of a mismatch between tangible objects and their related ideas. According to Norrick (2003), the incongruity theory posits that humour arises from a response to a situation characterised by a lack of harmony, involving elements of ambiguity, clever absurdity, excess, or inappropriateness. It is the prevailing and well-recognised theory of humour with the highest degree of influence. The theory originated in Aristotle's time, yet it continues to be applicable in the present day. Incongruity arises when individuals encounter an unexpected combination or surprise situation, leading to the perception of humour. However, to assess if an activity or statement is incongruous, it is crucial that we first understand what is compatible (Norrick, 2003).

Attardo and Pickering (2011) identify three elements of incongruity: hyperbole, inversion, and literal interpretation of idiomatic expressions. Exaggeration, on the other hand, is expressing and presenting typical occurrences so that the comedian's reaction is disproportionate. The most pronounced incongruity arises from the transgression of social taboos. Sex, biological functions, and death are the primary subjects that are considered taboo in certain cultures. Under typical conditions, these topics frequently require subtle, solemn, and indirect conversation, which might generate significant amusement. On the other hand, reversal entails a straightforward act of reversing the conventional, carrying out the opposite of what is anticipated. The resolution component of the incongruity hypothesis is primarily considered linguistic, as it offers insights into how jokes are organised. However, it fails to offer additional elucidation on the impact of the surrounding variables. Furthermore, it does not endeavour to elucidate the factors that contribute to the enduring humour of a joke, even after repeated exposure (Attardo & Pickering, 2011). In the case of the corpus in study, incongruity is manifested in cases of taboos, known in the Arabic-speaking region as *Al-Thālūth al-Muḥarram* (the three sins): sex, politics and religion. For further clarification about taboos, the following section will provide a definition and will add the theoretical framework to what has been said in relation to humour and taboos.

2.3 Taboos Definition

There are several definitions for the word taboo based on various scientific perspectives. Since taboo is a topic related to human linguistic and physical behaviours, they have been studied in

several scientific domains such as Anthropology, Sociology, and Sociolinguistics. These variations of studies are due to the different perspectives that each field offers. Each domain studies taboo from a different angle depending on various theories and goals. According to Scott (1912), a taboo is a restriction enforced by early societies on specific objects or actions, resulting in consequences for engaging in or touching the forbidden conduct. It pertains to a variety of objects, such as individuals, tools, locations, food, and clothing. Taboos are considered a method of cultural structuring, cohesion, and ethical instruction (Jian-Zhong, 2010). Interpreting and translating taboo language can be complex due to variations in different cultures and contexts (Mouallem, 2015). Cook (1967) explains, “taboo as I have before observed is a word of extensive signification; Human sacrifices are called Tangata taboo, and when anything is forbidden to be eaten, or made use of they say such a thing is taboo.” (p. 176). Jian-Zhong (2010) asserts that taboos are present in several facets of human life as social norms. A taboo is a restriction or prohibition based on social traditions or emotional aversion, preventing anything from being used, approached, or mentioned due to its sacred and inviolable character. Taboos serve as a cultural phenomenon that aids in organising culture, integrating diverse cultures, regulating society, and fostering moral education.

Taboos are considered a method of cultural structuring, cohesion, and ethical instruction (Jian-Zhong, 2010). Interpreting and translating taboo language can be complex due to variations in different cultures and contexts (Mouallem, 2015). Allan (2018) and Mouallem (2015) have highlighted the social and linguistic dimensions of taboo, its influence on behaviour proscription, and language evolution. Allan (2018) contends that behaviour must be considered damaging to an individual or their group to be prohibited, with the level of harm ranging from a breach of etiquette to potential death. He states that all taboo actions are condemned and can result in social consequences, if not legal punishment. They are defined, and the underlying reasons and attitudes are explored. Taboo words are usually dysphemistic, such as insults and swearing. People avoid taboo language by using euphemisms. Mouallem (2015) defines taboo as anything stated or done that is considered rude or shameful. It is a mutual understanding among individuals to refrain from saying or doing something that could be perceived as embarrassing or disrespectful. Mouallem (2015) argues that interpreting taboos is challenging within the same language community due to varying definitions influenced by factors like gender, age, social class, era, and context. It becomes even more difficult to interpret between two language communities, particularly if they belong to vastly different cultures. Omitting

taboo can result in serious consequences with potential legal or lethal outcomes, so it must not be overlooked. In the following sections, humour and its varied usages will be demonstrated.

2.3.1 The Use of Humour in Criticising or Talking About Cultural Taboos

The use of humour has a crucial role in criticising and talking about cultural taboos. It serves as a tool for resistance and criticism, as evidenced by Bonello et al. (2018). Faulkner & Williams (2012) notes that humour can serve as a disruptive factor. It also can be used to concentrate on certain objectives, confront challenges, and comprehend group dynamics (Ermida, 2009). According to Freitas (2016), offensive and outlawed comedy in television advertising is an example of harming others. The potential negative reaction to inappropriate jokes emphasizes the necessity of self-censorship in stand-up comedy (Nwankw, 2019). Cultural taboos have a substantial impact on shaping humour, as seen by the American joke cycle's reaction to societal changes (Boskin, 2009). This study will examine how elucidation on taboos can be addressed through the use of amusing expressions. For instance, the utilisation of humour and satirical writing style can be employed to critique some subjects that are commonly regarded as taboo and deemed unsuitable for discussion. This includes the critique of religious institutions, and political regimes, and the utilisation of sexual allusions in the creation of comedic content (as analysed in detail in Chapter Six).

Humour is an intricate and versatile instrument that can be employed to scrutinise cultural taboos. It can function as a type of social action, a method of social and cultural mediation, and a tactic for delegitimisation (Lockyer & Pickering 2008; Hodson & MacInnis 2016). In their 2008 publication, Lockyer & Pickering examine contentious instances of comedic content in the media and assert that humour should be seen with gravity. They suggest that the sociological analysis of humour must address the issue of ethical boundaries. They assert that humour is essential to social ties and engagement, and its gravity is not in conflict with seriousness, as it can have significant consequences. Furthermore, approaching humour with seriousness does not imply being against humour. Instead, it means recognising that humour is a unique type of human connection that is present everywhere but varies in its functioning and acceptance across different communities and periods. The comprehension of humour is contingent upon certain spatial and temporal contexts, and the sociological examination of comedy can provide valuable insights into current social dynamics and established social norms (Lockyer & Pickering, 2008). Hodson & MacInnis (2016) argue that humour plays a crucial role in social

interactions, yet dismissing it as mere jokes might lead to harmful effects between different social groups. They contend that group dominance objectives are manifested by nonchalant ideas about humour, which validate and offer psychological protection to evade bias. Furthermore, the utilisation of humour and scorn is essential in the process of delegitimisation, working in conjunction with dehumanisation and system justification. Practitioners and researchers are advised to utilise social media platforms to get insights into humour, examine individuals within their social environment, and employ humour as a means to counteract bias and discrimination.

The incorporation of humour in this situation is shaped by various elements, including social organisation, gender dynamics, and ethnic generalisations (Leary & Davies, 1991). Nevertheless, comedy may also create divisions as individuals from various socio-economic groups use their preferences in humour to establish distinctions and assert cultural superiority (Friedman & Kuipers, 2013). Although humour and laughter can cause harm, they are crucial aspects of social life that offer useful analytical insights into social disparities (Carty & Musharbash, 2008).

2.3.1.1 The Use of Humour in Criticising Religious Institution

The use of humour as a means of critiquing religious establishments is an intricate and nuanced matter. Capps (2006) underscores the ethical and societal dimensions of comedy, particularly emphasising how humour can augment religion. He contends that religion experiences a decline in significance when it neglects to acknowledge its historical association with humour, as it is an essential component of love, worship, and community. Nevertheless, Hodson & MacInnis (2016) and Obadare (2009) warn that humour can be employed as a tactic to undermine legitimacy and as a means of subverting authority, respectively. According to Obadare (2009), it is important to include comedy in discussions about civil society. This will enhance the analysis of civil society by examining how social interactions and their political implications are constructed, as well as the less obvious places where most visible political activities start.

Capps (2006) and Saroglou (2002) delve more into the complex link between religion and humour, with Saroglou proposing that there is a fundamental mismatch between the two. Capps (2006) contends that religion and humour are likely to be allies, as religion is also deemed to be compatible with psychological well-being. Although religion and humour are not

adversaries, they are generally not aligned with each other. He posits that there are valid reasons for this lack of trust, while the majority of them are unfounded. The author concludes that religion and humour should reconcile their existing estrangement. Saroglou (2002) argues that while humour can be found in religion, it is worth considering whether the historical scepticism of religion towards comedy is not coincidental but rather indicative of a more profound truth. Saroglou's study examines the relationship between religion and personality traits, cognitive structures, and the social consequences associated with a sense of humour. This investigation is based on theories and research in the fields of humour psychology, religion psychology, and the psychological anthropology of early Christianity. As anticipated, the conclusion indicates, from the viewpoint of personality psychology, a pre-existing negative correlation between religiousness and a sense of humour. Palmer (2005) explores the contentious aspect of religious parody, while Plaza (2006) analyses the role of humour in Roman poetry satire. These studies emphasise the need to have a detailed understanding of how humour is used to criticise religious institutions.

Satire has a long history of being used as a powerful tool to expose hypocrisy and pretence in religious institutions through the use of humour, as highlighted by Wagoner in 1967. Nevertheless, the connection between wit and religion has caused conflict since some consider wit to be a subversive influence (New, 2015). Nevertheless, religious humour can serve as a potent tool for criticism, especially when employed to humble arrogance and self-importance (Amant, 1968). It is crucial to acknowledge the possible risks of uncontrolled criticism, especially in terms of impacting susceptible individuals (Khanson & Copenhagen, 2018). Humour may be a beneficial and important tool in critiquing religion when used properly and with awareness of its potential influence (Donnelly, 1992). The corpus of this study has many examples of satire to criticise the religious institution. An example can be found in *Al-’urjūha* (The Swing) (2010: 26) refers to “Mishari, the young sarcastic philosopher who was stabbed in his manhood and pride, always had the ability to turn the bitterness of situations into jokes, which in turn transformed into a philosophy that never occurred to any philosopher. That's why he announced his boycott of pizza restaurants as part of boycotting American products. He also avoided American virtue guard cars and any public gatherings with Thamer and his wife. He responded to Thamer by saying: 'Hey, we're the elite, not like you guys, Rafida (as the scowling-faced man said to him)” (see Chapter Six, section 6.1.1).

2.3.1.2 The Use of Humour in Criticising Politics and Political Regimes

Political satire, frequently employed as a means of resistance, has the potential to question the credibility of a government (Camps-Febrer, 2012). It functions as a tool to analyse and critique important political matters (Ridanpää, 2014). It also can be used to shape or harm public perceptions and political personas (Tsakona, 2009). Nevertheless, its impact on politics is constrained, as it tends to perpetuate and strengthen prevailing attitudes and perspectives (Tsakona & Popa, 2011). However, it has the potential to enhance individuals' sense of political efficacy and their level of interest in politics (Pearce & Hajizada, 2014). Political humour in the context of democracy has the power to evoke emotions and enhance public responsibility (Rolfe, 2010). Politicians, on the other hand, possess the capacity to appropriate it and diminish its potential for scrutiny (Higbie, 2017).

2.3.1.3 The Use of Sexual Allusions as Mediums in the Creation of Humours

Utterances

In certain cultural contexts, the discussion of sexual issues is deemed taboo, irrespective of one's religious beliefs. Consequently, engaging in open discourse over the matter is deemed inappropriate. Hence, it is commonly regarded as more advantageous to approach discussions about sexuality via metaphorical representations. The subsequent instances exemplify the utilisation of sexual allusions as a method for addressing sexual subjects indirectly, while also circumventing the inclusion of explicit sexual terminology, which is proscribed in all forms of literary genres. The subsequent illustrations exemplify how the utilisation of sexual innuendo can elicit a sense of amusement.

The use of sexual allusion in humour is influenced by gender, power dynamics, and the social environment, resulting in an intricate and diverse phenomenon. Scott (1986) and Crawford (2003) emphasise the significance of humour in shaping and dismantling gender norms, noting that women employ humour as a means of challenging conventional gender roles. Kotthoff (2006) and Bressler, Martin & Balshine (2006) delve deeper into the impact of gender on comedy, finding that males prioritise the ability to appreciate humour while women lean towards the ability to create humour. Bing (2007) questions the belief that joke-making is predominantly a male pursuit, examining the phenomenon of women engaging in the sharing of sexual jokes and suggesting that women should tell more jokes. Yus (2016) conducts a cognitive-pragmatic examination of humorous communication, specifically focusing on the

utilisation of sexual allusion. He emphasises the significance of inferential tactics in the creation of humour. According to Yus (2016), the speaker or writer intentionally predicts and manipulates these tactics and the availability of contextual information to create funny results. In *Qahwat al-Miṣriyyīn* (Egyptians' Coffee Shop) (2009: 7), a reference to humour using sexual allusion is in the dialogue between two characters when referring to the word muscle (see Chapter Six, section 6.1.3)

Kotthoff (2006) highlights four elements of humour that are particularly influenced by gender: status, aggressiveness, social alignment, and sexuality. According to him, gender continues to have an impact on humour, sometimes in an obvious manner and other times in a hidden manner. Within certain comedic pursuits, a distinct form of femininity and/or masculinity can be artfully portrayed. Jokes that rely on stereotypes can draw attention to gender issues, either by reinforcing them or by challenging them. Kotthoff (2006) examines a comedic sketch performed by a German stand-up comedian to illustrate the capabilities of feminist humour. The sketch portrays a woman challenging a colleague's sexual approaches by subverting conventional gender roles. Bressler, Martin, and Balshine (2006) performed a study on the potential differences in the usage of the phrase "good sense of humour" between the sexes. The researchers assessed the significance that participants attributed to their partner's ability to generate humour compared to their partner's willingness to appreciate their humour. A study revealed that males placed greater emphasis on their partners' ability to appreciate their sense of humour, whereas women saw both the ability to produce humour and the ability to appreciate it as equally important. During a second test, participants were asked to select their preference between a person who exclusively generated humour and a person who alone valued their humour for various types of partnerships. The findings indicated that women showed a preference for individuals who displayed a sense of humour in all sorts of interactions, whereas men showed a preference for individuals who were open to their humour, especially in sexual relationships. The findings indicate that sexual selection may have influenced men's and women's choices during hilarious interactions in markedly distinct manners.

2.4 Semantic Script-Based Theory of Humour (SSTH)

The Semantic Script Theory of Humour (SSTH) has played a crucial role in linguistic humour research, specifically in the examination of verbal jokes (Raskin, 1985; Brône, Feyaerts & Veale, 2006). This theory, which highlights the significance of script overlap and script

opposition in humour, has been expanded to incorporate joke-building and humour competency (Raskin, 1987; Attardo, 2008). Nevertheless, the theory has faced criticism due to its failure to account for culturally constructed humour, as pointed out by Kianbakht (2020). However, the SSTH has been utilised in computational humour research, where algorithms have been created to extract hilarious scripts from semantic networks (Labutov & Lipson, 2012).

SSTH, as proposed by Michalcea (2007), posits that a joke may be represented as a script conflict, which consists of two essential components: a set-up and a punchline. These two components collaborate to elicit amusement among the audience. The set-up can be construed in multiple manners, with one being readily apparent, enabling the punchline to subvert the less apparent interpretation, startling the audience and eliciting a comedic response. SSTH and incongruity theory exhibit certain similarities since both theories utilise the element of mystery to evoke surprise.

Attardo (2006) posits that jokes are made up of pulses, that is, a succession of occurrences in the components or texts of an enumeration. These pulses can potentially convey information, amuse, or even evoke humour. An essential requirement in this sequence is that the final pulse contain the joke's punchline. A punchline is a decisive remark or phrase employed in a joke to elicit a comical impact abruptly. Krikmann (2009) proposes that a punchline can be analysed to logically explain a joke. Jokes are, for the most part, connection- or context-free, may be told in a range of contexts, and do not require any previous information. However, some forms of humour, such as sitcoms, depend a great deal on the linkages between content and, in addition, the audience's prior knowledge. The trigger, or punchline, elicits a transition from the conventional script to an unforeseen one. The semantic script-based hypothesis, as proposed by Krikmann in 2009, expands upon this approach.

2.5 General Theories of Verbal Humour (GTVH)

Various linguistic theories have been suggested to examine verbal humour, primarily emphasising cognitive and pragmatic approaches. Notable theories on verbal humour include the General Theory of Verbal Humour (GTVH), proposed by Attardo in 1994, and SSTH, developed by Raskin in 1985. These theories highlight the importance of scripts and incongruity in creating humour. The aforementioned studies comprise Kianbakht 2020, Brône, Feyaerts & Veale 2006, Krikmann 2006, and Ortega 2013. The relevance-theoretic approach

has also been utilised to analyse hilarious communication, highlighting the significance of incongruity and meta-representations (Cobos 1997).

Humour studies in linguistics is examined, with particular emphasis on linguistic theories such as SSTH and GTVH, as confirmed in Kianbakht's (2020) study. His argument posits that GTVH fails to take into consideration culturally constructed humour. It suggests that to recognise and analyse instances of humour properly, it is necessary to consider cultural conceptualisations. According to Brône, Feyaerts & Veale (2006), following Victor Raskin's seminal work in 1985 on the semantic mechanisms of humour, the focus of study on linguistic humour has transitioned towards the field of cognitive psychology. SSTH and GTVH, two significant linguistic theories on humour, exhibit resemblances to Cognitive Linguistics (CL), a comprehensive linguistic framework employed in the methodological approach to this thematic issue.

Michalcea (2007) claims that GTVH differs from SSTH, as SSTH primarily focuses on the semantic side of linguistics when analysing humour. Nevertheless, this theory expands upon the SSTH. It provides a comprehensive explanation of a hilarious text by delineating six primary sources of information and incorporating many linguistic characteristics in interpreting humorous texts. Michalcea (2007) states that “GTVH defines six main knowledge resources that can be organised on six levels from concrete (low level) to abstract (high level)” (p. 414). Michalcea (2007) categorises and explains the six primary sources of information as follows:

- Script opposition, which is a knowledge source based on the main idea of SSTH of opposing interpretations that are both compatible with the text.
- Logical mechanism, which provides a possible resolution mechanism for the incongruity between scripts.
- Situation, which defines the context of the joke in terms of location, participants, and others.
- Target, which is the person or group of persons that are targeted by the joke.
- Narrative strategy, which defines the style of the joke, i.e., whether it is a dialogue, a riddle or a simple narrative.
- Language, which defines the “surface” of the joke in terms of linguistic aspects such as lexicon, morphology, syntax, and semantics (p. 414).

2.6 Cognitive Theories of Analysing Humour

According to Attardo and Pickering (2011), specific theoretical and analytical notions are essential in linguistics to address concerns related to cognitive script theories in cognitive linguistics. These theories employ a comparable concept of incongruity as a benchmark for their understandings of how humour functions, albeit with distinct applications. The utilisation of cognitive linguistics in the manifestation of humour stems from humour centred around the embodiment of language. This pertains to how people with specific social and physical objectives and circumstances employ humour (Attardo and Pickering, 2011).

Kotthoff (2006) asserts that there is a significant cognitive resemblance between humour and metaphor. Humour suggests a fluctuation or comedic clash between two realms of conversation or perspectives in related situations. These two frames encompass scientific discovery, which entails the objective study of data, and the realm of art and visuals. According to Kotthoff (2006), aggression is the specific emotional state associated with humour, adoration is the typical attitude associated with art, and neutrality is the typical attitude associated with discovery. Most sarcastic books are presented as critiques of political attitudes within an ironic framework. These novels exhibit a confrontational political stance by highlighting the flaws of politics and politicians instead of expressing favourable political sentiments (Kotthoff, 2006). Attardo (2006) argues that cognitive linguists have overlooked certain aspects of humour analysis that they possess the ability to address. He contended that cognitive linguistics possesses distinctive expertise in investigating certain aspects of the linguistics of humour without duplicating existing resources or making hasty generalisations. Cognitive linguistics has the potential to make a distinct contribution to the study of humour if it collaborates with the aforementioned ideas.

The connection between verbal humour and figurative speech has been examined by Krikmann (2009) in his work "On the Similarity and Distinguishability of Humour and Figurative Speech". The article addresses the ongoing theoretical disagreement between classical linguists and cognitive linguists. Furthermore, he asserts a connection between metaphor and humour, a semantic ambiguity that requires the listener of a joke to employ their language proficiency and extensive knowledge when encountering such a text. Uekermann, Daum & Channon (2007) state that "Humour potentially involves both expressive abilities involved in the generation of humorous stimuli, and receptive abilities involved in comprehension and appreciation" (p. 132). Furthermore, they propose the necessity of distinguishing between

cognitive and affective aspects when studying the neurological underpinnings of humour processing.

Comedy plays a significant role in alleviating tension and resolving the consequences of adversity and peril, as asserted Apter and Desselles (2001). The diverse reactions of individual audience members towards characters in comedies can be due to chance variables. Various characters in tragedies and comedies elicit distinct reactions and levels of identification among individual members of the audience. These figures could embody typical scenarios in human existence. Tragedy and comedy have distinct associations with incongruity. Comedy encapsulates a practical and non-heroic approach to the inconsistencies of life (Apter and Desselles, 2001).

2.7 Grice's Maxims in the Creation of Humour

Grice's Maxims, formulated by H. Paul Grice, are a collection of conversational principles that regulate efficient communication. The maxims mentioned encompass quality, quantity, relevance, and manner (Greenall, 2006; Westby, 2023). These manifestations are frequently observed in diverse modes of communication, including the exchange between educators and learners (Khayati, Mujiyanto & Warsono, 2019), dialogues in films (Yolanda, 2020), and the creation of news content (Kheirabadi & Aghagolzadeh, 2012). Nevertheless, it is possible to deviate from these principles, resulting in implicature (Greenall, 2006).

Various studies have examined the utilisation of Grice's maxims in understanding humour. Ibraheem & Abbas (2016) and Ahmed (2005) discover that disregard for these principles might result in the generation of comedy, with the maxim of relevance being especially noteworthy. Zeb (2019) and Kotthoff (2006) conducted additional research on the influence of Grice's maxims on generating humorous effects. Zeb (2019) examines the utilisation of language in a Pakistani comedy act, while Kotthoff (2006) highlights the significance of analysing performances. Fernández & Fernández-Fontecha (2008) and Taberski (1998) both utilise Grice's model to analyse humour in particular situations. Fernández & Fernández-Fontecha (2008) utilise the concept to elucidate the creation of humour in the television show 'Friends,' while Taberski (1998) explores its function in situation comedies. Nemesi (2015) expands upon Grice's paradigm to encompass a broader spectrum of comedic content. This was achieved by introducing the self-interest principle as a supplementary idea. Finally, Khan (2021) utilised

Grice's paradigm to examine the comedic elements of the TV show "Mind Your Language" through the lens of applied linguistics and humour studies.

In his study, Norrick (2005) examines elements of pragmatics and proposes that individuals exhibit a proclivity to adhere to Grice's Cooperative Principle when engaging in language-based communication. In his analysis of tellability, he applies the cooperative principle to examine comedy from both perspectives. Nevertheless, it is crucial to acknowledge that people frequently fail to conform to Gricean maxims during communication. Deviation from the maxims might result in a connotation or implication that differs from the speaker's intention, indicating that humour can be unintentional or deliberate (Yus, 2003). Thus, humour creation might occur when one purposefully or unintentionally violates one or more of the maxims. Grice (1975) stated that:

On the assumption that some such general principle as this is acceptable, one may perhaps distinguish four categories under one or another of which will fall certain more specific maxims and sub-maxims, the following of which will, in general, yield results in accordance with the Cooperative Principle. Echoing Kant, I call these categories Quantity, Quality, Relation, and Manner (p. 45).

Grice goes on to propose the four following conversational maxims:

MAXIMS OF QUANTITY. Make your contribution to the conversation as informative as necessary. Do not make your contribution to the conversation more informative than necessary.

MAXIMS OF QUALITY. Do not say what you believe to be false. Do not say that for which you lack adequate evidence.

MAXIMS OF RELATION. Be relevant.

MAXIMS OF MANNER. Avoid obscurity of expression. Avoid ambiguity. Be brief. Be orderly (pp. 45-46).

Hilarious discourse and communication are present in everyday life. Brown and Levinson (1987) argue that various factors can cause humour. When speakers disobey one or more of Grice's maxims during a discussion, humorous utterances can result. During a collaborative dialogue, the individuals involved may adhere to the principles known as maxims. However, people can also deliberately choose not to adhere to the maxims. Language can be perceived as hilarious in one situation but not in another. The social context in which a joke is delivered

is crucial. For instance, a mere chuckle may indicate that an individual is not as entertained as other group members who are laughing. To clarify, chuckling can serve as a form of politeness to indicate a sense of belonging to the collective, rather than solely reflecting genuine amusement. If you dislike someone, you may fake a laugh at their joke, but you might genuinely laugh more if a friend offers a completely unfunny joke. This also pertains to civility, or the expression of acceptance towards the speaker without hindering their interaction (Brown and Levinson, 1987).

Tsakona (2009) categorises several forms of collaboration according to Grice's principles of quality, quantity, manner, and relation. Tsakona (2009) provides several examples of situations in which a person engaged in communication may not adhere to the principles governing discussion. Examples of such cases encompass the following: (i) A participant may opt to withdraw from the conversation due to their unwillingness to comply with the conditions of the maxim. (ii) A participant may face a conflict that prevents them from meeting the initial maxim criterion without violating the second requirement, which pertains to quality. (iii) A participant may blatantly fail to fulfil a maxim. In the previous scenario, it is necessary to presume that the individual who is violating the maxim possesses the ability to comply with it.

Attardo (1994) claims that “a large number of jokes involve violations of one or more of Grice’s maxims” (p. 271). Attardo (1994) provides four examples of jokes followed by explanations in light of Grice’s Cooperative Principle. These examples show how the maxims of quantity, relation, manner, and quality are violated in certain types of jokes:

Quantity:

“Excuse me, do you know what time it is?”

“Yes.” (Attardo, 1994, p. 272)

In the preceding scenario, the maxim of quantity is breached if the respondent fails to offer enough information or includes extra details. The breach of the maxim of quantity in this particular instance lies in insufficient information (Attardo, 1994). Attardo (1994) explains that the respondent “is failing to provide the necessary amount of information (namely the time) because he/she misinterprets the indirect speech act of requesting the time as a literal request of information about his / her capacity of possessing the information” (p. 273).

Relation:

“How many surrealists does it take to screw in a light bulb?”

“Fish!” (Attardo, 1994, p. 272)

Attardo (1994) attributes the violation of relevance in the above example to the absurdity of the response. Attardo (1994) states that this example is “an ‘absurd’ joke, with a certain appropriateness from the well-known surrealist taste for bizarre associations” (p. 273). The lack of correlation between the response involving fish and the intended meaning of the question is the reason behind this.

Manner:

“Do you believe in clubs for young people?”

“Only when kindness fails.” (Attributed to W.C. Fields as cited in Attardo, 1994, p.273)

Attardo (1994) explains that this joke includes a pun that violates the maxim of manner because of the ambiguity of the word clubs.

Quality:

“Why did the Vice President fly to Panama?”

“Because the fighting is over.” (Johnny Carson 1-19-90 as cited in Attardo, 1994, p.273)

According to Attardo (1994), this joke intentionally breaks the principle of quality by implying that the Vice President is a coward.

Attardo (2004) argues that violations of Grice's (1975) cooperative principle, which constrains the concept of collaboration, are tolerable to the minimum extent possible and allow for communication. Gibbs (1994) holds a similar perspective to Attardo about Grice's cooperative principle. He suggests the necessity of challenging Grice's principles of veracity. The suggestion is based on the notion that a mutual understanding between the speaker and the listener regarding the topic matter is crucial for comprehending the verbal communication. Irony is a literary device that involves expressing a meaning opposite to the literal interpretation of words or actions. Functional theory offers a comprehensive account of the significance of texts within the context of practical, everyday life. Stylistics, a branch of linguistics, asserts that style is a departure from typical language usage (Chakhachiro, 2011). The study delves into speech act theory and the principles of conversational cooperation. The conversation

produces a comprehensive, three-dimensional discourse-functional model for understanding irony, as proposed by Chakhachiro in 2011.

According to Chakhachiro (2011), it is evident that in every given natural language scenario, it is impossible to establish definitive rules for grammatical categories and thereafter utilise them to comprehend ambiguity. This is mostly due to the unpredictable fluctuations in different contexts. He proposes that this argument consequently prompts the following inquiry: How can we infer a writer's intended meaning as readers without being aware of the intricate process of analysis involved? Is this the inherent procedure that conversationalists, whether written or spoken, employ to generate and infer irony by utilising verbal irony as the subject of examination? In addition, Chakhachiro (2011) argues that Grice's maxims play a significant role in inference theory. Unlike literary theory, which purports to be the logical discipline for inferences, Grice's framework can objectively explain the confusing principles of interpretation. Furthermore, he concurs with Grice's proposition that the act of compromising the utmost excellence possesses an ironic aspect. Chakhachiro (2011) has examined the subject of irony from various perspectives, including literary criticism, linguistics, structural analysis, and descriptive stylistics. The first addresses the matter of rhetorical devices. The second refers to the formal apparatus utilised. The third field focuses on analysing language through the observation of stylistic devices and their impact on interpreting textual meanings. The examination of irony, however, is insufficient for these three fields of study. In metaphysics, psychology, social sciences, and communication studies, the production of sarcastic writings can be highly beneficial (Chakhachiro, 2011). The linguistics dispute highlights the necessity of employing a combination of linguistic theories, including styling, functionality, speech actions, logic, discourse, and speech, to examine irony. The transmission of ironic signals is conveyed through stylistics, while functional theory focuses on the meaning rather than the form (Chakhachiro, 2011).

2.8 Timing in The Creation of Humour

Research on the timing of humour creation has yielded mixed findings. Studies investigating the temporal aspects of humour generation have shown inconsistent results. Attardo (2011) discovers that there were no notable alterations in the speed of speech or breaks in speech patterns when it came to delivering punch lines. This finding contradicts the conventional belief regarding the timing of jokes during performances. Lee & Griffith (1962) and Amir &

Biederman (2016) both highlight the significance of anticipation and surprise in humour. Amir's research indicates that seasoned comedians depend less on a systematic and controlled search process. Mireault et al. (2012) and Hoicka & Akhtar (2012) emphasise the early onset of humour perception and production in newborns and young children, respectively, with parents playing a crucial role in humour development. Elpers, Mukherjee & Hoyer (2004) and Norrick (2009) highlight the significance of humour in communication, and Elpers' research indicates that surprise plays a crucial role in generating humour in television advertising. According to Christie (1994), humour from a psychoanalytic standpoint can help merge competing urges.

There is a belief held by certain scholars that performance is the paramount element of humour. In his paper titled 'Non-Verbal Humour and Joke performance,' Norrick (2003) states that "Listening to joke performance differs cognitively from reading a joke text, and our theory of humour should recognise and model this difference" (p. 407). This means that there is a cognitive distinction between listening to a joke being performed and reading a joke text. Norrick intends to expose a systemic weakness in Raskin's theory of humour. Norrick (2003) claims that "Far more jokes depend on performance and this dependence is in many cases not immediately obvious because we are accustomed to performing written joke texts for ourselves as we read them" (p. 406). Norrick (2003) aims to reveal a fundamental flaw in Raskin's theory of humour. According to Norrick (2003), a significant number of jokes rely on performance, and this reliance is sometimes not immediately apparent because we are accustomed to performing written joke texts as we read them. To emphasise this point, Norrick references both written and spoken renditions of Raskin's key example in his book *Semantic Mechanisms of Humour*, specifically 'The Doctor's Wife Joke.' This supports the idea that jokes in written and spoken forms exhibit variations in the arrangement of their linguistic components. Scripts are positioned in a gradual sequence between macro-scripts and complicated scripts. For instance, a restaurant would offer a macro-script consisting of several interconnected scripts, such as arriving at the restaurant, getting seated, and placing an order. War is a multifaceted phenomenon that encompasses various elements, such as the military, soldiers, and weaponry (Norrick, 2003).

Attardo and Pickering (2011) conducted a study on pauses and speech rate in humour. They noted that timing is a topic that has been largely overlooked in humour research, despite the widespread belief that timing is crucial in humour. Attardo and Pickering (2011) state that "There has been a widespread consensus that timing is one of the least studied topics in humour

research, while at the same time there have been many claims that, in humour, ‘timing is everything’” (p. 233). According to Situma (2013), timing refers to the ability to pause during a performance to give the audience time to mentally prepare for an upcoming humorous moment. Timing determines the interval between the preparation of the joke and the delivery of the punch line. Situma (2013) states that timing is knowing “when to stop speaking amid a routine to allow thinking time for the audience to prepare itself for the laugh that is coming up. The delay between the end of the set-up of the joke and the delivery of a punch line is brought about by timing” (p. 45).

2.9 Humour and Language

Studies on humour and language have examined multiple facets of this intricate correlation. Chovanec & Ermida (2012) and Ross (1998) both highlight the significance of social context in influencing comedy, with the latter additionally examining the interplay of gender dynamics. Nash (1985) and Norrick (2006) examine the linguistic and stylistic elements of humour, with Norrick specifically emphasising its function in ordinary discourse. Azizinezhad & Hashemi (2011) and Hofmann et al. (2019) both examine the educational and cognitive advantages of humour in the acquisition of language, with the latter additionally addressing its neural processing. Attardo (2017) examines the difficulties of translating humour across different languages and cultures. He emphasises the significance of cultural understanding.

Attardo & Pickering (2011) argue that language plays a crucial role in the formation of comedy, alongside factors such as performance and timing. Verbal humour is considered to be primarily verbal, but other forms of humour, such as written or visual comedy, often have linguistic elements like idioms or conventional metaphors at their core. Humour employs a diverse array of linguistic references, encompassing bodily functions and physical appearances. To tackle this variability in the process of comprehending humour, it is crucial to offer a linguistic framework that enables the examination of the language and context of humour. Cognitive linguistics provides a valuable framework by considering language not as an independent module in human cognition but as an experiential aspect deeply rooted in human intelligence (Attardo and Pickering, 2011). Human cognition, encompassing thinking and reasoning, is intricately connected to various crucial aspects of behaviour such as temporal awareness, conceptual reasoning, motor processing, spatial processing, and visual processing (Attardo and Pickering, 2011).

Humour is not only linked to language, but language also plays a significant part in its manifestation. Humorous statements are a significant component of daily linguistic interactions, serving as a kind of communication. Linguists have not devoted much attention to the communication of humour through language, despite the significant interplay between language and humour (Savorelli, 2010). Conversely, they prioritise the neutral aspects of language. Disregarding the question of why some situations can be seen as impartial, the primary idea of importance here is that prominent theories in language organisation and usage do not consistently take into account the specific structural, cognitive, and social intricacies of hilarious language (Savorelli, 2010). An essential aspect of comprehending the theoretical elements of humour is to analyse how they function. This thesis will analyse selected concepts that correlate with theories to acquire a comprehensive grasp of the role language plays in comedy. All of these theories centre on the topics of humour and language. Research on comedy and humour is intricate, and comprehending even basic jokes takes deliberate cognitive processes, social skills, and specialised contextual knowledge (Norrick & Chiaro, 2011).

2.10 Influence of Style on Jokes and Social Meaning

Studies have demonstrated a strong correlation between humour styles and social self-perception, wherein distinct styles are connected to specific age groups and genders (Svebak, 1975). These styles can also function as indicators of social boundaries, exerting an impact on group dynamics and relationships (Kuipers, 2010). The assessment of offensive jokes is subject to the impact of social power, whereby individuals in positions of great authority tend to perceive them as less inappropriate and more amusing (Knegtmans et al., 2018). The correlation between the acceptability of prejudice, humorous self-image, and happiness is contingent upon various comic styles, with lighter styles exhibiting a more favourable association (Mendiburo-Seguel & Heintz, 2019). According to Cann & Matson (2014), adaptive humour styles are considered more socially desirable, whereas maladaptive ones are recognised as undesirable. Gender also influences humour, as it is used to portray and define gender role behaviour in different ways (Davies, 2006). According to Kuiper, Kirsh & Leite (2010), employing adaptive humour styles is linked to increased positive responses and emotions. In the end, a variety of factors, such as the joke's content and the relationship between the joker and the audience, influence how people perceive jokers (Derks & Berkowitz, 1989).

Style has multiple characteristics that can be used to understand its influence on jokes. Newirth (2006) defines 'style' as the concept of aesthetic variation, and examining jokes within this framework might aid in identifying their social significance. Examining the backgrounds of the people who make the jokes and the specific conditions in which they are produced is crucial. Examining the personal histories of people should be complemented by comprehending the intentions and objectives of those who tell jokes. These criteria are crucial in ascertaining the fundamental social significance of a specific style. For a joke to possess stylistic significance, it must be differentiated from other jokes that share a similar structure. The concept of social meaning is present in various academic fields, with a particular emphasis on linguistic comprehension (Newirth, 2006). Therefore, social meaning is defined as the method by which the attributed meaning can be evaluated from different paradigms.

The use of language in humour can elicit numerous insights regarding an individual and their culture. Krikmann (2009) asserts that an individual's environment exerts a substantial influence on their language style, prompting them to select specific words and pronunciations. Within this particular context, how humour is conveyed is determined by the language style employed. Style, as a manifestation of a certain approach or technique, encompasses significant societal significance. The language style in stand-up comedy can be considered a product of creative expression (Krikmann, 2009). Language style becomes a deliberate decision that entails extracting meaning from particular social contexts. A person with a comprehension of language's role in conveying humour can recognise and enjoy different styles, as well as the distinct characteristics that set them apart from one another (Krikmann, 2009). However, these differences only become evident when they are compared.

2.11 Ethnic and Cultural Identification of Humour

Studies on the ethnic and cultural identity of humour uncover an intricate interaction of various components. Gonzales & Wiseman (2005) discovered that those possessing a strong sense of humour had less sensitivity towards ethnic jokes. Conversely, Yue et al. (2016) emphasise variations in humour interpretations between Western and Eastern societies. Nilsen & Nilsen (2006) and Lowe (1986) examine the function of ethnic humour in shaping group identity and the process of assimilation. Nilsen & Nilsen specifically observed the Americanization of ethnic humour. Goddard (2017) and Caparoso & Collins (2015) provide specific cultural analyses of humour in Australian English. Caparoso & Collins (2015) conduct detailed cultural

assessments on the use of humour among college students in Australian English and Hawaiian contexts, respectively. Jiang, Li & Hou (2019) and Kruger (1996) both highlight the inherent universality of humour, with Jiang, Li & Hou (2019) acknowledging variations in how humour is perceived and employed across different cultures and Kruger proposing humour as a means of intervention for clients from diverse ethnic backgrounds.

Gonzales & Wiseman (2005) conduct an empirical investigation. The objective of this study is to assess the comedic value and potential offensiveness of ethnic jokes. A questionnaire consisting of three distinct sections was distributed to college students enrolled in introductory and intermediate communication courses at a prominent university in the southwestern region. The Multigroup Ethnic Identity Measure (MEIM) was used to evaluate the extent of ethnic identity. The second component of the study utilised the Humour Orientation Scale to assess participants' sense of humour. In the third half, participants were asked to judge the funniness and rudeness of ethnic jokes targeting Americans, Asians, and Latinos. A multivariate analysis of variance (MANOVA) was employed to identify any statistically significant disparities among the various ethnic groups. The findings revealed that individuals with elevated senses of humour exhibited reduced levels of offence and increased levels of amusement in response to ethnic jokes. No substantial observations were made relating to the perceptions of ethnic groups towards jokes targeting their own cultures. The discussion section presents the limitations and suggestions for future research.

Yue et al. (2016) highlight the differences in how comedy is understood in Western and Eastern societies. The authors suggest that humour appears to exhibit distinct characteristics in Western and Eastern cultures, while there is less understanding of how cultural factors influence the perception of humour. The authors propose that Westerners perceive humour as a prevalent and favourable trait, while the Chinese view humour as a distinct trait exclusive to humourists, with contentious characteristics. The study encompassed people hailing from both China and Canada. In Study 1, participants from Hong Kong who were exposed to Western culture beforehand rated humour more favourably compared to when they were exposed to Chinese culture. Canadians in Study 2a perceive humour to be of greater significance when compared to Chinese individuals. Study 2b reveals that Canadians anticipate regular individuals to possess a sense of humour, but Chinese individuals anticipate specialised comedians to exhibit humour.

Nilsen & Nilsen (2006) argue that a combination of cultural and technological changes has resulted in an unprecedented increase of ethnic-based comedy within North American society. This type of comedy also referred to as 'insider' joking, is utilised by many organisations to foster and articulate a sense of shared pride. Special interest groups, including feminists, LGBT people, and disabled individuals, have adopted the practices of ethnic communities to create their kind of comedy as a means to counter hate speech. As the production and visibility of this type of humour grow, people are becoming more conscious of the notable differences between ethnic groups and the degree to which the humour emphasises these differences. According to Nilsen & Nilsen (2006), different ethnic groups have specific characteristics that contribute to their sense of humour. For example, bilingual or multilingual Jews have linguistic wit; enslaved individuals from West Africa preserve indigenous traditions; American Indian clowns and tricksters engage in antics; and Hispanic cultures incorporate magical realism. However, the 'ethnic' humour that has become popular among mainstream audiences has been modified to align with American norms. This shift is more significant than in previous decades when ethnic humour was derogatory and often categorised as 'hate speech.'

Lowe (1986) asserts that ethnic humour has consistently constituted a substantial component of American folklore and culture. This is primarily due to its ability to elicit pleasure and its association with mythical notions of aggression, conflict, and our national process of assimilation, commonly referred to as 'Americanization'. Furthermore, humour plays a vital role in shaping our perception of the world. Nevertheless, we often experience an abrupt shift towards seriousness when we commence writing, especially for academic publications and books. Being humorous implies a deficiency in seriousness. Lowe (1986) argues that histories and studies on ethnicity, assimilation, and ethnic literature have often overlooked an important aspect of their subject. While minorities have historically achieved full citizenship through challenging efforts, this process has at times been expedited and made more pleasant when they have chosen to employ humour derived from their ethnic background. By utilising the enjoyable elements of ethnic humour, minorities have been able to gain friends, acceptance, and material success. This phenomenon occurs as a response to, and in defiance of, the more negative and widely recognised aspect of ethnic humour: jokes that are aimed at a particular group by another group, or by one group against another, or jokes that member of the community talk about themselves in a self-mocking manner (Lowe, 1986).

Goddard (2017) contends that the ethno-pragmatic approach enables scholars of humour to gain insights from the viewpoints of local speakers and to prevent conceptual Anglocentrism.

The text commences with a semantic investigation of the term 'laugh', which is a credible linguistic concept that serves as a fundamental reference for the field of humour research. Subsequently, it illustrates the use of semantic explication and cultural scripts, which are the primary methods of ethno-pragmatic analysis, on specific subjects in the study of conversational comedy. Three English-specific 'humour notions', namely 'funny', 'amusing', and 'humour', are provided with semantic explications. Australian English suggests cultural scripts for 'playful insults', 'dry playful sarcasm', and 'playful deception'. The semantic explications and cultural scripts are constructed using basic, universally understandable words.

Caparoso & Collins (2015) conduct an empirical investigation. The objective of the study is to investigate the perspectives of college students regarding humour that is based on racial and ethnic stereotypes in Hawai'i, where humour holds significant importance in the local culture. Elsewhere, it has been proposed that perceptions can be comprehended by identifying a cultural domain or mental category that encompasses a collection of items thought to be part of the same category. The study conducted by Caparoso & Collins (2015) involved 72 students who were interviewed or participated in focus groups. The purpose was to investigate how university students in Hawai'i perceive and express racial and ethnic stereotype-based humour. The interviews involved conducting free lists, rank orders, and pile sorting. The data obtained from these interviews was then analysed using ANTHROPAC software to turn the textual data into matrices. Cluster analyses were used to understand the cultural domain. The results suggested that students' comprehension of local stereotypes and humour corresponded with the perception of a social hierarchy in Hawai'i, as they recognised a greater number of disparaging stereotypes for specific racial and ethnic groups. According to Caparoso & Collins (2015), as universities strive for varied learning environments, addressing humour is expected to be a particularly intricate task. Future research might also incorporate a content analysis to scrutinise campus fliers, events, and media to gain a deeper understanding of how the institution contributes to the development and continuation of prevailing preconceptions.

The paper authored by Jiang, Li & Hou (2019) undertook a comprehensive analysis of previous studies that examine the influence of culture on individuals' perception and utilisation of humour, as well as the effects of humour on psychological well-being. The study also explores prospective areas for future research in this field. Jiang, Li & Hou (2019) argue that humour is a universally seen phenomenon, although it is also influenced by cultural nuances. The essay critically examined the current body of research that explores the influence of culture on individuals' perception and utilisation of humour, as well as the effects of humour on

psychological well-being. Jiang, Li & Hou (2019) argue that prior studies have provided empirical support for the notion that individuals from Eastern cultures do not possess as favourable a disposition towards humour as individuals from Western cultures. Easterners are less inclined to employ humour as a means of dealing with difficulties when compared to Westerners. Notwithstanding this distinction, individuals from Western and Eastern cultures exhibit comparable patterns in the correlation between their sense of humour and psychological well-being index, albeit with varying degrees of strength across different cultures. Kruger (1996) asserts that humour is a universally seen and cross-cultural phenomenon. The examination of humour theory encompasses the dimensions of superiority, psychoanalysis, and incongruity resolution. He claims that the similarities in cross-cultural humour stem from the literature and that the genetic, biological, and social aspects of humour are investigated. Observations are made regarding intercultural variations in the subject matter of comedy. The findings suggest that humour can be a suitable approach for ethnically varied clients, as long as it is employed with sensitivity during the therapy process.

Attardo (2006) states that humour is linked to improved proficiency in communicating and is considered a cultivated and important trait. He contends that research studies have substantiated the importance of humour by determining that it is an acquired talent that can be developed through education and utilised in diverse life circumstances. The process of encoding and decoding humour can include intricate procedures and is likely to become more intricate when incorporating ethnic and multicultural factors (Attardo, 2006). Furthermore, research has substantiated the notion that cultural variations give rise to disparities in humour. Put simply, the definition of a hilarious circumstance or message might vary across different cultures. According to Attardo (2006), the content of humour can reveal disparities across different ethnic groups and cultures. The variety in humour across different countries can be attributed to cultural factors. Humour variation is not solely determined by language but is also influenced by the unique cultural and historical traditions of a community.

Uekermann et al. (2007) propose that further evaluations should be conducted to assess the interpretations in studies on humour research. According to their assertion, studies have successfully examined cultural jokes and humour to determine which cultures find certain jokes insulting or amusing. Ethnic and cultural jokes are frequently employed in communication; however, they are sometimes considered insulting. To enhance their communication skills, individuals must have a comprehensive understanding of the problems involved with this particular style of communication. Ongoing studies have consistently generated additional

discoveries concerning humour styles and intercultural preferences. As the dissemination of distinct ethnic and cultural humour becomes more prevalent, it will be necessary to conduct additional research on the topics of diversity and assimilation. Societies globally have been adapting their customs and traditions to assimilate (Uekermann et al., 2007). This absorption can significantly impact their frames of reference and references to humour. Furthermore, the advancement of research studies on cultural humour necessitates a greater emphasis on the diverse ideas about humour.

Apter & Desselles (2001) argue that examining the influence of jokes on cultures and traditions can yield valuable insights for improving theories of humour. Jokes are typically intended to cover different facets of human existence, including race. Apter & Desselles (2001) contend that various cultures across the globe have engaged in interactions during times of peace through commercial transactions or during times of conflict when one culture dominates another as a consequence of colonisation. Currently, certain countries in the Arab world exhibit comparable wedding rituals to those observed in Western societies. Throughout these international interactions, jokes and humour have played a significant role in enhancing people's understanding of different societies. Before World War II, the study of ethnic or cultural humour was not pursued due to the prevailing focus on worldwide assimilation throughout history (Apter and Desselles, 2001).

While ethnic and cultural humour has been part of mainstream literature in recent decades, it has not received extensive scholarly attention. Norrick (2003) states that several types of ethnic humour, such as riddles, proverbs, rhymes, and jokes, are being employed in different regions across the globe. Ethnic jokes encompass a wide range of expressions, ranging from ridiculing dialects to nonverbal actions that reinforce societal conventions. Nevertheless, several prevalent ethnic and cultural jokes tend to belittle the targeted ethnic group by portraying them as unhygienic, uninformed, or unintelligent. Another variant of ethnic humour involves derogatory remarks that apply to various cultures and directed at multiple groups simultaneously. This phenomenon is evident in the widely shared humorous anecdotes from diverse cultures across the globe. In such instances, persons belonging to the cultures being targeted encounter difficulties when their reactions embody stereotypes in terms of attitude, behaviour, speech, and conduct. These preconceptions serve as the underlying influence behind a range of ethnic jokes (Norrick, 2003).

Apter and Desselles (2001) argue that stereotypes can be shaped not just by direct exposure to different practices and cultures but also by historical factors such as jokes, proverbs, and songs. The existence of stereotypes has caused individuals from other cultures to be highly sensitive to how they are portrayed in public. In a multicultural society, ethnic and cultural humour is more prevalent among minority groups because of their heightened social cohesion. Groups that are not obligated to make decisions about acculturation typically already possess a robust sense of ethnic identity. Ethnic humour serves as a means to foster unity and solidarity within diverse cultural groups. The dominant groups in America and Europe already possess well-developed ethnic identifications (Hu, 2012).

Although various civilizations have participated in comedic endeavours for ages, the precise reasons why certain individuals find particular jokes or circumstances amusing have not been definitively determined by studies. Humour is a complex emotional and psychological phenomenon that encompasses multiple interactions. Apter and Desselles (2001) identified some attributes that frequently define the efficacy of humour and jokes. One requirement is that the listener demonstrate interest. Furthermore, the audience's opinions regarding the specific humour must not be excessively intense. If the speaker harbours genuine emotions, there is a considerable likelihood that the level of humour will escalate to an excessive extent. For instance, this situation may arise when a man openly displays his attraction towards another woman while conversing with a buddy while his wife or girlfriend is there, as a form of jest. An ill-conceived jest could potentially impact the interpersonal dynamics and potentially lead to marital dissolution. Furthermore, the comedic response should occur organically, without any artificiality or contrivance. Furthermore, the punchline must be conveyed in a manner that is easily comprehensible and unambiguous, ensuring that the humour is effectively grasped. Finally, the humourist should aim to achieve the highest quality of content. This indicates that only stuff that directly supports the specified point should be utilised, excluding any irrelevant information.

2.12 Linguistic Representations of Gender in Translation

Castro & Ergun (2018) suggest that examining the linguistic portrayals of women and men (including transgender and genderqueer individuals) in translated literature is a widely recognised area of research. These studies examine the relationship between gender, language, and translation and categorise language as a sociopolitical endeavour. Translators convert

dominant values into sexist linguistic practices and sustain them (Castro & Ergun, 2018). Certain translations that exhibit misogyny merely reproduce the sexism present in the original language. Some individuals manipulate a text that is originally non-sexist and make it sexist by replacing gender-neutral pronouns with male pronouns. Despite translators' commitment to feminist ethics and policy, their ability to uphold these ideals is hindered by censorship and external demands from intermediaries such as publishers or commissioners (Castro & Ergun, 2018). An instance of this disagreement may be seen in the intellectual clash between translator María Reimóndez and publisher Rinoceronte on the implementation of an 'inclusive rendering' or 'feminist handling' of one of Mark Haddon's Galician novels (Castro & Ergun, 2018). Research in feminist translation asserts that interventions in language gender practices play a role in promoting social transformation. Feminist translation is closely tied to the alteration of gender norms and dynamics, as language both reflects and constructs reality. The level of engagement in feminist translating practice is not automatically higher than that of other dominant, "non-interventionist" techniques (Castro & Ergun, 2018).

Gender representation in translation is an intricate subject shaped by linguistic, cultural, and ideological elements, as discussed by Nissen (2002), Meng (2019), and Marco (2006). The translator plays a vital role in examining and dealing with these elements, especially in literary and audiovisual translation (Paolucci, Lardelli & Gromann, 2023; London, 2007). The historical and current gender interactions in translation, which involve the contribution of female translators and the feminist reinterpretation of meaning, are important (Andone, 2002; Butler, 2019). Translating feminist writings is considered a cultural intervention to generate fresh interpretations and foster societal transformation (Simon, 1996).

2.13 Similarities and differences between humour, satire, irony, and sarcasm:

In his work, Singh (2012) asserts that humour, irony, and satire are separate components of writing that have diverse origins and serve different objectives. According to him, they are utilised in distinct manners and possess distinct methods of communication, eliciting diverse forms of enjoyment and genres. Furthermore, he posits that humour entails the capacity to identify and articulate inconsistencies in circumstances or individuals, frequently employed to exemplify the irrationality inherent in human behaviour. Irony is a rhetorical device when words are employed to express meanings that are contrary to their literal definition, revealing conflicting intentions or attitudes through the development of characters or the storyline. These

elements are commonly known as synonyms. The author elaborates on the concept of satire as a genre of literature that employs irony, sarcasm, and ridicule to reveal, condemn, or mock vices and foolishness. It frequently highlights the vulnerabilities of the weak and suggests a moral evaluation and intention to rectify them. Irony, sarcasm, and satire are forms of ridicule that include indirectly presenting a contradiction between an action or speech and the situation. Ironic literature employs many literary tropes, such as character development, scenario, and plot, to emphasise the paradoxical nature of life or the juxtaposition between ideal and actual circumstances. According to Fine & Martin (1990), Erving Goffman employs sarcasm, satire, and irony as overlapping humorous techniques in his works such as *Asylums*.

Singh (2012) elucidates that humour, irony, and satire are distinct concepts, with humour being the essence of literary works. He asserts that spoken language expresses sarcasm through changes in voice tone, while literary and rhetorical techniques give rise to satire and irony. In addition, he contends that satire frequently employs irony or sarcasm to express disapproval or criticism, particularly targeting public figures, institutions, and political circumstances. Nevertheless, the connection between these concepts is perplexing, as there are uncertainties regarding their synonyms, their ability to be used interchangeably, and the various interpretations of humour. Humour is not categorised as a genre, but rather as a substance that provides enjoyment, alleviates suffering, and improves the state of the world. To facilitate this notion, Singh (2012) categorises humour in literature into three levels: sexual, political, or religious jokes, which serve as a means of alleviating repression or inhibition, and sophisticated humour, which relies on advanced language and stylistic methods, particularly through the use of irony. This nuanced comedy is well developed and polished, encompassing two distinct types: sympathetic and cerebral. Humour is regarded as an essential component of literature, serving to elevate moods, reveal harsh realities, and advocate for marginalised perspectives. Contemporary literature employs irony as a rhetorical device, placing great importance on audience participation.

Garmendia (2014) argues that ironic communication goes beyond a mere clash of messages. It also includes the importance of particular cues, the impact of a negative attitude, and the relationship between humour and irony. He suggests that if ironic utterances are defined solely based on a contradiction between their contents, there is a risk of excessively weakening the definition of this phenomenon. Irony is a term that refers to a conflict, but it encompasses a broader range of situations than mere confrontation. He proposes enhancing our understanding

of irony by developing additional elements based on its fundamental principles. These elements include the importance of specific clues commonly employed in ironic speech, the impact of a negative attitude in ironic communication, and the relationship between humour and irony. By combining these factors with the inherent contradiction in content, we can construct a more cohesive understanding of ironic communication. Moreover, he claims that the correlation between irony and humour can be clarified by including the theoretical principles presented to explicate ironic communication in relation to the Incongruity and Superiority theories of humour. Garmendia (2014) suggests that the overt contradiction between the underlying meanings in ironic communication may account for the widespread perception of ironic examples as amusing. The speaker's presentation of a message that she does not genuinely intend to communicate is paradoxical, especially when she freely exhibits this lack of commitment instead of hiding it. The incongruity is resolved when the audience realises that the speaker has deliberately delivered the information in a way that encourages the listener to perceive an alternate, ironic interpretation rather than stating the literal meaning honestly. Garmendia (2014) argues that the listener may unintentionally find the speaker's statement humorous due to the process of resolving incongruity. As a result, two-stage models of irony are completely consistent with the fundamental assumptions of incongruity theories of humour. As a result, they can clarify the robust correlation between irony and comedy. This is especially true when we acknowledge that achieving humour does not necessitate the complete resolution of incongruity. According to Garmendia (2014), funny irony must leave some of the incongruity unresolved, allowing the hearer to switch between the cognitive model of reference and the ironic statement, as well as notice the contrast between the speaker's meaning and the literal meaning. Incongruity resolution produces humour, and ironic statements frequently convey a negative attitude.

2.14 Types of satire:

According to Stinson (2019), satire is not a genre but a mode. It specifically targets real, historically significant people. Satire is a deliberate and purposeful style of literature that tries to mock its targets based on their behaviour. Furthermore, satire is characterised by its dual nature of being humorous and critical. He argues that its uniqueness and pessimism differentiate it from comedy, which ridicules large groups of individuals. According to him, the history of satire is complex, making it difficult to classify all viewpoints from ancient times

to the present. Furthermore, he contends that contemporary criticism frequently employs conventional satirical techniques, leading to a crucial differentiation between a rhetorical approach associated with Juvenal and an ethical approach associated with Horace. He asserts that critics in the 20th century have strengthened this division in many ways. The Yale School has employed the principles of New Critics, whereas the Chicago School has placed significant emphasis on historical allusions. Critics in the early 21st century have oscillated between post structural theory and historicism. Both views uphold a differentiation between the aesthetic and ethical elements of satire. Furthermore, there is a tradition of Menippean satire that places greater importance on the creative potential of satire than its ethical dimensions. This trend typically revolves around works that lack genuine sarcasm.

Stinson (2019) asserts that the primary differentiating factor between satire and comedy, as agreed upon by most scholars, is the deliberate goal of satire to condemn or mock certain individuals or situations. To fully comprehend this critique, one must consider it within a specific historical context. Nevertheless, this apparent differentiation begins to blur when it comes to some genres of comedy. The author argues that romantic irony, a juxtaposition of idealism and a withering critique, often shares a deeper connection with satire than commonly acknowledged. Stinson (2019) explain that Thomas Love Peacock epitomises the indeterminate demarcation between satire and reality as he articulates it. Peacock's works adeptly satirise real historical personalities such as Samuel Coleridge and Lord Byron, as well as specific modes of communication like the gothic novel. Nevertheless, critics have noted that they lack a clear intention to promote specific ideas and the moral certainty commonly found in satire. He has been characterised by both satire and romantic irony. According to Stinson (2019), Menippean satires often experience a sense of ambiguity as they balance between satire and humour.

Watson (2011) defines satire as a form of storytelling that portrays something, whereas irony is a rhetorical tool that generates contrast and incongruity, making it valuable for studying sociological studies. She asserts that satire possesses a long and esteemed lineage as a means of revealing and denouncing misconduct and idiocy, unveiling the workings of power, and providing substantial social and political analysis. However, the satirist occupies a tenuous position in society, always manoeuvring the sensitive line between criticism and potential legal repercussions. Satire frequently utilises additional rhetorical characteristics, such as sarcasm and irony. Irony is a rhetorical technique that entails juxtaposing opposing elements and

examining something from a position that is opposed to its usual interpretation. It is a crucial component in the field of social science. She claims that satire is highly adaptable since it mimics several genres and adopts the framework of other organised forms of artistic or life expression through ironic inversion, functioning as a parasite. According to her, satire employs formal disguises to hide its true nature and enhance its critique, but its most significant attribute is its ingenuity. The literary satirist might utilise a variety of established techniques once they employ cleverness to fulfil their satirical drive. The literary devices encompassed in this list are irony, burlesque, innuendo, beast fable, imaginary voyage, and allegory. These indirect approaches enhance the appeal and intricacy of analysing satire.

Hume (2007) contends that satire is a versatile style that can be found in several genres and is not limited to a specific structure or kind. He asserts that the severity of satire is critical to its classification. Different manifestations of the text, such as fervent condemnation, intense indignation, and stylistic changes from harsh insults to clever yet still offensive passages from the Restoration period, are evident. Intensity encompasses both the sincere and dedicated involvement of the author as well as the extent to which the text attempts to compel the audience to agree and take action. He asserts that there are nine key elements of satire that are fundamental to its definitions: attack, humour or wit, moral or existential truth, authorial malice, disgust, righteous indignation, and an attitude of ridicule and ironic disparagement. He introduced a different style known as diffused satire, which operates at a somewhat lower emotional level and frequently lacks the many forms of intensity typically connected with the satiric heritage. Furthermore, he maintains that these aspects form the fundamental core of satire, while it is possible to incorporate additional characteristics. When the majority of these elements are prominently featured, readers with a background in Western education would classify the work as satire or satiric. If any of the qualities are missing or if they lack emotional or moral intensity, anything may provide the impression of being satirical without being easily classified as satire. The greater the attenuation of the qualities, the more dispersed the impacts, and the more resistant the work will be to direct rhetorical interpretation.

Diffused satire is prevalent across several literary genres and is typically distinguished by its playfully critical distortion of recognisable components. Feinberg (1979) provides an evocative definition of the satiric approach as a whimsical and critical alteration of the well-known. This satirical strategy is comprised of four interconnected factors: Firstly, ‘playfulness,’ which denotes that wit and humour are vital elements in satirical communication, Secondly, ‘critique’

assumes that the satirist disapproves of a preexisting system of values and instead supports an alternative set of values that may not yet be formed, or, if the satirist is conservative, are no longer in effect, or may just be implied in their thoughts. Thirdly, ‘distortion’ implies that the satirist’s fictions are inevitably unrealistic to a certain degree, as the satirist aims to provoke a fresh understanding of reality in their viewers. Finally, ‘the familiar concept’ indicates that satire necessitates conventions, at the very least as a starting point. The inclusion of the fourth component, known as ‘the familiar,’ has frequently constrained our understanding of individual satirists and satiric literature as a collective entity.

2.15 Arab Critics’ Perspectives

Arab literary critics and writers engage in discussions on the concept of irony, but they do not limit their analysis to viewing it solely as a stylistic element in literature. This applies to both historical and contemporary Arab authors and literary analysts. In his work, Chakhachiro (2011) aims to illustrate the various instances of irony utilised by renowned Arab authors and prose writers. The primary subject of his book is the application of translation theory to the translation of irony. The summary encompasses contemporary translation theories that pertain to contrast analysis and comparative stylistics. The analysis evaluates the soundness of these notions about the translation process and/or the approach to translating irony. After a discussion of the strategies and approaches required to assess ironic literature, The model includes three interactive pieces that demonstrate the discourse patterns of analysing and translating irony. First, the characteristics and arrangement of a text. Second, factors that influence how texture and structure contribute to communication; and third, the rhetorical purpose of a speech, which involves the use of sarcastic methods to convey meaning and facilitate communication. This method thoroughly analyses four authentic texts, written in both Arabic and English.

Chakhachiro (2011) examines the use of ironic devices and provides an analysis of the practical implications of the terminology employed in both languages. The shape, substance, and translation of writings are influenced by various factors, including the basic qualities of the work, its period, geography, and sociology. Each text is rigorously analysed according to the research model and includes its rhetorical, lexical, grammatical, and paralinguistic devices of irony, as well as the sequential organisation and communication elements of its equipment. Chakhachiro’s work consists of two primary components. The initial section focuses on identifying textual and structural similarities between Arabic and English, specifically in connection to the analysis presented in the previous chapter. It then derives conclusions

regarding the textual, functional, and conversational strategies employed in each language. An analysis is conducted to compare and contrast qualitative and quantitative aspects of English-to-Arabic translation equivalence. This analysis utilises samples from the analysed texts and focuses specifically on the styles, roles, and conversational tactics observed. The second piece expands upon the first segment and presents overarching strategies for interpreting irony in both English and Arabic. Each technique is founded upon ironic instances found within English texts and the model.

2.16 Literary Theory Versus Feminist Literary Theory

Feminist literary theory emphasises women's experiences and perspectives in literature, contrasting with traditional literary theory (Crisafulli, 2020). Some scholars have criticised feminist literary theory, claiming that it is based on beliefs that perpetuate misogyny and limit the range of women's experiences (Baym, 1984). Feminist literary theory has had a significant impact on the interpretation of literature, especially in American literature (Madsen, 2000), despite facing criticism. Feminist literary criticism, a crucial element of feminist literary theory, is known for its many theoretical approaches and discussions, sometimes described as 'wild territory' (Bellin, 2011). This is a feminist critique of literary works that aims to reveal and question the theme of male dominance in literature (Guo, 2019). German feminism has enriched feminist literary theory by investigating the female aesthetic and the unique experiences of women in literature (Lennox, 1981).

According to Kamal (2015), feminist literature includes all writings created by women, regardless of their literary style, nature, or content. The term 'feminism' is mainly defined by the gender of the leaders of the movement and its association with the women's liberation movement. She clarifies that our discussion revolves around a feminist text and a feminist movement. These encompass the core principles of the movement and the text, which convey a perspective and actions about women's concerns, which are rooted in a human rights framework that advocates for fairness and equitable treatment between genders. When a collective of women mobilise to terminate an occupation or depose a tyrant, it can be considered a feminist movement. This is because their objectives align with the demands of other societal factions rather than solely advocating for the rights of women as a marginalised group (Kamal, 2015). Likewise, female literature that exhibits commitment and mimics the content and manner of influential writings yet fails to express feminist awareness can be

considered a female text, but it does not inevitably qualify as a feminist text. Hence, the key characteristic in this context is the substance, encompassing both the deed and the written content (Kamal, 2015).

Kamal (2015) argues that objections frequently arise when attempting to define a literary text solely based on the gender portrayed. This prevailing logic categorises a text as either literary or non-literary, relying on writing norms rather than the author's or writer's gender. This approach aims to avoid the dichotomy of female and male literature. It is indeed a valid logical argument, but it reveals a misconception about the distinction between the concept of feminine writing and writing that is specifically feminine. Similar to how we identify subcategories within literary writing that indicate the specific literary school or stream to which a text belongs, such as romantic writing, the realist school, resistance literature, revolution literature, autobiographical literature, or the stream of consciousness, these classifications are based on historical, stylistic, or linguistic factors (Kamal, 2015). Consequently, feminist writing does not refer to all types of writing associated with feminism. Instead, it refers specifically to texts that embrace a feminist perspective and convey a feminist awareness, as articulated by feminist historian Gerda Lerner:

My definition of feminist awareness means the awareness of women that they belong to a secondary group, that they have been subjected to injustice as women, that their subordinate status is not a natural situation but rather is socially imposed, and that they must ally with other women to get rid of the forms of injustice they face, and finally that they must present An alternative vision of the social system, in which women enjoy, like men, independence and the right to self-determination (Gerda Lerner, The Creation of Feminist Consciousness, p.14 as cited in Kamal, 2015).

Kamal (2015) argues that feminist consciousness in this situation encompasses not only the philosophical aspect but also the experiential and active dimensions. Furthermore, it implies that women perceive their subordinate status in society as an inequitable circumstance imposed upon them by the patriarchal context in which they reside. Feminist consciousness extends beyond mere perception and rejection, advancing towards constructive action. This is manifested through the formation of alliances and unity with like-minded individuals who share this perception. Moreover, it involves striving to rectify the existing inequality by proposing and actively working towards the realisation of an alternative vision centred on justice (Kamal, 2015). The provided statement is a definition that elucidates the fundamental principles of the feminist movement. It emphasises the emphasis on both intellectual contemplation and practical engagement while encapsulating the notion that feminist action is a form of political activism to effect tangible transformations in society (Kamal, 2015). Kamal

(2015) defines feminist awareness in literary creativity as the recognition by female writers that they occupy a subordinate position in the literary tradition and creative process due to their gender, resulting in their work being adversely affected.

Gender studies focus on examining power dynamics between genders, particularly about the concepts of femininity and masculinity. Feminist theory, which is rooted in the belief that there is an imbalance of power between genders, specifically focuses on the experiences of women within this unjust structure (Kamal, 2015). Feminists aim to expose various facets of this disparity, scrutinise and analyse its expressions, and advocate for opposition and transformation to attain gender equity in rights and responsibilities, as elucidated by researcher Maggie Hamm in her definition of the concept:

includes the principle of equality in rights with an organised movement of feminism towards ensuring Women's rights, as well as an ideological approach that seeks to achieve a social transformation with the aim of creating a world that accommodates women without being satisfied with the mere equality if they belong to a class or group that is already suffering from political, economic, social or cultural vulnerability or marginalization. (Maggie Hamm, "Gender" in The Dictionary of Feminist Theory, p. 74 as cited in Kamal, 2015)

Kamal (2015) asserts that literary theory holds significant relevance for feminist thought due to its focus on key issues such as representation, perspective, and voice and their impact on feminist theory. Specifically, it examines the authority of representation and its role in perpetuating stereotypes and shaping identities, as well as the dominant perspective within a text and its various aspects. The process of formulating a stance on the case and guiding the reader towards adopting a viewpoint on characters, occurrences, and conflict serves as a means of exploring the creative components inside the literary text, which in turn reflects the society that produced it. The significance of sound as a literary element is seen in the techniques of narration and the role of the narrator in the literary text, encompassing both the singular or multiple perspectives it presents and the level of believability it conveys. A fundamental aspect of feminist philosophy is to amplify the female or feminist perspective in literary texts by highlighting the gaps and omissions within them. This involves giving voice to marginalised and oppressed individuals, uncovering instances of injustice and inequality, and advocating for women, justice, and equality (Kamal, 2015).

Kamal (2015) states that feminist literary theory, similar to literary theory, centres on two aspects of studying literature via a feminist and/or gender lens: literary history and literary critique. According to him, the theory is based on several principles, one of which is the

principle of difference in feminist thought. The feminist criticism school aims to both identify women writers and establish a distinct school of female writing that emphasises unique and distinct features, diverging from prevailing stylistic, linguistic, and pictorial characteristics. However, these principles converge in revealing, uncovering, and condemning the absence or marginalisation of female authors in literary culture, the lack of recognition of female talent in criticism and study, and the marginalisation or stigmatisation of women's writings due to their incompatibility with accepted critical frameworks or literary schools (Kamal, 2015). The absence of women's literary works, particularly those related to feminism, in established academic curricula or approved literature demonstrates the lack of inclusion. However, this issue goes beyond simply exposing sexism and marginalisation. It is a crucial undertaking that aims to critically examine feminist writings and individual studies to provide insightful analysis (Kamal, 2015).

The majority of the academic research that forms the foundation of this thesis primarily examines the inconsistency observed in humour that is based solely on written scripts. This emphasis mostly results in assessments of humour that are centred around language. Although there is no inherent issue with this type of analysis, it does impose restrictions on our comprehensive comprehension of incongruity as a key notion in humour. One of the objectives of this thesis is to expand the boundaries of incongruity outside the conceptual framework of a text's script. Nevertheless, to establish a comprehensive operational description, we can assert that incongruity is a form of semantic contradiction. When skilfully handled and presented to a reader, it engenders the possibility of inducing laughter.

2.17 Conclusion

In summary, this chapter has examined academic literature on linguistic theories related to the production of humour and comedy. This entails a review of academic studies on the approaches used to analyse humour in both Western and Eastern cultures. Humour research in the western world often utilises several linguistic ideas. The key and commonly acknowledged linguistic theories for investigating humour in the West include superiority theory, relief theory, and incongruity theory. The study of humour from a linguistic standpoint is vast and thorough, prompting scientists from several disciplines, such as psychology and sociology, to explore this topic. Contrarily, the eastern area has only recently acknowledged the analysis of humour from a linguistic standpoint, despite prior extensive research that primarily focused on humour as a

literary form. This chapter also delves into the use of humour and satire literature in debating and examining societal taboos.

Chapter Three: The Methodology

3.1 Introduction

This chapter thoroughly discusses the many steps in creating the current study's approach, including an in-depth examination of its philosophy. Furthermore, the chapter reviews the strategies for collecting data, selecting research instruments and sampling. The chapter ends with a review of the tools for analysing the data gathered. Moreover, it outlines how data has been collected and analysed throughout this investigation. It looks at the techniques and approaches employed in the current research in answering the research questions stated in this study. I examine the methodologies and procedures used to address the research topics mentioned in this study. This research project aims to answer the following questions:

3.2 Research Questions

This study aims to address several inquiries regarding the mechanisms of comedic creation within Arabic novels, both in a general sense and specifically within vernacular literature. The study aims to address the following inquiries:

- 1) How is satire used in Arabic literature in general and in e-Arabic literature, in particular?
- 2)
 - a. What common themes are addressed in the humorous template of e-Arabic literature?
 - b. How is satire used as an act of resistance and/or as a form of complicity?
 - c. What are some of the factors that underlie the popularity of political satire in e-Arabic, and how does the publicity of political satire contribute to changing the situation in societies?
- 3) How do the following variables: gender, class, race, ethnicity and religion affect satire in Arabic literature and in e-Arabic literature in particular?

3.3 Significance of the study

The present study emphasises the notable contribution to theories concerning humour as a genre within the Arab World, not alone as an independent genre but also as an integral component of the Arab World. Additionally, an examination will be conducted to examine the

methodologies employed in studying humour within the contexts of the Arab World and Global North. Humour research in the Arab World and the Global North employs diverse techniques, shaped by cultural, social, and political contexts. Ethnographic research frequently examines the role of comedy in reflecting, navigating, and contesting societal norms and political frameworks in the Arab world. Scholars such as Abu-Lughod (1993) have illustrated how comedy in the Arab world may quietly challenge authority, serving as a form of resistance against oppressive regimes. In both personal and public contexts, humour in daily life serves as a significant arena for negotiating power dynamics. El-Shaarawi (2012) demonstrates that humour in popular culture, including television programs and public performances, frequently conveys a subtext of social critique by contesting gender stereotypes or political oppression. According to Van Dijk (1989), research on humour in the Global North frequently uses language and discourse analysis to investigate how humour engages with societal issues, including race, gender, and political ideology. This methodology reveals how humour may question and undermine prevailing power systems, providing insights into how groups utilise humour as a mechanism for social critique. Discourse analysis is employed to investigate how language and humour reinforce or challenge stereotypes and injustices, especially with racial or gender oppression.

Additionally, the present study analyses the utilisation of humour in Arabic literature throughout the contemporary era. Furthermore, this research offers elucidations and examinations of the evolution of the satirical writing style and the use of humour as a strategy employed by Arab writers to enhance societal and political consciousness within their respective communities. The present study aims to address research questions based on a specific body of Arabic literature, that encompasses and extends to broader theoretical discussions regarding humour.

At the commencement of this chapter, a brief overview of several data sources will be provided. There are two fundamental reasons why this holds significant importance. The study commences by introducing the corpus under investigation. It is imperative to provide an overview to effectively address the research issues and acquire a comprehensive understanding of the novel's setting.

3.4 Overviews of the Corpus

Each novel's title will be translated into English, followed by a transliteration to aid in the pronunciation of the title in its source language. The translation will be enclosed within two brackets, while the transliteration will be italicized.

3.4.1 *Nisā' al-Munkar* (Women of Evil) by Saudi author Samar Almogren (2008)

3.4.1.1 Samar Almogren

Samar Almogren is a journalist and novelist from the Kingdom of Saudi Arabia. She was born in Riyadh. The author contributes two weekly pieces titled Rain of Words in the Saudi Al-Jazeera Daily, published on Wednesdays and Saturdays. This writing endeavour commenced on June 3rd, 2009, and has continued until now. In addition, she is a presenter for the well-known program *Kalām Nawā'īm* (Lady's' Talk) on the MBC Channel ⁽¹⁾.

In *Nisā' al-Munkar* (Women of Evil) (2008), the author explores how interpersonal relationships challenge and collide with established social norms and traditions. The primary objectives of the novel are centred around advocating for women's rights and eradicating gender-based discrimination. Furthermore, the author suggests that it is imperative to alter the prevailing public opinion and raise societal standards globally, with the aim of eliminating prejudices and eradicating all traditional and non-traditional practices rooted in the belief of female inferiority.

The primary protagonist in the literary work is Sarah, also known as Toto. Sarah's spouse declined to divorce her, and the judge dismissed her justifications for seeking separation from her husband. During her childhood, Sarah frequently resided in London during the summer months with her family. Sarah established a connection with Raif through telephone and online communications. During Raif's stay at a London hospital, he was responsible for tending to his mother. During this period, Sarah arrived to join him for ten days. The protagonist, Raif, and the heroine Sarah were engaged in a close and intimate romantic relationship characterised by frequent correspondence.

Within the context of this literary work, the author provides a detailed account of a significant occurrence that transpired in a restaurant in Saudi Arabia. During their presence at a dining establishment, Sarah and Raif were taken aback by the unanticipated incursion carried out by officials from the Commission for the Promotion of Virtue and the Prevention of Vice

⁽¹⁾ MBC Channel <http://www.salmogren.net/Home/AboutUs>

(CPVPV), Known in Arabic as *Hay'at al-Amr bi-l-Ma'rūf wa-l-Nahy 'an al-Munkar*. Sarah and Raif's dating were subjected to an assault by the members of the commission, resulting in the apprehension of both individuals. Consequently, Raif experienced severe physical assault, while Sarah endured being forcefully pulled along the ground, resulting in bleeding, prior to being transported by vehicle to a headquarters designated for the commission. Multiple people in the public also engaged in severe physical assault on the victim, and they also verbally abused Sarah. Sarah was incarcerated after experiencing significant pressure to provide false confessions. This suggests that the authorities are collaborating with the said commission (CPVPV) and assuming that this commission takes an essential role of implementing penalties against individuals who have violated regulations. Rather than solely monitoring and regulating public morals and practices in public spaces, this entity is responsible for directing accusations, issuing sentences, and implementing penalties. These tasks are typically entrusted to competent authorities such as the judiciary and executive agencies like the Prison Service. For example, prior to being examined or subjected to a judicial ruling, she will undergo a minimum incarceration period of one month within a correctional facility designated for female offenders.

Raif, too, experienced adverse consequences stemming from their association; however, he readily relinquished it upon entering into matrimony and ceased to pursue information about her during her period of incarceration. In the denouement of the narrative, Sarah is depicted engaging in the pursuit of employment with the intention of fulfilling her financial obligations. Due to the limited availability of job opportunities, she ultimately secured employment as a waitress at a wedding venue. The second dimension of the injustice pertains to Raif's conduct, which exemplifies a form of inequity encountered by women when their significant other abandons them precisely at the juncture when their support is most crucial. The portrayal of humiliation is exemplified through the scene wherein Sarah, who has recently been released from incarceration and subsequently finds employment as a waitress due to the prevailing economic downturn, demonstrates acts of hospitality towards Raif and his newlywed spouse.

In general, *Nisā' al-Munkar* (Women of Evil) (2008) offers a critique of religious authority by portraying the oppressive actions of its followers, who employ religion as a justification for their cruel behaviour, ultimately resulting in an inadvertent form of tyranny. Additionally, it underscores the significance of government involvement in enacting legislation and regulations that facilitate societal progress beyond antiquated practices, ensuring alignment with contemporary demands.

Using the first-person singular pronoun by the protagonist in her role as the narrator confers upon the narrative the advantage of audacity, as it signifies the amalgamation of the author, the narrator, and the protagonist as though they were a singular entity. The primary character initially engages in a detailed analysis of her romantic involvement with Raif before transitioning to an examination of various individuals, including those incarcerated and her fellow peers.

3.4.2 *Al-’urjūha* (The Swing) by Saudi author Badryah El-Bishr (2010)

3.4.2.1 Badryah El-Bishr

Badryah El-Bishr, a Saudi writer and novelist, was born in Riyadh, Saudi Arabia, in 1967. In 2005, she obtained a doctorate in philosophy of arts and sociology from the Lebanese University. From 2010 to 2011, she held the position of assistant professor at Al Jazeera University in Dubai. In 1997, she began writing a weekly column for the Saudi Arabian Al-Yamamah magazine. She gained renown for her journalistic work and became the inaugural Arab woman to receive the Best Newspaper Column Award for 2011 at the Arab Press Awards. Since 2009, she has been consistently contributing a piece to the Al-Hayat newspaper almost regularly. She possesses a total of three novels in her literary repertoire: *Hind wa-l-’Askar* (Hind and the Military) (2005), *Al-’urjūha* (The Swing) (2010), and *Gharāmiyyāt Shāri’ al-A’shā* (The Loves of Al-A’sha Street) (2013), alongside three collections of short stories ⁽²⁾.

The female protagonists in the literary work *Al-’urjūha* (The Swing) (2010) embark on a transformative quest to pursue emancipation. The three primary characters in the narrative are Salwa, Maryam, and Annab. As the three female protagonists embark on their journey from Saudi Arabia to Switzerland, they contemplate pursuing escape as a viable means to attain the desired state of liberty. The three females departed from their home country of Saudi Arabia and journeyed to Switzerland with the intention of reuniting with their husbands, who had left them behind in a state of seclusion and distress for diverse reasons.

For example, Mariam embarks on a journey to Geneva with the purpose of locating her spouse, who has forsaken her and their two offspring in Riyadh. Salwa re-establishes contact with her former spouse, subsequent to familial pressure prompting her to initiate divorce proceedings. Following the traumatic experience of assault, Annab decides to reside independently in

⁽²⁾ collection of short stories <https://www.arabicfiction.org/ar/Badryah-El-Bishr>

Geneva following her coerced marriage to a Yemeni driver, who subsequently abandons her. The three females convene in Geneva, each with distinct experiences. The shared experience of enduring hardship within their marriages and their pursuit of potential happiness are common threads among them.

Al-’urjūha (The Swing) (2010) presents a proposition regarding the concept of gender equality while also highlighting the accomplishments of the female protagonist in her struggle against sexism, antiquated traditions, and societal prejudice. Moreover, the literary work delves into the concept of freedom as it pertains to women, specifically in relation to certain women striving to imitate men to attain what they perceive as liberation. Ultimately, the main characters of the literary work reach the realisation that the state of freedom is absent for both males and females within the context of Arab societies. The author aimed to delve deeper into the theme of the Arab woman's struggle within a predominantly masculine society, which initially provides her with happiness and significance but eventually abandons her, compelling her to construct a narrative of enduring anguish, as exemplified in the narrative of the quest for the elusive dream. The author also endeavours to elucidate the character development of the male protagonists, who are depicted as having achieved personal liberation, as the story concludes. It is highlighted that despite their apparent freedom, these characters are ultimately constrained by the oppressive social and conventional norms imposed by the entire community.

3.4.3 *Qasqas Waraq* (Pieces of Papers) by Syrian author Abir Asper (2010)

3.4.3.1 Abir Asper

Abir Asper obtained a Bachelor of Arts degree from the English Department at Damascus University. In 1989, she completed a screenwriting course at the Palestinian Journalists Club. During 1999 and 2000, she completed a one-year qualifying course in film directing at the Higher Institute of Dramatic Arts in Damascus and the Cervantes Institute. She was also involved in producing and directing the documentary film *Khasb* (Fertile) for British television between 2000 and 2003. She has been enrolled as a student at the ESRA Institute of Audiovisual Arts in Paris for three months. She had the opportunity to serve as the assistant director alongside Haitham Haqqi in the television series called *Radm al-Asāṭir* (The Backfill of the Myths). She wrote the screenplay for the short feature film *Nūr* (The Light). She worked as an assistant director alongside acclaimed Egyptian film director Yousry Nasrallah in the production of the film *Bāb al-Shams* (Sun's Door). She wrote scriptwriting and worked as a

director for a short feature film titled *Tīk Tūk* (Tik Tok) that was presented at both the Shams Youth Film Festival and Enter Film Germany. In the film 'Hassiba' released in 2006, she was the executive director and collaborated with director Raymond Boutros (*Qaṣqas Waraq* (Pieces of Papers): 2010).

Asper has authored a number of novels as the following:

- 1) In 2004, *Lūlū* (Lulu's novel) was published as the recipient of the prestigious Hanna Mina Award, securing the top prize for the novel category in the Syrian Ministry of Culture competition. In 2009, *Lūlū* (Lulu's novel) was translated into Germany.
- 2) The novel titled *Manāzil al-Ghiyāb* (The Houses of Absence) was awarded the New Writing Award in 2008 as part of the commemoration of Damascus being designated as the Capital of Arab Culture (*Qaṣqas Waraq* (Pieces of Papers): 2010).

Qaṣqas Waraq (Pieces of Papers) (2010) serves as a platform for the author to communicate her extensive personal experiences and profound emotional distress through literary and artistic means. This work provides a robust representation of the political, partisan, and institutional shortcomings in addressing the actual challenges experienced by the populations in the region. The novel falls under the category of biographical novels, which is a fusion of biography and novel. We regard the author of this narrative as a representative of her generation, who both rebelled against their regimes and opposed wars. The author deliberately chose to withhold a resolution to the story, placing the work's conclusion in an indefinite pause. She took this measure to absolve herself of any historical or factual accusations.

3.4.4 *Al-Māddā 212* (Article 212) by Egyptian author Haitham Dabour (2010)

3.4.4.1 Haitham Dabour

Haitham Dabour is a multi-disciplinary professional, proficient in journalism, screenwriting, and poetry. He has authored a substantial number of literary works encompassing the genres of short stories and poetry. Additionally, he actively contributed to the creation of several prosperous satire programs and various short films, documentaries, and feature films. Dabour completed his studies at Cairo University's Faculty of Media. He authored several films for the cinema, including *Fūtūkūbī* (Photocopy), *'Iyār Nārī* (Bullet), and *Waqfat Rijāla* (The Support by Men). He received multiple accolades, including the Best Screenplay award at the Oran

Festival for his film *Fūtūkūbī* (Photocopy), the Sawiris Award 2016 for the Best Screenplay Not Yet Produced, and a nomination for the Sawiris Award Best Screenplay 2014 for the screenplay *Fūtūkūbī* (Photocopy). He authored several concise narrative films, including *Fardī* (Fardi) and *Ma Ti'lāsh 'an al-Hājib* (Don't Go Above the Eyebrow), which received the prestigious El Gouna Golden Star award for best short film. Additionally, he produced documentary films such as *Al-Tahrīr 2011* (Liberation 2011), which garnered the UNESCO Prize at the Venice Film Festival and was recognised as the top film at the Oslo Film Festival. His literary works garnered both critical acclaim and widespread popularity, including his novels *Ṣalb Mūsā* (The Cross of Moses) and *Hazr Nashr* (The Ban of Publication) ⁽³⁾.

Dabour displayed a significant interest in the book and publishing sector within the Arab world. He pioneered the utilisation of video advertisements to promote his literary works, commencing with the book *Awwal Mukarrar* (The Duplication of Number One) and then incorporating video clips in *Azmat Muntasaf al-'Umr 23 Sana* (Adulthood's Crise: 23 Years Old). Dabour were under the guidance of director Karim El-Shenawy, and the subsequent dissemination of the phenomena occurred as a result of his influence. Notably, in conjunction with the publication of *Al-Māddā 212* (Article 212) (2010) a documentary film was showcased, preceding the book and helmed by director Karim El-Shenawy. The program garnered an extensive audience and was broadcast on multiple satellite stations, including the BBC, German television, Al-Jazeera, and Dream. Furthermore, the film was exhibited at other international festivals and underwent translation into the English language ⁽⁴⁾.

Dabour's publication of *Al-Māddā 212* (Article 212) (2010) marked a significant milestone in the Arab literary landscape as it became the inaugural book in which Dar Al-Shorouk Publishing House implemented the practice of advance sales, also known as selling by reservation. This approach, commonly employed internationally, yielded notable success, prompting the publishing company to replicate the experiment. The individual possesses a range of experiences in effectively crafting television programs, including notable examples such as *Nashrat Akhbār al-Khāmisa wa-l- 'Ishrīn* (The News 25), the puppet discussion shows Shika Pika, and the Arabic adaptation of Saturday Night Live. The individual in question possesses a diverse range of cinematic experiences, particularly in short and documentary films. Dabour's works have garnered significant recognition and acclaim, having received

⁽³⁾ The Ban of Publication <https://elcinema.com/person/2021688/>

⁽⁴⁾ English language <https://elcinema.com/person/2021688/>

numerous awards at esteemed film festivals worldwide, including the Film Festival in Venice and Oslo ⁽⁵⁾.

Al-Māddā 212 (Article 212) (2010) consists of two consecutive sections that are read sequentially. The initial segment of the discourse examines the Egyptian constitution in the period preceding the Arab Spring revolution. The second section of the text examines the organisational structure of the movement. With respect to the segment pertaining to the constitution, it encompasses the author's subjective viewpoint regarding the intended content of each paragraph, thereby possessing the capacity to be deemed humorous material in its own right. As stated by the author in the introductory section, the implementation of the constitution by the Egyptian populace serves as the fundamental basis for the organisation of the movement. The author's astute concept enabled the narrative to adopt a sarcastic tone, thereby evoking amusement for the reader.

3.4.5 *Qahwat al-Miṣriyyīn* (Egyptians' Coffee Shop) by Egyptian author Mohamed Kamal Hasan & Mustafa Al-Husseini (2009)

3.4.5.1 Mohamed Kamal Hasan

Muhammad Kamal Hassan was born in February in 1981, specifically in the Beni Suef Governorate. He completed his studies at the Arabic Language Department at the Faculty of Arts in Cairo. Following his graduation, he committed himself to pursuing literary endeavours starting in August 2005. The novel *Tamāthīl al-Milh* (Salt Statues) was officially released in February 2006 under the auspices of the Supreme Council of Culture. The forthcoming publication of his collection of short stories entitled *Film Ru'b* (Horror Film) is scheduled to be released by Azminah publisher in Jordan (*Qahwat al-Miṣriyyīn*: (Egyptians' Coffee Shop): 2009).

3.4.5.2 Mustafa Al-Husseini

Mustafa Al-Husseini's birthplace is Cairo, Egypt, and his birthdate is October 1982. In 2003, Al-Husseini completed his studies at Cairo University's Faculty of Commerce. In September

⁽⁵⁾ Film Festival in Venice and Oslo <https://elcinema.com/person/2021688/>

2005, he dedicated his efforts to the pursuit of writing. In 2007, the Supreme Council of Culture produced Al-Husseini's collection of poems entitled *Dahikāt al-Dahīk* (Laughters), a compilation of poetry written in the Egyptian vernacular. In August 2007, the Egyptian Ministry of Culture awarded him a sabbatical grant to conduct a poetry experiment focused on exploring the popular appeals employed by street vendors *Qahwat al-Miṣriyyīn*: (Egyptians' Coffee Shop). In 2005, *Waraqa wa-Qalam* (Paper and Pen) Literary Collective was established through a collaborative effort by Hassan and Al-Husseini. Subsequently, both individuals established Mazied Publishing House in 2007. In 2008, a book titled '*Indamā 'Asm ' Kalimāt Mudawwana* (When I hear Written Down Words) was published by Mazied Publishing House and Al Ain Publishing House (*Qahwat al-Miṣriyyīn*: (Egyptians' Coffee Shop): 2009).

Qahwat al-Miṣriyyīn (Egyptians' Coffee Shop) (2009) is a novel that falls under satirical literature. In it, the two authors describe the 17 well-known cafes where they used to sit and recount the many events that occurred there, including street fights, the antiquities trade, bullying and the practices of intelligence agents. This is why the novel's two main characters are Kamal and Al-Husseini.

3.4.6 *Kābtin Miṣr* (Egypt's Captain) by Egyptian author Omar Tahir (2007)

3.4.6.1 Omar Tahir

Omar Tahir, born on July 23, 1975, in Sohag, Egypt, is a prominent Egyptian writer, journalist, and poet. He has made significant contributions to several Egyptian and Arab publications and channels and has an extensive body of literary and cinematic works to his credit. The individual obtained a bachelor's degree in commerce and business administration from the Faculty of Commerce and Business Administration at Helwan University in 1988 ⁽⁶⁾.

He was a journalist and editor for several newspapers, such as Al-Masry Al-Youm, Al-Dustour, and Half of the World. He made his debut in the film industry by writing and producing a movie titled 'Special Operations' in 2007. The following year saw the release of the animated series (Super Heneidy) and his notable works in theatre, film, and television, with Captain Egypt and Fly a Way standing out among them. He composed several songs for renowned vocalists such as Asala and Rami Sabry. Furthermore, he had expertise in television, as he served as a presenter on the show Original Egyptian in 2010. Additionally, he contributed to the production

⁽⁶⁾ Helwan University in the year 1988 <https://elcinema.com/person/1033316/>

of several other television programs, such as The Last Word and On My Responsibility. He has authored numerous books and poetry compilations, with the most notable ones being It Seems Ruined and Soft Yarn.

Kābtin Misr (Egypt's Captain) (2007) is primarily intended for the youth demographic in Egypt. This can be characterised as an example of social reform. The novel explores critical perspectives on adolescents alongside amusing portrayals of their conduct. The novel posits that adolescents are ultimately faced with a binary choice: they can either comprehend their psychological maturation and strive to overcome it harmoniously or relinquish their efforts and become the subject of widespread scrutiny. Furthermore, this literary work offers a concise glimpse into the realm of adolescent individuals. In this literary piece, the author effectively bridged the cultural divide between themselves and the readers. The author's writing style in this novel is characterised by a meticulous selection of phrases and kind words, eliminating any gaps in the text. This phenomenon may arise from the writer's adeptness in utilising language, which affords them legal immunity when expressing criticism targeted at the state machinery. Hence, the author employs the strategy of implicit critique.

3.4.7 *Mā fa 'alahu al- 'ayyān bi-l-mayyit* (What the Sick Person Did to the Dead Body) by Egyptian author Bilal Fadl (2008)

3.4.7.1 Bilal Fadl

Bilal Fadl is an Egyptian screenwriter who specializes in writing scripts for films and television. He was born in 1974 in the Mansheyet Al-Bakry area of Cairo. During his childhood, he resided in Alexandria, namely in the Moharam Bey area, where his family still lives. In 1995, he achieved the top position in his class with honours upon graduating from the Department of Journalism at Cairo University's Faculty of Information. Subsequently, he served as an apprentice at Rose Al-Youssef daily, followed by assuming the role of editor-in-chief at Al-Dustour newspaper until its forced termination by a governmental decree in early 1998. Subsequently, he contributed articles to such esteemed newspapers and publications as Al-Kawkab, Sabah Al-Khair, Al-Musawwar, Al-Hilal, Viewpoints, Al-Ittihad in the Emirates, Al-Wasat in London, and Al-Osbou in Egypt. He was employed as a television reporter at Arab Radio and Television Channel Station ART. Subsequently, he held the position of deputy director at the MBC Channel Station headquarters in Cairo.

Bilal Fadl served as the chief editor of the Egyptian newspaper Al-Jeel. He then played a crucial role in the creation of the Cairo newspaper, which the Ministry of Culture published, and served as editor-in-chief for a short period. Following this, he decided to leave the field of journalism permanently and focus his efforts on screenwriting. In 2001, he presented his first screenplay after six years of persistent attempts. He stopped working in journalism until 2005, when a court order allowed him to resume writing for the weekly newspaper Al-Dustour. He started writing a weekly column for the Al-Masry Al-Youm newspaper after revising the weekly Qalamen page. Subsequently, in 2007, he commenced composing a daily piece for the newspaper. Al-Dustour ceased operations for eight consecutive months in order to dedicate his time to the creation of his inaugural television project, the Heima series. Following its airing, he resumed his daily writing in November 2008, this time for the Al-Masry Al-Youm newspaper. He contributed a column titled Estebaha on the final page, where he discussed various current events. Additionally, he occasionally provided a paragraph. During the Cairo Today program, hosted by renowned broadcaster Amro Adib ⁽⁷⁾.

The novel portrays the protagonist, Ibn Zaydoun, who defends Zabadi, a victim of cyberbullying due to her usage of a false identity in an online chat room. She initiates the conversation by disclosing her identity, namely her name, which leads to bullying among the participants in the chat room. Ibn Zaydoun supports Zabadi, and consequently, he is subjected to bullying as well.

Fadl strongly mocked the state of people resorting to grave robbing for financial means to afford medical treatment. To illustrate this, Fadl narrated a poignant tale about a character named Mona who discovered her brother's grave had been disturbed, leading her to suspect that the gravedigger had unlawfully sold her brother's remains. Subsequently, she proceeded to the prosecution office in order to initiate inquiries with the gravedigger and the relatives of the deceased individual whose body was unlawfully taken.

Undoubtedly, the prosecution summoned Mona's father for questioning and discovered, during the investigation, that Mona had a relative named Mustafa who exhumed the corpse with the intention of acquiring the metal nails and metal chips that Mona's brother, referred to as

⁽⁷⁾ hosted by renowned broadcaster Amro Adib <https://elcinema.com/person/1045300/>

Muhammad, was inserted into his injured foot. Mustafa pretended to be interested in soil cleansing, the extraction of metallic nails and chips. Mustafa justified his actions by claiming that he acquired the metal nails and metal chips to affix them to the feet of a hospitalized relative. However, the reality is that he intended to sell them in order to finance his wife's surgical procedure at the Heart Institute. Additionally, he purchased certain medications through his health insurance. Fadl verified that Mustafa, the offender, admitted to the prosecution that had he found an alternative means of obtaining money, he would have refrained from considering the notion of exhuming graves.

Fadl said that the disclosure of the incident of Mustafa's actions towards the deceased relative has prompted the inclusion of metallic nails and chips in the list of items to be considered during the inheritance division discussion. Due to the poverty that had ravaged the nation and its inhabitants, interring individuals with valuables or objects has ceased. This change is not driven by economic factors but rather by a desire to uphold the sacredness of the deceased and to show reverence by avoiding the recurrence of what was happened.

3.4.8 Aruzz bi-Laban li-Shakhsayn (Rice Pudding with Milk for Two People) by Egyptian author Rehab Bassam (2007)

3.4.8.1 Rehab Bassam

Rehab Bassam is a graduate of the English Language Department of the Faculty of Arts at Ain Shams University. She had experience in marketing research, copywriting, and translation. Currently, she is employed in publishing children's books. Bassam launched her blog, Hawadit, in 2004. Bassam divides her time between engaging in sedentary activities such as reading and making unsuccessful endeavours in art, playing the piano, and studying Spanish. However, she excels at crafting keffiyehs from coloured knitwear. Bassam firmly believes that her purpose in life is to engage in dragon hunting, flower collecting, storytelling, and laughter (*Aruzz bi-Laban li-Shakhsayn: (Rice Pudding with Milk for Two People)*: 2008). In her book *Aruzz bi-Laban li-Shakhsayn (Rice Pudding with Milk for Two People)* (2008), Bassam discusses several paradoxes regarding the behaviours of certain individuals under certain circumstances. Dar Al-Shorouk published the book, which has 128 pages and is a notable collection of short stories.

3.4.9 *'āyza 'atjawwiz* (I Want to Get Married) by Egyptian author Ghada Abdel Aal (2007)

3.4.9.1 Ghada Abdel Aal

Ghada Abdel Aal, a young Egyptian woman, commenced authoring her blog, titled *'āyza 'atjawwiz* (I Want to Get Married), while maintaining anonymity on the Internet. The blog garnered significant acclaim, capturing the interest of a prominent publishing company, which subsequently transformed it into a highly successful book that achieved remarkable sales figures. Abdel Aal, a native of Mahalla El-Kubra, located in the northern region of Cairo, is an average Egyptian girl. Similar to many girls, she lowered her gaze towards the ground in the presence of a man and communicated in a subdued manner with a soft-spoken voice. She frequently refrained from expressing her opinions since she observed at an early stage that "intelligent women intimidate men." After completing pharmacy studies, she subsequently pursued a career as a pharmacist in a hospital in her hometown. Following the demise of her mother, her aunts initiated the quest for a suitable partner on her behalf. Traditionally, the individual seeking marriage accompanies his mother to meet the prospective bride and her family. Both sides engage in mutual observation and questioning to determine the compatibility of the young man and lady. Abdel Aal finds these measures offensive and asserts, "I am not a cow" ⁽⁸⁾.

Abdel Aal considers the blog to be an optimal medium for communication. She began to write under an unidentified name, and only a select group of friends and neighbours were aware of it, and they encouraged her to persist in her writing. Furthermore, she received support from her father, who was seen as a liberal and unconventional individual within Egyptian norms. Despite being financially independent for several years, she continues residing under her father's guardianship. Similarly, she could not embark on a European tour to showcase her writings without first gaining consent from her father. Abdel Aal also discovered a talent for writing through her blog. She asserts that she never anticipated that the notes she recorded would be deemed appropriate for inclusion in a book, particularly considering that they were written in the Egyptian dialect. However, the employees of Dar Al-Shorouk, the predominant

⁽⁸⁾ I am not a cow <https://www.dw.com/ar/%D8%BA%D8%A7%D8%AF%D8%A9-%D8%B9%D8%A8%D8%AF-%D8%A7%D9%84%D8%B9%D8%A7%D9%84-%D9%88%D9%83%D8%AA%D8%A7%D8%A8%D9%87%D8%A7-%D8%B9%D8%A7%D9%8A%D8%B2%D8%A9-%D8%A3%D8%AA%D8%AC%D9%88%D8%B2-%D9%85%D9%86-%D9%85%D8%AF%D9%88%D9%91%D9%90%D9%86%D8%A9-%D9%85%D8%AC%D9%87%D9%88%D9%84%D8%A9-%D8%A5%D9%84%D9%89-%D9%85%D8%A4%D9%84%D9%91%D9%90%D9%81%D8%A9-%D8%A3%D8%AD%D8%AF-%D8%A7%D9%84%D9%83%D8%AA%D8%A8-%D8%A7%D9%84%D8%A3%D9%83%D8%AB%D8%B1-%D9%85%D8%A8%D9%8A%D8%B9%D8%A7/a-6253237>

literary publishing establishment in Egypt, held a contrasting viewpoint. In 2007, her blog was compiled into a book, including the narratives of the 10 instances when men had come to her family's house to propose marriage. Amidst these narratives, the writer included annotations on subjects such as A Polite Girl, Methods for Finding a Suitable Husband, The Reasons Behind My Desire for Matrimony, and Spinsterhood. Abdel Aal's book quickly secured a spot on the bestseller charts and has thus far been translated into English, German, Italian, and Dutch. Additionally, it was adapted into a television series, with Abdel Aal as the scriptwriter. It was exhibited both during Ramadan and during the peak season ⁽⁹⁾.

Abdel Aal pointed out that there are more females than males in Egypt. She explained that this issue arises from families with a preference for having a son often continue to have children until they have a boy. Consequently, many families have four daughters and one son, leading to an increase in the ratio of girls to boys. The author observed that society is characterised as regressive, wherein a female who marries promptly is regarded as intelligent, while those who delay are perceived as having a flaw. On the contrary, a man possesses the right to get into marriage irrespective of his age, and he retains the right to wed a lady who has reached the age of eighteen, at any given moment. Abdel Aal endeavoured to evoke the reader's empathy towards her own marital journey by providing several illustrative instances. She expressed her desire for matrimony, stating that despite adversity, she remained committed to transformation. Abdel Aal emphasised that this responsibility mostly falls upon the husband within the household.

Abdel Aal criticised society by suggesting that the concept of marriage is introduced to girls in a satirical manner from an early age. She explains that on each occasion, when a girl achieves success on stage, her family neglects to congratulate her. However, her family continues to express their desire to celebrate her wedding. The family incessantly reinforces the notion to the girl that her sole purpose in life is to marry and bear children.

One amusing anecdote shared by the author involves a situation where she was waiting for transportation and unexpectedly encountered a man who resembled someone from the Future Youth Association. Surprisingly, this individual also sat beside her in the microbus and formally

⁽⁹⁾ during the peak season <https://www.dw.com/ar/%D8%BA%D8%A7%D8%AF%D8%A9-%D8%B9%D8%A8%D8%AF-%D8%A7%D9%84%D8%B9%D8%A7%D9%84-%D9%88%D9%83%D8%AA%D8%A7%D8%A8%D9%87%D8%A7-%D8%B9%D8%A7%D9%8A%D8%B2%D8%A9-%D8%A3%D8%AA%D8%AC%D9%88%D8%B2-%D9%85%D9%86-%D9%85%D8%AF%D9%88%D9%91%D9%90%D9%86%D8%A9-%D9%85%D8%AC%D9%87%D9%88%D9%84%D8%A9-%D8%A5%D9%84%D9%89-%D9%85%D8%A4%D9%84%D9%91%D9%90%D9%81%D8%A9-%D8%A3%D8%AD%D8%AF-%D8%A7%D9%84%D9%83%D8%AA%D8%A8-%D8%A7%D9%84%D8%A3%D9%83%D8%AB%D8%B1-%D9%85%D8%A8%D9%8A%D8%B9%D8%A7/a-6253237>

requested her hand in marriage, expressing his intention to approach her father for further discussion. She said to him, I swear, if you truly pursue me as you claim, you will become acquainted with my residence and my father. He possesses exclusive knowledge and expertise to discuss these subjects. In the meantime, the driver requested payment for the transportation service, and the individual promptly paid the invoice. The individual expressed that it was the end of the month, and she experienced feelings of jealousy and anger. She withdrew 300 pounds from her bag, and abruptly this individual appropriated them into his own bag, stating, I will retain possession of them until I return them to you. Instantaneously, he vanished.

3.4.10 *Iskandariyya Bairūt* (Alexandria Beirut) by half Lebanon/half Egyptian author Nermin Nizar (2009)

3.4.10.1Nermin Nizar

Nermin Nizar was born in Egypt and relocated to Lebanon shortly after her birth, before ultimately settling in the United Arab Emirates. Subsequently, she divided her time throughout the year among the Emirates, Lebanon, and Egypt. As a result of the war, her family relocated from Lebanon to Cyprus, and during that period, she divided her time between Cyprus and Egypt. Nazar graduated from the Department of Political Science at the American University. She chose to work with refugees due to the alignment of this employment with her academic background in politics and economics. She persisted in this occupation for five years. However, she ultimately abandoned it due to her inability to endure the distressing encounters she witnessed. As she refrained from listening or watching television, she directly witnessed individuals being ejected from their residences, displaced, and subjected to persecution and torture. As a result, she tendered her resignation and transitioned to a career in journalism. After resigning from the refugee organisation, she transitioned to employment at Point of View magazine. She was employed in literary criticism, focusing on analysing books and novels while facilitating communication between writers and artists. Alexandria and Beirut hold the utmost significance for Nizar. Despite residing in Cairo for the majority of her life, she failed to establish a deep connection with the city, unlike the strong bond she formed with Alexandria. She finds comfort in Alexandria and believes its essence aligns well with her personality. The same sentiment applies to Beirut ⁽¹⁰⁾.

⁽¹⁰⁾ The same sentiment applies to Beirut http://ayamwayam.blogspot.com/2009/07/blog-post_09.html

Nizar's blog, titled Alexandria/Beirut, had the following presentation: with one hand in Beirut and the other in Alexandria, endeavour to encompass the entire globe between them, ensuring that the intricate, significant, and very affluent aspects of your life do not elude your grasp. Dar Al-Shorouk publishes the blog in book form as a part of their blog series. However, Nizar, as she states in the beginning of her blog, aimed to establish a platform for candid expression. She intended to utilise this space when silence becomes challenging and engaging in conversation with others becomes even more arduous. Perhaps for this reason, she opted to write under the pseudonym Alexandra. While the book *Iskandariyya Bairūt* (Alexandria Beirut) (2009) was derived from a personal blog, it did not solely focus on personal matters. The blog primarily addressed universal concerns, and the book's writing style served as a medium for documenting noteworthy human experiences and situations that deserve preservation and worth reading. The book discusses the daily struggles we face in order to sustain our will to live and find adequate sources of happiness. The book employs a range of linguistic styles, including classical, Egyptian colloquial, and Lebanese dialects. It explores various subjects such as Beirut, Alexandria, Palestine, and the misery of Sudanese refugees, a cause the author actively supported through a relief organisation. During this period, the author experienced the harsh reality that these refugees were merely pawns in a political game. Once the assigned mission was accomplished, relief organisations ceased their support, leading to the evasion of the engineers, ultimately resulting in their tragic massacre ⁽¹¹⁾.

3.5 Research Approach

Creswell (2013) said that research methodologies are schemes and processes that span from stages to comprehensive data gathering, analysis and interpretation, with broad assumptions. This means that research procedures are a tool or a path that a researcher can use to begin his or her journey to determine whether his or her assumptions are correct. This approach begins with data collection and ends with data analysis that supports or refutes the assumptions. The many decisions taken are utilised to select which technique to apply in each study, based on philosophical assumptions that are put into practice (Creswell, 2013). This includes processes for the investigation, or the design of research and particular research methodologies used for collecting, analysing and eventually interpreting data. However, Guetterman (2015), Lewis

⁽¹¹⁾ resulting in their tragic massacre <https://revsoc.me/arts-and-literature/n-skndry-byrwt/>

(2015) and Creswell (2014) argue that the choice of a specific research approach is based on the nature of, or problem addressed by, the researchers' personal experiences and even the audience to whom the study is being developed. I argue in this thesis that the nature of data and research questions determine which approach is appropriate.

There are several methods to adapt research methodologies to produce an approach most appropriate for a certain topic. Nevertheless, the three major research methodologies include qualitative, quantitative and hybrid research methods. Creswell (2013) notes that these three methods should not be seen as discreet or separate. He states that "qualitative and quantitative approaches should not be viewed as rigid, distinct categories, polar opposite, or dichotomies" (Creswell, 2013: 32).

The study tends to be more quantitative than qualitative, or vice versa, according to Newman and Benz (1998). The quantitative and qualitative techniques reflect several ends on one continuum instead. In the centre of the continuum, mixed research methods can finally take into consideration both quantitative and qualitative approaches' aspects and qualities. Lewis (2015) points out that the major difference commonly mentioned between quantitative and quality research is that it is framed by using numbers instead of words, or the use of closed questions for quantitative hypotheses on open-ended issues for quality inquiries. Guetterman (2015) points out that an improved way to assess differences between approaches is to evaluate the fundamental philosophical assumptions, the type of research strategies utilised and the specific techniques used to perform strategies.

The current study takes a qualitative approach to research. This was chosen because of the type of data analysed and the questions to be answered. A qualitative approach is appropriate because the subject is humorous content and its relationship to features of language. The study of humour relies heavily on analysing and evaluating the literature and the collected data. The discussion and the conclusions are thus based on non-quantifiable data. The aspects considered include perceptions, attitudes, and values regarding the relationship between humour and language (Norrick & Chiaro, 2011).

3.6 The Methodology of the Study

Philosophy that contributes to the broad research strategy of planning or proposing study is a key element in defining a research approach. It comprises the crossroads of philosophy,

research concepts and particular techniques. Slife and Williams (1995) claim that philosophical thoughts are still buried in research but nevertheless play an important part in the research process, which is why they are most common. There are several philosophical assumptions utilised to build or develop a study. Saunders et al. (2009) describe research philosophical thinking as a conviction in collecting, analysing and applying data about a phenomenon. The philosophy of research is largely characterised by two points of view, positivism, and phenomenology (Dumke, 2002).

This thesis presents a linguistic and discursive analysis of the sarcastic style of writing used by Arab authors to communicate their thoughts on social and political concerns in their cultures. This is due to the nature of the concerns they address and to avoid presenting some sensitive topics. As a result, the authors use sarcasm to shed light on various political and social practices.

3.7 Steps for Data Analysis

The methodology employed in this study undergoes four steps: data collection, data translation, and the categorisation of the data. The following is a brief explanation of each step.

3.7.1 First step: Data collection

This step involves obtaining scripts from a group of novels chosen specifically from many novels that exhibit a new genre known as e-Arabic. The originality of the corpus is that it investigates the generation of humour in an established genre in the Arabic literature called e-Arabic. The working definition that is applied in this study is Daoudi's definition of e-Arabic. Daoudi (2011) states that:

(e-Arabic). This is a variety language that mixes, borrows, and adapts, uses numbers, Roman letters, Arabic script characters, emotions and words from other languages (English and French) to engage not only with the globalized discourse, but also to examine the specific ways in which the local frames the global (p. 146).

An e-Arabic genre is distinctive owing to its character and the fact that it is still not classed as Arabic literature because of the usage of local vernacular in the composition of these books. In addition, the data for this study is purposely selected from Arabic novels written in vernacular by writers from different Arab countries. This is to include a variety of Arabic vernaculars.

After reviewing a variety of linguistic theories on humour (incongruity theory, superiority theory, relief theory, semantic script-based theory SSTH, general theory of verbal humour GTVH), I carefully read the selected novels several times, seeking funny utterances and highlighting them. This research describes and analyses the use of language-based humour defined by the usage of linguistic characteristics and euphemisms such as puns and metaphors in the languages of these novels.

3.7.2 Second step: Data translation

Since English is the research language, this step offers an English translation of the Arabic data using the abbreviation ETT, which refers to English Targeted Text, whereas AST refers to Arabic Source Text in which the original text is written in Arabic.

3.7.3 Third step: The categorisation of the data

This step is to classify the obtained data according to three criteria. In analysing language usage to create humour, each criterion has a fundamental rule. First, the theme refers to the question raised by the writer. Second, the nation and the social context are crucial to comprehending the joke because of the need for the cultural background to stimulate the readers' sense of humour. Third, the kind of taboo discussed or addressed by the writer.

3.7.4 Fourth step: Data analysis

The data analysis will be carried out after completing the three primary steps. This study's aspects include discursive characteristics utilised to build humour, including vocabulary. The investigation here concerned the linguistic characteristics employed in novels, proving how important language is for humour. Most humour is due to the language employed in the selected literature. Humour might develop from inattentiveness of confrontations between two words or concepts are combined to indicate contradiction. For example, humour can arise from the implausibility and unexpectedness of juxtapositions, i.e., when two words or concepts are placed side by side to show contradiction (Lloyd, 2011). The collected data show that satire is the most popular method used by writers in humour production. Satire is used to give an implicit message by contrasting expressions or pronouncements or by using ironically based juxtaposition to demonstrate ignorance. This generates humour without explicitly criticising any topic. In their writings, the authors use satiric techniques such as criticising the inefficiencies of the topic concerned and self-depreciation. They generate jokes about their selected topics in their sarcastic discourse. This chapter outlines the process of establishing the

research techniques necessary to accomplish the theoretical and philosophical components of this study.

3.8 Conclusion

This chapter has explored the study methodology, including its fundamental philosophy, data collection methodologies, selection of research tools, and sampling strategies. Moreover, it has examined the procedures and tactics employed in the investigation to tackle the research queries. The research strategy is chosen based on the specific attributes of the data and research inquiries, and it includes qualitative research approaches. The study has mostly focused on qualitative analysis. The characteristics of the data under investigation and the specific issues that require resolution determine the choice of qualitative technique. This technique primarily investigates the relationship between humour and the qualities of language. The applied process consists of four consecutive steps: data gathering, data translation, data categorisation, and data analysis. Obtaining scripts from a compilation of novels representing a specific genre known as e-Arabic is the first step. This genre is distinguished by its use of a hybrid language that combines, appropriates, and alters numbers, Roman letters, Arabic script symbols, emotions, and words from other languages including English and French. The data is carefully selected from Arabic books produced in colloquial languages by authors from different Arab countries. In the second step, I translate the corpus from Arabic, the source language, to English, the target language for this research. The corpus for this research will be classified into chapters four, five, and six according to four criteria: language function and qualities, nation and social setting, thematic substance, and the specific type of taboo that the writer addresses or confronts. The fourth step entails performing data analysis, specifically scrutinising the linguistic attributes employed in novels to generate humour.

Chapter Four: The Role of Rhetorical Questions, Interrogative Statements and Punctuation in Constructing an Ironic Style of Writing

4.1 Introduction

The data for this study shows that rhetorical questions are frequently used as a humorous device. Rhetorical questions are an important part of comedic speech, as shown by the following examples. Rhetorical questions are highly regarded for their usefulness in determining the intended meanings of texts. By constructing an ironic template with rhetorical devices such as rhetorical questions, this can be possible. A rhetorical question is defined in Merriam-Webster dictionary as a question not intended to require an answer. A rhetorical question is not a question about the art of speaking effectively; it is a question that is asked for effect, rather than seeking an answer. According to Chakhachiro (2011), literary criticism, linguistics, structural, and descriptive stylistics scholars have made significant contributions to our understanding of irony. The first field deals with the issue of rhetorical devices. The second defines the formal equipment employed. The third is concerned with linguistics and how stylistic devices are perceived and used to decipher the meaning of texts. However, the irony review needs to do justice to the aforementioned three fields. Writing ironic texts can also be useful in the fields of philosophy, psychology, sociology, and/or communication. Consequently, the examples above demonstrate a multifaceted nature, encompassing elements of political and religious critique as well as highlighting societal misconduct among members of society. Based on the study data, it can be observed that rhetorical devices do not solely constitute the primary element employed in creating humorous expressions within an ironic framework or in a sarcastic context. Punctuation and interrogative statements are frequently employed as comedic devices to elicit a sense of amusement.

The examples pertaining to the second part of the conceptual framework will be categorised according to the written vernacular employed in each novel. This part aims to examine the parallels and distinctions in popularity and prevalence among various versions of Arabic dialects, both within the same dialect and across different dialects. Specifically, it aims to explore the inclination towards employing rhetorical questions, interrogative statements, and punctuation as a means of constructing an ironic writing style.

The subsequent part of this chapter will offer a comprehensive analysis of the various applications of punctuation marks in the development of the plot, with a specific focus on their use in the creation of comic texts. Various linguistic elements contribute to humour, including satire, sarcasm, puns, and metaphors. Furthermore, the emergence of humour can be attributed to the implausibility and unpredictability of juxtapositions, wherein two words or concepts are juxtaposed to highlight a contradiction (Lloyd, 2011).

This chapter analyses the importance and role of rhetorical questions, interrogative phrases, and punctuation marks in creating a comedic writing style. In addition, this chapter contains 32 examples taken from Arabic novels that illustrate a unique literary genre in which authors combine the writing style of classical Arabic with colloquial dialect. Moreover, this chapter is divided into two main sections. The introductory section contains images numbered from Example No. 1 to Example No. 23, which are particularly noteworthy for their creation in the Egyptian common vernacular. These examples encompass a range of topics, such as the criticism of policies, bad economic conditions, worries over corruption and bribery, and a few jokes with sexual innuendos. Section two of this chapter has a series of instances, specifically from Example No. 24 to Example No. 32. These examples are written in classical Arabic and use Saudi dialects such as the Najdi dialect and the Hijazi dialect to elicit a humorous response from the reader.

4.2 Egyptian Dialect

The following is an example of the author's attempt to criticise the manner in which the government fails to provide national services such as electricity due to the weakness of its infrastructure.

AST	الكهرباء لما بتقطع بتروح فين؟! كابتن مصر (2007: 13)
ETT	When electricity is cut off, where does it go? <i>Kābtin Misr</i> (Egypt's Captain) (2007: 13)

Example 1: Criticising politics

The use of metaphor in this example to construct humorous utterance gives rise to the sarcastic style of writing displayed in the example. The use of the verb 'go' in this context alludes to the fact that there is a shortage of electricity. A metaphorical expression has been created by the author through the use of punctuation at the end of the sentence. When expressing surprise and

astonishment, using a question mark followed by an exclamation mark is appropriate. Not only does the author use punctuation to evoke strangeness, but they also use the linguistic quality of w/h inquiry at the end of the phrase in order to elicit surprise. This is done in order to draw the reader intention.

The following is an illustration of one of the author's attempts to criticise the municipality of Giza by using a satirical template.

AST	لـيـهـ فيـ شـارـعـ مـرـادـ حـاطـيـنـ يـافـطـةـ كـبـيرـةـ مـكـتـوبـ عـلـيـهـ "ـابـتـسـمـ اـنـتـ فـيـ الجـيـزـةـ"ـ..ـ هـلـ الجـيـزـةـ حـاجـةـ تـضـحـكـ؟ـ! كـابـيـنـ مـصـرـ (2007: 13)
ETT	Why did they put a big billboard at Murad Street on which “Smile you are in Giza” is written? Is Giza something funny? <i>Kābtin Miṣr</i> (Egypt's Captain) (2007: 13)

Example 2: Criticising politics

The term ‘Giza’ refers to an area within Cairo. Because of the low standard of living in this region, the word ‘Giza’ is being used in this passage to convey the message that there is nothing that could possibly bring a smile to the face of a person living there. It seems that the author is blaming the municipality of ‘Giza’ for ignoring such a historical place and the lack of development projects there, especially given that it contains one of the most important ancient relics. This interpretation would be consistent with the example's suggested meaning. The writer uses a question mark followed by an exclamation mark when expressing surprise and astonishment. These emotions are conveyed through the use of punctuation. Not only does the author use punctuation to evoke strangeness, but he also uses the linguistic device of w/h inquiry at the beginning of the phrase to elicit surprise. This is done on purpose so as to pique the reader's interest and to evoke cultural background.

The following example demonstrates a paradox in the relationship between two Arabic ideas. These are the emotions of love and the eye as a body organ.

AST	لـيـهـ بـيـقـولـواـ (ـالـحـبـ أـعـمـىـ)،ـ وـمـعـ ذـلـكـ كـلـ أـغـانـيـ الـحـبـ عـنـ (ـالـعـيـونـ)،ـ نـورـ الـعـيـنـ وـسـحـرـ عـيـنـيـكـ وـعـيـنـيـكـ وـاحـشـانـيـ وـعـيـنـيـكـ كـدـابـيـنـ وـحـبـيـيـ وـعـيـنـيـهـ أـصـلـاـ؟ـ!ـ كـابـيـنـ مـصـرـ (2007: 16)
ETT	Why do they say “love is blind” although all love songs are about the eyes “light of eyes”, “magic of your eyes”, “I miss your eyes”, “your eyes are liars”, and “my darling and his eyes”? <i>Kābtin Miṣr</i> (Egypt's Captain) (2007: 16)

Example 3: Humanities

The author uses questioning as a linguistic method to demonstrate the contradiction between two ideas. This shows how paradoxes produce ambiguity in meaning, which causes laughter. To convey this idea to the reader, the writer uses punctuation at the end of the sentence, i.e., a question mark followed by an exclamation mark. Not only does the use of punctuation assist in the evocation of strangeness, but the use of w/h inquiry to begin the phrase is another linguistic device that the writer exploits to elicit astonishment. In Arabic, the word 'eye' is frequently used in conjunction with other words such as eye's light to indicate admiration for someone. Although there is an Arabic saying that love is blind, it is ambiguous that while love is blind, most songs used to depict the many feelings of love include the word 'eye' combined with another word to form a collocation. The method that the incongruity theory takes to interpret laughter and humour is seen to be particularly influential. This theory states that the rapid and straightforward sense of incongruity between real objects and their related conceptions is the root of laughing in every situation (Attardo, 1994). In this case, implausibility also plays a role as a source of humour. When two words or concepts are combined to indicate contradiction, humour may emerge as a result of inattention. For example, humour can be derived from the implausibility and unexpectedness of juxtapositions, which occur when two words or concepts are juxtaposed to demonstrate contradiction (Lloyd, 2011).

The following examples shed light on various rules that must be considered to improve the government's problem-solving tactics.

AST	لية بيكليشوا العربية اللي واقفه صفتاني وقافله الشارع.. مع إن الشارع بعد الكلبشه بيفضل مقول برضه؟! كابتن مصر (2007: 17)
ETT	Why do they clamp the wheel of the car that is standing in the second row, blocking the street although the street will still be blocked after this wheel-clamp? <i>Kābtin Miṣr</i> (Egypt's Captain) (2007: 17)

Example 4: Criticising politics

This example illustrates the ineffectiveness of various regulations by demonstrating how the government fails to solve simple problems. The author is attempting to demonstrate the absurdity of some policies that may have unintended repercussions. Naturally, immobilising the car will result in a road closure, disrupting traffic flow rather than punishing an individual. The writer utilises punctuation after sentences to convey this point to the reader. That is done using a question mark followed by an exclamation mark to indicate questioning and astonishment. Not only is the use of punctuation what contributes to the evocation of

strangeness, but the use of w/h question to begin the phrase is another linguistic device the writer employs to evoke a sense of amazement. Incongruity theory is widely regarded for its approach to explaining laughter and humour. According to this idea, the cause of laughing in any situation is the sudden and simple recognition of incongruity between real objects and their related conceptions (Attardo, 1994).

The following illustrates how the author attempted to criticise the unbelievable response of law enforcement officers to a critical situation. This is done to generate humour by making fun of the stupidity involved in prioritizing things.

AST	لو البوليس وهو رايح يقبض على حد شاف في السكة جريمة بتحصل، بيعنها ولا بيركز في المهمة اللي طالع علشانها؟ كابتن مصر (18 :2007)
ETT	if the police saw on their way to arrest someone that a crime is about to happen, will they prevent that crime from happening or will they just focus on the mission they are out for? <i>Kābtin Miṣr</i> (Egypt's Captain) (2007: 18)

Example 5: Criticising politics

Police officers' poor decision-making in this example demonstrates the widespread problem when they are called upon to respond to a time-sensitive emergency. When faced with a time-sensitive situation, police officers often make incredibly stupid decisions, as demonstrated by this example. The fact that they did this demonstrates that they are not professionals and need a sense of security. The purpose of the questioning in this example suggests that police officers will blindly follow instructions. This is the implied meaning behind the questioning. In this particular illustration, the use of a conditional clause (if/will) as a method to evoke a sense of humour based on the cultural background of the reader is what leads to the raising of the question that is being posed. This may be the case because law enforcement officials in the intended community approach the problem of criminal activity as an assigned duty that needs to be completed rather than a responsibility to be aware of. This can be inferred from the second part of the sentence, which hints that the author believes that police officers may choose to ignore a crime they come across while on a specific mission rather than preventing a crime from occurring. This is absurd because the primary focus should be on preventing crimes from occurring rather than concentrating on crimes that have already occurred. In addition, there is the use of punctuation in the form of a question mark positioned at the end of the sentence; however, this time it is used in conjunction with a conditional clause.

The following illustrates how the author criticises the use of excessive force by police officers.

AST	لما البوليس يهجم على شقة ويكسر الباب، مين المسئول إنه يصلح الباب ده؟ كابتن مصر (2007: 22)
ETT	When the police storm an apartment and break the door, who will be responsible for fixing the door? <i>Kābtin Misr</i> (Egypt's Captain) (2007: 22)

Example 6: Criticising politics

In this example, the author questions whether or not the police will replace the broken door. There are two layers of irony in this scenario. The first is evident in his question-based method of getting the reader to reflect on a given scenario. When there is a misunderstanding or no need for excessive force, this is done to demonstrate the folly of such an action. The irony also rests on the fact that the police officers involved do not accept blame or even acknowledge that they were wrong. The reader's negative stereotype of police officers will likely reflect his or her cultural norms. The media has given police departments a terrible reputation, contacting them seems nightmarish. It is common knowledge that the police forces in such a country routinely violate the rights of their citizens. The reader's imagination can be stirred, thereby facilitating their understanding. As a result, this is an ironic example. Throughout, sentences are introduced with a w/h inquiry and closed with a question mark; this linguistic device is used to elicit a humorous response from the reader rather than an answer. Chakhachiro (2011) states that: "Antithesis, contrasting ideas, metaphors, synonyms, rhetorical questions and parallel structure were features of Gebran's prose poems in which he reflects his anger and his ironic views about the duality of the wisdom of the creation, human relations, religions, and societies (p.36)".

The subsequent example shows the utilisation of rhetorical devices in the discourse of a political matter.

AST	سيأتي وقت مادة التاريخ والإجابة عن السؤال المهم.. (ما هي أسباب فشل الثورة العرابية؟!). كابتن مصر (2007: 36)
ETT	There will come a time for the history subject pertaining an answer to the important question: What are the reasons behind the Urabi Revolution failure? <i>Kābtin Misr</i> (Egypt's Captain) (2007: 36)

Example 7: Criticising politics

The aforementioned example exemplifies the author's employment of rhetorical devices to depict a significant revolution in Egypt. The Urabi revolution is considered a significant uprising that played a pivotal role during the British invasion of Egypt. Egyptians commonly attribute the British invasion of Egypt to the failure of the Urabi revolution. This example

shows the utilisation of a rhetorical inquiry succeeded by an exclamation point and the presentation of the inquiry enclosed within a pair of parentheses. The purpose of this statement is to emphasize the significance of a specific section within the excerpt and prompt readers to give it heightened consideration. Additionally, it may serve to elicit a humorous response from the audience. The text is imbued with a humorous tone as it effectively conveys a concealed message that employs an ironic framework to assign culpability for the failure of the Urabi revolution, which ultimately led to the British colonization of Egypt.

The following example illustrates rhetorical devices in alleging that the government backs the national football team Al-Ahly.

AST	أنا نفسي أفهم هو النادي الأهلي ده تبع الحزب الوطني؟، أصل مش معقوله بيكسب في كل الماتشات! كابتن مصر (2007: 41)
ETT	I myself would like to understand if the Ahly Club belongs to the National Party. It is unreasonable that it wins all the football games! <i>Kābtin Miṣr</i> (Egypt's Captain) (2007: 41)

Example 8: Criticising politics

This example illustrates the author's rhetorical strategies to tackle corruption, wherein a national football team is employed as an exemplar to symbolize the National Party in the discourse. The utilisation of a rhetorical inquiry, culminating in a question mark, within this particular context, functions as a mechanism to level allegations of corruption against the National Party. This is due to their consistent track record of winning elections, like Al-Ahly's dominance in national football championships. It can be argued that achieving unanimous victories consistently is an unattainable feat. Hence, an exclamation mark in the concluding statement of this manuscript was employed to emphasize its implausibility.

The following example illustrates the use of rhetorical devices in discussing the Urabi revolution's failure through the construction of a sardonic dialogue.

AST	أفتح الكتاب فتفق عيناي على سؤال بالبلاط العريض (ماهي أسباب فشل الثورة العرابية؟!)، أغلق الكتاب بمنتهى الزهق وأنا أجيب بصوت عالي (الثورة العرابية فشلت علشان أحمد عرابي وأصحابه ماكانوش بيذاكروا). كابتن مصر (2007: 43)
ETT	When I open the book, I see a question in bold: What are the reasons for the Urabi revolution failure? I close the book with resentment while answering loudly: The Urabi revolution failed because Ahmad Urabi and his colleagues were not studying hard! <i>Kābtin Miṣr</i> (Egypt's Captain) (2007: 43)

Example 9: Criticising politics

The aforementioned instance bears resemblance to example 16 in that both employ the use of a rhetorical question. However, this particular illustration is different as it responds to the inquiry. Nevertheless, the response fails to directly answer the inquiry at hand. Instead, it effectively captured the reader's attention and invoked a sense of amusement by focusing on a particular segment of the written work. In addition, this example illustrates the use of a rhetorical question followed by an exclamation mark and the presentation of the question enclosed within a set of parentheses. This declaration aims to underscore the importance of a particular segment within the extract and encourage readers to accord it increased deliberation. Furthermore, it could prompt a comical reaction from the spectators.

The text employs a humorous tone to effectively convey a concealed message, utilising an ironic framework to assign responsibility for the failure of the Urabi revolution, which ultimately resulted in the British colonization of Egypt. In this instance, the writer furnishes a response to a rhetorical inquiry, imbuing the text with a comedic tone through the element of surprise inherent in the said response. This is accomplished by providing a sarcastic response that attributes the failure to insufficient study. This response employs symbolism as a literary device to elicit a comedic response from the audience. The author portrays Urabi and his associates as a cohort of pupils who underperform in their examinations due to their lack of diligence in studying. This instance of exemplification imbues the response to the rhetorical inquiry with a comedic tone. Furthermore, the given reply serves as a punchline in creating a comedic effect. The punchline is a culminating utterance or expression employed in a joke to elicit a comical outcome abruptly. According to Krikmann (2009), it is possible to subject a punchline to analysis to provide a logical description of a joke. Jokes are predominantly characterised by their lack of contextual or associative relevance and can be recounted in various settings without necessitating any prior knowledge or background information. Certain types of humour, such as sitcoms, rely heavily on the interplay between context and the audience's pre-existing knowledge. The punchline, serving as the trigger, instigates a shift from the conventional script to an unforeseen one. In the present instance, unforeseen events or circumstances within the given framework is promptly followed by the utilisation of orthographic symbols, such as an exclamation point, in the written discourse. This particular strategy is deliberately employed to direct the reader's focus towards the exact point of implausibility within the given text. This will serve as the concluding remark for a comical assertion.

In the following example, specific occurrence functions as an exemplification of the application of punctuation in an ironic context, to tackle a prevalent social concern.

AST	وقت ما ابقي نايمة لوحدي في سريري بالليل (پلاش أفكار قليلة الأدب!) على الأقل هاي عمل حاجز بدل ماكل ليلة باندلق من فوق السرير ع الأرض. عايزه أتجوز (2008:12)
ETT	“When I’m alone in bed at night (Hey! No pervy thoughts!). At least a husband could act as a barrier to stop me from falling off the bed every night.” <i>I Want to Get Married!</i> (Eltahawy, 2010: 7)

Example 10: Criticising society

The aforementioned Arabic excerpt is derived from a literary work in Arabic entitled ‘āyza ‘atjawwiz (I Want to Get Married) (2008). The present work is a translation of a novel rendered into English by Nora Eltahawy in 2010. Consequently, the English rendition of the excerpt in question has been derived from the translated edition of the said novel. The author and translator employ a similar system of punctuation, utilising exclamation marks and parentheses to draw the reader's attention to the humorous expressions within the text. This text segment is imbued with humour as it employs sexual allusion to elicit a comedic effect and culminate in a punchline. The author provides contextual information by introducing specific details, such as "When I'm alone in bed at night." This introductory statement primes the reader to anticipate the likelihood of sexual connotations, particularly in instances where a man and woman are paired together. The intended connotation of this passage can be deduced by acknowledging that it is derived from a compilation of fifteen instances that the writer identifies as comprising the 10-15 occasions when a woman experiences a desire for a spouse. Moreover, it appears that the English writing system exhibits a greater tendency towards the utilisation of punctuation. This phenomenon is evident in the translated version, wherein the translator employs a double exclamation mark instead of a singular one as utilised in the source text. However, it is impossible to make broad generalisations about this concept as insufficient empirical evidence is available to substantiate this assertion. Therefore, it can be argued that this conclusion lacks generalisability and should be regarded solely as an observational finding.

The following example demonstrates the critique of societal norms, practices, and politics through ironic templates, employing a series of interrogative statements and punctuation marks.

AST	مجتمعنا الحلو العسل ده بوشين.. قديمة يعني مش جديدة.. شفتو أي تجمع عائلي موجود فيه ولد وبنت صغيرين؟؟ أول حاجة بيقولو ها للولد ايه.. عايز تطلع ايه ياحبيبي لما تكبر؟.. نص العيال المفترية بتقول ضابط، واللي عنده وعي شوية يمكن يقولك رئيس جمهورية.. (جيبل جمعية شباب المستقبل بقه حانعمل
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	<p>إيه؟.. طب والبنوتة الصغيرة بيقولولها إيه؟.. نجوزك حمادة ياسوسو لما تكبري؟.. ولا تتجاوزي أبيه خالد؟؟.. تبص البنـت بـغباء كـده وـتقولـهمـ: أنا هـاتـجوزـ بـبـاـ!.. والـكـلـ يـتـقـتـحـ فـيـ الضـحـكـ وـيـخـلـصـ المـوـضـوـعـ عـلـىـ كـدـهـ عـلـيـزـهـ أـتـجـوزـ (2008: 18)</p>
ETT	<p>“Our magnificent little society has two faces. I’m not saying anything new here, I know. Have you ever seen a family get-together where there’s a little boy and a little girl? What’s the first thing they say to the boy? “What do you aspire to be when you grow up, honey?” Half of them, the bullies, will say, “A police officer.” The ones with a bit more socio-political awareness might say, “The president.” (They’re the generation of the Youth of the Future campaigns, after all. *What can you do?) Well, what do they say to the sweet little girl then? “You want to get married to little Hamada when you two grow up, sweetheart? Or do you want to marry Abeh Khaled?” And the poor thing will stare at them dumbly and say, “I’m going to marry my daddy!” and everyone will fall about laughing and that’s that.” <i>I Want to Get Married!</i> (Eltahawy, 2010: 13)</p>

Example 11: Criticising society and politics

This example includes a series of interrogative questions followed by two full stops as a technique to criticise negative societal practices such as children’s verbal abuse. Additionally, it is observed that the author utilises brackets as a form of punctuation to emphasize the origin of sarcasm. This is evident in the placement of the sentence, which epitomizes the structure of sarcasm, within brackets. This example also highlights various societal practices that are deemed incorrect and have the potential to impact the development of a child’s personality adversely. Moreover, these practices can be seen as contributing to establishing male dominance over females within these societies. The rationale behind this phenomenon can be attributed to the values and beliefs ingrained in individuals during their formative years. In this instance, the author illustrates a typical familial interaction wherein inquiries are posed to children in a light-hearted manner, serving as a source of amusement. The ongoing dialogue is characterised by including a distinct set of inquiries specifically directed towards male children, which differ from the questions posed to their female counterparts. The purpose of posing such inquiries to children is not to ascertain their inclinations and tendencies but to cultivate a sense of discipline in young males. The respondent’s preference is to pursue a career as an officer, which aligns with the predominant choice among male children. This response offers insight into the inclination to pursue a career as a police officer, stemming from the authority and ability to exert influence that such a profession affords. This inclination is influenced by the prevailing cultural context in Egyptian society, which underscores the significant role police officers hold in Egypt. Furthermore, it is observed that a subset of male children with elevated aspirations aspire to attain the esteemed role of prime minister. Subsequently, the author provides commentary on the aforementioned response, characterising it as a facetious

representation of the Future Youth Association and metaphorically alluding to the notion that these individuals epitomize the forthcoming generation.

In contrast, it has been observed that the emergence of a distinct inquiry resembling multiple-choice questions, wherein the respondent is constrained to selecting a single option from the provided alternatives. As an illustration, it is observed that the inquiries posed to the female participant encompass her aspirations for future companionship. In the given scenario, the girl is presented with a choice between Hamada, a peer of similar age, and Khaled, his father, who is older than her. The response to this inquiry elicits laughter from the family members in attendance, as the girl's answer entails her inclination to wed her own father. The writer characterises this response as foolish. This response employs humour to cater for the audience's desire to emphasize the significance of marriage as a goal for the girl. Despite being perceived as evasive and rebellious towards the given options, the answer aligns with the audience's aspirations, albeit irrationally.

The following example illustrates the criticism of a detrimental societal norm through a sequence of interrogative statements and punctuation marks.

AST	<p>افتتحوا ورقة الأسئلة وامسکوا الأقلام عشان هاسألكم سؤال مهم: اذكر خمسة أوجه للتشابه بين طنط شكرية وتنظيم القاعدة؟ ايه؟.. غالب حماركم؟.. أقولكم اللي قدرت أتوصلله من أوجه التشابه دي:</p> <p>أولاً: الاتنين-سواء اختلفنا معاهم أو اتفقنا (ممكن على فكرة تتفق مع القاعدة بس طنط حشرية مستحيل) أيا كان – نتيجة أفعالهم انفجارات ودمار وغالباً يبقى فيه طرطشه دم كمان.</p> <p>عاوزه أتجوز (43: 2008)</p>
ETT	<p>“Break your exam seals and get your pencil ready because I’m about to ask you an important question:</p> <p>What are five things that Tante Shukreyya and Al-Qaeda have in common?</p> <p>Eh? Give up? Here’s what I’ve been able to come up with:</p> <p>One: The two, regardless of whether we agree with them or disagree with them (you could, by the way, agree with Al-Qaeda, but it is impossible to agree with Tante Shukreyya), will always be responsible for explosions and destruction and, more often than not, blood will be spilled.” <i>I Want to Get Married!</i> (Eltahawy, 2010: 36)</p>

Example 12: Criticising negative societal behaviours

In this instance, the author examines a prevalent negative phenomenon observed in certain Eastern cultures, particularly in Egyptian society. The phenomenon pertains to the granting of neighbours the authority to intrude upon personal matters, often attributed to the extended duration of neighbourly relations, which may result in the neighbour assuming a familial role.

The author employs satirical comedy as a means to critique the intrusion of neighbours into personal matters. To achieve this objective, the author utilises certain linguistic features, namely the enumeration of a series of inquiries, to prime the reader for the subsequent expression of irony encapsulated within the parentheses. This particular phrase serves as the pinnacle of irony within the text. Furthermore, the author employs a rhetorical metaphor to illustrate their point, drawing a parallel between the intrusive behaviour of a nosy neighbour and the violent actions perpetrated by al-Qaeda (a Sunni pan-Islamist militant organisation), thereby emphasizing the negative consequences of both. The quoted text suggests a comparison between Tante Shukreyya's actions and the practices of Al-Qaeda, implying that the former is considered worse. The fictional character agrees with Al-Qaeda's practices in contrast to Tante Shukreyya's interventions, which they disagree with, although there is a possibility of agreement with Al-Qaeda as well. This is apparent based on the sentence enclosed in parentheses, which reads as follows: It is conceivable, however, to concur with the regulation, although the plausibility of an *Hishariyya* (a curious or intrusive person) antagonist remains unattainable. In this passage, the term Shukreyya is depicted as an insect, illustrating the utilisation of an anagram as a linguistic device to elicit amusement in the reader.

The subsequent example demonstrates the magnitude of apprehension surrounding discussions pertaining to political committees.

Example 13: Criticising society and politics

The author demonstrates, via the fictional narrative of the dialogue between the young girl and her mother, the profound level of anxiety that arises when the name of the Policy Committee is mentioned within the context of the speech. This led the mother to redirect the conversation, which had been focused on her daughter's future spouse, by inquiring about the girl's level of consciousness and awareness. Specifically, the mother questioned whether the girl was fully

awake and cognizant of her words or if she was still in a state of slumber. The purpose of posing the question is not to confirm the girl's wakefulness, as it is illogical for her to engage in the conversation while she sleeps. The objective of this inquiry is to caution the young woman against making references to the policy committee or engaging in discussions about political matters in their entirety due to an excessive apprehension of potential severe repercussions.

Moreover, it has been observed that the writer incorporates English terms that have been Arabicized. This is consistent with the framework Daoudi (2011) put forth in her conceptualisation of e-Arabic, in which she proposed four defining characteristics of this literary genre. These features include the use of colloquial writing, the use of English-derived words that are then replaced with their Arabic equivalents, the use of French-derived words that are then replaced with their Arabic equivalents, and the use of symbols and numbers instead of letters. In this particular instance, it is observed that the author employed the term *brāyd* within the dialogue of the mother before initiating the conversation. The mother, in an attempt to engage the girl in a flirtatious manner, proceeded to express her disapproval by uttering the phrase *yinayyilik* and subsequently referring to her as *brāyd*. This study examines the integration of Arabic with other languages, such as English or French, based on societal culture and the degree of language influence. The phenomenon being discussed pertains to the utilisation of the colonizer's language, the transmission of vocabulary from one language into another via cultural interactions, or the impact of cinematic production, among other factors. The distinguishing factor between literature written in colloquial dialect also referred to as e-Arabic, and traditional literature lies in the former's flexibility that allows for its usage. This characteristic is not possible in literature written in classical Arabic. The latter strictly prohibits the incorporation of non-Arabic vocabulary. The following example utilises a sequence of rhetorical interrogatives to intimidate individuals who did not cast their ballot in favour of the ruling administration.

The following example illustrates a manifestation of the curtailment of liberties during the voting process on constitutional provisions. The intelligence agent employs veiled intimidation tactics by posing an interrogative question as a subtle clue, thus inhibiting the citizen from freely expressing their viewpoint.

AST	يتحدث الخفي: ((ده اجراء روتيني عشان نعمل حصر للمواطنين، وبعدين ما انت سبق وقلت إن تعديل المادة 76 ممتاز وهايل.. انت مستفتش ولا ايه؟؟)) مادة 212 (88:2010)
ETT	An undercover speaker mentions: this is a routine procedure in order to identify the number of citizens. Hey, didn't you previously say that the amendment of Article 76 was excellent and great? Didn't you vote, or what? <i>Al-Mādda 212</i> (Article 212) (2010: 88)

Example 14: Criticising politics

The aforementioned example illustrates how the governing administration incentivizes its citizens to vote in their interests by employing covert operatives. The author endeavours to satirize the utilisation of clandestine agents to exert influence on the populace. The statement is imbued with humour as it appears to oppose the democratic principle that upholds the entitlement of individuals to participate in the electoral process. This comment emits a sense of comedy because of this seeming contradiction. It seems to be in contrast to the democratic principle that upholds the entitlement of citizens to participate in the election process. This entitlement is what gives democracy its democratic foundation. In this example, rhetorical questions are constructed as threatening to those who do not vote on behalf of the governing administration. The utilisation of a rhetorical question by the author serves as a linguistic mechanism to indicate the intimidation of the undercover individual, who tends to intimidate those who did not cast their vote in favour of the amendment to Article 76. The speaker additionally emphasized to the audience that their concurrence with the amendment of the aforementioned article served as a manifestation of the sole viable option available to them during the preceding voting procedure. This is an attempt to compel individuals to vote on behalf of the governing administration in the upcoming election. Despite the absence of a question mark in the initial inquiry of the source text, the phrasing of the sentences comprises an adjunct question. The presence of a question mark following the sentence's translation indicates its rhetorical nature. Creating an atmosphere of otherworldliness is not solely attributed to the use of punctuation. The writer also employs an auxiliary verb at the onset of the phrase in the second inquiry to intensify the impression of menace.

The following example employs rhetorical interrogatives with a sexual allusion to produce a comical statement aimed at denouncing the governing authority.

AST	<p>ال فهو جي يسأل: ((واللي مش هيقدم الإقرار؟)) يضم الرجل الخفي صوته في نبرة تحذيرية: (هنعرفه و هنجيبه من تحت الأرض و هنطلع 3 ((تيت أمها)) التبیت حذفت من المضبطة لكن لأنك ابن بلد ومن الشعب زي بطرس بطرس غالی هتعرفها لوحدهك . ماده (89 :2010) 212</p>
ETT	<p>Waiter asks: ((What if someone does not present the declaration?)) The undercover speaker amplifies his voice in a warning tone: (We will know him, we will bring him from under the ground, and we will ... ((****his mother)) **** was omitted from the record, but because you are good citizen and from the people like Boutros Boutros-Ghali, you will know it on your own. <i>Al-Māddā</i> 212 (Article 212) (2010: 89)</p>

Example 15: Criticising politics & Sexual allusion

The illustration, mentioned above, exemplifies how the governing administration employs covert operatives to incentivize its citizens to vote in their interests. This instance presents an analysis of how humour can be elicited through a rhetorical device and sexual allusion within the text. On this occasion, the waiter, acting as a representative of the citizenry, poses a rhetorical inquiry, in contrast to the undercover agent who formerly elicited responses from the populace. Nevertheless, the author opted to permit the undercover individual to participate in the creation of a comical statement utilising sexual innuendo. This is discernible in the subsequent statement: *and we will ... ((****his mother))*. The aforementioned statement illustrates the intention to involve the individual's mother in the matter at hand. The aforementioned statement comprises a concealed Egyptian phrase. The author's expression is mentioned in the footnote section, wherein he asserts that the undisclosed portion was excluded from the official documentation. Subsequently, the author clarifies that the omission of the said section was deliberate and acknowledges that the intended audience is presumed to be of Egyptian origin. Subsequently, the author elucidates that, as a result of this phenomenon, the reader should be capable of deducing the intended significance from the surrounding context. Furthermore, the author accredits an individual of Egyptian nationality with the ability to comprehend covert connotations, specifically about Boutros Boutros-Ghali. This attribution is not based on random choice or personal preference but has a specific rationale or justification. The author appears to be alluding to the assassination of Boutros-Ghali, who served as the Prime Minister of Egypt during the period of the British invasion. This could be a form of coercion for individuals reluctant to vote in favour of the incumbent administration.

The subsequent illustration employs a series of rhetorical inquiries to convey the sentiment of Egyptians towards their national identity in a sarcastic manner.

AST	شي أنت أم سعيد؟ أنا مصري. يعني إيه؟ يعني أنا سعيد بشقائي. مافعله العيان بالموت (43: 2008)
ETT	Are you happy or miserable? I'm Egyptian. what does this mean? It means, I'm happy of being miserable <i>Mā fa 'alahu al- 'ayyān bi-l-mayyit</i> (What the Sick Person Did to the Dead Body) (2008: 43)

Example 16: Criticising politics

The aforementioned assertion implies that the person experiences a feeling of gratification or fulfilment in their conduct or demeanour when exhibiting bratty behaviour. This statement contradicts the actual dissatisfaction experienced by Egyptians due to their poor quality of life. The indication of the respondent's nationality as Egyptian can be deduced from their response to the initial query, *"Are you happy or unhappy?"* Despite the generality of the inquiry, the response provided needs to be more concise and address the query at hand. After this response, there is an additional inquiry regarding the connotation of Egyptian identity. This response is deliberately crafted to express dissatisfaction in a patchwork manner. This instance entails a discrepancy between the expressed statement and its actual veracity. The maxim of quantity is breached in the aforementioned instance as the respondent fails to furnish adequate information or supplies extraneous information. As exemplified in this instance, the infraction of the principle of quantity lies in the insufficiency of the information provided. In addition, the aforementioned instance represents a breach of relevance due to the nonsensical reply. The reply *"I am Egyptian"* is relevant to the intended inquiry.

The subsequent illustration presents an instance of employing an interrogative query to elicit the recipient's sense of amusement.

Example 17: Sexual allusion

In this excerpt from the novel *Qahwat al-Miṣriyyīn* (Egyptians' Coffee Shop) (2009), the author employs a rhetorical question as a literary device to elicit amusement in the reader. This

interrogative inquiry stimulates the recipient's memory, prompting a perception of the situation that ultimately elicits a sense of amusement and enjoyment. Upon initial examination, the query appears to possess logical coherence as it pertains to understanding the interlocutor's preferred method of laptop delivery. However, it becomes evident that there is a linguistic utilisation of the verb within the interrogative structure. This linguistic occupation provides opportunities for various linguistic implications that can be comprehended in this context. The intended meaning of the statement may align with the logical interpretation regarding the preferred method by which the recipient desires to obtain the laptop.

On the contrary, it can be observed that the verb acquires an alternative connotation, as elucidated by the response involving the term "muscle needle" in answer to the query. This response was accompanied by laughter, reinforcing the potential interpretation that may arise in the recipient's mind, influenced by their prior cultural context. Moreover, the verb "take" in the question fulfils a semantic role in this particular context by functioning as a sexual allusion. This aligns with script opposition as a source of knowledge, which is rooted in the central premise of the Semantic Script-Based Theory (SSTH). The SSTH posits that multiple interpretations consistent with the text can coexist in a state of opposition. Moreover, this particular instance can be regarded as sarcasm wherein two acquaintances engage in playful banter, with one individual attempting to mock the other in a light-hearted manner as a form of humorous interaction. The utilisation of satire as a mode of writing necessitates a considerable level of expertise in manipulating the textual content by incorporating various linguistic elements, including puns and metaphors (Sharaf, 1992). In this particular context, the use of the verb 'take' exemplifies the employment of lexical manipulation as a linguistic element in creating a pun. Mihalcea (2007) posits that the underlying principle of this theory is predicated on the idea that a joke structure necessitates two essential elements, namely a set-up and a punchline, to effectively convey humour. These two elements collaborate synergistically to elicit amusement among the viewership. The potential for multiple interpretations inherent in the set-up of a joke enables the punchline to exploit less obvious interpretations, thereby surprising the audience and eliciting a humorous response. Accordingly, it is worth noting that the response to the inquiry serves a significant function in developing the comedic narrative, commonly referred to as the punch line.

The following example uses satire to provide insight into the manifestation of oppression that some governmental entities inflict upon their citizens.

AST	<p style="text-align: right;">اعمل زي الحكومة ازاي؟</p> <p>قال قاطعا الشورت في البسين: مث لما الحكومة بتتعوز تقبض على واد هربان بيمسکوا حد من أهله عشان يسلم نفسه. قهوة المصريين (98 :2009)</p>
ETT	<p>A: You should do the same as the government. B: How? A: Do you know that whenever the police need to catch a criminal, they force him to give up by arresting one of his relatives. <i>Qahwat al-Misriyyīn</i> (Egyptians' Coffee Shop) (2009: 98)</p>

Example 18: Criticising Politics

In this instance, the author examines discretionary method law enforcement agencies use to capture a wanted criminal. In certain circumstances, law enforcement agencies employ the strategy of apprehending the relatives of a sought-after individual to exert pressure, compelling the fugitive to surrender. This approach aims to safeguard family members from potential harm arising from instances of excessive force employed by the police. The author employed the rhetorical device of analogy to effectively illustrate the presence of injustice and oppression within society, specifically as perpetuated by law enforcement officers. The events in this scenario occur within the context of a relationship between two individuals, wherein one individual assumes the role of an antiquities dealer. Within this dynamic, a theft of certain artefacts is perpetrated by one of the dealer's assistants. When the antiquities dealer encounters an individual and recounts the incident of theft perpetrated by his assistant, the latter proposes a strategy to establish contact with the assistant and recover the pilfered artefacts. This approach involves leveraging the assistant's familial connections to exert pressure, thereby compelling him to surrender and restore the stolen items. The writer employs a rhetorical analogy to illustrate the individual's proposal to the antiquities dealer, likening it to the approach taken by law enforcement officers when apprehending fugitives and compelling them to surrender. Upon analysing the text, it is evident that the author employed the expression "work like a government" and subsequently posed an inquiry regarding the means to achieve such a feat. The primary objective of these efforts is to scrutinise law enforcement agencies and expose their oppressive tactics without requiring explicit authorization. Consequently, this approach serves as a potent resistance method against unlawful and repressive actions.

This example critically and satirically examines the antiquities trade in Egypt and the legal regulations about archaeological excavations.

AST	<p>ازاي بيعروا بيع الآثار؟ واحد ولقي حاجة تحت بيته هم مالهم؟ كمان لو عملت وطني وبلغت يصادروا أرضك وبيتك.. مين بقه حيلع؟ ولا 10% ولا حتى مكافأة يعني لو لقيت شنطة فلوس أحلى من شنطة آثار ثم أنا سألت شيخ كتير وقالولي حلال حلال حلال. <i>قهوة المصريين</i> (99: 2009)</p>
ETT	<p>Why is it illegal to sell monuments? It should be legalised that any monument found under a private property belongs to the owner. However, it is unfair to detain a private property in case it has monuments. It is more beneficial to find money in your properties than finding monuments because you will get nothing. I asked a number of Muslim scholars (shaykh) who told me that it is legal to keep any valuables I found in my properties for myself and don't inform the government about it. They said it is halal. <i>Qahwat al-Misriyyin</i> (Egyptians' Coffee Shop) (2009: 98)</p>

Example 19: Criticising Politics

In this instance, the author poses interrogative inquiries that antiquities merchants may employ to rationalize their unethical conduct towards the nation's cultural heritage embodied in Pharaonic antiquities. In this excerpt from the novel, the author presents a fictional character who assumes the role of an antiquities dealer. This character employs a series of consecutive interrogative questions, each concluded with a question mark. This rhetorical technique offers a persuasive rationale for the character's practice while simultaneously delivering a scathing critique of the regulations and legislation that criminalize the trafficking of antiquities. The character employs a sarcastic and critical framework to convey this criticism. As an illustration, it is observed that the initial query critiques the prohibition imposed on the sale of antiquities. Subsequently, an inquiry arises regarding the correlation between law and legislation or the association between the individuals responsible for enacting said legislation and the potential discovery of buried treasures and antiquities on privately owned land. Subsequently, an interrogative inquiry is posed in the guise of a sardonic critic, the legislation about the preservation of antiquities in Egypt. This legislation, as perceived by the fictional persona embodying the antiquities dealer, is deemed lacking in logical coherence and exhibiting inherent contradictions.

The study conducted by Hatch (1997) reveals a paradoxical understanding of the coexistence of organisational stability and change, accompanied by an emphasis on examining contradictions within organisational contexts. The presence of paradoxes elicits an immediate and instinctive reaction of amusement due to inherent human inclinations. This study supports the novelist's stylistic approach to critiquing laws and legislation about the antiquities trade.

The presented example highlights a contradiction wherein private property is confiscated when antiquities are found buried beneath it rather than rewarding individuals who report such discoveries. The author questions the rationale behind confiscating an individual's property rather than rewarding them when they engage in the patriotic act of reporting the discovery of antiquities buried beneath their house. Subsequently, the author proceeds to offer a juxtaposition between the Antiquities Reporting Act and the Valuable Lost Reporting Act, employing the illustration of a monetary bag to elucidate the concept. In this particular scenario, the remuneration granted is commensurate with a proportion of the reported item's worth. This comparative analysis aims to offer a satirical critique of the Antiquities Protection Law, which aims to incentivize individuals to report the discovery of antiquities on their property by providing a reward. The intention is to encourage both the individual reporting the findings and others to emulate this behaviour rather than resorting to confiscating their property. The confiscation of private property and its subsequent designation as state property solely based on the discovery of buried antiquities is an unreasonable approach, as it inadvertently contributes to the proliferation of the antiquities trade rather than curbing it. Furthermore, the author introduces a fictional character that symbolizes the merchant's role and legal perspective within the antiquities trade. According to the individual's assertion, he references the fatwa issued by religious sheikhs, which recognises the validity of the claim that the owner of privately owned land has the right to sell it and derive benefits from any discoveries. This is because the individual is regarded as the proprietor of the land and all its contents.

The subsequent example displays a series of interrogative inquiries exchanged between two individuals, aimed at elucidating the actions undertaken by the Egyptian Intelligence Agency in relation to its populace, presented in a satirical critique.

AST	<p>إنت ايه اللي مقعدك هنا؟ مستني مصطفى ومالقتش غير هنا؟</p> <p>خير (وأنا أتفت بغربيزية إلى داخل المقهى) هو فيه إيه هنا؟ إنت مش واحد بالك إن القهوة دي تبع المخابرات؟</p> <p>مخابرات (بصوت عالي نسبياً)؟</p> <p>شششششش .. أي حاجة مكتوب عليها وادي النيل تبقى تبع المخابرات.. شركة وادي النيل للمقاولات ومستشفى وادي النيل وجرنان وادي النيل لا والله ما اعرفش المعلومة دي آدراك عرفت .. خلي بالك بقهوة وابقى سلم لي على مصطفى. قهوة المصريين (2009: 152)</p>
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ETT	<p>A: Why are you sitting here? B: I am waiting for Mustafa.</p> <p>A: Didn't you find any other place rather than this one? B: What is wrong with this place?</p> <p>A: Haven't you noticed that this coffee shop is full of CIA agents? B: Did you say CIA agents? (a bit louder tone)</p> <p>A: Shushh, anything called Nile Valley belongs to the CIA, like the Nile Valley contracting company, Nile Valley Hospital, and Nile Valley Journal.</p> <p>B: I haven't heard about it before.</p> <p>A: So, you know. Be careful and say hi to Mustafa. <i>Qahwat al-Miṣriyyīn</i> (Egyptians' Coffee Shop) (2009: 152)</p>
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Example 20: Criticising Politics

The dialogue occurs within a specific instance extracted from the novel *Qahwat al-Miṣriyyīn* (Egyptians' Coffee Shop) (2009), involving a pair of characters from the narrative. The initial character initiates the conversation by posing a series of interrogative inquiries, concluding each query with a punctuation mark denoting a question. Subsequently, the second character responds to these inquiries in a manner akin to an investigative investigation, to acquire pertinent information.

However, it is important to note that the dialogue concludes with a cautionary statement, advising the second character against remaining within the confines of the coffee establishment. Initially, the protagonist inquiries about the rationale behind the second character's presence in the current location. In response, the second character states that he is awaiting the arrival of his acquaintance, Mustafa. In the opening scene, the primary character poses a critical inquiry, expressing discontent regarding the second character's presence within a specific location, namely a coffee shop, while simultaneously implying the exclusion of alternative venues. The subsequent character adopts a rhetorical questioning approach instead of providing direct responses to the inquiries posed by the initial character. As the individual initiates a motion of rotation with a sense of astonishment, they inquire about the factors that hinder their presence within this specific establishment for the consumption of coffee. In this context, the initial character assumes the responsibility of responding to the inquiries by stating that this particular coffee shop is subject to surveillance by the intelligence apparatus.

Subsequently, rather than assuming the role of an inquisitor, the second character assumes the role of a respondent by countering the first character's query with a rhetorical interrogative statement uttered in an elevated pitch to convey astonishment and wonder. Subsequently, the nature of the dialogue transitions from an inquisitive form to a narrative form, to offer

additional insights regarding various establishments affiliated with the intelligence apparatus, specifically those denoted by the appellation Nile Valley. These establishments encompass the Nile Valley Contracting Company, the Nile Valley Hospital, and the Nile Valley Journal. The term 'journal' is observed in this context, representing an Arabized adaptation from the French language. The term in question underwent a process of Arabization and subsequently became integrated into the Egyptian dialect, serving as a substitute for the Arabic word Sahifa. Towards the conclusion of the discourse, the second character conveys his dearth of prior acquaintance with the aforementioned information. In response, the first character adopts a cautionary demeanour, remarking that one has acquired awareness of said information. Subsequently, he imparts a subtly veiled cautionary message, urging the individual to exercise caution and convey greetings to his acquaintance, Mustafa. The primary objective of the narrative in this particular instance is to shed light on the oppressive methodologies employed by the Intelligence Agency, employing a critical and satirical approach. Additionally, it serves as a cautionary tale, advising against engaging in political discussions in public establishments such as well-frequented coffee shops, as they may harbour covert operatives or informants affiliated with the Intelligence Agency. These practices are prevalent within Middle Eastern societies, with certain government agencies employing them to establish and reinforce a police state. They aim to exert control over the direction of affairs and fortify the foundations of governance, ultimately leading to the imposition of absolute control.

The following example presents a sequence of interrogative inquiries exchanged between two individuals to clarify the actions undertaken by the Egyptian Intelligence Agency concerning the utilisation of code names as a concealment strategy, as presented in a satirical critique.

AST	<p>ياراجل يعني وادي النيل دي اسم لأي حاجة تبع الحكومة؟ أيوه ياعم إنت مالك اتخضبنت ليه؟ دي الناس كلها عارفة بجد وحياة أبوك.. الناس كلها عارفة أنها تبع الحكومة؟ أيوه .. المخابرات، أمال هم بيجيبوا فلوس منين؟ ماهو من شركة العقارات والمستشفيات وال محلات اللي اسمها وادي النيل أمال يعني هيسموها شركة المخابرات ومستشفى المخابرات ماهو لازم اسم حركي. قهوة المصريين (2009: 153)</p>
ETT	<p>Oh, Man. Do you mean that Nile Valley is a name for anything that follows the government? Yes, Man. Why are you afraid? All of these people know that. Seriously, Swear to God... Do all people know it belongs to the government? Yes... Intelligence! Where do they get money from? The money comes from the real estate company, hospitals, and shops called Wadi El Nile.</p>

Do you really think that these businesses can be called the Intelligence Company? There must be a nickname to hide the identity of the owner of these businesses. *Qahwat al-Misriyyin* (Egyptians' Coffee Shop) (2009: 153)

Example 21: Criticising Politics

This example offers a satirical evaluation of a visual representation that an intelligence agency used to illustrate the idea of concealment by using code names. This occurred when the general populace became aware of this strategy, which is commonly perceived as humorous. This example continues the previous one, which featured a conversation between two fictional characters. In that example, one of the characters was waiting for a friend in a popular coffee shop when a warning appeared to him, telling him not to sit there because the intelligence service was watching him. In this instance, the author employs the same linguistic technique as in the preceding example to control the characters' dialogue using repeated interrogative questions to satirize repressive practices by drawing attention to the flaws in the intelligence apparatus's methods, such as the use of code names. The sentence the author selected to respond to this novel extract's first and second queries demonstrates this. The second fictional character expresses his shock and wonders if all the business activities that go by the name of the Nile Valley belong to the intelligence service by asking a phrase in the form of a question followed by a question mark. The other imaginary individual, however, expresses surprise and alarm at the revelation that the intelligence service is the owner of all businesses operating under the name of the Nile Valley, prompting the first fictional character to make a disparaging comment. Then, he tells him there is no need to be afraid or surprised because everyone knows the intelligence apparatus's masquerade ruse. The author used this term to make a sarcastic point, because the fact that everyone was able to figure out the stealth approach shows how hopeless the hiding process was, which makes the reader laugh. This is supported by the second fictional character's inquiry, which wonders how bad the situation is and finds that everyone is aware of it repugnant. The author utilised this disapproving question to highlight how ignorant the intelligence service's disguise trick was, which is now well-known to everyone. The funding for the intelligence service, which is derived from the sales of products bearing the name of the Nile Valley, has since been the subject of more inquiries.

To attack the government and the intelligence community at the dialogue's conclusion, the author switches from employing questions to narrative phrases. We see that a sarcastic and critical approach was taken because the intelligence agency used code names instead of naming

businesses and commercial endeavours under the name of the intelligence agency. This is ironic because, despite the intelligence agency's use of code names to avoid using its name in these commercial endeavours, it did not engage in any commercial activity. What difference does it make? Since everyone learned about this trick, it has failed spectacularly.

In the example that follows, two fictional characters exchange a series of interrogative questions in which the president and the topic of dynastic succession are mocked.

<p style="text-align: center;">ماشي ياحسيني بقه كده مخابرات مرة واحدة؟ طب خليها أمن دولة.. ماشي ياسidi براحتك على العموم لا يوجد ما أخاف منه أو عليه وموقعي من الحكومة شديد الوضوح: بحبها بحبها وفي قلبي ساكن حبها. وبالنسبة للرئيس فأنا من الناس الذين يرددون اخترناك اخترناك حتى بعد الانتخابات.. فاضل إيه يا أبو كمال فاضل إيه يا أبو كمال؟ آه موقفي من التوريث .. امممممممم ودي هقول فيها إيه دي ؟ لا حرام لسانى مش جايني.. الله يحرقك يا حسيني على اللي انت عامله في. قهوة المصريين (2009: 155)</p>	<p>Oh, no. What? Intelligence agency! Why not the security of the state? Any way! as you like. I do not care. I personally have a very clear position towards the government. I love it. It is like my soulmate. As for the president, I am one of the people who keep saying: we elect you, we elect you even after the elections... What else, Abu Kamal? What else, Abu Kamal? Oh, my position regarding bequeathing! Humm... What can I say about it? No, my tongue is stuttered... May God burn you, Hosseini, for what you are doing to me. <i>Qahwat al-Misriyyin</i> (Egyptians' Coffee Shop) (2009: 155)</p>
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Example 22: Criticising Politics

The author continues to criticise and highlight some unethical practices by the government and its various agencies through interrogative questions and narrative expressions in the form of a dialogue between two fictional characters in the example. This time, the author discusses corruption because of power succession. The exchange starts with a caustic query from the fictional character Abu Kamal, who is criticising his friend Hosseini's affiliation with the General Intelligence Service. He denies this and asks him to accuse him of working with the State Security Apparatus instead because the fallout from his involvement would be less harmful. Abu Kamal then starts to defend his position by promising allegiance and submission to the government and all its agencies to avoid any potential involvement. This is demonstrated through a collection of expressions used to create a sardonic tone. For instance, the statement "I love it, I love it, and its love resides in my heart" highlights one's affection for the government. The second part of the sentence, "Its love resides in my heart," is a critical and sarcastic term, yet we find that Abu Kamal repeated the phrase "I love it, I love it" to confirm his opinion on the government. Abu Kamal also stated his opinion of the president, adding, "As for the president, I am one of the people who say, 'We chose you; we chose you', even after

the elections". These sentences were used humorously to represent the author's viewpoint on the subject of the presidential elections. Dissatisfaction with the candidate was one of the main points the author sought to get across to the reader, but he or she did it subtly rather than outright. In this instance, the theory of superiority's requirement for ambiguity is implemented as a gag to add humour. Three components form the basis of the superiority theory as follows.

First, every funny situation has victors and losers. Second, absurd circumstances are a staple of comedy. The last component is the necessity of surprise in all comical interactions. This theory is supported by the fact that, throughout history, people have used comedy to target one another in competitive situations (Krikmann, 2009). And lastly, the final query is on the problem of power succession. Abu Kamal, a fictitious character, asks himself what he thinks about the question of power succession in this passage. He then replies to himself caustically, signalling that he is unaware of any potential solutions. Here, the made-up figure starts to duck the question by blaming Hosseini. We may infer this from the author's use of the idiom 'No, my tongue is not able to say it,' which indicates that the situation has become so serious that Abu Kamal is unable to continue defying rules and refusing to answer inquiries because there is no place for further duplicity.

In the subsequent instance, a fictitious persona engages in a sarcastic dialogue about the matter of unemployment.

AST	<p>ونوسب السي في ونستف الخبرات والمميزات اللي فيه أيوه ماهي كل واحدة فينا أكيد كاتبة إنها بتعمل اللي مایتعملش أيوه اللغات!</p> <p>العربي: إيه ياسيدى طبيعي دي اللغة الأم المادر تتج يعني الإنجليزى: شور دي اللغة الأساسية، الفرنساوى: وي ي ي... دي اللغة المحببة إلى قلبي وفيه كمان بعض اللغات الثانية الحية والميئنة واللى بتطلع في الروح. بنات فوق الـ 25 (2009: 22)</p>
ETT	<p>And we prepare the CV and take advantage of its experiences and advantages. Yes, of course, each of us wrote that she knows how to do something that has not been done before. Absolutely languages!</p> <p>Arabian: yeah, my lord, it is natural, and this is the nature of the mother tongue (saying in English, I mean the mother tongue).</p> <p>English: Sure, this is the primary language.</p> <p>French: Oui...(yeah) This language is close to my heart, and there are also some other languages, living and dead, that arise in the soul. <i>Banāt Fawq al-25</i> (Girls Over 25 Years) (2009: 22)</p>

Example 23: Criticising Politics and economic crisis

In this instance, the author employs a satirical comic format to address the matter of unemployment and the prevailing economic conditions, to attribute responsibility to the government and its shortcomings, which have consequently led to a dearth of employment opportunities. The author highlights a significant concern within Egyptian society, specifically

about the youth demographic, who face challenges in securing suitable employment despite possessing exceptional qualifications.

The example offers a satirical critique of the government's perceived inadequacy in generating employment prospects for the youth. For instance, the individuality of a youthful female seeking employment asserts that, after crafting a curriculum vitae replete with a repertoire of experiences bolstered by adeptness in multiple languages. The purpose of this narrative appears to be the utilisation of satire and sarcasm. The author employs an exclamation mark to convey astonishment regarding the practice of certain job seekers who enhance their employment backgrounds, thereby highlighting the significance of multilingual skills as a primary prerequisite for securing employment opportunities. The peculiarity in this particular context lies in the fact that certain occupations may not necessitate proficiency in foreign languages for job performance. However, the language barrier is a significant concern for individuals seeking employment, as it prevents them from applying for the advertised job opportunities.

The utilisation of the exclamation point in this particular context serves the purpose of deriding the situation, prompting certain individuals to engage in fraudulent activities in their pursuit of unattainable job opportunities. The young woman (fictional character) highlights the practice of embellishing one's curriculum vitae with experiences substantiated in multiple languages. This is exemplified by including Arabicized English and French words within the narrative, serving as a means to demonstrate her proficiency in these languages. This endeavour aims to portray the despair prevailing among the younger demographic due to the inadequate availability of employment prospects. Using a linguistic approach that merges colloquial dialect with English and French loanwords exemplifies what Daoudi (2011) referred to as e-Arabic, a novel literary genre. Four distinct characteristics distinguish this type. In her seminal article on e-Arabic, Daoudi (2011) presented a conceptual framework that outlines four distinct characteristics that define this particular literary genre. These characteristics encompass the utilisation of vernacular language, the substitution of Arabic terms with their English-derived counterparts, the substitution of Arabic terms with their French-derived equivalents, and the substitution of letters with symbols and numbers.

In this selected passage derived from the novel *Banāt Fawq al-25* (Girls Over 25 Years) (2009), the narrative employs Arabized terminology, such as the term *māzar tanj* (mother tongue), which denotes the Arabic language as the primary linguistic medium. Furthermore, the term *shūr* (sure), originating from the English language, was employed to indicate the level of

proficiency in English. In addition, it is worth noting the presence of the term *wī* (yes) in the text, which originates from the French language and signifies affirmation or agreement. The author employed non-Arabic vocabulary within the framework of narrative, representing a novel approach in literary composition, particularly in the realm of shorter fictional works. There is a convergence between colloquial language, specifically slang, and lexical items borrowed from foreign languages, notably English and French. It is clear from the denouement of this novel excerpt that the author uses a humorous narrative style to convey the youths' profound sense of desolation in their arduous search for employment. The dialogue's authorial conclusion includes a phrase combining several current and historical languages that are significant to the person's soul. The final phrase, "the one who looks into the soul", is employed within this context to elicit a humorous response from the recipient, as it constitutes one of the comical expressions found in the Egyptian colloquial dialect.

4.3 Saudi Dialect

The following example illustrates the utilisation of rhetorical devices within an ironic framework, aimed at addressing a pressing concern within the Arab world - namely, the liberation of Jerusalem.

AST	<p>قالت لمشاري حين عاد للمنزل:</p> <p>كنت أظن أننا تجاوزنا عمر الوصاية وبلغنا عمر الخيار الحر صرنا عاقلين راشدين يحق لنا تجريب خياراتنا الخاصة وتحمل مسؤوليتها لكن يبدو أنني مطالبة بإغلاق الأبواب في وجه أحلامي وبأن لا أحتفل بالحرية التي ظننت أنني قفزت فوق أسوار الوصاية لأصل إليها هل حقاً لابد لي أن أعود إلى حدود ما قبل الزواج وأترك حدود مقطوعة موسيقية بدأت بعذفها توا؟</p> <p>صاحبها مشاري: لا حدود ثمانية وأربعين ولا سبعة وستين، طالبي بتحرير القدس. الأرجوحة (25:2010)</p>
ETT	<p>She said to Mashari when he came home:</p> <p>I used to think that we had passed the age of guardianship and reached the age of free choice. We became sane, adults, and we have the right to experiment with our own choices and take responsibility for them, but it seems that I am required to close the doors in the face of my dreams and that I do not celebrate the freedom that I thought I jumped over the walls of the guardianship to reach it. Do I really have to go back to boundaries that were there before marriage and leave the limits of a piece of music that I just started playing?</p> <p>Mashari shouted: There is no limit of forty-eight or sixty-seven, you should ask for the liberation of Jerusalem. <i>Al-’urjūha</i> (The Swing) (2010: 25)</p>

Example 24: Criticising the Israeli occupation of Palestine

While the rhetorical query appears to pertain to the prevalence of male dominance over women in marriage, its underlying objective is to draw attention to the Israeli occupation of Palestine, which holds greater significance than the discourse on violence against women in the Middle East. The writer utilises the literary device of exemplification to craft a situation imbued with irony. The issue is highlighted through the utilisation of a rhetorical device, which is subsequently followed by an interrogative punctuation mark. Moreover, the term "boundaries" pertains to the agreements established between Palestine and Israel in 1948 and 1967, which concern the border delineation. Neither convention was adhered to, and Israel has subsequently maintained its occupation of additional territories. The stance of Mashari, who declined both conventions and advocated for the liberation of Palestine, can be deduced from his response. Furthermore, the author employs the literary device of exemplification to create an ironic scene. The resemblance between the Israeli occupation of Palestine and a woman whose freedom is being restricted by her husband after signing a marriage contract is a noticeable phenomenon. The similarity between Israel and a husband who restricts his wife's freedom lies in the exercise of dominance and the breach of a mutually agreed-upon arrangement.

The following example illustrates employing a satirical framework to indirectly criticise the behaviour of religious leaders in limiting individual liberties.

AST	<p>حين أعلن كابتن الطائرة أن درجة الحرارة ست عشرة درجة مئوية سرت الضحكات والتعليقات بين الركاب صاحب أحدهم: ياريل... كنا في الجحيم هل وصلنا الجنة التي بها يوعدون؟ رد عليه الجالس بجانبه: استغفر الله يارجل لا يسمعك أحد. الأرجوحة (2010: 27)</p>
ETT	<p>When the plane captain announced that the temperature was sixteen degrees Celsius, laughter and comments arose among the passengers, one of whom shouted: Oh my God... We were in hell; did we reach the paradise they are promised? The one sitting beside him replied: Seek forgiveness from God, man, I hope no one hears you. <i>Al- 'urjūha</i> (The Swing) (2010: 27)</p>

Example 25: Criticising religious institution

The above instance provides a demonstration of the utilisation of rhetorical device in crafting a satirical situation. This can be interpreted as a form of satirical commentary aimed at religious figures, conveyed indirectly. The skilled use of temperature as a metric to depict the passengers' emotional state is noteworthy. The author employs two distinct visual representations to convey the emotional state of the passengers. The initial image depicts the origin of the passengers as an infernal location characterised by elevated temperatures. The second image depicts a frigid

paradise. The purpose of this expression is to convey the sensation of transitioning from a state of torment to one of bliss, to elucidate the experience of being deprived of liberty. The evidence can be inferred from the reaction of a passenger who expressed, “seek forgiveness from God, man, I hope no one hears you”. This statement demonstrates the degree to which the exercise of authority affects the passengers.

The ensuing excerpt concerns a poet who resorts to selling his poems to a wealthy individual in a state of frustration in exchange for a drink. The excerpt elucidates the phenomenon of individuals resorting to underselling their skills due to the increasing difficulties they face in life.

AST	<p>سأله مريم: كيف ستسافر بصحبة هؤلاء؟ ألم تقل لي أن الشاعر والمثقف يجب أن يكون في الطبيعة ويتمرد على كل أشكال الديكتاتوريات؟! أجابها ضاحكاً: نعم يكون في الطبيعة، يعني يطلع معهم ياحبي... يسافر يعني الأرجوحة (43 :2010)</p>
ETT	<p>Maryam asked him: How will you travel with these people? Didn't you tell me that the poet and the intellectual should be at the forefront and rebel against all forms of dictatorships?? He answered her laughing: Yes, he is in the vanguard, I mean he goes out with them, my love... I mean he travels. <i>Al- 'urjūha</i> (The Swing) (2010: 43)</p>

Example 26: Criticising politics

The example above presents a negative perspective on the present condition. The underlying implication of this example is that contemporary society places less value on innate abilities and more value on financial gain. The present state of affairs, wherein monetary considerations supersede values and morals, is subject to criticism. The author employs rhetorical devices to convey a message to the reader. This instance employs a series of rhetorical inquiries to produce a comical remark aimed at censuring the governing body for its perceived lack of accountability regarding the present circumstances. Maryam's initial inquiry pertains to the logistics of her husband's travel arrangements with a group of individuals, without providing any specific information about those individuals. The author employs a solitary question mark after the initial inquiry. Subsequently, she referred to these individuals as dictators in her inquiry. Nonetheless, she refrained from explicitly stating it and instead opted to jog his memory regarding his prior statement. The author employs a combination of punctuation marks, namely a question mark and an exclamation mark, in the present instance. The use of a question mark immediately followed by an exclamation mark serves to convey a sense of surprise and astonishment. Furthermore, this excerpt demonstrates the manner in which contradiction

contributes to the development of a satirical situation. The second inquiry employs a rhetorical question to highlight the incongruity between the poet's intended actions and his prior statements regarding the poet-dictator relationship.

The author of the following example discusses the prevalence of societal bullying among various regions in Saudi Arabia.

Example 27: Criticising societal behaviours

This instance showcases the utilisation of rhetorical devices by the writer as a means to elucidate highly delicate societal manners. Affiliation with one's country is a prevalent societal behaviour within the Saudi community. The observed phenomenon can be attributed to the significant variations in norms and traditions across various regions of Saudi Arabia. Thus, a regional dispute exists among various regions of Saudi Arabia regarding which segment of the country embodies its identity. The present conflict can be attributed to the demographic diversity within Saudi Arabia. The Hijaz region is characterised by its multiculturalism, attributed to its geographical location and significance as the direction of prayer for Muslims from various parts of the world. The regional dialect of this specific area is influenced by various factors, leading to the emergence of lexical items derived from diverse Arabic vernaculars. The factor mentioned earlier plays a crucial role in developing the Hijazi dialect (a local Saudi dialect spoken in the western region of Saudi Arabia), rendering it distinct from other unadulterated Saudi regional dialects.

The author employs a rhetorical device in the form of a question, punctuated with a question mark, to elicit a humorous response from the reader. This is achieved through dialectical variation, which highlights the ironic connotations of a word when used in the same context as another local dialect. The aforementioned instance illustrates that the term 'Rahim' as utilised in Hijazi dialect denotes a brother-in-law, whereas in Najdi dialect it connotes a womb. Using the term 'brother-in-law' as a reference to a male relative by marriage may appear peculiar and

unconventional to individuals hailing from the Najd region of Saudi Arabia. This is because the term *Nasib* was traditionally employed in this region to denote a brother-in-law. Furthermore, the author employs a rhetorical question followed by a remark (resembling that of a female) to emphasize the position of the comical expression within this particular passage. Furthermore, the author adds laughs (hahaha) and an exclamation mark to convey a sense of surprise. Davies (2006) posits that multiple rationales exist for constructing a humorous statement using the local dialect. In certain instances, it may be preferable to preserve the dialectal variant in a joke intricately intertwined within a more extensive oral or written narrative pertaining to a particular locale, as exemplified above. Secondly, using dialect and standard language interchangeably within a joke may accentuate disparities in socioeconomic status, educational attainment, or regional differences between urban and rural communities. Dialects can serve as a significant reservoir of comicality owing to their inherent complexity, which renders them inscrutable to non-native speakers.

The following is an example of a rhetorical question used by the author of the Saudi novel *Al-'urjūha* to elicit laughter from the readership. This is an ironic example of a man beating his wife up over nothing.

<p style="text-align: center;">AST</p>	<p>ماعادت ملكيته المطلقة تتحصر في جسدها بالدهس أو بالضرب بل بدأ يفرض ملكيته على أحلامها. قالت له يوماً أن والدها المتوفى زارها في الحلم وسلم عليها لكنه أدار وجهه عن عبد الرحمن فقالت لوالدها: أبي، هذا عبد الرحمن زوجي ألم تعرفه؟ لكن أبيها لم يسلم عليه وأدار وجهه غاضباً وكانت تلك الليلة قد نامت باكية بعد لطمة جاءت على صدغها لأنها لم تضع مناشف في حمام زوجها الخاص. صاح بها عبد الرحمن صارخاً بها: وليس حضرته أبوك مايسلم علىِ؟ من خوفها نسيت باقي القصة لأنها ظنت أنها تتحدث عن منطقة لا يستطيع أحد فرض سلطته عليها هي منطقة الأحلام. قالت له: هذا حلم يا عبد الرحمن، حلم. أنت تحط راسك براس الأحلام؟ الله يهديك بس. /الأرجوحة (2010: 107)</p>
<p style="text-align: center;">ETT</p>	<p>“His absolute ownership was no longer confined to her body by being run over or beaten, but rather began to impose his ownership on her dreams. She told him one day that her deceased father visited her in a dream and greeted her, but he turned his face away from Abd al-Rahman, and she said to her father: My father, this is Abd al-Rahman my husband, didn't you know him? But her father did not greet him and turned his face in anger. That night, she had fallen asleep crying after a blow to her temple because she did not put towels in her husband's private bathroom. Abd al-Rahman shouted at her: Why didn't your father say hello to me? Out of fear, she forgot the rest of the story because she thought it was talking about an area that no one can impose his authority on, which is the area of dreams. She said to him: This is a dream, Abd al-Rahman, a dream. Why do you make a fuss about dreams? May God bless you”. <i>Al-'urjūha</i> (The Swing) (2010: 107)</p>

Example 28: Sensual and Moral Violence

In the above example, the author analyses some men's tactics to make their wives submit to their authority. The husband in this story is scolding his wife because her dream-visiting father ignored him. The point is to show how some men treat their wives like property. This example demonstrates the use of implausibility to create an ironic framework. You can't condemn someone for having an ambition you find unrealistic. This response is indicative of the level of violence some men in strong communities use against women. According to Lloyd (2011), humour can arise from the implausibility and unexpectedness of juxtapositions. This implies that the absurdity of the husband's reaction to a dream causes humour. In this case, implausibility also plays a role as a source of humour. The author employs the rhetorical question as a linguistic device to show how ridiculous it is to hold someone responsible for their fantasies. The author emphasizes this point by punctuating the final word of the sentence. Put a question mark after a phrase to show that you're curious about it. It's not just the punctuation that helps to create an atmosphere of otherworldliness; the writer also uses an auxiliary verb at the beginning of the phrase to heighten the sense of surprise.

In the following example, several rhetorical questions are used to generate a humorous statement to criticise the governing authority, particularly the religious institution.

AST	نحن السعوديات مازلنا ننادي على استحياء وأحياناً على خوف بحق المرأة في قيادة السيارة وجاراتنا الكويتية وصل نداءها إلى الحقوق السياسية وأنت أيتها المسنة وصلت بنا إلى حد العبادة: ((أي تاريخ نضالي عرفته تلك السيدة؟)) تساءلت في نفسي ((ترى هل يصل المهووس بي يوماً إلى أن أنا نادي بعبادة المرأة؟)) نساء المذكر (24: 2008)
ETT	We, Saudi women, are still calling, timidly and sometimes fearfully, for women's right to drive, and our Kuwaiti neighbour's call has reached political rights. And you, old woman, have brought us to the point of worship: ((What history of struggle did this lady know?)) I asked myself ((I am wondering if one day the obsession will lead me to call for the worship of women?)) <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 24)

Example 29: Criticising politics

In the aforementioned example, the author draws a comparison between two nations with regards to the status of women's rights. This comparative analysis aims to illustrate the effects of the absence of women's rights in Saudi Arabia, which has resulted in women seeking permission to drive while neighbouring Kuwaiti women are actively involved in decision-making processes. The author attributes the limited freedom of women to discuss religious practices to the perceived inactivity of previous generations of women in advocating for their rights. The author employs a rhetorical question to indict women of previous generations for

their purported lack of a history of struggle, following their earlier attribution of blame to this demographic. This is an analysis of the historical marginalization of women in Saudi Arabia, which was largely attributed to the societal constraints and limitations imposed upon them during that era. Subsequently, the author poses an additional inquiry regarding the feasibility of advocating for the veneration of women. This demonstrates the level of achievement women can attain by advocating for their rights. It can be inferred that the author endeavours to motivate Saudi women to advocate for their rights. This assertion can be substantiated from two perspectives. One of the primary objectives of comparing two adjacent countries is to ascertain the feasibility of Saudi women performing tasks similar to those of their Kuwaiti counterparts. The second aspect pertains to the author's inquiry regarding the feasibility of advocating for the veneration of women. This statement aims to promote women's empowerment by advocating for their unrestricted pursuit of rights, even in situations where attainment may seem unfeasible.

The author of the following example examines the viewpoints of a female individual within both conservative and liberal ideologies.

AST	<p>وجوه العالم الحقيقة بدأت تتضح لي أكثر فأكثر وأنا خلف القضبان حيث وصل إلى مسامعي مدى التهم التي أصقت بي ومن؟ إنها من أكثر الناس ترديداً لشعارات الحرية وأحقية المرأة في اختيار من تحب وحريتها في الخروج معه ردوا هذه التهم وقذفوا بأسوأ العبارات وهم متلقون حول كفوس الخمر ويد كل منهم تطوق خاصرة زوجة صديقه!! أما المتدينون أو ((الملتزمون)) كما نطلق عليهم فالشرف لا شيء لديهم والقذف أسهل على ألسنتهم من ((السلام عليكم)) وبعدها كفارة المجلس وجز الـلـهـ خـيـرـ يـاشـيـخـ نـسـاءـ المـنـكـرـ (56: 2008)</p>
ETT	<p>The true faces of the world began to become clearer to me more and more while I was behind bars, as I heard the extent of the charges against me and from whom? These accusations are from the people who most repeat the slogans of freedom and the woman's right to choose the one she loves and her freedom to go out with him. They repeated these accusations and uttered the worst of phrases while they were gathered around glasses of wine, each hand encircling the loin of his friend's wife!! As for the religious, or the conservatives ((<i>Al-Multazimūn</i>)) as we call them, honour is nothing to them, and slander is easier on their tongues than saying ((peace be upon you)). Then, reciting the end-of assembly prayer is what you need for forgiveness. May God reward you with good, Sheikh. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 56)</p>

Example 30: Criticising male-dominated culture

The above example exemplifies the author's use of rhetorical devices to convey the viewpoints of a male-dominated culture, wherein both conservative and liberal factions share a common approach towards addressing feminist concerns. The author employs rhetorical inquiry as a strategy to indict liberals for feigning to embody gender equality, a purportedly unfounded

claim. This is due to their assertion of advocating for freedom, women's rights to choose their partners, and their autonomy to engage in social activities. Nonetheless, their response demonstrates a contrasting viewpoint, particularly in cases where a female is incarcerated. The application of a rhetorical question within this particular context serves to highlight the incongruity between the expressed sentiment and the response of those who identify as liberal and purportedly advocate for women's rights. The incongruity in this instance is discernible in the conduct of the liberal party, which asserts a sense of honourability while simultaneously engaging in transgressions against religious and societal norms, such as the consumption of alcohol and the mingling of genders.

Furthermore, the author employs a pair of exclamation marks to convey a sense of surprise and profound wonderment, thereby highlighting the unlikelihood of possessing principles and behaving in a manner that contradicts them. In contrast, conservatives do not hold women's honour in high regard and are prone to defaming them without reservation, despite this being contrary to the principles of the Islamic faith. Furthermore, the author employs double brackets as a means of punctuation to accentuate the source of sarcasm. The presence of the term *Al-Multazimūn* and the inclusion of the expression "peace be upon you" enclosed in brackets exemplify the employment of sarcasm in the given context. Furthermore, it can be inferred that the author intends to communicate a profound message. This is because of the semantic significance of the content enclosed within double brackets. The term *Al-Multazimūn* in Arabic refers to individuals who demonstrate a strong commitment to fulfilling their promises. The utilisation of a particular term in the present context to characterise conservatives or clergy is ironic due to its incongruity with their conduct. Rather than adhering to the religious prohibition on slander, individuals readily defame an innocent woman. An additional illustration of the utilisation of brackets to emphasize a punchline can be observed in the incorporation of the phrase 'peace be upon you', which signifies a state of peace. At the same time, the conduct exhibited by those clergy members contradicts this notion.

The subsequent passage exemplifies the author's utilisation of rhetorical devices to expound upon the authoritarianism exhibited by *Rijāl al-Hisba* (Hisbah members), or religious leaders, the proscription of gender mixing, the hijab, and related matters.

	تذورها في السجن الذي تقضي فيه عقوبة العشق أربع سنوات وسعة مئة جلة حتى في سورة النور قد أمر الله تعالى بجلد الزاني والزانية مئة جلة ولا أدرى كيف تضاعف العدد ومن أي شريعة جاء؟ نساء المنكر (59: 2008)
ETT	I will never forget Khawla's face as long as I am alive. She was sitting on that low sofa which was lowered by long prison years during which women spent years behind bars for the sake of love. She was sitting with her heart full of maternity feelings as she was hugging her child Fatin, who visits her in prison where she spends the sentence of love ; four years and seven hundred lashes. Even in sura Al-Nour Allah almighty commands to inflict one hundred lashes on the adulterers. I have no idea how the number of lashes has doubled and based on what sharia law. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 59)

Example 31: Criticising religious institution

This occurrence provides a demonstration of the extent of inequity and privation that a mother with a young daughter may face while serving a prison sentence. The author's use of the phrase "adoration sentence" is executed with a strong tone to criticise the perceived wrongdoings of the mother, as indicated in the written work. The presence of an interrogative sentence after the passage is discernible. The inquiry seeks to identify the degree of injustice that results in inequality, not solely in terms of the acquisition of rights but also in the administration of punishment. The author's intended message in this excerpt is that it is unreasonable to impose punishment based on gender for identical transgressions. This is a critique of the religious institution's failure to uphold justice, despite its purported role.

The following is an example of utilising a satirical framework to denounce the conduct of religious authorities in contrast to law enforcement personnel.

AST	هاد ياخولة وماذا بعد كيف قبض عليك رجال الشرطة؟ كانت تسبقها بالسؤال برغم استمتعها بسماع التفاصيل ولكن بدا واضحا خوفها من انتقامه مدة الزيارة قبل أن تصل إلى مرادها أي رجال شرطة يأبلى رجال الشرطة طيبين مايتبلون خلق الله في بيوتهم نساء المنكر (62: 2008)
ETT	"Huh, khawla; What is next? How did the policemen arrest you? She was ahead of her by asking, despite her enjoyment of hearing the details, but it was clear that she was afraid that the visit would end before she reached her goal. Policemen?! Policemen are good and they do not break into homes!" <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 62)

Example 32: Criticising religious institution

This example offers a rationale for utilising rhetorical devices in creating satirical expressions. The author endeavours to illustrate the extent of the ecclesiastical authority by insinuating their proclivity for trespassing into private residences, a behaviour that law enforcement officials refrained from practicing. By denying the officers' barbaric behaviour, the author uses irony

and indirect language to show the extent of the clergy's brutality and aggression in handling matters without adhering to professional standards and legal protocols. This comparison aims to demonstrate that law enforcement officials adhere to particular procedures when making arrests.

4.4 Conclusion

This chapter has primarily examined the role of rhetorical questions, interrogative statements, and punctuation in the development of an ironic writing style. The data analysis in this chapter demonstrates the prevalent use of rhetorical questions as a humorous device. Moreover, it is important to highlight that rhetorical questions have a substantial impact on funny conversations, as demonstrated by 32 occurrences in Chapter 4. By utilising rhetorical methods such as posing rhetorical questions, one might construct an ironic framework. A rhetorical inquiry is not a query that relates to the art of convincing communication; instead, it is a question that seeks to create an impression or highlight a point without expecting a reply. This chapter has also illustrated the importance of the punctuation system in generating humour. This chapter offers a comprehensive analysis of the different methods by which punctuation marks contribute to the development of the storyline, with a special emphasis on their role in generating comedic effect. In this chapter, I have categorised the corpus into Egyptian dialects, which are the most widespread source, and Saudi dialects, which are the second most popular dialects in the corpus. The Egyptian dialect section includes instances numbered 1 to 23, whereas the Saudi dialect section includes examples numbered 24 to 32. Furthermore, the corpus pertaining to the Egyptian dialect predominantly addresses political affairs, while the corpus concerning the Saudi dialect predominantly concentrates on women's rights and associated subjects.

Chapter Five: Foundational Framework for the Strategic Development of Humour

5.1 Introduction

This chapter will provide the fundamental basis for the strategic growth of humour. The illustrations will demonstrate how the use of linguistic tactics enables the generation of humorous statements. These language approaches rely on three common strategies: juxtaposition, contradiction, and implausibility, to generate comedy in the text. This study aims to address several inquiries regarding the mechanisms of comedic creation within Arabic novels, both in a general sense and specifically within vernacular literature. The study aims to address the following inquiries:

- 1) How is satire used in Arabic literature in general and in e-Arabic literature, in particular?
- 2)
 - a. What common themes are addressed in the humorous template of e-Arabic literature?
 - b. How is satire used as an act of resistance and/or as a form of complicity?
 - c. What are some of the factors that underlie the popularity of political satire in e-Arabic and how does the publicity of political satire contribute to changing the situation in societies?
- 3) How do the following variables: gender, class, race, ethnicity and religion affect satire in Arabic literature and e-Arabic literature in particular?

This chapter contains a sequence of examples spanning from Example No. 1 to Example No. 21. These examples illustrate the utilisation of three linguistic approaches that function as tactics for satirical and humorous criticism. I classified the examples in this chapter into three sections. The initial section comprises four illustrations that showcase the utilisation of linguistic juxtaposition to generate amusement in a caustic environment. The second section of this chapter includes examples ranging from Example No. 5 to Example No. 13. These examples thoroughly examine the use of contradiction as a linguistic element in satirical critique, delivered in a humorous manner. Examples 14 to 21 specifically explore the use of implausibility arising from contradicting behaviours and ideals as a language tactic to evoke the reader's sense of humour. This tactic is utilised to emphasise violations in diverse subjects, such as condemning individuals inside religious institution, enforcing the practice of wearing the hijab, gender disparity, deteriorating ethical standards, and the inconsistency between actions and beliefs in society.

5.2 First Part of the Conceptual Framework: Linguistic Elements as a Basis for Tactical Categorisation:

This part will focus on the implementation of entertaining strategic methods that are rooted in the use of linguistic elements. The use of linguistic features such as juxtaposition, contradiction, and implausibility are a common strategy employed in the construction of humorous sentences. The (GTVH) provides a comprehensive framework for understanding humorous texts. It accomplishes this by delineating six primary sources of knowledge and incorporating various linguistic aspects into the interpretation of such texts. For this purpose, the second part will address this topic. The forthcoming part will be divided into three distinct sections. The three main components under consideration are script opposition, situation, and language. The selection of these three sections is based on the key six knowledge sources as outlined by Mihalcea (2007). The knowledge sources encompassed in this study include a) script-opposition; b) logical mechanism; c) situation; d) target; e) narrative strategy; and f) language. A concise description of each knowledge source is provided in Table 1. In this part, the focus will be on the role of language as a fundamental element in the creation of entertaining expressions.

Table 1: The six knowledge sources (Mihalcea, 2007: 414)

script-opposition	which is a knowledge source based on the main idea of SSTD of opposing interpretations that are both compatible with the text (p.414).
Logical mechanism	which provides a possible resolution mechanism for the incongruity between scripts (p.414).
situation	which defines the context of the joke in terms of location, participants, and others (p.414).
target	which is the person or group of persons that are targeted by the joke (p.414).
narrative strategy	which defines the style of the joke, i.e., whether it is a dialogue, a riddle or a simple narrative (p.414).
language	which defines the ‘surface’ of the joke in terms of linguistic aspects such as lexicon, morphology, syntax, semantics (p.414).

In the subsequent section, I will illustrate the pertinence of the (GTVH) to the present investigation. Before proceeding, I will elucidate the nature of the subject matter at hand. The research's novelty stems from e-Arabic as a source of collected data, which comprises four distinct independent testimonials (Daoudi, 2011). The language section will encompass three categories, namely: 1) written vernaculars; 2) the interaction between vernaculars and English; and 3) the interaction between vernaculars and French. Hence, the first part of the conceptual

framework will be divided into three distinct sections, namely: a) juxtaposition, b) contradiction, and c) implausibility. The second component of the framework for this chapter will represent the role of rhetorical questions, interrogative statements and punctuation in constructing an ironic style of writing. Chapter 5 will encompass a thematic categorisation, which constitutes the third part of the framework. This part will involve the examination of religion, politics, and sexuality. Within the scope of this study, both incongruity theory and GTVH are classified as tactical methodologies utilised in the production of humour. However, thematic classification prioritizes the examination of delicate topics such as politics, religion, and sexuality.

5.2.1 Linguistic Tactics of Creating Humorous Utterances

To generate a comedic effect, a range of strategies employing diverse linguistic elements can be employed. According to Yus (2003), these enable writers to effectively communicate any message or express criticism towards a particular subject or authority without explicitly mentioning it. Based on the data collected from a diverse selection of Arabic novels, it can be observed that irony emerges as the prevailing mechanism employed in the creation of comedic effects. Irony serves as a rhetorical device that conveys a concealed meaning by employing a contrasting expression or statement or by utilising an ironic expression to highlight foolishness. This elicits amusement without directly disparaging any subject matter. Consequently, the strategies frequently employed in the construction of comical expressions encompass the techniques of juxtaposition, contradiction, and implausibility.

5.2.1.1 Juxtaposition

Juxtaposition is “the act or an instance of placing two or more things side by side” (Merriam-Webster Online Dictionary). Accordingly, juxtaposition can be perceived as possessing a visual characteristic, as it is intrinsically linked to the spatial arrangement of objects or entities. According to Montgomery et al. (2007: 147), the term ‘juxtaposition’ denotes a rhetorical technique that surpasses the mere act of placing elements nearby, instead prompting readers to make meaningful deductions.

The subsequent illustrations demonstrate the utilisation of language in generating an ironic statement through employing juxtaposition as a strategic device. It is posited that juxtaposition

can be achieved not solely through the physical arrangement of two or more entities nearby but also through the deliberate manipulation of affirmative and negative elements within discourse. Consequently, the targeting of juxtaposition can be achieved through a two-stage process involving both affirmative and negative approaches. Consequently, the utilisation of affirmative and negative words is integral to the application of juxtaposition as a method, as exemplified in example (2). Example (1) exhibits a juxtaposition between the two terms ‘man’ and ‘woman,’ which can be interpreted as ironic due to the impracticality of comparing physical abilities between genders. Similarly, example (3) employs juxtaposition between two words ‘happy’ and ‘unhappy’ side by side to generate humour.

AST	كل امتيازات الرجل على المرأة لاتعدو قدرته على حمل بضعة كيلو غرامات نساء المنكر (2008: 10)
ETT	The only privilege of men over women is their ability to lift some weight. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 10)

Example 1: The use of juxtaposition in the generation of humour

Below is another example that illustrates how language can be employed to create an ironic comment through the use of juxtaposition as a rhetorical device. The current analysis centres on the deliberate utilisation of affirmative and negative techniques to generate comical expressions. The speaker's response to the inquiry regarding the cause of depression is, ‘It comes from feelings, which you do not have!’. However, it is important to note that this statement is factually incorrect. The speaker's intention in formulating this response was to exploit the situation and accuse the bothersome relative of lacking the sensibility to pose such a question in the context of a funeral.

AST	في ((العز)) سألت قريبتها السخيفة أختها ((وهو الاكتئاب ده بيجي من ايه؟؟)) من الإحساس ياعديمة الإحساس. اسكندرية بيروت : (55:2009)
ETT	During the funeral, her silly relative asked her sister: What causes depression?”. She replied: It comes from feelings, which you do not have! <i>Iskandariyya Bairūt</i> (Alexandria Beirut) (2009: 55)

Example 2: The use of juxtaposition in the generation of humour

The following example demonstrates the use of juxtaposition between two distinct terms to effectively depict the contemptuous emotion of Egyptians towards their national identity.

AST	شقي أنت أم سعيد؟ أنا مصري. يعني أيه؟ يعني أنا سعيد بشقائي. مافعله العياب بالمبيت (43:2008)
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ETT

Are you happy or unhappy? I'm Egyptian. **what does this mean?** It means, I'm happy for being unhappy. *Mā fa 'alahu al- 'ayyān bi-l-mayyit* (What the Sick Person Did to the Dead Body) (2008: 43)

Example 3: The use of juxtaposition in the generation of humour

In this particular instance, it is evident that the author employs the literary device of juxtaposition as a strategic means to elicit amusement. It is evident that the juxtaposition of the contrasting terms 'happy' and 'unhappy' is employed as a language mechanism to generate a comical expression. The statement above suggests that individuals derive a sense of satisfaction or fulfilment from their actions or attitude when engaging in bratty activities. This statement presents a discrepancy between the assertion made and the prevailing sentiment of discontent among Egyptians due to their substandard living conditions. The respondent's nationality as Egyptian can be inferred from their response to the introductory query, 'Are you happy or unhappy?' Notwithstanding the broad nature of the inquiry, the offered response is insignificant and does not effectively engage with the specific question being posed. Following this response, there is an additional inquiry regarding the connotation associated with Egyptian identity. The present reaction has been intentionally constructed to convey discontent in a fragmented manner. This particular occurrence involves a disparity between the stated assertion and its factual accuracy. The principle of quantity is violated in the cited case as the respondent does not provide sufficient information or includes irrelevant information. The violation of the principle of quantity, as demonstrated in this particular case, stems from the inadequate provision of information. Furthermore, the aforementioned occurrence exemplifies a violation of pertinence owing to the illogical character of the response. The response 'I'm Egyptian' is not relevant to the intended query.

The following example demonstrates the utilisation of juxtaposition in the creation of satirical criticism.

AST

تبقى المفاجأة التي حضرها أطراف المعارضة للحكومة هي الحدث الأبرز على الساحة اللبنانية حيث جئت قبل عيد الحب! وحملت الكثير، الكثير من الحب، إذ وبشكل شبه استثنائي، أي قبل عدة أيام من ذكرى اغتيال رئيس وزراء لبنان رفيق الحريري، التقى العماد ميشال عون، والسيد حسن نصر الله في لقاء بث على شاشتيهما. قصص ورق (161 :2009)

ETT

The surprise that the opposition parties prepared for the government remains the most prominent event in the Lebanese scene, as it came just before Valentine's Day! It carried a lot, a lot of love, as just a few days before the anniversary of the assassination of Lebanese Prime Minister Rafik Hariri, General Michel Aoun and Mr. Hassan Nasrallah met in a televised meeting live on their channels. *Qaṣqaṣ Waraq* (Pieces of Papers) (2009: 161)

Example 4: The use of juxtaposition as a tactic in the creation of satirical criticism

The writer in the above example used the word juxtaposition to satirically critique certain political behaviours. By employing the term ‘love’ in two distinct contexts, the author conveys two distinct connotations. The word ‘love’ in the first part of the statement has a verbal connotation that signifies the true essence of the word, which is the intended meaning. It alludes to the holiday that lovers celebrate known as Valentine’s Day. In regard to the term ‘love’ in the latter portion of the statement, it conveys a significance that is entirely distinct from the literal definition of the word. The writer’s use of the adjective in a sarcastic manner repeatedly and consecutively is additional proof of this. The intended connotation can be inferred to be the antithesis of the literal definition of the word based on the writer’s statement that the interview occurred a few days before the commemoration of the assassination of former Lebanese President Rafik Hariri. Furthermore, the author subtly conveyed this message by introducing the discourse with a reference to the presence of government-opposing factions at the surprise event. This acknowledgement does not negate the existence of any affection between the two sides since they are adversaries in a political conflict. In the conclusion of the conversation, the author affirms that the meeting was broadcast by both political groups as a narrative projection. The objective of this narrative projection is to emphasise the extent of division between the political movements, to the point where each movement has its dedicated channel to broadcast content that aligns with its political orientations. This indicates that there is still no agreement between the two political parties.

5.2.1.2 Contradiction

In his study, Hatch (1997) posits that participants have demonstrated the construction of cognitive and emotional experiences that were characterised by contradictions. These contradictions encompassed various dimensions, including the possible/impossible, great/horrible, comic/serious, and up to date/unprepared aspects. The study also demonstrates how individuals reflexively shaped their identities regarding their organisations while engaging in conflict. The study uncovers a paradoxical notion of organisational stability and change, along with a perspective that focuses on contradictions within organisations. The occurrence of paradoxes elicits an immediate and instinctive response of amusement due to inherent human tendencies.

The following examples demonstrate how humour can be engendered through the introduction of a disparity between anticipated outcomes and actual occurrences. Therefore, I propose that

this particular type of conflict emerges as a result of unforeseen transgressions of societal norms and religious principles, as exemplified in scenario (5). Another manifestation of contradiction can be observed in instances of gender inequality, as exemplified in the case of example (6). The subsequent illustration presents an instance wherein the author depicts a violation of certain religious regulations that have been modified by religious authorities, thereby contradicting the prescribed religious punishment outlined in the holy Qur'an.

AST	<p>وجه ((خولة)) لن يبرح ذاكرتي ما حيت. على تلك الأريكة الهاابطة والتي خفضتها سنوات سجن طويلة عاشتها نساء خلف القضبان من أجل الحب، كانت تجلس، وتلملم بين أحضانها أمومتها، تحضن ((فاطن)) طفاتها التي تزورها في السجن الذي تقضي فيه عقوبة العشق، أربع سنوات وسبع مئة جلة . حتى في سورة النور قد أمر الله تعالى بجد الزاني والزانية مئة جلة، ولا أدرى كيف تضاعف العدد ومن أي شريعة جاء؟ نساء المنكر (59:2008)</p>
ETT	<p>I will never forget Khawla's face as long as I am alive. She was sitting on that low sofa which was lowered by long prison years during which women spent years behind bars for the sake of love. She was sitting with her heart full of maternity feelings as she was hugging her child Fatin, who visits her in prison where she spends the sentence of love; four years and seven hundred lashes. Even in surat Al-Nour Allah almighty commands to inflict one hundred lashes on the adulterers. I have no idea how the number of lashes has doubled and based on what sharia law. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 59)</p>

Example 5: The use of contradiction as a tactic in the generation of humour

The presence of incongruity in the application of religious guidance is evident in the instances (5 and 6), which can be interpreted as instances of sarcastic remarks. The paradox arises when religious leaders exploit religious teachings to conform to religious doctrine, particularly when they do so in a resolute manner despite being expected to serve as positive role models for others.

Below is another example of religious institutions being chastised for changing punishments depending on gender, even though the punishment is intended to be the same regardless of gender, as mentioned in the holy Qur'an.

AST	<p>والغريب أن رئيف لم يسجن سوى ثلاثة أشهر مع خمسين جلة، وكانت عقوبته أخف من عقوبتي بكثير مع أنه من المفترض أن الجرم واحد. فحتى القرآن الكريم الذي يدعى هذا القاضي بأنه يطبق شرعه لم يفرق بين عقوبة الرجل والمرأة في مثل ما اتهمنا به. نساء المنكر (75:2008)</p>
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ETT	<p>The strange thing is that Raif was imprisoned for only three months with fifty lashes. His sentence was much lighter than mine even though the offense was supposed to be the same. Even the Holy Qur'an, which this judge claims to implement its law, did not differentiate between the punishment of a man and the punishment of a woman in cases like what we have been accused of. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 75)</p>
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Example 6: The use of contradiction as a tactic in the generation of humour

The presented scenario in the following example exemplifies how the hijab, originally intended to protect women from harassment or harm by men, can potentially be utilised in the context of prostitution due to the concealed identities of certain women who choose to wear it. This inconsistency arises due to the potential for the same object to be utilised both erroneously and accurately. This is the reason why the hijab can be subject to misinterpretation and used for purposes other than its original intention. Moreover, the author's utilisation of the term "freedom" to indirectly reference the hijab, a garment commonly perceived as an obligatory requirement for Muslim women, presents a paradoxical situation.

AST	<p>هذا النقاب شكل شخصية نسوة المنطقة وترك لهن وهم القناعة بأنه يضمن لهن ((حرية)) مادمن خلفه بمقدورهن أن يمارسن المراقبة بكل اطمئنان وإن أردن أيضا أن يمارسن الدعاارة فلا مانع لكونهن شخصيات مجهرة ومحوبة عن الآخرين. <i>نساء المنكر</i> (2008: 15)</p>
ETT	<p>This veil shaped the personality of women of the region and left them with the illusion that it guarantees them "freedom" as long as it enables them to observe whatever around with all contentment. It also enables them to practice prostitution since their identities are hidden and concealed from others. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 15)</p>

Example 7: The use of contradiction as a tactic in the generation of humour

The following example showcases the use of contradiction as a linguistic strategy employed to engender amusement within the textual content. This academic analysis examines the inherent contradiction within the Arabic cultural context, specifically focusing on the interplay between the feelings of love and the anatomical function of the eye.

AST	لَيْهُ بِيَقُولُوا (الْحُبُّ أَعْمَى)، وَمَعَ ذَلِكَ كُلُّ أَغْانِيِ الْحُبِّ عَنِ (الْعَيْنَ)، نُورُ الْعَيْنِ وَسَرَّ عَيْنِيْكَ وَعَيْنِيْكَ وَاحْشَانِيْ وَعَيْنِيْكَ كَدَابِينَ وَحَبِيبِيْ وَعَيْنِيْهِ أَصْلَا؟! كَابِتنَ مَصْرُ (2007: 16)
ETT	Why do they say “love is blind” although all love songs are about the eyes with phrases such as “light of eyes”, “magic of your eyes”, “I miss your eyes”, “your eyes are liars”, and “my darling and his eyes”? <i>Kābtin Miṣr</i> (Egypt’s Captain) (2007: 16)

Example 8: The use of contradiction as a tactic in the generation of humour

This example serves to illustrate that the utilisation of contradictory ideas can serve as a strategic approach to the creation of comedic effects. This analysis aims to demonstrate how paradoxes engender semantic ambiguity, hence eliciting laughter. In the Arabic language, the term 'eye' is commonly employed in combination with other terms, such as 'eye's light,' to express a sentiment of respect towards an individual. While there exists an Arabic proverb suggesting that love possesses a blind nature, it remains unclear that, despite this notion, a significant number of songs that seek to portray the multifaceted emotions associated with love incorporate the term 'eye' in conjunction with another word to establish a collocation. The interpretive approach employed by incongruity theory in analysing laughter and humour is well recognised for its significant impact. According to this view, the fundamental cause of laughter in any given scenario is the swift and uncomplicated perception of incongruity between tangible entities and their associated mental representations. The provided illustration showcases the utilisation of contradiction as a linguistic strategy employed to elicit amusement within the textual context. This academic analysis examines the inherent contradiction within the Arabic cultural context, specifically about the interplay between two concepts: the feelings of love and the eye as a physiological organ. The method that the incongruity theory takes to interpret laughter and humour is seen to be particularly influential. This theory states that the rapid and straightforward sense of incongruity between real objects and their related conceptions is the root of laughing in every situation (Attardo, 1994).

The following example illustrates the conceptual shifts that sarcastically occur among individuals throughout society.

AST	وَكَانَ أَيَّامُ الْحَرْبِ بِيَتَلَفُّ فِي الْعِلْمِ جَثَّ الشَّهَادَاءِ، وَدَلْوَقِي بَقِيَ بِيَتَدْهُنُ عَلَى الْوَشِ فِي مَاتَشَاتِ الْمَنْتَخَبِ. كَابِتنَ مَصْرُ (65: 2007)
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ETT

In the days of war, national flags were used to cover the bodies of martyrs. However, these days, people draw national flags on their faces during matches. *Kābtin Misr* (Egypt's Captain) (2007: 65)

Example 9: The use of contradiction as a tactic in the creation of satirical criticism

The writer uses satire to illustrate the inconsistency in societal behaviours. The writer draws a parallel between the use of the national flag during the period of war when it was employed to drape the deceased bodies of heroes. Over time, this tradition evolved, and the national flag became a symbol of unity and support for the national team during sporting events. The foregoing example illustrates the significant disagreement in the historical usage of the national flag by different members of society. The writer appears to be ridiculing the significant shift in the behaviour of community members. The two scenes exhibit stark contrasts. The sight of the martyrs' bodies draped in the national flag carries immense symbolism, representing unwavering loyalty and self-sacrifice. It signifies individuals sacrificing themselves for their homeland and being enveloped in the national flag as a symbol of their national identity. Conversely, individuals in the community adorn their faces with the national flag as a gesture of support for the national team. The writer intended to employ sarcasm, which is evident in the use of past tense in the first sentence. This technique is used to emphasise the significance of the national flag, to the point where it is equated with the sacrifices made by the nation's martyrs in defence of their country.

The subsequent example portrays a facet of cultural conventions in a sarcastic manner.

AST

وكيل النيابة سأله عما إذا كان يستعيبط، لكن مصطفى أقسم له بقبر أمه، وكيل النيابة قال له ((لاش انت بالذات تحاف بالقبور)). مأفعله العيان بالمبين (35 :2008)

ETT

During the investigation 'Mustafa' who is the criminal swears by the name of his mother's grave. The investigator said that it is not allowed to swear that way particularly for Mustafa who stole implanted organs from his relative's grave. *Mā fa 'alahu al- 'ayyān bi-l-mayyit* (What the Sick Person Did to the Dead Body) (2008: 35)

Example 10: The use of contradiction as a tactic in the generation of humour

During the initial stages of the inquiry, the prosecutor asks the accused whether he is attempting to avoid or escape legal consequences. Within this particular context, the author employs the Egyptian dialect by using the term *tista 'bit*, which is an Egyptian phrase denoting the act of feigning ignorance. The defendant answers the question by taking an oath using the customary method prevalent in Egyptian society. In Egyptian culture, it is traditional to take an oath by

invoking the life of a deeply cherished person, such as one's mother or father. However, in this particular situation, the defendant relies on making a solemn oath at his deceased mother's burial site, which is where the irony resides. The individual accused of grave robbery and theft of personal belongings from within the cemetery, when questioned about the act, vehemently denies it by invoking a solemn oath on his deceased mother's grave.

The following example satirically critiques the actions of individuals who experience conflicts between religious concepts.

AST	واحد حافظ صورة البروفايل الشیخ فلان الفلاني وتلاقي داخل في جروب محبي الراقصة حلوبات واصحابه بقي اللي باعترفه فيديوهات وفن وولات فيها مقالات وأحاديث وأيات وحكم وموعظات جنبها الى جنب مع اللي باعترفه التعلب فات فات وفي ديله سبع لفات. بنات فوق الـ 25 (42: 2009)
ETT	One of them put a photo of a well-known Sheikh on his profile picture. In contrast, the same person is subscribed in the group of the fans of dancer 'Halaweyat'. His friends share with him videos and cover pictures of articles, hadiths, verses, wisdoms and advice at the same time other friends sharing jokes with him. <i>Banāt Fawq al-25</i> (Girls Over 25 Years) (2009: 42)

Example 11: The use of contradiction as a tactic in the creation of satirical criticism

Facebook is widely regarded as a highly significant and widely used social networking platform in Arab countries, particularly in Egyptian society. It serves as a medium for social contact as well as a platform for presenting and sharing ideas with others. Furthermore, Facebook users have the option to create a personal profile that allows them to include images representing their intellectual and sectarian associations, among other things. In the given example, the writer acknowledges the accusation of hypocrisy and the problem of inconsistency in religious beliefs among certain Facebook users. Some individuals may experience a conceptual conflict when their religious views appear to contradict each other. Certain Facebook users choose to display a photograph of a renowned religious sheikh as their profile picture, either to demonstrate their deep appreciation for him or to signify that he serves as their inspiration. However, it is noteworthy that they participate in dancing groups that are incongruous with the public image they present on their sites. In addition, they observe that his companions exhibit distinct characteristics. While certain acquaintances give them aesthetically pleasing content, others send them wall art featuring religious hadiths, scriptures, sayings, and sermons. The presence of diverse content on an individual's Facebook page suggests a significant prevalence of hypocrisy among users of social media. The writer critiques and mocks these activities by emphasising their paradoxical elements.

The following example employs satire to analyse how individuals respond differently to the same scenario based on societal expectations.

AST	داخل هذا النقاب تعيش النساء السعوديات كل المتناقضات حتى أن كثیرات منهن يعتقدن أن الرجل السعودي هو ((الذكر)) الوحيد من بين رجال العالم الذي يجب أن تتحجب عنه ولست أنسى مشهدًا لسيدة كانت تقف أمام السائق بلا أي حجاب وعندما مر شقيق زوجها رفعت ورقة تحملها بيدها لتغاري بها وجهها عنه وهي أيضا ضحية لمقوله ((الحمو الموت)). نساء المذكر (2008: 15)
ETT	Inside this niqab, Saudi women live all the contradictions, to the point that many of them believe that the Saudi man is the only 'male' among the men in the world from whom she must veil. I will never forget the scene of a woman who was standing in front of the driver without any veil, and when her husband's brother passed, she raised a piece of paper she was holding to hide her face from him. She is also a victim of the saying 'the father-in-law is death.' <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 15)

Example 12: The use of contradiction as a tactic in the creation of satirical criticism

The writer satirises several prevalent societal behaviours in Saudi Arabia that have their roots in Islamic religious teachings but have evolved into more of a cultural custom than a strictly religious problem. The writer discusses the hijab as both a religious matter and a cultural practice. The author emphasises the paradoxical elements of the niqab, the veil worn by Saudi women. Initially, the writer chose to use the term 'niqab' instead of 'hijab' in this context to convey that the niqab is a cultural custom rather than a religious mandate. Islamic law does not provide a specific definition of the hijab, including whether it should just cover the head or also cover the face. This lack of consensus among religious scholars has led to controversy. Conversely, the term 'niqab' in this context provides a precise depiction, as it refers to the garment that simultaneously covers the head and face. Furthermore, Matum condemns women for engaging in improper behaviours under the guise of it being a lawful obligation, such as hiding themselves from individuals who are not native or unfamiliar. The author emphasises a paradoxical behaviour exhibited by the woman, who does not avoid the driver despite his unfamiliarity with her. The author provides an anecdote from her personal experience to illustrate a situation she witnessed. In this scenario, she vividly remembers seeing a woman without a hijab standing in front of a driver. When the woman's husband's brother passed by, she had nothing to cover with except a piece of paper she happened to be holding. In this instance, the author employs the term 'hijab' rather than 'niqab' to emphasise the irony. The woman in this particular situation did not even comply with the minimum requirement of wearing a veil, despite previously using the niqab to shield herself from men in her community. The author derides this conduct, asserting that numerous Saudi women hold the belief that Saudi males are the exclusive representatives of their gender around the globe. The case also highlights a contradiction, as the woman is expected to conceal herself from the driver due to

his foreign status, yet she hides from her husband's brother, who is closer to her as a family member. The writer ascribes this phenomenon to the prevailing idea in Saudi society that a mother-in-law is a source of great distress and trouble. This proverb instilled anxiety and unease in the relative, while the driver was regarded as a close family member. The foregoing example demonstrates the significant impact of social conventions, which can overwhelm Islamic religious teachings. This has resulted in the legal obligation for males to cover up, regardless of their country. The writer's description of the Saudi man in a satirical tone is evident in the context. The Saudi man, by his authority, imposed the niqab and established it as an inviolable societal custom.

The following example demonstrates how contradiction plays a role in the generation of humour.

AST	<p>قررت منذ ذلك اليوم أن تقف في وجهه وألا تخافه كانت كمن حصنت بسمه فما عادت السموم الأخرى تميتها لهذا كلما جاءت إحدى بناتها أو بنات ضرائرها شاكية لها من زوجها قالت لها بكل بساطة وهي تقضم حب البطيخ وتتف قشره وتتف معه كلماتها: اظهرني عنه، ورا تجلسين معه اظهرني لبيت أبوك.</p> <p>بناتها يلجان إليها في كل مصائب الحياة لكن لا أحد يطلب نصيتها في مصائب الزوج يمنعهن الخوف من قوتها الانتحارية هذه ولا تستطيع إحداهن أن تشتكي أمامها من قسوة زوج أو عناده أو غيابه الطويل عن البيت في رحلة صيد. كن يخفن من هذه الكلمة الكلاشنيكوفية ذات السمتنة طلاقة: اظهرني عنه. وش بقعدس عنده؟ (الأرجوحة 2010: 106)</p>
ETT	<p>Since that day, she decided to confront him without fear, as if she had fortified herself with his name. Other poisons no longer affected her, so whenever one of her daughters or daughters-in-law complained to her about her husband, she would say to them simply, while nibbling on a slice of watermelon and peeling it, her words flowing effortlessly: 'Leave him alone. Why are you still sitting with him? Go to your father's house.'</p> <p>Her daughters always sought her in all life's troubles, but no one asked for her advice regarding mirage problems. The fear of her explosive strength is what prevent them from asking for her advice. None of them could complain to her mother about a husband's cruelty, stubbornness, or long absence from home on a hunting trip. They all feared this word, akin to a Kalashnikov with six hundred rounds. Words such as: 'Leave him alone. Why are you still sitting with him?' <i>Al-'urjūha</i> (The Swing) (2010: 106)</p>

Example 13: The use of contradiction as a tactic in the generation of humour

In the preceding illustration, the author used a scathing and comical tone to critique the mother's character. The writer illuminates the conflicting sides of the mother's personality when she offers guidance to her daughters or stepdaughters in times of marital difficulties. She exhibits self-contradiction by instructing them to vacate the husband's residence and instead relocate to the father's abode. The paradox resides in the fact that she continues to reside at her husband's

residence despite his multiple marriages. Consequently, she instructs either her daughters or the daughters of her co-wives to vacate their husbands' residences, as this goes against her circumstances. In this context, we observe that the story employs the technique of elaborate depiction to create a fictional image in the reader's mind, with the intention of eliciting a sense of amusement. This is demonstrated by the portrayal of the character's emotional composure as she engages in the ritual of biting into toasted watermelon seeds while offering advice. As she twists the peels of roasted watermelon seeds, her words of wisdom accompany this action. Furthermore, these women view the advice to leave one's husband during marital difficulties as a crucial matter that affects the future of the entire family. This creates a contradiction between the significance of the matter and the way the mother trivialises it, treating it as a temporary issue that does not warrant careful consideration.

The decision to leave one's husband and the marital home is portrayed as being as effortless as casually discarding the husks of roasted watermelon seeds. According to the writer's opening statement, the mother's immunity to marital issues is what allows her to find solutions for her daughters' and co-wives' problems. This immunity has now extended to her relationship with her husband, enabling her to confront him without fear and rendering other challenges powerless to harm her. Consequently, the mother developed apathy towards the repercussions of her separation from her husband and the subsequent disintegration of the family. Consequently, these women seek solace in their mothers for all the hardships they face in life, except for the difficulties they encounter in their marriages. They believe that their mothers possess a formidable influence, which they perceive as a destructive force owing to their apathy and inappropriate behaviour towards marital affairs. Based on the previous context, it is evident that the writer used a rhetorical simile to evoke the reader's sense of humour. The writer compares the mother's apathy to her potentially dangerous influence and likens her comments to powerful ammunition, specifically six hundred-calibre Kalashnikov bullets.

Furthermore, the author employs the Najdi dialect to evoke the reader's sense of amusement. The mother character, who embodies the essence of a Najdi lady, speaks in the novel's narration primarily using classical Arabic; the author saves the Najdi dialect for that conversation. The narrative text has been observed to include Najdi vocabulary, such as the term *iżharī 'anh*, which denotes the action of departing or moving. Notably, this word was used consecutively within the same sentence. In the initial context, the term *iżharī 'anh* denoted the action of departing from one's husband's residence, whereas in the subsequent context, it signified the

act of relocating to one's father's residence. The term "behind" is synonymous with 'why.' Furthermore, the author employs a term that is commonly found in classical Arabic but spoken in the Najdi dialect. The word *wush yaq 'udis* denotes the action of sitting. The writer utilised this word by appending the [S] sound suffix, which is an Arabic grammatical suffix typically interpreted as a subject pronoun, often indicated by adding the inflectional morpheme [K]. However, it has been observed that in this particular situation, the writer substituted the [K] sound with the [S] sound. This is due to the [S] sound frequently replacing the [K] sound in the Najdi dialect.

5.2.1.3 Implausibility

The utilisation of implausibility as a technique for constructing an ironic framework is exemplified in the subsequent example. In the first example, the author examines how specific individuals employ their position of authority to compel others to obey. In this particular situation, the male individual is reprimanding his female spouse due to her father's failure to acknowledge his presence in a dream. The purpose of this example is to demonstrate the oppressive control exerted by certain individuals over their female spouses. It is inherently unjustifiable to criticise an individual for harbouring a dream that does not align with one's convictions. This reaction exemplifies the extent of violence committed by certain males towards females within physically dominant social groups. The prevalence of domestic violence poses a significant challenge for communities. The repercussions of violence extend beyond the immediate victim and impact individuals nearby, including family members. There are multiple manifestations of violence. The term encompasses not only instances of physical abuse but also instances of harm inflicted on an individual's senses and moral well-being. In this study, the use of a sarcastic template effectively addresses the thorough analysis of violence in the chosen Arabic literature. The following are two selected excerpts from the Saudi novel *Al- 'urjūha* (The Swing) portrays an instance wherein a male character engages in physical aggression towards his spouse over a trivial matter.

AST	<p>صاح بها عبدالرحمن بعد أن قصت عليه حلمًا صارخًا بها: وليش حضرته أبوك مايسلم علي؟ من خوفها نسيت باقي القصة لأنها ظنت أنها تتحدث عن منطقة لا يستطيع أحد فرض سلطته عليها هي منطقة الأحلام. قالت له: هذا حلم يا عبدالرحمن، حلم. أنت تحط راسك براس الأحلام؟ الله يهديك بس. الأرجوحة (2010: 107)</p>
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ETT	<p>After telling him a dream, Abd al-Rahman shouted at her: Why didn't your father say hello to me? Out of her fear, she forgot the rest of the story because she thought she was talking about an area where no one can impose authority on her; it is the area of dreams. She said to him: This is a dream, Abd al-Rahman, just a dream. Why do you make a fuss about dreams? May Allah guide you. <i>Al-’urjūha</i> (The Swing) (2010: 107)</p>
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Example 14: Implausibility as a tactic in the generation of humour

The attribution of blame to a woman for any transgressions committed by a man exemplifies a unique form of violence. In contrast to the preceding instance, the following example of violence is characterised by its sensuous and ethical nature rather than its physicality. The utilisation of rhetorical simile in this instance is predicated upon the likeness between Eve's transgression and tempting Adam away from paradise. The author draws a comparison between the act of removing the headscarf and the biblical narrative of the sin that enticed men to stray from the Garden of Eden. It is untenable to posit that all women possess inherent malevolent tendencies, are exclusively defined by their sexual allure, and are the architects behind men's misconduct. The exclusion of males who bear responsibility for women's guilt and who may also be the primary instigators of seduction in certain instances is an unfair practice. This is particularly true given that such transgressions typically involve the active involvement and participation of both parties.

AST	<p>وقد تكون متبرجة من وجهة نظره مما يجعلها مركزاً تدور حوله شهوة الرجال فتغويهم وتحجّبهم عن جنة النعيم، كما فعلت أمها حواء هذا الفعل الشنيع قبلها. النساء في تعريفهن مغويات جنسياً فهن المدبرات لخطيئة الرجال. <i>Nisā’ al-Munkar</i> (2008: 15)</p>
ETT	<p>She may be dressed seductively from his point of view, which makes her a centre around which men's lust revolves, thus seducing them and depriving them from the garden of bliss. Just as her mother Eve did this heinous act before her. In defining them, women are sexually seductive and are the masterminds of men's sins. <i>Nisā’ al-Munkar</i> (Women of Evil) (2008: 15)</p>

Example 15: Implausibility as a tactic in the generation of humour

The following example shows that the government is subject to satirical criticism. The unexpected treatment of the investigators by Mazen is presented to prove this point.

AST	انتهى التحقيق بسلامة، لم يضطهد مازن، للأسف، ولسوء حظي، لم يضرب ولو طيارة على قفاه! لم يؤخر ولا يوم خارج إطار التحقيق الذي لم يفض إلى شيء.. عموماً برفق، استغرقه هو ذاته! قصص ورق (2009: 101)
ETT	The investigation ended smoothly. Unfortunately, Mazen was not treated violently and was not even hit on the back of his neck! He was not late, not even a day, outside the framework of the investigation, which led to nothing. He was gently treated which made him surprised! <i>Qaṣqas Waraq</i> (Pieces of Papers) (2009: 101).

Example 16: Implausibility as a tactic in the generation of humour

The author employs a colloquial Syrian expression known as *tayyāra* (slap) to establish a humorous backdrop. The term in question pertains to a forceful strike delivered to the neck. The tendency of police officers to commence their investigations based on comparable patterns of behaviour, even in cases where the individual in question is merely a suspect and has not yet been proven guilty, elicits amusement among readers. In this given instance, the adverb ‘unfortunately’ is used to convey a contrasting sentiment to satirize the governing entities. However, the purpose of employing this approach is to effectively communicate the element of surprise. The narrator posits the assumption that upon Mazen's initial detention, he will be subjected to acts of torture. The notion is that an individual who is apprehended will invariably endure torture before being released. The exclamation mark is not haphazardly positioned at the conclusion of the initial phrase. The deliberate act of indicating the location of unexpected elements within the text is intentional. This approach will serve as a tactic to capture the reader's focus on the lack of plausibility inherent in the given scenario.

The following example demonstrates the extent of the community's influence over the religious authorities. This phenomenon becomes apparent when women, regardless of their actual existence or portrayal as animated characters, are mandated to wear the hijab.

AST	ففي برنامج كرتوني بيت بعد الظهر تكون بطلة الحلقة عصفورة سعيدة صفرااء كالكناري الساحر تحلى بكل ميزات العصفورات البريئات والحرات فهي عصفوره تطير حفاظاً على مهام العصافير بأريحية ونشاط، تطعم أطفالها تتنقل بين الأشجار في الغابة لكنها وللمفاجأة، كانت عصفوره تضع حجاباً! قصص ورق (2009: 140)
ETT	In a cartoon program broadcast in the afternoon, the heroine of the episode is a happy yellow bird, like a magical canary, with all the features of innocent and free sparrows. It is a bird that really flies with other birds in a comfortable and active way, moves from one tree to another in the forest, and feeds its chicks. Surprisingly, this sparrow wears Hijab (the veil)! <i>Qaṣqas Waraq</i> (Pieces of Papers) (2009: 140)

Example 17: Implausibility as a tactic in the generation of humour

The requirement for a cartoon character to wear a head covering in a cartoon program is highly illogical. The absurdity of the situation lends itself to a comedic effect. The author aims to illustrate the presence of a limited perspective that inhibits the inclusion of a female sparrow in a cartoon program unless she is depicted wearing a hijab. The sole rationale for this assertion, even though the depicted character is a cartoon rather than an actual individual, is that she is of the female gender. This case exemplifies the extent of gender-based discrimination prevalent within the society. In this particular example, the occurrence of unexpectedness within the given context is promptly followed by the utilisation of punctuation marks, such as an exclamation mark, in the written discourse. This particular strategy is deliberately employed to capture the reader's attention and highlight the specific areas of implausibility within the text. This statement will serve as the concluding remark for a comical anecdote. A specific requirement within this sequence is that the final pulse contains the concluding remark of the joke. The punchline refers to a decisive statement or phrase employed in a joke to generate a comedic impact. According to Krikmann (2009), it is proposed that a punchline can be analysed to provide a coherent explanation of a joke.

The following example elucidates the role of implausibility as a comedic device, wherein the expression of absurdity is employed to generate humour in the context of various situations. The presence of folly exacerbates the situation rather than effectively resolving it.

AST	لية بيكلبشووا العربية اللي واقفه صفتاني وقافله الشارع.. مع إن الشارع بعد الكلبشه بيغضل مفقول برضه؟! كابتن مصر (17: 2007)
ETT	Why do they clamp the wheel of the car in the second row blocking the street although the street will still be blocked after this wheel- clamp? Kābtin Miṣr (Egypt's Captain) (2007: 17)

Example 18: Implausibility as a tactic in the generation of humour

This example serves to highlight the inefficacy of diverse legislation by showcasing the government's inability to effectively address straightforward issues. The author aims to illustrate the inherent irrationality of certain policies that may inadvertently lead to unforeseen consequences. The act of immobilizing a vehicle can lead to the closure of a road, causing a disruption in the flow of traffic rather than serving as a punitive measure targeting an individual. The theory of incongruity is highly recognised for its explanatory framework about the phenomena of laughter and humour. According to this view, the occurrence of laughter in any given circumstance can be attributed to the abrupt and straightforward realisation of incongruity between tangible entities and their associated notions. The subsequent illustrations

offer an elucidation of how implausibility functions as a strategic device for generating humour by highlighting the absurdity inherent in some situations. The presence of folly exacerbates the situation rather than facilitating problem resolution. Incongruity theory is widely regarded for its approach to explaining laughter and humour. The cause of laughing in any situation, according to this idea, is the sudden and simple recognition of incongruity between real objects and their related conceptions (Attardo, 1994). In this case, implausibility also plays a role as a source of humour. When two words or concepts are combined to indicate contradiction, humour may emerge as a result of inattention. For example, humour can be derived from the implausibility and unexpectedness of juxtapositions, which occur when two words or concepts are juxtaposed to demonstrate contradiction (Lloyd, 2011).

The subsequent passage exemplifies the author's endeavour to critique the incredulous reaction of law enforcement personnel in the face of a crucial circumstance. This endeavour is undertaken to elicit amusement through satirical commentary on the perceived lack of intelligence associated with the act of assigning priorities. Neglecting an impending unlawful act to catch a specific individual is an implausible course of action.

AST	لو البوليس وهو رايح يقبض على حد شاف في السكة جريمة بتحصل، بيعنها ولا بيركز في المهمة اللي طالع علشانها؟ كابتن مصر (2007: 18)
ETT	if the police saw on their way to arrest someone that a crime is about to happen, will they prevent that crime from happening or will they just focus on the mission they are out for? <i>Kābtin Misr</i> (Egypt's Captain) (2007: 18)

Example 19: Implausibility as a tactic in the generation of humour

The scenario provided highlights the prevalent issue of police officers' suboptimal decision-making when faced with time-sensitive emergencies. When confronted with a time-sensitive scenario, law enforcement personnel frequently exhibit poor judgment, as illustrated by the following instance: The demonstration of such behaviour indicates a lack of professionalism and a disregard for security measures. The goal of the interrogation in this particular instance implies that law enforcement personnel will obediently adhere to directives without inquiry. The implied meaning underlying the act of inquiry is being conveyed. The utilisation of a conditional phrase (if/will) in this specific depiction serves as a means to elicit humour by appealing to the reader's cultural background, prompting the emergence of the interrogative inquiry at hand. This phenomenon could potentially arise due to the strategy used by law enforcement authorities in the targeted community, wherein they perceive addressing criminal behaviour as a task to be fulfilled rather than a conscientious obligation to be mindful of. The implication can be derived from the latter portion of the statement, which suggests that the

author posits the possibility of police personnel opting to disregard a crime encountered during a particular assignment as opposed to actively preventing the occurrence of that crime. This perspective is deemed untenable, as it is imperative to prioritize crime prevention efforts above the sole emphasis on post-crime interventions.

The following example demonstrates the utilisation of implausibility in the creation of satirical criticism.

AST	لذا وبعد قراءة الواقع وفنتازيته بعنابة أو حتى بكسيل وبلادة المقامرين والقوادين والكحوليين والشعراء والموسيقيين والقبحضائيات والسفله، ندرك كلنا إمكاناتنا المتاحة فلا خيارات لأولاد البلد إلا بالنزول إلى الطريق والظهور والحصول على دوش عمومي من خراطيم المياه الممنوعة بكرم للطلبة المحتجبن، المياه المسفوحة على الطرقات المقطوعة عن الأهالي في البيوت. هي الحياة في بيروت، حياة فيها الكثير من العبث الكثير من المبالغة الكثير من الدراما الكثير من الفنتازيا. قصص ورق (2009: 77)
ETT	So, after reading the reality and its fantasy carefully or even reading it lazily in a dull manner like gamblers, pimps, drunks, poets, musicians, bullies and fools. After all of that, we realise the extent of our capabilities. So, there is no other choice for the public rather than protesting and getting public showers from the water hoses granted generously to the protesting students. The water spilled on the roads is cut off from homes. That is how the life in Beirut is. A life full of absurdity, full of exaggeration, full of drama and fantasy. <i>Qasqas Waraq</i> (Pieces of Papers) (2009: 77)

Example 20: The use of implausibility as a tactic in the creation of satirical criticism

The writer uses sarcasm to critique some acts undertaken by security officers during demonstrations in Lebanon in the preceding example. The writer initially acknowledges the critique of the dichotomy between reality and fantasy while enumerating various societal groups. These include gamblers, pimps, and alcoholics, as well as artists such as poets and musicians. Additionally, the writer mentions bullies and individuals who exhibit vulgar behaviour. In this context, the writer is discussing the concept of social cohesion, which refers to the collective solidarity among individuals in a society, regardless of their varying moral values. The unity and solidarity among them stem from their shared stance on the government's policies. These groups align in a single row, adjacent to each other, to publicly display their discontentment with the policies of the government. This is the outcome of everyone seeing that the only way to fulfil their demands is by engaging in public protests and demonstrations. The novel depicts the injustice and oppression experienced by people in the community, as evidenced by the actions of the riot control cops, who use water hoses to disperse the protesters. The author critiques this practice in a sardonic fashion, as it seems illogical to squander water to disperse the protestors during a period when the public is experiencing water shortages, which could be one of the factors behind the demonstration. Emphasising the irrationality of power techniques is what triggers the reader's sense of humour. Humour is created by the use

of several linguistic features, such as satire, sarcasm, puns, and metaphors. Moreover, the origin of humour can be ascribed to the unlikelihood and unpredictability of juxtapositions, when two words or concepts are placed side by side to emphasise a contradiction (Lloyd, 2011). At the conclusion of the narrative, the author employs sarcasm to depict the prevailing conditions in the nation, characterising life in Beirut, the capital of Lebanon, as a ludicrous existence marked by excessive embellishment, dramatic events, and fantastical elements.

The following example discusses societal norms in satirical manner.

AST	نعود إلى مقاعdenا. أدرك فجأة أنني أرتدي نفس الجاكيت والبنطلون اللذين ارتديتهما طوال أيام العزاء بعد أن توفي عاطف زوج ابنة عمتي. أسمع مریم ذات السنوات الخمس وهي تقول باستكثار شديد: ((إنتي لابسة نفس اللبس تاني؟!)), وأسمع فریدة ابنة عاطف ذات السنوات الخمس أيضا وهي تقول: ((إنتي كمان؟! إنتي كمان لابسة أسود؟)), وأشعر برغبة في الخروج فورا وشراء أي شيء أحمر.. أي شيء فيه حياة. هذه هي اللحظة التي بدأ فيها الحزن. <i>أرز بلبن لشخرين</i> (30: 2007)
ETT	We return to our seats. I suddenly realise that I am wearing the same jacket and pants that I wore throughout the days of mourning after Atef, my cousin's husband, died. I hear five-year-old Maryam saying with strong disapproval: ((Are you wearing the same clothes again?!)), and I hear Atef's five-year-old daughter Farida saying: ((Are you too?? Are you also wearing black?)), and I feel a desire to... Go out immediately and buy anything red... anything with life. This is the moment when the grief began. <i>Aruzz bi-Laban li-Shakhsayn</i> (Rice Pudding with Milk for Two People) (2007: 30).

Example 21: The use of implausibility as a tactic in the creation of satirical criticism

The above sample demonstrates that the writer's style is marked by the frequent use of punctuation marks. The author employs punctuation marks as a mechanism to direct the reader's focus towards instances of sarcasm embedded within the text. Furthermore, the author employs a sarcastic and comic approach to critique certain cultural norms, employing implausibility as a means to emphasise the flawed features of certain practices. The author highlights the implausibility of the assertions made by the five-year-old characters, asserting that it is implausible for a youngster to make such comments about physical appearance and wearing black at funerals. The writer's use of certain phrases, such as a phrase expressing extreme displeasure, serves to highlight the implausibility of this discourse originating from a five-year-old youngster. The writer included punctuation marks at the outset of the paragraph to underscore the significance of this particular section. For instance, the author employed brackets as a means to signify the significance of the sentence enclosed within the brackets. The writer enclosed the text in parenthesis and emphasised its significance by appending a question mark followed by an exclamation mark such as: 'Are you wearing the same clothes again?!'. The purpose of this is to capture the reader's focus on this sentence and its inherent significance. It arrived as a condemnation and amazement of this cultural custom by a five-

year-old girl. Furthermore, the writer underscores this point by using narration from another young character of the same age group who expresses the same idea in different words. Within this particular setting, the discussion serves as a critique of a cultural practice that is universally rejected, even by youngsters, due to its reflection of a bleak reality symbolised by the act of wearing black clothing. These children perceive this practice as morally incorrect. This is demonstrated by the statement made by the five-year-old child when she criticised wearing black, asking, ‘Are you too? Are you also wearing black??’ The writer included punctuation marks, namely brackets, to highlight the significance of this phrase inside the narrative text. The writer repetitively employed the question mark, utilising it twice consecutively after the line ‘Are you too??’ Subsequently, he employed the question mark for a second time within the same line, accompanied by the phrase, ‘Are you also wearing black??’ On this occasion, he clarified the confusing reason for donning black garments by adding an explanatory word.

5.3 Conclusion

This chapter has laid the necessary groundwork for the strategic growth of comedy. The examination of the corpus for this chapter has revealed how linguistic methods might be employed to construct humorous utterances. Moreover, this chapter constitutes the initial theoretical component of the framework. The emphasis has been on implementing engaging strategic approaches that rely on linguistic features. Employing linguistic elements such as juxtaposition, contradiction, and implausibility is a prevalent method for creating humorous sentences. I have divided this chapter into three sections: juxtaposition, contradictions, and implausibility. These three areas encompass the linguistic strategies used to create hilarious statements. The first category involves juxtaposition, a language strategy that generates humour. Instances 1 to 4 demonstrate the use of juxtaposition by combining two words. This strategy is less prevalent compared to other tactics. The second linguistic strategy involves using contradiction to elicit a sense of humour, as seen in instances ranging from example 4 to example 13. Several nations, including Egypt and Saudi Arabia, have employed this strategy in their literary works. For instance, it has been utilised in novels written by Saudi and Egyptian authors such as *Nisā’ al-Munkar* (Women of Evil) (2008), *Kābtin Misr* (Egypt’s Captain) (2007), *Mā fa ‘alahu al-‘ayyān bi-l-mayyit* (What the Sick Person Did to the Dead Body) (2008), *Banāt Fawq al-25* (Girls Over 25 Years) (2009), and *Al-‘urjūha* (The Swing) (2010). Furthermore, some authors employ this strategy multiple times, as evidenced by instances 5,

6, 7, and 12 taken from the novel *Nisā' al-Munkar* (Women of Evil), published in 2008. The extensive utilisation of this approach pertains to its frequent application as a critical form of writing, employed to both critique and elicit humour. Furthermore, implausibility is a frequently used technique for creating comedy, as seen in examples ranging from number 14 to number 21. The use of implausibility as a linguistic strategy has proven to be effective in critiquing various topics, such as violence against women, as illustrated in instances 14 and 15. It has also been successful in addressing political, religious, and social matters, as indicated in examples 16 to 21.

Chapter Six: Second Part of the Conceptual Framework: Cultural Taboos as a Basis for Tactical Categorisation

6.1 Introduction

This chapter examines how elucidation on taboos can be addressed through the use of amusing expressions. For instance, the utilisation of humour and satirical writing style can be employed as a means to critique some subjects that are commonly regarded as taboos and deemed unsuitable for discussion. This includes the critique of religious institutions, politics and political regimes, and the utilisation of sexual allusions in the creation of comedic content. Moreover, this chapter examines the use of satirical writing to generate humour and encourage debates on difficult topics that are usually considered taboos and forbidden in society. The writers skilfully utilised a form of humour that was critical in nature to scrutinise the power of the government, the religious establishment, and its followers. Additionally, they employed jokes with sexual connotations to captivate the reader's sense of humour. I divided the sixth chapter into three separate sections, each clearly defining taboos as the primary premise for categorisation. The first half of this chapter examines the dominant influence of individuals within the religious institution, while the following section criticises political subjects that are considered illegal or prohibited. The third section compiles examples that use sexual allusion as a strategy to generate amusement. Moreover, this chapter contains a grand total of 16 cases. Examples 1 through 8 especially address criticism of the misconduct of individuals inside the religious institution. Examples 9 to 13 focus on discussing political issues, whereas examples 14 to 16 employ sexual innuendo to create a humorous effect.

6.1.1 The Use of Humour in Criticising Religious Institution

A significant number of individuals choose to refrain from engaging in conversations about religion. Utilising linguistic components to explore religious topics, however, might serve as a protective measure for writers, shielding them from potential targeting or accusations of contravening religious norms. Consequently, individuals can engage in discussions about sensitive religious subjects or even express critiques towards religious figures without offending any party or entity. The subsequent illustrations are derived from a Saudi novel

entitled *Nisā' al-Munkar* (Women of Evil)’ to elucidate the utilisation of linguistic elements by writers in exploring religious motifs through diverse approaches. The subjects encompassed in this discussion are the authoritarianism exhibited by religious leaders known as *Rijāl al-Hisba* (Hisbah members), the restriction of gender mixing, and the practice of wearing the hijab, among other related topics.

The following example underscores the criticism of individuals who advocate for women's rights but simultaneously engage in blaming when a woman is accused of an ethical transgression by radicals.

AST	وجوه العالم الحقيقية بدأت تتضح لي أكثر فأكثر وأنا خلف القضايا حيث وصل إلى مسامعي مدى التهم التي أصنقت بي ومن؟ إنها من أكثر الناس تردياً لشعارات الحرية وأحقية المرأة في اختيار من تحب وحريتها في الخروج معه رددوا هذه التهم وقفوا بأسوأ العبارات وهم ملتفون حول كؤوس الخمر ويد كل منهم تطوق خاصرة زوجة صديقه!! أما المتدينون أو ((الملتزمون)) كما نطلق عليهم فالشرف لا شيء لديهم والقفف أسهل على ألسنتهم من ((السلام عليكم)) وبعدها كفارة المجلس وجز الله خير ياشيخ نساء المنكر (56: 2008)
ETT	The real faces of individuals became clearer to me more and more as I stood behind bars. I heard the extent of the accusations levelled against me and by whom? It's from the people who most vociferously chant slogans of freedom and a woman's right to choose whom she loves, and her freedom to go out with him. They echoed these accusations and hurled the worst insults while wrapped around glasses of alcohol, each one with their hand around the waist of their friend's wife!! As for the religious or 'devout' as they are called, honour means nothing to them, and slander comes easier to their tongues than saying 'peace be upon you.' At the end of their meeting, they ask God for forgiveness of any awful words said during the meeting, and greet each other by saying may Allah reward you, O Sheikh. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 56)

Example 1: Criticising religious authority and the practices of the preservative community

In this example, the writer aims to illuminate certain erroneous behaviours within a conservative society. In this example, the writer illustrates the paradox of societal reactions towards women. This example highlights the stark contradiction between those who claim to be virtuous and yet blame women, regardless of the severity of their mistakes. They blame women solely for their complete submission to the prevailing religious beliefs within society. This action unequivocally contradicts the immoral behaviours these individuals partake in, such as consuming alcohol and engaging in extramarital affairs, which are widely seen as grave transgressions. After illustrating the unfair actions of individuals who profess to advocate for women, advocate for women's liberation, and advocate for women's freedom, the author responds to criticism from people who claim to be religious. It highlights one of the inconsistencies between their assertions and their actions. Despite professing honour, individuals engage in dishonourable behaviour when they defame women, an act that is strictly

prohibited and considered a grave transgression in the Islamic faith. How do they execute this action, being aware of the legal verdict on it, particularly considering their professed devotion, which is entirely incongruous with the actions they are engaging in? Furthermore, people turn to seek forgiveness and find contentment in it as a method of cleansing themselves from wrongdoing.

This case demonstrates that the unfair practices and subjugation of women in traditional civilizations are not exclusive to religious leaders. This case highlights the significant impact of the radical religious movement on individuals throughout society, even though it contradicts their personal beliefs in freedom, equality between genders, and advocacy for women's rights. One possible explanation is that society was partially swayed by the prevalent theological trend, or it might be a strategy to prevent conflicts with the prominent Salafist movement at that time due to concerns about potential risks. Individuals associated with the Salafist movement, often referred to as the Awakening movement, had unrestricted authority to exercise their powers. The writer responded to the criticism from conservative society members who support liberation, as well as the radical clergy. The example above showcases the writer's use of a satirical tone to critique the behaviours of both community members and religious individuals. We observe that there is an illuminating examination of the contradictions that arise as paradoxes between individuals' ideas and their corresponding actions. These paradoxes elicit contempt and encourage the reader's sense of humour. Various language components, such as satire, sarcasm, puns, and metaphor, have a part in the formation of humour. In addition, humour can stem from the unpredictability of juxtapositions, in which two words or concepts are positioned next to each other to highlight contradictions (Lloyd, 2011).

The following excerpt demonstrates the author's critique of the authoritarianism displayed by *Rijāl al-Hisba* (Hisbah members),¹ who are religious leaders, as well as their enforcement of gender segregation, the wearing of the hijab, and other associated issues.

AST	وجه ((خولة)) لن يبرح ذاكرتي ما حبب على تلك الأريكة الهاابطة والتي خفضتها سنوات سجن طويلة عاشتها نساء خلف القضبان من أجل الحب كانت تجلس وتتعلم بين أحضانها أمومتها تحضن ((فاتن)) طفانها التي تزورها في السجن الذي تقضي فيه عقوبة العشق أربع سنوات وسبعين مئة جلة حتى في سورة النور قد أمر الله تعالى بجلد الزاني والزانية منه جلة ولا أدرى كيف تضاعف العدد ومن أي شريعة جاء؟ نساء المنكر (59:2008)
ETT	I will never forget Khawla's face as long as I am alive. She was sitting on that low sofa which was lowered by long prison years during which women spent years behind bars for the sake of love. She was sitting with her heart full of maternity feelings as she was hugging her child Fatin, who visits her in prison where she spends the

sentence of love; four years and seven hundred lashes. Even in surat Al-Nour Allah almighty commands to inflict one hundred lashes on the adulterers. I have no idea how the number of lashes has doubled and based on what sharia law. *Nisā' al-Munkar* (Women of Evil) (2008: 59)

Example 2: Criticising religious institution

This incident exemplifies the magnitude of inequality and deprivation experienced by a mother with a small daughter during her incarceration. The author employs the term "adoration sentence" with a forceful tone to critique the supposed transgressions of the mother, as evidenced in the written piece. The investigation aims to ascertain the extent of unfairness that leads to inequality, encompassing not only the attainment of rights but also the implementation of penalties. The intended message conveyed by the author in this paragraph is that the imposition of punishment based on gender for identical acts is seen as inappropriate. This example presents a critical analysis of the religious institution's inability to effectively preserve principles of justice, despite its professed commitment to fulfilling this function.

The following example demonstrates a facet of critiquing individuals of preservative communities in a satirical manner.

AST	<p>في هذا المكان سمعت إحداين تفاخر بأنها في السجن لأنها قاتلة لكنها لم تلوث شرفها حتى الأخلاقية أوضحت لي هذا الأمر وبيت أن القاتلات وحدهن هن من يقف أهاليهن إلى جانبهن أما سجينات القضايا الأخلاقية فلا يجدن من يقف إلى جانبهن. دخول المرأة السجن بتهمة أخلاقية يعني أنها بانت متبوذة مدى الحياة وهذا ما يدفعها إلى امتهان الدعارة إذ لا خيار آخر للمرأة الموصومة فإن كانت موظفة فقدت وظيفتها وإن كانت أما فقدت أموتها وأهلها نساء المنكر (60:2008)</p>
ETT	<p>In this place, I heard one of them boasting that she is in prison because she is a murderer, but she has not damaged her honour. Even the specialist clarified this for me and explained that only the murderers have their families standing by them. As for the female prisoners with moral matters, they find no one to stand by their side. A woman entering prison on a moral matter means that she becomes an outcast for life. This pushes her towards engaging in prostitution, as there is no other choice for a stigmatized woman. If she was an employee, she lost her job, and if she was a mother, she lost her motherhood and her family. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 60)</p>

Example 3: Criticising the practices of the preservative community

The writer shows a facet of the harsh treatment that women endure in traditional societies through the aforementioned case. The level of persecution has escalated to the extent where a prisoner who commits murder is in a more advantageous position than a prisoner who commits a moral transgression. It is illustrated in the above example that the prisoner accused of murder openly boasts about her status as a killer and shows no remorse for tarnishing her reputation, even though murder is considered one of the most abhorrent offences. Nevertheless, we observe

that the individual responsible for the homicide is afforded superior treatment and receives assistance from her relatives. Furthermore, we observe that society's perception of her is significantly more favourable compared to that of an individual accused of a moral transgression. This is apparent from the conversation in which the social worker character in the prison states that only female murderers receive support from their families, whereas convicts with moral dilemmas do not have anyone to support them. Furthermore, the example shows that when a woman is incarcerated for a moral offence, it signifies the culmination of her existence and is regarded as a lasting mark of shame that will persist throughout her lifetime. Her social exclusion leads to the loss of all her possessions, both in her professional and personal lives. In cases involving moral accusations, women not only face the loss of their employment but also the dissolution of their families. Furthermore, if they are mothers, they are deprived of their maternal role, and their children are removed from their custody. Consequently, women who are accused of moral transgressions are compelled to engage in prostitution as their only means of survival, as there are no other options available to them.

In the above example, the author employs a humorous manner to critique a specific element of the subjugation of women in traditional communities. Upon analysis, it is evident that the writer utilised some language expressions that carry favourable implications. For instance, the writer employed the word "brag" in a manner that did not diminish its esteemed status. These words create the perception that the individual being shown is an ordinary person or diminish the severity of the act they have done. It appears that the writer employed these words and phrases as a form of mockery. It is illogical to commend the person who committed a murder, particularly in this situation where a comparison is being drawn between a prisoner charged with murder and a crime involving a moral dilemma. It is unjustifiable for a woman convicted of murder to receive preferential treatment over a woman accused of a moral transgression and to be favoured in the eyes of society. Particularly because this contradicts the lawful and valid punishments for both offences. The penalty for moral transgressions does not equate to the severity of the penalty for homicide. Hence, this situation is ironic, as it directly defies logical reasoning. According to Lloyd (2011), humour can arise from the implausibility and unpredictability of placing two words or concepts together to emphasise contradictions.

The following example highlights the criticism faced by religious institutions for implementing differential punishments based on gender, despite the intended equality of punishment as stipulated in the holy Qur'an.

AST	و الغريب أن رئف لم يسجن سوى ثلاثة أشهر مع خمسين حلة وكانت عقوبته أخف من عقوبتي بكثير مع أنه من المفترض أن الجرم واحد. فحتى القرآن الكريم الذي يدعى هذا القاضي بأنه يطبق شرعه لم يفرق بين عقوبة الرجل والمرأة في مثل ما اتهمنا به نساء المنكر (75:2008)
ETT	The strange thing is that Raif was imprisoned for only three months with fifty lashes, and his sentence was much lighter than mine, even though the offense was supposed to be the same. Even the Noble Qur'an, which this judge claims to implement his law, did not differentiate between the punishment of a man and a woman like what he accused us of. <i>Nisā' al-Munkar</i> (Women of Evil) (2008: 75)

Example 4: Criticising religious institution

The presence of inconsistencies in the application of religious teaching is evident in the aforementioned instances, which can be identified by the use of caustic remarks. The inherent paradox arises when religious leaders utilise religious teachings to comply with religious doctrine, particularly in their steadfast adherence, since they are expected to serve as exemplary role models for others.

This example illustrates the use of violence by members of the Commission for the Promotion of Virtue and the Prevention of Vice (CPVPV) in addressing questionable instances during the Sahwa movement, presented in a satirical comic format.

AST	<p>انتظروا وجبة البيتزا الساخنة وهم يشربون النبيسي البارد لكن بدلاً من البيتزا الساخنة هبطت عليهم الكلمات الأكثر سخونة، انزاح ستار الذي يغطي المقاعد التي انحشروا فيها بانتظار الطعام ظهر عليهم وجه مكهر ذو لحية شعثاء وعيين تغلبان بالغضب. أمسك طرف الستارة وراح يقول: الحجاب هداكن الله ثم أشار ذو الوجه المكهر إلى مشاري وثامر بإصبعه قائلاً: تعالوا ياخوان! خرجا من ذلك المربع الضيق خلف المقعد الخشبي ولحقا به عاد ذو الوجه المكهر بعد خمس دقائق وطلب من المرأتين اللحاق بزوجيهما وقت مريم وسوسن تتبادلان نظرات قلقة ثم لحقتا به وجدتا زوجيهما محشورين بين رجلين في سيارة ((جيمس)) أمريكية. أشار لهما الرجل ذو الوجه المكهر بأن ترکبا في المقعد الخلفي. نظرت مريم إلى مشاري فوجدت عينيه قد سرحتا في اللامكان. ((ربما)) كان يفكر في الفلسفة الجديدة لواقع السلطة المستبدة في سيارة أمريكية، وابتسامة خفيفة ساخرة ترتسم على شفتيه. (الأرجوحة 21:2010)</p>
ETT	<p>They were waiting for a hot pizza and were drinking cold Pepsi. However, instead of a hot pizza, the words that were even hotter descended upon them. The curtain covering the seats they were huddled in, waiting for their food, was pulled back, revealing a scowling face with a dishevelled beard and anger-filled eyes. He grabbed the edge of the curtain and said: 'May God guide you with the hijab.' Then, the scowling-faced man pointed his finger at Mishari and Thamer, saying, 'Come, brothers!' They exited the narrow space behind the wooden seat and followed him. After five minutes, the scowling-faced man asked the two women to join their husbands. Maryam and Sawsan exchanged worried glances and then followed. They found their husbands squeezed between two men in an American (GMC) car. The man with the scowling face gestured for them to sit in the back seat. Maryam looked at Mishari and found his eyes wandering aimlessly. Perhaps he was</p>

contemplating the new philosophy of the oppressive power in an American car,
with a sardonic smile playing on his lips. *Al-’urjūha* (The Swing) (2010: 21)

Example 5: Criticising religious institution

In this instance, the author discusses the issue of the hegemony that male members of the (CPVPV) associated with the Sahwa movement throughout their active tenure. During that period, the members of the (CPVPV) had extensive authority, although some of them made unauthorised and subjective judgements. The personnel of this organisation were so prevalent in public spaces that they were exerting their authority, even to the extent of encroaching upon the powers designated for other sectors, such as the executive authority embodied by the police and the judiciary. The occurrence of representatives of the (CPVPV) forcibly entering the family areas of restaurants to apprehend individuals engaged in romantic encounters has become prevalent. They willingly exceeded boundaries and infringed upon people's privacy, rationalising their actions by hunting for legal infractions in cases of *flagrante delicto*. They launched aggressive attacks on family sessions without seeking permission, based on their suspicion that the individuals in these sessions lacked a legal bond, such as marriage. The writer emphasises the incorrect behaviour of the members of the (CPVPV) when they forcefully enter a place and savagely remove a curtain. Furthermore, they apprehend all persons, regardless of their marital status, which is illogical.

In the previous example, the writer used rhetorical criticism to emphasise the wrongdoing of individuals inside the (CPVPV). The writer employs a rhetorical analogy to draw a comparison between the intensity of the remarks directed at the individuals there, which is depicted as being more scorching than the heat emanating from the pizza they were eagerly anticipating. Furthermore, the author employed accurate language to depict the physical attributes of the individuals from the (CPVPV) during their incursion into the family area. As an illustration, we observe that the author employed a series of descriptive terms to portray the physical features of the individuals belonging to the (CPVPV). These include a covered face with an unkempt beard and eyes filled with intense fury. The writer accurately describes the event, noting that despite the presence of a cover, individuals still managed to forcefully enter the location, disregarding the privacy of those present who were legally married. This behaviour contradicts the religious teachings they preach but fail to uphold. They deem the coexistence of multiple couples in a single location to be a legal transgression that necessitates apprehension and retribution. In this example, the writer emphasises a contradiction. While

individuals associated with the (CPVPV) refuse to boycott the West due to being considered infidels, they paradoxically use vehicles produced by the American company GMC. The writer views this as a novel perspective on reality. The character Maryam remarked that the power was dictatorial.

Here is another example where the writer uses a satirical framework to ridicule members of (CPVPV) and their actions.

AST	مشاري الفيلسوف الصغير الساخر الذي طعن في رجلته وكيريائه يستطيع دائماً تحويل مراارة المواقف إلى نكات تتحول بدورها إلى فلسفة لا تطأ على بال فيلسوف لهذا أعلن مقاطعته لمطاعم البيتزا من باب مقاطعة المنتجات الأمريكية وسيارات حراس الفضيلة الأمريكية وتجنب أي اجتماع بثامر وزوجته في الأماكن العامة وصار يرد على ثامر بقوله: ياخى هنا عيال حمایل مو زيك رافضة (كما قال له ذو الوجه المكفره) الأرجوحة (26: 2010)
ETT	Mishari, the young sarcastic philosopher who was stabbed in his manhood and pride, always had the ability to turn the bitterness of situations into jokes, which in turn transformed into a philosophy that never occurred to any philosopher. That's why he announced his boycott of pizza restaurants as part of boycotting American products. He also avoided American virtue guard cars and any public gatherings with Thamer and his wife. He responded to Thamer by saying: 'Hey, we're the elite, not like you guys, Rafida (as the scowling-faced man said to him). Al- 'urjūha (The Swing) (2010: 26)

Example 6: Criticising religious institution

The writer initially discusses Mishari's encounter with the (CPVPV) during his imprisonment. In his account, he recounts the assault on his masculinity that Mishari endured, as he was incapable of safeguarding his dignity and shielding his spouse during a raid conducted by members of the (CPVPV). This incident occurred while they were in the family area of a restaurant, accompanied by his friend and his friend's wife. Mishari and his friend-maintained silence, submitting to the authority of the members of (CPVPV), apprehensive of the severe repercussions they might face if they resisted the members of the (CPVPV), given their notorious cruelty and tyranny. The author elucidates that Mishari's character was compelled to alter the circumstances, despite the arduousness and the blow to Mishari's self-esteem. However, he employed humour as a mechanism to reconcile with the situation and divert his attention from the events that transpired between him and his wife. Therefore, Mishari declared his refusal to patronise pizza establishments as a component of his overall boycott of American goods and the vehicles associated with upholding American moral values. Through this narration, the writer employs sarcasm and the implication of meaning to critique the activities of the members of the (CPVPV). Furthermore, we observe that Mishari's character pledges to refrain from encountering Thamer and his spouse in public venues, a behaviour that can be interpreted as a form of subtle irony. Mishari takes on the persona of a character associated

with the (CPVPV). He has a stern expression on his face as he addresses his companion Thamer, asserting, "We are part of the privileged class, unlike you, who are affiliated with the Shiite Rafidi sect." The writer skilfully illuminated a practice of the members of the (CPVPV) by quoting the words of Mishari, who mocked his friend. The statement made by him is regarded as religious contempt, which is a legally serious offence. However, due to the immunity granted to members of the (CPVPV) during that particular period, they were protected from any form of punishment.

The following example satirically critiques the behaviours of individuals in conservative cultures, particularly over matters relating to the abaya and hijab.

AST	وفي الجامعة حيث درست مريم كانت العباءات أزياء خروج سوداء ترتديها الطالبات من دون مبالغة كافية عن ألوان ملابسهن البهيجه واليوم أصبحت العباءات طويلة ومغلفة بمشابك معدنية كثيرة تبدأ مقدمتها من منتصف الرأس وأخرها يمسح الأرض ويتطهير بالتراب . وأعلنت الحرب على وضع العباءة على الكتف وعد ذلك شبها بالرجال. ذلك التسلب جعل حضور النساء في المكان أشبه بصناديق سوداء تتحرك على الأرض من غير ملامح الأرجوحة (34: 2010)
ETT	At the university where Maryam studied, abayas were once considered fashionable outerwear worn by female students without much concern, revealing the vibrant colours of their clothing. Today, abayas have become long and closed, adorned with numerous metal clasps that start from the middle of the head, extending all the way to the ground and getting tainted with dust. A war has been declared against wearing the abaya on the shoulder, deeming it reminiscent of men's attire. This transformation into a uniform blackness has turned the presence of women in the space into something resembling moving black boxes devoid of expression. <i>Al- 'urjūha</i> (The Swing) (2010: 34)

Example 7: Criticising the practices of the preservative community

In the given example, the writer discusses the significance of the hijab and wearing the abaya as a central issue and a critical moment in the time leading up to the rise of the Salafist Sahwa movement. The writer also explores the changes that occurred in society following the actions of those associated with this movement and their exertion of control. According to Maryam, when she was enrolled in university, wearing the abaya was not considered very important. The female students would wear abayas as casual outfits without much concern, and these abayas would often reveal the colourful outfits worn underneath. Conversely, the level of clarity has been altered, and now the requirement for wearing the abaya is contingent upon it being both lengthy and fully closed, ensuring that no portion of the body is exposed. In addition, the act of wearing abayas on the shoulder, which used to be a widespread practice before the Sahwa movement, has now become confrontational to the extent that anyone who does so is regarded as emulating men, which is seen as a breach of Islamic precepts.

The writer employed specific vocabulary to describe the visual appeal of those donning the abaya before the emergence of the Salafi Awakening Movement. The writer purposefully employed the term "joyful" to depict women's attire, mirroring the societal conditions before the rise of the Salafist awakening movement, as perceived by the writer. The author contends that wearing the abaya without caution or limitations exposes the underlying portions, which are characterised by their attractiveness and variety of colours, thus enhancing the overall aesthetic. However, the writer expressed their discontent with the current state of society by employing contrasting phrases. They specifically highlighted the unattractiveness of wearing abayas in a manner that completely conceals the body. This is apparent from the description of how the abaya was worn during that time, specifically as being *Al-Tasarrbul* (covered in black). Furthermore, the writer characterises the act of wearing the abaya as causing the women's presence in the location to resemble featureless black boxes travelling along the ground. Furthermore, the author employs a mocking tone to critique the practice of wearing the abaya, which covers the body from head to toe. The individual depicts a lengthy cloak fastened with numerous metal clasps, resulting in the front portion extending from the centre of the head and the tail end reaching the ground, acquiring impurities from the surrounding environment. The statement undergoes purification through the accumulation of dust. The objective of it is to employ rhetorical irony.

The following example illustrates one part of religious rituals that certain extremists engage in as a result of their misguided interpretation of the religion or excessive devotion.

AST	نظرت إليها زميلاتها باستكفار، وحدجتها منال، زميلتها التي تضع حجابا على رأسها في أروقة الجامعة وداخل الصفوف الدراسية رغم عدم وجود رجال في الجامعة، وتقول إنها تتحجب عن أستاذات الكلية المسيحيات. الأرجوحة (2010: 158)
ETT	Her female colleagues looked at her disapprovingly, and Manal, her colleague, who wears a veil on her head in the university corridors and in the classrooms , even though there are no men at the university, rebuked her. She says that she veils herself in front of the Christian female college professors. <i>Al-'urjūha</i> (The Swing) (2010: 158)

Example 8: Criticising the practices of the preservative community

The above illustration exemplifies the manifestation of the impact of extreme religious devotion on the conduct of certain individuals. The author portrays several circumstances that Maryam encountered throughout her academic tenure. For instance, Maryam faced disapproving stares from her peers due to her liberal beliefs or her choice of wearing the abaya, which was seen as contradictory to Islamic principles by other members of society. Particularly

noteworthy is the stance of her colleague Manal, who steadfastly wears her hijab within the confines of the university halls and even inside the classroom, disregarding the fact that the premises are exclusive to men and entry is strictly prohibited. This highlights the strong adherence to religious practices among university students, which may be attributed to the prevalent religious trend or their apprehension regarding conservative society's perception, leading to a potential misinterpretation of religious principles. For instance, Manal defends her decision to wear the hijab within the university premises and classrooms. She covers herself in front of the female professors, despite their gender, due to their affiliation with the Christian faith. However, this choice becomes a source of mockery. It is irrational for a woman to cover her face in the presence of other women, regardless of their religious beliefs. The cause of this phenomenon is an excessive display of fanaticism, leading to the complete absence of this group and blind adherence to the current trend without rationality or contemplation.

6.1.2 The Use of Humour in Criticising Politics and Political Regimes

Political satire, often used as a form of opposition, can challenge the legitimacy of a government (Camps-Febrer, 2012). It serves as a tool for analysing and critiquing significant political issues (Ridanpää, 2014). Additionally, it has the capacity to manipulate or negatively influence public opinions and political identities (Tsakona, 2009). However, because technology tends to maintain and reinforce existing attitudes and perspectives, its influence on politics is limited (Tsakona & Popa, 2011). Nevertheless, it possesses the capacity to augment individuals' perceptions of political efficacy and their level of engagement in politics (Pearce & Hajizada, 2014). Political satire within the framework of a democratic system possesses the ability to elicit strong emotions and promote civic duty (Rolfe, 2010). However, politicians have the ability to take control of it and reduce its potential for examination (Higbie, 2017). Politics is considered a delicate topic in numerous countries, where individuals are forbidden from participating in discussions about it. This phenomenon is especially widespread in underdeveloped nations, where governing bodies exert authoritarian dominance over the government. As a result, authors from these countries adopted a caustic attitude in their literary works. This writing style allows individuals to express their views and ideas without fear of experiencing adverse consequences. In the field of politics, writers have thoroughly explored several subjects, such as the complex intricacies of bribery and corruption. The following

instances illustrate various aspects of power suppression in several Arab nations, as portrayed from an ironic perspective.

The subsequent passages are selected excerpts from *Al-Mādda 212* (Article 212), a literary work originating from Egypt. Within this novel, the author endeavours to illuminate various aspects of the oppressive actions undertaken by those in positions of authority.

AST	<p>العلاقة القائمة بيننا منذ أن وضعت يدك على هذا الكتاب يحكمها فصل في دستور المواطن المصري الذي يسير به حياته دون أن يصوغه المشرع، منذ أن يفتح عينيه على الدنيا، هو الدستور الذي يجعل أمين الشرطة يبتسم لك بعد أن أخذ الشخص لفحصها وينظر إلى سيارتك باحثاً عن ضالته و يقول ((في شرخ في البريـز)) وهو ماترجمه أنت إلى ورقة فئة 20 أو 50 أو 100 حسب الظروف تضعها في يده وتمشي مرتاح البال، وهو الذي يجعل السيارات النقل ترعش نور للسيارات القادمة في الإتجاه العكسي لتحذرها من اللجنة المادة 212 (2010): (81)</p>
ETT	<p>“The relationship that exists between us since you put your hand on this book is governed by a chapter in the constitution of the Egyptian citizen. A chapter that an Egyptian citizen relies on as a legislation resource during his entire life without being formulated by the legislator. That is the constitution that makes a traffic officer smile to you after taking your licenses to examine it and that also is what makes him inspecting the body of your car for a tiny crack on the windscreen to have the right to collect money from you to let you go. That is also what encourages drivers to warn the coming traffic about a check point by using front high lights”. <i>Al-Māddā</i> 212 (Article 212) (2010: 81).</p>

Example 9: Criticising politics

The author employs an ironic framework to address a prevalent manifestation of authoritarian conduct inside his nation, as demonstrated in the aforementioned instance. In his portrayal, the author depicts bribery as a widely accepted practice endorsed by the populace, serving as an alternative to the constitution written by lawmakers and governing the relationships within the community. The present constitution can be characterised as a system that relies on bribery, which is perceived as the predominant means of accomplishing tasks inside this nation.

The following is an example of criticising politics using satirical style of writing.

AST	<p>أجري إلى التلفزيون فأجاد أمي تقف في طريقي مثل لجنة المرور، ولإني بلا "رخص" أعود إلى غرفتي متأففاً استعذت بالله من الشيطان وجلست لأستذكر مادة التاريخ – يالها من مادة مناسبة للمل الذي اشعر بهـ. المادة (42:2010) 212</p>
ETT	<p>While I was going to watch the television, I found my mother standing in my way like a traffic police, and because 'I do not have licence,' I returned to my room feeling disgusted.</p> <p>I sought refuge in God from Satan and sat down to study history - what a suitable subject for the boredom I felt. <i>Al-Māddā</i> 212 (Article 212) (2010: 42).</p>

Example 10: Criticising politics

The writer in the previous example employs sarcasm to critique the traffic checkpoints and their practices, which include harassing citizens. The writer employs rhetorical simile as a method of criticism without explicitly targeting the subject of criticism. The writer employs a simile to depict the mother's routine during the school exam period as checkpoints, akin to obstacles that prevent the boy from watching television. In an effort to divert his attention away from studying and stop him from becoming distracted by amusement, the mother blocks the son's access to the television. Conversely, we observe that the son's response is to retreat to his room with a sense of revulsion. The rhetorical simile in question aims to critique the proliferation of traffic checkpoints in Egypt, which has become a fixation for drivers, with the phrase 'because I do not have a licence.' Furthermore, we observe that the conversation maintains a sardonic tone in the subsequent section when the son seeks solace from Satan and resumes his study of history, which he deems suitable for the ennui he experiences. Based on the given context, it is evident that the term "rad" is used to depict the condition of individuals when faced with a traffic roadblock. Therefore, the suitable response in such a situation would be to find shelter or protection from Satan. This statement suggests that the comparison being made is between traffic officers and devils, implying that seeking protection from the devil is important in this scenario.

The following example critique the quality of governmental books in satirical way.

AST	فتحت كتاب النحو فشعرت بزغالة في عيني.. ليس هناك ما هو أسوأ من ورق طباعة كتب الوزارة إلا ورق مجلة روز اليوسف . كاتبن مصر (2007: 41)
ETT	I opened the syntax book and felt a glimmer in my eye... There is nothing worse than the paper for printing ministry books except the paper of Rose Al-Youssef magazine. <i>Kābtin Miṣr</i> (Egypt's Captain) (2007: 41)

Example 11: Criticising politics

The writer used sarcasm to critique the substandard quality of educational texts published by the government, as demonstrated in the case above. The current method of critique is characterised by its candid and straightforward approach. Furthermore, we observe that the use of sarcasm to critique educational books is based on a juxtaposition between government instructional publications and a magazine renowned for its subpar standards. At the outset, the writer depicts the state of the student while reading a grammar book, illustrating how the poor quality of the paper used to print the book causes the student's eyes to become unfocused and uninterested. This effect is so pronounced that it is difficult to imagine anything worse, except perhaps the printing paper used in Rose Youssef magazine. Nevertheless, the intended message

of the writer in this excerpt is not immediately apparent but rather carries an implicit significance. Rose Al-Youssef magazine, referenced by the author, is an Egyptian weekly publication that originated as an artistic and literary journal in 1925 before transitioning into a political magazine. It gained recognition for promoting enlightenment in Egypt and frequently clashed with various Egyptian regimes until it was taken over by the state. Newspapers in Egypt were established in the 1950s and continue to be published to this day.

The following case exemplifies one of the prevailing methods employed by authorities to accomplish tasks, namely, the act of offering bribes.

AST	لا تذكر أنك قد استخدمني المذاكرة للوصول لهدفك بنفس الطريقة التي يتعامل بها المواطن العادي مع الإجراءات المطلوبة للحصول على رخصة القيادة! تذكر غصبا عنك علشان ماعندكش اختيارات تانية. كابتن مصر (51 :2007)
ETT	Do not deny that you have used studying to reach your goal in the same way that an ordinary citizen deals with the procedures required to obtain a driver's license! You study by coercion so that you have no other options. <i>Kābtin Misr</i> (Egypt's Captain) (2007: 51)

Example 12: Criticising authorities

In the preceding example, the author examines a very unethical behaviour that is widely prevalent in Egyptian society. This phenomenon refers to the imperative need to provide a bribe to successfully carry out any operation or facilitate transactions. To acquire the service, the individual in question must provide a bribe to the staff responsible. Otherwise, it is nearly unattainable to successfully carry out any procedure or transaction. The author used a satirical approach to critique this behaviour by drawing a comparison to elucidate the intended simile, thereby effectively conveying the meaning to the reader. In the given scenario, the writer draws a parallel between the importance of studying diligently and the student's determination to attain his objective while facing pressure or coercion. This student can be likened to a citizen who seeks to acquire a driver's licence, as an illustrative example. He is compelled to pay a bribe to attain this goal. The student and the citizen share a commonality in that they both attain their objectives by engaging in actions they are reluctant to undertake but are compelled to do so to accomplish their goals. The example demonstrates that the writer intentionally employed innuendo rather than explicitly stating the use of a rhetorical simile and making a comparison instead of explicitly stating that the competent employee accepted a bribe. The text did not explicitly state this, but the intended meaning can be inferred by the reader's cultural background, which allows the reader to draw a connection between the simile employed and their cultural background. Goddard (2017) and Yue et al. (2016) emphasise the importance of cultural context in understanding humour. Goddard focuses exclusively on Australian English,

whereas Yue et al. (2016) examine both Western and Eastern cultures. Yue et al. (2016) emphasise the disparities in the interpretation of comedy between Western and Eastern societies. The authors propose that humour displays unique attributes in Western and Eastern cultures, whereas there is limited comprehension of the impact of cultural influences on humour perception.

The following example addresses the issue of commercial fraud in a sarcastic manner.

AST	المفتلة نوع من الطعام عبارة عن حبوب القمح مطبوخة في اللبن، وهيا اكله انقرضت علشان القمح بقا متسرطن واللبن بقى مغشوش. كابتن مصر (2007: 60)
ETT	Maftala' is a type of food that consists of wheat grains cooked in milk. It has become extinct because wheat has become carcinogenic and milk has become adulterated. <i>Kābtin Misr</i> (Egypt's Captain) (2007: 60)

Example 13: Criticising commercial fraud

From the given example, it is evident that the writer used sarcasm to express their disapproval of commercial fraud. The prevalence of commercial fraud has become a societal concern due to its potential harm to public health, leading to the development of chronic or severe illnesses. The author illustrates the dilemma by providing an example of a basic food called 'Maftala' consisting solely of wheat and milk, which are commonly found in every household and are considered essential ingredients. However, it is been observed that business fraud has become so widespread that these two basic elements appear to be as scarce as a valuable coin. Due to its carcinogenic properties, wheat has been linked to the development of cancer. Furthermore, the proliferation of adulteration techniques in dairy goods renders the creation of this uncomplicated dish unattainable. The writer employs the phrase 'Maftala is extinct' in a sarcastic manner to deride and satirise the state of society. This is due to the collective disregard for conscience, resulting in the scarcity of these two readily available and inexpensive ingredients. The writer attributes this scarcity to the avarice of merchants.

6.1.3 The Use of Sexual Allusions as Mediums in the Creation of Humorous Utterances

In certain cultural contexts, the discussion of sexual issues is deemed taboos, irrespective of one's religious beliefs. Consequently, engaging in open discourse over the matter is deemed inappropriate. Hence, it is commonly regarded as more advantageous to approach discussions about sexuality via metaphorical representations. The subsequent instances exemplify the utilisation of sexual allusions as a method for addressing sexual subjects indirectly, while also circumventing the inclusion of explicit sexual terminology, which is proscribed in all forms of

literary genres. The subsequent illustrations exemplify how the utilisation of sexual innuendo can elicit a sense of amusement.

The use of sexual allusion in humour is influenced by gender, power dynamics, and the social environment, resulting in an intricate and diverse phenomenon. Scott (1986) and Crawford (2003) emphasise the significance of humour in shaping and dismantling gender norms, noting that women employ humour as a means of challenging conventional gender roles. Kotthoff (2006) and Bressler, Martin & Balshine (2006) delve deeper into the impact of gender on comedy, finding that males prioritise the ability to appreciate humour while women lean towards the ability to create humour. Bing (2007) questions the belief that joke-making is predominantly a male pursuit, examining the phenomenon of women engaging in the sharing of sexual jokes and suggesting that women should tell more jokes. Yus (2016) conducts a cognitive-pragmatic examination of humorous communication, specifically focusing on the utilisation of sexual allusion. He emphasises the significance of inferential tactics in the creation of humour. According to Yus (2016), the speaker or writer intentionally predicts and manipulates these tactics and the availability of contextual information to create funny results.

Kotthoff (2006) highlights four elements of humour that are particularly influenced by gender: status, aggressiveness, social alignment, and sexuality. According to him, gender continues to have an impact on humour, sometimes in an obvious manner and other times in a hidden manner. Within certain comedic pursuits, a distinct form of femininity and/or masculinity can be artfully portrayed. Jokes that rely on stereotypes can draw attention to gender issues, either by reinforcing them or by challenging them. Kotthoff (2006) examines a comedic sketch performed by a German stand-up comedian to illustrate the capabilities of feminist humour. The sketch portrays a woman challenging a colleague's sexual approaches by subverting conventional gender roles. Bressler, Martin, and Balshine (2006) performed a study on the potential differences in the usage of the phrase "good sense of humour" between the sexes. The researchers assessed the significance that participants attributed to their partner's ability to generate humour compared to their partner's willingness to appreciate their humour. A study revealed that males placed greater emphasis on their partners' ability to appreciate their sense of humour, whereas women saw both the ability to produce humour and the ability to appreciate it as equally important. During a second test, participants were asked to select their preference between a person who exclusively generated humour and a person who alone valued their humour for various types of partnerships. The findings indicated that women showed a preference for individuals who displayed a sense of humour in all sorts of interactions, whereas

men showed a preference for individuals who were open to their humour, especially in sexual relationships. The findings indicate that sexual selection may have influenced men's and women's choices during hilarious interactions in markedly distinct manners.

The following example demonstrates the use of sexual allusion as a means to evoke the recipient's sense of amusement.

Example 14: Sexual allusion

In this instance, the intended connotation of the sentence may correspond with the rational inference concerning the favoured approach by which the recipient wishes to get the laptop. In contrast, the verb assumes a different sense, as exemplified by the response that references the word "muscle needle" in response to the inquiry. The response was accompanied by laughing, which can be seen as a form of reinforcement that may impact the recipient's understanding based on their preexisting cultural background. Furthermore, the verb "take" in the given query serves a semantic purpose within this specific context by operating as a sexual innuendo. This is consistent with the notion of script opposition as a means of acquiring knowledge, which is based on the fundamental principle of the Semantic Script-Based Theory (SSTH). The SSTH, or the Subjective State Theory of Hermeneutics, proposes that within the realm of textual analysis, many interpretations can exist simultaneously, even if they appear to be contradictory. Furthermore, this specific occurrence might be interpreted as an example of sarcasm, in which two individuals who are familiar with each other engage in light-hearted banter. One person aims to tease the other playfully, using humour as a means of engagement. The effective deployment of satire as a literary device requires a significant degree of skill in manipulating the written material by including diverse linguistic features, such as puns and metaphors (Sharaf, 1992). Within this specific context, the usage of the verb 'take' serves as an illustration of employing lexical manipulation as a linguistic component in the construction of a pun. According to Mihalcea (2007), the fundamental tenet of this theory is based on the notion that a joke's structure requires two crucial components: a set-up and a punchline, which are needed

for effectively communicating humour. These two aspects work together synergistically to evoke amusement among the audience. The inherent potential for numerous interpretations in the structure of a joke allows the punchline to exploit less evident meanings, therefore shocking the audience and evoking a funny reaction. It is important to acknowledge that the answer to the question plays a crucial role in the progression of the comedy storyline, generally known as the punch line. Furthermore, the author intends to convey a sexual connotation by invoking the reader's cultural context to create humour. The writer's intention to communicate a sexual meaning through the use of cultural references to generate a humorous effect is evident. In the Egyptian dialect, the inquiry 'which way do you prefer to take it?' is imbued with a sexual connotation when employed within this particular context.

The following is another illustration that showcases the utilisation of sexual allusion as a strategy to elicit the recipient's sense of humour.

AST	<p>إحنا بنتقلب يا أبو كمال إحنا بنتقلب فعلاً ياريس</p> <p>تقاجأ الحسيني بكلماتي كأنه لم يكن يعرف ثم بدا كأنه داهمته تعاليم دراسته الثانوية في إمباب: لا يا كمال.. اللي يتقلب في شنطته زي اللي يتقلب في لباسه قهوة المصريين (2009: 14)</p>
ETT	<p>"We are being stolen Abu Kamal We actually are being stolen my friend My words surprised Al-Hossaini who pretended that he did not notice until hearing me screaming It seems that he started to remember the rules that we have learned in Impapah secondary school. Al-Hossaini said: 'It is unacceptable, Kamal, the one whose bag is stolen is like the one whose clothe is stolen'. <i>Qahwat al-Miṣriyyīn</i> (Egyptians' Coffee Shop) (2009: 14)</p>

Example 15: Sexual allusion

The aforementioned illustration shows how sexual illusions can elicit comical reactions. In this particular instance, the author utilises puns as a linguistic element to generate amusing expressions. In the context of spoken Egyptian, the term 'bag' encompasses two distinct semantic interpretations. The initial interpretation is characterised by its proximity and clarity, although it lacks congruence with the discourse. Conversely, the subsequent interpretation is marked by its remoteness and lack of specificity, yet it is intentional. The utilisation of familiar terminology by the writer is evident, as it serves the purpose of conveying a particular meaning to the reader, while simultaneously intending to communicate an altogether different message. In the Egyptian dialect, the term 'bag' is used to denote the posterior region of the human body.

The word in question serves a semantic function within this context by denoting the concept of sexual harassment.

The subsequent illustration demonstrates the utilisation of sexual reference to elicit a sense of humour.

AST	الفرق بين واحد بيض بالبسطرمه من عند ابو رامي وبين واحد بيض بالبسطرمه من عند امي زي الفرق بين هيفاء وهبي وأصاله. قصد زي الفرق اللي بين التحابيش اللي عند هيفاء والتحابيش اللي عند اصاله. كابتن مصر (2007: 87)
ETT	The difference between an egg & pastrami sandwich from Abu Rami and an egg & pastrami from my mother is like the difference between Haifa Wahbi and Assala. I mean like the difference between Haifa's <i>tahābīsh</i> (side additions) and Assala's <i>tahābīsh</i> (side additions). <i>Kābtin Miṣr</i> (Egypt's Captain) (2007: 87)

Example 16: Sexual allusion

In the above illustration, the author employs sexual allusion as a means to arouse the reader's sense of humour. The writer employs phrases with a sexual meaning, such as the term *tahābīsh*, which, in the Egyptian dialect, refers to additional elements on the side. For instance, while placing an order at a restaurant, the client has the option to request additional side items to be included with their order, such as ketchup and other condiments. He employs a null simile to sarcastically critique the sandwich his mother cooks at home by drawing a comparison between two objects. The writer draws a comparison between the egg and pastrami sandwiches made by his mother at home and those prepared by Abu Rami, the buffet worker. He critiques the form of the sandwich his mother prepares by comparing it to the singer Assala. On the other hand, he praises Abu Rami's sandwich because it is similar to artist Haifa Wehbe. Instead, he continues by stating, 'The disparity between the two sandwiches is comparable to the distinction between *Hayfā' tahābīsh* (Haifa's side additions) and *'Aṣāla tahābīsh* (Assala's side additions).' In this context, the use of the term *tahābīsh* is regarded as a sexual innuendo, as it evokes a mental depiction in the reader's mind that is influenced by their cultural background. By considering the cultural background, the reader forms a mental picture of the physical appearance of both artists. Haifa Wehbe is known for her slim and alluring physique, which is in contrast to the vocalist Asala.

In this instance, the author deliberately employs a term from the Egyptian vernacular as a means of linguistic manipulation to evoke delight in the reader. When the term *tahābīsh* is used about food, it denotes additional items served alongside the main dish. The term *tahābīsh* could also be used in Egyptian vernacular to refer to a woman's attractiveness, which is the underlying

connotation that generates a sense of humour. The intended message is that Assala's physique is irregular, similar to the mother's sandwich, whereas Abo Rami's sandwich is balanced and refined, like the physique of the artist Haifa.

6.2 Conclusion

This chapter has examined the use of comical phrases to clarify sensitive topics. The analysis of the corpus for this chapter has shown that employing humour and satirical writing can be an effective means of addressing themes that are typically considered taboo and inappropriate for debate. These topics encompass the examination of religious organisations, politics, and political regimes, as well as the use of sexual innuendos to generate comic material. The delicacy of openly discussing these themes frequently leads writers to employ this approach. This chapter's analysis of the corpus demonstrates the writers' adept use of critical humour to scrutinise the authority of the government, religious institutions, and their adherents. Moreover, the corpus examination reveals the crucial role of sexual connotations in eliciting the reader's humour in specific situations, while also ensuring adherence to societal norms. I have partitioned this chapter into three distinct sections, with each component explicitly delineating taboos as the fundamental basis for classification. This chapter begins by examining the prevailing influence of individuals within the religious institution, followed by a section that scrutinises political matters deemed unlawful or forbidden. The third section presents a collection of cases that employ sexual allusion as a tactic to create amusement. Furthermore, this chapter includes a total of 16 examples. Examples 1 through 8 specifically focus on addressing criticism of individuals' misbehaviour inside the religious institution. Examples 9 to 13 centre around the examination of political matters, whereas instances 14 to 16 utilise sexual innuendo to have a comedic impact.

Chapter Seven: General Discussion and Conclusion

7.1 General Discussion

Humour plays a vital function in the domains of the humanities and social sciences by promoting social interaction and establishing a sense of solidarity among those facing similar circumstances. However, the concept of humour is complex and varied due to the different methods used to study it. There are several reasons for using a satirical literary approach in the Arab world, such as shedding light on political issues or addressing societal concerns. Nevertheless, the act of writing sarcastically necessitates proficiency and mastery in employing language elements such as puns and metaphors to control the text. These strategies stress the scrutiny of authors' backgrounds and external factors that shape their writing style, rather than focusing on the investigation of how these writers construct engaging pieces. This research seeks to examine questions based on a particular collection of Arabic literature and explore their implications for wider theoretical discussions on humour. This thesis examined the approaches used to study humour in the the Arab World, and it also examines the use of humour in literature throughout the current periods of Arabic literature.

The research centres on the Arab World's primary contribution to theories about comedy as a genre, both as an independent genre and as a part of Arab World's. The research entails an examination of the methodologies employed to analyse humour in the Arab World and Global North. Additionally, it encompasses an analysis of the utilisation of comedy in Arabic literature. Moreover, this research elucidates and examines the progression of the satirical writing style and the utilisation of humour as methods through which Arab writers foster a consciousness of social and political matters inside their societies. The data for this research was collected from novels that exemplify the e-Arabic genre. This research analyses specific renowned Arabic comedic novels written in colloquial language from a linguistic and discursive perspective. Novels are selected based on their popularity within different countries as well as their resemblance in terms of target demographics and the issues they explore. An analysis and elucidation of the utilisation of language-based comedy are conducted.

The present research aims to examine the use of satire in Arabic literature, with a specific focus on e-Arabic literature. It also uncovers the dominant themes examined within the comedic

structure of e-Arabic writing. Furthermore, it explores the function of satire as a method of opposing or conforming. Moreover, it uncovers the fundamental reasons that contribute to the widespread appeal of political satire in e-Arabic literature and its influence on societal change. In addition, investigates the influence of gender, social class, racial background, ethnic identity, and religious affiliation on the use of satire in Arabic writing, particularly in e-Arabic literature. This refers to novels that have been initially published on blogs and subsequently printed in physical copies. This thesis aims to analyse various Arabic colloquial idioms and investigate the impact of e-Arabic literature on the creation of humour. These novels are written in various Arabic regional dialects, including Najdi, Egyptian, and Syrian. The Egyptian dialect has become the most widely used vernacular due to the extensive exposure it has received through the widespread creation of Egyptian media. Accordingly, e-Arabic literature is not a homogeneous genre; rather, it exhibits considerable variation among distinct places, even within identical dialects. This regional variation influences subjects, linguistic styles, and cultural references, rendering e-Arabic literature a rich and diverse environment that mirrors the distinct social and cultural subtleties of each region.

The collected data revealed that Arabic novels published with varying levels of vernacular use provide abundant evidence of humorous discourse, with the degree of vernacular often shaping the style and impact of the humour. This is driven by a clear understanding of how comedy is intended to function. The humour in each work is linked to a critical analysis of politics and other issues such as social affairs. These novels depict societies that demand equitable behaviour from everyone, regardless of their political differences. The writers employ language and sarcasm extensively to express their strong disdain for individuals who employ deceptive rhetoric in policy discussions and prioritise the superficial aspects of their rhetoric over the underlying concepts. The authors of these novels employ various techniques to impart media literacy, such as creating new languages and establishing unique norms. They cleverly and skilfully utilise important elements of language, as demonstrated in the examples mentioned earlier, to criticise political regimes, religious institutions and their followers, and cultural norms and traditions. Both comedians and teachers recognise that the most effective method of highlighting a rule is to deliberately violate it (Attardo et al., 2002). The novels employ many linguistic qualities, such as lexical elements, and deliberately deviate from conventional standards to instruct readers on literacy. The authors employ various linguistic aspects, including lexical elements, and intentionally diverge from traditional conventions to encourage

readers to infer deeper meanings. For example, they employ incongruity and implausibility through the utilisation of word manipulation as tactics to generate humour, thereby enhancing the recipient's linguistic awareness and constructing an ironic framework for critique.

The following example demonstrates incongruity through the use of sexual allusion as a means to evoke the recipient's sense of humour. Within this specific context, the usage of the verb 'take' serves as an illustration of employing lexical manipulation as a linguistic component in the construction of a pun. In this instance, the intended connotation of the sentence may correspond with the rational inference concerning the favoured approach by which the recipient wishes to get the laptop. In contrast, the verb assumes a different sense, as exemplified by the response that references the word "muscle needle" in response to the inquiry. The response was accompanied by laughing, which can be seen as a form of reinforcement that may impact the recipient's understanding based on their preexisting cultural background. Furthermore, the verb "take" in the given query serves a semantic purpose within this specific context by operating as a sexual innuendo.

Chapter 6, Example 14: Sexual allusion

The data indicates that the use of language elements in these novels uses contradiction and implausibility as strategies to create humour and establish a sarcastic framework for criticism. This linguistic stylisation in the portrayal of political failure and the problems associated with the domination of patriarchal and religious institutions provides an exemplary case study that has been utilised to analyse the malleability of social significance as it is changed and modified.

The data obtained indicates that the predominant method employed in e-Arabic novels to elicit a sense of humour in readers is through the use of a satirical writing style. Satire is used in these works to convey hidden meaning through the use of contrasting expressions or through the deliberate use of irony. The purpose of employing satire is to illuminate the vulnerabilities of politicians or their policies without outright criticising any specific individual or group.

Furthermore, the authors of e-Arabic novels use satire as a literary device to critique the ineffectiveness of the subject they are targeting. They employ ironic rhetoric to craft puns that target specific issues. However, they frequently establish the joke and provide the targeted subject with the opportunity to deliver the punchline based on evoking the cultural background of the reader. These writers use linguistic strategies to manipulate the language of their chosen subject to create their own humour. Furthermore, these authors demonstrate a confrontational political stance by highlighting the flaws of politics and politicians instead of promoting positive political perspectives. They attempt to highlight the vulnerabilities and flaws of some politicians and their political ideologies through the use of irony as a means of expressing opposition to certain political beliefs. The empowerment of individuals is a direct result of the information we acquire from novels that employ comedy to challenge unjust authority. However, in certain novels, authors critique the inefficiencies of their intended subjects exaggeratedly due to their preconceived biases towards them. According to Kotthoff (2006), aggression is the specific emotional state associated with humour, adoration is the typical attitude associated with art, and neutrality is the typical attitude associated with discovery.

Through the examination of the samples in this research, it is evident that writing styles exhibit a wide range of variations yet have certain commonalities. Many writers employ colloquial slang to evoke the reader's sense of humour. This is apparent from the use of colloquial dialect in all Egyptian books, including *Al-Mādda 212* (Article 212) (2010), *Qahwat al-Miṣriyyīn* (Egyptians' Coffee Shop) (2009), *Kābtin Miṣr* (Egypt's Captain) (2007), *Mā fa 'alahu al-'ayyān bi-l-mayyit* (What the Sick Person Did to the Dead Body) (2008), 'āyza 'atjawwiz (I Want to Get Married) (2007), and *Banāt Fawq al-25* (Girls Over 25 Years) (2009). This thesis agrees that Egyptian novels predominantly employ colloquial Egyptian dialect that is spoken in Cairo rather than other varieties of regional dialects such as Iskenderian, even though not all authors were born in Cairo. As an illustration, the author, Muhammad Kamal, hails from Beni Suaif. Omar Taher, the author, hails from the Sohag Governorate. This suggests that writers prefer to use informal language and avoid employing regional dialects like the Alexandrian dialect. The purpose of this is to target a broad readership, encompassing not only Egypt but also the entire Arab region. Arabic speakers in many Arab countries are now able to speak and understand the Egyptian colloquial dialect as a result of Egypt's prolific media output, which includes television shows and films. For instance, Example No. 1 to Example No. 23 in the fourth chapter of this research, are excerpts from novels written in the colloquial Egyptian dialect, share the characteristic of predominantly using the colloquial Egyptian dialect in the

narration, with lesser use of classical Arabic in these examples. Nevertheless, the only Egyptian novel in which the author utilises standard Arabic as the primary language is “*Aruzz bi-Laban li-Shakhsayn*” (Rice Pudding with Milk for Two People), even though the author is Egyptian.

In contrast, Saudi female authors like Samar Almogren and Badryah El-Bishr predominantly employ standard Arabic in their writings. Both novels, *Nisā’ al-Munkar* (Women of Evil) (2008) and *Al-’urjūha* (The Swing) (2010), employ colloquial dialects like the Najdi dialect and the Hijazi dialect in certain narrative circumstances to evoke the reader's sense of humour. Example No. 23 in Chapter Four of this research prominently employs Arabized English and French words in a sarcastic and satirical manner to convey criticism. Example No. 27 employs a linguistic analysis of phrases and variations in the Najdi and Hijazi dialects to highlight the ironic element in the text using ridicule. Example No. 28 demonstrates the writer's use of colloquial dialect to evoke the reader's sense of humour through the sentence, ‘Why do you make a fuss about dreams? which literally means to put your head against the head of dreams. Furthermore, the author employs the expression: ‘Policemen are good, and they do not break into homes!’ The use of the term *yatballūn* (to accuse) in this particular situation is regarded as an employment of colloquial dialect with the intention of eliciting a sense of humour.

The fourth chapter of this research examines the significance and function of rhetorical questions, interrogative phrases, and punctuation marks in constructing a humorous writing style. This chapter comprises 32 examples extracted from Arabic novels that exemplify a novel literary genre in which authors blend the writing style of classical Arabic with colloquial dialect. The fictional characters employ vernacular dialect to create a sarcastic comedy text. Furthermore, writers of this literary genre employ language devices such as the utilisation of rhetorical questions and interrogative statements, which are subsequently punctuated and enclosed in brackets to accentuate their significance within the narrative text. Parentheses are used to highlight and emphasise important sentences and phrases that are intended to be delivered to the reader. Example No. 1 to Example No. 32 in Chapter Four highlight the significance of employing this strategy to generate humour and establish a satirical kind of criticism. The examples shown in this chapter illustrate the efficacy of this strategy in critiquing diverse political matters, the religious institution, and its constituents. Moreover, it has been employed in numerous regional dialects and even in texts composed in classical Arabic.

Chapter Four is partitioned into two primary sections. The initial segment has illustrations ranging from Example No. 1 to Example No. 23, notable for their composition in the Egyptian

colloquial vernacular. These examples cover various subjects, including the critique of policies, unfavourable economic situations, concerns about corruption and bribery, as well as some jokes that have sexual connotations. Section two of Chapter Four includes examples ranging from Example No. 24 to Example No. 32. These examples are written in classical Arabic and use Saudi dialects like the Najdi dialect and the Hijazi dialect to evoke a sense of humour in the reader. These examples focus on critiquing the religious institution, the control exerted by its members, and its practice of complete power, including the creation of laws and the enforcement of punishments. Furthermore, the writers prioritise women's difficulties and the infringement of women's rights as the second most significant concerns discussed in the instances presented in this section of Chapter Four. Omar Tahir, the author of the novel *Kābtin Misr* (Egypt's Captain) (2007) demonstrates a method for utilising rhetorical questions and interrogative statements as a strategy and linguistic device to generate caustic critique comically. The author's distinctive style is evident in the frequent use of this language technique throughout the majority of his narrative. The next section examines several illustrations provided by the author, ranging from Example No. 1 to Example No. 9, to showcase the efficacy of this strategy as a means of employing humorous criticism.

Chapter Four presents Example No. 1: The author employs a rhetorical inquiry, punctuated with both a question mark and an exclamation mark, in Egyptian colloquial dialect to satirically critique the deficiencies in the performance of government institutions in delivering energy services. In Example No. 2, the author employed quotation marks in the initial sentence to convey sarcasm. This was followed by a rhetorical interrogative sentence, punctuated with a question mark and an exclamation mark, in a colloquial dialect. The author used this sarcastic approach to implicitly criticise the overall state of Giza Governorate. In Example No. 3, the writer ridicules the linguistic practice of utilising compound nouns, such as combining the term 'ayn (eye) with another noun, which is commonly observed in the Egyptian colloquial dialect. This example demonstrates the creation of caustic criticism by highlighting the contradictions present in compound nouns. It showcases the contradictory features between the meanings of the words, which contradict their linguistic connotations. This is accomplished by employing a rhetorical interrogative, which is then punctuated with a question mark and an exclamation mark. Similarly, Example No. 4 critiques the traffic police's failure to effectively address violators without impeding traffic flow rather than resolving the issue of traffic congestion. The writer employs a satirical critique technique by presenting the dialogue in the form of a rhetorical question, punctuated with both a question mark and an exclamation mark. This

allows the reader to perceive the irony inherent in the narrative's context. Example No. 5 also satirically critiques the efficacy of the police force in handling criminal activities. The author employs a satirical writing style by posing an interrogative query and concluding it with a solitary question mark. Example No. 6 condemns the disproportionate use of force by law enforcement authorities and their neglect to compensate for the consequent financial damages incurred by the individual. Similar to Example No. 5, the author uses a derogatory interrogative that only has a question mark before it in this example. In Example No. 7 about the cause of the Arab Revolution's failure., the writer employs a sarcastic tone to critique the Arab Revolution's lack of success. This is achieved through the use of a rhetorical interrogative, which is punctuated with both a question mark and an exclamation mark.

In Example No. 8, the writer's style deviates from the preceding instances (Example No. 1 to Example No. 7) by employing a somewhat distinct approach. In this instance, the author uses a denouncing question mark at the end of the first sentence and an exclamation mark in the second sentence. The question mark serves to continue the sarcastic narration, responding to the reason stated in the first sentence: that Al-Ahly Club won all the matches. In Example No. 9, the author offers an answer to the rhetorical question raised in Example No. 7 regarding the cause of the Arab Revolution's failure. The author reiterates the same question throughout the narrative, but this time, they offer a witty answer to it. He compares the revolution's failure to that of a student who fails a test because they did not study diligently. The analogy's eloquence lies in the same factor between both scenarios, elucidating the cause of the revolution's failure. It stems from a deficiency of premeditated preparation and readiness, rooted in the study of plans and strategies.

The analysis of the first part of the examples in the fourth chapter reveals a common writing style among Egyptian authors, regardless of their gender. They employ rhetorical questions and interrogative statements, using punctuation marks strategically to convey sarcastic and humorous criticism. Similarly, Ghada Abdel Aal, the author of the novel *'āyza 'atjawwiz* (I Want to Get Married) (2007), used the same approach as Omar Tahir. Examples 10 through 13 serve as evidence of the efficacy of this strategy, as outlined below.

Example 10 demonstrates the usage of punctuation marks in a humorous setting. The writer employs an exclamation mark within brackets to indicate the source of humour in the text. The example elicits the reader's sense of humour by invoking the reader's cultural background. The significance of punctuation marks in creating humour becomes evident throughout their use in

the building. Example No. 11 illustrates how rhetorical questions and interrogative words are used to create sarcastic and hilarious critiques. In this instance, the author employs sarcastic humour, employing a sequence of rhetorical inquiries, interrogative words, and punctuation marks to critique societal norms and behaviours. Similarly, the writer employs the identical strategy in Example 12 with the same objective. Regarding Example No. 13, it shares similarities with Examples No. 11 and No. 12 in terms of the strategies employed and the narrative aim. However, it distinguishes itself by incorporating Arabized English terminology, such as the word *brāyd*, which humorously refers to a bride in the English language.

Haitham Dabour, the author of the novel *Al-Mādda 212* (Article 212) (2010), employs a consistent strategy involving the use of rhetorical questions and interrogative statements, enhanced by the addition of appropriate punctuation marks. He imparts this strategy to the majority of Egyptian writers, albeit to a restricted degree. This strategy benefits the writer by allowing him to employ a sarcastic and humorous approach to critique political matters. The novel's objective is to satirically criticise some aspects of the Egyptian Constitution. Cases 14 and 15 serve as examples of this. Example No. 14 illustrates the restriction of liberties that occurs when voting on provisions of the Constitution. The character of an intelligence agent employs covert coercion by posing an interrogative question as concealed proof, thus inhibiting the citizen from articulating their perspective without constraint. In this instance, the writer has enclosed the conversation between brackets and appended a question mark to the concluding statement. This example is split into two distinct sections. The initial segment is an interrogative statement concluding with a pair of dots. The second section consists of a rhetorical question.

Example 15 employs a rhetorical interrogation, concluding with a question mark enclosed in brackets, as a means of employing sarcasm. The waiter inquired about the repercussions of disregarding the provisions of the constitution. The detective character responds to this inquiry menacingly, employing a sexual allusion within brackets. In this instance, brackets were employed to denote a sexual allusion that could be inferred from the context of the conversation, contingent upon the reader's cultural background.

Qahwat al-Misriyyīn (Egyptians' Coffee Shop) (2009), categorised as a work of political critique, uses rhetorical questions and interrogative statements punctuated with satire and humour as a strategic and linguistic device for criticism. Examples 17 to 22 in Chapter Four employ this strategy of employing caustic and humorous criticism. Example No. 17

demonstrates the utilisation of interrogative questions to evoke the reader's sense of humour by employing sexual allusion. Example No. 18 employs irony to offer a deeper understanding of how certain government entities oppress their populations. The author employs an interrogative statement terminated with a question mark, followed by an enumeration of the response to this query, deriding the government's approach to suppression. In Example No. 19, the writer discusses the illicit activity of smuggling antiquities and offers criticism towards both the individuals involved in this crime and the government's efforts to combat it. The author employs a sequence of rhetorical questions, accompanied by question marks, as an audible instrument for conveying caustic critique. Similarly, Example 20 showcases a sequence of questioning dialogues between two individuals, intended to elucidate the acts undertaken by the Egyptian intelligence agency towards its citizens, portrayed in humorous criticism. Furthermore, the author uses brackets to highlight the significance of specific lines and capture the reader's attention. Example No. 21 shares similarities with the previous example as it showcases a sequence of questioning exchanges between two individuals to be analysed and evaluated. The writer aims to critique government corruption by providing an example that elucidates the acts undertaken by the Egyptian Intelligence Agency in using code names as a method for concealment, as expressed in a satirical critique. Example No. 22 explores the topic of power succession and critiques this practice through a dialogue between two fictitious characters. They engage in a series of thought-provoking questions that ridicule the president and the concept of family succession.

Some novels rarely employ a linguistic tactic based on rhetorical questions and interrogative statements as a form of satirical writing. Two examples of such novels are *Mā fa 'alahu al-'ayyān bi-l-mayyit* (What the Sick Person Did to the Dead Body) (2008) and *Banāt Fawq al-25* (Girls Over 25 Years) (2009). The first section of Chapter Four contains a limited number of cases that the writers utilise to implement this technique, providing evidence of its effectiveness. These are Examples No. 16 and No. 23 from Chapter 4, both of which were written in the Egyptian colloquial dialect. In Example No. 16, the writer used consecutive rhetorical questions to sarcastically convey the sentiments of Egyptians towards their national identity. In Example No. 23, the writer employs the exclamation mark at the end of the phrase to humorously acknowledge and answer criticism of unemployment. A fictional character engages in a satirical conversation around the topic of unemployment. Furthermore, the author incorporated Arabized terms borrowed from other languages, such as English. For instance, the

term *māzar tanj* denotes mother tongue, while the term *Shore* signifies sure. Additionally, a French term, *wī*, was employed, signifying (yes) in the French language.

Unlike the humorous writing style seen in Egyptian dialect novels, novels published by Saudi female writers often employ standard Arabic in the narration, with occasional use of Saudi vernacular dialects in certain sections. The fusion of classical Arabic with vernacular dialect constitutes a distinct literary genre. The latter portion of the fourth chapter focuses on the examination of several examples that serve as a paradigm for this particular literary style. This section provides a linguistic and discursive examination of the satirical and ironic writing style employed to critique the religious establishment and its adherents, as well as the unfair behaviours perpetrated by individuals in society towards women. These behaviours include the male dominance prevalent in Saudi society, which leads to the infringement of women's rights and the absence of gender equality, even in the implementation of punishments. It encompasses the most often debated subjects in Saudi fiction. Two examples of these narrations are *Nisā' al-Munkar* (Women of Evil) (2008) and *Al- 'urjūha* (The Swing) (2010). These examples are found in Chapter Four, specifically from Example No. 24 to Example No. 32.

Examples 24 to 28 in Chapter 4 are taken from the novel *Al- 'urjūha* (The Swing) (2010). Example No. 24 in Chapter Four seeks to illustrate the matter of emancipating Jerusalem as a matter of importance to the Arab community. To accomplish this objective, the writer employs linguistic tactics involving the use of rhetorical questions and interrogative statements, together with the use of punctuation marks, to construct funny criticism within a framework of satire. Example No. 25 in Chapter Four employs a satirical approach to critique the authority of the religious institution. It does so indirectly by implying that the restriction of personal freedoms has reached such an extreme that airplane passengers describe their experience of arriving at their destination as transitioning from a state of extreme suffering to one of blissful paradise. This example used a rhetorical question and a question mark to create a rhetorical simile. The country of departure was compared to hell, whereas the country of arrival was compared to heaven. In Example No. 26 from Chapter Four, the author examines the critique of the moral state of society and its current absence of guiding principles. The author uses a linguistic strategy by posing an interrogative question that concludes with a question mark in the initial portion of the text. Subsequently, the writer used an interrogative statement culminating with a question mark and subsequently an exclamation mark. The objective is to convey the poet's profound shock at the level of dissatisfaction he experienced, which led him to sell his poetry

to a wealthy individual in exchange for a single drink, because of the mounting challenges he encountered in life. Example No. 27 explores the prevalence of societal bullying throughout several places in the Kingdom of Saudi Arabia through a satirical comedy approach. The writer employs a linguistic tactic by posing an interrogative question, punctuated with a question mark, in the initial phrase. This is subsequently followed by a caustic statement, concluded with an exclamation mark, as a response to the question. The author utilises this tactic in addition to applying language manipulation as a technique to construct a humorous text. Example No. 28 illustrates a form of spousal abuse, employing a verbal strategy that utilises a questioning technique to emphasise the implausibility of the motive behind the husband's physical assault on his wife. The writer employs a series of interrogative questions, concluding with a question mark, in the narrative to prime the reader for the punchline. The final question, which embodies satire, emphasises this feature of the text.

Examples 29 to 32 in Chapter 4 are taken from the novel *Nisā' al-Munkar* (Women of Evil) (2008). Like *Al- 'urjūha* (The Swing) (2010), *Nisā' al-Munkar* (Women of Evil) (2008) utilises a language tactic that involves the use of rhetorical questions and interrogative statements, enhanced by the inclusion of punctuation marks. The distinction is in the use of brackets by the novelist inside the text, wherein significant sentences and words are enclosed within brackets, as exemplified in Examples No. 29 to No.31. Except Example No. 32, all examples are similar and involve the use of brackets. In Example No. 29, several rhetorical questions are employed to create a witty remark aimed at criticising the ruling authority, particularly the religious institution. Interrogative questions, which terminate with a question mark, are placed within brackets. In contrast, Example No. 30 does not employ brackets when using rhetorical questions and interrogative statements. Instead, it uses brackets to highlight specific words and phrases that convey satire within the text. This example demonstrates the use of an interrogative question and a question mark at the beginning of the narration. It also includes a denouncing sentence with two exclamation marks, which are not enclosed in brackets like in Example No. 29. Example No. 31 highlights the writer's caustic critique of the gender imbalance that exists in the execution of Sharia rulings. This inequality is attributed to the dominance and hegemony of individuals inside the religious institution. The writer employs a tactic wherein he relies on posing a denouncing question that concludes with a question mark. Furthermore, the author employed brackets on two occasions, specifically to enclose the names of female characters. Example No. 32 deviates from the other examples by omitting the use of brackets. However, it

employs the same tactic of asking an interrogative question and then adding a question mark, which is similar to the other examples.

The fifth chapter of this research has a series of examples ranging from Example No. 1 to Example No. 21. These examples demonstrate the application of three language techniques that serve as tactics for satirical and humorous critique. The examples in this chapter were categorised into three sections. The first section consists of four examples that demonstrate the use of language juxtaposition to create humour in a sarcastic setting. The second section of this chapter encompasses examples from Example No. 5 to Example No. 13. These examples provide a detailed investigation of the use of contradiction as a linguistic technique in satirical critique, presented humorously. Examples No. 14 to No. 21 focus on using the implausibility resulting from contradictory actions and principles as a linguistic tactic to stimulate the reader's sense of humour. This tactic is employed to highlight transgressions in various topics, including criticising members of religious institutions, enforcing the wearing of the hijab, gender inequality, declining morals, and the contradiction between actions and convictions in society.

Authors often exploit linguistic features and linguistic employment as key tactics to convey satirical critique. These linguistic characteristics offer the writer protection and exemption. The writer uses these linguistic features to convey criticism indirectly by using implicit references, thereby avoiding the necessity for explicitness. One of these linguistic aspects is the utilisation of verbal juxtaposition. Illustrative instances ranging from Example No. 1 to Example No. 4 in Chapter Five elucidate the utilisation of language juxtaposition to craft a satirical comedy that critiques enduring cultural norms. An instance of this may be seen in Example No. 1 from Chapter Five, where the author discusses the topic of women's rights and the disparity between them and men in society. Example No. 2 in Chapter Five effectively exposes certain societal wrong practices by employing verbal juxtaposition as a linguistic tactic to elicit humour. Verbal juxtaposition is not only used to criticise society and its individuals but also extends to criticising political authority. This is demonstrated in Example No. 3 of Chapter Five, where the writer satirically criticises the government and its inability to handle citizens' affairs. The writer employs the method of inclusion within the dialogue by posing a question about the level of satisfaction. Similarly, the fourth example in Chapter Five employs language juxtaposition as a linguistic tactic to satirically criticise Lebanese political groups.

Authors often employ language methods to deliver satirical critique humorously, one of which is to expose contradictions in acts or thoughts. Examples 5 to 12 from Chapter Five demonstrate

the use of irony as a satirical means of criticism. Examples No. 5 and No. 6 from Chapter Five illustrate the profound contradiction in the level of commitment among religious individuals to the Sharia rulings. This contradiction leads to harsher punishments for women, even though it goes against the teachings of Islamic Sharia. Thus, it highlights the inconsistency of these religious individuals. Religious individuals are expected to exercise greater caution than the general population in following the Sharia laws. However, it is contradictory for them to impose a punishment for adultery that deviates from what Islamic Sharia specifies, specifically that the punishment should be the same for both males and females. Example No. 7 explores the topic of the hijab, which has transitioned from being a legal matter to a societal tradition. Some individuals who wear the niqab now use it as a mask to conceal their identities and engage in activities without being recognised. This example highlights the evident contradiction where the headscarf, originally intended for covering, is now being used to enable prostitution.

Example No. 8 demonstrates the use of vocabulary manipulation to emphasise contradictions. The writer critiques the use of compound phrases that incorporate the term ‘love’ in many contradictory contexts. The phrase ‘love is blind’ is often used to describe the idea that love can make people overlook flaws or imperfections. However, this phrase contradicts the fact that many compound words involving the word ‘eyes’ are used to describe various concepts. This conflict arises because most compound words formed with ‘love’ contain the word ‘eye.’ In Example No. 9, the writer employs satire to critique the erosion of morals and ethics in society. The writer highlights the contrast between the historical significance of the national flag, which was once used to honour fallen soldiers during conflicts, and its current use as face paint to show support for the national team. Hence, the utilisation of the identical flag is paradoxical in both instances, since its application in the first scenario serves a noble objective, while the writer deems the aim in the second scenario to be lacking the same level of nobility as in the first instance. Example No. 10 serves the same objective as the previous example by addressing criticism of society’s values and the absence of conscience in certain individuals. This is done to the extent that the sanctity of the deceased is violated, and their tomb is excavated in search of something that can be traded for profit. The parenthetical statement quoting the investigator’s objection to the thief’s sworn testimony during the investigation shows that the writer is using a tactic that depends on elucidating the contradictory elements in response to the investigator’s question. He swears by his mother’s grave, but his subsequent actions of exhuming the tomb and pilfering its belongings are in direct opposition to his oath.

In Example No. 11, the writer critiques the hypocrisy of certain social media users by highlighting the contradiction between the public image they project on their Facebook profiles and their involvement in immoral groups. This situation is sometimes considered a paradox because it entails a deliberate attempt to portray oneself as the complete opposite of one's true nature, to trick visitors into believing that the page owner is such an ideal person. In Example No. 12, the writer uses satire to criticise the contradiction in actions. The writer presents a situation where a girl stands in the presence of a private driver without wearing a hijab, even though he is considered a stranger. However, she hastily finds a piece of paper to cover herself when her husband's brother is around, even though he is a family member. This contradiction highlights the pervasive lack of cultural norms and the glaring inconsistency in the actions of community members due to their unconscious acceptance of the belief that 'father-in-law is death.' Example No. 13 illustrates a sort of contradiction manifested in the character of the mother. She guides her daughters and the daughters of her co-wives when they approach her for help on marital issues. Although she encourages them to resist and refuse to submit to the tyranny of their husbands, she remains married despite enduring brutality and domestic violence.

Authors often employ linguistic strategies to convey satirical criticism humorously. One such tactic involves emphasising the irrational aspects of behaviour and certain laws that are enacted with a specific purpose but ultimately yield unintended and contradictory outcomes. The fifth chapter of this research contains a series of examples, specifically Examples No. 14 to 21, that use satirical comedy to illustrate the significant flaws in certain laws.

Chapter Five, Example No. 14, discusses the topic of women's subjugation and husbands' oppressive behaviour towards their wives. In this example, the husband unjustly blamed his wife of not greeting her deceased father in a dream, leading her to defend herself by explaining that it was just a dream. It is unjustifiable for a husband to hold his wife responsible for the dreams she has as if they were actual events. Example No. 15 in Chapter Five illustrates an additional manifestation of women's oppression in society when they are universally perceived as seductive individuals. It is illogical to make the sweeping generalisation that all women are temptresses and label them as such, drawing a parallel to Eve, who lured Adam and led him to commit a punishable sin. In Example No. 16, the writer employs implicit mockery through the use of words to highlight the implausibility of the subject matter in the narrative. The writer expresses incredulity at the favourable treatment afforded to the accused, deeming it

implausible and unrealistic. In Example 17 of Chapter 5, the writer employs a satirical comic format to highlight a facet of religious fanaticism, employing illogicality as a tactic to elicit the reader's sense of humour. The presence of a small avian creature donning a headscarf on a television programme defies rationality, as the hijab is a malevolent imposition against women. It is illogical for the hijab to be enforced on birds solely based on their female gender. Example No. 18 in Chapter Five elucidates the ironic manner in which many laws contradict their intended aim. Implementing a measure that immobilises a vehicle as a penalty for parking in the wrong place is illogical, as it obstructs the flow of traffic instead of resolving the issue by towing the offending vehicle and allowing other vehicles to proceed.

Example No. 19 from Chapter Five illustrates the inadequacies in the performance of certain government agencies and the implausibility of certain acts adopted by their workers while dealing with developing occurrences. In this example, the writer critiques the practice of police officers prioritising reported crimes that happen to occur when they are present in a different place while disregarding unreported incidents. It is illogical to pursue legal action for a crime that is due to happen to arrive at a place where a crime has already taken place and concluded, solely because there was no guidance or notification of the incident. This action contradicts the duty of a police officer to prevent crime before it happens, rather than disregarding it and going to the location of a crime that has already been recorded. In Example No. 20, the author employs satire as a tactic to critique the arbitrary actions of police officers who disperse demonstrations by using water hoses, even though citizens are currently facing a scarcity of water. The act of using water excessively to disperse the demonstrators while simultaneously depriving families of water is illogical and unjustifiable. This linguistic tactic allows the writer to critique this action by highlighting the unlikelihood of such an act. In Example No. 21, the writer offers a critique of a common cultural tradition observed during the funeral, such as wearing black attire. The author employs two protagonists, both five-year-old girls, who vehemently criticise the character's use of black attire. It is implausible for a girl of this age to publicly reject or criticise an adult. The use of absurdity in the narrative allows the writer to employ this tactic to implicitly criticise the societal habit of wearing black without explicitly expressing her disagreement.

The sixth chapter of this research explores the utilisation of satirical writing as a means of generating humour to facilitate discussions on sensitive themes that are typically deemed taboo and prohibited in society. The writers adeptly employed a critical type of humour to critique

the authority of government, the religious institution, and its constituents, while also utilising jokes with sexual undertones to engage the recipient's sense of humour. I partitioned the sixth chapter into three distinct sections, each delineating taboos as the fundamental principle for categorisation. The initial section focuses on critiquing the prevailing influence of individuals inside the religious institution, whereas the subsequent section of this chapter censures political matters that are seen as forbidden or prohibited. The third section showcases a collection of instances where sexual allusion is employed as a tactic to create amusement. Furthermore, this chapter has a total of 16 examples. Examples ranging from Example No. 1 to Example No. 8 specifically focus on addressing criticism over the wrongdoings committed by individuals within the religious institution. Examples 9 to 13 also centre on critiquing political matters, while examples 14 to 16 demonstrate the use of sexual allusion to evoke a sense of humour.

The initial section of Chapter Six encompasses instances ranging from Example No. 1 to Example No. 8, which serve as illustrations of the act of scrutinising religion, the religious institution, and its adherents, a subject matter that is widely seen as socially unacceptable. The novels from where the examples excerpted use caustic satire to accomplish this without explicitly declaring it. Example 1 showcases the complaints of people who support women's rights but also engage in blame-shifting when a woman is accused of moral transgressions by radicals. The author employs a satirical writing style in order to accomplish this objective. In Example No. 2, the writer addresses the use of satire as a writing style to critique the abuse of power by religious representatives. Specifically, the writer highlights the practice of increasing punishments based on the gender of the person committing the sin. This contradicts the Sharia ruling, which does not distinguish between male and female perpetrators when it comes to punishment. In Example No. 3, the author uses a satirical writing style to point out one particular injustice that women experience as a result of societal norms due to the impact of the radicals upon people and the misunderstanding of religious instructions. The author highlights how society views women involved in prostitution, contrasting it with the preferential treatment given to a murder suspect, despite the severity of the crime committed. Example No. 4 bears resemblance to Example No. 2 in that both instances tackle the same subject matter through the use of satire. They focus on the disparity in punishment between genders and how it contradicts the principles of Sharia law as outlined in the Qur'an, which states that both genders should be treated equally for the same offence.

Examples No. 5 and No. 6 examine the misuse of authority by religious institution representatives who forcefully enter the family section and apprehend individuals who do not have a legally recognised relationship. Even though those arrested are indeed families, the reason for their arrest is that the gathering includes a man and his wife, as well as his friend and his wife, which is deemed a violation of Sharia regulations. The writer derides this behaviour as rooted in unwarranted religious zealotry, as it does not contradict religious doctrines. In Example No. 7 and No. 8, the author employs sarcasm to critique the behaviour of a female university student who insists on wearing the hijab throughout the university corridors and classes. The student justifies this by pointing out that some of the teachers are Christian although they are women. This behaviour stems from a misinterpretation of Islamic principles coupled with religious extremism.

In the second section of Chapter Six, the focus is on using satire and comedy to critique political matters and political regimes. This section comprises examples ranging from Example No. 9 to Example No. 13. In Example No. 9 and No. 10, the author condemns the misuse of authority by traffic officials, who coerce drivers into paying bribes. If the vehicle driver is following the requirements, the traffic officer will not hesitate to give a traffic citation for even a minor scratch on the car's windscreen. The author employs a witty and ironic literary approach to condemn this prevalent custom in Egyptian society. In Example No. 11, the writer employs satire to condemn a form of corruption within a government institution. Specifically, the writer criticises the substandard quality of school textbook publications and employs a rhetorical simile as a linguistic tactic to criticise a magazine associated with the ruling party. This simile serves the purpose of making implicit insinuations. In example No. 12, the author employs satire to critique the prevalence of administrative corruption in certain government agencies, such as the driver's licence department, where a bribe is required to obtain a driver's licence. The writer's disdain for commercial trickery is evident in Example 13, as he employs irony to convey his message. The proliferation of commercial fraud has emerged as a matter of societal apprehension owing to its capacity to jeopardise public health, resulting in the onset of chronic or severe illnesses. The author illustrates the extent of danger by presenting an example that highlights the inability to ensure that essential food items, which are indispensable for a household, are free from cancer-causing agents due to the rise in instances of commercial fraud.

Section three of Chapter Six encompasses Examples No. 14 to Example No. 16, which serve as a paradigm for employing subtle sexual allusions inside a storytelling to elicit amusement.

These examples illustrate how sexual allusions can be used to generate humour by evoking the reader's cultural background and prompting them to mentally visualise the intended meaning based on the context of the text. These examples demonstrate the writer's use of puns as a linguistic device to convey a hidden meaning that necessitates careful reading to discern the underlying message.

Example No. 14 demonstrates the utilisation of sexual allusions as a tactic method of conveying the appropriate meaning by applying word manipulation. The writer employs a word with diverse implications to ensure that the reader comprehends the initial meaning, but upon careful re-reading, a distinct mental image is evoked in the reader, eliciting excitement. An individual's sense of humour is influenced by their cultural background. Similarly to the previous example, Example No. 15 demonstrates the use of verbal manipulation through the tactic of language juxtaposition. This tactic aims to evoke the reader's sense of humour by creating a mental image that relates to their cultural background. In this example, the writer employs a word with many meanings, one of which includes a sexual allusion commonly employed in Egyptian colloquial speech. In example No.16, the writer employs sexual allusions through the use of rhetorical simile as a linguistic tactic to elicit a mental image in the reader and establish a connection with the reader's cultural background and experiences to create humour. The rhetorical simile is employed to juxtapose two renowned celebrities, one of whom is characterised by exquisite beauty while the other possesses a more understated charm. The writer evokes a visual representation by drawing a parallel between the outward look of the two celebrities and the form of two sandwiches, one of which is symmetrical and appealing to the consumer, while the other is normal. This comparison implies that the attractive artist possesses a symmetrical physique and lean form, which exudes sensuality and captures the attention of men.

7.2 Conclusion

According to the analysis of the collected data, the thesis puts forward the claim that Egyptian writers employ a humorous and critical writing approach in their novels, utilising the Egyptian vernacular for dialogue. In contrast, Saudi female writers often use Standard Arabic, but there may be exceptions. Saudi female writers have been observed incorporating standard Arabic and the Saudi colloquial dialect in certain parts of their narratives to create satirical and humorous texts. The use of vernacular language is generally justified by its ability to resonate with the reader's lived reality, thereby serving as an effective tool for mobilising the masses

and accomplishing the writer's objectives. The objective of these works, characterised by their satirical and critical language, is to establish a significant influence capable of effecting positive change. The writers in these narratives illuminate various subjects concerning erroneous societal behaviours, misguided government performance, and shortcomings in statutory policies and regulations. Furthermore, the thesis puts forward the claim that female writers tend to be more restrained and avoid using sexual references as a means of generating humour, in contrast to male writers, who do not impose any restrictions on the use of sexual allusions for creating humorous texts. Furthermore, the current research has proven that rhetorical questions, denouncing questions, interrogative statements, and punctuation have a substantial impact on the creation of humour and are utilised in the formulation of punchlines. They are also used as linguistic strategies in creating satirical writing styles. However, the scope of this study is constrained; hence its conclusions shouldn't be generalised to encompass all Arabic literature or areas. This thesis has a limited word count, which restricts the inclusion of further novels from the same or different dialects to the corpus of this research. The research would have benefited from including novels in North African dialects. For example, *Fahla* (2021) by Rabeh Sbaa, written in what I call e-Arabic would be a perfect choice for inclusion among this corpus. Therefore, the conclusions should not be generalised and further research is needed.

Criticism of the government or religious institution is regarded as a taboo that is challenging to breach, given its sensitivity. This is due to the absence of freedom of speech in the government system and the pervasive influence of religious institutions. Additionally, direct criticism might be impossible in conservative societies due to the absolute power these institutions hold. Criticising the religious institution may be viewed as showing disrespect towards faiths, while criticising the ruling power may be seen as a threat to national security. Hence, the use of a humorous and satirical writing style allows writers to critique governmental issues and religious institutions without transgressing their ideals. Furthermore, it facilitates positive transformation and simultaneously strives to alleviate societal unrest and mitigate public discontent. The gathered data for this study indicates that both female and male authors actively confront taboos within the literary realm, refuting the belief that only male writers address these limitations. Female authors, in conjunction with their male colleagues, make substantial contributions in this by employing humour and colloquial language in their literary works. For example, women writers in the Arab World, like Nawal El Saadawi has historically led discussions on taboo subjects concerning gender, politics, and sexuality. This author employs several literary genres, including fiction, drama, and memoirs, to examine themes such as

female empowerment, the intricacies of Arab identity, and the critique of patriarchal systems (Saadawi, 1982). Her works question societal taboos and provide unique insights into the interplay of gender and culture. Additionally, Alsanea's *Girls of Riyadh* (2007) asserts her ideology and contradicts the Saudi society through her witty humour.

This research has aimed to provide sociolinguistic explanations for the linguistic properties that humour relies on. The discourse has demonstrated that language has a pivotal role in deciding on the triumph or downfall of a comedy. Furthermore, this elucidates the significance of sociolinguistics in the discourse of humour from a linguistic perspective. Since sociolinguistics is a field of study that examines the connection between language and society, it encompasses several approaches to comprehending language, which vary depending on individual preferences and the generally accepted norms of speech within a community. Moreover, this research has identified some areas for future research that are relevant for further investigating comedy, humour, and their related linguistic aspects but are outside of the scope of this research. These themes encompass an examination of many forms and facets of humour that can be employed to accomplish specific objectives, such as creating effective ads (Apter & Desselles, 2012). I propose conducting research to examine the effectiveness of using linguistic tactics to create a humorous tone in the development of educational methods. I suggest undertaking additional research to examine the effectiveness of rhetorical questions, interrogative statements, and deductive questions, as well as the influence of punctuation marks, on students' capacity to actively participate in scientific subjects during classroom instruction. Implementing this linguistic approach can significantly enhance the student's engagement in the course by encouraging them to actively participate in the creation of the comedy narrative through the interpretation of humorous texts.

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