Interrogatives As A Linguistic Feature Of Satire In Arabic And English Media

Dr. Neveen Hassan Khalil Ragab
Associate Professor of Linguistics
Ain Shams University

Abstract

This paper aims to offer a contrastive analysis between Arabic and English languages with special reference to the role of interrogatives in satiric television programmes in Egypt and the United States of America. Samples from Bassem Youssef's "Al-Bernameg", Ahmed Adam's "Bani Adam Show", Jon Stewart's "The Daily Show" and Jay Leno's "The Tonight Show" are particularly selected for being amongst the most widely-seen, and hence, the most influential satiric entertainment talk shows roaming the globe. The ultimate goal is to monitor the effect of interrogatives as a salient linguistic feature in Arabic and English employed to offer humorous social "satire" in different cultural contexts such as the Egyptian and the American ones in the contemporary age .

دور الجمل الاستفهامية كعنصر لغوى للسخرية
في الإعلام الناطق باللغة العربية والإنجليزية

يهدف هذا البحث إلى تقديم دراسة تحليلية مقارنة بين اللغة العربية والإنجليزية بالإشارة إلى الدور الذي تلعبه الجمل الاستفهامية في البرامج التليفزيونية الساخرة بمصر والولايات المتحدة الأمريكية، وقد تم انتقاء عينات للتحليل اللغوي من اللغتين من برامج حوار ترفيهية مثل "البرنامج" لباسم يوسف ، و"بني آدم شو" لأحمد آدم ، و "البرنامج اليومي" مع جون ستيوارت، و"برنامج الليلة" لجاي لينو، وقد تم اختيار تلك البرامج بعينها نظراً لنسبة المشاهدة العالية التي تتميز بها ، وبالتالي لمدى التأثير الواسع لها على مستوى العالم، ويسعى البحث إلى رصد تأثير الجمل الاستفهامية كأحد العوامل اللغوية المؤثرة في اللغة العربية والإنجليزية في تقديم رؤى ساخرة في ثقافات مختلفة مثل المصرية والأمريكية في العصر الحديث.

0. Introduction:

This paper aims to shed light on the role of "interrogatives" as a salient linguistic feature of "satire" across the Arabic and English languages with special attention focused on entertainment talk shows. Widely-selected samples are extracted from Bassem Youssef's "Al Bernameg", Ahmed Adam's "Bani Adam Show", Jon Stewart's "The Daily Show" and Jay Leno's "the Tonight Show". Parts from these talk shows are particularly referred to for their wide range of influence within and beyond the cultures they are produced for.

In fact, the linguistic analysis of the Arabic samples taken from the Egyptian entertainment talk shows "Al Bernameg" and "Bani Adam Show" aims to shed light on the language adopted in Egyptian media after the 25th of January and the 30th of June revolutions. The focal point of interest is to mark "interrogatives" as the most recurrent linguistic feature in the satiric comments on the status-quo that directly expresses a turning point in the history of Egypt. By the same token, the English samples taken from the American entertainment talk shows "The Daily Show" with Jon Stewart and "The Tonight Show" with Jay Leno are subjected to linguistic analysis to pin down "interrogatives" as the most frequently-used, and hence, the most effective feature of satire. The purpose is to characterize "interrogatives" as an influential linguistic pattern of social satire and reform used via media across Arabic and non-Arabic speaking communities. The influential impact of "interrogatives" as a linguistic feature of satire is thus targeted by the ensuing analysis of the selected excepts of the previously-mentioned talk shows.

It must be noted from the outset, however, that the present paper is not biased to any political or social or

economic party or trend, nor does it intend to support or refute any of the ideas discussed in the course of the argument. It is a neither-praise-or-attack linguistic venture that solely aspires to offer a pure linguistic comment on samples of cross-cultural talk shows that basically rely on "satire" to reflect critical phases in their history.

In other words, the main interest is in investigating "language" for its own sake, rather than any form of ideological criticism. This approach is supported by the view:

> Language is essential for the regulation of every community; the instruction of its young, the creation of laws, the development of its culture, the identification of its members. Consequently, language, as well as being a fascinating phenomenon in itself, is a necessary part of any investigation into human social organization and psychology.

(Brown and Miller, 2012: 9)

To accomplish the task, the present paper initially discusses "satire" based on a sufficient, not exhaustive, definition of the concept relying on the insights of several scholars and linguists. The idea is to offer a theoretical background that supports the linguistic analysis attempted in the ensuing parts of the argument. The Arabic and English selected samples are then subjected to linguistic analysis and investigation respectively followed by a contrastive monitoring to "interrogatives" as the mostcommonly applied formal technique in both languages.

I. Satire:

Before plunging into the linguistic analysis, this section is dedicated to offer a theoretical background of "Satire". It draws upon the insights of several linguists and scholars to backbone the practical analysis attempted in the following parts of the argument. Basically, "Satire" is defined as follows:

> Satire is a genre of literature, and sometimes graphic and performing arts, in which vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, corporations, government or society itself, into improvement. Although satire is usually meant to be humorous, its greater purpose is often constructive social criticism, using wit as a weapon and as a tool to draw attention to both particular and wider issues in society… Satire is nowadays found in many artistic forms of expression, including literature, plays, commentary, television shows, and media such as lyrics.
>
> (www.en.wikipedia.org)

In other words, satire is a technique employed to "expose and criticize the foolishness and corruption of an individual or a society by using humor, irony, exaggeration or ridicule" (www.literary devices.com).

In the Arabic culture, one basic pillar of the present work, it is argued that "satire" is equated with "comedy". In fact:

The terms "comedy" and "satire" become synonymous after Aristotle's *Poetics* was translated into Arabic in the medieval Islamic world, where it was elaborated upon by Arabic writers and Islamic philosophers such as Abu Bischr, his pupil Al-Farabi, Persian Avicenna, and Averroes. Due to cultural differences, they disassociated comedy from Greek dramatic representation, and instead identified it with Arabic poetic themes and forms, such as *Hija* (satirical poetry). They viewed comedy as simply the "art of reprehension" and made no reference to light and cheerful events or troublous beginnings and happy endings associated with classical Greek comedy.

<div align="right">(http://en.wikipedia.org)</div>

As native speakers of the language are being used to offer satire, "intuitive judgement" about the language can be easily made (Akmajian & Demers, 2004: 151). The receptive audience of the satiric language are able to interpret the implied meaning while laughing.

At this point, it would be only crucial to offer even a primitive distinction of "satire" from other terms used interchangeably to refer to light-spirited comments of reform such as "sarcasm", "irony" and "humor". Each of these terms refers to a specific mannerism of issuing comic declarations about any one specific status-quo: As for "sarcasm", the Oxford English Dictionary shows that the word comes from the Greek (sarkasmos) meaning "to tear flesh, bite the lip in rage". Richard Nordquist defines it as "a mocking, often **ironical** or **satirical** remark, usually intended to wound as well as amuse (About.comGuide). In fact:

Often referred to as the "lowest form of wit", sarcasm is sometimes confused with irony. Sarcasm involves a composer (most commonly a speaker) saying something that is the opposite of what they really mean. The important difference between the two is that sarcasm is correctly defined as being humorous and deliberately mocking or insulting the object or person towards whom it is directed ..... .

In its simplest definition, irony occurs when what is said (verbal) is in contradiction to what is meant. Again, this should not be confused with sarcasm. Irony does not need to be as mocking or insulting as sarcasm.

(http://skwirk.com.au/p.c)

Etymologically, "Irony" is derived from the Greek *eironeia*, meaning dissimulation or feigned ignorance" (Liddell & Scott, http://en.wikipedia.org/wiki/Irony). Richard Nordquist defines "Irony" as follows:

The use of words to convey the opposite of their literal meaning; a statement or situation where the meaning is contradicted by the appearance or presentation of the idea.

.... .

Three kinds of irony are commonly recognized:

1. Verbal irony is a trope in which the intended meaning of a statement differs from the meaning that the words appear to express.

2. <u>Situational irony</u> involves an incongruity between what is expected or intended and what actually occurs.

3. <u>Dramatic irony</u> is an effect produced by a <u>narrative</u> in which the audience knows more about present or future circumstances than a character in the story.

(http://grammar.about.com/od/il/g/irony.term.htm)

Though "sarcasm" can be easily confused with "irony", it can be simply defined as a "popular form of irony where the user intends to wittily attack or make a derogatory statement about something or someone … sarcasm can often be funny, and witty yet simultaneously it can be hurtful and humiliating (http://examples.your.dictionary. com/examples-of-irony.html).

As for "humour", it is derived from "Latin *humor, umor* moisture, and perhaps to Greek *hygros* wet" (http://www.merriam-webster.com/dictionary/homuor). It can be defined as follows:

It is the tendency of particular cognitive experiences to provoke laughter and provide amusement. The term derives from the humoral medicine of the ancient Greeks, which taught that the balance of fluids in the human body, known as humors (Latin: *humor*, "body fluid"), control human health and emotion…….

Humour can be verbal, visual, or physical. Nonverbal forms of communication-for example, music or art-can also be humorous …

Different cultures have different expectations of humour so comedy shows are not always successful when transplanted into another culture.

(http://en.wikipedia.org/wiki/humour)

Of course, it is not the focal point of interest of the present paper to offer an exhaustive contrastive distinction of the previously-defined terms, for this would deviate by far from the main goal of investigating the role of "interrogatives" as a linguistic feature of "satire" in Arabic and English television programmes. The previous distinction between, "sarcasm", "irony" and "humour" only serve to clarify the borders contouring "satire" from other mannerisms of issuing judicial comments in a comic mould. "Satire" is discussed in the course of the argument as the basic channel of communication in the language adopted in Egyptian and American media.

II. Arabic and English Talk Shows:

After a sufficient, not exhaustive, definition of the concept of "Satire" has been offered, the present section hereby attempts to offer a practical analysis of interrogative formuli that serves to investigate the extent to which "Satire" can be considered to play an influential part in Post-Revolution media in Egypt from a linguistic perspective. As was mentioned earlier, the idea is to offer a pure objective linguistic examination of "Satire" in two of the most popular television programmes apart from any political, social or economic affiliations. The ultimate objective is to discuss the extent to which can "interrogatives" play a significant role in communication with the main emphasis on "Satire" as is seen

in the famous entertainment talk shows of "Al-Bernameg" and "Bani Adam show".

From this perspective, "Entertainment Talk Shows" need to be offered a brief definition before the linguistic analysis is initiated. The entertainment talk show is generally designed as follows:

> …. It is created for pure relaxing and viewing pleasure only, therefore, it is common for the content of these shows to be structured around more laid back topics. The majority of these shows start off by presenting the name of the show to the audience. After that the show host will walk to the front of the stage to say his every day's greeting to the studio and home viewers while the musical band starts off by playing the show's opening soundtrack … Later, the majority of the hosts would entertain the audience by performing a short stand up joke on celebrities, political figures, and popular headlines … After the interviews with guest and number of commercial breaks, the show will continue on with a live musical performance from a musical guest to play a piece from his or her new album. Right before the completion of the program, the host will wrap up the show by introducing the at-home audience with the topics and the content of the next show …. An entertainment talk show intends to cheer viewers up, therefore, it operates in more loosen

way as you may see the host plays joke with guest or audience....

(http://web.li.gatech.edu/structureshow.htm)

Thus, as Stelter clarifies, "A **talkshow** (American and Australian English) or **Chatshow** (British) is a television programming or radio programming genre in which one person (or group of people) discusses various topics put forth by a talk show host" (Stelter, 2010: http: en.wikipedia.org/wiki/talk-show).

Needless to say, a thorough definition of talk shows with its various aspects of production, development and diversity would be a digression from the focal point of interest of the present paper, that is, to offer an objective linguistic study of "interrogatives" as a formal feature of "satire" across the Egyptian and American cultures. The main target is to offer a linguistic investigation rather than discussing the general design of talk shows, which could be of interest in other research work, mainly dedicated to specialized mass communication studies.

In other wards, the selected talk-show samples are handled as a type of discourse which is "both shaped by the world as well as shaping the world ..., shaped by language as well as shaping language" (Paltridge, 2006: 9). The idea is thus to verify that "Language always simultaneously reflects and constructs the situation or context in which it is used" (Gee, 2004: 97).

In this sense, Bassem's and Adam's satiric talk shows offer a fertile area for linguistic investigation. Initially, using Hellyer's words, Bassem Youssef is one host of talk shows who "has become particularly famous, to the point of being

{ 13 }

described as the "Jon Stewart of the Arab world"… (Hellyer, 2012: http://edition.chn.com). His television program "Al-Bernameg" is referred to as a "satirical news program that has been compared with Jon Stewart's satiric program "*The Daily Show*" which inspired Youssef to begin his carrer" (Hassan, 2011: http://www.nytimes.com). In fact, on many occasions, Bassem can be repeatedly shown to resort to interrogatives. "Interrogatives" can be described as a commonly-used weapon of satire in "Al-Bernameg". Bassem constantly uses interrogatives as the grammatical mould to offer rhetorical questions the effect of which is the stirring of satiric effects as the answers arise in the minds of the audience. This "rhetorical tactic" of offering "naturalistic data" that depends on "posing questions that expect no answer" is "historically well known to be an effective persuassive device" (Frank, 1990: 723-738). To clarify, "When an ordinary question seeks information or an answer from the hearer, a rhetorical question does not expect to elicit an answer. In general, a rhetorical question has the illocationary force of an assertion of the opposite polarity from what is apparently asked" (Han, 2002: 201-229). Furthermore, the audience to whom the the rhetorical question is directed is by necessity able to grasp the intended message being part of the cultural context in which the question is formulated: The rhetorical question functions to "increase or decrease the cognitive elaboration of a message depending on the personal relevance of the communication" (Richard & Cacioppo, 1981: 432-440). The following examples from Bassem's show are a vital case in point:

- Who is *Egypt's* next *president*?
  Who will be *Egypt's* president?
  Who will nominate himself?

Who is the next president?
- Should we look it upon the stars?
  How should Ossama know?
- Is this person present here?

  .....

  But until now there's no one is mind?

  ......

  You don't see a candidate?!
- Who is it that can be the center of the scale?
- Who is *Egypt's* next *president*? [over 20 times]

(Episede 2, Season 3: retrieved in English www.allreadable.com)

This abundance of interrogatives satirically instigate the answer in the mind of the audience without being uttered through the employment of "presupposition-riggering" rhetorical questions (Heim, 2003: dspace.mit.edu).

Another case in point is easily located in Bassem's comment about the medical device announced for its ability to cure people from virus (C):

- He used to have AIDs, but it's now gone. *You* see? ..... But where did it go?
- Why can't *you* believe it can fight three types of viruses? ....
- Can we know how sensitive is the device? ....

{ 15 }

- Is there anyone there in the outer space for *you* to heal in the first place? ……..

- Are we the masters of the world for nothing?

- Since when does science has got anything to do with figures?

(Episode 2, Season 3, my translation)

Moreover, it can be strongly argued that the usage of pauses and stops, marked by dots, play a significant role in offering a satiric effect in all the previously-offered examples from "Al-Bernameg". The brief moments of silence together with the repetition of specific lexical items, marked by italics, function to boost instigations and implications in the mind of the audience as in the constant harping on "Egypt, president" (Episode 2, Season 3) and "You" (Episode 4, Season 3). The repetition of such lexical items comprising the interrogatives excessively creates a hilarious effect that rather accelerates the rhythm of the utterances offering a speedy melody of ideas popping in the audience's ears and minds. The accelerated rhythm creates a resonance of the echoing sounds of satire thus instigating ideas in the minds of the audience without actually spelling them out.

As for Ahmed Adam's "Bani Adam Show", it can be argued that it excessively relies on "interrogatives" as a basic linguistic mould of satire. Like Bassem's Show, it adopts the "interrogative conception" of the "question-anwer process" of rhetoricals (Hintikka, 1984: 177-185; Retrieval from www.jstor.org).

For instance, commenting on the suggestion to eliminate music classes from schools, Adam wonders:

- Is it because you have been teaching the pupils "Let my wound be" ? ….

- Is it because you caught the drum with the piano under the music staircase? …..

- Haven't we all thrown parties for our newly-born ones? Or have they been raised in a country other than this one?

> (Bani Adam Show 28-2-2013: my translation, Egy. Now, Blogspot.com.youtube)

Similarly, Adam resorts to satiric interrogatives or rather, rhetorical questions, even to mock "Al-Bernameg's" comment on the medical device designed to cure from virus (C):

- Has it come to this? To how we'll punish the inventor if it doesn't work out?

- With everything going on and is it not a conspiracy? Is it not a war? ….. (about 12 times)

- Why do you want us to feel as if we are living in a big situational comedy? ……

> (Bani Adam Show 27-3-2014: my translation, Egy. Now, Blogspot.com.youtube)

As for the English counterparts, Jon Stewart's "The Daily Show" offers several examples of satiric interrogatives issued in the form of rhetorical questions. Stewart uses the following interrogatives in the interview he makes with Gillian Anderson:

- Do you really like the curry?

- Have you been able to stop? How's your kid doing?

- Do you remember that?

- You know what she said actually?

- How is The X-files going?

- How did you get to do this Edith Wharton thing?

- It's coat of arms. You mean coat of arms?

- You think it did?

- Did anybody see it? (cheers and applause)

- What's opening up on Friday, the movie?

- You met the Duchess of York?

- Did you just call me a reporter?

(Dec.21, 2000
episode.www.gilliananderson.ws)

In fact, Stewart's interrogatives are also followed with, like Bassem's and Adam's, pauses and stops. For example:

- How is the X-files going? You got this new guy …

- Your name is ...... Are you telling me you're an actress?

- All right, when's this thing .... What's opening up on Friday, the movie?

The pauses and stops, marked by dots, serve to make the addressee, Gillian Anderson, as well as the audience, fill in the gaps without being asked to cope with the satiric subtle remarks. Moreover, the repetition of certain words help in issuing satiric comments to the actress' defense of her self-image. Few examples of repetition are listed below in italics:

- It had no *curry* in it!
  Do you really like the *curry*?
  He didn't have *curry*.

- How did you get to do this Edith Wharton *thing*? It looked like a fun *thing*.

In this sense, both the Arabic and the English interrogatives of Jon Stewart are supported by the same phonological manoeuvers based on pauses, stops and repetition of some lexical items to issue satiric comments blended with laughter and humour.

As for "The Tonight Show with Jay Leno", interrogatives can be seen to play an effective role in issuing satiric rhetorical questions as in the host's interview with Gillian Anderson, the same actress Jon Stewart has been earlierly quoted to have interviewed. Leno's interview includes the following satiric interrogatives:

- Really?

- How would I do it? I don't know ….but I like them ….

- What was that story? You know what I'm talking about?

- …. Ok that was like a X-file experience OK? (Audience laughs)

- But did-have you ever- has your family- what does your family say? …..

- They have abduction insurance?

(www.gilliananderson.ws.2014)

As shown above, pauses and stops, marked by dots, support the satiric tone of the interrogatives thus assisting the creation of the cheers and applause of the laughing audience that grasp the funny message about the actress' career in each rhetorical question addressed to her.

Last but not least, para linguistic elements are clearly seen to greatly support the saitric effect of rhetorical questions. This can be detected in both Arabic shows that resort to body language, especially facial expressions of frowning and smiling together with other theatrical instruments as the use of background pictures and clips in the foreground as seen in "Al-Bernameg", or the use of musical instruments as in Adam's constant use of "the drum" to offer satire as being blended with laughter.

In the English counterparts, Stewart and Leno both rely on facial expressions that instigate the audience's cheers and

applause. However, a thorough analysis of the role of body language and other para-linguistic elements would form a fertile area for a more specialized analysis in other research work. The allusion to it here only serves to mark that "interrogatives" as a grammatical mould is not the sole factor that functions to produce atiric rhetorical questions in Arabic and English entertainment talk shows.

This section has thus discussed the role of "interrogatives" in satiric television in Egypt and the United States of America. It has initially investigated "Satire" as one of the most influential channels in the language adopted in the post-revolutions media in Egypt. The idea has been to track down the effect of interrogatives as one of the most salient linguistic features in satiric programs that are dedicated to reform in this historic era Egypt is passing through as seen in all the rhetorical questions cited in "Al-Bernameg" and "Bani Adam Show". As for Stewart's and Leno's talk shows, the analysis has aspired to complement with the Arabic linguistic investigation from a cultural perspective. The analysis has served to offer an objective contrastive analysis between Arabic and English languages in relation to "satiric rhetorical questions" as projected in entertainment talk shows. "Interrogatives" in both languages has been shown to be supported by pauses, stops and lexical repetition as well as occasional para-linguistic factors.

In other words, the previous analyses of diverse samples of several hosts of Egyptian and American talk shows do not really offer a comment on either of the hosts' performance or intellectual skills. Rather, they focus on the common linguistic tendency to employ "interrogatives" in the mould of rhetorical questions as a stimuli constantly addressed to the culture-specific audience's

psycho-motor domain. The audience in all of the samples cited are instigated to interpret the shock of cognition of the implied message then transform it into laughter. "Interrogatives" can be thus considered as a central attribute of satire synthesis in both Arabic and English. The following diagram sketches the hierarchical alignment of "interrogatives" as has been detected in the analysis of all the versatile samples selected:
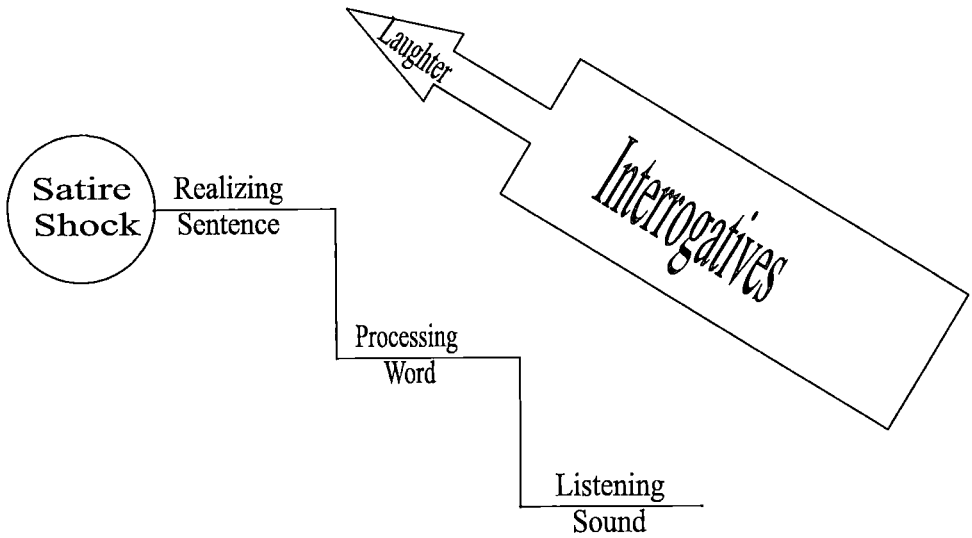
(My diagram, N.H.K)

Taxonomy of satire-synthesis in Interrogatives.

As the above diagram shows, "interrogatives" are represented by an arrow that ascends over a ladder comprised of three steps indicating the sound level, the word level and the sentence level respectively. These phonological, lexical and grammatical steps track down the gradual ascension of the audience's awareness of the satire-synthesized utterances produced by the hosts' interrogatives, or rather, rhetorical questions. The

spontaneous reaction of the audience is moulded in the form of hilarious laughter, as signaled by the head of the arrow in the diagram, which finally results in the indication of a shocking realization of the satiric content of the interrogative, as is represented in the form of a circle at the top of the ladder in the diagram.

Therefore, as the diagram ventures to clarify, the previous analyses of all the samples selected in both Arabic and English reflect a strong tendency towards the excessive employment of "interrogatives" in issuing satire braided with laughter. This qualitative analysis hasn't been concerned to offer a statistical account of the number of occasions in which interrogatives shaping rhetorical questions has been used in either of the satiric television programmes subjected to analysis. Rather, interrogatives have been mainly discussed as one basic linguistic criterion that meets the objectives of both Egyptian and American talk shows in offering satirical comments about any of the topics they address.

III. Conclusion:

This paper has attempted to offer an objective linguistic investigation of the effect of interrogatives in "satiric" television programmes in contemporary Egypt and the United States of America. It has initially investigated Post-Revolution media in Egypt that mainly relies on "Satire" with special references to Bassem Youssef's "Al-Bernameg" and Ahmed Adams' "Bani Adam Show".

The paper has only been instigated by purely linguistic interests to examine "Satire" as a phenomenon calling for analysis and examination in one of the historic phases Egypt has ever passed through. Apart from any political, social or economic

affiliations, this paper has thus attempted to investigate several linguistic features of "satire" in Egyptian media that are generally assigned by rhetorical questions.

Then, the paper has offered a counter argument to view the other side of the picture by subjecting two famous American satiric television programmes to linguistic analysis, mainly, the interrogatives employed in "The Daily Show with Jon Stewart" and "The Tonight Show with Jay Leno". Both the Arabic and English analyses have been launched to find out whether or not do the two languages resort to interrogatives with the same rhetorical bias in issuing light ridicule about the status-quo in two different cultural contexts as the Egyptian and the American, and if so, what is the force of impact of these formal tools on the target audience.

The outcome has been that both languages have been detected to heavily rely on "interrogatives" as an essential linguistic feature that characterize satiric television programmes in Egypt and America. Interrogatives in both languages have been also shown to occasionally resort to pauses, stops, lexical repetition as well as different para-linguistic elements as back clips, musical instruments, facial expressions and body language. The focal point of interest, however, has been to mark the role of interrogatives as a crucial grammatical mould for satire to be offered braided by light ridicule and laughter that is instigated by the communicated message of all the rhetorical questions addressed to the culture-specific audience of each talk show subjected to linguistic examination. The outcome of this research should thus inspire other research work to find out if this is applicable to other languages or other types of television programmes or even to support or refute the argument presented.

Of course, to offer an exhaustive analysis of versatile formal elements adopted in satiric television programmes in Egypt and America would demand a wider scope for beyond the availability of the present venture which is contoured by limitations of range, scope and space. Moreover, a thorough discussion of the ideologies of the selected Arabic and English samples could be the focal point of interest for other research work dedicated to the more specialized areas of criticism on the political, social or economic levels. Further, the design, production and direction of satiric talk shows could be of interest to studies attributed to media and mass communication. The present paper, however, has been primarily dedicated to an objective contrastive linguistic investigation of samples of famous satiric Arabic and English talk shows just o mark the power of language on several levels in issuing ridiculous comments about the status quo with the aim of reform via interrogatives, or rather, rhetorical questions. The area of concern has not been to discuss the ideologies involved but rather to investigate "interrogatives" as one of the formal logistics assigned to them with special reference to "satire" in Arabic and English languages.

IV. References:

Primary sources:

Ahmed Adam's "Bani Adam Show". My translation. "Egy. Now. Blogspot.com (Search You Tube)".

Bassem Youssef's "Al-Bernameg" (The program). Episode2, Season 3. Retrieved from (www.allreadable.com.2014).

Bassem Youssef's "Al-Bernameg". Eposide 4, Season 3, 2014, My translation. (Search You Tube).

"The Daily Show with Jon Stewart". December 21, 2000. Retrieved from "The Official Anderson Website – Archive – Transcripts", 2014. (www.gilliananderson.ws).

"The Tonight show with Jay Leno". "www.gilliananderson.ws." Retrieved 2014.

Secondary sources:

Akmajian & Demers, A & R.A. (2004). *Linguistics: An Introduction to Language and Communication (5th edition)*. New Delhi; Prentice Hall.

Brown & Miller, E.R & J.E. (2012). *Syntax: A linguistic Introduction to Senence Structure*. London: Hutchinson.

Frank, J. (1990). "Forms and Functions of Rhetorical Questions in Converation". In *Journal of Pragmatics,* volume (14), Issue 5. Retrieved from (www.science.direct.com)

Gee, J.P. (2004). *An Introduction to Discourse Analysis (2nd edition)* London & New York: Routledge.

Han, C.H. (2002). "Interpreting Interrogatives as Rhetorical
    Questions". In *Lingua* volume 112, Issue (3). Retrieved from
    (www.science.direct.com).

Hassan, A. (2011). "Surgeon Using Parody to Dissect the News in
    Egypt" (http:// www.nytimes.com).

Heim, I. (2003). "Why even ask?: On the Pragmatics of Questions
    and the Semantics of Answers". Massachusetts: Massachusetts
    Institute of Technology. Retrieved from (http:dspace.mit.edu).

Hellyer, H.A. (2012). "Will Egypt's Jon Stewart be stifled?"
    Retrieved 2014 (http:// edition.cnn.com).

Hintikka, J. (1984). "The logic of Science as a Model-Oriented
    Logic". In *Chicago Journals*, vol. I. By The Philosophy of
    Science Association. Retrived from (www.jstor.org).

Paltridge, B. (2006). *Discourse Analysis*. London: MPG Books Ltd.
    Bodmin.

Richard & Cacioppo, E.P. & J.T. (1981). "Effect of Rhetorical
    Questions on Perswasion: A Cognitive Response Analysis. In
    Journal of Personality and science Psychology, Vol. 40 (3).
    Retrieved from (http://psynet.apa.org).

Stelter, B. (2010. "Adnerson Cooper to Host Daytime Talk Show".NY
    Times.com.Retrived 2011 (http://www.nytimes.com)

Online Resources:

http://grammar.about.com/od/rs/g/sarcasmterm.htm.
http://www.skwirk.com.au/p-c
http://en.wikipedia.org/wiki/Irony, humour
http://grammar.about.com/od/il/g/ironyterm.htm
http://en.wikipedia.org/wiki/satire
http://web.li.gatech.edu/structureshow.htm
https://en.wikipedia.org/wiki/talk-show
www.literarydevices.com/satire
http :www.youtube.com

Online Dictionnaries:

- The ABC Oxford English Dictionary.

- Dictionary.reference.com retrieved 2014.

- http://examples.yourdictionary.com/examples-of-irony.html

- http://www.merriam-webster.com/dictionary/humour