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العدد السابع

عشر

الهجاء السياسي في البرنامج التلفزيوني البشير شو من منظور لغوي

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المستخلص :

تتناول الدراسة ظاهرة الهجاء السياسي ، أي تعريفها ودوافعها ، والعلاقة بين الهجاء السياسي والإعلام ، وتتبنى نظرية سيمبسون الفريدة في الهجاء (٢٠٠٣) ، والتي تضع أساساً نموذجاً لتحليل الخطاب الهجائي ، بما في ذلك الأطراف الثلاثة ، مؤلفو الهجاء والهجاء ، والجمهور المستقبلي للهجاء ، وهذه الأطراف الثلاثة. في برنامج احمد البشير، صلب الهجاء، والمهجو فيه لحكومات العراقية بعد ٢٠٠٣ والأحزاب السياسية الحاكمة، والجمهور المستقبل للهجاء متابعين البرنامج ، وقد عمد البشير لتسجيل ٨ مواسم من البرنامج (حتى وقت كتابة البحث) هجا فيها الفساد في الوضع السياسي العراقي، أخذت الباحثة من حلقات هذا البرنامج كمواضيع للبحث والتحليل وطقت عليها نظرية سيمبسون في التحليل الساخر.

وتتكون نظرية سيمبسون من أربعة أركان: خلفية مشهد الهجاء ، ووسيلة الهجاء ، واستقبال واستيعاب الجمهور للهجاء، والهدف المهجو في حقه هل هو شخص أم حدث أم أوضاع ، أم هجاء لمن ما. وبالبحث والتدقيق اللغوي في أسلوب البشير الهجائي تبين أنه يستخدم لطرق اللغوية الآتية في الهجاء:

تتكون نظرية سيمبسون من ٤ ركائز: خلفية المشهد الهجائي ، وسيلة الهجاء ، قبول الجمهور واستيعاب الهجاء ، وكذلك هدف الهجاء ، سواء كان شخصاً ، حدثاً ، موقفاً. دراسة اللغة والتحقق منها بأسلوب البشير الهجائي ، فضح أنه يستخدم الأساليب اللغوية التالية للسخرية:

١-التعديل لصوتي لجنس لحروف فصد لسخرية ٢-ابتكار كلمات جديدة ٣-ابتكار مصاحبات لغوية

جديدة



٤-المزج اللغوي المبكر بين كلمتين ٥- استخدام الكلمات والتراكيب الدينية والشعرية مع تغييرات طفيفة

٦-السخرية

ثم تأتي لخاتمة والتي توضح أن البشير باستخدام الهجاء له دور كبير في حدوث تغيير في المجتمع.

الكلمات المفتاحية : هجاء ، سياسيين عراقيين ، احمد البشير .

A LINGUISTIC ANALYSIS OF POLITICAL SATIRE IN AL BASHEER SHOW

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ABSTRACT :

The article examines political humor as forms of resistance in the media. This is due to the fact that satirical discourse was a discourse that people used to ridicule and mock their governments. It focuses on how Iraqi comedian and host Ahmed Al Basheer uses his inventive abilities to make fun of social vices by playing with words through morphological and lexico-semantic processes. The nation's president, politicians, and cops are the satirist's main targets. The study found several linguistic techniques, including phonological coinage, new word collocation, blending, new derivation, poetic register, religious register, allusion, colloquialism, and satirical irony, that were used to communicate satirical expressions in this comedian Iraqi show. A satirist like Al Basheer was given the responsibility of exposing the immoral behavior of those in positions of authority. This paper looks at how the Iraqi satirist "Ahmed Al Basher" in his show "Al Basheer Show" manipulate his linguistic skills to achieve his goal as the watchdog of the Iraqi society. Iraqi citizens could at least momentarily flee their troubles and misery through this political parody and satire, and regain some of the lost sense of individual dignity.

Keywords: Satire, Iraqi politicians, Ahmed al Basheer .



1- INTRODUCTION

Satire is a form of discourse that can be used in written and direct conversation; in this paper, we associate it with conversation. This is due to the fact that satire is discourse about discourse, or meta-discourse. Satire seeks to mock, chastise, reveal hypocrisy, and point fingers at corruptive behaviors. So exposing foolishness, lies, and moral or governmental corruption is the goal of satire. Governments, politicians, the military, the church, the upper or middle classes, the class structure, or societal norms are frequently the targets of satire. In the majority of satires, the satirist is successful in maintaining the subject in the spotlight and in focus. It is revealed that the satirist has a character similar to a “bluff-hater, cheat-hater, liar-hater, vanity-hater, but also that of a truth-lover, beauty-lover, simplicity-lover” (Elliott, 1960, p. 273). In the following passage, the satirist clearly describes the ills he criticizes:

Satire everywhere attacks evil arrogant and triumphant, pride victorious and riding for a fall. It attacks those conventional respectabilities which are really hidden absurdities or vices blindly accepted by thoughtlessness, habit, or social custom, it attacks foolishness foolishly convinced that it makes sense, grinning and unrepentant in its folly. It attacks stuffed shirts, hypocrisies aping merit, puffed and blown-up insignificances like the frog trying to swell into an ox, counterfeit passing for true. The merely foolish, satire may be content to “take down a peg or two”; the dangerous and vicious it would reduce to ruin. But in both the important thing to note is a kind of unmasking. The foolishness shown up is a foolishness that usually passes for sense. The ugliness revealed in its true colours has masqueraded as merit (Johnson, 1945,p.8).



An essential component of ceremonial satire is verbal aggression. Invective, abuse, diatribe, cursing, and lampooning are just a few examples of the verbal tactics used in this type of violence. The term "invective" refers to any direct verbal attack on a person, location, or object using derogatory language or ridicule, frequently in the form of verse. Billingsgate and abuse are both direct, often impulsive verbal assaults that are typically directed at a person. A specific verbal attack, typically directed at a group, institution, or type of behavior, is referred to as a diatribe. It is frequently rude, or at the very least venomous or polemical. In that it is a satirical assault on a person, lampoon can be seen as a more specific form of invective. (Test, 1991, pp.100-121). Knowing the subtle distinctions between these words, satire is used to describe them in the study.

There are two primary ways to be ironic. Dickens uses an aggressive blunderbuss or cudgel assault strategy. It's obvious parody, there. The alternative is more indirect. It may choose to pose as impartial in order to subvert the enemy through classy and diplomatic means rather than engaging him on the battlefield. It could sneakily undermine his confidence in himself by posing as a buddy or one of his own defenders. That is Jane Austen's approach. It is subtly satirical. Direct satire is more obvious than indirect, just as a blow is a more obvious way to show anger than giving someone poisoned fruit. Because of this, straight satire's most basic tool is expletives. It is the language of the battle-axe and bludgeon. It is the tool that we reach for most automatically when constraint prevents us from using force. One of the most effective tools of indirect sarcasm is irony. It's a form of dissimulation, and the ironist is one who deceives (Johnson, 1945, pp. 13-24).

2-LITERATURE REVIEW

A satirist's judgment transforms satire into a weapon that can be blunt or penetrating and mixes judgment with the other components in a special way, activating and directing the other elements. It has been employed as a tool for both the best and the worst of intentions. It has been employed by morally upright and idealistic people as well as by those who are malicious, jealous, and spiteful. It has been employed by people from all social strata,



governmental structures, and cultural backgrounds throughout the globe. It has been used to undermine governments and support them, as well as to criticize religion and protect it. (Test, 1991, p.28).

It cannot be said that satirists' work has had much of an impact on the realm of practical politics, either to uphold tradition or to challenge it, if they are generally not committed to a set of political ideals. Political satirists have convinced themselves that even if they cannot change the wicked, at least they can deter them by instilling dread in their hearts. Politics and politicians may cause some viewers to become skeptical or detached, or even cynical, as a result of political satire (Griffin, 1994, pp.152-158). This is evident in the satire that emerged after American forces invaded Iraq, and there are enough reports about American mistakes made there after the attack for the audience to relate. It has been reported from Baghdad that officials are accepting bribes in exchange for favors, hiring relatives, and taking money under the table from contractors. This indicates that the conflict has only been going on for about a week and they have already established a "American-style democracy" (Blake, 2007, p.17).

The press is frequently viewed as society's watchdog, using language as a tool to communicate its opinions about how society is functioning at any given time. It uses its power and language manipulation to call out, expose, and mock the social ills and their perpetrators. Writing that criticizes the bad in society is known as satire. Satirists use humor as a weapon to advance their mission to better society. This essay examines the language strategies used by Iraqi satirist Ahmed Al Basheer to advance his mission as the society's watchdog. It focuses on the various linguistic strategies he employs in his discourse to criticize and make fun of corruptive, illegal, and scandalous actions in Iraqi society. Iraqi comedian, journalist, and director Ahmed Al Basheer is best known as the originator and presenter of the weekly political satire program 'Al Basheer Show'. He is renowned for his scathing critiques of the current administration. Such forms are often interpreted and classified as satire based on the social, political, historical, and pragmatic circumstances in which they appear.



Truth and rationality are always the two main requirements of satire. Even the most lighthearted satire, which mocks flaws, affectations, crazes, and fashions, gets its spark from reality. However, humor may develop into a critique of people and of life itself. When it does, the dignity of the satirist's work relies on the depth, breadth, and sanity of his or her vision as well as the principles they invoke. Without grace, humor, and virtuosity, the would-be satirist might only be able to qualify as a would-be. On the other hand, flippancy, shallowness, and insincerity are deadly. The great humorist has clear, expansive, and in-depth vision. He is exceptional because of that. Satire is important because of this as well. Not that we demand humor constantly or that everything calls for satire. Men and the world of God also deserve and need to be praised and cherished. But on occasion, they require being thrown off their position and even having their blocks removed. They need to be made aware of their own ignorance and folly. And when they are vindictive, spiteful, or mean, their flaws need to be beaten into submission (Johnson, 1945, pp.36-37). As a result, the satirists are always lying in ambush for us, disguising themselves as novelists, journalists, like Al Basheer, poets of love, even historians, economists, and philosophers. If everyone were a hero, government wouldn't be necessary, according to James Madison. Politicians would not need to be satirized if they were saints. It should come as no surprise that they are not angels because neither are the people they serve (Peterson, 2000,p.207).

Satire needs an impetus, which comes from the satirist's perception of some element of a potential target that they find objectionable. The motivation in our example is very strong because the dishonest nature of the Iraqi government has reached extremely high levels. A satirist like Al Basheer was given the responsibility of exposing the immoral behavior of those in positions of authority.

3. METHODOLOGY

The theory applied in this paper is the theoretical model proposed by Paul Simpson (2003) for the analysis of satirical discourse, the only analytical model for satirical texts and perhaps the most elaborate, detailed, and in-depth description of the components of satirical texts. The novel by



Simpson is a ground-breaking work of satire and humor despite its difficulty. At the beginning, Simpson sets forth some discursive stances. He contends that satire is structured as a triad embodying three discursive subject positions as a discursive technique. These are the satirist (the author of the text), the satiree (the person to whom the satire is directed, whether reader, viewer, or listener), and the satirized (the subject of the sarcastic speech). The satirist and the satiree, two of these three participants, are validated within the discursive event. Despite the fact that the target is what gives satire its initial drive, the third entity, the target, is ex-colluded and is not typically a "invited participant" in the discourse exchange. A satirical target may be a specific person, a story involving human actors, a feature of a more fixed or stable experience or existence, or, maybe most importantly, another discursive practice (Simpson, 2003, p. 8).

The satirist is the first of our data's trio of discursive subject roles, Al Basheer, an Iraqi comedian and the creator and the host of the weekly political satire show "Al Basheer Show". The satirized are the Iraqi government and the ruling parties, and all those who manipulated Iraqi politics behind the scenes. Iraqis in general and the intellectual elite in particular are satirized.

Simpson develops his theory framework and outlines the four main components of satire's discursive qualities. Setting, Method, Uptake, and Target (SMUT) are the four elements that make up this structure. Setting is basically a nonlinguistic element that addresses the preliminary prerequisites required for the development of satirical discourse. Setting is the first element in Simpson's paradigm; the external contextual circumstances aid in the development of the satirical discourse.

The second of the four elements of the SMUT model, method, designates a formal linguistic step. Two steps or phases of linguistic analysis make up the method. The three temporally ordered steps in the creation of a comic satirical text are Setup, Incongruity, and Resolution, with the idea of incongruity continuing to serve as the central theme of the joke satirical text. In order to explain the notion of incongruity, it is postulated that there must first be a setup phrase that comes before the incongruity phase



chronologically. By creating a setting that is consistent with the experience of the text's recipient, the setup lays the foundation for the satirical joke. The prerequisite for the incongruity is the setting. The "order" or "congruity" in the stimulus for satirical humor is provided by the setup process (Simpson, 2003, p. 37) .

Uptake is the third of the four elements of the SMUT paradigm. Similar to the setting stage, uptake includes the addressee's comprehension of the utterance's illocutionary force and substance as well as the perlocutionary effects that the sentence's utterance has on the addressee, effects that are unique to the utterance's circumstances. Inferencing by the satiree is a key component of the concept of perlocution in satirical discourse; this inferencing calls for the resolution of the incongruity produced during the method stage as well as the identification of the component that makes up the fourth element of the model. The four subtypes that the satirical target realizes are best conceived of as interlocking zones or domains rather than as discrete entities (p.70).

The first kind of uptake is episodic, with a specific action or occurrence that has recently happened in public as the target. In the second, a specific person is the focus of the attack, which is understandable. However, due to imputation, that person's personality is frequently portrayed as some stereotypical or archetypical aspect of human behavior. An experiential target, as opposed to a particular episode or event, is focused on more consistent elements of the human condition and experience. The primary objective of textual target's attack is the linguistic code itself. To put it another way, this last type of satire seems to flip discourse inside out on itself, and in that sense, it is best referred to as meta-discourse. Simpson (2003, p.71) states “ a single satirical text may realise multiple targets, so discussing a text in terms of its perceived target is largely a question of balance and emphasis; while the principal impetus may, for example, be from one particular subtype, the flexibility of the concept of target is such that this can be expanded outwards to cover the other three”.

In order to distinguish the author's attitudes toward main and secondary audiences, the discourse of satire is essential. Satire recognizes the



speaker and the recipient as members of a "in-group" while excluding a group that includes both those it satirizes and those who are merely unable to grasp its jokes and ironies. (Newman, 2008,p.115).

4-DISCUSSION AND RESULTS

According to Highet (1962), a satirist's goal is to shock his viewers by making them see something they had previously "missed or shunned." The linguistic innovations that AL Basheer's satirical program added to the Arabic language's vocabulary are examined in this part. Before invoking feelings of protest in his audience, Highet first makes them aware of the truth in their thoughts. He goes on to say that most satirists use precise descriptive language to surprise and disturb the audience in order to evoke those emotions "Brutally direct phrases, taboo expressions, nauseating imagery, callous and crude slang" are essential parts of the vocabulary of almost every satirist" (cited in Alkodimi and Omar, 2010).

The linguistic innovations I have noticed in Al Basheer show are confined to the following phenomena: phonological coinage, new word collocation, blending, new derivatives, religious and poetic register and irony.

4.1. Phonological Modification

One characteristic of numerous jokes or sarcastic remarks is that they aim to criticize an opponent as harshly as possible in the shortest amount of time possible. A single powerful word or a minor parodic modification of a well-known concept could serve as the shortcut. When the shortcut works, it makes the hearer or audience laugh.(Schauwecker, 2003,p.128). The phonological modifications can be seen in the following instances in Al Basheer show:

Table (1): Transformation of sound(s)

The shortcut	Transcription	The original word	Translation
السياسيون يعملون كخلية نعل	Ālsyasewon ya'maloon kakhalet Ne'al	كخلية نحل	Politicians work as a sole cell
التيار العسكري	Āltayyar alSakri	التيار الصدري	The Rocked



			Party
حرية التفجير عن الرأي	ḥurreat āltafjyr 'an Ālra'ay	حرية التعبير	The Freedom to explode opinion
قبر الدين	qabr aldiyn	قمر الدين	Tomb of religion(criticizing one of
فجر فرحه في كل يوم شعار بيت الدعوه	fajar farahah fi kuli yawm shiear bayt aldaewh	حقق فرحة كل يوم	Blow up a joy every day is the slogan of House of Dawa

4.2. Lexical Coinage

Mustaqleen Wala 'een مستقلين ولانئين is a term that demonstrates this group's allegiance to Iran. The fact that this group is associated with Iran is highly suggestive of their adherence to Iranian strategy and tactics, and that they serve as Iranian puppets who toe their line and carry out their orders. The country is losing its identity and value when it complies with Iranian demands, which is where the satire comes from. The coinge of 'Mustaqleen Hulboseen' مستقلين حلبوسيين is again a coinage which shows that these groups are belonging to the Sunni politician 'Mohameed Al Hulbousi' who currently serves the Speaker of the Council of Representatives of Iraq. The satire lies in the fact that those Parliamentarians are puppets in the hands of Al Hulbosi and following his orders. The satirist thus identifies this group that has already lost itself: those who imitate and copy others. This satire is yet another example of the Uptake's experiential Target subtype, which focuses on more constant facets of the human experience as opposed to particular incidents and events.

'ahzāb al tāb'aeya (The dependency parties) احزاب التبعية is a characteristic of the cartoonish, worthless groups that have no influence in politics. They are overtaken and dominated by the strong and well-liked groups. Finding parties that have no influence in politics and are puppet



parties moving in the sphere of the larger parties is almost a constant feature of Iraqi political life. This satire once more reflects the experiential goal of the third subtype of Uptake.

مع كل تراجع لأيران لأي مشروع اقتصادي فى العراق تصفر وجوه الولائيين والذيو له ويظنون يمارسون عملية التثقف والأفتهم

(With every Iranian loss of any economic project in Iraq, the faces of the loyalists and tails turn yellow, and they continue to practice the process of culture and philosophizing.)

'altaṭāqif wa 'al'aftehām are humorous use of the terms التثقف والأفتهم. The terms were created by adding the letter ت to the original word ثقف and by adding the letters ت, ta and ا, ā to the original term فهم which are affectations of being a cultured, educated, and knowledgeable person. The terms were created by adding the letter "the" to the original word "the" and by adding the letters "ta" and ", " to the original term "the," which are affectations of being a cultured, educated, and knowledgeable person. The act that needs to be satirized is the assumption of knowledge on the part of those individuals. A second act that is bitterly and equally satirized is the transformation of those individuals' emotions into sadness as a result of learning that the Iranians have lost some of their projects in Iraq. This indicates that those individuals, who are members of the loyalist groups, are not, despite their pretense, people of original culture. This is SMUT's fourth component and its first episodic target group.

4.3. New Word Collocation Uptake: Personal Target

Referential and situational collocation are used by Ahmed Al Basheer to convince the audience with particular ideas and beliefs about some of the corrupt politicians in the Iraqi government. The following examples clearly illustrate these two types:

١- بلبل العصائب (نعيم العبودي - وزير التعليم العالي)

Bulbul āl'āsai'b (Naeem Al-Aboudi - Minister of Higher Education)

٢- الزبابيك (الأطار التنسيقي)

alzababik (al'atar altansiqiu)

Zababeek (Coordinating Frame Party)

٣- فقمة التحليل السياسي (هاشم الزبوك)



fuqimat āltaḥlil alsiyasii (Hashim alzabuk) Seal of the Political Analysis
(Hashem Al-Zabouk)

٤-خريطينيوس (رئيس الوزراء السابق ابراهيم الجعفري)

ḵiritinius (Abraḥim aljaefari) Kharitinos, former Prime Minister Ibrahim Al-Jaafari

٥-والله ما ادري (رئيس الوزراء السابق اياد علاوي)

Wallah mā'adri (Ayad Ealawi) I swear , I don't know (former Prime Minister Iyad Allawi)

٦-نعرفهم جيذا (مصطفى الكاظمي)

naerifuhum jayidan (Mustafaa alkazimi) We know them well (former Prime Minister Mustafa Al-Kazemi)

These collocations are employed satirically on different occasions and topics in Al Basheer show to induce Iraqi people to change their decisions negatively and reject the corruptions of the government and political parties in Iraq. Al Basheer's ability to use specific types of vocabulary to persuade the audience of particular political notions about the political situation in Iraq is demonstrated by his skillful use of collocations.

4.4. Blending

Uptake: The primary target of Textual Target's assault is the linguistic code itself. To put it another way, this last type of satire seems to flip discourse inside out on itself, and in that sense, it is best referred to as meta-discourse.

(الدين + السياسة) الدياسة

Āl dyāsā is a blending word for the two nouns, Religion and politics, the first part of the word āldeen and the second part of the word of ālsyāsa. The use of this combined item is evidence that Religion is used as a political tool in Iraq. It is used to acquire political power and use it to fulfill the aims of Iraqi politicians.

4.5 New Derivatives

Al Basheer, a satirist, makes extensive use of the morphological and lexico-semantic process as an instrument to communicate his point to his audience. After a series of stereotypical acts and moves by Iraqi lawmakers, which were merely routine activities and a superficial improvement over the



foul malpractices of the ruling regime, he turns to these methods to whet the satirical appetite of the readers. He makes an indignant comment about the addition of a new dependent modifier.

New Derivative	Transcription	Translation
رح تملير (تصبح ملياردير)	tmelyār	You will become a billionaire
الطوقس الحمامية	ālṭuqus amamia	alḥ Al-Hamami rituals (according to the Iraqi former Minister of Transport, Kazem Finjan Al-Hamami)
العصابات القيقونية	Ale'isabat alqiqunia	Qais Khazali gangs (the head of easayib ahl alhaqi)
بلوعة لمخرجات فستقية	bilawe't limukrijat fustaqia	Sink for pistachio output

Table (2): New Derivative

4.6. Religious, Proverb & Poetic Registers

The words of the citations used by the sacrist differ in form, volume, and degree of sacredness, but they all share the opinion of the devout as being sacred. Religious expressions vary from everyday language in that they are thought to either have supernatural or spiritual powers or to serve as an instrument for the powerful, authentic expressions of a divine being or other sacred truth.

١- حكومة لا تغني ولا تسمن ولا تشبع من جوع
ḥukumat la tuḡni walatusiman wala tašbie min jue

(لا يُسْمِنُ وَلَا يُغْنِي مِنْ جُوعٍ)

(neither nourish nor satisfy their hunger) (٨٨:7)



The use of poetic and common Iraqi proverbs can be seen in the following instances from various seasons of the Al Basheer television show:

1- كل واحد يمد رجله على كد محوره

Let each one extends his leg according to his bloc

kulu wahid yamudu

rijlah ealaa kidi mihwarih

2- فاقد الشيء لا يعطيه, يم قيق ولا يحميه

Who missing the thing does not give it, and does not protect it.

faqid alshay' la

yuetihi, yam qiq wala yahmih

3- مال العلس للعلس

Extortion money is for extortion

mal alealas lileals

4- اذا ردت شياع للدوم حاسبه كل يوم

If you want Shea'a to stay forever, hold him accountable every day

adhaa radat shayaae

lilduwm hasabah kula yawm

5- قم لطلال وقفه التبجيلا كاد طلال من اللواقه ان يُصَيِّر رسولا

Stand up for Talal and glorify him....He could have been ,from his flattery, a messenger.

qum litalal waqfat altabjila kad talal min alliwakat an unysyunr rasulan

4.7. Irony

- (وماندري هسه هي حكومه لو هريسسه؟ لا هي غده لا هي عصر ونيه)

(We do not know whether this Iraqi is a government or a Pashto of these ruling regimes.)

Al Basheer questions lyrically whether this nation is governed by a government or a pashto of political systems that are driven by vested interests. Ironically, he encourages the audience to see the complexity and ambiguity of the political situation in Iraq.

- هوب هوب مال توزع درجات وظيفية بالعراق عادي بس مو على الهوى هاي وري الكاميرا (ينتقد احد النواب الذي وعد احدى النائبات بأن يعطيهها خمس درجات وظيفيه اذا اصبح رئيس الوقف السني (Stop Stop, Hope, the distribution of job grades in Iraq is normal, but not on air!! This is can be done behind the camera (criticizing one of the



representatives who promised one of the female representatives that he would give her five job grades if he became the head of the Sunni waqf office.

--نطالب بان لا يتم خصخصة ومصمصة الميزانية

We demand that the budget not be privatized or be sucked
ntalib ban layatim khaskhasat wamasmisat almizania

The goal of the irony in this text is criticizing the Iraqi government for stealing the budget of the Iraqi people. A narrative shift that returns the audience to the interactional and/or story world and ironically represents the government in this and related contexts offers a useful tactic for winning the argument.

5. Conclusion

Al Basheer is a groundbreaking character in Iraqi satire because he was the first to openly mock the government. His program is a scathing critique of the leaders in Iraq's personalities. It is illegal to criticize the President, Prime Minister and his government in public in Iraq, this is why Al Basheer's satire deviates from the standard; it did so by breaking the law, starting the satire process, and releasing people from their verbal restraints.

The current study has concluded that Ahmed Al Basheer sends explicit and implicit messages and mock the political regimes in Iraq in a sarcastic and a humorous way through using particular linguistic processes. His goal is to amuse the audience while encouraging them to consider social criticism of the nation's present problems. He encourages other depressed Iraqis to vent their rage and problems by speaking out. His performances in the months leading up to the October revolution served as a prelude to the uprising and inspired the populace to turn their words of dissent into deeds and take to the streets in order to be heard by everyone. Al Basheer satirizes every corruptive aspect of society; he exposes all the wrongdoings of the regime and brings their corruption and ill-gotten gains to light; and despite repeated threats to have him killed, he never hesitates to continue to produce his program for eight seasons.



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Appendix 1

The Phonemic Transcription Symbols

ء	'	ذ	d	ظ	z
ب	b	ر	r	ع	'
ت	t	ز	z	غ	g
ث	t̤	س	s	ف	f
ج	j	ش	š	ق	q
ح	ħ	ص	ṣ	ك	k
خ	k̤	ظ	ḏ	ل	L
د	d	ط	t̤	م	M
Long vowels	ā	ī	ū	ن	N
				ه	H
short vowels	a	i	u	و	W
				ي	Y

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