Egyptian Political Satire: Parsing the Rhetoric of Parody in Īhāb Ṭāhir's *Mursī qalb al-asad*

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Abstract:

Political satire is employed by writers to voice their own opinions, using irony, sarcasm and allusions to criticize social, economic or political issues, or to indicate mockery of salient figures, especially politicians. In this respect, this paper will analyze a literary work by Īhāb Ṭāhir, entitled Mursī qalb al-asad 'Mursī, the lion's heart' (2013), issued two years after the 25th January Revolution. Ṭāhir, through his satirical and political parody, attempts to find an emotional vent, for the ordinary people of Egypt, through which they could get rid, even if temporarily, of their recurrent encumbrances and burdens of life, enabling them to restore their stolen democracy, freedom of expression, and liberty by the rigid regime of Mursī, the former president of Egypt, and his party, the Muslim Brotherhood (MB). Depending greatly on Paul Simpson's (2003) theoretical model of satirical discourse analysis, this paper attempts to propose a Pentadic Satirical Script Theory of Verbal Humor (PSSTVH). By employing this proposed theory, Ṭāhir's style of writing, through which his satirical activity is delivered, and his satirical techniques, adopted to convey his message efficiently, will be investigated.

Key words: Political satire, parody, fantasy, democracy, January 25 Revolution, emotional vent, Pentadic Satirical Script Theory of Verbal Humor (PSSTVH).

السخرية السياسية في مصر :

طرح تجليات المحاكاة الساخرة في «مرسي قلب الأسد» لإيهاب طاهر

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ملخص البحث

يتناول الكتَّاب السخرية السياسية كوسيلة من وسائل التعبير عن آرائهم الخاصة وأداة من أدوات المعارضة بإستخدام فنون شتى، منها التهكم والسخرية، فضلا عن التلويحات الحوارية، كنوع من تباريح جريح ينتقد فيها بعض القضايا الإجتماعية والاقتصادية أو السياسية في مجتمعه؛ أو ينتقص فيها من شأن بعض الرموز البارزة لاسِيَّما الساسة منهم، بل وعلى رأسهم. ومن ثمَّ، فإن هذه الورقة البحثية استهدفت العمل الأدبي **«مرسي قلب الأسد»** لإيهاب طاهر، والذي صدر في عام ٢٠١٣، أي بعد عامين من إندلاع ثورة الـ٢٥ من يناير، حيث سعى طاهر سعيا حثيثا من خلال محاكاته السياسية الساخرة لمجموعة من أشهر الأفلام المصرية لما لها من تأثير قوي وفعَّال في العقول والنفوس؛ فهي بمثابة منفذ وجداني لعامة الشعب المصري، قادر على إجمال الأوضاع وانتقاد السلبيات، ومخرج لهم، ولو بصورة مؤقتة، من تبعات الحياة وتقلباتها حتى يمكَّنهم من استعادة ديمقراطيتهم المسلوبة وحرية التعبير المقيدة من قِبَل نظام مرسي، الرئيس السابق لمصر، وحزبه، حزب «الإخوان المسلمون». وإنطلاقا من الإطار النظري لنموذج تحليل الخطاب الساخر **لبول سيمبسون** (Paul Simpson) (٢٠٠٣)، دأب الباحث على اقتراح نظرية خماسية ساخرة للنص الفكاهي **Pentadic Satirical Script Theory of Verbal Humor (PSSTVH)** للوقوف على أسلوب طاهر الساخر والمميَّز في الكتابة وأدوات السخرية في العمل محل الدراسة.

الكلمات المفتاحية: السخرية السياسية، المحاكاة الساخرة، الفانتازيا، الديمقراطية، ثورة ٢٥ يناير، منفذ وجداني، النظرية الخماسية الساخرة للنص الفكاهي (PSSTVH).

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I- Introduction
Īhāb Ṭāhir: a satirist & a parodist

Īhāb Ṭāhir[1] is one of the most popular contemporary Egyptian satirists, whose most of his satirical works, except a few[2], came into existence in the year of the Egyptian Revolution of 2011, known as the 25 January Revolution. His first work of satire was *raʾīs ǧumhūriyyit nafsī* 'The President of the Republic of Myself'[3], which was published in 2010 (4th ed.). Ṭāhir's early shtick obviously appeared in political critiques as an appropriate means to 'influence social' and political 'change' (Rosen, 2012). He firmly believes that satire is an effective tool and 'a defensive mechanism', capable of relieving 'tensions' and reducing 'anxiety' (Hmielowski, Holbert & Lee, 2011). He has a large list of satirical works, totaling 20 works of humorous titles, including but not limited to *ṭuẓẓ fīkum* 'I don't care' (3rd ed., 2010); *ḥamra* 'Red' (4th ed., 2010); *dawlit baba* 'My Dad's Nation' (2011); *al-fankūš* 'nonsense' (2011); *man antum* 'Who are you?' (5th ed., 2012); *ḥawāzīq* 'stakes' (2012); *ana ḥa-rakkib daqn wa-arūḥ li-abūkī* 'I'll put on a beard, and go to your dad' (2012). All his satirical works focused primarily on attacking the regime and encouraging the Egyptians to resist oppression and injustice, to 'publicly express feelings' of revolt, and to 'challenge the course of action' (Ibrahim & Eltantawy 2017). Ṭāhir, as his other Egyptian satirists, was coeval with Mubarak's regime (1981-2011), which lasted for 30 years. He, as a satirist and as an Egyptian citizen, witnessed a period of 'dictatorship' and 'autocracy', represented in a president, who had an unlimited power, practicing despotism (Khamis, 2008; Cottle, 2011, as cited in Ibrahim & Eltantawy, 2017). Ṭāhir is considered to be *muḥaḍram*, as he has lived 'through two generations' or witnessed two historical 'epochs' (Alansari, 2009, p. 17), i.e., the era of Mubarak and that of Mursī, a member of the

Muslim Brotherhood (MB). Accordingly, his satirical writings are a direct and immediate response to troubled times and social restrictions the Egyptians went through during the two regimes, representing 'the voice of his community' (Gray et al., 2009, p. 16).

Ṭāhir's work in brief

Ṭāhir divides his satirical work into two parts; the first part expressly and directly criticizes and comments on the abuses of Mursī's regime, counting his presidential blunders and his so-called achievements. In other words, Ṭāhir contemptuously criticizes Mursī's pseudo-achievements and humorously mimics the masterpieces of the Egyptian cinema, using a language that provokes the reader's laughter and directs him unintentionally towards the author's expectations, i.e. the stepping down of Mursī, as declared explicitly in his Dedication as in *ila kull al-rāfiḍīn li-ḥukm al-iḫwān wa-Maḥammad Mursī* 'to those who refuse the regime of the MB and Maḥammad Mursī' and the revival of Egypt, which is not *ʿizbit al-iḫwān aw naǧʿ al-Muršid aw kafr al-Šāṭir* 'the MB's manor, or al-Muršid's hamlet, or al-Šāṭir's village'.

In the second part, Ṭāhir, through his distinctive literary style, re-dramatizes sarcastically some of the most famous Egyptian cinematic pastiches, as will be shown and analyzed below. This part consists of 16 chapters, imitating satirically the Egyptian movies. Ṭāhir titles his chapters with fitting satirical sub-titles of the movies he imitates, followed by the real title of the movie accompanied by the word *sābiqan* 'formerly', as in *film Mursī qalb al-asad "al-nāṣir Ṣalāḥ al-Dīn" sābiqan*; *wā-miṣrāh "wā-islāmāh" sābiqan*; *šayʾ min al-ǧahl "šayʾ min al-ḫawf" sābiqan*, etc. Other movies include only the real titles without any satirical reference to Mursī, especially the last three chapters, as in *al-raǧul al-ṯānī* 'the second man'; *al-ġaybūbah* 'syncope'; and *kidbit abrīl* 'April Fools' Day'. Ṭāhir starts the second part with the chapter that carries the title of the book, i.e., *Mursī qalb al-asad*. All these chapters are commonly sharing a caricature of Mursī, which represents the fake

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knight who rides a wooden horse. Additionally, each fantasy initially contains a list of the names of the heroes, who are different from those of the real movies. To explain, Ṭāhir includes various and real characters in his work from different backgrounds. For instance, Maḥammad al-Baradʿī represents the liberal trend; Ḥamdīn Ṣabbāḥī represents the leftist trend; Ḥazim Abū-Ismāʿīl represents the Islamist trend; Maẓhar Šāḥīn represents Al-Azhar; ʿAmr Ḥamzāwī represents the moderate liberal trend, to name just a few. They are taken from reality but the scenario is fabricated and interwoven from Ṭāhir's own imagination. Ṭāhir seems here to be the authoritative voice and the omniscient author, who controls the events and chooses freely the characters participating therein. Egypt is a major character in most of the fantasy movies, implicitly or explicitly. It is explicitly mentioned in the movie of *wā-miṣrāh* "*wā-islāmāh*" *sābiqan* under the name of Maṣr 'Egypt', but it is implicitly mentioned in the movie of *rudd baladī "rudd qalbī" sābiqan* under the name of *Injī*, the main heroine of the original. Mursī is also the common factor and the principal character in all of these movies. Another common feature all the chapters share is the reference to the scenarist of these fantasy movies, as in *sīnaryū wa-ḥiwār wa-iḥrāǧ wā-muntāǧ al-ʿabd-lillāh*. Ṭāhir refers to the four processes of writing each fantasy movie, i.e., the scenario, dialogue, direction and montage. He indefinitely refers to the author of these fantasy movies anonymously; he uses a penname, i.e., *al-ʿabd-lillāh*, a religiously based epithet indicating one's self-denial according to the Egyptian culture. Additionally, Ṭāhir professionally borrows dramatic phrases or dialogues from the original to give the reader a real atmosphere in which s/he flashes back the events, as shown later.

The purpose behind Ṭāhir's work

Ṭāhir, in his Prologue, announces the purpose behind his book; he rejects the idea of writing his book to document Mursī's regime or to have the events of the MB chronicled; he does not want to disturb the peace of his dear reader or to remind them of the

endless pains. On the contrary, his optimal want is to draw a smile on his reader's face, especially during a period of hard times such as has not been experienced over the last 30 years of Mubarak's regime.

Ṭāhir writes a declaration in his Prologue to his readers about the criticism of Mursī. He admits that he does not criticize Mursī personally, as there is no hostility between them; he neither hates nor likes him. He enumerates his blunders and the wrongdoings he has committed as the president of Egypt. He believes that none is above criticism even the presidents of one's country. He is of the opinion that as long as Mursī is not a prophet, then he is liable to criticism. In other words, "if politicians were angels, no satire would be necessary" (Peterson, 2000, p. 207). Then, Ṭāhir quotes Ibn Ḥazm al-Andalusī's[4] saying: *man ištaġala bi-al-ʿumūmah ʿalayhī an yataṣaddaq bi-niṣf ʿirḍih* "those who submissively serve the public good be susceptible to personal cynicism". In doing so, he gives himself the right to criticize Mursī, who had the right to work as a public servant.

Egyptian Political Satire
"The Egyptians are particularly prone to satire", as Edward Lane (1908) remarks, they "display considerable wit in their jeers and jests" (p. 314). "Their language affords them great facilities for punning", targeting their autocratic rulers, lampooning "those enactments of the government by which they themselves most suffer" (p. 314). Political satire in Egypt witnessed a period of fluctuations through history. In the end of the 19th century, Nabīl Rāġib (2000) states, through his chronicle of historical events and dynasties, the partial flourishment of the 'satirical press' on the hands of Yaʿqūb Ṣannūʿ (1839-1912) and ʿAbdallah al-Nadīm (1845-1898), whose salient contributions were obviously effective (p. 9). After the 1952 revolution, satire, as Rāġib (2000, p. 37) claims, "almost disappeared in Egypt", as it "no longer came from the thoughts and consciousness of the writer, but rather became state-directed … so it lost its brilliance, sharpness, and

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cheerfulness"; "[t]he space of satire faded out from the pages of the newspapers and magazines", except for "only scattered fragments from" Maḥmūd al-Saʿdanī, Aḥmad Bahǧat and Aḥmad Raġab "was left" (as cited in Håland, 2017, p. 144).

The pursuit of the historically satirical activities, including the press, newspapers, graphs, media, TV, radio, etc., demonstrates the richness of the movements of the national resistance primarily achieved and expressed by satirists. Although the Egyptian political satire had not been exclusively and freely practiced in the end of the 19th century, due to the restraints and the oppression imposed by the political regimes upon the satirists, but they gradually expressed their views either 'directly' and 'confrontationally' or 'indirectly' and 'covertly' (Anagondahalli and Khamis, 2014, p. 12). To explain, as for the direct and explicit satirical works, the work under study, i.e., *Mursī qalb al-asad* (2013) by Ṭāhir, and *ḍidd al-raʾīs* 'against the president' (2006) by ʿAbdel-Ḥalīm Qandīl represent the open free expression. Like Ṭāhir's literary and satirical works that mock Mursī's regime and his grieve mistakes, targeting the Muslim Brotherhood party, all Qandīl's satirical works target directly the president Mubarak and his family, opposing the future potential presidency of his son, Ǧamāl.

On the other hand, indirect and implicit writings of resistance were adopted, for example, by Ǧalāl ʿĀmir (1952-2012), the author of *Maṣr ʿala kaff ʿafrīt* 'Lit. Egypt on a genie's palm' (2009) and the daily satirical columnist of *taḫārīf* 'hallucinations' in *al-Maṣrī al-Yawm* newspaper; Maḥmūd al-Saʿdanī (1928-2010), the author of *Muḏakkirāt al-walad al-šaqī* 'memoirs of the naughty boy' (1990), *Maṣr min tānī* 'Egypt once again', *Amrīka yā-wīka* 'America, *yā-wīka*', *musāfir ʿala al-raṣīf* 'Traveler on the platform' and *ḥumār min al-šarq* 'a donkey from the East'; Muṣṭafa Amīn, the author of the symbolic novel *Lā* 'no', which later became a TV series, *taḥya al-dimuqrāṭiyya* 'Long live

democracy', *sana ūla siğn* 'first year in jail', *afkār mamnūʿah* 'forbidden ideas', etc., and the founder of *Aḫbār al-Yawm* newspaper with his brother ʿAlī Amīn; and Aḥmad Rağab (1928-2014), the author of many satirical writings such as *yawmiyyāt ḥimār* 'a donkey's diaries', *ṣuwar maqlūba* 'overturned pictures', *Ayy kalām* 'nonsense', *nahārak saʿīd* 'good day to you', etc., and the author of *nuṣṣ kilma* 'half a word', i.e., the daily satirical column in *Aḫbār al-Yawm*.

The freedom of expression was not enough, owing to the iron fist of the state of fear, but it was at least a 'release of aggression' and an outlet or vent of anger by the oppressed. This category of writings is labelled *Adab sāḫir* (satirical literature), employing the Egyptian ʿāmmiyyah 'vernacular' or *fuṣḥa* 'the Standard Arabic', opposing the growing interest in other "genres of 'popular' literature" (Jacquemond, 2016, p. 356) "such as romance and horror" (Håland, 2017, p. 142). The Egyptian vernacular was, and still is, the most preferable medium, entirely or partly, through which satirists convey their message of objection to change the social and political life, represented in their autocratic rulers, especially through the press in the late 19th and early 20th century (Fahmy[5], 2011, as cited in Ibrahim & Eltantawy, 2017, p. 2808). They relied greatly on the colloquial Egyptian, rather than the formal Arabic, as a 'substantial freedom to mock' (El Amrani, 2011, as cited in Ibrahim & Eltantawy, 2017, p. 2808).

The gradual liberation of the press and the media in the 1990s and early 2000s, during Mubarak's presidency that lasted for 30 years, was the urgent outcome of the media and the press privatization, the rapid spread of social media such as Facebook, Twitter and Instagram, and the satellite TV. These recent technological developments at the time contributed to the emergence of 'private opposition newspapers and satellite channels like *al-Birnāmiğ* by Bāsim Yūsif. He started his own episodes on the YouTube in the aftermath of the 25 January 2011 as a kind of personal resistance, till his show became famous, achieving

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unprecedented success. His optimal goal was to unveil the fake events and news transmitted by the state-owned media at the time. Later, Yūsif scathed openly Mursī's regime and his cabinet, opposing his political policy, directing his followers and viewers' awareness to his failure as the president of Egypt, leading, finally, side by side with other talk shows, to his abdication in 2013. Thus, the role of social media and the growing voices of resistance were of great impact resulting in the stepping down of Mubarak and Mursī, respectively (Ibrahim & Eltantawy, 2017, pp. 2808-9).

Review of the Literature[6]

In his article entitled "Political Satire in Egypt during the Last Decade: A Linguistic Perspective" (2011), Hesham Hasan investigates the satirical book entitled *ḍidd al-raʾīs* 'against the president' (2006) written by the Egyptian satirist ʿAbdel-Ḥalīm Qandīl, who publicly opposed Mubarak's regime and frankly objected to the scheme of Ğamāl's succession to the throne of Egypt. Hasan focuses on some extracts taken from Qandīl's book, which includes his collected satirical articles he wrote during his position as an editor of chief for some opposition newspapers in Egypt, to be analyzed linguistically. Hasan praises Qandīl's courage to counter injustice and oppression of the regime at the time without adopting any psuedonyms; he considered him to be one among "the vanguards and forerunners of the Arab Spring" (p. 11). Employing Simpson's (2003) SMUT model of satire, which consists of four components, i.e., 'setting', 'method', 'uptake', and 'target', Hasan linguistically analyzes Qandīl's satirical work. He discusses these four components thoroughly in the book of Qandīl, and then he investigates some aspects of 'linguistic innovations' inherent in Qandīl's satirical style, including 'phonological coinage', 'new word collocation', 'blending', 'new derivatives', 'poetic register', 'religious register', 'allusion', 'colloquialism', and 'irony' (pp. 22-3).

Eva Marie Håland, in her chapter entitled "*Adab Sākhir* (Satirical Literature) and the Use of Egyptian Vernacular" (2017), traces the literature of satire in Egypt in the period 2011-2014. However, the people's growing interest targeted other 'different types of novels', primarily focusing on popular topics such as 'humor', 'romance', and 'horror'. Then, she explores the language in which the 'new wave' of satirical literature, through the analysis of around 21 books released between the 2011 and the 2014, was written. It is, as Håland puts it, a combination of *fuṣḥā* 'Standard Arabic' and *ʿāmmiyyah* 'the Egyptian vernacular', which was commonly and preferably used at the time. Thus, Håland investigates the stimulus behind the preference of writers in the period of 2011 and 2014 to use *ʿāmmiyyah*, focusing primarily on 'the narratives mode', 'the humorous elements' included, 'the classification' of the chosen works as satirical writings, 'the code-switching' between the 'two language varieties', 'the coinage' of the new term *Fuṣḥāmmiyya* by Rosenbaum (2000, p. 71), 'the lexical choices' and their 'etymology', and the situation-based diglossia. In her conclusion, she emphasizes that *al-Adab al-Sāḫir* is not a 'new' genre, but it is a 'popular' and common one, which depends on 'humor' as a means of 'entertainment' to fulfil 'correctional goals' through directive 'criticism'. She concludes her chapter with the remark that use of *ʿāmmiyyah* is favorable in the Egyptian culture, and it is an acceptable means of receiving the writers' correctional goals.

In their article entitled "Egypt's Jon Stewart: Humorous Political Satire and Serious Culture Jamming" (2017), Ibrahim and Eltantawy analyze the famous Egyptian TV satire show *al-Birnāmiǧ* presented by the Egyptian satirist Bāsim Yūsif. They introduce Yūsif to the audience, tracing his previous profession as a heart surgeon, which he abandoned and practiced the profession of media, focusing on the political circumstances that paved the way for him to be one of the salient satirists in Egypt, nicknamed "Egypt's Jon Stewart". Following the same model of the American TV satirist John Stewart, his reputation and satirical style became

commonly popular not only in Egypt, but also in the Arab world. They discuss the earlier of Yūsif, which were the direct outcome of the fallacies and lies transmitted by the state-owned media during the communal resistance in the Revolution of 2011. They demonstrate that Yūsif's satirical motivations emerged from the political events, starting from the uprising of January 2011, continuing through the post-revolution presidential elections of 2012 between Muḥammad Mursī, a member of the Muslim Brotherhood, and Šafīq, a representative of Mubarak's old regime, the presidency of Mursī and his overthrow until the interim presidency of ʿAdlī Manṣūr. Their article focuses on Yūsif's main target of satire, that is, Mursī's regime. It discusses Yūsif's satire mocking Mursī's intervention in the constitution that outraged the Egyptians, the Pakistani hat he wore at the honorary doctorate in Pakistan, a ridicule that caused a diplomatic crisis between the two countries, and Mursī's international etiquettes, including his 'broken' English accent and his fiddling with his watch during a press conference with Angela Merkel, the Chancellor of Germany. They also investigate Yūsif's satirical techniques such as his use of the character of *Ğamāhīr* 'the masses' represented by the audience, his use of defensive and 'bold' language, which increased his fans and followers all over the Arab world, and his ridiculous juxtaposition of comic clips, for the purpose of humor and play, so as to "expose hypocrisies in media coverage, illuminate inconsistencies, and facetiously reveal folly" (Anderson & Kincaid, 2013, p. 171).

Adi Maslo (2019), in his article entitled "Parsing Satirical Humor: A Model of Cognitive-Linguistic Satire Analysis", explores the satirical aspects of the fake news TV program, *The Daily Show*, aired on Comedy Central. In this article, Maslo attempts to propose 'an integrated cognitive-linguistic' approach to verbal and visual satire, benefitting greatly from the Blending Theory or Conceptual Integration Theory by Fauconnier and Turner (2002) and the General Theory of Verbal Humor by Attardo

& Raskin (1991) with its six Knowledge Resources (KRs), i.e., Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). The findings of his proposed approach are limited to the elicitation of the three main features of the satirical show. In his explanation of the definition of satire, Maslo discusses the concept of 'incongruity', that is, the "conflict between what is expected and what actually occurs" (Shultz, 1976, as cited in Ritchie, 2004, p. 48) in the satirical discourse, in both 'humorous' and 'non-humorous' discourses. His analysis, which includes 155 episodes of *The Daily Show*'s fake news, introduces a slight modification to the order of the six (KRs), in which priority is given to the highest in the hierarchy. To clarify, Maslo re-arranges the six KRs in terms of the priority of the satirical discourse, which differs from Attardo & Raskin's, as follows: SO, LM, TA, LA, NS, and SI instead of SO, LM, SI, TA, NS, and LA. Maslo's other contribution is the slight modification of the two conceptual opposing input spaces; he proposes the term 'thesis', referring to 'true input space', and 'antithesis', referring to 'fake input space'. He believes that 'true' and 'fake' are compatible terms with the satirical script of the fake news program; these two proposed terms are called 'prime' and 'dialect' by Simpson (2003, pp. 8-9).

In "Post-coup recuperation in al-Manawahly's songs" (2020), Noha Radwan attempts to analyze some of the songs of the Egyptian musician and songwriter, Yāsir al-Manawahlī, who is regarded as one of many 'voices of the new revolution', i.e., January 2011 Revolution. His songs are very expressive of the revolution's demands, which are 'bread', 'freedom', and 'social equity'. Radwan targets his two famous songs, i.e., *ahī riǧʿit rīmah* 'Rīmah is back' and *ṭiliʿt quffah* 'I turned out to be a fool', which were released in 2014 and 2016, respectively. His video *ḫāyf* 'Afraid' was released shortly after the previous two songs. Radwan examines the reasons behind the noticeable change in the 'butts' of the political satire. In the songs, she attempts to find the actual impetuses that pushed al-Manawahlī to divert his satirical route

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from criticizing the political regime and policies of Egypt, as he was an opponent to Mursī's presidency (2012-2013), to adopting a new satirical critique of him. Thus, the core of her article answers her question, regarding the efficiency of songs in shifting the route of the Egyptian revolution.

Scope of this paper

This paper attempts to investigate and analyze the most outstanding aspects of, not all, satirical techniques, in which the work of Īhāb Ṭāhir is rich. Before investigating comprehensively the role of satire in Ṭāhir's work, it is necessary to begin with an investigation of satire itself.

Al-adab al-sāḫir 'satirical literature' (Håland 2017)

Rāġib (2000) precisely and concisely defines the concept of *suḫriyyah* 'satire' in literature, which targets either a 'time', or a 'place', or 'people', with some certain goals, as stated below:

> *[Suḫriyyah]* in literature is the element that contains a dramatic mixture of criticism[7], derision, allusion, insinuation, mockery and funmaking, for the purpose of exposing a person, concept, idea or whatever, and laying it bare by throwing light on its cracks and its negative and deficit aspects. Thus, the primary goal of *[adab sāḫir]* is correctional, either on the moral (or aesthetic level, and it differs in tone and manner from all other ways of expression that aim to reject, condemn or belittle the subject targeted by the writer or speaker. (p. 3, as cited in Håland, 2017, p. 113)

In this regard, Lūwīs ʿAwaḍ (1915-1990), an Egyptian thinker, a critic, and a writer, elaborates, in his foreword to Aḥmad Bahğat's (2009) *muḏakkirāt zawğ* 'memoirs of a husband', on the definition of *al-adab al-sāḫir*. He argues that it is the 'legitimate son' of *adab al-hiğāʾ*, and the 'cousin' of *al-adab al-fukāhī* 'humorous literature' (Bahğat, 2009, p. 6, as cited in Håland, 2017, p. 144).

"The combination of biting vernacular humor and satire", as Ziad Fahmy (2011) believes, "greatly enhanced the popularity and political effectiveness" of satirical critiques. "Their novelty, entertainment value, and accessibility to the masses", Fahmy adds, "greatly contributed to the delegitamization of the ruling regime and helped to focus Egyptian anger on" corruption, injustice, and inequity (pp. 51-2).

Parody as Satire (Gray et al. 2009)
Parody comes under the umbrella of satire; it is one form of satire, which is the most common form of humor. It may include 'any form of artistic expression', like 'a poem, a story, a religious text', a 'non-fictional' piece of art, a movie, etc. Thus, it has to be parallel with the original, raising the awareness of the audience or the readers towards matching the 'distortions' and 'incongruities' inherent in the given work (cf. Gray et al., 2009, pp. 17-19). Parody, as Gray et al. (2009) said, is "an important contributor to political discourse, encouraging critical viewing and a healthy cynicism about the mediation of politics" (p. 18). On the part of the audience, parody brings about "reflection and *re-evaluation* of how the targeted texts or genre works" (Laurent, 1982, p. 59; emphasis in the original), as it produces 'new' ways of interpretation of the 'old texts or genres' (Gray et al., 2009, p. 18).

Satire derives from the Latin term *satura,* meaning "a mixed dish" (Holbert, Tchernev, Walther, Esralew, & Benski, 2013; LeBoeuf, 2007, p. 2). According to Test (1991), it is "a legitimate aesthetic expression of basic human emotions- anger, shame, indignation, disgust, contempt- emotions that are aroused by universal human behaviors- stupidity, agreed, injustice, selfishness" (p. 5), which "satisfy people's need for humor" (Ibrahim & Eltantawy, 2017, p. 2806) and amusement. It focuses on some certain aims to be taken into consideration, including 'sarcasm', 'ridicule', 'criticism', and 'hypocrisy'. It attempts to prove that appearances can be 'deceptive' and misleading. Distortions and exaggerations are included among its aims, which

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target 'often governments', or 'politicians', or 'the military', or 'the church', or 'the upper classes', or 'the conventions of the social life' (cf. Maslo, 2019, p. 232). Satire, as a 'process of transformation', requires two main participants: the 'author', who 'transforms reality' through the production of the satirical activity, and the recipient, who receives the author's satirical production and interprets it in terms of the real circumstances.
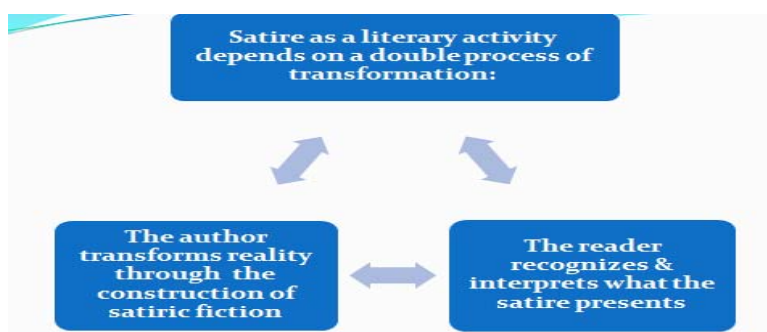

Fig 1. Satire as a process of double transformation

II- Methodology

Towards a Pentadic Satirical Script Theory of Verbal Humor (PSSTVH)

Depending greatly on Paul Simpson's (2003) theoretical model of satirical discourse analysis, this study attempts to propose a Pentadic Satirical Script Theory of Verbal Humor (PSSTVH). This model is considered appropriate for investigating satirical contexts, as it sheds light on the constituents or the components a satirical discourse consists of. According to Simpson, these principal constituents are three: 'the satirist', representing 'the producer' and the originator of the satirical text; 'the satiree', representing the 'addressee', whether a reader, a viewer or a listener; and 'the satirized', representing the oriented 'target', i.e., the object of satire (p. 8). The first two constituents, i.e., 'the satirist' and 'the satiree', are, as Simpson (2003) puts it, considered 'ratified' within the

discourse of satire, whereas the third one, i.e., 'the satirized', is regarded as 'ex-colluded'. He calls this 'ex-colluded' target an 'invited participant', who may be an individual, a group of people, a government, a political regime, "an episode involving human agents, an aspect of more fixed or stable experience or existence, or even, crucially, another discursive practice" (as cited in Hasan, 2011, p. 12).

The satirical script theory proposed here is based on Simpson's (2003) theoretical model of satirical discourse, namely Simpson's three constituents, 'the satirist', 'the satiree', and 'the satirized', plus two other proposed primary constituents, which are the 'medium', i.e., the language, whether formal or informal, written or oral, through which the satirical activity is delivered, and, finally, the 'tools', which represent the satirical techniques employed by the 'satirist' to convey his message successfully and efficiently. Thus, the theory proposed here suggests that five constituents, namely 'the satirist', 'the satiree', 'the satirized', 'the medium', and, finally, 'the tools', form the basis on which any satirical script or activity depends. These five constituents will be expounded below in detail.
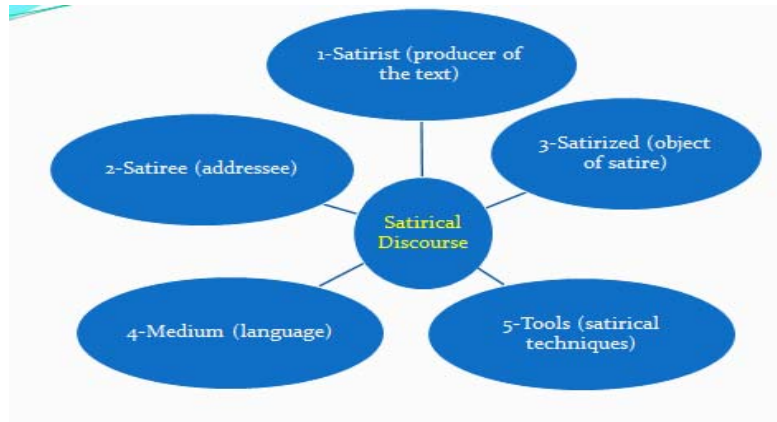

Fig 2. Pentadic structure of a satirical discourse

The womb from which the PSSTVH emerged

The proposed Pentadic Satirical Script Theory of Verbal Humor (PSSTVH) draws on other theories of humor, namely the General Theory of Verbal Humor (GTVH) proposed by Attardo & Raskin (1991), Paul Simpson's (2003) model of satirical discourse, acronymed as "SMUT", Incongruity Theory (Beattie, 1776, p. 348; Kant, 1790, p. 177; Schopenhauer 1819, as cited in Attardo 1997, pp. 396-7), and Blending Theory outlined by Fauconnier and Turner (2002).

To explain, the General Theory of Verbal Humor (GTVH) is "an extension and revision of Raskin's script theory of humor and of Attardo's five-level joke representation model" (Attardo & Raskin, 1991: 293). It focuses on the six Knowledge Resources (KRs), which are, as follows: Script Opposition (SO), Logical Mechanism (LM), Situation (SI), Target (TA), Narrative Strategy (NS), and Language (LA). This theory was later 'expanded' and 'redefined' by Paul Simpson (2003), as shown below.

In terms of compatibility with the GTVH (Attardo & Raskin, 1991) and the Incongruity Theory (Beattie, 1776, p. 348; Kant, 1790, p. 177; Schopenhauer, 1819, as cited in Attardo, 1997, pp. 396-7), Simpson (2003), in his book entitled *On the Discourse of Satire: Towards a Stylistic Model of Satirical Humor*, proposes a theoretical model of satirical humor, labelled "SMUT", which stands for 'Setting', 'Method', 'Uptake' and 'Target'. His model is regarded as a re-modification of the 'main tenets of SSTH-GTVH' and the Incongruity Theory. He attempts to 'extend' and 'redefine' other aspects of the GTVH, specifically the concepts of 'setup' and 'resolution'. In his model of satire, Simpson investigates the "varying degrees of similarity or difference between some certain types of knowledge resources" such as 'language' and 'script opposition' (p. 44).

Simpson's model is motivated by the contributions of his precedent theorists. 'Setting', the first component of his SMUT model, has been aspired from Nash's (1985) view on the pre-requisites of any 'act of humor' requiring a *genus*, which implies "a derivation in culture, institutions, attitudes, beliefs" (pp. 9-10; emphasis in the original). He argues that the "GTVH also postulates the existence of a *setup* phase which precedes the incongruity phase chronologically" in Attardo's model (emphasis in the original). The "Setup" phase, as he clarifies, corresponds broadly to the notion of "script overlap" expounded in the SSTH by Attardo & Raskin (1991) and the three-stage model of humor by Attardo (1997). Therefore, 'Setting', on his part, is "essentially a non-linguistic component", which encompasses "the preparatory preconditions necessary for the construction of satirical discourse" (Simpson, 2003, p. 70).

Being influenced by the 'principles of the GTVH', Simpson has borrowed only two phases out of the 'three-stage model of humor' (Attardo, 1997, p. 396) as stated in the second component of the SMUT model, i.e., 'Method'. These two phases are 'Setup' and 'Incongruity' (or script opposition), excluding 'Resolution', the third stage of Attardo's (1997) model. Attardo's (1997) model itself is an extension of the "two-stage" models of Suls (1972, p. 82), namely *incongruity-resolution* (IR).

Additionally, Simpson's (2003) third component of the SMUT model, 'Uptake', has been borrowed from Austin's (1962) concept of 'uptake', which relies on the comprehensibility of the 'illocutionary force' of the utterances and the 'perlocutionary effects' on the 'addressee' through the 'means of uttering the sentence' governed by the 'circumstances of the utterance' (1962, p. 116, as quoted in Simpson, 2003, p. 70).

Simpson's second reliance on the 'tenets of the GTVH' is clearly obvious in the proposed 'Target' in his SMUT model, which coincidentally or intentionally corresponds to the fourth Knowledge Resource, with some elaboration. To explain, he

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describes the 'satirical target' and classifies it into 'four subtypes', as follows: *episodic target* (a particular action/ specific event), *personal target* (a particular individual), *experiential target* (human conditions and experiences), and *textual target* (the principal object of attack) (p. 71; emphasis in the original).

He simplifies the 'concept of incongruity', in his model, as a "largely semantic in its conceptualisation", and clarifies the 'notion of *script opposition*', comprising two scripts, i.e., "the first is highly accessible and based on a neutral context, whereas the second opposed script is much less accessible and is strongly context dependent" (p. 38; emphasis in the original,). Simpson (2003), himself, admits that his model of satire is "over-reliant on the tenets of the GTVH", as the 'incongruity element' is "presented in terms of the concept of 'script opposition'", voicing "his specific reservations about both the narrowness of the script opposition approach and the problems attendant on the exclusion of a discourse-based approach" (p. 71). In other words, he (2003) expounds the 'incongruity phase' attendant on 'the broader notion of script opposition', 'through a number of overlapping discourse strategies', including "the creation of grotesques or caricatures … [of] the object of attack; the merging … of scripts and schemata; the transition between positive and negative polarities … normal and abnormal scripts … [and] … possible and impossible discourse worlds" (p. 70).

As shown in detail above, these theories have common grounds; they are complementary in one way or another, as interconnectedness is clearly delimited. Thus, the new proposed theory under study is a (re)emergence of the previous theories. It is a new collection of the original, the modified, the re-modified and the proposed theories. It is an attempt to analyze the satirical work in hand through a proposed alternative perspective, as will be shown below.

III- Analysis

Ṭāhir's satirical work is to be analyzed in terms of the five constituents of the proposed theory, 1- the satirist (the producer of the text); 2- the satiree (the addressee/the audience); 3- the satirized (the target); 4- medium (language), and 5- tools (satiric techniques).

1- The go-to satirist

Ṭāhir, as the producer of the text under study, attempts to criticize, satirize, and ridicule the prominent figure of the Muslim Brotherhood, 'the satirized' and 'the laughed-at target', using a 'humorous or deliberately exaggerated imitation' of serious master pieces of the Egyptian drama, mostly of cinematic works. His character as a political satirist is clearly depicted to be that of a "bluff-hater, cheat-hater, liar-hater, vanity-hater, but also that of a truth-lover, beauty-lover, simplicity-lover" (Elliot, 1960, p. 273). The intention of humor behind his satire is clearly stated in his Prologue, as follows:

> *Fa-ana lā urīdu an uʿakkir ṣafwak ayyuha al-qāriʾ al-ʿazīz ʿala qalbī aw aqallib ʿalīk al-mawāǧiʿ bal urīdu an arsim basmah ʿala waǧhik fī fatrah min asʿab al-fatarāt allatī namurr bihā wā-aḥlak al-ẓurūf*
> So, I do not want to disturb your tranquility, my dear reader, or to remind you of troubled times, but I want to put a smile to your face, specially, through the most hard times we go through. (p. 16)

So, his optimal goal is to relieve people's emotional suffering and intellectual disorders at the time of hardships and mistress, putting a smile on his readers' faces. In other words, his satire intends to "be funny in a belly laugh kind of way" (Gray et al., 2009, p. 4). He considers himself an "effective mouthpiece of the people's displeasure with those in power" (p. 4), including Mursī and the MB.

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1.1 Ṭāhir's concept of satire

Ṭāhir in his Prologue quotes ʿAmr Ḥamzāwī's saying on satire, who is an Egyptian academic and a political activist. Ḥamzāwī says:

> *Inna al-suḫriyyah ǧuzʾ min al-ḥayāh al-siyāsiyyah wa-ḥaq min ḥuqūq al-raʾy al-ʿām lābudda min iḥtrāmiha wā-ʿilāǧ al-nawāqiṣ lā yakūn bil-qamʿ bal bil-ḥurriyyah.* (p. 19)

Ṭāhir adopts the view of Ḥamzāwī, believing that "satire is part of the political life; it is considered one of the rights of public opinion that are to be respected [by all], and all the shortcomings and the [societal] blunders cannot be corrected by oppression but by freedom" (my translation, p. 19). This gives Ṭāhir the right to adopt a "subjective view of any aspect of social life", attempting to "contextualize satire as a social phenomenon" (Maslo, 2019, p. 232). Accordingly, this justifies Ṭāhir's approach to a "verbal aggression in which some aspect of historical reality", which "involves at least implied norms against which a target can be exposed as ridiculous", is "exposed to ridicule" (Fletcher, 1987, p. ix).

1.2 Ṭāhir's satirical objectives

Ṭāhir, through his satirical and political parody, attempts to find an emotional vent for the ordinary people of Egypt through which they could get rid, even if temporarily, of their recurrent encumbrances and burdens of life, enabling them to restore their stolen democracy, freedom of expression, and liberty by the rigid regime of Mursī and his party. Ṭāhir, as a political satirist, directs his attack to a specific individual, namely Muḥammad Mursī, the former president of Egypt, and his political blunders, affecting the general order of the Egyptian society according to him. He, first, sets himself the task of awakening his audience to be aware of the gap between what really is and what could be and "to see realities that have been obscured" (Gray et al., 2009, pp. 16-17). Secondly,

he aims at arousing his audience's laughter at the 'comic absurdity' inherent in the two parts of Ṭāhir's work, i.e., the fake achievements of Mursī and the Egyptian fantasy movies. In doing so, Ṭāhir directs his audience towards adopting an 'appropriate negative response', i.e., *fa-laysa ʿalayya wa-ʿala šaʿb Maṣr siwa al-intiẓār wa-law ṭāl* 'I or the people of Egypt have nothing but to wait, regardless of time' (p. 11), for the hope of taking, in the future, a 'positive action', i.e., *inna Maṣr laysat kullahā iḫwāniyyah* 'surely, Egypt as a whole is not (the property of) the MB' (p. 19).

1.3 Authorial intentions (Pfaff & Gibbs 1997)

Ṭāhir's Dedication is publically and openly divulged, as in: *ila kull al-rāfiḍīn li-ḥukm al-iḫwān wa-Maḥammad Mursī ahdī kitābī hāḏa Mursī qalb al-asad*. He lets the reader from the very beginning know that his recipients are those who stand against the Muslim Brotherhood's regime and those who reject the ruling of Mursī. He directly addresses his audience or readers, who have the right to receive his work. The Dedication expresses the satirist's personal perspective that is announced earlier on the cover page, including Abū-Ismāʿīl's disciples.

Ṭāhir dedicates his Foreword to the person whom he satirizes or criticizes, hoping to be mistaken in his perspective insights. Though the negative particle *lā* is unintentionally forgotten or missed, the intended meaning or the direct message is understood through the following context. To clarify, he says:

> *Atamanna **an akūn** qad taġannayt fī ḥukmī ʿalīk* ("Indeed, I hope I did you an injustice by judging (your behavior)") instead of *atamanna **alla akūn*** ("I hope I did not do"). (p. 11)

This previous statement semantically contradicts the following one, i.e., *wa-takūn ġayr allaḏī ana waṣaftuh fī kitābī hāḏā*, which seems inconsistent with the misprinted phrase *an akūn*, let alone other

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mistakes in writing, such as *ḥadṯī* instead of *ḥadsī* 'my intuition'. Finally, he asks his audience and the Egyptian people to do nothing but to be patient, no matter how long it takes.

1.4 Ṭāhir's dilemma

Ṭāhir declares from the very beginning his hostile and rejective attitude towards the Muslim Brotherhood's regime during the presidential elections between Mursī and Šafīq, justifying his refusal, as follows:

> *Rafaḍtu al-nuzūl laʾnnī lam akun ara fī ayy minhuma aw fī simāt aḥadihimā ma yaṣluḥ an yaǧʿalahu raʾīsan li-Maṣr … iḫtiyār aḥadihima sawfa yušʿirnī an lā šayʾ qad taġayyara ʿala arḍ Maṣr wa-anna al-ṯawrah ka-ʾannaha lam takun wa-anna šuhadāʾ 25 yanāyr qaddamū arwāḥahum habāʾan wa-suddan*
> I refused to participate in (the presidential elections), as they both, in my view, lack the prerequisites of the presidency of Egypt … choosing one of them will indicate that nothing has changed in the land of Egypt. (p. 13)

Having justified his refusal to participate in the presidential elections, Ṭāhir elaborates on his attack on the MB. He briefly criticizes Aḥmad Šafīq whom he considers a replica of Ḥusnī Mubārak, the old regime. As for Mursī and his party, he recounts their past of suffering, torture, imprisonment, and oppression, not because they were innocent but due to their radicalism and intellectual extremism. Then, he epitomizes his dilemma through posing a set of rhetorical questions followed by immediate and direct answers, positive or negative. For example, he talks about the dream of that party to rule Egypt, but why? Is it for the benefit of Egypt or themselves? Do they consider themselves the best for this country? Or do they want to only seize power as they seek sovereignty 'in all of its meanings'? (p. 13).

By raising a set of rhetorical questions, he gives the reader no option to reply or to think out of the box; the answers are of course directive; they direct the reader to opt for one negative answer. He, for instance, comments on his questions, saying: *lā akṯar min hāḏā biġaḍḍ al-naẓar ʿan maṣlaḥit Maṣr* 'no more than this, regardless of Egypt's benefit' (p. 13). For sure, he assumes no other possibilities; they are either the best leaders for Egypt, or they spare no effort to rule or control it. Degrading the character of Mursī, as a presidential candidate, accusing him of inexperience in politics and ignorance of his country's affairs, he questions his intentions, thoughts, and future proposals for Egypt in case of winning the elections. For all these justifications and reasonable opinions, according to him, Ṭāhir preferred to stay at home, refraining from participation in the elections, waiting for the undesirable expected result, that is, Mursī's victory over Šafīq in the 2012 presidential elections.

1.5 Subjectivity of the satirist

Subjectivity of the satirist is "a distinguishing characteristic of the satirical tradition" (Klinkowitz, 1990, p. 82). Ṭāhir seems to be purely subjective, using his own personal pronouns and self-referents, as in: *fī hāḏā al-kitāb aʿṭaytu nafsī misāḥah* 'I gave myself in this book a space'; *kull mā ataʿaqqaluhu wa-aḥussuh* 'all that I think and feel'; *sa-aktafī* 'will be enough for me to', to justify his understatement and degradation of the persona he attacks. He has one-sided view of life as he considers himself the voice and vicegerent of his society. To explain, he defines his goal of satire, that is, to protest against the MB and Mursī. In his Prologue, he reminds the readers of his refusal, inciting the Egyptian people to vote neither for Mursī nor for Šafīq during the 2012 presidential elections, as in: *ka-ġayrī min ǧumūʿ al-Maṣriyyin allaḏīna rafaḍū al-nuzūl ila al-intiḫābāt al-riʾāsiyyah ... bayna Aḥmad Šafīq and Maḥammad Mursī* 'as one of the majority of the Egyptians who refused to take part in the presidential elections … between Aḥmad Šafīq and Maḥammad Mursī' (p. 13). He justifies his attitudinal and actual behavior on a fact that he believes firmly: *Rafaḍtu al-*

nuzūl laʾnnī lam akun ara fī ayy minhuma aw fī simāt aḥadihimā ma yaṣluḥ an yaǧʿalahu raʾīsan li-Maṣr. According to him, none of the two candidates has the appropriate requirements for being the president of Egypt. He is obstinately attached to a belief in disloyalty to Mursī and his supporters. Ṭāhir concludes his Prologue by giving himself a small space of freedom to express his own views and the views of the Egyptians neutrally and simply. He expresses his own views on behalf of the Egyptians; he does not exclude anybody, as follows: *wa-ʿabbart min ḫilāliha ʿan ārāʾī wa-ārāʾ al-Maṣriyyin* 'and through which I expressed my own views and those of the Egyptians' (p. 19). He represents the "Egyptians" even though his views are his own.

2- The satiree (the addressee/audience)

The addressees in Ṭāhir's satirical work are the Egyptian citizens, who are suffering from the same dilemma, i.e., the curse of Mursī's regime and the blunders of the Muslim Brotherhood. Ṭāhir dedicates the first few pages of his work to a plea to his readers to "analyze and interrogate power and the realm of politics rather than remain simple subjects of it" (Gray et al., 2009, pp. 16-17). For instance, Ṭāhir explicitly addresses his readers, i.e., *šaʿb Maṣr* 'the people of Egypt', asking them gently to be patient, waiting and seeing the outcomes of Mursī's future as the president of Egypt, regardless of its duration *fa-laysa ʿalayya wa-ʿala šaʿb Maṣr siwa al-intiẓār wa-law ṭāl* 'I or the people of Egypt do not have but to wait, no matter how long it takes' (p. 11). Additionally, he mentions the addressees of his satire directly, expressing not only his own views of freedom he has, but also the views of *al-Maṣriyyin* exclusively without exception, talking on their behalf, as in: *wa-ana fī hāḏā al-kitāb aʿṭaytu nafsī misāḥah ḍaʾīlah min al-ḥurriyyah ... ʿabbartu min ḫilāliha ʿan ārāʾī wa-ārāʾ al-Maṣriyyin* 'and I, in this book, gave myself a miniscule space of freedom … through which I expressed my own views and those of the Egyptians' (p. 19).

In another situation, Ṭāhir initiates his Prologue by reminding *ğumūʿ al-Maṣriyyin* of his refusal, together with all the massive majority of the Egyptian people, to vote either for Mursī or for Šafīq during the 2012 presidential elections, as in: *ka-ġayrī min ğumūʿ al-Maṣriyyin allaḏīna rafaḍū al-nuzūl ila al-intiḫābāt al-riʾāsiyyah* (p. 13). Thus, Ṭāhir is always eager, especially from the very beginning of his work, to emphasize that his readers are *ğumūʿ al-Maṣriyyin* (the massive majority of the Egyptians), *al-Maṣriyyin* (all the Egyptians)*,* or *šaʿb Maṣr* (the people of Egypt). His identifies his readers clearly in order to avoid any possible suspicion.

3- The satirized (the target/ the object of attack)
The target of his satire is not "an optional knowledge resource", as Attardo and Raskin (1991, p. 319) and Attardo (2001, p. 24) propose, but it is "central to satire" and a "mandatory element of satirical discourse" (Maslo, 2019, p. 240). Ṭāhir adopts an attitudinal personal perspective, targeting TWO categories, namely the Muslim Brotherhood and, first and foremost, Mursī and Abū-Ismāʿīl's disciples. It reads, as stated on the cover page of his book: *maḥẓūr bayʿuh lil-iḫwān w-awlād Abū-Ismāʿīl* 'not to be sold for the Muslim Brotherhood or the sons of Abū-Ismāʿīl'. He likens his literary work to a commodity that is forbidden for those two groups. So, the cover page entails the two parties of the war against whom he engages, letting the readers know the author's opponents.

Furthermore, Ṭāhir's Dedication is publically and openly divulged, addressing all the rejecters of Mursī's regime and the Muslim Brotherhood as well, as in: *ila kull al-rāfiḍīn li-ḥukm al-iḫwān wa-Maḥammad Mursī ahdī kitābī hāḏā 'Mursī qalb al-asad'*. He lets the reader from the very beginning know that his recipients or the oriented audiences are those who stand against the MB's regime and those who reject the ruling of Mursī as the president of Egypt. He directly classifies his audiences or readers, excluding those who have no right to receive his work or to read it. The Dedication expresses the satirist's personal perspective that is

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disclosed earlier on the cover page, targeting the MB and Abū-Ismāʿīl's disciples.

4- Medium
4.1 Ṭāhir's language of satire

Gilbert Highet (2015) argues that most satirists create the feelings of resistance and 'protest' through the solicitous choice of their diction to provoke their readers' enthusiasm and to avoid boredom. The satirists' "[b]rutally direct phrases, taboo expressions, nauseating imagery, callous and crude slang … are part of the vocabulary of almost every satirist" (p. 20). Ṭāhir, who represents 'the voice of his community' (Gray et al., 2009, p. 16), adopts a language, which is a written medium. Ṭāhir employs a combination of language varieties or levels. He mixes *fuṣḥa al-turāṯ* 'the traditional Standard Arabic', as in *al-qaṭr allaḏī yasbiq al-ġayṯ* 'a drop of rain that precedes the downpour' (p.16), with *ʿāmmiyyit al-mutanawwirīn* 'vernacular of the enlightened', as in *kifāyah ʿalīh qarṣit widn* 'Lit. enough for him to get his ear pinched' (p. 59), and codeswitches to *fuṣḥa al-ʿaṣr* 'the Standard Arabic of contemporary times', as in *tafsīr siyādat al-raʾīs bi-anna al-ʿiṣyān al-madanī balṭaǧah* 'the interpretation of His Highness, the president, that civil disobedience is barbaric' (p. 45), to 'transform' the language of the original into a language commonly known among the Egyptians (cf. Badawī, 1973; Sinatora, 2016).

Ṭāhir uses language as a 'weapon' against the target. His verbal attack or, rather, 'aggression' is on all kinds of vices in his political community. In this regard, Johnson (1945) outlines the vices or faults satire counteracts, as follows:

> Satire everywhere attacks evil arrogant and triumphant, pride victorious and riding for a fall. It attacks those conventional respectabilities which are really hidden absurdities or vices blindly accepted by thoughtlessness, habit, or social custom. It attacks foolishness foolishly

convinced that it makes sense, grinning and unrepentant in its folly. It attacks stuffed shirts, hypocrisies aping merit, puffed and blown-up insignificances like the frog trying to swell into an ox, counterfeit passing for true (p. 8).

4.2 Narrative Strategy

Ṭāhir's narratives, which are greatly confined to satirical commentary in the form of bullet phrases in the first part of his work and satirical dialogues in the second part, are mostly ʿāmmiyyah accompanied by recurrent occurrence of Egyptian Arabic. These narratives "reflect the characters' speech or thoughts in their own language and style … through the use of Cairene Egyptian Arabic (CEA)" (Rosenbaum, 2012, p. 299). Ṭāhir introduces the text of satire in a language he likes most. It is an 'intersentential code-switching' (Mejdell, 2006, p. 414), which allows him to provide the reader with satirical comments through *fuṣḥāmmiyyah* (Rosenbaum 2000) where "the *fuṣḥā* and ʿāmmiyyah varieties are used in an alternating manner" (p. 71), for the sake of humor, as clearly shown in the following examples:

> *Fa-ana lā urīdu an uʿakkir ṣafwak ayyuha al-qāriʾ al-ʿazīz ʿala qalbī aw **aqallib ʿalīk al-mawāǧiʿ***
> (I do not want to bother you, my very dear reader, or **to remind you of your endless pains**.) (p. 16)

> *Mursī qalb al-asad allaḏī lam yatruk baladan ʿala ḫarīṭat al-ʿālam lam yaḏhab ilayha mutasawwilan **yišḫat ʿalīna fīha***
> (Mursī, the lion's heart, who did not leave a country on the map without mendicancy, **begging there on our behalf**.) (p. 17)

> *Awwil raʾīs yuʿallim šaʿbuh al-ṣabr wa-ṭūl al-bāl – **wa-ṭūlit al-bāl tiballaġ al-amal***

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(The first president who teaches his people patience and endurance, **through which one's hope may come true**.) (p. 24)

In the first example, *fuṣḥa* mirrors Ṭāhir's direct and formal address to his dearer readers, whereas *ʿāmmiyyah* (bold) breaks the ice between him and his readers and creates a friendly atmosphere. In the other two examples, *fuṣḥa* is interrupted by Ṭāhir's satirical comments in *ʿāmmiyyah* (bold). Thus, Ṭāhir's style of writing based on *fuṣḥāmmiyyah* enables the majority of his readers to enjoy reading his satirical writing according to the 'vocalization', i.e., the reading of words as they are written or spoken (Al-ʿIsīlī, 2011, p. 9, as cited in Håland, 2017, p. 157). He believes that *ʿāmmiyyah*, as a sense of belonging, is the direct means of communication through which he approaches his readers easily with no obstacles or limits, bridging the gap of distances.

Then, Ṭāhir uses explanatory statements and synonymous phrases to criticize Mursī. For instance, he describes Mursī's violation of his vows, as follows: *wa-Mursī **lam yaṣun ʿahdahu wa-lam yafi bi-waʿdihi** 'and Mursī was **not a man of his word** and **did not keep his promise**' (p. 19). He adopts two resonant phrases of the same meaning, ending in rhyme words. He also uses explanatory phrases, such as *ḫādiʿ al-nās, ḫādiʿ al-Maṣriyyin* '(Mursī is) deceiving people, deceiving the Egyptians' (p. 19).

4.3 Offensive commentary
Ṭāhir, as a satirist, directly and explicitly criticizes his opponent, the Muslim Brotherhood, in general, and Mursī, in particular, as he promises clearly in his Dedication. He does not conceal his bitter and offensive comments, as in *raʾīs muntahī al-ṣalāḥiyyah* 'Lit. a president whose validity is expired' or *yilʿab fī ḥamāmit al-salām* 'Lit., playing with one's dick' (p. 27). Instead, he openly voices abusive epithets, as in *raʾīs fī zaman al-tahyyis* 'a president in the age of hallucination' (p. 23). Additionally, he announces from the

very beginning in his satirical piece of art his hostility and hatred towards the other party he ridicules.

Ṭāhir expresses his own views directly through the dramatic plot. He expresses his views in which he believes through the characters participating in the events. Sometimes these views are offensively or vulgarly expressed. For example, Ḥamdīn replies aggressively to Mursī, when the latter converses with the former, saying: *ana baʿmil al-ṣaḥḥ* 'I'm doing the right' (p. 86). Ḥamdīn replies, as follows:

> *Inta miš bi-tiʿmil al-ṣaḥḥ! inta bi-tilʿab al-daḥḥ! wi-llī yilʿab al-daḥḥ may-uqulš aḥḥ! winta kidah ḥa-tuqūl aḥḥ ya-Mursī! ḥa-tuqūl aḥḥ!*
> (You are not doing the right. You are playing *carelessly*, and he who plays *carelessly* should not say *ouch*. You, Mursī, in this way, will say *ouch*! You will say *ouch*.) (p. 86)

The vulgar language used in the dialogue here is functionally employed to express the complete refusal of the participant's speech. Ḥamdīn replies angrily to Mursī's speech; he uses rhyming speech, such as *al-ṣaḥḥ* (the right) and *al-daḥḥ* (carelessness), including vulgar words, such as *aḥḥ* (ouch), which implies offensive objection. The mixture of slang, classical and formal language in the dialogues of the characters adds a taste of special flavor felt by the reader. This is really a credit to Ṭāhir.

Ṭāhir also handles Mursī's personal traits negatively. For instance, he comments sarcastically on his *al-taʾtaʾah fī nuṭq al-inǧiliziyyah* 'stuttering in English' and *sirr ṣubaʿuh al-šahīr* 'the secret of his famous (index) finger (while talking in public)' (p. 61). Ṭāhir, in his psychological description of Mursī, uses rhyming phrases, ending in the letter *mīm*, such as *kaṯīr al-ibtisām, wab-illayl lā yanām, wa-in nām tazūruhu al-aḥlām* 'recurrently smiling (face); sleepless at night, but if he sleeps, dreams visit him' (p. 62).

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In addition, Ṭāhir concludes the medical report of Doctor Ḥašabah, an imaginary character who psychologically treats Mursī, with very satirical proverbial rhyming expression, such as *ʿamal widn min ṭīn wa-widn min ʿaǧīn* 'having an ear of dust and another of dough', meaning *turning a deaf ear*.

5- Tools (satirical techniques)
5.1 Double-Entendre
The title of Ṭāhir's satirical work, which is *Mursī qalb al-asad*, is very significant; it has a double entendre, which is "a word, phrase, etc., that can be interpreted in two ways, esp. one having one meaning that is indelicate" (*Thefreedictionary.com*, n.d.). It functions as a type of humor as it indicates ambiguity or innuendos. To explain, the first half of the title implies the name of the hero of the work under study, Mursī. The second half of the title, which is *qalb al-asad*, implies a double entendre; it indicates the epithet of Mursī, whose heart is like the heart of the lion, referring to his courage. This interpretation is not meant in terms of the work under study. As for the second interpretation, which is intentionally meant, is the reference to the famous King of England, known as Richard the Lionheart. Starting from the title, Ṭāhir stimulates the readers' appetite to know the hidden connection between the title and its historical reference, and between the hero and the Norman King. Through a "single reference" (Thomas, 1986), Ṭāhir intends purposefully to 'recall the context of the model', i.e., Richard the Lionheart, as a great military leader, and applies "that context to the new situation" (p. 177), i.e., Mursī, as a great failure and a lame-duck president on Ṭāhir's part. Thus, it is "a means of imparting great significance, or making connections or conveying ideas" satirically and indelicately sometimes (p. 177).

Additionally, Ṭāhir's work entails a very concise subtitle, i.e., *fantazya siyasiyyah* 'political fantasy', which, as its name signifies, is "a genre of fiction or other artistic work characterized by

fanciful or supernatural elements" (*Thefreedictionary.com*, n.d.). He announces to the reader the type of his literary work s/he is going to receive.

5.2 Coded Iconic Message (Barthes 1977)

This semiotic term is quoted from Roland Barthes' chapter entitled "Rhetoric of the Image" (1977), in which he proposes a 'conceptual framework' for decoding the 'word-and-image' signification through 'three messages': (1) a linguistic message (all the words included); (2) a coded-iconic message (the 'visual connotations' inherent in the design of the caricature/image); and (3) a non-coded iconic message ('the recognition of the identifiable objects' in the caricature/image) (pp. 36-7).

The 'linguistic message' encompasses all the words included in the cover page, such as the main title *Mursī qalb al-asad*, the sub-title *fantazya siyasiyyah*, the author's name Īhāb Ṭāhir, and the trigger warning notice *maḥẓūr bayʿuh lil-iḥwān w-awlād Abū-Ismāʿīl*. The main title *Mursī qalb al-asad* is proportionally designed. It is written in the upper right of the cover page. The word 'Mursī' is written in proportion to the second half of the title, *qalb al-asad*, which comes below 'Mursī', indicating that 'Mursī'

satirically equals *qalb al-asad* in the space of writing in the cover page.

The 'coded iconic message', it implies the 'visual connotations' inherent in the design of Mursī's caricature. The cover page, which consists of a text (the title and the sub-title of Ṭāhir's work) and an image (the caricature of Mursī), as explained above, is designed and well organized. The caricature is pictorial, and it has pictorial signs as well. It consists of two 'identifiable objects', Mursī and the wooden lion. The first object, i.e., Mursī, he is a pseudo-warrior, wearing pajamas and heading into battle with his glasses. He is portrayed frowning, indicating his pessimistic nature. His awkward gaze towards the sky implies his aspiration to capture Egypt. His neat moustache and trimmed white beard denote his Islamist background. With his fake crown and one eye wide open, he rides a relatively proportioned wooden lion with a long tail, save for the head, which is larger a bit than the body. Raising his large wooden sword up to the sky, he announces his readiness for any expected fight. He is also wearing a red dandling cloak and clogs.

The second object is a swing wooden lion, indicating his unsteady movements up and down. It is a comic caricature. Though it represents a serious situation, it is humorously drawn to be used as a prop, as if in a lunatic asylum. In other words, the 'visual communication', delivered through the pictorial image, implies the underlying information the author intends to convey. Ṭāhir, in the second part of his satirical work, decodes the caricature inherent in the cover page, as follows:

> *Ahuh .. bi-albadlah dī .. bi-al-ddaqn dī .. bi-al-baṣṣah dī ..*
> *bi-al-sibḥah dī .. bi-al-lahǧah dī .. mālī Maṣr faqr wa-ǧūʿ*
> (Here, he is! (wearing) this suit, with this beard, with this weird look, (holding) these beads, (speaking) this accent … spreading poverty and famine all over Egypt.) (p. 104)

Among the visual associations is the lexical arrangement in the cover page. For example, in the upper left of the cover page, the phrase *fantazya siyasiyyah* is written in parallel to 'Mursī', the first half of the title. *fantazya siyasiyyah* is black in contrast to the word 'Mursī', which is dark blue. The word *Mursī* and the phrase *fantazya siyasiyyah* are horizontally lined together so that it is easily read: *Mursī fantazya siyasiyyah* 'Mursī is a political fantasy'. This is a possible interpretation of such arrangement. Mursī, a public figure and the president of Egypt at the time, is nothing but a 'political fantasy'. Additionally, the hero, who is wearing dark blue pajamas, indicating his dirty tricks in terms of the significance of colors in Egypt, holds a large wooden sword, above which the phrase *fantazya siyasiyyah* is written. Symbolically, it means: "The whole situation or tale is a *fantazya siyasiyyah*, and you, the reader, should not take it seriously."

The 'non-coded iconic message' connotes the 'recognition of the identifiable objects' in the caricature by the readers through the variety of colors. The font and the colors of the written text are purposefully employed as well. As for the colors, the dark blue one is of special significance to the author. The proper name of Mursī is written in the dark blue color. Also, Mursī's pajamas are colored dark blue. In the Egyptian culture, dark colors imply pessimism, sorrow, grief, and gloomy atmosphere. On the contrary, white indicates optimism, happiness, and goodness. Here, there is a mixture of colors that are professionally and intentionally employed. The dark blue color with which the name of Mursī is decorated recalls the common Egyptian saying *ha-tištaġallī fī al-azraq* 'will you work for me in blue!', *balāwī zarqa* 'blue tribulations', *al-ʿafarīt al-zurq* 'blue demons', *al-dibbān al-azraq* 'blue flies'. It is of cultural specificity; it means 'stop using your own dirty tricks with me'. This, of course, foreshadows the wrongdoings of the hero of the satirical work. This is also a clever reminder of the forthcoming events embedded in the work itself.

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On the other hand, the phrase *qalb al-asad* is ornamented with the red color, indicating the braveness of the lion, known as 'the king of the jungle'; it also connotes the blood of wars Richard the Lionheart shed. Similarly, the warning notice *maḥẓūr bayʿuh lil-iḫwān wa-wlād Abū-Ismāʿīl* is written in red, which fits the content of the notice; it functions as a stop sign for the readers so as to reflect upon it before proceeding to reading the book.

The last remark is inherent in the name of the author. It is written in dark blue, indicating the use of dirty tricks as opposed to Mursī's. His name is shown above the crown of the hero of his satirical work. As for the colors of the lion, the cloak and the crown, they seem to be normal and natural.

5.3 Satirical epithets

After stating the purpose behind his book, Ṭāhir promises his readers that he will stop reminding them of the abuses of Mursī's regime, but later he swallows his words. He sarcastically describes Mursī as *qalb al-asad* 'the lion's heart', *al-ʿālim al-ǧalīl* 'the reverend scholar', and *al-iqtiṣādī al-iḫwānī* 'the MB economist', who invented a new branch of economics based on mendacity. Mursī is sarcastically portrayed as one of *al-ʿulamāʾ al-qalāʾil al-afḏāḏ* 'the few outstanding scholars' in economics, to whom *yušarū ilayhim bi-al-banān* 'fingers point or refer', as he introduced the economics of begging, which is regarded as one of the most acknowledged theories of economics in the world. It is the theory of market or supply and demand. In this context, Ṭāhir compares Mursī's economic inventions or novelty to Thomas Malthus (1766-1834), the renowned English economist. Also, Mursī is nicknamed *al-ḫidīwī* 'khedive', similar to Khedive Ismāʿīl due to the domestic and the external growing debts of Egypt.

Furthermore, Mursī has been dramatically addressed in the Egyptian colloquial Arabic informally and in an unfriendly manner, as in *irǧaʿ yā ʿamm al-ḥaǧǧ inta taʿabtina maʿāk* 'come

back, old folk! You caused us a lot of troubles!' *inta waṣṣaltina li-marḥalit nafāḏ* [*sic*] *ṣabrina* 'you pushed us to impatience' (p. 42), and *ḫudha min qaṣirha yā Mursī* 'be straightforward / get to the point, Mursī' (p. 43). The form of direct address is functionally employed through the vocative case, which is gradually used for the person being addressed, changing from *yā ʿamm al-ḫağğ* into *inta*, and *yā Mursī*. In some other contexts, Mursī has been gently and formally addressed, as in *min wikālit NASA ila al-raʾīs Maḥammad Mursī* 'from NASA Agency to the president Muḥammad Mursī' (p. 41). Respect and reverence of address is exemplified in calling him 'the president'. Gradually, *al-raʾīs* is stripped of his title, and, finally, he became a code and of no importance, as in *min wikālit NASA ila al-ʿamīl 1313 al-madʿū* 'from NASA Agency to the agent no. 1313, the so-called' (p. 42).

5.4 Satirical sub-titles
Ṭāhir divides the first part of his book into 16 chapters, which epitomize the wrongdoings of Mursī and the MB. The first four chapters revolve around the achievements of the president Mursī from the point of view of Mursī's exponents. These chapters are entitled *inğazāt raʾīs fī zaman al-tahyyis* 'the achievements of a president in the age of hallucination', *inğazāt raʾīs al-ğumhūriyyah fī al-ʿuqūl al-iḫwāniyyah* 'the achievements of the president of the republic in the brains of the MBs', *inğazāt Mursī qalb al-asad* 'the achievements of Mursī, the lion's heart', and *inğazāt raʾīs fī šahruh al-tāsiʿ* 'the achievements of a president in his ninth month'. The four sub-titles are satirical; they all focus on the blunders of Mursī. These subtitles are initiated with the indefinite word *inğazāt* and followed by satirical complements, such as *raʾīs fī zaman al-tahyyis*, *raʾīs al-ğumhūriyyah fī al-ʿuqūl al-iḫwāniyyah*, *Mursī qalb al-asad* and *raʾīs fī šahruh al-tāsiʿ*. Three subtitles of them include an indefinite epithet, i.e., *raʾīs*, which implies belittlement and deprecation of Mursī, who is a mere president. Additionally, the phrases *fī zaman al-tahyyis* and *fī al-ʿuqūl al-iḫwāniyyah* deny the achievements Mursī, which exist only in the age of delusions, and which exist only in the brains of

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the MB; and the phrases *qalb al-asad* and *fī šahruh al-tāsiʿ* imply satirical allusions; the former alludes to Richard the Lionheart, whereas the latter, the period of pregnancy, which is contradictory to his nature as a man. To explain, *fī šahruh al-tāsiʿ* figuratively is a satirical phrase, which implies the hard times Egypt went through during Mursī's term; it is a period similar to the period of pregnancy, during which a woman suffers pain. Here, Ṭāhir likens Egypt, which suffers from Mursī's blunders, to a pregnant woman, who suffers from the pains of childbirth.

5.5 Dehumanized personification of the satirized

In a chapter entitled *min wikālit NASA ila Maḥammad Mursī* 'from NASA Agency to Muḥammad Mursī' (p. 41), Ṭāhir makes fun of Mursī, who is transformed into a robot, receiving coded messages from the spacecraft. Mursī here is dehumanized; he became a mere machine, not a human being, as Ṭāhir considers him an object powered by the doer, al-Muršid, who is represented by NASA Agency, which found out *baʿḍ al-ʿuyūb al-fanniyyah al-ḫāṣṣah bi-barmağitkum* 'some technical defects in your programming'. This chapter consists of three urgent appeals, targeting Mursī or Agent 1313, as Ṭāhir calls him. All of them are directed to Mursī to change his mind and to get back to the spacecraft before the discharge of his battery; they call upon him to give up the current struggle in Egypt and to relinquish authority peacefully without resistance. The tone of address of the urgent appeals is serious, and the message is warning and threatening to Mursī. The first and the second appeals quietly advise him to listen to the spacecraft twice. The appeals to come back are repeated 4 times, but in different wording, as in *rağāʾan al-ʿawdah ila markabat al-faḍāʾ fawran* 'please return to the spacecraft immediately' and *rağāʾan iḥḍar ilaynā fawran* 'please come to us without delay' in the first appeal, and *rağāʾan al-ʿawdah ilaynā fawran* 'please return to us immediately' and *liḏa narğū al-ʿawdah fawran* 'so, we beg you return immediately' (p. 42) in the second appeal. The two warning messages urge him to abandon his home in *al-Tağammuʿ*

Compound or his whereabouts, the headquarters of the MB in *al-Muqaṭṭam* District (p. 42), as his resistance or reluctance will lead to *bad consequences*, which may devastate not only *you*, but it may extend to include *your people* and *the whole country* (p. 41).

5.6 Imaginary Scenarios

In one of Ṭāhir's satirical chapters entitled *Mursī lil-Muršid: intū labbistūnī fī ḥīṭah*! 'Mursī to al-Muršid: 'You entrapped me!'', he creates a down to earth scene out of his own imagination that, in the end, turns to be a mere dream or a nightmare of Mursī. Skillfully, Ṭāhir depicts the potential relationships between the members of the MB according to his own view. On his part, Ṭāhir sympathizes with Mursī, who is considered to be the victim of the MB, and the subtitle is functionally employed to show his sympathy with him, even if it seems partial or temporary. Ṭāhir believes that Mursī is not up to assume rule of Egypt; it is enough for him to bring up his own children and to take care of his household. This fact in which Ṭāhir believes is clearly expressed on Mursī's tongue in this chapter; he converses with the gathering, saying: *intū labbistūnī fī ḥīṭah! ana kan mālī wi-māl ḥukm Maṣr? ana kifāyah ʿalayyah aḥkum ahl bītī*. He blames Mursī for nominating himself to be the president of Egypt, which is not *kūm ḥamadah* or *kafr šukr* (small rural villages in Egypt). His blame is admitted by Mursī, who regrets being the president of Egypt, accusing himself of getting mad; he says: *ana itğannint lamma wāfiqtukum innī araššaḥ nafsī makān al-Šāṭir* 'I got crazy when I listened to you and nominated myself instead of al-Šāṭir' (p. 53).

5.7 Humor-induced dialogue

Ṭāhir's script generally abounds in humor, especially in a chapter entitled *Mursī lil-Muršid: intū labbistūnī fī ḥīṭah*! "Mursī to al-Muršid: 'You entrapped me!'" The characters look as if they are in a real polemic war; they act and react in response aggressively. For example, Mursī replies aggressively to al-Muršid, who attempts to motivate Mursī and to encourage him to assume his term in office, saying: *inta ahl laha yā Mursī* 'you are up to it, Mursī' (p. 52).

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Mursī replies angrily: *ahl mīn yaba da-al-nās kalit bi-wiššī min ḥikāyit ahlī wa-ʿaširtī dī* 'Are you serious, pop? I cannot face people because of the issue of my family and kinsfolk' (p. 52). Also, a very humorous but serious dialogue between Mursī and Qandīl is skillfully written; Mursī accuses Qandīl of failure, saying: *yā fāšil inta tibqa raʾīs wuzarāʾ! inta kibīrak ḥallāq ṣiḥḥah* 'Oh, failure! You, you wanna be a prime minister! You fit to be only a rural barber' (p. 52). He makes fun of him and admits his failure before the gathering; he despises the role he performs; he is up to be, according to him, *ḥallāq ṣiḥḥah*, a minor barber job practiced at home in the rural society. *Ḥallāq al-ṣiḥḥah* is also known as *mizayyin* in Upper Egypt; he is a male barber, "whose job is not limited to haircuts and shaves; he is also pharmacist, gives injections, does venesection (blood-letting), circumcises"; he is "responsible for sanitation, and at times has other medical duties too, regardless of whether or not he has the qualifications" (Baer, 2016, p. 167). In response to Mursī's insult, Qandīl retaliates for his offense; he says: *intū qultūlī ḥāǧah ana ma-ʿamaltahāš? ana barbuṭ al-ḥumār maṭraḥ ma-yuʿūz al-ḥumār* 'Am I to blame? I am always at your service; I tie the donkey where the donkey likes' (p. 53). There is a linguistic deviation in the maxim that is well known among the Egyptians. Qandīl makes a little change in this maxim; he intentionally employs the word *al-ḥumār* 'donkey', the second one, instead of *ṣāḥibuh* 'his owner', the original. This humorous response evokes satirically laughter of the reader.

Again, Mursī's reproach to al-Biltāǧī is full of humor, implying sarcasm, as in *ʿāyiz tibqa wazīr dāḫiliyyah marrah waḥdah? ... ibqa itġaṭṭa kuwayyis yā Biltāǧī* 'you wanna be a foreign minister all at once? … cover yourself well while sleeping, Biltāǧī' (p. 53). Mursī's ridicule of Qandīl arouses one's laughter, as the phrase *ibqa itġaṭṭa kuwayyis* implies an offensive indication; it means that 'your buttocks are uncovered while sleeping'. Egyptians believe that one dreams when one's buttocks are

uncovered. It is said to make fun of those who say nonsense or foretell illogical or strange dreams.

5.8 Portrayal of interpersonal relationships

Ṭāhir shows the strong relationship specifically between al-Šāṭir and al-Muršid. It is obvious through the formidable speech of al-Muršid with al-Šāṭir, who is kindly and gently addressed by al-Muršid. He has got the title of *muhandis al-ǧamāʿah* 'the party's engineer', who is 'brave' and 'callous'. He does not believe in sentiments, which 'may yield to considerable repercussions' and have no 'place in political wars' (p. 57). Words and phrases of compliment are frequently used by al-Muršid to al-Šāṭir. For example, *inta dimāǧ yā* Šāṭir 'you're a genius, Šāṭir', *inta ḫalīftī fī maktab al-iršād* 'you're my vicegerent in the office of guidance', *inta qalbak mayyit yā* Šāṭir 'you're callous, Šāṭir', and *inta ibnī yā* Šāṭir 'you're my son, Šāṭir' are uttered to describe the character of al-Šāṭir and his standing role in *al-ǧamāʿah* 'the Group'. In turn, al-Muršid is formally and respectfully addressed by al-Šāṭir. For example, various titles are given to al-Muršid, like *faḍiltak* 'your highness', *maʿālīk* 'your majesty', *ǧanābak* 'your nobility', *saʿadtak* 'your excellency', *yā fandim* 'O, Sir', *faḫamtak* 'your dignity', and *sumuwwak* 'your highness'. Through this cluster of titles and formidable father-son relationship, Ṭāhir unveils the hidden secrets among the members of the MB and their Muršid to the reader.

5.9 Satirical parody of al-Taḥrir Square

In a chapter entitled *huna maydān al-Taḥrir* 'here's al-Taḥrir Square' (p. 69), Ṭāhir creates a satirical parody of Taḥrir Square, where demonstrations were held. He creates a story of two characters, Īhāb, a husband whose name is similar to that of the author of this work, and Ġādah, his wife. Ṭāhir narrates a very simple story; it deals with the husband's very simple domestic demands; he asks his wife gently to prepare *ḫallit maḫšī kurumb* 'a pot of stuffed cabbage', *ṣiniyyit kīk bil-zabādī* 'a tray of cake with yoghurt' and *baby dull iswid* 'black babydoll'. He frequently

repeated his demands; he never gave up; he kept insisting on his demands though he was rebuffed. He used every possible means to convince her, but in vain. When he failed to persuade her to carry out his demands, he started to think of another possible solution. Finally, he decided to campaign and demonstrate at home, imitating what was happening in al-Taḥrir Square. On Ġādah's returning home with company, she opened the door of her flat, she found her husband half-naked, sitting under a large blue tent. Feeling embarrassed, she excused her friends and begged her husband, telling him that all his demands will be carried out. Ṭāhir trusted her and ended his sit-in, taking down his tent, letting her and her friends come in. A few days later, her husband went home with a friend; he found his wife imitating the same trick he did. She campaigned and erected a large blue tent similar to his. He had to leave his friend at the door, begging her to remove her tent and stop demonstrating. She conditions on fulfilment of his demand. She told him he should carry out her demands first. He gave in to the pressure of her demands, which included an air conditioner, a 41-inch television screen, and an increase in the monthly home budget. She gave him a lesson at the end of their tit-for-tat tricks; she told him that she can demonstrate and campaign the same way he does; days are ups and downs; she is perfect in retaliation. Here, Ṭāhir creates a symbolic story by which he comments satirically on the funny demonstrations people make and trivial demands they ask for.

5.10 Bullet Phrases

Ṭāhir uses bullet phrases, which are very concise and precise; they are intentionally employed to highlight significant information and key words, targeting satirically the achievements of Mursī, especially in the early period of his presidency. Throughout the first part of his book, which revolves around the so-called achievements of Mursī, Ṭāhir uses very concise phrases, describing satirically Mursī's personal and public character. For example, in a chapter entitled *raʾīs fī zaman al-tahyyis* 'a president in the age of

hallucination', Ṭāhir uses definitional phrases, which are long a little bit, except for *awwil raʾīs līh raʾīs* 'the first president to have a president' and *awwil raʾīs multaḥī* 'the first president with beard'. He criticizes Mursī's guards, who accompany him in his prayers at mosques; he says: *awwil raʾīs yašʿur bil-ḫūf wi-ʿadam al-amān fī buyūt Allāh wa-yuṣallī bi-ḥarasuh* 'the first president who feels frightened and insecure at the houses of God, performing prayers in the company of his guards'. That is why he *yuṣallī kull ǧumʿah fī masǧid ǧīr al-āḫar* 'performing every Friday prayers in every other mosque' (p. 23). He makes fun of his prime minister, who talks offensively about the styles of breastfeeding, as follows: *awwil raʾīs raʾīs-wuzarāʾuh yataḥaddaṯ ʿan asālīb al-riḍāʿah wi-laban al-sarsūb* 'the first president whose prime minister talks about the methods of breastfeeding and foremilk' (p. 23). Professionally, Ṭāhir employs the language and style of commercials that depend basically on brevity and succinctness.

5.11 Axiomatic Phrases
Ṭāhir uses axiomatic phrases, i.e., 'self-evident truths that require no proof' (*Thefreedictionary.com*, n.d.), in a chapter entitled *inǧazāt raʾīs al-ǧumhūriyyah fī al-ʿuqūl al-iḫwāniyyah* 'the achievements of the president of the republic in the brains of the MBs'. These phrases are a set of natural biological behavior. They are mentioned as items in a personal résumé of Mursī. Ṭāhir initiates this chapter with Mursī's name, i.e., Maḥammad. He has boys and girls; he can read and write; he does not drink tea or coffee; he does not smoke; he prays the 5 daily prayers, including the optional ones. Ṭāhir satirically opts for a set of axiomatic phrases to complete Mursī's curriculum vitae. For example, Ṭāhir considers Mursī's natural conduct as to be distinctive features; he says, *lamma bi-uǧūʕ bi-yākul* 'when he feels hungry, he eats', *lamma bi-yiʿṭaʃ bi-yišrab* 'when he feels thirsty, he drinks', *lamma bi-yinām bi-yiġammaḍ ʿīnuh* 'when he sleeps, he closes his eyes', and *yartadī al-malābis al-šitwiyyah fī faṣl al-šitāʾ wal-malābis al-ṣayfiyyah fī faṣl al-ṣayf* 'he wears winter clothes in winter and summer clothes in summer'. He uses these axiomatic phrases as a

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non-verbal humor, making fun of Mursī and underestimating his presidency.

5.12 Semantic prosody

Ṭāhir is good at employing semantic prosody, meaning 'negative or positive associations'. His satirical book is rich in both kinds of associations, but negative or satirical associations are repeatedly used in his work, as its optimal goal is to amuse the reader and to defame Mursī and the MB. Ṭāhir, for example, criticizes the type of economy Mursī has invented, the economy of begging. He considers Mursī as one of the few genius scholars to whom fingers point or refer, indicating his worldwide fame. His choice of a few positive association of words, i.e., *al-ʿulamāʾ* 'scholars' followed by *al-qalāʾil* 'few', which is followed by the positive attribute *al-afḏāḏ* 'outstanding', in a satirical context transforms these positive associations into negative ones. This simply means that his usage is ironic. His satirical goal extends to use humorous description of Mursī; he uses another positive phrase modifying the previous description, i.e., *al-laḏīna yušarū ilayhim bil-banān* 'to whom fingers point'.

In addition, the phrase *timsaḥ ğūḥī* is supposedly uttered by al-Muršid to al-Katatnī, who was the president of the Egyptian People's Assembly and a senior leader in the MB. It is taken from the dialogue between them. The collocated words of *timsaḥ ğūḥī* 'baize' imply "flattery, toadying, buttering-up" (Badawī and Hinds, 1986, p. 180). It is usually said when you fail to get what you desire from anyone by fair methods, except for 'sincere praise' and 'honeyed words'.

As for the phrase *fašalak al-ḏarīʿ*, it is supposedly uttered by Mursī to Hišām Qandīl in the script. It is employed by Ṭāhir to describe the state of failure Egypt went through during Qandīl's office as a prime minister. This phrase consists of a noun *fašalak* plus a modifier *al-ḏarīʿ*. It means 'your complete failure'. This

collocated combination reflects, from Ṭāhir's point of view, the complete failure Egypt witnessed through Mursī's regime and his prime minister, Qandīl, as well. It has a negative connotation.

The phrases *balāš tawaḍuʿ inta dimāġ yā Šāṭir* include a set of positive associations. They are two phrases: *balāš tawaḍuʿ* and *inta dimāġ yā Šāṭir*. The former is usually said in a situation when the speaker shows expressive modesty and humbleness in his speech towards the listener. It consists of *balāš*, a colloquial negative particle, meaning 'do not', and *tawaḍuʿ*, meaning 'modesty'. It means 'Do not underestimate yourself! You are capable of doing more than you can ever imagine'. As for *inta dimāġ yā Šāṭir*, it is of positive and negative associations. It depends upon the given context. For example, it could be interpreted as 'having diarrhea of the mouth', implying 'constant talking without thinking'. *Yā Šāṭir*, in this regard, implies linguistically 'an anonymous vocative', but it refers to the addressee in reality, the known vocative, Ḫayrat al-Šāṭir. It can be used ironically to mean 'not so bright'. In addition, it could be interpreted in concordance with the given context here, as follows: 'Oh! Šāṭir, you are genius!'

The phrase *ğamʿit al-ḫankah bi-ğumhuriyyit Maṣr al-iḫwānkiyyah* has a set of negative associations. Ṭāhir initiates his narration on the qualifications of Dr Ḫašabah (Lit., a piece of wood), whose name is very satirical, as it arouses one's laughter. He mentions the name of the university from which he has graduated, i.e., *ğamʿit al-ḫankah*, which is a colloquial equivalent to a 'lunatic asylum'. *Al-ḫankah* has other Egyptian colloquial Arabic equivalents, such as *mustašfa al-mağaḏīb*, *mustašfa al-mağanīn*, *mustašfa al-ʿabbasiyyah* and *al-muristān*. Thus, *ğamʿit al-ḫankah* has a negative association; it indicates that Mursī's private physician is not abnormal man; he is insane or mad. Ṭāhir continues his narration on the qualifications of Dr Ḫašabah; he specifies the location of *ğamʿit al-ḫankah*, which lies in *ğumhuriyyit Maṣr al-iḫwānkiyyah*. Of course, it is not real; it is a fabricated country or res publica. It has a negative association, as

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al-iḫwānkiyyah is a newly coined term of the MB, who transformed Egypt, the Arab Republic, into the Republic of the MB according to Ṭāhir's view.

Through the phrase *al-tamkīn al-iḫwānī min mafāṣil al-dawlah*, Ṭāhir satirically comments on the blunders of Mursī. In this regard, he describes the hoggishness and greediness of Mursī, the president of Egypt, who has an excessive desire for seizing and usurping Egypt. So, this phrase has two negative associations, which are *al-tamkīn al-iḫwānī* and *mafāṣil al-dawlah*, which acquired its negative association from the full control of the MB over Egypt. *Al-tamkīn* in general has a positive connotation, but its positive connotation turned into negative connotation through its combination with the attribute of *al-iḫwānī*. *Al-tamkīn* in general means 'enablement', 'empowering', or 'establishment', but when it is collocated with *al-iḫwānī*, it acquired a new interpretation explained in the following phrase through which Ṭāhir clarifies the type of enablement, i.e., *mafāṣil al-dawlah* 'joints of the country'. It is a colloquial expression, meaning 'the country's bodies or entities'. So, the whole phrase means 'the MB's seizure of Egypt's bodies'.

5.13 Lexical parallelism
Ṭāhir includes a separate chapter in the first part of his satirical work under the title of *al-kāʾin al-salafī wal-kāʾin al-iḫwānī*. He makes a humorous comparison between the two parties. The sub-title implies degradation and ridicule, especially the word *al-kāʾin* 'being', which lacks human characteristics. The comparison is well organized and well balanced. Additionally, it is precise and concise, as Ṭāhir uses concise definitions and satirical epithets. Sometimes, he resorts to explanatory definitions annotated with maxims. Logically, he initiates his comparison through focusing on *al-kāʾin al-iḫwānī*, the core of his book. For example, Ṭāhir describes *al-kāʾin al-iḫwānī* as *kāʾin ʿankabūtī* 'spider creature', whereas *al-kāʾin al-salafī* as *kāʾin ʿaqrabī* 'scorpion creature'.

Ṭāhir does not choose descriptions haphazardly. He uses satirical epithets, but they are significant and indicative as well. Although both spiders and scorpions are 'arachnids', having eight legs, each class has its own features. In Ṭāhir's view, both the MB and *al-salafiyyin* 'Islamists' look like the creatures he likens them to; they have the same features. Spiders, for instance, are of various 'sizes', ranging from 'tiny' to 'massive'. Spiders can 'jump' when necessary; the 'vast majority' of them cause no 'harm'; they are of great importance to humans, as they get rid of 'insects' and 'pests' that destroy 'crops' and affect 'agriculture'. They are 'carnivorous', 'trapping flies and other insects in their webs', which are made of 'silk', or 'hunting them down'. They use their strong webs for many 'purposes'; they use them to 'climb', to 'tether themselves for safety' in case of danger, to 'create egg sacs', to 'wrap up prey', or to 'make nests'. Losing their 'habitat' is a great danger (*nationalgeographic.com*, n.d.). Similarly, as Ṭāhir claims, the MB has various categories and classes. They spread all over the world. They have an 'issue' to defend and die for. They are too quiet to get angry, controlling their actions and reactions; they act maliciously, like foxes. They do not hate others, but they ridicule them implicitly, as they wish they could oppress, remove, or destroy others (p. 65). They feel oppressed all the time. They flatter to persuade and bargain to get the least they could; they believe firmly in the maxim that says, *malā yuʾḫaḏ* [*sic*] *kulluh lā yutrak kulluh* [*sic*][8] 'what cannot be taken at once, should not be left at once' (p. 65). Humorously, Ṭāhir inserts some satirical collocated associations. For example, he describes them as *kāʾin ʿankabūtī* 'spider creature', *quṣ islāmī mudmaǧ* 'compact Islamic disk', *nusḫah uriǧināl* 'original copy', and *muslim kaǧwal* 'casual Muslim', for they do not have beard or wear Islamic uniform.

Scorpions are 'poisonous' and very dangerous; they use their 'poison' as a means of self-defense against 'predators' and hunting their 'preys' (*nationalgeographic.com*, n.d.). Ṭāhir, in his simile, believes that *Islamists* are more or less like the scorpions. They are intolerant and overzealous for their religion. They do not

respect others or accept their behaviors; they are moody, aggressive, and disorganized. They are frequently marrying, twice, thrice, etc. They are *muslim kilāsīkī* 'classic Muslim', as they have beard and have no moustache. Finally, Ṭāhir comments on the bad relationship between the two creatures. He says that they are on bad terms; there is a hidden hostility and hatred in their common interests (pp. 66-7).

5.14 Idiomatic dramatized parody

Ṭāhir's satirical style of writing abounds in idiomatic parodies, which mean reconsideration of old or common Egyptian proverbs, sayings, or maxims. Ṭāhir quotes these recurrent patterns and modifies them according to the given context. The replacement of words does not exceed one or two in number, recurrently used in the most famous Egyptian sayings in the masterpieces of cinematic works. This style of writing is specifically shown in a separate chapter entitled *ālū ʿan al-nahḍah* 'they talked about the Renaissance (project of development)', which is rich in idiomatic parodies. Throughout the following famous utterances on the tongue of famous actors and actresses, Ṭāhir focuses only on one word, i.e., *al-nahḍah*, which replaces a focal word in the original. Professionally, Ṭāhir was fortunate in his choice of the re-changeable alternatives. He accurately chose the utterances and skillfully replaced the intended lexical items, quoting the sayer of these famous statements. For instance, he chooses one of the most sayings of the late Egyptian actress, Mārī Munīb, and transforms *farḥah* 'joy' into *nahḍah* (in bold), as in *yā **nahḍah** mā tammit ḥadhā al-ġurāb wi-ṭār* (Alas! The renaissance has not been yet achieved, as the crow took it away) (p. 71). Also, the saying of the late Egyptian actor, Abdel-Fattāḥ al-Quṣarī, which is *yā ṣafāyḥ **al-nahḍah** al-sayḥah yā qawālib al-zibdah al-nayḥah* (How the jerry cans of renaissance are melted! How the molds of butter are spread!), depends basically on the word *al-zibbdah* 'butter', which is replaced by ***al-nahḍah*** 'the renaissance' in the first part of the saying. The late Egyptian actor, Tawfīq al-Diqn's most famous

utterance is *aḥla min al-šaraf mafīš* (Nothing is better than one's honor), in which *šaraf* 'honor' is replaced by **al-nahḍah**. *Iwʿa al-ğambarī yuʿuḍḍak* (Beware of the shrimp!) is a famous utterance by the Egyptian actress, Nadyah al-Ğendī, where *al- ğambarī* 'shrimp' is replaced by **al-nahḍah**. *Tismaḥīlī bi-al-raqaṣah dī* (Would you please let me dance with you?) is a famous utterance by the late actor, Istifān Rustī, where *bi-al-raqaṣah* 'one dance' is interchanged by **al-nahḍah**. Finally, Yūsuf Wahbah, the late famous Egyptian actor, uttered a famous saying, which became commonly used till today by the Egyptians; it is *šaraf al-bint zayy ʿūd al-kabrīt maywallaʿš ġīr marrah waḥdah* (a girl's honor is like a matchstick lit only once), where *šaraf al-bint* 'a girl's honor' is replaced by **al-nahḍah**. Thus, this technique creates a friendly atmosphere between the reader and the text, dissolving into laughter.

5.15 Dramatized phraseologies

Borrowing dramatic phrases from the original is one of the salient features of Ṭāhir's fantasy movies. Ṭāhir skillfully deploys exact phrases and extracts from the original in each movie of his own selection. He attempts to remind the reader of the original's atmosphere, arousing his laughter and smile. For example, Ṭāhir borrows some phrases from the movie *al-Nāṣir Ṣalaḥ al-Dīn* in his fantasy movie *Mursī qalb al-asad*, such as *wa-lākinnakum taḥriquna aġṣān al-zaytūn*, a famous phrase uttered by Ṣalaḥ al-Dīn in the original to be imitated by Mursī. Here, the previous phrase is functionally employed by Ṭāhir. The context in which it is used seems to be logical and effective. For example, he paves the way for the reader to make a link between the borrowed dramatic words or phrases and the previous dialogue, which seems as if it is taken from the original. Here, the phrase *wa-lākinnakum taḥriquna aġṣān al-zaytūn* is uttered by Mursī in response to the comment of al-Baradʿī, who satirically criticizes the seizure of Egypt, represented in some cities, by the MB. He says: *ḍamīr ğabhit al-inqāḏ lā yaṭmaʾin wa-Maṣr Manšiyyit al-Ṣadr wal-Dimirdāš wa-Kubrī al-Qubbah wa-Saraya al-Qubbah wa-**Ḥadāʾiq al-Zaytūn** fī*

īyd iḫwāniyyah (The conscience of the Salvation's Front does not feel secure as long as Egypt, Manšiyyit al-Ṣadr, al-Dimirdāš, Kubrī al-Qubbah, Saraya al-Qubbah, and **the gardens of olives** are still in the hands of the MB). The phrase *Ḥadāʾiq al-Zaytūn* 'the gardens of olives' is the key that stimulated Ṭāhir to employ the borrowed phrase, i.e., *wa-lākinnakum taḥriquna aġṣān al-zaytūn* (but you are burning the olive branches), which arouses the reader's laughter, being fully aware of the original, and his surprise as well.

The process of borrowing dramatic words or phrases is functionally employed by Ṭāhir thoroughly in his fantasy movies through mixing seriousness with banter. For example, Ḥamdīn imitates the words of *al-Nāṣir Ṣalaḥ al-Dīn* targeting Mursī; he borrows some of his words and mingles them with good-humored ones; he says: *li-takūn raʾīsan ʿala Maṣr tabḥaṯ ʿan ʿanāqīd al-full wal-yasmīn wa-aṭbāq al-ruzz bi-al-laban wa-akwāb al-qirfah bi-al-ǧanzabīl* (Let you be the president of Egypt, who is looking for the bunches of jasmine, the plates of rice with milk, and the cups of cinnamon with ginger) (p. 77). The borrowed phrase is *tabḥaṯ ʿan ʿanāqīd al-full wal-yasmīn* (looking for the bunches of jasmine) is humorously mingled with the phrase of *wa-aṭbāq al-ruzz bi-al-laban wa-akwāb al-qirfah bi-al-ǧanzabīl* (the plates of rice with milk, and the cups of cinnamon with ginger). Shortly, Ḥamdīn switches his speech to adopt some words of al-Nāṣir Ṣalaḥ al-Dīn again, as in *anta turīdu al-ḥarb li-yakun mā turīd* (Let it be war as you wish). This kind of mixture keeps the reader aware of the original while reading the fictional version.

Ṭāhir also resorts to surprising his readers in his script. He borrows words or phrases from the original, inserting words that are linguistically deviated. Shifting in the arrangement of the collocated words affects positively the attitudinal linear thought of the reader, who feels surprised by such a combination. For example, Mursī replies to the gathering, including Ḥamdīn, al-Baradʿī and al-Badawī, using the phrase *taʿaṭṭarat sayyāratī al-*

maṛsīdis in the sequence of the borrowed phrases of al-Nāṣir Ṣalaḥ al-Dīn, as follows: *Mursī yataqaddam ilaykum rāǧiyan an taqbalū yadahu al-mamdūdah bi-al-salām fal-nataḥāwar li-naǧlis ʿala māʾidat al-ḥiwār fa-fī al-ṭarīq ilaykum **taʿaṭṭarat sayyāratī al-maṛsīdis*** (Mursī approaches you, hoping you accept his hands outstretched towards peace; let's sit together on the table of dialogue; my Mercedes car stumbled while driving to you) (p. 78). This shift interrupts the linear thought of the reader, who consciously reads the dialogue, retrieving the original text. The awkward phrase *taʿaṭṭarat sayyāratī al-maṛsīdis* has a linguistic deviation; the word *taʿaṭṭara* means to 'stumble' or to 'trip', i.e., "to miss one's step in walking or running" (*Thefreedictionary.com*, n.d.). It collocates with humans and animals, as in *taʿaṭṭara lisānuh*, meaning 'one's tongue stammered or stuttered', or *ʿaṭara al-faras* (*Almaany.com*, n.d.), meaning 'one's horse stumbled or slipped'. As explained, the awkward phrase *taʿaṭṭarat sayyāratī al-maṛsīdis*, which literally means 'my Mercedes car stumbled', pays the reader's attention to the witty excuse of Mursī.

5.16 Satirical dramatic and cultural allusions

Ṭāhir employs some satirical dramatic allusions in his satirical work to break the seriousness of the events and to make comic relief. For instance, al-Baradʿī, in his conversation with Mursī, replies satirically to him; he intentionally uses the phrase *qandīl umm Hāšim*[9], a famous novel (1940), which became a movie in 1968, by Yaḥya Ḥaqqī (1905-1992), referring to Hišām Qandīl, the prime minister in Mursī's regime. He says: *ʿindama taʿūd ila al-Muršid fī al-Muqaṭṭam wa-ila Ḥayrat al-Šāṭir wal-Katatnī wal-ʿiryān wa-qandīl umm Hāšim* (p. 78-9). *Qandīl umm Hāšim* seems odd among the cluster of names mentioned. Ṭāhir alludes satirically to the movie to arouse the reader's laughter; he downplays the importance of the character of Hišām Qandīl, whom Ṭāhir disbelieves in his capabilities as a prime minister.

The title *ʿašar azamāt wi-astik yiḥallū al-muwāṭin al-maṣrī mirtāḥ* (Ten crises plus a strip make the Egyptian citizen feel

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comfortable) refers cynically to an old Egyptian commercial advertisement, promoted in 1983, with slight differences. The advertisement promoted diapers of seven layers plus a strip *sabaʿ ṭabaqāt wi-astik*, but Ṭāhir modifies it and transforms the number from *sabaʿ* into *ʿašar,* and *ṭabaqāt* into *azamāt*. The ten types of crises Ṭāhir mentions or reminds the reader of relieve the constraints and obstacles of the Egyptian citizen. This subtitle alludes to a culturally specific advertisement, which addresses kids and children. Logically, burdens and crises do not bring happiness to the Egyptian citizen, but Ṭāhir goes on his sarcasm.

5.17 Dramatized crisis scenarios

Ṭāhir in each satirical chapter skillfully gives the reader a brief summary of one aspect of the crises Egypt faces from his own point of view. He expresses his views through Egypt, which represents one of the characters playing an important role in most of Ṭāhir's satirical fantasy movies. For instance, Ṭāhir demonstrates the reasons behind the rejection of Šafīq as a president of Egypt. He deploys the dialogue between Maṣr 'Egypt' and Šafīq skillfully to show all these reasons:

> *Maṣr: ana miš miṣaddaqah widānī Šafīq bi-yitkallim niyābatan ʿan šaʿb Maṣr? muʿẓam al-šaʿb bi-yikrahak. bilādhum it-saraqit wa-mlākhum ḍāʿit bi-al-sirqah illī niẓāmak saraqha min al-balad ḥatta inta lamma misikt al-wizārah ḫunt al-ṯawrah wi-wazzaʿt ʿalīhum 'bumbūnī' ʿalašān iftakartuhum šuwayyit ʿiyāl ḥabbīt tiḍḥak ʿalīhum wi-faqasūk wa-itaryaqū ʿalīk wi-ʿala al-bullūvar bi-tāʿak fī al-fīsbuk wa-twitar'*
>
> Egypt: I cannot believe my ears. Šafīq talks on behalf of the Egyptians? The majority of them hate you; their country has been burgled; and their properties have been taken forcibly from them by your regime. You, in particular, betrayed the Revolution when you got an office in the cabinet; you gave demonstrators candies to fool them, but in vain, they figured

it out and made fun of you and your sweater on Facebook and Twitter. (p. 83)

Egypt, here, as a character in the dialogue, justifies the reasons why the Egyptians hate Šafīq, a representative of the corrupted regimes, who stole their money and took over their properties. She reminds him of his sweet tricks he played on the Egyptians, whom he thought they were young enough to be brainwashed by his candies, but they understood his tricks and made fun of him on the social media, like Facebook and Twitter.

In this regard, Ṭāhir also justifies the reason behind choosing Mursī and voting for him as opposed to Šafīq. Egypt is employed to act the role of Ṭāhir and to show his views dramatically, as follows:

> *Maṣr: al-nās bi-tikrah Šafīq wib-yiḥibbū Mursī? al-nās ʿawza Mursī kurhan fī Šafīq laʾannuh min al-fulūl miš ḥubban fī Mursī .. inta lāzim tifham dah kuwayyis wi-balāš al- ġurūr yimlāk wi-tiftikir innak law naġaḥt wi-fuzt bi-ʿarš Maṣr tibqa tistaḥiqquh .. laʾann dah ḥaykūn ġasbin ʿan al-nās laʾann al-muqāranah inḥaṣarit binkum intum al-itnīn bass.*
>
> Egypt: People hate Šafīq and love Mursī? People want Mursī against their will, as they hate Šafīq, who is one of the old regime; neither do they love Mursī. You should understand that well and not be conceited, thinking that if you win (in the presidential elections) and get the throne of Egypt, you deserve it. If so, this will be out of the people's hands, as comparison is only between you both. (p. 82)

Here, Ṭāhir shows that Mursī was elected president of Egypt on account of their hate of Šafīq, his opponent in the presidential elections. They were obliged to vote for Mursī, not out of love for him. He reminds Mursī of the fact that his victory in the elections does not mean his worthiness of ruling Egypt, as this will be out of

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their hand. The competition between the two candidates was undesirable, and the choice of Mursī was 'the better of two evils'.

5.18 Dramatic & cinematic recalls

In a satirical chapter entitled *Abū-Ismāʿīl yuḥaddid sāʿit al-ṣifr* (Abū-Ismāʿīl sets the zero hour), Ṭāhir professionally opts for a very expressive subtitle through which he builds up a very humorous script, which embodies his critical view on the Islamists and their movement. The subtitle consists of two elements, the doer, i.e., Abū-Ismāʿīl, and the action he plans to carry out, which is disclosed to the reader at the end of the chapter, i.e., the siege of the Media Production City. So, the dialogue is of two parties, Abū-Ismāʿīl, representing the boss, and *awlād Abū-Ismāʿīl*, representing his 'henchmen' as their name suggests. Ṭāhir attempts to show the state of closeness, familiarity, and intimacy between the boss and his guys. When reading the chapter, the reader recalls a cinematic scene in the famous Egyptian movies, such as *Samarah*, starring Maḥmūd Ismāʿīl, who acted the role of al-Maʿallim Sulṭān, and *raṣīf nimrah 5*, starring Zakī Rustum, who acted the role of al-Maʿallim Bayyūmī. Both of them played the role of the drug traffickers. These movies revolve around the gang that is chased by the police to arrest these groups of criminals and drug dealers, who are always depicted as outcasts, forming evil plots all the time. The script as a whole is very dynamic and full of gradual actions to be taken as a result.

The actors of the scene are two major characters, *Abū-Ismāʿīl* and *awlād Abū-Ismāʿīl*. It is successfully initiated by posing a question of Abū-Ismāʿīl about the danger that may face their boss, and if their boss is faced with dangers, their *Ǧamāʿah* 'the Group' is also exposed to danger, and consequently Islam is in danger. This kind of escalation arouses the anxiety of his men, who reply immediately *al-islām lahu rabbun yiḥmīh* 'Islam has a Lord to protect it'. In response to their reply, Abū-Ismāʿīl asks another question to get an oriented answer; he questions them, as follows:

wil-Muršid wil-ḫāl Ḥayrat wil-rayyis Mursī wa-maktab al-iršād mīn yiḥmīhum? 'Who will protect al-Muršid, uncle Ḥayrat, the president Mursī, and the MB's headquarters?' Here, the epithets are to be on the lips of *awlād Abū-Ismāʿīl* intentionally by Ṭāhir, who chooses very suitable epithets for each character according to his view, exemplified in *al-Muršid, al-ḫāl* and *al-rayyis*. Without hesitation, his men are voluntarily willing to take the action, *iḥna niḥmīhum yā kibirnā* 'we are up to it, boss'. Their protection tactics are the use of *bi-al-šūm wil-ḥiǧārah wi-kasr al-ruḫām wil-izāz* 'cudgels, stones, and broken pieces of marble and glass' and in case of emergency they may resort to using *wa-in lazama al-amr bi-al-ḫarṭūš* 'cartridges, when necessary'. But their suggestion is opposed by Abū-Ismāʿīl, who directs them to *iḥna niḥāṣir al-madīnah ǧuwwah wi-barrah* 'we will besiege the (Media Production) City, from inside and outside' and *win-dibb al-ruʿb fī nufūs al-iʿlāmiyyin* 'we terrify the media men (there)'.

The language used in the dialogue is colloquial, representing the real identity of the participants, according to Ṭāhir's view. He adopts certain epithets of address between the boss, Abū-Ismāʿīl, and his disciples, *awlād Abū-Ismāʿīl*. For example, Abū-Ismāʿīl is addressed *yā kibirnā* and *yā kibīr* by his disciples, as he, for them, represents their boss, who addresses them as *yā awlād*, as they, for him, represent his thugs.

Finally, Ṭāhir ends his chapter similarly as deals of dealers do; the words of agreement and approval are uttered by *awlād Abū-Ismāʿīl* as in *istabīna*, which is derived from the Italian origin *sta bene*, meaning 'agreed/done' (Badawi and Hinds, 1986, p. 19). The meeting is declared to be finished on the tongue of the boss, Abū-Ismāʿīl, as in *inṣarifū* 'go ahead', a sign of leaving, wishing them safe outgoing, bidding them farewell, as in *fī riʿāyat Allāh yā awlādī* 'be in Allāh's providence, my sons', calling them his sons.

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5.19 Script opposition (Attardo and Raskin 1991)

'Script opposition', one of the six Knowledge Resources (KRs) proposed by Attardo and Raskin (1991), simply means that "the text of [the satirical discourse] is always fully or in part compatible with two distinct scripts … [which] are opposed to each other in a special way" (p. 308). The text implies, as Simpson (2003) argues, "the transition between positive and negative polarities" and "the alteration between normal and abnormal scripts" (p. 79). In this regard, Ṭāhir seems to be neutral in his description of the events and the persona as well, but this is not usual. For example, he initiates his talk about the MB, as the second candidate in the 2012 presidential elections. He numerates the obstacles and challenges they confronted. They were fought, imprisoned, detained, and severely tortured on the hands of the previous regimes, as they, as a party, were vehemently oppressed.

> *Fa-al-munāfis al-ṯānī ata min faṣīl kāna maʿzūlan ʿan muğrayāt al-aḥdāṯ fī Maṣr munḏu zaman baʿīd .. faṣīlan kāna muḍṭahadan .. nakkalat bihi kull al-anẓimah al-sābiqah wa-ḥārabathu wa-sağanathu wa-iʿtaqalathu wa-aḏāqathu al-marār*
>
> The second rival came from a party isolated from the events in Egypt a long time ago; a party that was oppressed by the past regimes, attacked, prisoned, arrested and tortured severely to death. (p. 13)

Ṭāhir's "violation of a moral principle … is regarded as benign, nonthreatening, and consequently acceptable" (McGraw & Warren, 2010, p. 1142, as cited in Oring, 2016, p. 57). Ṭāhir here declares directly that Mursī is not a personal enemy to him, but he seems to violate his declaration benignly. He indirectly criticizes Mursī through promising his readers that he will avoid talking about Mursī's blunders, on which he increasingly and intentionally elaborates. For example, he says:

Ana lan atakallam ʿan ḫiṭābāt Mursī aw ṭarīqat adāʾuh aw išarātuh aw aṣābiʿuh wa-lan atakallam ʿan al-ruǧūʿ fī qararātuh aw qararātuh al-ḫāʾibah allatī lam yakun ayyan minha ṣāʾiban .. ana lan atakallam ʿan balbalatih aw tahtahtuh aw luġatuh al-aǧnabiyyah al-rakīkah aw uslūbuh (al-fasaḥāwī) (al-maṣṭabāwī) .. lan atakallam ʿan saʿtuh aw hātifuhu al-maḥmūl .. lan atakallam ʿan alfāẓuh wa-taʿbīrātuh wa-tašbihātuh .. wa-lan ataṭarraq ila ǧumal "al-ḥārah al-maznūqah" aw "al-aṣābiʿ allatī talʿab fī Maṣr"

I will not talk about Mursī's speeches or the way he behaves, or his gestures, or his fingers. I will not talk about his vows' breach or his bad decisions, of which none was right. I will not talk about his irrationality, his stuttering, or his bad foreign language, or his 'barbaric' behavior. I will not talk about his watch or his cell phone. I will not talk about his lexical choice of words, expressions, and examples. I will not talk about his phrases, including 'a surrounded dead end' and 'fingers that play in Egypt'. (p. 18)

Suddenly, without any reason or justification, he adopts direct and open attack; his 'intense personal involvement' in the comments he gives is vividly shown through the pictorial drawing of the MB. He makes the readers feel sympathy with them, and all of a sudden they find out that the MBs are only to blame; all various kinds of torture and segregation are the possible outcome of their intellectual extremism and radicalism. Ṭāhir uses the narrative shift recurrently to surprise the reader. Instead of sympathizing with the object of satire through seemingly incongruous descriptive words, he turns to satire. Here, the reader expects something positive and supportive will be said, but s/he receives the opposite, as in:

Wa-aḏāqathu al-marār li-ǧunūḥ fikrih wa-taṭarrufuh .. faṣīlan kāna kull ḥilmihī an yaṣil ila suddat al-ḥukm ... wa-ata al-ṣandūq bi-murraššaḥ al-iḫwān (Maḥammad Mursī raʾīsan wi-kaʾinn al-nās istaġārit bi-al-ramḍāʾ min al-nār)

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(This group was) tortured severely due to their intellectual extremism and radicalism. It was a group whose dream was to reach the throne of power … The MB's nominee, Maḥammad Mursī, came through the ballot box. Thus, people (the Egyptians, who voted for him) are like those who jumped out of the frying pan into the fire. (pp. 13-4)

In doing so, he pretends to be biased and detached from the twisted facts, but he, through his satirical work, attempts to counter the struggle and the 'wrongdoings' of the MB. Thus, he establishes an ostensibly objective validity so that the readers can readily accept and accordingly react.

5.20 Intellectually engaged readers
Ṭāhir satirically depicts the pious character of al-Muršid and al-Šāṭir through the call of al-Muršid to prayer, as in *yalla bīnā niṣallī wi-niddī Rabbinā ḥaqquh* 'let's go praying to God, performing our obligation' (p. 60). Sarcastically, Ṭāhir ends his chapter with the religious aspect of al-Muršid and al-Šāṭir after their evil scheme and wrongdoings. This is of course arouses the reader's astonishment and shock as well, due to the contradiction in their personalities, as they robbed Egypt and give God a prayer as His share of the loot. That is why Ṭāhir closes the chapter, leaving a space to the reader to have his comments. Ṭāhir ends his chapter, commenting satirically on their behavior, *wa-yaḏhabā lil-ṣalāh* … 'then, they go to pray'. The space left here indicates the unsaid comment by the reader, such as *baʿd da kulluh rayḥīn yiṣallū* 'after all that, they go to pray', or *bilā raǧʿah* 'go to hell', or *šūf izzay* 'How dare they?'

5.21 Dialogue-fit character
Among Ṭāhir's salient techniques is using language that matches the speaker. He is good at using functional dialogues uttered by appropriate participants, who represent various intellectual, political, and religious categories. To explain, Ṭāhir includes

various characters in his work from different backgrounds. Al-Baradʿī represents the liberal trend; Ḥamdīn represents the leftist trend; Abū-Ismāʿīl represents the Islamist trend; Maẓhar Šāhīn represents al-Azhar; ʿAmr Ḥamzāwī represents the moderate liberal trend, to name just a few. For example, Šāhīn, who represents al-Azhar, uses words and phrases of religious specificity; he says: *dah **ibtilāʾ** bass iḥnā lāzim nistaḥmil* 'this is a tribulation we should endure'. The word ***ibtilāʾ***, meaning 'tribulation or ordeal', requires patience, which reflects the character of a religious person.

As for Abū-Ismāʿīl, Ṭāhir employs his character to send a certain message to the reader; he believes that the MB attempted to transform Egypt into a religious state, governed by Islamic rulings. For example, women should wear *niqāb* 'full facial covering', as a means of preventing the spread of sins and wrongdoings; cigarettes, hookah and liquor will be banned; women's work will be banned; men will wear Islamic garments, growing a beard and clipping their moustaches. All these views are expressed by Abū-Ismāʿīl's dialogue with Ḥamdīn, as follows:

> *Wa-an takūn Maṣr dīniyyah taḥkumhā al-šarīʿah al-islāmiyyah tantaqib fīhā al-nisāʾ manʿan lil-balāʾ wa-darʾan al-faḥšāʾ [sic] wa-tumnaʿ fīhā al-saǧāyir wa-bīʿ al-ḥumūr wa-tuġlaq fīhā al-maqāhī wil-mawāḫīr wa-yuʿmal fīhā bi-ḥadd al-ḥirābah wi-ʿadam ʿamal al-marʾah wi-ʿadam tawāǧudhā fī al-šāriʿ baʿd al-tāsiʿah masāʾan wi-ʿala al-riǧāl libs al-ġilbāb al-šarīʿ wa-iṭlāq al-liḥa wi-qaṣṣ al-šawārib*
>
> Egypt is to be (a) religious (nation), ruled in terms of the Islamic jurisdiction, under which women wear *niqāb* 'full facial covering' to avoid the spread of vice; cigarettes and liquor are banned; cafes and brothels are to be closed; the prescribed punishment for highway robbery is to come into force; women's work is forbidden and they should not walk

in streets after 9 pm; men are to wear Islamic gown, to wear beards, and to cut their moustaches. (pp. 89-90)

IV- The conclusion

The purpose of this paper was to analyze the literary work of Īhāb Ṭāhir, entitled *Mursī qalb al-asad* 'Mursī, the lion's heart' (2013). It is a political satire employed by Ṭāhir to voice his own opinions, using irony, sarcasm and allusions to criticize social, economic or political issues, and to indicate mockery of salient figures, particularly Mursī, the former president of Egypt, and his party, the Muslim Brotherhood (MB). This paper attempted to show how Ṭāhir, through his satirical and political parody, found an emotional vent, for the ordinary people of Egypt, through which they could get rid, even if temporarily, of their recurrent encumbrances and burdens of life, enabling them to restore their stolen democracy, freedom of expression, and liberty. To achieve such a purpose, a Pentadic Satirical Script Theory of Verbal Humor (PSSTVH) was proposed, depending greatly on Paul Simpson's (2003) theoretical model of satirical discourse analysis. The theory suggested that five constituents, as expounded above, namely 'the satirist', 'the satiree', 'the satirized', 'the medium', and, finally, 'the tools', form the basis on which any satirical script or activity depends. It investigated Ṭāhir's style of writing, through which his satirical activity is delivered, and his satirical techniques, adopted to convey his message efficiently.

Regardless of judging Ṭāhir's own views, biased by personal considerations and communal justifications, the results of the analysis focused specifically on his artistry in political satire and his techniques of depicting visually the object of satire. Ṭāhir has efficiently created an 'objective validity' his audience can never overlook despite his 'intense personal involvement' and overt participation in the satirical discourse, commenting sarcastically on the events, or criticizing ostensibly both the individual and partisan politics. In other words, Ṭāhir, as a talented satirist, has succeeded

in making his satiric voice heard, focusing on "the pre-existence or creation of shared comprehension and evaluation" (Maslo, 2019, p. 232) between him and his audience. His firm belief in the effectiveness of laughter, which is certainly 'an important outcome' in the satirical discourse, depends on the tools or techniques of satire used entirely. These satirical techniques or strategies were examined through the proposed PSSTVH, which helps increase the appreciation of the satirical discourse by his audience. It highlighted Ṭāhir's benign violation of his audience's expectations, "putting the target into imaginary, exaggerated, impossible, improbably or merely far-fetched scenario which, as a whole, contributes to the humor of satirical discourse" (Maslo, 2019, p. 239).

Aknowledgments

Endnote

[1] As for the author's biography and the history of his satirical world, I tried many times to contact the author himself electronically via his email written down at the end of his work under study or to contact the publishing house via phone, but in vain.

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[2] According to the list of Ṭāhir's works, various editions of his past five books were published in different periods of the year 2010; these five works are, as follows: *raʾīs ǧumhūriyyit nafsī* 'the president of the republic of myself' (4th ed.) (July 2010), *ṭuẓẓ fīkum* 'I don't care' (3rd ed.) (Jan. 2010), *ḥamra* 'red' (4th ed.) (Sep. 2010), *Maṣr ʿala mūǧah kumidī* 'Egypt's on *Mūǧah Comedy*' (1st ed.) (Jan. 2010), and *ummak ismaha ḥanafī* 'your mom's name is Ḥanafī' (2nd ed.) (Jan. 2010).

[3] All the translations included in this paper are mine, unless otherwise indicated. In most cases, for the purpose of the study, they are as literal as they could be.

[4] The exact wording attributed to Ibn Ḥazm is *man taṣaddara li-ḫidmat al-ʿāmmah fa-lābudda ann yataṣaddaq bi-baʿḍin min ʿirḍih ʿala al-nās li-ʾannahu lā-maḥālah maštūm ḥatta wa-in wāṣala al-layl bi-al-nahār*. Though I did my best as much as I could to verify his quote and to find a true reference to it, but no authoritative source I have found.

[5] Some authors' Arabic names in this paper are written as they appear in the original sources.

[6] The relevant previous studies are chronologically arranged, except for the works of Håland and Ibrahim & Eltantawy, which are alphabetically arranged.

[7] The Arabic words are omitted from the original translation in this paper.

[8] The original reads: *malā yudrak kulluh lā yutrak ǧulluh* (ʿUmar, 2008, p.386).

[9] *Qandīl umm Hāšim* refers to the lantern of the Mosque of Sayyida Zaynab.

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Appendix
Arabic Transcription System

A- Phonetic Alphabet

ʾ	ء	Voiceless glottal stop
t̲	ث	Interdental voiceless fricative
ǧ	ج	Voiced palatal fricative
ḥ	ح	Voiceless pharyngeal fricative
ḫ	خ	Voiceless uvular fricative
d̲	ذ	Interdental voiced fricative
š	ش	Voiceless palatal fricative
ṣ	ص	Voiceless pharyngealized fricative
ḍ	ض	Voiced pharyngealized plosive
ṭ	ط	Voiceless pharyngealized plosive
ẓ	ظ	Voiced pharyngealized fricative
ʿ	ع	Voiced pharyngeal fricative
ġ	غ	Voiced uvular fricative
q	ق	Voiceless uvular plosive
y	ي	Voiced palatal semi-vowel

B- Vowels:

Vowels		Examples
Short	a	*bab* 'door'
	i	*min* 'from'
	u	*ful* 'jasmine'
Long	ā	*wafā*ʾ 'loyalty'
	ī	*fī* 'in'
	ū	*mulūk* 'kings'

- ʾ (*hamza*) is not used in the initial position of Arabic words, as in *Amīr* not ʾ*Amīr*.

- Doubled consonants are used to indicate gemination in Arabic.

- The consonantal sounds /g/ and /j/ correspond to the Cairene Arabic phonemes *gīm*, as in *gamal* (camel) and *jīm*, as in *bijāma* (pyjamas), respectively.