



وزارة التعليم العالي
والبحوث العلمي
Ministry of Higher Education & Scientific Research



للعلوم الانسانية

مجلة

السلام الجامعة

مجلة فصلية محكمة للعلوم الإنسانية
تُصدرها كلية السلام الجامعة



الرقم الدولي للمجلة

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المجلد الثاني

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السلام الجامعة

مجلة فصلية محكمة للعلوم الإنسانية
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- الحقوق محفوظة للمجلة.
- الحقوق محفوظة للباحث من تاريخ تسليم البحث إلا في حالة تنازله خطياً.

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﴿وَقُلِ اَعْمَلُوا فَاَسَیْرَی اللّٰهُ عَمَلَكُمْ وَرَسُوْلُهُ
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الأستاذ طارق العاني / اللغة الإنكليزية

الإشراف الطباعي والالكتروني

أ.م.د. يوسف نوري حمه باقي

لغة النشر

اللغة العربية، اللغة الإنكليزية

التحكيم العلمي

البحوث التي تقبل للنشر في المجلة تعرض على أساتذة خبراء متخصصين تختارهم

هيئة تحرير المجلة

مجالات التوزيع

جمهورية العراق، والدول العربية والدول الأجنبية على سبيل التبادل الثقافي والعلمي

مصادر التمويل: ذاتية

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رئيس قسم المالية والمصرفية / كلية السلام الجامعة

كلمة العدد

الحمد لله رب العالمين والصلاة والسلام على أشرف المرسلين، وعلى آله الطاهرين وصحبه أجمعين، وبعد:

بين يديك عزيزي القارئ العدد الثالث والعشرون من "مجلة السلام الجامعة" التي تعانق أخواتها المجلات العلمية المحكمة التي تعتمد المستوعبات العلمية العالمية أحد أهم الجوانب في حساب المعدل التراكمي من خلال تواجدها في الموقع الإلكتروني الوزارة التعليم العالي والبحث العلمي الخاص بالمجلات العلمية لتصنيف الجامعات والكليات الحكومية والأهلية في العراق والعالم يحمل العدد بين طياته بحثاً ودراسات من نتاج أساتذة الكلية وعدد من الباحثين من خارجها، تخص موضوعات تتعلق بتخصصات الكلية العلمية والإنسانية) وهي تعالج موضوعات حيوية تتعلق بحياة الفرد والمجتمع بشكل علمي منهجي، نرجو أن ينتفع منه المختصون والدارسون والمعنيون بالاختصاصات التي تهض بها كلية السلام الجامعة، وطلبة الدراسات العليا وغيرهم داخل العراق وخارجه ونرى من المناسب ونحن نصدر هذا العدد أن نقدم شكرنا وتقديرنا العالي إلى السيد وزير التعليم العالي والبحث العلمي على الدعم الذي قدمه للتعليم الجامعي الأهلي، ونشكر كذلك السادة الباحثين الذين أسهموا في هذا العدد، وندعو الباحثين والمختصين إلى رفق المجلة والإسهام في أعدادها القادمة.

ومن الله التوفيق والسداد وللعلم والعلماء الموقفية والازدهار، والسلام عليكم ورحمة الله وبركاته.

أ.د. عبد السلام بديوي يوسف الحديثي

عميد الكلية

دليل المؤلفين

١. تنشر المجلة البحوث والدراسات التي تقع ضمن مجال تخصصها العلمي.
٢. أن يتسم البحث بالأصالة، والجدة، والقيمة العلمية، وسلامة اللغة، ودقة التوثيق.
٣. يمنح المؤلف الحقوق للمجلة بالنشر والتوزيع الورقي والإلكتروني، والخرن وإعادة استعمال البحث.
٤. أن يكون البحث مطبوعاً على الحاسوب بنظام (Simplified Arabic) على قرص ليزري مدمج (CD) على شكل ملف واحد وتزوّد هيئة التحرير بثلاث نسخ ورقية، ويمكن إرسال البحوث عبر بريد المجلة الإلكتروني.
٥. أن لا يزيد عدد صفحات البحث عن (٢٥) خمس وعشرين صفحة من الحجم (A4).
٦. يُكتب في وسط الصفحة الأولى من البحث ما يأتي:
 - أ. عنوان البحث باللغة العربية.
 - ب. اسم المؤلف باللغة العربية ودرجته العلمية، وشهادته، وجهة انتسابه.
 - ت. بريد المؤلف الإلكتروني.
 - ث. الكلمات المفتاحية.
 - ج. ملخصان أحدهما باللغة العربية والآخر باللغة الانكليزية، يوضعان في بداية البحث على أن لا يتجاوز الملخص الواحد (٢٥٠) كلمة.
٧. يكتب عنوان البحث في وسط الصفحة بحجم خط (Bold. ١٦).
٨. يكتب اسم المؤلف في وسط الصفحة بحجم خط (Bold. ١٢).
٩. تكتب جهة انتساب المؤلف بحجم خط (Bold. ١٢).
١٠. يكتب عنوان البريد الإلكتروني بحجم خط (Bold. ١٢).

١١. يكتب ملخص البحث بحجم خط (١٢) Bold.
١٢. تكتب الكلمات المفتاحية بحجم خط (١١) Bold.
١٣. جهات الانتساب تُثبت كالآتي: (الجامعة، الكلية، القسم، المدينة، البلد).
١٤. تكتب البحوث بنوع خط (Simplified Arabic) للغة العربية، ويخط نوع (Times New Roman) للغة الإنكليزية وبحجم خط (١٤).
١٥. مسافة الحواشي الجانبية (٥٤,٢) سم، والمسافة بين الأسطر (١٥,١) سم.
١٦. على الباحث إتباع قواعد الاقتباس وتوثيق المصادر والمراجع والالتزام بأخلاقيات البحث العلمي.
١٧. تعتمد المجلة صيغتي (MLA) و (APA) في ترتيب المصادر والمراجع وتنسيقها.
١٨. تعتمد المجلة نظام فحص الاستلال باستعمال برنامج (Turnitin) ويرفض البحث الذي تتجاوز فيه نسبة الاستلال المقبولة عالميًا.

سياسة النشر

١. أن لا يكون البحث جزءاً من بحث سابق منشور، أو من رسالة جامعية قد نُوقِشت، ويقدم الباحث تعهداً بعدم نشر البحث أو عرضه للنشر في مجلة أخرى.
٢. يشترط لنشر الأبحاث المستقلة من الرسائل والأطاريح الجامعية موافقة خطية من الأستاذ المشرف وفقاً للأنموذج المعتمد في المجلة.
٣. يُبلغ الباحث بقرار صلاحية النشر أو عدمها في مدة لا تتجاوز شهراً واحداً من تاريخ وصوله إلى هيئة التحرير.
٤. يلتزم المؤلف بإجراء تعديلات المحكمين على بحثه وفقاً للتقارير المرسلة إليه، ومن ثم موافاة المجلة بنسخة معدلة في مدة أقصاها (١٥) خمسة عشر يوماً.
٥. لا يحق للمؤلف المطالبة بمتطلبات البحث كافة بعد النشر.
٦. لا تُعاد البحوث إلى مؤلفيها سواء قبلت أم لم تُقبل.
٧. يخضع البحث للتقويم السري من خبيرين لبيان صلاحيته للنشر.
٨. يدفع المؤلف أجور النشر البالغة (١٢٥.٠٠٠) مائة وخمس وعشرون ألف دينار عراقي، و(١٥٠) دولاراً من خارج العراق، والاستلال.
٩. يحصل المؤلف على نسخة من المجلة المنشور فيها بحثه.
١٠. تعبر البحوث المنشورة في المجلة عن آراء أصحابها لا عن رأي المجلة.
١١. لا تلتزم المجلة بنشر البحوث التي تخل بشرط من الشروط.
١٢. تلتزم المجلة بفهرسة ورفع البحوث التي تُنشر في المجلة في موقع المجلات الأكاديمية العلمية العراقية، رابط الموقع:

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دليل المقومين

١. يُرجى من المقوم قبل الشروع بالتقويم التثبيت من كون البحث المرسل إليه يقع في حقل تخصصه العلمي لتتم عملية التقويم.
٢. لا تتجاوز مدة التقويم (١٠) أيام من تاريخ تسلّم البحث.
٣. تذكر المقوم إذا كان البحث أصيلاً ومهما لدرجة تلتزم المجلة بنشره.
٤. يذكر المقوم مدى توافق البحث مع سياسة المجلة وضوابط النشر فيها.
٥. يذكر المقوم إذا كانت فكرة البحث متناولة في دراسات سابقة، وتتم الإشارة إليها.
٦. يحدّد مدى مطابقة عنوان البحث لمحتواه.
٧. بيان مدى وضوح ملخص البحث.
٨. مدى إيضاح مقدمة البحث لفكرة البحث.
٩. بيان مدى عملية نتائج البحث التي توصل إليها الباحث.
١٠. تجري عملية التقويم بنحو سري.
١١. يُبلغ رئيس التحرير في حال رغب المقوم في مناقشة البحث مع مقوم آخر.
١٢. تُرسل ملاحظات المقوم إلى مدير التحرير، ولا تجري مناقشات ومخاطبات بين المقوم والمؤلف بشأن البحث خلال مدة تقويمه.
١٣. يبلغ المقوم رئيس التحرير في حال تبين للمقوم أن البحث مستل من دراسات سابقة، مع بيان تلك الدراسات.
١٤. يُحدد المقوم العلمي بشكل دقيق الفقرات التي تحتاج إلى تعديل من المؤلف.
١٥. تعتمد ملاحظات وتوصيات المقوم العلمي في قرار قبول النشر وعدمه.

تعهد نقل حقوق الطبع والتوزيع

إني الباحث:

صاحب البحث الموسوم بـ: ((.....

.....

.....

((.....

أتعهد بنقل حقوق الطبع والتوزيع والنشر إلى مجلة السلام الجامعة.

التوقيع:

التاريخ:

تعهد الملكية الفكرية

إني الباحث:

صاحب البحث الموسوم ب: ((.....))

.....

.....

.....))

أتعهد بأن البحث قد أنجزته، ولم يُنشر في مجلة أخرى في داخل العراق أو خارجه، وأرغب في نشره في مجلة السّلام الجامعة.

التوقيع:

التاريخ:

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**A Stylistic-Sociocognitive Analysis of Political Satire as a Discursive
Negotiation Strategy in the Israel-Palestine Discourse**

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Abstract: Political satire has set itself as an impactful tool in political discourse particularly in issues that are characterized by its geopolitical nature and sociopolitical sensitivity and require the discourse initiators to be prudent, rational and masterful in order to efficaciously achieve the intended purposes beneath their satire. Hence, this study explores political satire as a discursive strategy of negotiating the Israel-Palestine conflict by taking a representative extract from Bassem Youssef and Piers Morgan's viral You Tube interview which was streamed online on October the 17th, 2023 aftermath the Israeli bombing of Gaza on the 7th of October, 2023. The data analysis has been conducted according to an eclectic analytical framework that merges Simpson's (2003) model of satire along with Van Dijk's sociocognitive approach of Critical Discourse Analysis (henceforth CDA). Thus, the present study has three objectives. In the first place, to figure out and investigate the stylistic tools that comprise the micro layer of Youssef's satirical discourse and how they contribute to the formulation of his satire. Next, to critically scrutinize the cognitive activation of satire via discursive strategies utilized by Youssef in order to tackle the way his satire influences cognitive constituents including mental representations, knowledge management, schemata and framing and ideologies. Eventually, the third objective is confined to the explanation of the outcomes of the micro and macro levels' integration and interaction which lead to ideological unpacking and unveiling the purposes beneath Youssef's employment of satire in the selected corpus. This multidimensional analysis gets the researcher to derive some major conclusions. First, Youssef's purposefully deploys a diverse collection of stylistic tools such as overt, covert and echoing irony, dark humor, juxtaposition, parody, register-shift, sarcasm, intertextuality, allusion and others to build up the micro level of his strategic satire. Each tool serves various discursive purposes including highlighting absurdity and contradiction in the different fragments of his interview and contribute to the overall theme of his argument. Second, the macro level of Youssef's satirical discourse manifests his utilization of discursive strategies such as implications, ideological polarization, lexical selections and actor description which perfectly match the tools in the micro level. Accordingly, he indirectly weaponizes satire to channel ideological implications of victimization, dehumanization, international collusion against Palestinians, political skepticism, strategic manipulation and stabbing and reshaping the media framing of the conflict and most importantly to contextualize the conflict within its historical roots rather than the Western media



attempts to restrict it within the borders of the events of the 7th of October, 2023. This opens new horizons of the conflict perception and public reception of its reality. In addition to sociopolitical and ideological critique, Youssef's operates his satire to serve other discursive functions including challenging and disarming the opponent, deconstruction of Israel's positive self-image and spotlighting and lightening-up the discourse. Consequently, his ideologically-based satire departs the entertainment zone into an exquisite political strategy that transmits the conflict negotiation into a new perspective that stimulates public perception, mindsets and cognitive schemas out of the imposed conventional frames of victimization and misleading declarations about the conflict.

Keywords: Ideology, Israel-Palestine discourse, mental models, political satire, Simpson's model of satire, Van Dijk's sociocognitive approach of CDA

1. Introduction

Political satire has thrived and prospered amongst the most influential techniques in political discourse as it has gained global recognition. Basically, it covers a variety of issues, messages and functions depending on the satirists' tenets and underlying ideological backgrounds and preferences. Also, it constitutes a multitude of forms in order to explore controversial and intense issues (Holbert, 2014). In this respect, the historically ongoing Israel-Palestine dispute has been marked as one of the most complex and sensitive geopolitical issues that consumes a global interest and stands as an almost constant headline in news media and social platforms (Damayanti & Setyawan, 2025). However, the conflict negotiation and presentation have taken various strategies and techniques across time as journalists, politicians, social reformers and satirists engage in televised debates and arguments that in one way or another alter the public's perception and mindsets about the conflict (Sharaf Eldin, 2024).

One of the key figures that contributes to the rise and popularity of political satire in the heated context of the Israel-Palestine dilemma is the Egyptian satirist Bassem Youssef, specifically aftermath his viral masterpiece televised interview with Piers Morgan in 2023. In this interview, he employs political satire as his prime discursive strategy of negotiation to channel ideological and sociopolitical critique of the Zionist genocidal acts in Gaza in a humorous style that spotlights



and conveys the Palestinian perspective of the conflict to the publics (Mujahid et al., 2025; Putri et al., 2025).

Recently, several scholarly attempts have emerged in which Morgan-Youssef's first interview has been linguistically broken down in order to investigate different aspects of his discourse and style. In this respect, Putri et al. (2025) constitutes a descriptive analysis of the types and communicative roles that politeness strategies play to preserve respect amid a heated political communication like the one in Morgan-Youssef's debate. In relation to satire and via a CDA lens, Mujahid et al. (2025) presents a socio-cognitive exploration of the very same debate as it emphasizes the role of cultural views and media framing in shaping discourse and audience cognition about the conflict. By utilizing Van Dijk's socio-cognitive strategies of media discourse, the study explicates how media framing is collocated with ideology and power. Furthermore, it slightly alludes to Youssef's strategic use of irony, intertextuality and satire as part of his stylistic designation of discourse. Furthermore, Hussien (2025) examines the role of humor as a resistance-technique in the debate, focusing on the micro-identification of rhetorical devices that Youssef used in the debate.

The profound exploration of the literature concerning Morgan-Youssef's first interview has led the researcher to deduce a noticeable gap in terms of investigating Youssef's employment of political satire as a fundamental discursive negotiation strategy. Currently, there is no available study that is explicitly and entirely dedicated to its exploration. Above that, the methodological and analytical frameworks adopted in the previous studies to some extent concentrate either on the stylistic aspect alone or the macro level in terms of framing and power asymmetries which heads to diagnosing a lack of methodological integrity in terms of its investigation. Thus, according to the best knowledge of the researcher, the suggested methodological hybridization of Simpson's model of satire along with Van Dijk's Sociocognitive paradigm to investigate satire in Morgan-Youssef's first interview about the Israel-Palestine conflict is still absent from the related literature which makes it an opportunity for the researcher to obtain insightful and thorough analysis and results.

Consequently, the current study tends to bridge this gap by building a comprehensive eclectic analytical framework that connects Simpson's micro



satirical tools to Van Dijk's socio-cognitive macro strategies or structures in order to come up with an inclusive and integrative multidimensional account of the construction, functions and operation of political satire as a poignant negotiation strategy in the context of the Israel-Palestine conflict, specifically in Morgan-Youssef's first interview as a sample.

2. Literature review

2.1 Satire as linguistic and ideological discourse

“Satire language is the language used to convey intentions without making someone offended directly by the addressed object” (Saputri et al., 2022, p. 649). Accordingly, the core intent of satire language is to convey a hidden message or a connotative meaning that basically differs from its surface meaning in a way that creates a particular impression on the recipient. Satire encompasses a “multitude of forms” which all involve humor techniques in their foundation in order to come up with a playful manner of language that combines both “amusement and contempt”. Furthermore, despite of its various forms, it has been argued that any satirical text requires the existence of four major factors, namely: ‘Play’, ‘aggression’, ‘laughter’ and ‘judgement’, which may fluctuate from one form to another (Holbert, 2014, p.26).

Satire can be figured out in the text throughout a wide range of discursive strategies such as irony, sarcasm, cynicism, ridicule, exaggeration and other tools. Even more, it can be conveyed throughout the use of curse words, swear words, enigmatic and obscure statements and surprisingly obscenity in order to create a shocking impact on the recipient and consequently accomplishes its purposed goal (Sabardila et al., 2021).

The forthcoming part explicates one single form of satire known as ‘political satire’ which comprises the major concern of the current study.

Political satire is characterized as one of the complex and unique forms of political discourse which has gained a global recognition across the ‘democratic media systems’. Over the years, scholarly research has failed to come up with an adequate definition to this form of political discourse. This is mainly referred to its belonging to the big family of satire that is characterized with its parasitic quality and utilizes a variety of forms to efficiently deliver the satirical message.



Consequently, it neither can be taken as a standalone genre nor can be labelled under one generic heading as its interpretation requires an overlapping and interdisciplinary framework. Thus, it is rather considered as a ‘message form’ that employs humor as one of its essential constituents along with many discursive strategies and rhetorical techniques such as irony and sarcasm. Political satire majorly targets issues of ‘human vice and flaw’ in terms of the political arena and seeks for engaging the public audience and reshaping their mindsets. Thus, its core purpose of criticism is not necessarily negative, but is rather an endeavor or a call for political and social reform and change. In this respect, it is most properly to define political satire as a “pre-generic” form of political discourse that encompasses a multitude of humor techniques and is genuinely designed to convey an implicit and sometimes explicit judgement and criticism of a flaw or misguided political action, institution or a character (Holbert, 2014; Peifer & Lee, 2019).

Relatively, the audience’s comprehension and relativity of the satirical message is ‘context-dependent’ and entails a diverse set of cognitive categories including ‘mental representations’ as well as setting-up pragmatic awareness to come up with pragmatic inferences (Simpson, 2003).

As a matter of fact, the global uprisings and conflicts constitute the raw material of topics for a wide range of satirists around the world as they along the three past decades strive to use this unique form of political discourse as a ‘means of education’ and indirect political knowledge that targets young public audiences. It is streamed to publics in terms of T.V. talk-shows and various other types of satirical news and programs in addition to the websites and YouTube channels specialized in presenting global news and conflicts within a satirical frame, which in their turn have contributed to the popularity and credibility of political satire worldwide. Subsequently, many prominent figures and satirists in Western and Eastern societies have popularized this form of political discourse throughout their shows and some of them have been recognized as being iconic and viral due to their poignant, discrete and smart styles of satire. Such iconic figures include the American stand-up comedian Jon Stewart who has set up his own direction of political humor and criticism since 1999, inspiring the later generation of satirists to develop and upgrade new layers and horizons of satirical strategies (Peifer & Lee, 2019).



However, the Middle East also has its share due to its ongoing uprisings and conflicts which the Arab-Israeli conflict comes on their top. This ongoing flaming issue has led notable figures to come on surface including the Egyptian satirist Bassem Youssef with his political satirist show *Al-Bernameg* which constitutes Youssef's actual launch in political satire and later his interview with the British Journalist Piers Morgan on his YouTube channel which has been described by media as being the most ever watched episode in the history of the show. This episode's viral and well-deserved fame is due to Youssef's unusual and poignant style of commentary and political negotiation loaded with razor-sharp satire, which has contributed to his viral global popularity and public attention to the extent that some critics have referred to him as "Egypt's Jon Stewart" (McMahan, 2024).

To sum up, political satire functions as a 'tool of influence' in political and social spheres as its effect extends to further discourse elements including knowledge, learning, emotions, opinions, attitudes and behaviors.

2.2 Simpson's model of satire (micro-level of analysis)

The operation of Simpson's model is basically derived from his premise or conceptualization of satire as a "complex discursive practice" and a "higher-order discourse" that cannot be taken as a specific or fixed genre, but rather a crossbred form of discourse that its interpretation requires its contextualization within the broader socio-cultural and political arenas. Accordingly, a satirical discourse is characterized with a triadic foundation made of three discursive constituents namely, the satirist, the satiree and the satirized or the target. Moreover, a satirical discourse mirrors the ideological and sociopolitical orientations and stance of the discourse initiator (the satirist). Satire is also conceptualized as "a type of macro-structure of discourse into which a variety of narrower techniques of verbal and visual humor may be factored". Moreover, the formulation of satire considers the role of 'world information' or background knowledge which actively participates in the communication of a satirical discourse as it enables the discourse participants to derive inferences, presuppositions and build their stances about the embedded messages in the satirical content (Simpson, 2003, p.8).

According to Simpson, humor comprises the backbone of the micro-layer of a satirical discourse which necessitates a detailed account of its theoretical



foundation and discursive operation in relation to satire. Consequently, it will be discussed separately from the rest of the stylistic tools in the upcoming section.

2.2.1 Humor as a tool of political satire

Humor is characterized as an ‘elusive’ and ‘complex’ social phenomenon that its investigation requires an interdisciplinary methodology. It is basically ‘multifunctional’, interlinked and conditioned with the social, political and cultural contexts of situations and relies on ‘encyclopedic knowledge and mutual linguistic competence to successfully achieve its intended purposes. It labels cultural and ethnic values, works as a tool of social influence, builds up social intimacy and affiliation or solidarity, reduces tension, embarrassment and distance (a coping mechanism), mirrors individuals’ thoughts, mark boundaries and significantly underlines aggression (Simpson, 2003).

The communication of humor involves both verbal and non-verbal strategies (Abbas, 2019). In terms of the current study, it restricts its focus upon the verbal type of humor which is bounded with its context of situation and relatively suits its nature.

Furtherly, Vymetalova (2017) has elaborated that humor can be both “a weapon and a shield” and also can be taken, on one hand, as an instrument of ‘aggression’ to attack authority as well as being an effective and powerful instrument of criticism in political discourse and also to spotlight sensitive issues. On the other hand, (Jalilifar, Savaedi & Alexanne, 2021) have argued that humor can serve as a “bona fide” or the “weapon or voice of the weak” (p.3). Engaging it with politics generates a blended or hybrid form of humor known as ‘political humor’ which occupies a significant role in political discourse in general and political satire in specific as it constitutes a key discursive strategy to highlight and convey the satirical message (Simpson, 2003). This blended form is defined according to Koivukoski (2022, p.19) as: “A *hybrid of political and humorous communication*”. In this respect, this hybridization grants a license to the employment of a diversity of verbal humor techniques into political discourse such as irony, metaphor, pun, word play, hyperbole, parody, sarcasm, absurd and dark humor, slapstick, anthropomorphism and others (Kovukoski, 2022).



The operation of verbal humor through language has been illustrated throughout some notable key theories namely superiority, incongruity and relief or release, which are considered of the most eminent theoretical frameworks in studying humor since they are mentally interlinked and nearly deal with the same concepts (Abbas, 2019). Superiority theory is chiefly concerned with the social function of humor. Accordingly, notions such as ‘aggression’, ‘superiority’, ‘disparagement’, ‘malice’, ‘hostility’ and ‘derision’ are utilized and dedicated to comprehend the core of humor (Vymetalova, 2017). It can serve as a “velvet weapon” which enables the discourse initiator to present a smooth and safe criticism without the risk of being negatively interpreted by the discourse recipients and consumers. As for the release theory, it considers humor as a ‘means of liberation’ from certain ‘constraints’ and suppressions throughout laughter to soften the atmosphere and adds to the discourse mood a layer of positivity specifically in opening public speeches or interviews in order to facilitate a softer and more flexible communication (Meyer, 2000).

As for the incongruity theory, incongruity is an essential term of humor and operates in terms of breaking or violating ‘cognitive rules’ with a surprising deviation from what is seen as expected, proportionate or usual. This entails that the success of humor evoked accordingly requires the audience to activate their insights and go through a mental process of ‘reframing the situation’ in order to capture the deliberate covert message behind humor. Thus, the mechanism of this theory can be encapsulated in the belief that humor is created due to the ‘mismatch of meanings’ (Gornostaeva & Semenovskaya, 2018).

In terms of scholarly and genre hybridization, another form of humor has emerged which somehow achieves some socio-political functions, basically known as ‘dark or black humor’. Serious or taboo content represents the fuel for this form of humor as it targets sensitive issues like tragedy, death, agony, disability, warfare, conflict, traumatic events portrayed within a light but still derisive bitter humorous mode in order to create a sort of a shocking impact and to question the ‘values and perceptions’ of its recipients (Goswami & Shruthi, 2024).

To close up the argument, dark humor seems as a pretty efficacious discursive strategy in political satire as its purposed design and core resemble the tenets of



political satire which in turn makes it an appropriate discursive technique to be adopted in the analytical framework of the present study.

2.2.2 Stylistic tools of the micro-level of analysis

Concerning its mechanisms and stylistic tools, satire utilizes a diverse range of linguistic devices in its operation on the textual or micro-level. Starting with irony, which is widely considered as a fundamental tool in generating satire. In this respect, irony differs in its types which contribute to amplify the satirical intents and purposes as they sometimes visibly emerge through overt irony while most of the times they are embedded or disguised through covert irony, opening the area for interpretation and critical thinking. Also, another decisive type of irony labeled as 'echoing' is crucial for an influential satire that mimically criticizes the satirized in his/her own voice in order to spotlight his/her vices and flaws. Moreover, incongruity is foregrounded as a key factor in producing the satirical content as it depends on placing mismatched thoughts or seemingly- illogical analogies as a means to highlight absurdity and covert critique. Likewise, juxtaposition operates to serve the same satirical purposes as it emerges in the state of giving two contradictive statements or ideas jointly. Furthermore, stylistic tools like exaggeration and hyperbole also play as tools of emphasis as they emphatically reflect contradiction as a sign of the target's absurdity or shortcomings. Additionally, the micro-layer of satire encompasses tools like parody and mimicry that set themselves as remarkable forms of 'double voicing' in order to echo or replicate the target's voice (satirically) for the sake of indirect criticism as they tend to question the target's reliability and consequently draw and spark numerous interpretations of the original voice (Simpson, 2003).

Above that, satire employs modality to reflect the mode and question the level of certainty as well as using the evaluative shifts which contribute to underline the satirist's ideological stance or direction. Another device is register-shift which enables the satirist to fluctuate or switch the linguistic code or mode from formality to informality and more so as to disrupt the audience's molded or imposed perception of the target, allowing them to perceive the situation from another perspective (Simpson, 2004).

The micro-level also includes the utilization of understatement as an efficacious satirical tool in which the satirist ironically underestimates or ridicules



a decisive and critical issue in order to emphasize a public negligence and disregard towards it. Metaphor and symbolism are quite functional and impactful in satirical discourse as they efficiently engage in the cognitive forming of meaning and make indirect weapons of criticism and evaluation specifically in such discourses loaded with ideological implication. In this way, metaphor and symbolism are sound stylistic tools of negotiation, resistance and other functions in satirical discourse. In relation to shared knowledge and contextualized implication and indirectness, intertextuality and allusion function as enriching factors of discourse complexity and intricacy as they pave the way for derivation and critical interpretation of the given text depending on the discourse consumers' shared cultural knowledge about a famous figure, event ... etc. that they refer to. Thus, they stand as means of spotlighting and amplification, implicit critique and meaning boost (Simpson 2003; Simpson, 2004).

Eventually, the stylistic tools that comprise the micro-level of analysis according to Simpson's model reflect their operation in discourse as linguistic devices that frame and alter the negotiation of meaning in relation to satire.

2.3 Van Dijk's socio-cognitive approach of CDA

The socio-cognitive approach constitutes a CDA paradigm that its very foundation and designation are based to the triangular rapport of discourse, cognition and society in which cognition plays a mediating role to link these two different structures in order to produce and interpret meaning. Accordingly, the societal structures are not merely reflected, but also framed and shaped in discourse via a bunch of mental and cognitive constituents and processes including mental models and schemata, context models, shared sociocultural knowledge and ideologies (Van Dijk, 2016).

As a mediating factor that bridges social structures to discursive structures, context models are seen as "specific mental models" or "subjective mental representation, a dynamic online model, of the participants about the for-them-now relative properties of the communicative situation". In other words, it represents a "mental definition of the situation" that monitors discourse production and perception within the social medium making it more adaptable and acceptable. Thus, discourse coherence is conditioned to the language user's ability to construct mental models about its content (Van Dijk, 2008, p. 66).



In order to guarantee an efficient delivery of the intended meaning in political satire, the controlling role of context models is crucial and unavoidable as its interpretation, comprehension and acceptance or approbation by the discourse consumers is dependable to their shared knowledge and collective cognitive frames about the Israel-Palestine conflict.

The cognitive interface also encompasses some other key concepts including mental models, framing and schemata which build up the overall process of discourse interpretation and explanation. However, the process of ‘cognitive representation of experience’ is what we know as mental models which are correlated with presupposition, inference and the sociocultural shared knowledge that its management and activation are genuinely counting on the context models and their relevance to discourse. A further note about mental models is the non-arbitrariness of its structuralization, as their organization and framing are dominated by a set of “fixed categories that make up an abstract form of ‘schema’ a model schema” (Van Dijk, 2008, p. 65).

In the context of the current study, the discourse participants’ mental models involve binary schemas such as ‘occupier-resistant’ and ‘victim-oppressor’ which are negotiated via strategic political satire that frames discourse in order to challenge, enhance and even reconstruct these schemas.

Ideologies are essentially connected to schema, based on Van Dijk’s assumption that their organization and management are guided by a ‘general schema’ of major categories that arrange a group’s self and other-representations (Van Dijk, 2016). Accordingly, ideologies are labelled as being ‘group-based’ and ‘shared frameworks’ that guide selecting values and norms and eventually build discourse coherence (Van Dijk, 1990, p. 177). Moreover, they could be explicit, partially explicit and majorly implicit or embedded within discourse due to the discourse initiator’s purposes. In the present study, ideologies are negotiated, challenged, normalized, emphasized and legitimized through political satire as a discursive negotiation technique in such ideologically polarized and argumentative issues that require a multidisciplinary framework to analyze its multiple but interconnected levels of discourse.

After unpacking the theoretical foundation of the socio-cognitive approach and its triangular structure in relevance to the nature of the current study, it is



noteworthy that this approach utilizes a considerable number of discursive strategies, but the researcher tends to pick up only those of substantial and virtual association to the functionality of political satire in the selected corpus. Therefore, ideological polarization, implication and lexical choices are adopted as the discursive strategies of the macro-level of analysis in the current study.

These three discursive strategies manifest the processes of message-implication and knowledge management by the discourse producer in order to generate an impact upon the audience's reception and consequently rearticulate their perspective and reasoning. Implication constitutes a crucial epistemic discursive property that provides the discourse initiator with the advantage of indirect communication of serious and critical remarks which trigger audience's inference-derivation and socio-cognitive engagement without the risk of explicit or observable critique (Van Dijk, 2014). In terms of political satire, implication makes a quite helpful strategy to covertly channel ideological and sociopolitical criticism as implications are mostly 'ideologically-based' specifically in political discourse.

As for lexical selection (lexicalization), it is also an 'ideologically-guided' discursive strategy that confines itself with the discourse participants' cognitive categorization of the discourse actors and events within the frames of specific evaluative taxonomies that shape and drive their emotional and sociopolitical comprehension (Van Dijk, 2016, Van Dijk, 2022). In terms of the current study, words-choice mirrors how they can be impactful to alter the audience's mental models about media and public categorization of the two conflicting parties.

Finally, ideological polarization is achieved in discourse when the structure reflects in-groups vs out-groups or Us vs Them categorization and the strategic management of discourse tools into positive-self presentation vs negative-other presentation (Van Dijk, 2008, Van Dijk, 2022). Relatively to political satire, ideological polarization is a mechanism of focal significance and influence in discourse due to its sensitive and ideologically-charged nature.

Eventually, these discursive strategies are correlated and function jointly to unpack how political satire is processed in the selected data. Furthermore, the chosen macro-strategies perfectly integrate and harmoniously meet the stylistic tools selected for the micro-layer of analysis in order to come up with a multi-



dimensional and insightful analysis of political satire as a discursive negotiation strategy of meaning and cognition and its functions in the context of the Israel-Palestine Conflict.

3. Methodology

3.1 Research design

The current study is of a qualitative nature that tracks and investigates both textual (micro) and socio-cognitive (macro) levels of analysis of the selected data in relation to the key theme of the study that tackles satire as a negotiation strategy in the discourse of Israel-Palestine conflict.

3.2 Corpus of the study and data sampling

The main source of data is comprised of a prolonged block extract taken from the transcript of the viral 2023 first interview of the Egyptian satirist Bassem Youssef with the British Journalist Piers Morgan which was streamed on his channel *Piers Morgan Uncensored* and published on October the 17th, 2023 after the Israeli bombing of Gaza on the 7th of October, 2023.

However, the full interview lasted for thirty-three minutes and fifteen seconds and it is noteworthy that the careful scrutiny and footage of the full transcript and its themes have led the researcher to extract only the part that extends from (20:30) to (23:49) as a representative sample of the core of the present study due to its linguistic richness, thematic significance, relevance and encapsulation of the principal ideological implications that Youssef weaves his whole satirical negotiation around in addition to its coherence with the nature of the selected eclectic model of analysis that is characterized with its multidimensionality which allows to dive into the chosen data in order to obtain an integral and comprehensive view of the negotiation.

3.3 Analytical framework and procedures of analysis

The eclectic analytical framework of the present study merges Simpson's (2003) model of the discourse of satire along with Van Dijk's socio-cognitive approach of CDA in order to construct a complementary and integrative analysis of satire as a discursive negotiation strategy in the context of the Israel-Palestine conflict. The strength of this eclectic approach manifests in the multi-layered



analysis that it permits as it goes from textual exploration of the satirical stylistic mechanisms and how satire operates on the micro-level according to Simpson's typology towards the contextualization of these micro-structures within the broader cognitive and social structures (macro-structures). This multi-layering in analysis is basically operational in unpacking the ideological implication, framing and mental models that are constructed and re(de)/constructed in sociopolitical discourse and essentially how satire functions as a powerful discursive negotiation strategy that critiques, challenges and explores the embedded meanings in the interview, allowing its recipients to critically engage, immerse and interact with it.

The selected extract has been divided into six sequenced fragments that originally constitute a full block-reply or response of Youssef to Morgan's loaded comparison of Hamas to ISIS. This is fundamentally to highlight the diversity of satirical styles that Youssef harnesses in this prolonged reply in order to capture their political and discursive significance and willed impact in discourse.

However, the procedures of analysis start with the textual identification of the satirical mechanisms according to Simpson's lens in each of the six fragments, contextualizing them within the socio-cognitive structures to unpack their ideological implications and to examine the discourse framing and the negotiation of the embedded meanings and consequently to uncover the underlying sociopolitical and geopolitical themes in the interview as well as investigating the operation of Youssef's satire and its multiple functions vitality and influence in such agenda-setting, intense and sensitive discourses.

4. Data analysis

4.1 Analysis of the selected extract

In the current extract, Morgan, as the representative of the Western Media and its Schema about the Palestine-Israel conflict, takes the first turn with a question in which he frames the negotiation within a defensive or justificatory or vindictory ideology in terms of Israel's bombing of Gaza. Accordingly, his lexicalization is ideologically shaped or customized to insinuate the polarized alignment of Israel and Palestine into in-groups as in *Jewish people* and out-groups as in *nihilistic terror groups* followed by the phrase *intent on killing* that foregrounds this ideologically oriented attribute. Besides, the presupposed comparison of Hamas to



ISIS provokes and induces a primary schema and theme in Western publics that perceive Hamas as a radical terrorist regime rather than being a resistant organization. Moreover, the use of *Jewish people* instead of 'Israeli' or 'Zionist' may trigger another layer of implied ideological framing of Western classical schemas which attempt to mold the origin of the conflict within a Muslim vs Jewish-zone instead of Palestinian vs Zionist. In other words, to switch it into religious rather than political.

The rest of this extract constitutes Youssef's bulky reply to Morgan's ideologically-guided question, thus, breaking it down into thematically sequenced fragments makes the analysis straightforward, clear-cut and unmistakable.

Absolutely, you know what, I'm going to do something that nobody has done on your television. I'm going to do on your episode? I'm going to pretend that I'm an Israeli citizen. I'm going to put myself in the place of an Israeli settler in the kibbutz, and I want to speak to my prime minister, Benjamin Netanyahu.

In the first fragment, the modal marker *absolutely*, which sounds as an agreement to Morgan's presupposition, makes up the threshold of his ideological satire. It signals a 'covert irony' that serves as a warm up and then followed promptly by his next discursive strategy of role-playing or theatrical performance which dominates the current and next fragments as the basic strategy of his secluded satire. This fragment also denotes Youssef strategic shift of the negotiation register from question-answer mode into a deeper level of performance as he declares his intention to create a hypothetical or imaginary conversation in which he performs the role of an Israeli citizen speaking to the Israeli Prime Minister. This performative echoing labels another discursive strategy known as double-voicing in which he represents his voice as a satirist and his hypothetical created persona 'Israeli settler in Kibbutz'. In more technical terms, he merges these strategies to generate a state of parody and incongruity in the meantime in order to disrupt and refute his interviewer's presupposed schema by constructing new discourse mental models. In result, this part signals another level of Youssef's satire in which he intends to disarm his host and challenge the predominant mental models of the discourse recipients by indirectly engaging and urging them to reconsider the negotiation from a different angle through this performative technique.



*Mr. Benjamin Netanyahu, I have voted for you because you have promised us peace and prosperity and security. On the 7th of October, those sons of b*tches, Hamas, they went into defense that is regularly heavily guarded. Usually, if there's like a dove that comes close to it, it will be shot. Those people went in, and they went for 6 hours before IDF forces were deployed, killing our friends, our families, kidnapping our grandmothers and babies, and went in.*

In the second fragment, Youssef through his hypothetical Israeli persona initiates this hypothetical conversation with an implied criticism of Netanyahu's promises to his people. This is denoted in lexical choices such as *promised*, *peace*, *prosperity* and *security* which are employed ironically as they contradict with the actual circumstances of war and conflict in the land. This statement underlies Youssef's first score in this extract to rend and shake the audience's mental models of fidelity and confidence in their political authorities implicitly by driving them to conclude that these promises are false or mere political mottos to gain their votes and public support. So, through his satire Youssef frames the discourse with his ideological implication and presupposition that prompt the discourse recipients towards logical derivation and skepticism of these assumptions. Additionally, he reinforces this framing with the strategic ideological polarization of 'Us', referring to the common Israeli citizens that he hypothetically represents them and 'Them' which covertly refers to Netanyahu and the Israeli authorities whom would be condemned or blamed for these false promises.

After that, Youssef continues this argument, using the event of the 7th of October as an example, with a new satirical phase, he employs obscenity or indecency to spring a state of dark humor by employing an inappropriate shocking style of language in such a critical and emotionally-charged context. Also, this humor continues to emerge stylistically in the ironic alignment of the words *dove* and *shot* altogether in the same phrase as they mirror two contradictive symbolic images of peace and war. This symbolic juxtaposition reflects exaggeration and provokes an incongruous effect and tacitly unveils Youssef's voice as a satirist since he denotes Israel's military superiority to Hamas, yet still being victimized in Western public and media schema.

Respectively in the last sentence of this part, Youssef, as the voice of the hypothetical Israeli settler, moves on in his satire to plant the ideology of



skepticism inside the discourse recipients' mindsets and schemas about Israel's military force linger reaction to these attacks. He intentionally paves the way to multiple implied interpretations that mentally and morally deforms the positive presentation of Israel's leadership.

*I want to ask you, Mr. Prime Minister, after you have fractured the Israeli community and you have f*cked our courts, our Supreme Courts, what are you doing with the money being given to you by the United States? Also, you are carpet bombing Gaza with absolutely no regard to our hostages, our people. I heard a rumor in the kibbutz that you're doing that as an excuse to carpet bomb Gaza so you push them into Sinai, and I didn't believe that. there's not like my prime minister, he can never do that.*

In the third fragment, Youssef keeps on challenging the patriotic mental models of the audience through his satirical strategies to arise skepticism towards Israel's leadership. His hypothetical Israeli persona functions as an implicit weapon of criticism through which he challenges and deconstructs the mental models of the audience about Israel's self-imagery and morality. In the first sentence, indecent lexical choices are used again, but this time to sarcastically reflect Israeli citizens' resentment and rage about their government's failure or incompetence to protect its people. The second sentence of this fragment marks Youssef's strategic change of register from shocking obscenity to a sudden serious mode. Accordingly, he formulates his ideologically-oriented satire in order to underline the government's insincerity towards their citizens as their delayed response to their people on the event of the 7th of October and also to question their actual political intents to bomb Gaza. So, this framing triggers the audience to logically come up with the implication that bombing Gaza was not a reaction to Hamas attacks (as the Israeli authorities proclaim), but rather an excuse to a farther ideological plan to evacuate Gaza from Palestinian existence by forcefully displacing them even on the expense of risking the safety of Israeli citizens there. This point is emphasized by the hyperbolic evaluative marker *absolutely* along with *no regard to our hostages, our people*. This juxtaposition activates an ideological polarization of 'Us', referring to Israeli citizens and 'Them' referring to the Israeli governmental authorities. This satirically emphasizes the political manipulation that their government is practising over their own people.



In the last two sentences of this fragment, Youssef continues performing the fictional Israeli voice. His implications and mental models about Israel's intentions of coercive displacement of Palestinians in Gaza come to surface candidly in *I heard a rumor in the kibbutz* and then he follows it with *I didn't believe that* to create a purposeful state of instability in schemas. Furthermore, the discursive strategy of double-voicing activates in this part as Youssef here uses mimicry to echo an Israeli settler's growing and ascending skepticism towards his state's policy. In the same time, he practises his satire as a tool of political critique and dehumanization. However, Youssef's satirical strategies in this part especially mimicry and juxtaposition in terms of the hypothetical Israeli settler's disbelief and denial of the assumption of bombing Gaza to displace Palestinians out of it towards the desert of Sinai even with the risk of having Israeli casualties and losses may open the area to question the actual reasons that stand for or lie beneath this denial whether they are out of unawareness, blind loyalty and patriotism or connivance which in its turn disrupts the audience mental models of patriotism.

And then I watched an interview from Danny Ayalon, he was your Chief advisor, he was also the Israeli ambassador to the United States, and you know what he said, Mr. Prime Minister? He said that the solution for those Palestinians is to go into a vast land of Sinai and live into tent cities temporarily, huh, temporary, wink wink, until we build Gaza again and then we invite you back. We've seen this movie before. So yeah, and when I saw this, I couldn't explain to my fellows in the kibbutz how come our Israeli government is trading human lives for another piece of land.

In the fourth fragment, Youssef builds up another level of his satirical argument by employing both intertextuality and allusion ironically. He starts with his echoing irony by repeating Ayalon's words about his so-called solution of moving Palestinians into tent cities in Sinai till Gaza is rebuilt again to mock Israel's official voices of authority. Thus, Youssef implicitly engages this solution to the famous historical traumatic events of coercive displacement of Palestinians like in the one that happened in 1948. Moreover, the ironic re-narration of Ayalon's suggested solution is based on the incongruity generated from presenting a solution for this genuine conflict on land in the garb of displacement. Likewise, the use of the lexical choices *tent cities* and *to go* embeds the ideology of dehumanization of Palestinians. Consequently, he activates rooted mental models



of displacement driving the audience to deduce that this is not a humane solution but it is simply history repeats itself and this is part of their expanding colonial ideology. As a matter of fact, Youssef's voice as a satirist appears at its peak through his words that follows immediately, *temporarily, huh, temporary, wink wink* which serve as examples of dark humor to indirectly criticize their false political narratives and language. Youssef re-emphasizes this point by metaphorically alluding to Israel's recurrent operations of displacing Palestinians from their lands by comparing this catastrophe to a movie. This in its turn reflects his attempt to ridicule the Zionist false solutions and compromise across decades.

Since Youssef's voice as a satirist consumes most of the current fragment, its last sentence signals the return of the Israeli settler persona's voice in order to lighten up the intense atmosphere caused by his satirical critique in the previous two sentences of this fragment. The modal phrase *I couldn't explain to my fellows in the kibbutz* signals the return of the fictional Israeli character as a cover for Youssef's evaluative mode and implicit moral criticism of Israel's policy of displacement to expand the Zionist lands. Additionally, the last sentence in this fragment mirrors a juxtaposition that he employs in order to frame the audience's mindsets in terms of Israel's policy regarding their expansion tenets over humanity. Thus, he highlights the Zionist amoral colonial ideologies that favors or prioritizes lands over human souls.

So as an Israeli citizen, I need to hold my Israeli government accountable, and as an American citizen, I want to know all of these money that we are giving to Israel. We're giving them \$4 billion every year. Joe Biden said it's the best investment America ever done. Well, if I am in the place of Joe Biden, I would say... if I was Joe Biden, I would go down and whisper in the ears of Netanyahu and tell them, 'I hate bad investments, they haunt me,' you know, like Little Finger in Game of Thrones.

The fifth fragment constitutes Youssef's attempt to widen the range of his ideological critique to include both of Israel and the United States of America, targeting their political policies as denoted in *as an Israeli citizen* and *as an American citizen*. In this way, the voices intersect; the fictional Israeli persona and his real voice as an Egyptian satirist holding the American citizenship. The use of the words *money* and *investment* in addition to his exposing of the sums of money



given yearly to Israel by the United States contribute in activating the mental models of the economic, moral and political support and stance that America takes in the conflict which indicates the ideology of international collusion.

Furthermore, the sentence *Joe Biden said it's the best investment America ever done* formulates Youssef's echoing irony followed by both allusion and intertextuality as in *I hate bad investments* and *like Little Finger*. By placing such an unfit analogy (engaging a political issue to fiction), incongruity takes place to highlight this critically charged satire. Basically, this fictional character in the American Fantasy TV Series *Game of Thrones* is well-known for his adoption of strategic manipulation and treason as his tools to attain his political targets. This in its turn evokes mental models of using manipulation as a political strategy in terms of the two governments' policies.

*But the thing is, the thing is, this is the problem. Israel always victimizes itself, and I have never seen a victim putting their oppressor under siege and bombing them 24/7. Israel wants you to believe that they are the victim. Dealing with Israel is so difficult, it's like being in a relationship with a narcissistic psychopath. He f*cks you up and then he makes you think it's your fault. You look at Israel as Superman, but they're really Homelander. They are like, they are shooting, and they are annoyed with the splashes.*

The last fragment of this extract encapsulates the core themes of Youssef's political criticism coated in satire that he explores in the whole extract. With a high evaluative rhetoric, he stabs the Zionist misleading or delusive ideological self-victimization. Further, the embedded paradoxical victim-oppressor relation suggests an irony to criticize the irrational and immoral mental models that frame media narration by switching the roles (Israel as the victim and Palestinians as their victimizers or oppressors). Additionally, the use of the modal phrase *I have never seen* along with *under siege* followed by the hyperbolic phrase *bombing them 24/7* emphasize the absurdity of the situation. Moreover, Youssef in *Israel wants you to believe that they are the victim* directly addresses his host and broadly his discourse recipients to highlight Israel's self-victimization as a political manipulative strategy. In the following sentence, Youssef's satire operates through emotional and psychological levels as he engages his argument to a more intimate sense by mixing metaphor with vulgar language to create an impact of dark humor



as he likens Israel to a narcissistic psychopath. Also, by involving intimacy or domesticity in his satire, Youssef tends to reconstruct the audience's conventional imposed schemas and consequently their perception about how things are really going on. In other words, he channels both moral and political critique through his evaluative rhetoric and dark humor to provoke a reconstruction of cognitive structures.

Furthermore, Youssef keeps on his diplomatic maneuvering with his implicit weaponized satire by means of targeting Israel's self-image this time with another metaphoric satirical comparison. Thus, he merges intertextuality and allusion to shatter or break the positive modeled or ideal imposed image represented by *Superman* and to replace it with the image of its antagonist *Homelander*. With this framing and juxtaposition, he embeds acute moral critique due to the unfavorable and negative qualities of *Homelander* as being sadistic narcissist psychopath disguised underneath his illusory public image of nobility and heroism.

In the last sentence of this fragment, incongruity manifests due to Youssef's minimizing and underestimating imagery of death when he links tragic actions like shooting and killing with a very disproportionate reaction *annoyed with the splashes*. This dark humor functions as a tool to convey inhumane apathy, dehumanization and normalization of Palestinian human losses.

Eventually, Youssef's satire executes and flows via interlinked stylistic, discursive and cognitive dimensions that harmoniously interact to achieve criticism coated in comedy in order to negotiate ideological implication and challenge, disrupt, (re/de) construct mental models and frames of his discourse recipients.

4.2 Discussion of results

In synchronization with the three aims of this study and its proposed hybrid analytical framework, the findings and results of this multi-layered data analysis will be discussed in terms of three layers. First, the micro-layer which is concerned with the identification of the stylistic and linguistic mechanisms of satire in the selected data. Second, the macro-layer which investigates the related discursive strategies in Youssef's satirical discourse to unmask and interpret the embedded socio-political implications, ideological representations and cognitive structures that (re)construct the discourse. The third layer includes the interpretation of



satire's impact in political discourse and the broader cognitive structures including framing and mental models, knowledge and social cognition in discourse. It is considerable that these three layers are inseparable as the micro and macro layers are examined jointly to reach up the third layer of interpretation in order to come up with an inclusive multi-dimensional analysis of satire and its functions in the selected extract.

However, table (1) presents a comprehensive synopsis of the micro and macro layers of the analysis of the chosen extract and the outcome of their integration represented in the negotiation of the detected ideologies and related mental models and frames that Youssef creates in the interview as follows:



Fragment sequence	Stylistic tools According to Simpson	Discursive strategies According to Van Dijk	Ideological implication	framing
1	Modality/irony/role-playing and theatrical performance/register- shift/double- voicing/parody/incongruity	implication	Setting the threshold towards socio-political criticism in the interview regarding the global attempt to give the Palestinian side in the conflict the cold shoulder	Challenging and disrupting Morgan's presupposed schema and justificatory ideology in terms of Israel's violent acts towards Palestinians
2	Irony/ theatrical performance Dark humor/ juxtaposition/symbolism/exagg eration	Lexical choices/implication/ ideological polarization	-Skepticism towards Israel's actual intents beneath their assumptions -The continuous victimization of Israel in Western schema in spite of their military superiority over Hamas	-Rending the public's mental models of confidence in the Israeli political authorities and their promises by implicitly urging the public to re- contemplate about their sincerity; -mental and moral deformation of the positive-presentation of Israel's leadership
3	Register-shift/ theatrical performance hyperbole/evaluation/juxtaposit ion/mimicry	Lexical choices/ideological polarization	-Bombing Gaza was not a reaction to Hamas attacks but rather an excuse for evacuation and forceful displacement. -Risking Israeli lives for the sake of gaining more lands in Gaza. - Israel's practicing of strategic	Challenging the patriotic mental models through skepticism -deconstruction of the audience mental models about Israel's self-image and morality



			political manipulation of the public	
4	Echoing irony/intertextuality/allusion/incongruity/dark humor/metaphor/evaluation	Lexical choices/implication	-Dehumanization of Palestinians. -Criticism of false political narratives and ridicule of false solutions and compromise -Critique of Israel's amoral colonial ideology	-Activation of mental models of past famous coercive displacement and ethnic cleansing operations -Framing the audience mindsets in terms of Israel's policy of expansion over humanity
5	Echoing irony/parody/intertextuality/incongruity	Lexicalization	- Spot lighting the ideology of international collusion via Political critique of both American and Israeli political policies	-Activation of mental models of America's economic, moral and political stance in the conflict -Activation of mental models of America and Israel's adoption of manipulation as a political strategy
6	Evaluation/irony/modality/hyperbole/dark humor/metaphor/intertextuality/allusion/juxtaposition/Understatement	Lexicalization	-Zionist misleading self-victimization as a manipulative strategy; -Double standards and immorality in Western narrations -Inhumane apathy dehumanization and normalization of Palestinian losses	-Reconstruction of the imposed conventional schemas of the audience to alter their perception into a more realistic zone

Table (1): Synopsis of the micro and macro layers and the outcomes of their integration



Accordingly, it has been found that in the micro level of analysis, irony (covert, overt and echoing) along with incongruity and juxtaposition stand as Youssef's key stylistic mechanisms through which his satire operates over the whole selected extract to criticize the Western narratives in terms of the Israel-Palestine conflict and the Western alliance with Israel and to question political sincerity in respect to the conflict. Furthermore, parody and mimicry activate through echoing irony and double-voicing to perform the hypothetical Israeli persona through which Youssef channels political and moral criticism from an Israeli viewpoint in addition to his own viewpoint as a satirist. Moreover, register-shift contributes to build up his satirical stance as he fluctuates and alternates from formality, theatrical performance, absurdity, domesticity, obscenity to sudden seriousness from one fragment to the next. This serves various purposes including warming up, grabbing attention and spotlighting, lightening up the tension and softening the dark atmosphere in addition to constructing intimacy with the discourse recipients.

Sarcastic remarks and dark humor are deployed in several fragments in terms of obscene and vulgar expressions to intensify themes of political dysfunction and non-neutral positioning and alliance of Western media as well as the critique of Israel's so-called self-victimization and power imbalance or inequality. Hyperbole and exaggeration on one side and understatement on the other side reflect Youssef's attempts to emphasize the absurdity of the presentation of these two military imbalanced conflicting sides (Israel vs Palestine) in relation to the realistic/actual situation.

Intertextuality and allusion are deployed multiply to achieve different purposes. Relatively, Youssef includes examples of popular culture to metaphorically underline political manipulation, false patriotism and international collusion with the Zionist regime. Also, he utilizes these two satirical mechanisms to revive historical and colonial events of displacement and consequently evokes historical contextualization of the conflict to its genuine reasons in order to disrupt/defy Morgan's attempts to restrict the negotiation within the frames of the attacks of the 7th of October.

In sum, these satirical strategies harmoniously interact to build up the micro-level of Youssef's satire and paves the way towards the macro-level which unlocks



the cognitive structures of Youssef's discourse represented in framing and discourse mental models.

As for the macro-level of analysis, the discursive strategies that Youssef utilizes perfectly integrate with the stylistic satirical mechanisms in the micro-level in order to execute his criticism garbed in satire. In this respect, Schemas and frames of victimization, contradictive narratives, political positioning and political sincerity are constructed and de/reconstructed to reshape/alter the audience perception and public opinion about the reality of the conflict away from the Western imposed schemata. Accordingly, he satirically formulates discursive structures like lexicon, ideological polarization and actor description along with implication to reflect ideological implementation and critique of double standards, juxtaposition and contradiction of war narratives with reality, strategic manipulation in leadership, reversed roles and collective disregard of the genocides towards Palestinian and their sufferings in addition to questioning the actual motifs that stand for using violence whether they are out of defense or colonial expansion. Thus, this level unveils Youssef's redefinition of the two conflicting sides and their allies within his satirical lens as he implicitly underlines and reframes the binary categorization of the 'victim-victimizer' or 'oppressor-oppressed'.

Eventually, his framing and reshaping of mental models opens the area for the audience to re-contemplate their perspectives about the conflict from a different angle away from the Western classical schemata and agenda.

However, the harmonious interaction of the micro and macro levels leads to the identification of a bunch of underlying ideological implications including sociopolitical and geopolitical criticism of the Israel-Palestine conflict channeled to universal audience to subvert classical frames formulated by Western narratives. Moreover, skepticism of Israeli authorities' sincerity and political motifs, reconstruction of victimization, critique of Israel's amoral colonial ideology and expansionism in relation to their justifications of violence as a defensive strategy against Hamas in spite of their military superiority. Additionally, critique of Israeli and American political systems to underline the ideology of international collusion, double standards, negligence and immorality in Western narratives in terms of the conflict, inhumane apathy, dehumanization and normalization of Palestinian losses and suffering on one side and the amplification of the Israeli misleading self-



victimization denoting it as a manipulative political strategy of the publics and basically recalling of historical operations of forceful displacement of Palestinians as an attempt to re-contextualize the negotiation about the conflict within its real setting away from the attacks of the 7th of October that Morgan keeps on trying to restrict and frame the interview within its borders.

As for Youssef's reframing, he challenges and disrupts Morgan's justificatory ideology and presupposed Western schemata in terms of Israel's violence towards Palestinians. Further, he rends the public's mental models of confidence in Israel's authoritative voices and leadership and evokes public re-contemplation. Also, he challenges patriotism with skepticism. Additionally, he recalls historical ethnic cleansing operations to frame the public into the settings of Israel's policy of expansion over humanity which shakes their beliefs in Israel's real intentions of using violence for the sake of expansion rather than for civic protection. In result, he reshapes the imposed Western schemata in order to guide the public into an open interpretation and eventually alter their cognition and realization of the conflict.

Youssef's satire in the selected corpus accomplishes a bunch of sociopolitical functions. First of all, the theatrical performative technique serves as a disarming and challenging strategy of the public's predominant mental models into re-contemplation through his satirical lens. Further, he employs his satire as a shocking style to spark a state of irrationality, incongruity and dissonance inside the discourse recipients about the modus operandi in terms of the Israel-Palestine conflict. Also, it functions as an implicit weapon of critique and dehumanization in which he targets reconstructing and challenging the public's mental models of Israel's self-image and morality. Accordingly, the weaponization of Youssef's satire operates through emotional and psychological levels as he achieves it through his unfit and shocking dark humor analogies throughout the extract. Finally, he also employs satire in some fragments of the extract as a smart tool to soften up the dark and intense atmosphere caused by his sociopolitical critique.

In sum, Youssef's ideologically-charged satire with all its stylistic and discursive strategies departs the entertainment zone into one that combines critique, subversion and sociopolitical resistance covered in his looking-humorous style to orient the public's perception about the reality of the conflict as they are



cognitively headed to negotiate the embedded meanings in his discourse. This in its turn transforms satire into an exotic but powerful and influential tool of political discourse, specifically in such sensitive discourses. Thus, it skillfully entertains, performs, challenges and reframes schemata and negotiates ideologies and power in discourse away from the traditional discursive styles of negotiating the Israel-Palestine conflict.

5. Conclusions

The multi-layered analysis of the present study and its results have made the researcher come up with some considerable conclusions. On one hand, the micro-level of analysis which is conducted according to Simpson's (2003) model of satire mirrors Youssef's remarkable mastery as a satirist as he deliberately employs a diverse set of stylistic and linguistic mechanisms which incorporate and integrate to deliver his ideologically-charged satirical discourse. Thus, Youssef's satire operates through linguistic devices including (overt, covert and echoing) irony, incongruity, juxtaposition, parody, dark humor, sarcasm, modality, hyperbole, register-shift, intertextuality, allusion and other tools that constitute the surface-textual level of his satirical discourse. These various stylistic mechanisms deliver Youssef's sociopolitical satire to critique Western narratives in terms of the Israel-Palestine conflict and Western alliance with Israel and to underline political sincerity in terms of the conflict. Additionally, they highlight and negotiate themes of political dysfunction, non-neutrality, victimization and power imbalance in relation to the conflict, revealing the realistic perspective not the one forged and framed by the Western narratives and authorities.

On the other hand, the satirical devices figured out in the micro level have been contextualized and examined according to Van Dijk's socio-cognitive approach of CDA, which constitutes the macro-level of analysis of Youssef's satire in the selected data. Therein, Youssef's ideological representation and framing are explicated as well as his challenging and reconstruction of shared knowledge and conventional framing of Western media and discourse agenda-setting in terms of the Palestine-Israel conflict. In this respect, his satire operates via discursive structures and strategies including ideological polarization, actor description, implication and lexicon which each of them has a definite discursive function that contributes to the overall articulation of Youssef's satire as a negotiation strategy.



Consequently, he makes use of these discursive structures to reflect ideological implication and criticism of double standards, hypocrisy and contradiction of war narratives, manipulation as a political strategy, international and collective negligence towards the genocidal acts in Gaza and the critique of Israel's covert policy of colonial expansion. So, the macro-level of analysis of satire in the selected corpus demonstrates Youssef's attempt to redefine the two conflicting parties and their supporters as he indirectly, through his criticism disguised in satirical remarks, rends and reframes the imposed schemata of 'victim-victimizer' classification into a more realistic perspective which paves the way for audience re-contemplation of their cognitive and political stances in terms of the conflict.

Furthermore, the integration of the micro and macro dimensions of the analysis has led the researcher to figure out a set of pivotal and intense ideological themes embedded by Youssef within his satirical lines in which he seeks to alter and reconstruct the audience mental models about the conflict. These ideological implications can be summarized into geopolitical and sociopolitical critique of Israeli authorities and skepticism of their motifs in relation to the conflict, victimization, Zionist colonial expansion over humanity, media and political double standards, military superiority and violence justification, dehumanization of Palestinian suffering, international indifference and strategic manipulation in politics.

Ultimately, Youssef formulates his satire to achieve various functions depending on his needed sociopolitical impact and discursive purposes. In this respect, he employs it as a discursive strategy to challenge and disarm the opponent, warm-up, spotlight, grab attention via shocking remarks, lighten-up the dark intense mood of discourse and sometimes to intimately connect himself to the discourse consumers. Also, he weaponizes satire to tacitly criticize and deconstruct Israel's self-image. Thus, his satire is not an entertaining but rather a skillful and witty political and discursive strategy that transmits the conflict negotiation into a new horizon that stimulates public perception and cognitive schemas out of the conventional frames and most importantly to contextualize the conflict within its historical roots rather than the Western media attempts to restrict it within the borders of the events of the 7th of October, 2023.



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