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" إيهاب طاهر
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ملخص البحث

ينتناول الكاتب الساخرية السياسية كوسيلة من وسائل التعبير عن آرائهم الخاصة
وفرا من أدوات المعارض بتأسيس فنون رمزية، منها التهكم والسخرية، فضلا عن
التنويرات الحوارية، كنوع من تيار جريج يتقد فيها بعض القضايا الاجتماعية
والاقتصادية أو السياسية في مجتمعه؛ وينقص فيها من شأن بعض الرموز البارزة لديهم
السخرية خاصة، بل وعلى رأسهم، ومن ثم، فإن هذه الورقة البحثية استهدفت العمل الأدبي
"مرسي قلب الأسد" إيهاب طاهر، والذي صدر في عام 2013، أي بعد عامين من
إدلاع ثورة الأ Emanuel، حيث سعى طاهر سنابا حديثا من خلال محاكاته السياسية
السخرية لمجموعة من أشهر الافلام المصرية لما لها من تأثير قوي وفعال في العقول
والنفوس؛ فهي بمثابة منفذ وحيد لعامة الشعب المصري، قادر على إيجاد الأوضاع
والانتقادات السليبية، ومخرج لهم، ولو بصورة مؤقتة، من تبعات الحياة وثقابها حتى يجنبهم
من استعادة ديمقراطية وحرية التعبير المفقودة من قبل نظام مرسى، الرئيس
السابق لمصر، وحزيه، حزب "الإخوان المسلمين". ونال انتهاج النظام لنموذج
تحليل الخطاب الساخر لبول سيمبسون (Paul Simpson) (2003)، دأب الباحث على
Pentadic Satirical Script Theory
الوقوف على أساليب طاهر الساخر وتمييز في
of Verbal Humor (PSSTVH)
الكتابة وأدوات السخرية في العمل ممثل الدراسة.

الكلمات المفتاحية: السخرية السياسية، المحاكاة الساخرة، الفنانون، الديمقراطية، ثورة
يناير، منفذ وحيد، النظرية الخمسية الساخرة للنص الفكاهي (PSSTVH)
Egyptian Political Satire: Parsing the Rhetoric of Parody in ῧhāb Ṭāhir’s 
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I- Introduction

**Ĭhāb Ṭāhir: a satirist & a parodist**

īhāb Ṭāhir¹ is one of the most popular contemporary Egyptian satirists, whose most of his satirical works, except a few², 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 Myself³’, 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-abiūkī* ‘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 *muḥaddram*, 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-rāfidin li-hukm al-īhwān wa-Maḥammad Mursī ‘to those who refuse the regime of the MB and Maḥammad Mursī’ and the revival of Egypt, which is not ‘izbit al-īhwān aw naḡ ‘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 Šalāḥ al-Dīn” sābiqan; wā-miṣrāḥ “wā-islāmāh” sābiqan; šay’ min al-ġahl “šay’ min al-ḥawf” sābiqan, etc. Other movies include only the real titles without any satirical reference to Mursī, especially the last three chapters, as in al-raġul al-ţānī ‘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
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, Ţāhir includes various and real characters in his work from different backgrounds. For instance, Maḥammad al-Baradī represents the liberal trend; Ḥamdīn Ṣabbāḥī represents the leftist trend; Maẓhar Šāhīn 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 Ţāhir’s own imagination. Ţāhir 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 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 saying: man ištagala bi-al-ʿumūmah ʿalayhī an yataṣaddaq bi-nisf ʿirdih “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 flourishing of the ‘satirical press’ on the hands of Yaʿqūb Ṣānnūʿ (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
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 Bahġat 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 ḏidd al-raʾīs ‘against the president’ (2006) by Ḍāʾīl 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, Ğamāl.

On the other hand, indirect and implicit writings of resistance were adopted, for example, by Ğalāl ‘Āmir (1952-2012), the author of Maṣr ‘al-šafr ‘Lit. Egypt on a genie’s palm’ (2009) and the daily satirical columnist of taḥārīf ‘hallucinations’ in al-Maṣrī al-Yawm newspaper; Maḥmūd al-Saʿdanī (1928-2010), the author of Muḍakkrāt al-walad al-šaqī ‘memoirs of the naughty boy’ (1990), Maṣr min tānī ‘Egypt once again’, Amrīka yā-wīka ‘America, yā-wīka’, musāfir ‘al-raqīf ‘Traveler on the platform’ and ḥumār min al-šafr ‘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 sign ‘first year in jail’, afkār māmnū‘ah ‘forbidden ideas’, etc., and the founder of Aḥbār al-Yawm newspaper with his brother Ḍālim Imān; and Aḥmad Raḡāb (1928-2014), the author of many satirical writings such as yawmīyyāt ẖimār ‘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 Aḥbār 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 Adāb sāḥīr (satirical literature), employing the Egyptian āmmīyah ‘vernacular’ or fūṣḥa ‘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 (Fahmy5, 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-Bīrūnī by Bāsim Yūṣūf. 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
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

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 Ǧamāl’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 pseudonyms; 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 fusḥā ‘Standard Arabic’ and ‘āmmiyyah ‘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 ‘āmmiyyah, 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 ‘āmmiyyah 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-Birnāmiğ 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 Ǧamāḥīr ‘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).

& 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 rīğ ‘Rīmah is back’ and tīlī ‘ṭ quffah ‘I turned out to be a fool’, which were released in 2014 and 2016, respectively. His video ḥāyf ‘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
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 Ῠāb 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-sāḥīr ‘satirical literature’ (Håland 2017)
Rāġib (2000) precisely and concisely defines the concept of suḥriyyah ‘satire’ in literature, which targets either a ‘time’, or a ‘place’, or ‘people’, with some certain goals, as stated below:

[Suḥriyyah] in literature is the element that contains a dramatic mixture of criticism⁷, 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 sāḥīr] 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)

“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
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.

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](image-url)
The womb from which the PSSTVH emerged


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 prerequisites 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).


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
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 masterpieces 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:

\[ \text{Fa-ana lā urūdu an u’akkir ṣafwak ayyuha al-qāri’ al-’azīz } \]
\[ \text{’ala qalbī aw aqallib ’alīk al-mawāği’ bal urūdu an arsim } \]
\[ \text{basmah ’ala waǧhik fi fatrah min as’ab al-fatarāt allatī } \]
\[ \text{namurr bihā wā-ahlak al-żurūf} \]

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.
1.1 Ṣāhīr’s concept of satire
Ṣāhīr in his Prologue quotes Ṭāhir’s saying on satire, who is an Egyptian academic and a political activist. Ḥamzāwī says:

\[
\text{Inna al-suḫriyyah ḡuz’ min al-ḥayāh al-siyāsiyyah wa-ḥaq min ḥuqūq al-ra’y al-ʿām lābudda min iḥrāmiha wā-ʿilāq al-nawāqiṣ lā yakūn bil-qam’ bal bil-ḥurriyyah. (p. 19)}
\]

Ṣāhīr 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 Ṣāhīr 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 Ṣāhīr’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 Ṣāhīr’s satirical objectives
Ṣāhīr, 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. Ṣāhīr, 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 ʾalayya wa-ʿala šaʿb Maṣr siwa al-intiẓār wa-law tāl ‘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 ilwāniyyah ‘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-rāfiḍin li-hukm al-ilwān wa-Maḥammad Mursī ahdī kitābī hāḍa 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:

\[\text{Atamanna an akūn qad tağannayt fī hukmī ʿalīk ("Indeed, I hope I did you an injustice by judging (your behavior)") instead of atamanna alla akūn ("I hope I did not do"). (p. 11)}\]

This previous statement semantically contradicts the following one, i.e., wa-takūn ʿayr allaḏī ana waṣafṭuh fī kitābī hāḍā, which seems inconsistent with the misprinted phrase an akūn, let alone other
mistakes in writing, such as ḥadīfī 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 la ʾnnī lam akun ara fī ayy minhumā aw fī simāt aḥadīhimā ma yašluḥ an yaḡ ʿalahu raʾīsan li-Maṣr ... ihtiyār aḥadīhimā sawfā yuṣʿirnī an lā ʿṣayʿ qad taqāyyara ʿala arḍ Maṣr wa-anna al-ʾawrah kaʾannāhā lam takun wa-anna ʿṣuḥadāʾ 25 yanāyṛ qaddamū arwāḥhum habāʾ an 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: ġā rā ḍā ḍā al-naẓar ‘an mašlahat 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 ḡā ḍā al-kitāb a’ā tu nafsī misāḥah ‘I gave myself in this book a space’; kull mā aṭā’āqqaluhu wa-aḥussuh ‘all that I think and feel’; sa-akṭafī ‘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-ḡāyri min ġumū’ al-Maṣriyyin allaḏīna raḥḍū al-nuzūl ila al-intihābāt al-ri’āsiyyāh ... bayna Ahmād 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: Raḥḍū al-
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-‘abbart min ḥilāliha ‘an ārā‘ī wa-ārā‘ al-Maṣrīyin ‘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 satirist (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., ša‘b 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 ‘alayya wa-‘ala ša‘b Maṣr siwa al-intiẓār wa-law ūl ‘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-Maṣrīyin exclusively without exception, talking on their behalf, as in: wa-ana fi ḥādā al-kitāb a‘tayıtu nafsī misāḥah da ‘ilah min al-ḥurriyyah ... ‘abbartu min ḥilāliha ‘an ārā‘ī wa-ārā‘ al-Maṣrīyin ‘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 ǧumūʿ al-Maṣriyyīn 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-gayrī min ǧumūʿ al-Maṣriyyīn allaḏīna rafaḍū al-nuzūl ila al-intihābāt al-riʾāsiyyāh (p. 13). Thus, Ṭāhir is always eager, especially from the very beginning of his work, to emphasize that his readers are ǧumūʿ al-Maṣriyyīn (the massive majority of the Egyptians), al-Maṣriyyīn (all the Egyptians), or šaʾb 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-İsmāʿīl’s disciples. It reads, as stated on the cover page of his book: maḥẓūr bayʿuh lil-iḥwān wa-awlād Abū-İsmāʿīl ‘not to be sold for the Muslim Brotherhood or the sons of Abū-İsmāʿīl’. 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-ḥukn al-iḥwān wa-Maḥammad Mursī aḥḍī 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
disclosed earlier on the cover page, targeting the MB and Abū-Imāl’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 ḥaṣa al-turāṭ ‘the traditional Standard Arabic’, as in al-qāṭr al-laḥq yasbiq al-ḍayf ‘a drop of rain that precedes the downpour’ (p.16), with ‘aṭmiyyat al-mutanawwar ‘vernacular of the enlightened’, as in kifāyah ‘alīh qarṣit widn ‘Lit. enough for him to get his ear pinched’ (p. 59), and codeswitches to ḥaṣa al-ʿaṣr ‘the Standard Arabic of contemporary times’, as in tafsīr sīyādat al-raʾis bi-anna al-īṣyān al-madānī balṭaḥāḥ ‘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
4.2 Narrative Strategy
璠hir’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). 璠hir 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 fushāmīmiyyah (Rosenbaum 2000) where “the fushā and ʿāmmiyyah varieties are used in an alternating manner” (p. 71), for the sake of humor, as clearly shown in the following examples:

*I do not want to bother you, my very dear reader, or to remind you of your endless pains.* (p. 16)

*Mursī galb al-asad allāghi lam yatruk baladan ʿala ḥarīṭat al-ʿālam lam yaḍḥab ilayha mutasawwilan yiḥṣat ʿalīna fiha*  
(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 šaʾbuh al-ṣabr wa-ṭūl al-bāl – wa-ṭūlīt al-bāl tiballaḡ al-amal*
In the first example, *fuṣḥa* mirrors Tāhir’s direct and formal address to his dearer readers, whereas ‘āmmiyah (bold) breaks the ice between him and his readers and creates a friendly atmosphere. In the other two examples, *fuṣḥa* is interrupted by Tāhir’s satirical comments in ‘āmmiyah (bold). Thus, Tāhir’s style of writing based on *fuṣḥāummīyyah* 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-‘Isīlī, 2011, p. 9, as cited in Håland, 2017, p. 157). He believes that ‘āmmiyah, 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 ‘ahdahu wa-lam yafi bi-wa’dihī* ‘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 ḥādi’ al-nās, ḥādi’ 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 *ra’īs muntahī al-ṣalāḥiyah* ‘Lit. a president whose validity is expired’ or *yil‘ab fī hamāmit al-salām* ‘Lit., playing with one’s dick’ (p. 27). Instead, he openly voices abusive epithets, as in *ra’īs 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 ba‘mil al-ṣaḥḥ ‘I’m doing the right* (p. 86). Ḥamdīn replies, as follows:

\[
\text{Inta miš bi-ti‘mil al-ṣaḥḥ! inta bi-til‘ab al-daḥḥ! wi-llī yil‘ab al-daḥḥ may-uqš aḥḥ! winta kidah ḥa-tuqšl aḥḥ ya-Mursī! ḥa-tuqšl aḥḥ!}
\]

(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-ta‘a‘ah fī nutq al-inqīlīzīyyah* ‘stuttering in English’ and *sirr ṣubā‘uh 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 *kaṭīr al-ibtisām*, *wab-illayl lā yanām*, *wa-in nām tazīruhu al-aḥlām* ‘recurrently smiling (face); sleepless at night, but if he sleeps, dreams visit him’ (p. 62).
In addition, Tāhir 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 Tāhir’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, Tāhir 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), Tāhir 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 Tāhir’s part. Thus, it is “a means of imparting great significance, or making connections or conveying ideas” satirically and indelicately sometimes (p. 177).

Additionally, Tāhir’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 Ῑhāb Ṭāhir, and the trigger warning notice maḥẓūr ba’yuh lil-iḥwān w-awlād Abū-Īsmāʿīl. 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 Ţāhir’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 dangling 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. Ţāhir, in the second part of his satirical work, decodes the caricature inherent in the cover page, as follows:

\[
\text{Ahuh .. bi-albadlah dī .. bi-al-ddaqn dī .. bi-al-baṣṣah dī .. bi-al-sibhah dī .. bi-al-laḥğah dī .. mālī Maṣr faqr wa-ğū'}
\]

(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-‘afārīt 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.
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 mahźūr ḏay’uḥ ʿil-iḥwān wa-wlād Abū-İsmāʾīl 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-ḵalīl ‘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-afdād ‘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-ḫidāwī ‘khedive’, similar to Khedive Ismāʾīl 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 irḡa’ yāʾ ʿamm al-ḫağгляд inta taʿabtina maʾāk ‘come
back, old folk! You caused us a lot of troubles!’ \textit{inta waṣṣaltina li-marḥalit naṣāď [sic] ṣabrina ‘you pushed us to impatience’} (p. 42), and \textit{ḥudha 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 \textit{yā ʿamm al-ḥaḡḡ into in\textit{ta}}, and \textit{yā Mursī}. In some other contexts, Mursī has been gently and formally addressed, as in \textit{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, \textit{al-raʾīs} is stripped of his title, and, finally, he became a code and of no importance, as in \textit{min wikālit NASA ila al-ʿamīl 1313 al-madʾū ‘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 \textit{inḵazāt raʾīs fī zaman al-tahyyis ‘the achievements of a president in the age of hallucination’}, \textit{inḵazāt raʾīs al-ḡumhūriyyah fī al-ʿuqūl al-iḥwāniyyah ‘the achievements of the president of the republic in the brains of the MBs’}, \textit{inḵazāt Mursī qalb al-asad ‘the achievements of Mursī, the lion’s heart’}, and \textit{inḵazāt raʾīs fī šahrūh al-tāsiʾ ‘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 \textit{inḵazāt} and followed by satirical complements, such as \textit{raʾīs fī zaman al-tahyyis, raʾīs al-ḡumhūriyyah fī al-ʿuqūl al-iḥwāniyyah, Mursī qalb al-asad and raʾīs fī šahrūh al-tāsiʾ}. Three subtitles of them include an indefinite epithet, i.e., \textit{raʾīs}, which implies belittlement and deprecation of Mursī, who is a mere president. Additionally, the phrases \textit{fī zaman al-tahyyis} and \textit{fī al-ʿuqūl al-iḥwāniyyah} deny the achievements Mursī, which exist only in the age of delusions, and which exist only in the brains of
the MB; and the phrases *qalb al-asad* and *fī šahrū ṭāṣī* 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 šahrū ṭāṣī* 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 Muḥammad 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 *baʿd al-ʿuyūb al-fanniyyah al-ḥāṣṣah bi-barmaḡitkum* ‘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 *raḡāʾan al-ʿawdah ila markabat al-faḍāʾ fawran* ‘please return to the spacecraft immediately’ and *raḡāʾan ihdar ilaynā fawran* ‘please come to us without delay’ in the first appeal, and *raḡāʾan al-ʿawdah ilaynā fawran* ‘please return to us immediately’ and *liḍa narḡū 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-Taḥammu*’
Compound or his whereabouts, the headquarters of the MB in al-
Muqat’tam 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 ǧīthah! ‘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 en
ough 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 ǧīthah! ana kan mālī wi-māl ḥukm Maṣr?
ana kifāyah ‘alayyah 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 itgannint lamma
wāfiqa’tum innī araššah naṣī 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 ǧīthah! “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).
Mursî replies angrily: \( \text{ahl mīn yaba da-al-nās kalit bi-wiššī min hikāyit ahlī wa-āširī dī} \) ‘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 Mursî and Qandîl is skillfully written; Mursî accuses Qandîl of failure, saying: \( \text{yā fašil inta tibqa raʾis wuzarāʾ! inta kibīrak ḥallāq šīḥḥah} \) ‘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, \( ḥallāq šīḥḥah \), a minor barber job practiced at home in the rural society. \( ḥallāq al-šīḥḥah \) is also known as \( \text{mizayyin} \) 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 Mursî’s insult, Qandîl retaliates for his offense; he says: \( \text{intū qultūlī ḥāğah ana ma-amalṭahās? ana barbuṭ al-ḥumār maṭrāḥ ma-yuʿūz al-ḥumār} \) ‘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. Qandîl makes a little change in this maxim; he intentionally employs the word \( al-ḥumār \) ‘donkey’, the second one, instead of \( šāḥibuh \) ‘his owner’, the original. This humorous response evokes satirically laughter of the reader.

Again, Mursî’s reproach to al-Biltāǧī is full of humor, implying sarcasm, as in \( \text{ʿāyiz tibqa ważīr dāḥiliyyah marraḥ wahdah? ... ibqa ʾitqāṭṭa kuwayvis yā Biltāǧī} \) ‘you wanna be a foreign minister all at once? … cover yourself well while sleeping, Biltāǧī’ (p. 53). Mursî’s ridicule of Qandîl arouses one’s laughter, as the phrase \( ibqa ʾitqāṭṭa kuwayvis \) 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-ǧamā‘ah ‘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 dimāq yā Šāṭir ‘you’re a genius, Šāṭir’, inta ḥalīfī 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-ǧamā‘ah ‘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’, maʿālik ‘your majesty’, ǧanābak ‘your nobility’, saʿadtak ‘your excellency’, yā faḍīm ‘O, Sir’, faḥamtak ‘your dignity’, and sumūwwak ‘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, Ḩāb, 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 ḥallit maḥṣī kurumb ‘a pot of stuffed cabbage’, šiniyyit 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 ʿa 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 multāḥī* ‘the first president with beard’. He criticizes Mursī’s guards, who accompany him in his prayers at mosques; he says: *awwil raʾīs yašʿur bil-ḥūf 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-āhar* ‘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-wuzarāʾuḥ yataḥaddaṭ ʿan asālib al-ridāʾaḥ wi-laban al-sarsāḥ* ‘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 *ingazāt raʾīs al-ġumhūriyyah fī al-ʿuqūl al-iḥwāniyyah* ‘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-uṯqūn bi-yākul* ‘when he feels hungry, he eats’, *lamma bi-yiṭaf bi-yiṣrāḥ* ‘when he feels thirsty, he drinks’, *lamma bi-yinām bi-yiḡāmmand ʾinūh* ‘when he sleeps, he closes his eyes’, and *yartadī al-malābīs al-ṣitwiyyah fī faṣl al-ṣitāʾ wal-malābīs al-ṣayfīyyah fī faṣl al-ṣayf* ‘he wears winter clothes in winter and summer clothes in summer’. He uses these axiomatic phrases as a
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-qalāʾ il ‘few’, which is followed by the positive attribute al-afjād ‘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 ǧūḥī is supposedly uttered by al-Mursīd 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 ǧūḥī ‘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-ḏarī’, 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-ḏarī’. It means ‘your complete failure’.
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 tawāḍu’ inta dimāḏ yā Šāṭir include a set of positive associations. They are two phrases: balāš tawāḍu’ and inta dimāḏ 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 tawāḍu’, meaning ‘modesty’. It means ‘Do not underestimate yourself! You are capable of doing more than you can ever imagine’. As for inta dimāḏ 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, Ḥayrat 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 ǧam’it al-ḥankah bi-ǧumhuriyyit Maṣr al-iḥwānkiyyah has a set of negative associations. Ṭāhir initiates his narration on the qualifications of Dr Ḥašabah (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., ǧam’it al-ḥankah, which is a colloquial equivalent to a ‘lunatic asylum’. Al-ḥankah has other Egyptian colloquial Arabic equivalents, such as mustašfa al-mağāḏib, mustašfa al-mağanîn, mustašfa al-‘abbasiyyah and al-muristân. Thus, ǧam’it al-ḥankah 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 Ḥašabah; he specifies the location of ǧam’it al-ḥankah, which lies in ǧumhuriyyit Maṣr al-iḥwānkiyyah. Of course, it is not real; it is a fabricated country or res publica. It has a negative association, as
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-kāʾ in al-salafī wal-kāʾ in al-iḫwānī. He makes a humorous comparison between the two parties. The subtitle implies degradation and ridicule, especially the word al-kāʾ in ‘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-kāʾ in al-iḫwānī, the core of his book. For example, Ṭāhir describes al-kāʾ in al-iḫwānī as kāʾ in ‘ ankabūtī ‘spider creature’, whereas al-kāʾ in al-salafī as kāʾ in ‘ aqrabī ‘scorpion creature’.
Τάνιρ 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 Τάνιρ’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 Τάνιρ 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 yu’ḥad [sic] kulluh lā yutrak kulluh [sic]⁸ ‘what cannot be taken at once, should not be left at once’ (p. 65). Humorously, Τάνιρ inserts some satirical collocated associations. For example, he describes them as kā’in ‘ankabūtā ‘spider creature’, qurṣ islāmī mudmāq ‘compact Islamic disk’, nusḥah uriğnāl ‘original copy’, and muslim kağwal ‘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.). Τάνιρ, 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 ‘an al-nahdah* ‘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-nahdah*, which replaces a focal word in the original. Professionally, Ṭāhir was fortunate in his choice of the replaceable 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 *nahdah* (in bold), as in *yā nahdah mā tammit ḥadhā al-ġurāb wi-fār* (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 ṣafāyīh al-nahdah al-sayyāh yā qawālīb al-zibdah al-nayhāh* (How the jerry cans of renaissance are melted! How the molds of butter are spread!), depends basically on the word *al-zibdah* ‘butter’, which is replaced by *al-nahdah* ‘the renaissance’ in the first part of the saying. The late Egyptian actor, Tawfīq al-Diqrn’s most famous
utterance is *ahlā min al-ṣraraf mafīš* (Nothing is better than one’s honor), in which ʿṣraraf ‘honor’ is replaced by *al-nahḍah*. *Iw’ā al-ḡambarī yuʿuddak* (Beware of the shrimp!) is a famous utterance by the Egyptian actress, Nadyah al-Ǧendi, where *al- ḡambarī* ‘shrimp’ is replaced by *al-nahḍah*. *Tismaḥī ṭi 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 *ṣraraf al-bint zayy ʿūd al-kabrīt maywalla ʿšīr marrah wahdah* (a girl’s honor is like a matchstick lit only once), where *ṣraraf 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 Īṭāhir’s fantasy movies. Īṭāhir 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, Īṭāhir borrows some phrases from the movie *al-Nāṣir Ṣalāḥ al-Dīn* in his fantasy movie *Mursī qalb al-asad*, such as *wa-lākinnakum tahriquna aḡsān al-zaytūn*, a famous phrase uttered by Ṣalāḥ al-Dīn in the original to be imitated by Mursī. Here, the previous phrase is functionally employed by Īṭāhir. 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 tahriquna aḡsān al-zaytūn* is uttered by Mursī in response to the comment of al-Baraḍī, who satirically criticizes the seizure of Egypt, represented in some cities, by the MB. He says: *damūr ḡabhit al-ʾinqāḍ lā yatmaʾ in wa-Maṣr Manṣiyyit al-Ṣadr wa-Dimirdăš wa-Kubrī al-Qubbah wa-Saraya al-Qubbah wa-Ḥadāʾ iq al-Zaytūn* ʾī
The conscience of the Salvation’s Front does not feel secure as long as Egypt, Manṣūrī al-Ṣadr, al-Dimīrdās, Kubrī al-Qubbah, Saraya al-Qubbah, and the gardens of olives are still in the hands of the MB. The phrase Ḥadā`īq al-Zaytūn ‘the gardens of olives’ is the key that stimulated Ṭāhir to employ the borrowed phrase, i.e., wa-lākkinnakum taḥriquna aḡsān 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, Ḥamādhīn imitates the words of al-Nāṣir Šalāḥ al-Dīn targeting Mursī; he borrows some of his words and mingles them with good-humored ones; he says: li-takūn raʾīsan `ala Maṣr tabḥaṭ an `anāqīd al-full wal-yasmin wa-atbāq al-ruzz bi-al-laban wa-akwāb al-qirfah bi-al-ḡanzabīl (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 tabḥaṭ an `anāqīd al-full wal-yasmin (looking for the bunches of jasmine) is humorously mingled with the phrase of wa-atbāq al-ruzz bi-al-laban wa-akwāb al-qirfah bi-al-ḡanzabīl (the plates of rice with milk, and the cups of cinnamon with ginger). Shortly, Ḥamādhīn switches his speech to adopt some words of al-Nāṣir Šalāḥ 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 Ḥamādhīn, al-Baradī and al-Badāwī, using the phrase taʿattarat sayyāratī al-
marsīdis in the sequence of the borrowed phrases of al-Nāṣir Ṣalaḥ al-Dīn, as follows: 
Mursī yataqaddam ilaykum rāğiyan an taqbalī yadahu al-mamdūdah bi-al-salām fal-nataḥāwar li-nağlis ‘ala mā ‘idat al-hiwar fa-fī al-ṭarīq ilaykum ta’attarat sayyāratī al-marsīdis (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 ta’attarat sayyāratī al-marsīdis has a linguistic deviation; the word ta’attara 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 ta’attara lisānuh, meaning ‘one’s tongue stammered or stuttered’, or ’atara al-faras (Almaany.com, n.d.), meaning ‘one’s horse stumbled or slipped’. As explained, the awkward phrase ta’attarat sayyāratī al-marsīdis, 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-Baradī, in his conversation with Mursī, replies satirically to him; he intentionally uses the phrase qandil umm Hāšīm⁹, 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: ‘inda ma ta‘ūd ila al-Muršid fi al-Muqaṭṭam wa-ila Ḥayrat al-Šāṭir wal-Katatnī wal-‘iryān wa-qandil umm Hāšīm (p. 78-9). Qandil umm Hāšīm 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 ‘ašar azamāt wi-astik yiḥallū al-muwāṭin al-maṣrī mirtāh (Ten crises plus a strip make the Egyptian citizen feel
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 saba' ṭabaqāt wi-astik, but Ṭāhir modifies it and transforms the number from saba' into 'ašar, 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 mišaddaqah widānī Šafīq bi-yitkallim niyābatan ‘an šāb Maṣr? mu’żam al-šāb bi-yikrahak. bilādhum it-saraqit wa-mākhum qā’it bi-al-sirqah illī nizāmak saraqha min al-balad ḥatta inta lamma misikt al-wizārah ūhunt al-fawāsūk wa-itaryaqū ‘alīk wi-’ala al-bullūvar bi-tā’ak fī al-fisbuk 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:


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
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-Ismāʾīl yuḥaddid sāʾit al-ṣifr* (Abū-Ismāʾīl 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-Ismāʾīl, 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-Ismāʾīl, representing the boss, and *awlād Abū-Ismāʾīl*, 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 Ismāʾīl, 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-Ismāʾīl* and *awlād Abū-Ismāʾīl*. It is successfully initiated by posing a question of Abū-Ismāʾīl about the danger that may face their boss, and if their boss is faced with dangers, their *Ǧamāʾah* ‘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 yihmīh* ‘Islam has a Lord to protect it’. In response to their reply, Abū-Ismāʾīl 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, ihna niḥmīhum yā kibrīn ‘we are up to it, boss’. Their protection tactics are the use of bi-al-šūm wil-ḥiḡārah wi-ḵasr al-ruḥām 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-ḫaṛṭūs ‘cartridges, when necessary’. But their suggestion is opposed by Abū-Ismāʿīl, who directs them to ihna niḥāṣir al-madīnah ǧuwwah wi-barrah ‘we will besiege the (Media Production) City, from inside and outside’ and win-dib al-ruʻb fī mufūs 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 kibrīn and yā kibr 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.
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, Tāhir 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.

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:

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-aḍaqaṭhu al-marār li-ġunūh fikrih wa-taṭarrafuh .. faṣīlān kāna kull ḥilmīhī an yaṣīl ila suddat al-ḥukm ... wa-ata al-ṣanḍūq bi-murrāṣṣah al-iḫwān (Maḥammad Mursī ra ḍisān wi-ka ‘inn al-ḥās istaḡārit bi-al-ramdā’ min al-ḥās)
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 niṣālī wi-niddī Rabbīnā ḥaqqū ‘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-yadhābā lil-ṣalāḥ … ‘then, they go to pray’*. The space left here indicates the unsaid comment by the reader, such as *ba’d da kulluh rayḥūn yiṣālī ‘after all that, they go to pray’*, or *bilā raq’ah ‘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-Baradī represents the liberal trend; Ḥamḍīn 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* '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 Ḥamḍīn, as follows:


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 Ḥāb Ṭāhir, entitled Ḥābī 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).

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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.
According to the list of Ţāhir’s works, various editions of his past five books were published in different periods of the year 2010; these five works are, as follows: ra‘īs ġumhūriyyit nafsī ‘the president of the republic of myself’ (4th ed.) (July 2010), ruğuz ğikum ‘I don’t care’ (3rd ed.) (Jan. 2010), ḥamra ‘red’ (4th ed.) (Sep. 2010), Maṣr ‘ala mūḡah kumidī ‘Egypt’s on Mūḡah Comedy’ (1st ed.) (Jan. 2010), and ummak ismaha Ḥanafī ‘your mom’s name is Ḥanafi’ (2nd ed.) (Jan. 2010).

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.

The exact wording attributed to Ibn Ḥazm is man tašaddara li-ḥidmat al-‘āmmah fa-lābudda ann yataşaddaq bi-ba’din min ‘irdih ‘ala al-nās li- annahu lā-mahālah maštīm ḥatta wa-in wāsala 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.

Some authors’ Arabic names in this paper are written as they appear in the original sources.

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

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


Qandīl umm Hāšim refers to the lantern of the Mosque of Sayyida Zaynab.
References


Medioevo e Rinascimento e linguistica, Università di Firenze.


Suls, Jerry M. (1972). A two-stage model for the appreciation of jokes and cartoons: An information-processing analysis. The psychology of humor: Theoretical perspectives and empirical issues, 1, 81-100.


Online Sources


Appendix

Arabic Transcription System

A- Phonetic Alphabet

<table>
<thead>
<tr>
<th>Arabic Letter</th>
<th>English Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>ء</td>
<td>Voiceless glottal stop</td>
</tr>
<tr>
<td>ت</td>
<td>Interdental voiceless fricative</td>
</tr>
<tr>
<td>ج</td>
<td>Voiced palatal fricative</td>
</tr>
<tr>
<td>ح</td>
<td>Voiceless pharyngeal fricative</td>
</tr>
<tr>
<td>خ</td>
<td>Voiceless uvular fricative</td>
</tr>
<tr>
<td>ذ</td>
<td>Interdental voiced fricative</td>
</tr>
<tr>
<td>ض</td>
<td>Voiceless palatal fricative</td>
</tr>
<tr>
<td>ط</td>
<td>Voiceless pharyngealized fricative</td>
</tr>
<tr>
<td>ظ</td>
<td>Voiced pharyngealized plosive</td>
</tr>
<tr>
<td>ظ</td>
<td>Voiceless pharyngealized plosive</td>
</tr>
<tr>
<td>ظ</td>
<td>Voiced pharyngeal fricative</td>
</tr>
<tr>
<td>ع</td>
<td>Voiced uvular fricative</td>
</tr>
<tr>
<td>ق</td>
<td>Voiceless uvular fricative</td>
</tr>
<tr>
<td>ي</td>
<td>Voiced palatal semi-vowel</td>
</tr>
</tbody>
</table>
B- Vowels:

<table>
<thead>
<tr>
<th>Vowels</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short</td>
<td></td>
</tr>
<tr>
<td>a</td>
<td><em>bab</em> ‘door’</td>
</tr>
<tr>
<td>ī</td>
<td><em>min</em> ‘from’</td>
</tr>
<tr>
<td>ū</td>
<td><em>ful</em> ‘jasmine’</td>
</tr>
<tr>
<td>Long</td>
<td></td>
</tr>
<tr>
<td>ā</td>
<td><em>wafā</em> ‘loyalty’</td>
</tr>
<tr>
<td>ī</td>
<td><em>fī</em> ‘in’</td>
</tr>
<tr>
<td>ū</td>
<td><em>mulūk</em> ‘kings’</td>
</tr>
</tbody>
</table>

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