A Linguistic Study of Humor in Bassem Youssef's "Al Bernameg" and Jon Stewart's "The Daily Show": A Multi-Modal Integrated Approach

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Abstract
The study sets to discover the linguistic tools used by people to exaggerate the defects of their society, to criticize, andto influence people's attitudes with the intention of social reform. The two political shows that are selected to be the core for this study are:*The Daily Show* ofJon Stewart and *Al Bernameg*ofBassem Youssef. The reason for the selection of these two shows is that they have similar ideas with some variations in the tools used by each.One of the important aims of this study is to reveal that the use of non-verbal communicative mode is essential, and sometimes more significant than words in conveying humor and satire. Youssef and Stewart rely on non-verbal modes such as

gestures, gazes, images, and music to criticize those who have power or authority over them. The study analyzes the selected episodes of each show by utilizing two approaches: The General Theory of Verbal Humor(GTVH),and Norris' Multimodal Interactional Approach. It aims to prove that humor is generated through either the GTVH's parameters or Norris' non-verbal modes, or through integration between the two approaches. The study shows that Stewart and Youssef use verbal and non-verbal communicative modes with varying degrees.Moreover, the results reveal that thesimilarities are more than the differences in the linguistic tools that are used by each host.It is also noted that the two hosts are integrating the verbal modes with the non-verbal communicative modes more than utilizing each mode separately.Such integration plays a crucial role in attracting the audience and assists in delivering their implicit messages effectively and in a humorous way.

List of Figures

Figure 1.1: The three families of humor theories.
Figure 1.2: Polysemy: one form with multiple related meanings.
Figure 1.3: Homonymy: accidentally similar in form: unrelated meanings.
Figure 2.1: The mode of layout.
Figure 2.2: The rising-falling pattern.
Figure 2.3: Action and modal density: modal complexity and modal intensity.
Figure 2.4: Transcription conventions.

List of Abbreviations

CDA-Critical Discourse Analysis
GTVH-General Theory of Verbal Humor
KRs- Knowledge Resources
LA-Language
LM-Logical Mechanism
MB-Muslim Brotherhood
MDA-Multimodal Discourse Analysis
NS-Narrative Strategy
SI-Situation
SO- Script Opposition
SSTH-Semantic Script Theory of Humor
TA-Target

Introduction

0.1 The Context of the Study

In observing our everyday behavior, we will realize that all of us react with humor and laughter even in the most difficult situations.Therefore,we have to recognize that humor represents a central aspect of our daily life, and it is a fact that all humans naturally participate in humorous speeches and behaviors. Latta (1998) illustrates that "[h]umor is a genuine mystery. Here is something every normal person has experienced countless times. Undeniably, it constitutes an important facet of human life" (p.3).

Bergson (2005) states that several attempts have been made to define the concept of humor. Numerous philosophers, such as Aristotle and other thinkers, have considered the questions: why do many forms of speaking make some people laugh and othersnot? In addition, what is the meaning of humor? (p.1). Most recently, during the last few decades, the language of humor has been the subject of discussion and studies in various areas of research including philosophy, linguistics, psychology and sociolinguistics. It has attracted linguists over the past 25 years in an attempt to define the concept of verbal humor and to describe its essence. Therefore, the researcher has selected the language of humor to be examined in this study.

This study conducts a linguistic analysis of humor in two political satire shows: *Al Bernameg* and *The Daily Show.* The researcher chooses the data under analysis from media. Matheson (2005) illustrates the essentiality of media nowadays by affirming how peoples' interests are shifted to media; either printed media (i.e. newspapers and magazines), or electronic media (i.e. radio and television), because media plays a crucial role in society. He adds that members and institutions form the shared world of a culture. In other words, they construct all the meanings that people attach to the world (p.1).Matheson (2005) clarifies that media professionals have the ability to speak on TV or to write in newspapers or magazines in "authoritative ways about the world" (p.2). He illustrates that those professionals in media are able to make claims to know what is really occurring and what other individuals feel. Media discourses keep the people updated and informed about what is happening around them.

The hosts of *The Daily Show*, Jon Stewart, and *Al Bernameg*, Bassem Youssef, are comedians. Therefore, humor is the fundamental part of the two selected shows. It is noteworthy that such shows make a

combination between politics and humor, because this combination has increasingly attracted the attention of many people over the past decade, especially in the late night shows all over the world. The researcher has specifically selected these two shows, because they have similar ideas with slightvariation in the tools used by each host.

The study conducts a contrastive analysis between two episodes from *Al Bernameg* and *The Daily Show*. According to Krzeszowski (1990), the terms 'contrastive studies', 'contrastive analysis', and 'contrastive linguistics' are used interchangeably (p.11). According to Fisiak (1981), contrastive linguistics is "concerned with the comparison of two or more languages in order to determine both the differences and similarities between them" (p.1). Therefore, the researcher selects contrastive analysis because it compares two different languages and shows their similarities and differences. Moreover, such a type plays a crucial role, as according to Leonardi (2007), contrastive analysis helps in identifying "characteristics which would not be so evident from adopting a normal linguistic analysis" (p.65). According to Opdycke (2013), "while Al Bernameg does have similarities with its US counterpart, the use of the comic frame as a voice for the oppressed within an emerging democracy produces some important differences" (p.1).

0.2 The Purpose of the Study

The main objective of this study is to show the essentiality of non-verbal communicative modes, and how several implicit messages are delivered through these modes or by means of integrating verbal and non-verbal communicative modes. The study employs the Multimodal Discourse approach, which focuses on how meaning is made by multiple modes of communication, e.g. gesture, images, music, gazes, and layout and these modes of communication are the modes on which Youssef and Stewart use in their shows while they are sending their implicit messages ina humorous ways.

The aim of this study then is to:
- uncover the implicit messages that the satirical shows attempt to convey. For this purpose, the researcher asserts that humor is more than just telling a joke, it is rather an efficient way to send different kinds of messages;
- examine different modes of communication, beside language, such as, music, gesture, image, gaze, layout, etc.,
- explore the role of language, as language plays an essential role in shaping our understanding of several events, and to

- identify the linguistic tools used by artists or writers seeking to exaggerate the shortcomings of their society with the intention of social reform and influences people's attitudes.

0.3 Research Questions
The study attempts to answer the following research questions:
1) Are Stewart and Youssef utilizing the same communicative modes in their shows?
2) How do Stewart and Youssef send implicit messages and mock the political regimes in their countries in a humorous way through either GTVH's parameters or Norris' non-verbal modes, or by means of integrating the two approaches?
3) How are the verbal and non-verbal communicative modesintegrated in the selected episodes?
4) How do Stewart and Youssef create humor by means of pun and wordplay?

0.4Data Collection

According to Norris (2004),"[d]ata collection is always interlinked with the theoretical, methodological, and analytical decisions that influence the analysis" (p.62).The episode of *Al Bernameg's*is downloaded from the website www.youtube.com, while the episodeof *The daily show*is downloaded from the websitehttp://thedailyshow.cc.com/videos. The selected videosare confined to one episode in each program. The duration of *Al Bernameg's*episodeis 50 minutes. However, the duration of *The Daily show*'s episode is 20 minutes. It is observedthat the duration of *Al Bernameg* is longer than the duration of *The Daily Show,*because *Al Bernameg*was broadcasted weekly, while the latter was aired four days per week. The researcher has selected the episodes of the two programs that were presentedafter Morsi has been elected President of Egypt.

0.5The Rationale of the Study
The selection of the episodes of the two political satire shows is based on three criteria. Firstly, the selected episodes of both shows are related to each other (i.e. discussing the same topics). The two episodes chosen for this study discuss the Egyptian and American presidents' stances towards the Syrian crisis. Secondly, the research has chosenthe episodes of both shows where the hosts depend on a composite of the GTVH and Norris' interactional approach to prove that such integration between the verbal and non-verbal communicative modes has great influence on the audience.Thirdly, the researcher has selected the episodes of *Al

Bernameg and *The Daily Show* that are presented at the same period: the selected episodes of both shows are dated from April to June 2013.The two shows not only provide information and entertainment, but also have a great influence on political, social, and cultural institutions. The researcher focuses on the first two parts in each episode, since the final part in *Al Bernameg*is either an interview with famous people or introducing artistic talents. Similarly, the last segment in *The Daily Show* is an interview with a celebrity guest, like actors, musicians, authors, athletes, and political figures.

The episode that is analyzed in 'The Daily Show' is: episode no. 94 that was aired on 30-4-2013. Stewart, in this episode, focuses on the critique of Obama's stand towards the Syrian crises. As for the *episode, which is taken from 'Al Bernameg'* is *e*pisode no. 28 that was broadcasted on 21-6-2013. This episode mainly focuses on ridiculing Morsi's stance towards the Syrian crisis. Moreover, Youssef criticizes Morsi concerning several wrong decisions, such as the appointment of Luxor governor who was previously accused of planning and implementing many explosive acts.

0.6 The Outline

Section One: Literature Review
This Sectionexplains the notion of humor and its forms and functions.It also presents the traditional theories of humorand multimodal discourse analysis (MDA).

Section Two: Methodology and Theoretical Framework
This section deals with the two approaches adopted in the analysis of the data under investigation, namely, The General Theory of Verbal Humor (GTVH) and Norris's Multimodal Interactional Approach. In addition, it describes the procedure of data analysis.

Section Three: Analysis of theData Utilizing the Multimodal-Integrated Approach

This section focuses on analyzing the examples where the integration between the verbal and non-verbal communicative modes plays a crucial role in creating laughter and sending implicit messages. In other words, it is concerned with the examples where there is a composite of the two approaches (the GTVH & Norris' Multimodal Interactional Approach).

Section Four: Results and findings

The conclusion focuses on the major findings of the research, and answers the questions posed with regard to the two selectedpolitical satire shows. Moreover, this section includes recommendations for further researches.

1.0 Literature Review
This section describes the forms and functions of humor and presents the traditional theories of humor as well as the multimodal discourse approach.

1.1 Humor
Ross (1998) defines humor as "something that makes a person laugh or smile"(p.1). According to Rishel (2002), humor exists "from our pre-language era" (p.277). Moreover, humor has different forms, as it may be "written or spoken". Walker (1998) adds that humor may be very simple and it can be very complex (p.4).

1.1.1 The Functions of Humor
Although humor is considered an ambiguous term that is difficult to define, it is crucial and has several essential roles. Some of these functions are social, political, and cognitive functions. Humor is also regarded as a weapon against the dominant ideology. According to Martin (2007), itis deemed as an essential tool for handling many difficult situations and conveying several kinds of messages (p.150). He illustrates this point as follows: "a message communicated in a humorous manner can be retracted more easily than if it were expressed in the serious mode" (p.150).

1.2 Humor Theories
When discussing humor, it is important to acknowledge the three main humor theories: Incongruity, Superiority, and Relief theories. Each theory attempts to justify humans' innate need for humor, and to explain why a society finds certain jokes funny. Attardo (1994, p.47) displays in thetable below, the 'three (main) families of humor theories', for there are other humor theories that are discussed in the following sections:

Cognitive	Hostility	Psychoanalytical
Incongruity	Hostility	*Release*
Contrast	Aggression	Sublimation
	Superiority	Liberation
	Triumph	Economy
	Derision	

Disparagement

Figure 1.1: The three families of humor theories

1.2.1 Incongruity Theory

According to Morreall (1997), "incongruity is a fancy name for a mismatch between what we expect and what we experience" (p.26).Therefore, what creates humor is that, at the beginning, the listeners are deceived to think that they expect what is goingon, and then.Reach to a different conclusion from what was anticipated. This theory is based on the idea that we laugh, when we are surprised, when we listen or see something, which we do not expect.

1.2.2 Superiority Theory

According to Loizou (2008), "the superiority theory is one of the first theories of humor. Plato and Aristotle introduced it, but Hobbes framed it into a stronger form" (p.190). Wooten (2013) illustrates that the superiority theory revolves around the idea that folks laugh at the inferiority or the misfortunes of other people, and at this moment, they feel that they are superior to them (p.309).

1.2.3 Release/ Relief Theory

Attardo(1994)emphasizes that "release theories maintain that humor releases tensions, psychic energy" (p.50). This means that the release theory relies on the relief principle that identifies humor and laughter, as a way of releasing the tensions generated by social constructions.

1.2.4 Veatch's Moral Theory of Humor

This theory was proposed by Veatch (1998). According to him, there are three conditions "which individually are necessary and jointly sufficient for humor to occur" (p.161). He illustrates his usage of the word "necessary" to show the importance of each state of the three conditions used, to confirm that if one condition is missing, there will be no humor. Moreover, he utilizes the phrase "jointly sufficient" to assert that there will be humor if the three conditions exist (p.163). He describes the three conditions of humor perception as follows:

> **V:** The perceiver has in mind a view of the situation as constituting a violation of a 'subjective moral principle'. That is, some affective commitment of the perceiver to the way something in the situation ought to be is violated. **N:** The perceiver has in mind a predominating view of the situation as being normal. **Simultaneity:** The N and V understandings are present in the mind of

the perceiver at the same instant in time.
(pp.163-164)

1.2.5 The Semantic Script Theory of Humor (SSTH)

This theory was first proposed by Raskin (1985) and was developed by Attardo(2001). It is consideredto bethe first linguistic theory of humor in whichhumor is characterized in terms of text.   Humor accordingly happens when the textcontains two different scripts which are opposite in a particular discourse, and whichoverlap in the joke. Attardo (1994) defines a script as:

> An organized chunk of information about something (inthe broadest sense). It is a cognitive structure internalized by the speaker, which provides the speaker with information on how things are organized (p.198).

It is observed that some of the humor theories are discussed in the above sections. However, the GTVH , i.e. which is one of the approaches that is used in the analysis , is discussed in section two.

1.3Humor Tools and Techniques

Wordplay and punning are considered one of the techniques that are used by comedians to send implicit messages without using direct language,by using different meanings of the word.According to Gruber (2008), "wordplay and punning have always been among the most prominent forms of expressing humor in native cultures, and are still very much alive today" (p.68). Pun plays an important role in this type of humor as pun relies on wordplay.

Paulos (1980) defines pun by saying"[a] pun is a word or phrase that belongs to two or more distinct universes of discourse and thus bring both to mind" (p.61). He sheds the light on its importance in generating humor because humor is created by "incongruous sets of associated ideas jarring each other" (p.61). Freeman (2009) specifies that pun "has come to mean a category of wordplay whose essential quality is a dependence on a similarity between sounds" (p.107). According to Rogers (1999), "the pun may be maligned as the lowest form of humor, but it is a word game anyone can play with half an ear and a modicum of wit" (p.95).Therefore, it is noted that pun is a form of wordplay that proposestwo meanings or more of a word by means of depending on similar sounds or spelling in order to create laughter.

1.3.1The Structure of Pun

Delabastita (1996) differentiates between four major forms of pun, which are homonymy, homophony, homography, and paronymy. Homgraphy exploits graphemic ambiguity (same spelling, different sound). According to Delabastita (1996), the word **MessAge** contains two morphemes and can be prounonced either as /meseɪdʒ/ or as /mesɪdʒ/. Moreover, **US** /ju:es/ which is the abbreviation of the United States is different from **us** /ʌs /(p.128).

Homonymy represents the various meanings for a single word that comes with it. Gruner (1997) provides an example of homonymy (i.e. a form that has the same spelling and pronunciation, but is different in meaning) (p.131).

*Example (1)''***Who was the first man to bear arms?''**

"Adam. He had two"

In such an example, the noun 'arms' is used as pun, because in the question, 'arms' means 'weapons'. However, in the answer, 'arms' refer to 'human limbs'. Therefore, it is the lexical ambiguity (i.e. same sound and spelling), which creates laughter.

Croft and Cruse (2004) draw a distinction between homonymy and polysemy by illustrating that

> homonymous senses are given separate main
> headings, that is to say, they are treated as
> separate words that have, accidentally, the
> same spelling and/ or sound. Polysemic
> senses are listed under a single main heading
> and are treated as different meanings of the
> same word. (p.111).

Kuiper and Allon (2010, pp.65-66) show the distinction between polysemy and homonymyin the two figures below as follows:
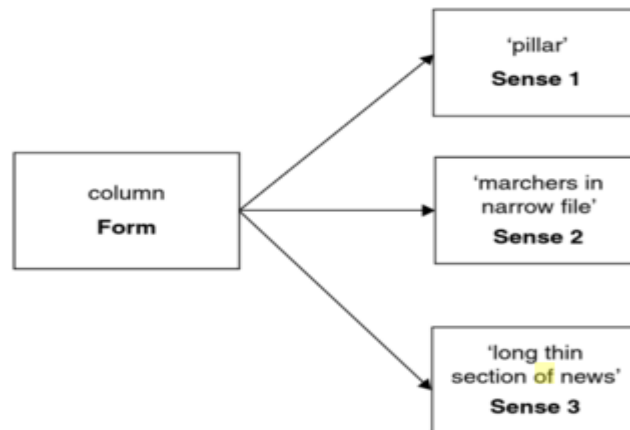
Figure 1.2: Polysemy: one form with multiple related meanings
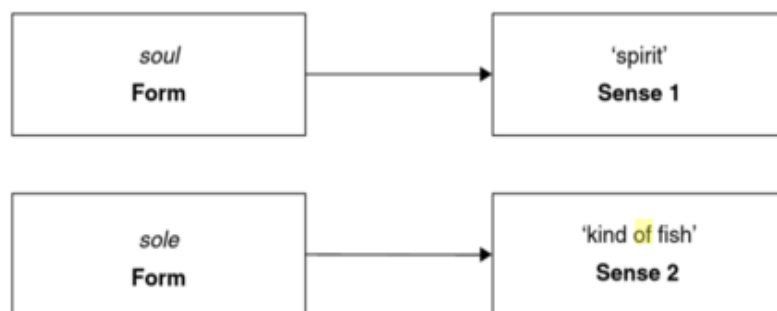
Figure 1.3: Homonymy: accidentally similar in form but unrelated meanings

However, in the third form of pun (i.e. homophony) humor is created by the phonemic ambiguity (same sound, different spelling). Gruner (1997) states that the homophones "combine two words of different meanings and spellings but which sound alike" (p.131).For example,

*Example (2)"***What is black and white and red (read) all over?**

      A newspaper.

      A bloody Zebra."(p.132)

In the aforementioned example, the word **red** is used as pun, because we can understand from the first answer, 'newspaper', that the word, which sounds as /red/ is the irregular past participle form of the verb 'to read'. However, the second answer, 'bloody zebra', refers to the adjective 'red'.

Therefore, humor is created here from the phonological similarity between both words.

The last form of pun, according to Delabastita (1996), is paronymy, which represents phonemic similarity. For example, 'faith' /feɪθ/ and 'face' /feɪs/ differ only in their last phoneme, but have the same morphological structure and are pronounced nearly identically; except for the last phoneme.

It is observable that one can play with the same word giving it many interpretations and in this way,humor is created. According to Paulos (1980), pun compels someone to realize the two incongruous sets of ideas in a very rapid and successful way. He adds that "[t]he suddenness is, as in much of humor, is very important" (p.61).

To sum up, it is notable that humor is essential and has several functions and effective tools. In the following sections, the researcher explains discourse analysis and multimodal discourse analysis.

1.4Discourse Analysis: Definition

Paltridge (2006) points out that "discourse analysis considers the way that the use of language presents different views of the world and different understandings" (p.2). According to Brown &Yule (1983), discourse analysis is crucial for the analysis of the language in use. This means that discourse analysis focuses on the overlap between context and the language used in that context.

1.4.1 Multimodal Discourse Analysis (MDA)

According to Scollon and Levine (2004), "language in use, whether this is in the form of spoken language or text, is always and inevitably constructed across multiple modes of communication, including speech and gestures" (pp.1-2).Multimodal discourse analysis (henceforth MDA) is a relatively new extension of critical discourse analysis. O'Halloran (2011) states that MDA is an emerging model in discourse. It focuses on the integration between language and other resources of communication (e.g. music, images, sound, gestures, layout, and gazes). He adds that there are multiple terms that can be used instead of MDA, for instance, we can say 'multimodality', 'multimodal semiotics', 'multimodal studies', and 'multimodal analysis'. He further adds that language and other resources, which combine to make meaning in multimodality,are called 'semiotic resources', or 'modes', or 'modalities'(p.1).

2.0Methodology and Theoretical Framework

The following section presentsthe combined framework used in this paper, i.e. GTVH andMultimodal Interaction Approach. Besides, it presents the procedures of data analysis.

2.1 The General Theory of Verbal Humor (GTVH)

This theory was proposed by Attardo and Raskin in (1991). The theory is comprehensive as it includes both the incongruity and the superiority theory, and this can be found in its parameters.Attardo (1994) states that this theory is a revision of the SSTH, expanding the theory to cover more linguistic areas, and to move beyond the domain of the joke. It introduces six knowledge resources (KRs) containing the Script Opposition (SO). All of these parameters are used in the analysis of the data, and are explained in the following subsections.

2.1.1 Language (LA)

Ruch et al. (1993) state that this parameter is "the actual verbalizationof the joke, resulting in its text. It includes all the linguistic components of the text at all levels" (p.124).Attardo (1994) sheds light on one of the important roles of this parameter by emphasizing that this KR is in charge of the accurate words of the text and for the position of the functional elements that frame them(p.223).

2.1.2 Narrative Strategy (NS)

Attardo and Raskin (1991) affirm that this parameter stands for the form or the genre of the joke (p.300). Ruch et al. (1993) argue that any joke should take any type of narrative organization. They state that the text of the joke can be "either as a simple (framed) narrative, as a dialogue (question and answer), as a (pseudo-) riddle, as an aside in a conversation, etc." (p.124). Ermida (2008) shows the importance of this parameter by saying that it is useful as it distinguishes between jokes and all humorous texts (p.91).

2.1.3 Target (TA)

This parameter selects who is the "**butt**" of the joke. Jokes that are not aggressive, for instance, jokes that do not mock someone or something have" an empty value" for this parameter (Attardo, 1994, p.224).

2.1.4 Situation (SI)

This KR determines the "props" of the joke. These props frame the situation of the joke as any joke should be about something, for example, playing tennis, washing the car, etc. (Attardo&Raskin, 1991, p. 303).

2.1.5 Logical Mechanism (LM)
Attardo and Raskin (1991, pp.303-307) present several types of logical mechanisms, such as false analogy, garden path, and figure-ground reversal.Ruch et al. (1993) state that this KR determines the mechanism that shall be used to bring the two scripts in the joke together (p.125).

2.1.6 Script opposition (SO)

Attardo and Raskin (1991) define this parameter by stating that:

> [T]he text of the joke is deliberately
> ambiguous, at least up to the point, if not to
> the very end. The punchline triggers the
> switch from the one script to the other by
> making the hearer backtrack and realize that
> a different interpretation was possible from
> the very beginning (p.308).

Oring (2011) illustrates that "[a]ccording to the main hypothesis of the GTVH, a text can only be humorous if it possesses a script opposition in which there is …overlap between the opposed scripts" (p.210). According to this parameter, laughter is created when there are two opposed scripts, but they are related to each other in the text.

2.2 Norris' Multimodal Interaction Approach
Norris's(2004) multimodal interactional approach is one of the approaches of multimodality. Constantinou (2005) illustrates that Norris's approach aims to "promote a methodological and analytic framework for understanding the multimodality at play in our real-time, face-to-face interactions" (p.611). Norris (2004) defines this approach by stating that "all interactions are multimodal" (p.1). This means that researchers cannot depend only on verbal communicative modes in the analysis, as there are other modes, which are not verbal and intertwined with language in any spoken text. This is specifically what the current study sets to prove.

Norris (2004) displays several non-verbal communicative modes, for instance, gestures, gaze, music, layout, proxemics, and postures. All of these modes are under the scope of the study, except for the postures mode. She clarifies that the posture mode is "the study of the ways in

which individuals position their bodies" (p.24) in order to show the participants' involvements towards others (p.24). As such, this mode is beyond the scope of the study because showing the peoples' involvements towards others is not the aim of the study.

According to Norris (2006), linguists working on the traditional approaches believe that they have to concentrate on language since they are linguists. She illustrates that if we assume that language always plays the dominant role, we will misanalyse conversations, interactions, etc. This is because there are other non-verbal modes that are intertwined with language. She also confirms that the aim of multimodal discourse is to examine the role that language plays in a specific interaction and to take other non-verbal modes into consideration (p.404).

2.2.1 The Notion of Mode

Norris (2004) utilizes several terms, which have the same meaning of communicative modes. For instance, she defines 'mode' as 'heuristic unit' or 'systems of representation' (p.11). Sheillustrates that a communicative mode is:

> [N]ever a bounded or static unit, but always
> and only a *heuristic* unit. The term heuristic
> highlights the plainly explanatory function,
> and also accentuates the constant tension
> and contradiction between the system of
> representation and the real-time interaction
> among social actors. (p.12)

Norris means that any communicative mode is an independent unit that can stand by itself as a communicative system and intertwined with other modes as well. Such a kind of communication is not static but dynamic in the sense that it is vividly utilized as a means of representation which is adapted in different social contexts.

2.2.1.1 Non-Verbal Communicative Modes (Gestures)

Performing gestures can deliver different kinds of messages. Brockmann and Muller (2004) present three types of gestures: static, dynamic, and pointing gestures. They claim that these gestures are utilized in parallel or sequentially. They explain this point by stating:

> [A] cursor might be moved to a certain item on screen in the
> pointing gesture mode, and then an action associated with the
> item might be activated by a static hand gesture. Static hand

gestures might also be used to enter or to leave the dynamic hand gesture mode, that is a dynamic hand gesture is embedded between a starting and a terminating static hand gesture. (p.199)

Norris (2004, pp.28-29) presents four types of gestures. The first type is called 'iconic' gestures whichmimic what is said verbally. These iconic gestures describe specific events that an individual communicates verbally in order to make such objects or events more alive. The second type, i.e. 'metaphoric' gestures,portray abstract ideas. She illustrates that "such abstract notions are given form and shape in the imagery portrayed in the motion and the space of the gesture" (p.29). Both the iconic and metaphoric gestures describe depicted content. The third type of gesture is known as 'deictic' or 'pointing' gestures. Such type of gestures is called pointing, as it points either to abstract ideas, as if they have concrete locations or to people in the real world. Besides, the deictic gestures point to "events in the past or the future" (p.29). The last type is 'beat' gestures which, according to Norris, can be performed in several ways such as hands, fingers, or arms. She clarifies that beat gestures "look like as if the performer is beating musical time in quick succession" (p.29).

2.2.1.2 Non-Verbal Communicative Mode: (Gaze)

Norris (2004) defines gaze as "the organization, direction, and intensity of looking" (p.36). Gaze can either besequentially structured or random(p.37). She explains that it is often sequentially structured during conversations; however, it can be quite random during other interactions (p.2).

2.2.1.3 Non –Verbal Communicative Mode: (Layout)

According to Norris (2004), this mode refers to "the setting and the objects found within it" (p.49). She claims that the main concern in the multimodal interactional analysis is how people communicate by means of this mode (p.49). She illustrates what is meant by this mode in the image below:

Figure 2.1: The mode of layout
(Norris, 2004, p.50)

According to Norris (2004), the two children, in the above image,are sitting in a toy car. They are only using the car from this much larger layout. Therefore, it is noted that the toys and the candy in the background have no effect on the interaction between the two children (p.51).

2.2.1.4Non- Verbal Communicative Mode (Music)

Norris (2004) differentiates between embodied and disembodied modes of music. An embodied mode of music is when someone utilizes his instruments and his voice in order to express and reflect his emotions and his ideas. For instance, music is used as an embodied mode for musicians, because of the fact that musicians use instruments to express their feelings, thoughts, etc. However, interacting with song that is sung by others or with music that is played by other people is known as disembodied mode of music. Thus, when people react to music played by musicians, they then use this mode in a disembodied way (pp.41-42).

## 2.2.1.5Non- Verbal Communicative Mode (Proxemics)

According to Norris (2004), the proxemics mode focuses on the distance that "individuals take up with respect to others and relevant objects. " (p.19). She distinguishes between two distances: standing / sitting side-by-side, or across from one another (p.19). This mode is vital; because of the fact that the distance that individuals take up in relation to others reflects their social relationships.

2.2.2 Modal Density

According to Norris (2004), ***modal density***can be accomplished via ***modal intensity***. This means that "[t]he more intensity or weight that a mode carries, the higher the modal density." (p.79). It could also be realized either via***modal complexity,*** which means "[t]he more intricately intertwined the multiple modes are, the higher the modal density" (p.79), or it could be achieved using them both.

Norris (2011) represents a figure to emphasize the difference between the ***modal complexity*** and ***modal intensity***. In figure 2.12, there

are two cubes (i.e. the action of social actor), and there are circles inside the first cube and one big circle inside the second cube. Such circles refer to the modes that are used by a social actor to perform the actions (p.132).
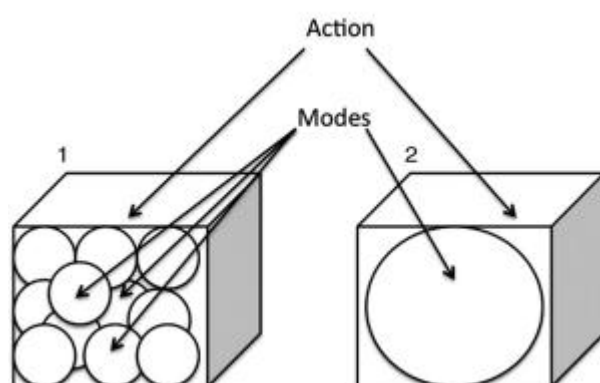
*Figure 2.3:*Action and modal density: modal complexity and modal intensity.

(Norris, 2011, p.133)

In the above figure, the first cube represents the notion of modal complexity, since there are several circles (i.e. several modes that intertwined to perform an action) inside the cube. However, there is only a big circle (i.e. a mode that has a big weight) inside the second cube. Hence, the second cube represents the notion of modal intensity (Norris, 2011, p.132).

To sum up, by means of Norris' (2004) Multimodal Interactional Approach, it will be possible to analyze complex interactions utilizing several non-verbal communicative modes. This approach is crucial, as it displays several non-verbal communicative modesused to analyze the selected episodes. Analyzing the non-verbal communicative modes utilized by each host in the selected episode arepivotal, as these modes reveal hidden ideologies that are not expressed verbally, because human interactions are multimodal in nature. This is clarified by the fact that human interactions contain several non-verbal communicative modes beside the verbal ones.

2.3 Linguistic ToolKit

The analysis of the selected episodesin both shows is based upon the fact that humor is created by using both verbal and non-verbal communicative modes. The focus is on how the hosts of political satire shows depend on image, music, gestures, etc.(i.e. non-verbal

communicative modes) approximately at the same level as language, to create laughter, and to send different kinds of messages.

Norris (2004) illustrates that"[l]anguage is one of many modes that people draw upon in interaction, and the actual role that language takes in a given interaction has to be determined through analysis" (p.17).Therefore, the researcher has classified the GTVH under the verbal part of Norris' approach, since Norris' approach is concerned with blending the verbal with the non-verbal communicative modes.

2.4 Procedure of Data Analysis

This study applies the qualitative analysis, as Norris (2004) states that:

> Multimodal interactional analysis is a qualitative methodology, as the research interest is of a qualitative nature. Qualitative discourse analysis is well developed, and often analysts add descriptions of nonverbal behavior in such transcripts, using the mode of language. (p.58)

It is noteworthy that there are several steps that were takenbefore doing the analysis. These steps are: the data collection, downloading and transcription, and finally doing the analysis by using the selected tools (i.e. the GTVH and Norris's Multimodal Interactional approach). The episode of *Al Bernameg*is written in the original language (i.e.Arabic), and then translated into English and*The Daily Show's* episode is written in the original language (i.e. English). In the analysis, the sources of humor are explained and commented on.

2.4.1 Multimodal Transcription

The current study focuses on analyzing the verbal and non-verbal communicative modes. In almost all the examples, there is integration between the verbal and non-verbal communicative modes. Therefore, each mode should be transcribed. According to Norris (2004)

> Speakers are distinguished by utilizing different colors or fonts. Translations, if necessary (which may also include word-for-word translations depending upon the focus of study) should be given in a textbox as close as possible to the actual utterance. (p.78)

Norris (2004) presents a table to show the "transcriptionconventions" of the spoken language between a teacher and her students in a first-grade English–German bilingual classroom (p.59).

Transcription conventions:

German utterances:	in italics.
Translations:	[in square brackets]
Descriptions:	(in parentheses)
Emphasis:	in CAPITALS
Overlap:	indicated [by these brackets

Figure 2.4: Transcription conventions/did u apply them?

3.0 Section Three: Analysis of the Data Utilizing the Multimodal-Integrated Approach

In the selected episodes from *Al Bernameg* and *The Daily Show,* there is a composite of the two approaches in almost all the examples. In other words, Stewart and Youssef generate laughter by means of using verbal and non-verbal communicative modes. This section is concerned with the examples, where the integration between the verbal and non-verbal communicative modes is the main cause behind creating laughter and delivering implicit messages.

(1)Al Bernameg's Episode

Example 1

باسم يوسف: أولا نحب أننا نهنىء أهلنا فى محافظه الأقصر بالمحافظ الجديد بتاعهم. أختيار موفق الحقيقه.

باسم يوسف:أنا شايف أنها خطوه ممتازه الحقيقه، لأننا دايما بنطلب من الرئيس أنه يستعين بأصحاب الخبرة فهيلاقى فين أحسن من كده خبره فى التعامل مع السياح. ان شاء الله حاجه زى كده هتخلى

السياح **يموتوا** فى حب مصر ، **ينفجروا**من الفرحه لما يجوا هنا، و ان شاء الله ده هيساهم فى النهايه فى **القضاء** تماما على أزمه السياحة.

Bassem Youssef:[First, we would like to congratulate our people for the new governor of Luxor Governorate. In fact, it is a good choice! It is an excellent step, indeed. We always ask the President to employ people of expertise.Where else shall we find a more expert way of dealing with the tourists?! By God's grace, the President will make tourists **die for**the love of Egypt and **explode from** happiness, whenever they pay a visit to Egypt. In this way, the tourism crisis in Egypt **will be eliminated**altogether].

Interpretation and Analysis:

In this example, Youssef talks about the appointment of the governor of Luxor who had been convicted of terrorism and murder. The main humorous text here is the language **(LA)**, which is one of the parameters of the GTVH. Youssef, in this example, depends on language by means of using pun (i.e.polysemy) in three words to create laughter. These words are'**القضاء**' ,(explode)'**ينفجروا**' ,(to die) '**يموتوا**' (elimination).The type of pun that is used here is called polysemy. According to Lyons (1995), Polysemyis "multiple meanings of a single lexeme"(p.58).It is observed that Youssef makes many meanings of one word and that is why humor is created here.

The word '**يموتوا**' that is used by Youssef is a perfect example of pun. It has a dual meaning. It implies" actual death", since the new governor of Luxor had been condemned oftourists' murder. However, the other meaning sarcastically indicates that tourists will die from their intense and strong feelings of love. Youssef intends the former rather than the latter meaning.

It is worth mentioning that the phrase "يموتوا فى حب مصر " (**die for** the love of Egypt) marks a culture difference, since in Egyptian culture, a relationship is achieved between love and death to express the extreme degree of love for someone or something. For example, when someone attempts to describe the intensity of his love to someone else, he explains this by an expression very similar to "I love you to death". It is a popular indication of the highest levels of love.

Another evident example in this discourse, is the word '**ينفجروا**, which carries another two-fold meaning. Youssef indirectly sheds light on the fact that the governor of Luxor is a terrorist, and hence many explosive acts can be performed under his rule. 'Explode' is, however, a common example of polysemy indicating that tourists will explode from their extreme ecstasy and joy when visiting Egypt. Youssef, in this

regard, means the negative meaning of 'explode', and not the positive one.

One last example here is the choice of the word 'القضاء'. Although the word implies elimination of tourism crisis in Egypt, it negatively underlies elimination of touristson account of potential explosions, given the insinuation that the governor of Luxor is a terrorist. Youssef aims at the last interpretation. Therefore, each word in bold here has two meanings, and Youssef intends the hidden and the negative one.

It is noteworthy that there are other *GTVH parameters* that are used in the above example, such as TA, SI, and NS. The **TA** hereis Morsi, as he is mocked for being inefficient in taking decisions. The **SI** is about criticizing Morsi and the **NS** that is utilized here by Youssef is a simple narrative, since it is not in a form of question and answer, or riddle.

Furthermore, the use of*non-verbal communicative modes*, i.e. **gaze** and **beat gestures** plays a crucial role in opposing two scripts and hence creates laughter. Youssef employs the **gaze** and the **beat gestures** (hammering the table with his pen) to implicitly deploy an atmosphere of sarcasm; which harshly contradicts the explicit message of the utterances and their denotations reflected in "أولا نحب أننا نهنىء أهلنا فى محافظه الأقصر بالمحافظ الجديد بتاعهم. أختيار موفق الحقيقة" (First, we would like to congratulate our people for the new governor of Luxor Governorate. In fact, it's a good choice!). In other words, there is **SO**, since there are two scripts opposed to each other. The first script, i.e. good, is created verbally by means of Youssef's words "اختيار موفق الحقيقه". The other script, i.e bad,is generated via Youssef's **gaze** and **beat gestures**, which indicate that it is not a good choice and hence laughter is provoked. Furthermore, by performing sarcastic **gazes** and **beat gestures**, Youssef shows that he is against the appointment of the new governor of the Luxor who has been condemnedof terrorism. Thus, it is noted that the use of verbal and non-verbal communicative modes creates laughter and plays a fundamental role in sending implicit messages.

Example 2 :

باسم يوسف:أى قرار بالنسبة للنيل فى المؤتمر ده او ده أحنا معاك.

Bassem Youssef: [We support your decision concerning the Nile issue whether in this conference or any other].

محمد مرسى: قررنا اليوم قطع العلاقات تماما مع سوريا.

Mohamed Morsi: [Today, we have decided to severrelations with Syria altogether**]**

Interpretation and Analysis:

In the above example, the **SO** is responsible for creating humor. The two scripts in opposition are Youssef's words versus Morsi's words. When Youssef says that"we support your decision concerning the Nile issue", Morsi says something that comes out of our expectations. Morsiarticulates "we have decided to sever relations with Syria altogether" instead of solving the Nile crisis or even showing his intentions to support Syria in its crisis, since Syria is an Arab country like Egypt. Therefore, the two opposed scripts are the main reason behind creating laughter. Moreover, the**SO** here is classified in the class of good vs. bad.

It is observable that the **TA** here, i.e. the butt of the joke, is Morsi, as Youssef generates laughter through criticizing Morsi's stance towards the Syrian crisis. The **SI** revolves around Morsi's critique. Concerning the **NS** that is utilized by Youssef in the above example, he employs the simple narrative, as he does not depend on the strategy of riddle or a dialogue (question and answer) while narrating.

Furthermore, the ***non-verbal communicative modes*** intensify the effect of humor and convey crucial messages. Youssef performs**gazes** and**gestures**, as it is observed in the above image, synchronically with his utterance"أى قرار بالنسبة للنيل فى المؤتمر ده او ده أحنا معاك" [We support your decision concerning the Nile issue whether in this conference or any other] in order to deploy an act of solidarity supporting his utterance. It is noteworthy that the **gesture** that he performs is a **metaphoricgesture** because, as it is previously mentioned in section (2.2.1.1), it portrays abstract notions (i.e.an act of solidarity), and such abstract ideas are given form and shape in the imagery portrayed in the

motion of the gesture. Performing the**metaphoric gestures** and **gazes,** in the same position after Morsi' words,reflects an opposite impression of astonishment that delivers the message of retreating (i.e. unsolidarity). Therefore, it is notable that the non-verbal communicative modes bear underlying and essential messages.

Example 3:

باسم يوسف: باشا فى حد طالع يدعى على شعبك الكافر يا باشا.

Bassem Youssef: [Pasha (title), somebody is cursing your infidel people, Pasha]

Interpretation and Analysis:

While one of the MB members curses the Egyptians who are going to demonstrate against Morsi in 30/6/2014, Morsi does not take any action against him. At that moment, Youssef comments on Morsi's behavior towards what is occurring via using verbal and non-verbal communicative modes. Youssef's words are functional here, as his words criticizeMorsi and hence laughter is generated. In the above example, Youssef generates humor while depending on **LA**and saying "باشا فى حد طالع يدعى على شعبك الكافر يا باشا"[Pasha, somebody is cursing your infidel people, Pasha].Youssef mocks Morsi's reaction and creates laughter by means of repeating the word "باشا" (Pasha) and utilizing the word "الكافر" (infidel), in order to stimulate Morsi's reaction, which reflects Morsi's speechless gazes and his blindfolded attitude towards his group. Thus, Youssef needs to awaken Morsi by saying these words.

To intensify the effect of humor, Youssef blends the verbal with non-verbal communicative modes. Youssef performs **metaphoric gestures**as if he is dealing with a blind person who cannot see anything, as such, he is moving his hand to perform such **gestures** and create laughter. Youssef implicitly articulates that Morsi is like a blind and

deaf person who does not see or listen to what is happening around him. Performing such **gestures** implicitly focuses on the fact that Morsi follows what MBs have said and he cannot do anything against them, as he belongs to them.

In the aforementioned example, laughter is created, not only by Youssef's words or **gestures**, but also via Youssef's presentation of Morsi's image, where his **gaze** generates humor, since he has no eye contact with the MB, who is speaking next to him. Morsi's**gaze** gives the audience an impression of his being hypnotized. His frozen **gaze** is an extreme and direct indication of this.

LA is not the only GTVH parameter used here. There are also other parameters, such as, the **TA**, **SI**, and **NS**. The one, who is under ridicule, in the above example,is Morsi.The**SI** is about mocking his strange attitude towards the one who is cursing the Egyptians. The**narrative strategy** that Youssef uses here is considered a simple narrative one.

It is noteworthy that laughter is generated by means of integrating the two approaches, since language is used with non-verbal communicative modes in order to generate humor and deliver underlying messages.

Example 4:

أخوانى: مرسى مش مكمل سنة، مرسى فاضله سبع سنوات.

An MB: [Morsi has been a President for less than a year! He still has seven more years to go!]

باسم يوسف: سبع سنوات، يوكنش فاكر أنه مقدم على طب

Bassem Youssef: [Seven years?! Does he think he is applying for a School of Medicine?]

Interpretation and Analysis

In the aforementioned example, Humor is created via blending the two approaches. Humor is generated and an underlying message is sent by utilizing verbal and non-verbal communicative modes. Youssef uses one of Norris' **non-verbal communicative** modes, i.e. **gaze**. He performs a **gaze**to express his extreme astonishment at the sheer fact that Morsi is staying for so long as a president. Youssef utilizes the gaze mode in order to create laughter and reflect his astonishment, because of the fact that Morsi is an inappropriate person to be the President of Egypt. Therefore, Egyptians cannot tolerateMorsi to be the president of Egypt for one year, not another seven years.

Moreover, **LA** plays a pivotal role in producing laughter here. Youssef plays on the phrase "seven years" to create laughter among his audience. Culturally, in Egypt, this phrase is stereotypically associated with the study in the School of Medicine, because of the fact that in any School of Medicine, student must spend seven years before s/he graduates. Youssef creates laughter by playing on the phrase "seven years", since Morsi has only been president for one year and still has seven more years to go, he is, in this case, similar to a School of Medicine student who spends a 7-to-8-year period of study.

It is observedthat the **SI** here is about criticizing the MB's words in particular and Morsi in general and the targets**(TAs)** here are Morsi and the MB. Moreover, the **NS** is a simple narrative, since the narrative here is either in a form of a dialogue or riddle.

It is noteworthy that integration between the two approaches plays a vital role in generating laughter. Besides, utilizing the non-verbal mode, as well as the verbal mode has a greater influence than using the verbal mode alone.

Example 5:

باسم يوسف: بس الرئيس مرسى مش مستنى امريكا، هو واخد من زمان موقف ثابت من اللى بيساندوا بشار، مثلا ايران: وقفلهم وقفة ناشفه، مش ناشفة أوى يعنى.

Bassem Youssef: [But President Morsi is not waiting for America! He has a clear stance from those in support of Bashar. Iran is an example. He stood really hard against them. Not that hard anyway!]

Interpretation and Analysis:

In the above example, the **SO**is realizedby means of presenting **an image**. There are two scripts in opposition but they overlap in the text. In this humorous text, it is noted that the two scripts, normal vs. abnormal, are opposed to each other. The first script, i.e. 'normal,' appears via Youssef's words. However, the humor is created from the emergence of the second script or Youssef's introduction of **an image,** where Morsi is saluting the Iranian president warmly. Hence, the second script is 'abnormal', as it is abnormal for Morsi to have good relations with one of the countries, which supports Bashar and helps in increasing the Syrian crisis.

In the above example, the **SI** is about criticizing Morsi's strange stance towards theSyrian crisis. In addition, the **TA**,in this example, is Morsi. Furthermore, the **NS** that Youssef employs here is simple narrative.

(2)The Daily Show's Episode

Example6:

Jon Stewart: We begin tonight comedy program in the Middle East.

Interpretation and Analysis:

In the above example, the verbal (**language**) and non-verbal communicative modes (i.e. **image** and **gaze**) play a crucial role in generating laughter and sending many implicit messages to the audience. Stewart presents such a picture immediately after saying "we begin tonight comedy program in the Middle East". Instead of speaking positively of the Middle East, Stewart shows a map where Syria and Iraq are highlighted in oder to reflect the Middle East's bad condicitions,as it is known to everybody that there are many crises in the Middle East, especially in Iraq and Syria. Besides, showing a map where Syria is next to Iraq and highlighting this fact are done in order to implictly say that what is happening in syria nowadays is like what had happened in Iraq before. USA is responsible for what had happened in Iraq, and it is also respnsible forthe Syrian crisis. Therefore, the use of one of Norris' non-verbal communicative mode , i.e. **an image**, is more effective than using words alone.

Furthermore, in the aforementined example, Stewart performs a **gaze** immediately after showing the above picture, i.e. the map to comment on such an image not verbally but non-verbally.This is considered as a sign of his critique of what is happening in the Middle East.Hence, it is remarkable that the non-verbal communicative mode, Stewart's **gaze,** is functional, as he uses this mode to comment on something without   verbally saying anything

In the above example, **LA** has a pivotal role. Stewart highlights the names of the two countries on the map (Syria & Iraq) in visibly big font to draw viewers' attention to the current awkward situation prevailing in Arab lands. Syria is made more prominent by means of font (bigger than Iraq). This is indicative, because what Stewart aims to articulate is that Syria is in a more dangerous situation than Iraq nowadays, since the Syrian crisis is exacerbating every day. Moreover, Stewart makes it more prominent via using yellow **color.**This color is significant, as it has several meanings. One of it meanings,"in football or rugby, if a player is shown the yellow card, the referee holds up a yellow card to indicate that the player has broken the rules, and that if they do so again, they will be ordered to leave the pitch"(Reverso, 2016). According to this meaning, Stewart implicitly says that USA has broken the rules and crossed the red lines when it intervenes in the interior affairs of Syria and arming the rebels there.Furthermore, the grey shade indicates that the situation in Iraq is greyish:"If you describe a situation as grey, you mean that it is dull, unpleasant, or difficult". (Reverso, 2016)

There are other GTVH's parameters that are used in this example. For instance, the **SI** is about criticizing the current situation and the

chaos prevailing in the Middle East, especially Syria. Moreover, the **NS** here is simple narrative.

In the aforementioned example, the use of verbal and non-verbal communicative modes is the fundamental cause behind creating laughter and delivering several underlying messages to the audience. Moreover, it is observable that each communicative mode is a heuristic unit, since each mode (either verbal or non-verbal) is independent and functional.

Example 7:

Jon Stewart: Obama is doing it all wrong. What do you guys think? Time to arm the rebels!

Senator Lindsey Graham: Yes to arming the rebels. There are more radical Islamic fighters there. Let's give the right weapons to the right people.

Jon Stewart:**Oh,** Right weapons to the right people!

Interpretation and Analysis:

In the above example, integration between verbal and non-verbal modes plays a crucial role in generating humor and delivering implicit messages. Stewart performs a **gaze** coincidently with his utterance"oh, right weapons to the right people!" as it is obvious in the above picture.

By repeating the senator's phrase "right weapons to the right people!", Stewart sends the message of astonishment and surprise towards the senator's words. In order to intensify the humorous effect and to reveal American government's hidden agenda, i.e. increasing the Syrian crisis, he performs an exclamation mark**gaze** in response to

arming the rebels regardless of the interference in the interior affairs of countries and acting against human rights. Moreover, Stewart's **gaze**is also a question. Through performing such a **gaze**, Stewart tries to ask the American officials how they encourage peace and at the same time give weapons to the rebels in Syria and help in increasing the Syria crisis.

It is observable that the **TA** here is the American Senator and the **SI** is criticizing his words. The **narrative strategy** that Stewart utilizes here is a dialogue (question and answer). Stewart asks a question and immediately, after such a question, he shows a video, where one of the senators replies to his question. Applying this Strategy of narrative has a great effect than the simple narrative, as it attracts the audiences' attention, reveals hidden ideologies, and generates laughter.

Therefore, the essentiality of the integration between verbal and non-verbal modeis noticeable, as this integration is the main reason behind producing laughter and revealing implicit ideologies.

Example 8:

Jon Stewart: Why haven't we gone to the UN already?

American Host: They need hard evidence chiefly to persuade Russia. Russia is Syria's remaining ally in the U.N. Security Council. They have to persuade Russia that the Assad regime did use deadly Syrian Gas against its own people.

Jon Stewart: So intervention in Syria relies on the United States convincing Vladimir Putin that it'sbad to poisonpeople.

Interpretation and Analysis:

In the aforementioned example, Stewart depends on one of GTVH's parameters (**LA).** This parameter is responsible for the exact wording of the text. Stewart here creates laughter through the adjective 'bad'. Stewart is pretending that he is giving instructions to a child using a simple word like 'bad'. Laughter is created, since the word 'bad' is unsuitable for the destructive action of poisoning innocent people in Syria with poisoned gas. Therefore, humor is generated mainly because of depending on one of GTVH's KRs **(Language).**It is observable that the **TA** is the American Policy, and the **SI** is about mocking it. The **NS** that Stewart is utilizing here is a simple narrative.

Moreover, to intensify the effect of laughter, Stewart performs a **gaze** that is obvious in the above image to express his astonishment towards the American stance concerning the Syrian crisis. Therefore, laughter is created by means of verbal and non-verbal communicative modes (i.e. **LA** and **gazes**).

Example 9:

Barack Obama: we don't know how they were used? When they were used? Who used them?

Jon Stewart: For instance, did he use them in a boat? Did he use them with a goat? Did he use them in a house? Did he use them with a mouse?

It is from Obama's new book "Red lines and Gas"
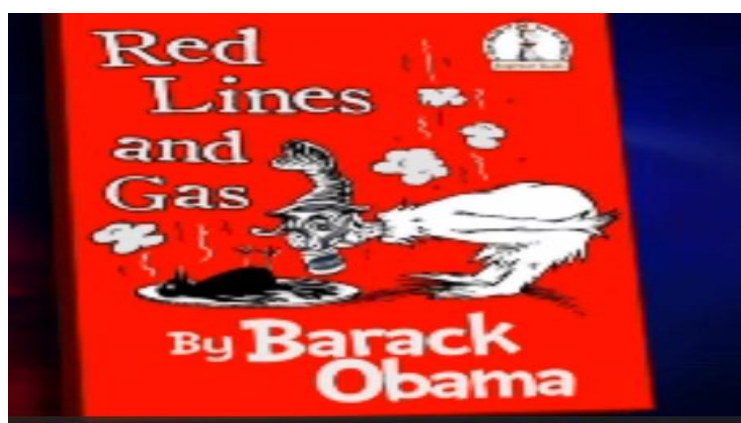
Interpretation and Analysis:

In the aforementioned example, Stewart creates laughter by means of blending the two approaches. In other words, Stewart depends on verbal and non-verbal communicative modes to criticize Obama and to generate laughter. Humor is firstcreated by the verbal mode (**language**),

as Stewart mocks Obama's words while saying: "we don't know how they were used? When they were used? Who used them?" Obama here is talking about the weapons that they have given to the rebels in Syria and have helped in increasing the Syrian crisis. He creates laughter and shows Obama's hidden agenda by sarcastically saying,"Did he use them in a boat? Did he use them with a goat? Did he use them in a house? Did he use them with a mouse?"He asks all of these questions as a kind of critique of Obama's words. Moreover, by sarcastically saying that, Stewart disparages Obama's words, since Obamadefinitelyrealizes that he gives the weapons to the rebels and they use it in increasing the crisis in Syria.

To intensify the effect of laughter and to deliver several implicit messages without saying anything verbally, Stewart utilizes non-verbal mode, i.e. **layout** mode that is an image in order to attract the audience. Stewart displays an image, which he thinks could be a cover of Obama's new book entitled 'Red Lines and Gas'. The cover consists of many non-verbal communicative modes, for instance, **colors**,**pictures**, and**proxemics**. Also the above picture contains verbal mode (i.e. **language**). Each mode that used byStewart in the above picture is a heuristic unit, as it reveals several essential meanings.

In the above image, the use of **color**is important, since the cover of the book is in red, and red symbolizes blood. As such, Stewart wants to articulate, non-verbally, that the gas with which the rebels in Syria are supported is the main reason behind the death of many Syrians. Moreover,there is a burned chicken that is on something like a plate. It is observed that it is burned,because of its **black color**and the smoke that is coming from it. Stewart selects a picture of a chicken to indirectly refer to the innocent Syrians who are burnt by the U.S. gas and are unable to defend themselves, as chicken is a symbol of weakness.

Furthermore, the hazy creature reflects the U.S. administration that is checking that the mission is done, i.e. flaring up the Syrian civil war. The mode of **proxemics**is utilized here. The distance that the creature has taken up in relation to the burned chicken is significant, since it reflects the stance of America towards the Syrian crisis. Having its head close to the chicken and its body far from it, represents the American state, which intends to observe the Syrian crisis from a distance without getting involved in it directly. Furthermore, there is a clock in the upper corner which represents the deadline given for the destruction process in Syria.

In addition, it is necessary to keep in mind the significance of the verbal communicative mode, i.e.**language**. In the above image, the title of the book "Red Lines and Gas" is written in a big font to represent the negative effects of intervening in the interior affairs in any country and crossing the red lines, such as the American intervention in Syria by supporting the rebels there with the deadly gas. In addition, the biggest font is observed in the name of 'Barack Obama'. By doing so, Stewart needs to shed the light on the fact that Obama is the only one who is responsible for what is happening in Syria.

It is worth mentioning that the **SI** is about ridiculing Obama's stance towards the Syrian crisis, as he helps in increasing this crisis and the **TA** is Obama. The **NS** that Stewart utilizes here and has a great effect is 'riddle', as he sarcastically asks several questions without giving replies to these questions (rhetorical Questions). By means of employing this strategy, Stewart mocks Obama and disparages his words but in a humorous way. Thus, it is clear how non-verbal modes are used to deliver implicit messages and how they have great effects on audience. It is noteworthy that via using verbal and non-verbal modes, Stewart reveals the hidden ideologies of the American policy.

Example 10:

Chuck Hagel (Defense Secretary): the U.S. Intelligence Community assesses with some degree of varying confidence that the Syrian regime has used chemical weapons on a small scale in Syria.

Jon Stewart:- Where is Defense Secretary Chuck Hagel? Whose Blazer is he borrowing? and why does he keep looking down? Can we see what that Guy is looking at…oh, he is ordering.
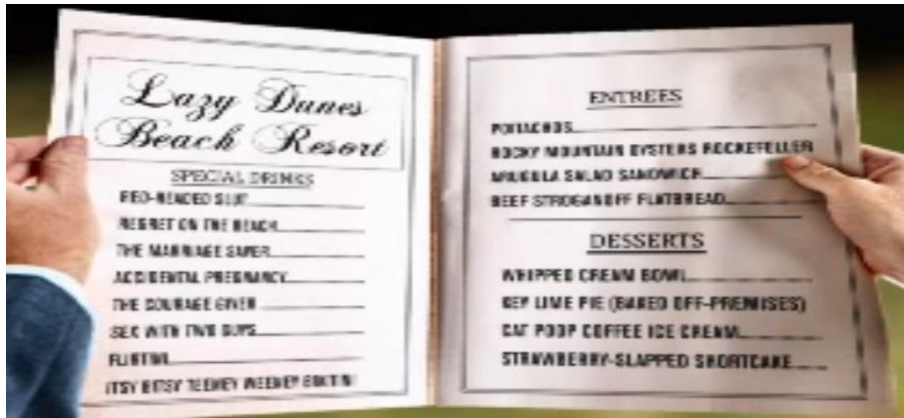
Interpretation and Analysis:

Stewart criticizes the U.S. Defense Secretary while giving his speech concerning the Syrian crisis. When Hagel is giving his speech, he looks down to read from his papers. Laughter is created through a composite of GTVH and Norris' interactional approach. In other words, the **SO**is fulfilled by the mode of **layout**, i.e. an image. Hagel's words create the first script,which is 'good'. However, showing an image (i.e. menu) creates the second script that is 'bad' because such an image comes out of our expectations. Stewart mocks his behavior (i.e. looking down) by presenting an image, as if he is looking at the menu.

It is observable that the menu that Stewart presents is crucial for many reasons. Firstly, he selects to introduce a menu instead of a magazine or a newspaper simply because the menu items are set and chosen by the restaurant and the clients cannot change any of the items or even choose any item that is not included in the menu. Therefore,it isnotedthat the menu stands for the orders that are set by the American government and all the political figures should follow. Moreover, they have no right to express their opinions, if it is against the country's policy. Thus, through presenting an image (i.e. a menu), Stewart sends an underlying message, which is that the U.S. Defense Secretary is just presenting a settled beforehand speech that would have been said by any other responsible in his place; just clichés for official events.

Furthermore, **language** plays a crucial role in the above image, i.e. menu. Bearing the title "Lazy Dunes", the title delivers implicit messages. Each word in the title is vital. The word 'Lazy' reflects the passiveness of the American political figures and the word 'Dunes' is implicitly referring to the appearance that versus reality. Dunes are

supposed to be dry and harsh andare considered as a cover that has below it many unpredictable and unknown things. This is similar to the American political figures who are wearing faces and hiding their underlying ideologies and concepts. Moreover, it is noted that the rhetorical question "Whose Blazer is he borrowing?" is vital, since Stewart implicitly articulates that this senator is not genuine in expressing his compassion. Stewart implicitly indicates that this senator's support for Syria is only superficial. He is repeating the same clichés touted by other U.S. politicians without any real, effective actions.

It is clear that some of the GTVH parameters are used here, for instance, the **TA** and **SI**, and **NS**. The **TA** here is Hagel, in particular,and the U.S. policy in general, as politicians do not takedecisions that help in solving crises. The **SI** is about criticizing Hagel, the U.S. Defense Secretary. The **NS** that Stewart uses here is a dialogue, since he asks several questions, and answers the last one.

So far, section three has presented the analysis of the selected episodes from *'Al Bernameg'* and *'The Daily Show'* by means of using the GTVH and Norris' Multimodal Interactional Approach. In the following section, the researcher conducts a contrastive analysis between the two episodes by showing the similarities and differences between them.

3.1 Contrasting the Two Selected episodes(From*Al Bernameg& The Daily Show*)

This section sheds light on the results of the data displayed in section three. The analysis of the selected episodes from *Al Bernameg* and T*he Daily Show*in the previous section focuses on how the hosts deliver implicit messages to the audience by means of integrating the verbal with the non-verbal communicative modes.

The analysis of the selected episodes from English and Arabic-political satire shows the fundamental role of communicating through not only verbal modes, but also through non-verbal communicative modes and integrating both. The analysis proves that the political satire shows play an essential role in making people aware of their political status in an effective way, since the hosts in these shows depend on humor. So, they are amused while becoming aware of their political status in that humorous and exciting way.The analysis shows that the two selected political satire shows share the same communicative modes with a slight difference between both, since the current study deals with two different cultures.

Concerning the use of the verbal communicative modes, i.e. the GTVH's parameters, the LA, NS,SO, TA, and SI,are used in the two

selected shows. The TA parameter is utilized in almost every example. All the data that are presented in the previous section contain a 'butt' of the joke, i.e. the one who is under ridicule. On the one hand, the target of any example, in *Al Bernameg*, is either the MBs' members or Morsi. On the other hand, the 'butt' of any example in *The Daily Show*, is either one of the senators or Obama.

Another GTVH parameter that is used in all of the examples in the selected episodes is the Situation (SI), since this parameter determines that any joke should be about something. In other words, there should be main topic around which the joke revolves. It is observable that in each example the humorous text is about something. On the one hand, the SI in *Al Bernameg* is either on criticizing the MB's members or ridiculing Morsi. On the other hand, the SI in *The Daily Show* is about mocking either American senators or Obama.

Concerning the differences between the two selected episodes, the NS used by Stewart is distinguished from that used by Youssef. Stewart uses the strategy of dialogue (question and answer) and riddle more than simple narrative,however, Youssef in almost every example uses the simple narrative.

LA is an essential parameter that the two hosts use to deliver the underlying messages in a humorous way. However, Youssef utilizes this parameter via depending on puns more than Stewart does.Youssef utilizes pun in three words in the same example and playson the words that are functional to reflect his satire and critique, and reveal hidden ideologies as well. Nevertheless, Stewart does not use pun.

Youssef uses the SO in several examples either separately or while he integrates it with non-verbal communicative modes. However, Stewart does not employ the SO parameter independently in *The Daily Show's* selected episode.Nevertheless,it is noticed in *example 10*(section 3) that he blends the SO with non-verbal communicative mode, i.e. image.

Concerning Norris' non-verbal communicative modes, it is noteworthy that Stewart and Youssef depend on non-verbal communicative modes, such as, gazes, gestures, and layout, especially images and they integrate these modes with verbal communicative modes. However, there is difference between the two hosts in the use of the mode of proxemics, since Stewart uses it, but Youssef does not .Moreover, Stewart relies on color to deliver underlying messages in many examples, unlike Youssef who does not depend on color in the Syrian episode

4.1Resutls and Findings

After contrasting the two selected shows, the current study has concluded that humor is important, as it helps in relieving agony and

tension. Moreover, the current study reveals how people can utilize humor to ridicule what they do not like without pointing directly to the people who are ridiculed. In this way, they can avoid questioning and problems.

Moreover, what has been concluded from this study is that the similarities are more than the differences concerning the linguistic tools that are used by the two hosts in the two selected episodes. The two hosts are similar in integrating the verbal with non-verbal communicative modes. The GTVH's parameters, such as TA, SI, and NA are utilized by the two host. However, there is a slight difference in the NA parameter as each host focuses on a strategy that is different from the other host. Moreover, it is remarkable to note the difference in the usage of LA parameter, as Youssef relies on pun and wordplay to deliver his messages in a sarcastic way, whereas Stewart does not use pun.

Therefore, by means of analyzing the two selected episodes and drawing a contrastive analysis between them, the current study has concluded that Stewart and Youssef send implicit messages and mock the political regimes in their countries in a humorous way through integrating the verbal with the non-verbal communicative modes.

To sum up, it is noteworthy that utilizing verbal and non-verbal communicative modes or integrating between them to create humor in these Shows helps the hosts to reflect and reveal dominant ideology in the country. Through utilizing these modes in a humorous way, they manipulate the audiences' perception of reality and redirect their way of thinking.

4.2 Recommendations for Further Research

It is recommended to apply some of Norris' communicative modes such as images, music, and gestures in the classroom to deliver the information to the students in an effective and humorous way to attract them. Moreover, A multimodal integrated approach (a composite of GTVH and Norris' interactional approach) can be utilized to analyze other political satire Shows that are presented on the Egyptian channels to confirm how the hosts start to depend not only on verbal communicative modes, but also on non-verbal communicative modes (following Youssef's and Stewart's styles). Hence, through depending on Norris's non-verbal communicative modes, several underlying messages are revealed to researchers. Thus, their awareness of their political status is increased. Consequently, people will have independent ideologies that help them to develop their society.

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