The Discoursal Aspects of Arabic parody

Aya Mushtaq Talib   **Prof. Dr. Mazin Fawzi Ahmed**

University of Mosul

Collage of Basic Education

ayamoshtaqtalib@gmail.com

Abstract

Parody is any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice. The present study sets out to investigate the discoursal aspects of parody in Arabic. The problem of the study arises from the fact that understanding parody requires a full knowledge of the original text; so to create a parody one must be able to understand the meaning and style of the original text. Comprehension of a parody on the part of the reader or listener means to necessarily comprehend the parodic text's discursive values ,in addition to comprehending and having a complete understanding of the parody's source text.Moreover ,the study aims at revealing the cultural, religious, social, political, historical, ethical, economic and humorous dimensions in Arabic in so far as parodies are concerned, providing a general and a comprehensible discourse analysis of Arabic parodic texts. To achieve these aims, the study hypotheses that1) The criticim and Irony functions are frequently employed in Arabic parody .2)Social and political dimemsions are frequently used in Arabic parodic texts. The data of the study consists of four Arabic parodic texts. Data analysis is conducted on the basis of the eclectic model which consists of three models to analyze parodic discourse in Arabic: 1. Rossen- Knill & Henry's (1997) Model, 2. Ryszard Nycz's(2000) Model and 3. Attardo's(2008) Model. This study has revealed the following main conclusions.First, Arabic parody pays more attention to the social aspects.second, Arabic parodic texts depend on different parodic devices or methods, viz. substitution, addition, and detraction.

Key words: Arabic parody,Discourse analysis

الجوانب الخطابية للمحاكاة الساخرة العربية

آية مشتاق طالب   أ.د. مازن فوزي أحمد

جامعة الموصل / كلية التربية الأساسية

ayamoshtaqtalib@gmail.com

المستخلص

المحاكاة الساخرة هي أي ممارسة ثقافية تقدم تقليدًا تلميحيًا جدليًا نسبيًا لإنتاج أو ممارسة ثقافية أخرى. تستقصي هذه الدراسة الجوانب الخطابية للمحاكاة الساخرة في اللغة العربية اذ تنشأ مشكلة الدراسة من حقيقة أن فهم المحاكاة الساخرة يتطلب معرفة كاملة في النص الأصل الذي تكونت منه، لذلك، لإنشاء محاكاة ساخرة، يجب أن يكون المرء قادرًا على فهم معنى وأسلوب النص الأصلي. وإن فهم القارئ او المستمع للنص الساخر يعي بالضرورة فهم القيم الخطابية للنص الساخر فضلا عن فهمهم تماما للنص الأصل للمحاكاة الساخرة، كما تستهدف الدراسة الكشف عن الاختلافات الثقافية والدينية والاجتماعية والسياسية والتاريخية والأخلاقية والاقتصادية والفكاهية في اللغة العربية وتقديم مفهوم تحليلي عام لنصوص المحاكاة الساخرة في اللغة العربية ولتحقيق هذه الأهداف افترضت الدراسة أن يتم استعمال وظيفتي النقد والسخرية استعمالًا متكررًا في المحاكاة الساخرة العربية. و يستعمل البعدالاجتماعي والسياسي على نحو متكرر في النصوص الساخرة العربية . تتكون بيانات الدراسة من اربعة نصوص عربية ساخرة وقد حللت البيانات على أساس النموذج التوليفي المكون من ثلاثة نماذج لتحليل الخطاب المحاكي في النصوص العربية والإنجليزية والتي يمكن توضيحها على النحو التالي: نموذج روسن- نيل وهنري (١٩٩٧)، ونموذج يزارد نيتش(٢٠٠٠) ونموذج اتاردو (٢٠٠٨) كشفت هذه الدراسة الاستنتاجات الرئيسة التالية: أولاً تولي المحاكاة الساخرة العربية اهتماما أكبر للجوانب الاجتماعية.ثانيا، تعتمد النصوص الساخرة العربية على عناصر أسلوبية أو أساليب ساخرة مختلفة، الاستبدال و الجمع و الانتقاص

الكلمات المفتاحية: محاكاة ساخرة عربية ، تحليل الخطاب

1.1 Introducction

This study focuses on parody, a literary form that is highly ambiguous and somewhat difficult to define effectively as it has evolved over the time with a wide range of traits, intentions, and functions. The difficulty of defining it may stem from the parody variety in terms of the objects that the parody attempts to exemplify or assimilate as well as the various techniques and procedures of imitating and altering the original work. Parody, that can be generally described as the comic refunctioning of previous works, might be directed at an individual work or a personal style, or it can be directed at a convention, genre, or discourse. From the art of the ancients through the Renaissance to modern and "postmodern" art, parody can be found to have been used both in jokes against older artists and as a way to imaginatively renew an older art work or form a part of a new piece or genre (Walsh, 2009). The parodists use the partial imitation or evocation of another work as the basic parody technique before or while the parodied work is reworked in a newly disjunctive and comic manner, establishing the ambivalence of the parodist's attitude to the object of criticism or change, (Rose, 1979).

1.2 The problem

Understanding parody requires a full knowledge of the original text ,and to create a parody in the first place, one must be able to understand the meaning and style of the original text. Understanding a parodic text without having a full understanding and a clear idea about the original text will lead to fealure in comperhending the discoursal values of the parody.Moreover, understanding the discourse structures, functions and dimensions of the parody help in providing the readers/listener with an understanding of the importance of parody and how to use it in different situations, in addition to the main purpose behind using it. There are many studies that have dealt with the study of parody, but to the researcher's knowledge, no study of the Arabic language has been conducted as far as parody is concerned.

1.3 Aims of the Study

This study aims at revealing the cultural,religious, social, political, historical, ethical, economic and humorous dimensions in Arabic in so far as parodies are concerned. providing a general and comprehensible discourse analysis of Arabic parodic texts.

1.4 Hypotheses of the study

From a discoursal point of view,it is hypothesized that the criticim and Irony functions are frequently employed in Arabic parody .In addition, it is hypothesized that social and political dimensions are frequently used in Arabic parodic texts.

1.5 Method of the Study

This study follows the descriptive and analytic method in investigating the discoursal features of Arabic parody.The method involves analysing Arabic parodic texts at four levels; the parody dimensions, the parody functions, the parody features and the parody linguistic elements and devices. Arabic parodic texts are discussed in accordance with the model adopted. The analysis of each parodic text is followed by a discussion.

1.6 Data Collection

Four Arabic texts have been chosen randomly from some of Arabic sources such as poems ,novels and poetic texts published during the period of the twentieth century and each of these texts analayed has an indication of its origin. In addition, this study is limited to analyzing parodic discourse from the social, cultural, relgious,political,ethical,historical,humorous and economic dimensions in Arabic language.

1.7 Parody

The term parody come from the ancient Greek word 'parwdia' that is derived from the prefix "para" which means "beside", depending upon context and usage, and the noun for "ode" that means "song", (Lelièvre, 1954: 66-81). Thus the concept of 'parodia' can be understood as a song sung in imitation of another song or ode, or as the Roman rhetorician Quintilian (c.35 to after 96 A.D.) stated that parody had come to describe the imitation of verse or prose. In addition, parwdia (parodia) is thought to have been first applied by the ancients to what has since been called in English the ancient "mock-heroic" epic or "mock epic", in French "l'héroï-comique", and in German the "komisches Epos" or comic epic, (Robertson, 2009: 3).

Many useful contemporary definitions of parody go beyond the definitions that restrict parody to a comic critique of its models or that are shaped too much by narrowly literary concerns. Parody, especially when its aim or function are not fully specified, has been given narrow or restricted definitions, for example, Jonathan Swift's definition in his earliest satirical works, "A Tale of a Tub" (1704), regarding parody as a form that targets the style of a writer in order to criticize him. In addition, Samuel Johnson's definition of the term in his "Dictionary of the English Language" (1755) is quite similar for he defines parody as "A kind of writing, in which the words of an author or his thoughts are taken, and by a slight change adapted to some new purpose" (Johnson, 1986: 177). This definition appears a little less narrow, however, it still limits the scope of parody to a great extent by suggesting that parody can target only the "words" or "thoughts" of an author.

More approaches and appreciation of parody have been in the twentieth century and many theorists and writers have proposed definitions to parody and still the definitions and accounts are restricted. Hutcheon proposes a definition that greatly widens the scope of parody. To her, parody, and especially modern parodic art can be defined as "imitation with critical distance" or as "repetition with difference" (Hutcheon, 1991: 32, 36). Hutcheon's definition of parody was disapproved by M. Rose because of disregarding comic as an element of parody and thus elevating parody to a status higher than ridicule and burlesque. Rose (1995) then broadly defines parody as "the comic refunctioning of preformed linguistic or artistic material" and she explains her terminology. Spence (1998), who usefully defines parody as 'the imitation of a text for the purpose of commenting, usually humorously, upon either that text or something else', points out that making a more precise understanding of the term parody can be difficult to find.

1.8 The Relationship between Parody and Related Concepts
1.8.1 Parody and Irony

The definition of irony is usually 'a trope whose actual meaning differs from what is literally enunciated' (Van Hee et al., 2018: 39), following the Gricean belief that the hallmark of irony is to communicate the opposite of the literal meaning (Wilson, 2006: 1722)through violating the first maxim of

Quality (Grice et al., 1975: 45- 49).The voice of the parodists is indicative of their stance towards the object of parody and these contrasting stances can give rise to parody's ironic quality. This double-voicing of parody has been described aptly by Allen as projecting two stances at the same time (Vásquez, 2019).

Irony is distinguishable from parody because it does not constitute an artistic genre. However, the two terms are related because irony can be used as an instrument within the parodic creative process (Hutcheon, 1978: 202). Hutcheon also goes as far as labeling irony as the best tool for parody. Parody is an act of incorporation that does not aim to debase or ridicule the backgrounded material, but rather to come to terms with it through irony or criticism (Ibid.: 208). Irony functions as the sign of the critical distance that a parody implies between the original text being parodied and the new text where the irony is more playful than ridiculing, more critical than destructive since the modern use of parody does not seem to aim at ridicule or destruction (Ibid.: 202).

Put simply, parody and irony can both be described as a form of communication which relies upon an earlier work. Parody does not always rely upon irony, but irony is one instrument to achieve its aim.

1.8.2 Parody and Satire

Satire, according to Abrams (1999: 325), can be defined as "the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward attitudes of amusement, contempt, scorn, or indignation". On parody and satire as literary concepts in the academic work, Ermida states that "scholars seldom agree on how to ascertain their conceptual boundaries" (2012: 188). However, Hutcheon (1985: 43- 44) argues that an important distinction between the parody and satire lies in their differing targets — parody is intramural in that its target is always another discursive text, whereas the target of satire is always social and moral (vice), and therefore extramural (outside the text). Such distinction is presented by Dane (quoted in Simpson, 2000: 250) who puts it: "satire refers to things; parody to words. The target and referent of satire is a system of content [...] that of parody is a system of expression."

On the other hand, parody and satire are similar in some aspects. According to Hutcheon (1985: 43- 44), both parody and satire involve critical distance from what is targeted, making value judgments about that target, but only satire is inherently negative in its evaluation because its target is always vice. In some cases parody.like satire can be critical but with a positive evaluation of what it parodies, and this separates satire from this kind of parody where the primary aim of the parodist can be an attempt at humour and not criticism of the object parodied. Parody and satire are related in the sense that parody is linked with a satiric intent and the evaluation implied is likely to be a negative one, in a moral sense more than literary once. In addition, satire, by dictionary and critics' definitions alike, is considerably broader, and it may employ parody as one of its literary techniques with a moral aim of attacking prevailing vices or follies, (Ibid.). Thus, satire may employ literary parody as a device, but with no specifically literary aim. Similarly, parody may be satirical in intent; hence the aim of ridicule claimed in dictionary definitions. Both the two terms imply a value judgment due to the critical distance suggested, but with a difference between them; satire uses that distance to make a negative statement about that which is satirized.

1.9 Techniques of Parody

Parody employs various techniques and the basic technique used by parody is the quotation, whether quotation of parts or of the whole of another text. This technique is important in establishing the ambivalence of the parodist's attitude toward the object of criticism in the structure of the parody text (Rose, 1985). According to Rotermund (1963), the common types of techniques employed by a parody can be, for example, listed as "total or partial caricature, substitution, addition, and subtraction," and to these general techniques, specific techniques may be added such as exaggeration, condensation, contrast, as well as the creation of discrepancy or incongruity. The parody makes Text A or the target of its attack a part of its own structure, and its reception is thus to some extent influenced by the reception of the object of its criticism (the text which is made a part of the parodist's text), (Rose, 1995).

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1.10 Discourse Analysis and Parody

The word 'discourse' etymologically dates back to the 14th century. It is taken from the Latin word 'discursus' which means a'conversation' (McArthur, 1996). Discourse can simply be defined as language in use (Brown & Yule 1983; Cook 1989).Carter (1993) specifies several denotations of the word 'discourse.' First, it refers to the topics or types of language used in definite contexts. Second, the word 'discourse' occasionally stands for what is spoken, while the word 'text' denotes what is written. Nunan (1993) shows that these two terms are sometimes used interchangeably and in many instances treated differently. Third, this word is used to establish a significant contrast with the traditional notion of 'sentence', the 'highest' unit of language analysis: discourse refers to any naturally occurring stretch of language. In this respect, Trask (1999) clarifies that a discourse is not confined to one speaker or writer, but it can include the oral or written exchanges produced by two or more people. This last sense of the term is what constitutes the cornerstone of the approach known as Discourse Analysis

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1.11 The Model Used for Analyzing Arabic parody

This study has adopted an eclectic model ,consisting of three models to analyze parodic discourse in Arabic texts, which can be clarified as follows:

1. Rossen- Knill & Henry (1997) Model:

The model is adopted from the evaluative aspects of parody, proposed by Rossen- Knill & Henry (1997) who states that a parody can be identified with four features:

a. The intentional verbal representation that includes the linguistic form and the object of parody.
b. The flaunting of the representation with laughter brings the previous act.
c. The critical act which ridicules and satirizes the object of parody.
d. The comic act created by the intentional verbal representation, the flaunting of representation and the critical act.

2. Ryszard Nycz (2000) Model:

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For Ryszard Nycz (2000), a parody is characterized by four functions. It can be ludic, satirical, critical and constructive.

    3. Attardo (2008) Model:

This model is adopted from the six parameters which form the knowledge resources for humorous texts, presented by Attardo (2008),. These resources or parameters of humorous texts are: script opposition, logical mechanism, situation, target, narrative strategy and language.

Thus, the analysis of parodic discourse will be in terms of the parody's target, features, functions.

1.12 Analysis of Arabic Parodic texts

Text (1): Ahmed Matar's "القضية".

Table (1): Dimensions, Features and Functions of Parody in Arabic Text (1)

	Original Text	Parodic text
Texts	"كلكم راع وكلكم مسؤول عن رعيته، الأمير راع وهو مسؤول" (All of tou are shepherds and each of you is responsible for his flock) - a Prophet's hadith	"فالأرض زالت ودماء العرض سالت وولاة الأمر لا أمر لهم خارج نص المسرحية كلهم راع ومسؤول عن التفريط في حق الرعية وعن الإرهاب والكبت وتقطيع أيادي الناس" (The land is gone and the blood of honor is shed. All of them are sponsers and responsible for wasting the rights of publics, terrorism, repression and cutting the hands of people) - Ahmed Matar's "القضية"

Dimensions	political and social	
Features	1) the intentional verbal re-presentation of the object of parody: The parody verse verbally re-presents the object of the parody which is rulers, using a phrase from Prophet's hadith to satirize them.	
	(2) the flaunting of the verbal re-presentation: The verbal re-presentation is flaunted through employing expressions that are keys to the reader to recognize that the poet intends to parody the original text with the aim of satirizing the rulers.	
	(3) the critical act: There is a satire on the rulers who neglect their peoples causing the loss of the homelands, blood and secure and free life.	
	(4) the comic act: The comic act is achieved in parodying the rulers and the political systems.	
Functions	critical and satirical	

Discussion:

In this poem, the poet, Ahmed Matar, employs and parodies the noble Prophet's hadith:"كلكم راع و كلكم مسؤول عن رعيته" with partial alternation of the original text words to criticize the political ruling systems and the rulers who are only responsible for neglecting and terrifying their subjects. The

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intentional verbal re-presentation is flaunted with expressions that work as the keys for the readers to realize that the poet intends to imitate the original text, targeting and criticizing the rulers and revealing the historical responsibility the rulers have towards their subjects, as they neglect their rights and are responsible for "الإرهاب و الكبت" and "تقطيع أيادي الناس".

In this parody, a paradox is clear in the employing of the noble Prophet's hadith that comes to alarm and warn every person responsible for others before the fall, while the text of the poet comes to decide an achievement after negligence has occurred and the act of reminding and warning are no longer useful. With the use of satire and paradox, the critical act is achieved when the poet satirizes the rulers negligence and their political trends such as terrorism, repression and chopping people's hands. The comic incongruity, though with dark humor, between the original text and the parody has created the comic act when the poet reverses the context of the original text, expanding the original structure and meaning into a new parodying text.

The parodic poem has critical and satirical functions. The poet uses parody as a form of political and social critique of political and social aspects in the ruling systems where the rulers are responsible for the subjects' loss of the homelands, honour and nobility blood as well as the secure and free life.

Text (2): Razek Abboud's "شكوى في حضرة السياب".

Table (2): Dimensions, Features and Functions of Parody in Arabic Text (2)

	Original Text	Parodic text
Texts	"الشمس اجمل في بلادي من سواها والظلام حتى الظلام هناك اجمل فهو يحتضن العراق" (The sun is more beautiful in my country than other,even clourless is more beautiful there since it embraces Iraq)	"فالليل اطول في بلادي من سواه والظلام حتى الظلام هناك اعتم فهو يكتسح العراق" (The night in my country is longer than elswhere. Darkness there is deeper; it does oberwhelm Iraq)

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	- Badr Shaker Al-Sayyab' s "غريب على الخليج""	- Razek Abboud's "شكوى في حضرة السياب"
Dimensions	political and social	
Features	(1) the intentional verbal re-presentation of the object of parody: the text has an intentional verbal re-presentation that targets the whole conditions in Iraq. (2) the flaunting of the verbal re-presentation in the parodic text: the parodic text is flaunted through using opposite words and negative expressions. (3) the critical act: criticizing the contradiction of the reality and conditions of the country. (4) the comic act: parodying the darkness spread by the war in Iraq.	
Functions	irony and criticism	

Discussion:

The parodic text has an intentional verbal re-presentation that imitates the structure of another poem targeting the whole conditions in Iraq swept by war and darkness. In the flaunting of the verbal re-presentation, the parodic text depends on using opposite words, such as the word "الشمس" changed into

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"الظلام", and also on using the original structure ironically in a negative context indicated by expressions such as "أعتم" and "يكتسح".

This text simulates Al-Sayyab's poem to criticize the conditions prevailing in Iraq, which are represented by war, fighting, bloodshed, abuse, injustice, demolition and sadness. The critical action is achieved through this criticism and the contradiction of the reality and conditions of the country due to the war and its complications in the two poems. The comic act arises from the replacement of expressions and the use of the original text for the purpose of parodying the darkness in Iraq, a darkness that is spread by the war and that is completely opposite to what Al-Sayyab has conveyed to the readers.

The parody poem has political and social dimension and functions as an irony and a criticism of political and social conditions in Iraq.

Text (3): A'aidh Al Karani's "سل الصحون التباسي"

Table (3): Dimensions, Features and Functions of Parody in Arabic Text (3)

	Original Text	**Parodic text**
Texts	"سلي الرماح العوالي عن معالينا واستشهدي البيض هل خاب الرجا فينا كم من عدو لنا أمسى بسطوته يبدي الخضوع لنا ختلا و تسكينا" (Ask the high spears about our great deeds. And let the bright blades to witness; was the hope in us disappointed? How Many of our enemies, with all their power, hiding and avoiding, have become showing supression?) - Safi Al-Din Al-Hilli's " سلي الرماح العوالي"	"سل الصحون التباسي عن معالينا واستشهد البيض هل خاب الرجا فينا * كم (كبسة) شـهدت أنا جحافلها وكم خروف نهشناه بأيدينا" (Ask the bowel dishes about aour great deeds. And let the bright swords (the eggs) was hope in us disappointed? How many (Kabsas - lit- an oriental meal) witnessed that we are their legions? And how many sheep we did ehdevour by our hands?) A'aidh Al Karani's " سل الصحون التباسي"

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Dimensions	cultural and social	
Features	(1) the intentional verbal re-presentation of the object of parody: the text imitates an old famous poem, targeting the Arabs' ridiculous interests and achievements. (2) the flaunting of the verbal re-presentation in the parodic text: the text is flaunted with the use of food terms and expressions of eating greedily. (3) the critical act: it is achieved through satirizing the Arabs' interest in food with contrasting them to the Arabs' pride deeds and glory. (4) the comic act: parodying the Arabs' ridiculous deeds and achievements at the present time.	
Functions	satire and ridiculous	

Discussion:

The parodic text with an intentional verbal re-presentation parodies lines from an old famous poem targeting the Arabs who are extremely interested in food and eating too much. It is flaunted ridiculously with food expressions, " الصحون "كبسة" , "التباسي" and "خروف" to mock the Arabs' interests and concerns showing them as insatiable people eating food in big amounts. The text is also flaunted with the use of the pronoun of the first speaker and the use of hyperbole in describing the ridiculous reactions of Arab people towards food as they come

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to food in a big number "جحافلها" and eat the meat of the sheep like wild animals "نهشناه بأيدينا".

The parodic text achieves a critical act by the use of paradox and satire which compare the Arabs in the past and at the present. In the past they were known for their strength, courage and pride having war skills protecting themselves and lands, whereas now they are not interested in training themselves in useful aspects or getting literate through reading and knowledge. The satire and the inversion of the readers' expectations on who or what they ask about to know about the Arab glory and power creates the comic act of parodying the Arabs' ridiculous deeds and achievements at the present time.

The parody functions in this text as a satire and ridicule pointing out the cultural and social dimensions and mocking them through the use of parodic devices as satire, ridicule and hyperbole.

Text (4): Walid Al-Sarraf's "و ما حب الديار أمال قلبي."

Table (4): Dimensions, Features and Functions of Parody in Arabic Text (4)

	Original Text	**Parodic text**
Texts	وما حب الديار شغفن قلبي و لكن حب من سكن الديار (Not love to home made my heart passionate, but love to people who resided home.) - Qais bin Al-Malouh's " و ما حب الديار شغفن قلبي"	وما حب الديار أمال قلبي و لا حب الذي سكن الديار (Neither love to home inclined my heart, nor those who resided home) - Walid Al-Sarraf's " و ما حب الديار أمال قلبي"
Dimensions	Political and social	
Features	(1) the intentional verbal re-presentation of the object of parody: the parody has an intentional verbal re-	

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	presentation imitating the original text and targeting the poet's homeland, Iraq. (2) the flaunting of the verbal re-presentation in the Parodic text: flaunting the original text with contradictory implications through using negative words. (3) the critical act: (4) the comic act: parodying the poet's feeling about his homeland in the original text and inverting the meaning and expectations in a sarcastic way.	
Functions	Satire and irony	

Discussion:

The satirical poetic text overlaps here with another poetic text from the ancient Arab literary heritage so that it is possible to realize the intentional verbal re-presentation and the imitation that makes it easier for the reader to evoke the original text. The Parodic text targets the poet's homeland, Iraq, after the invasion in 2003, in a context completely opposite to the context of the original text, wondering about this country or homeland and criticizing it. The reader also finds flaunting in the verbal representation through the use of vocabulary that alters the meaning in the satirical text, such as the use of the negative word "and no love" that negates the essence of the poetic line.

The critical act of this parody is achieved through the poet's criticism of the homeland. The poet's homeland is no longer what it used to be because the enemies had ruined its beauty and plundered its resources. In addition, the poet does not like those who inhabit it because they have come with the occupier. The comic act is achieved by parodying the poet's feelings towards his homeland in the original text and inverting the meaning and expectations in a sarcastic way that the readers do not expect to feel in the satirical text.

With regard to the dimensions of the parody here, they are social and political ones. The functions of this parodic text are satire and irony, criticizing social and political aspects related to the love of the homeland, which has been destroyed due to the invasion and occupation.

Conclusions

On the basis of the analysis of the obtained data, this study has arrived at the following conclusions:

1.Some dimensions such as ,social,political are more frequently used by Arabic parodic texts. .Accordingly, this point proves the hypothesis of the present study which reads as" Social and political dimensions are frequently used in Arabic parodic texts"has been verified.

2. The criticim and Irony functions have been found in Arabic parody, This point proves the hypothesis of the study which states " The criticim and Irony functions are frequently employed in Arabic parody "

3. Regarding the parody devices or methods of modification of the original text to produce the parodic text ,Arabic parody texts depend on four different parody devices or methods,viz. substitution, addition, and detraction.

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