

Literary Satire and its Impact on Public Opinion Direction (Iran and Iraq as Model)

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ABSTRACT

In this research, in order to design a literary satire model and its effect on the guidance of the general public, the views of the experts have been used. Satire writers usually benefit from literary language that is blended than the defamiliarization element and the attractiveness of its audience is increased.

In this research , after collecting influential factors and a multi- day newspaper , a questionnaire was designed and distributed among academic circles and the citizens in Iran and Iraq. The results showed that literary satire affects citizens (attitude, responsibility, participation, empathy and cultural value) of citizens. And human science can change the destiny of a society, and it must also guide society. Human science is the compass of our society and the social context that we should look at and use it. And human science must come to field and teach the right ways.

Keywords : Satire definitions, satire history in Iran, satire history in Iraq, satire genre and its title, the features of satire, the role of satire on society.

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I. INTRODUCTION

The artist and his fully aware audience re-discover "satire" as a kind of language – a language that is the source of the discovery of the world as a dynamic cultural element that is embodied in all arts while being independent of them. It is embedded in painting or poetry but it is not limited to them. Language is a value beyond the media, an art or a school of thought (Mojabi, 2004: 11). The right to the freedom of expression is the most fundamental right of the media. The other freedoms and media rights such as the right to have access to information, to criticize, have independent media, the need to protect media pluralism, the prohibition of censorship and the right to free publication are also rooted in and strongly influenced by the freedom of expression. Therefore, the importance and place of the freedom of expression in a legal system and the concept that is derived from this freedom has a significant impact on the establishment, implementation and interpretation of media laws and regulations and, in other words, the legal status of media and their issues (Ansari, 2007: 7). As regards the freedom of the press, a general and a particular definition can be considered.

In the general sense, the freedom of the press includes the free search, collection and acquisition of news, information and public opinions with their free transmission and the free circulation of newspapers along with free radio broadcasting, television and internet programs, the free access to the press and the reception of these programs. In this way, the freedom of journalists to work, the free circulation of newspapers and magazines by individuals and political groups and the free, unbiased and

objective broadcasting of radio and television programs, the free reflection of public opinion in the press and other mass media are considered to be among the basic conditions for the press freedom. More particularly, the freedom of the press is the unblocked publication of newspapers and other periodical publications without any restrictions or supervision before coming out. It implies not blocking or and arbitrarily stopping their publications by following the standards of the legal responsibilities of the publications and investigating their alleged violations in ordinary courts in the presence of the jury. This is consolidated by adhering to the principle of pluralistic state of intellectual and political diversity within periodicals and other media and preserving their independence from the owners of wealth and power (Motamednezhad, 2007: 25). Perhaps, the best instrument to study the press as the current intellectual movement with the new renaissance is the press itself (Albizi, 1972: 11).

From the author's point of view, the focus and the ultimate goal of the freedom of the press as the provision of free and universal expression and its implementation is the best way of knowing the truth and the untruth. That is why the free press is known as the basic element of a free and rational society because the closest way to arrive at the truth is the competitive provision of alternate views. Furthermore, the progress of society depends on how to distinguish between "right" and "wrong". In this way, one of the benefits of the free press is allowing the free expression of the right and wrong. It gives the community the opportunity to be aware of the wishes and demands of its members.

Therefore, under the favorable conditions of the freedom of the press, the truth, prosperity and freedom can be developed together. If the press control and restrictions seem justified even for a short time, this might eventually lead to an irrational and repressive state of governance.

II. RESEARCH OBJECTIVES

- Explaining the role of literary satire in the attitudes of citizens.
- Explaining the role of literary satire in citizens' sense of responsibility.
- Explaining the role of literary satire in the participation and empathy among citizens.
- Explaining the role of literary satire in the cultural values of citizens.

III. RESEARCH BACKGROUND

The present study is a combination of the humanities and sociology and relies on a field questionnaire. The researcher is of the opinion that this research is the first study dealing with the humanities and social issues. The author also knows that the study has some limitations and shortcomings but hopes to compensate for these shortcomings with other broader fields and texts.

IV. RESEARCH METHOD

This study was conducted using a survey and field method through a questionnaire for data collection. This quantitative and qualitative research is an applied study in terms of its objective. The research method is also descriptive and correlational. The statistical population of the survey includes an unlimited number of citizens. The LISREL software (with an unlimited number of 384 people) has been used to determine the sample with regard to the required sample size. The sampling method is randomized stratified sampling. The original research questionnaire is based on a review of previous research and studies. In this sense, the validity and reliability of the entire questionnaire have been tested. In this research, the content and factor validity of the questionnaire items were examined. The opinions of the elites and experts of this field were taken into account in order to identify the factors and the validity of the content of this questionnaire. Moreover, the validity of each structure was confirmed using a confirmatory factor analysis. Likewise, the Cronbach's alpha method was used to check the reliability of the research instrument. The results in Table 1 show that all the dimensions have an acceptable reliability (which is above 0.7).

The Iranian newspapers selected in this research are the following:

- The Hippo (*Farsi*: دگ, رکن) as a part of "Etemad newspaper"
- Literature and Arts from "Etela"at Newspaper"
- "Lawless" as a part of the Law newspaper
- "Shahrvang" in the "Citizen" Newspaper
- The dialogue column in "Keihan" newspaper

Iraqi newspapers

- *Sabah* Newspaper
- *Haghigh* newspaper
- *Time (Zaman)* newspaper and *Katyusha* column
- "Dastoor & Saffeh" Newspaper (Motefarej)
- *Madi* newspaper

V. THE DEFINITIONS OF SATIRE

"Satire: sarcasm and humorous expressions" (Rampouri, 1996: About Satire)

"Humor (ضحك) is an Arabic term which means comedy and humor. In the literary sense, the word refers to the works of literature that draw on irony, mockery, and sarcasm to show the flaws, ugliness and falsities of individuals and societies. It is synonymous with the "satire" which has been derived from the Latin words "satira" and "satura". The latter means a container filled with various fruits given to the gods of farming and agriculture as a tribute (Dad 1996: About Satire).

Alternatively, it can be defined as:

"The particular way of expressing the concepts of satirical social and political beliefs and the way of exposing the bitter and hateful facts of corruption and injustice of the individual or society whose expressions are normally or severely prohibited. This is under the cover of mockery to reject and dismiss the root of corruption and injustice" (Behzadi, 1999: 56).

Khorranshahi writes: "Satire is a speech that has a point and is expressed with some pleasure, warmth and a kind of joy" (Khorranshahi, 2004: 192). Jonathan Swift (1766-1667), the English writer says that satire is "a mirror in which the viewer sees the face of anyone but himself and this largely forms the reason why satire is so popular in the world and, for the same reason, few are offended by it" (1999: 209). Shafiei Kadkani gives a definition of satire that he believes has not been more comprehensive and more precise in any other source. He defines satire as "the artistic image of the community of contradictions and extremes". He explains that "this artistic image of the paradox is visible in the center of all the real satirical forms of the world literature from Chekhov's stories to Obeid's stories and all the narrations made by the pioneers of art and letters which can be considered as a kind of comedy" (Kadkani, 2001: 302)

From the point of view of linguistics, satire is a kind of language use in literature and its main basis is the formulation through the rejection of norms and the addition of rules. From this angle, the distinctive character of this form of language use in literature can be examined by three aspects: the referential side of satire, the evasion of reality in satire and its effect (i.e. pleasantness or unpleasantness). In other words, comedy refers to a reality in the outside world and uses the means to magnify or miniaturize the facts. Now, the "comedy" appears if the fact chosen from the outside world is bitter and its reactions somehow satisfy the absurdity of such an observation in the audience (Safavi, 2005: 16).

The public opinion forms part of the inner strength of a nation but it does not always remain constant and may evolve. This transformation varies according to the social status of the human race at any time with regard to other eras while it differs according to its own social form. Public opinion is a force that sometimes destroys, builds, overflows, pacifies, and stirs everything and becomes silent at other times! It is nothing but the voice of the people and a part of the history of nations. The public opinion is a political force that is not anticipated by the constitution of any state, but plays an important role in consolidating or destroying the paradigms of power. It is not a constant and independent phenomenon but is closely linked to other phenomena including the majority, minority, propaganda, mass media, social laws, cultural values, the values governing society and so on. The public opinion of any society is shaped in the context of the values and the social and cultural forms of that society which means every society shows different reactions to different events distinguished by the norms of each society even from one time to another. In the meantime, the astonishing development and spread of the mass media including the satire in the newspapers has certainly

brought about a change in the growing popularity of the public opinion. Today, these systems are the most important means of informing the citizens and they are used to influence the people's thoughts and change the attitudes and behaviors of the audiences. As with fiction writing, playwriting, and some other literary forms, the satire and the development of comical genres are a form of expression for communicating the critical aspects and various failings of society with a special language combined with laughter in response to pain and discomfort. Therefore, the language of comedy is a kind of literary language use as viewed in poetry and prose.

The main element in the creation of satire is nothing but the process of "highlighting" that takes us to the prominent or literary language from the automatic language in terms of its two varieties known as the reduction and addition of rules. Through "the rule augmentation", we translate the automatic prose into an order and turn it into poetry through the same automatic regulation. Therefore, the satirical language cannot be taken from such an ambience. What is characteristic of this type of literary language is its referential point. In dealing with satire, we refer to the reality in the outside world and "how we refer to this fact" might create the genres of satire. (Safavi, 2005: 26). Nonetheless, this feature is not sufficient and does not exactly convey the meaning. Hence, we should consider other attributes for the language of satire. "Comedy is not a simple act of visualization, but rather a rationalization consisting of assessments with an eye to the general light that penetrates everything and brings about the position and value of everything by meticulous expression. If we consider the serious poetry as the language of the elite and the elective elements of a nation, then the "humor" and its intricacies must be considered as a feature of all those people and even the most inferior, the poorest and the least developed beings in terms of the knowledge" (Behzadi, 1999 451:). "Satire is the language of the silent majority." In the following, we read about satire: "Satire is poisonous, bitter and distinctive on the inside and is generally sweet on the outside ... satire and sarcasm are a dangerous way of writing and it is not easy to understand the extent of the ambiguity used to mitigate the violence...." (Radaf 1989: 121). Since a sincere and real humorous effect formed within the framework of the correct factors creating humor is usually regarded as the most accurate literary type, it can also be the most effective form of expression. Of course, causing a smile that covers tears and pain depends on the sharpness and the power of social discretion and sophisticated political thoughts. At the same time, thoughtfulness and meaningfulness are the other sections of this process. Truly, the language of a satirist is always a tongue with stings and hints especially when it reveals a flaw, shortcoming, ugliness and evil or when it shows the unpleasant and unobtrusive characteristics of the people or reveals the demagogues and superstitions of the society. This is done to achieve the goal of satire which is the amendment of the society by highlighting these features. In general, any matter deemed unethical as a counter-value is criticized by the satirist and his peculiar and sarcastic language.

5.1. The translation of satirical works and its significance

With regard to the cultural dimensions of satire, there are different perspectives on its translatability. Cicero believes that verbal satire (which is related to the phonetic or written form of satirical factors) is untranslatable while referential satire can be translated (Atardo, 1994: 27). Chiaro believes that verbal satire has two layers with a complete overlap and it is a completely different writing that the receiver understands as a text that has the same meaning (Chiaro, 2010: 2-3). Therefore, any sort of verbal satire must be able to reconstruct this contradiction in the source language. To do this, the ambiguity of the source language must be aligned with the same ambiguity in the target language while, at the same time, a solution is needed for the culturally oriented references often used in satirical works and this essentially seems very complex and difficult.

5.2. Satire as a term used by literary men

Apart from the lexical meanings of satire that appear in cultures and concepts (such as teasing, misleading or slander, code language, accusations, scandals and laughing at someone, etc.), it is used by literary men as "a particular way of expressing social, critical, and political concepts to expose the bitter and hateful nature of the corruptions and the unjust nature of individuals or societies while such revelations are usually prohibited by them. This is achieved through the laughter and fun meant to reject and uproot the basis of corruption and such unfair cases by relying upon satire. Simply put, satire can be defined as a critique and a judgment combined with sarcasm regarded as a literary genre that is developed indirectly and implicitly in circumstances where:

*The tear that the mystery of love reveals is burdensome
A child in good spirits shall not survive*

This particular feature is expressed by provoking far-fetched mental associations through the right reasoning and difficult conjectures. It points to the unethical and immoral nature of an individual or society. Furthermore, the satire expresses the political and social burden when invisible nets have been cast to trap the honorable men. With this fervor and consciousness, the sharp edge of its attacks targets the malignant society and its prevalent defects rather than the individual" (Behzadi, 1999: 2 and 5-6).

VI. THE HISTORY OF SATIRE IN IRAN

Of the few surviving texts of the ancient Iran, one can refer to the "Assyrian Tree Poem". In this poem, there is a debate between the palm tree and the goat written in the northern Pahlavi (or Parthian) language. It is created by an unknown poet and includes 121 verses. The Assyrian tree is a satirical debate and belongs to the folk culture of ancient Persia (Roohollah, 1995: 27).

However, after the advent of Islam, with regard to the collection of folk satirical works in Iran, it can be said that the book titled "Aghayed Al-Nesa" (also known as

"Kolthum Nana") composed by Aqa Jamal Khansari, the versed cleric living in the Safavid era is indeed the first Persian work regarding the collection of folk satire. This book is written with a clear language using humorous hints (Fazeli, 2014: 21). In the 10th century, a book titled "Lata'ef al-Tavaef" written by Molana Fakhr al-Din Ali Safi focused independently on such excitements and debates. This particular work has many historical values and countless literary points (Golchin Ma'ani, 1958: 14). In classical Persian literature, satire existed differently in the works of the writers of different periods. In this line, Obeid Zakani is the father of the art of satire in Persian literature (Aslani, 2006: 143).

During the Constitutional Revolution, newspapers such as (Sharafat), (Chanteh), (Paberehneh), (Mullah's jungle) and a little later (the Jarchi of the Nation) were the journals whose authors wrote their subjects using folk idioms based on folk humor. In this sense, the works of Seyyed Ashraf Al-Din Hosseini, the owner and editor of the newspaper called "The Breeze of the North" also earned a great reputation for the same reason. Shortly thereafter, newspapers such as "Baba Shamal" and "Towfiq" also began to write their themes using a colloquial and informal language (Fazeli, 2014: 22). The newspaper called "Sur al-Esrafil" which was published outside Iran belonged to the same line of publications (Abdul Kareem, 1972: 10).

After this period, one should mention Ali Akbar Dehkhoda and Hassan Moghaddam. The "Proverbs and Examples" and the articles known as "Charand and Parand" (or nonsense) written by Allameh Dehkhoda made the Persian-speaking readers aware of the value and significance of colloquial terms and the rich interpretations of the colloquial language often associated with the satirical and critical concepts. Likewise, "Once Upon A Time" published by Seyyed Mohammad Ali Jamalzadeh was another work that emerged in those years and was full of colloquial expressions, parables, slang terms, funny expressions and humorous remarks from the language and culture of the commoners. In all his works, Jamalzadeh recorded the use of traditional satire by using them in the form of his stories and thus showed the meaning and correct use of folk satire in a proper linguistic context (Fazeli, 2014: 23).

In the following period in contemporary times, the Persian language scholars turned to humor less than their predecessors. Hence, the fundamental transformation of this period was the change in comical texts as a subject of serious academic study. In this context, several texts and resources were published, compiled, translated and edited in the form of articles, books and research reports. But in the field of humor and satire in the culture of the people, the most important work of the contemporary period can be seen in the realm of the national media (as the center of people's culture) currently continuing its activities which has started since 1961 under the direction of Professor Abu Al-Qasem Anjavi Shirazi. The center which collects Iranian culture in all areas from around the country, has gathered a large collection of jokes and comical expressions used by the people (Mahjub, 2003: 75-74).

Ahmad Shamlu's book of culture or his multi-volume work called "the book of the alley" is another important work about the culture of the Iranian people especially in terms of interpretations, idioms, customs, jokes and the hilarious remarks that have become commonplace in contemporary times.

The book also contains numerous comic narratives written by the author when explaining and interpreting the entries (Fazeli, 2014: 24).

However, the most important newspapers that have comic works and are being released presently in Iran are the following:

- The Hippo (*Farsi*: کبک as a part of "Etemad newspaper"
- Literature and Arts from "Etela"at Newspaper"
- "Lawless" as a part of the Law newspaper
- "Shahrvang" in the "Citizen" Newspaper
- The dialogue column in "Kayhan" newspaper

VII. THE HISTORY OF SATIRE IN IRAQ

Archaeologists say that they have discovered several historical documents in Nineveh, dating back to the kingdom of Assyria in their treasury which were the first satirical papers (Al-Jubouri, 2009: 2).

Nevertheless, during the Islamic era, the poet known as Farzdaq is considered the most important poet of satire. In the Abbasid era in Baghdad, there were some satirists such as Bashar Bin Barad, Abi Nawass, Hamad Abd al-Samad bin Al-Ma'zal, Ibn al-Moghafa and writers like Jahiz, Al-Hamzani, Abu al-Aina and brave poets such as Abu al-Abr, Abu Ghulaleh al-Makhzumi and Abu Hakimeh (Amin, 1987: 112).

However, in the modern era or the Ottoman era in 1869, Zuraa was the first comical newspaper in Iraq and this newspaper continued to come out from the Ottoman Empire to the English occupation of Baghdad. This newspaper was published in Basra in 1889 and Mosul in 1885 (Al-Hasani, 1971: 57). Moreover, some scholars indicate that the newspaper called "Al-Iraq Journal" was the first newspaper in Baghdad during the days of Dawud Pashah's rule being published in Arabic and Turkish in 1816 (ibid: 58).

According to some academic sources, it is held that Marqat al-Hundi was the first satirical newspaper published in Basra in 1909 and the newspaper followed the writing style adopted by the Turkish papers in Istanbul (Bhatia, 1976: 147). In 1909, several newspapers such as Gerab al-Kordi, Taj El-Nawadar, Jenaha Baz, Khan Ghagan and al-Mozhakat were published in Basra (Mohammed, 2007: 14 -17). From 1913 to 1973, several comical newspapers were published such as "Bolbol Vajha al-Roumi" in 1913, Hazl paper in 1924, Konas al-Shurwa newspaper by Mikhail Tisa in 1925, Al-Matarrudj

newspaper in 1926, Borhan newspaper in 1927, Naghed published in 1931 and the newspaper called Habzbuz and its editor "Nuri Sabet" (Al-Sadr, 1972: 56). However, other journals such as Behlul, Shamghamak and Kashkool came out regularly in 1932 and the newspaper called Al-Fulgah was published in 1940 while another journal called Ghorandel edited by Sadeq Azdi was published in 1947 (Ibrahim, 1976: 143).

Other newspapers came out in different years such as Abu Alnavas in 1948, Gazmooz in 1935, Lessan Kashkool in 1954, Sandooq Al-Doniya in 1962, Bohlool in 1962 and Fakayeh in 1963. From 1969 to 1973, a newspaper called "Motefarrej" was published during the era of the Saddam regime as the last satirical newspaper. Its publication was stopped by the regime after 1973 (Al-Miahi, 2011: 65). In this contemporary era, Ahmed Matar was one of the poets who strongly criticized the Arab rulers, their ranks, and their cruelty using poetry and satire. He condemned the social sufferings of the Iraqi society and the Arab nation and studied these issues (Ayeshe, 2005: 5). He wrote for the Kuwaiti newspaper known as "Al-Ghabas" (Ghanim, 1998: 57).

Several newspapers were published after the collapse of the Saddam regime, the most important of which were: the Habz Booz newspaper concerned with globalization (2003), the Behlul newspaper in 2003, Karwak in 2007, Falqeh magazine in 2007, Dastoor paper and its comical additions in 2008 and the newspaper called "Nahno Hona" (We Are Here), (Habz Booz al-Youm), Haj Agha Radhi in Karbala, the Caricature Guide (Al-Moujah al-Karikaturiya) in 2010 and the new Sabah newspaper published in 2008.

VIII. THE GENRE OF SATIRE AND ITS THEME IN NEWSPAPERS

Comedy, humor, jokes and hilarious stories are the phenomena that cause us to smile or laugh as we read or hear them. The Longman Dictionary (2005: 796) has provided two main meanings for humor:

- a) The ability or desire to think about funny things or the funny things expressed indicating this ability in a person
- b) The existing characteristic in something what has made it interesting and makes the people laugh

Spanacaci has categorized satire from different perspectives. He divides humor from a linguistic perspective into three categories: linguistic joke, cultural joke, and universal joke (Spanacaci, 2007: 11). Harry believes that language satire has an attribute of contradiction or the contradiction between what is expected by the listener and what is actually happening in a joke and the contributing factor to this contradiction is "ambiguity". Although this is contrary to the listener's expectation, it might eliminate the paradox. The verbal games are the linguistic satires often considered untranslatable because of the strong dependence on the structure of language (Harry, 2006: 7-22.)

IX. THE DISTINCT CHARACTERISTIC OF SATIRE FOR THE PEOPLE

9.1 The hilarious and pleasant quality

One of the distinctive features of humor can be the funny thing that makes you joyful. Benedetto Croce summarizes his ideas about laughable phenomena: "Bursting into laughter is the result of a two-step process. First, humans are disturbed by the perception of a kind of distortion, but the laughter comes immediately afterwards from the psychological pressure that is being predicted" (Feibelman, 2001: 75-77). The theory Croce adheres to encompasses all the elements of the classical thinkers from Plato to Kant and is an example of the theory of relaxation after intensity. According to this theory, comedy is a psychological phenomenon and comes about when we find that something is not as unpleasant as we had expected. As a result, it suddenly gives us a sense of tranquility. The psychological forces that were prevented from expression are suddenly released and the result is laughter (ibid: 76).

9.2 The release of energy

The biological value of laughter is that it releases the unused energy and is also a substitute for the suppression and its consequent consequences. According to Menon, only when we look at objective phenomena from different perspectives, their incompatibilities are manifested. Therefore, jokes and laughter should also open up different perspectives. Menon ultimately believes that "a joke is the result of incompatible perceptions of a single object, which is due to our understanding of the nature of the object and its relations with other objects". Then, the problem depends on the relations that the object has with other objects and our awareness of the nature of that particular object (ibid: 82-80)

9.3 The creation of pleasure

Tracy Seward "considered the funny phenomena of psychological foundations that give life to the soul and add to its pleasure." When our souls are ready to accept this process and we come across inconsistent events – an event that has intensified joyful memories directly and indirectly when an inconsistent event is observed and it overcomes the human existence. This vague emotional state gives rise to vitality and liveliness, though this is initially due to the active pursuit of vitality. In the next step, pleasure becomes essentially passive. The pleasure comes from a joyful inner experience. The attractiveness of this state of mind is linked to the objective event and, in this way, the active vitality is felt in a laughable state and the event that creates this mood is considered funny. As a result, this transition creates a feeling of understanding for the funny phenomena "(ibid., 2001: 91).

9.4 The creation of a common sense

One of the theorists who have put forward some ideas about satire and the subconscious is Sigmund Freud. Freud's theory suggests that the satire is a kind of "Sensus Communis" or the common sense and general

understanding. This means that the hilarious quality of the social nature depends on the logical confirmation of the others' perceptions. The joke always requires the judgment of others and has a social domain. According to Alfred Schötes, "jokes like fantasies and dreams are abstract actions or the distance from the daily life as the actions that represent the common structures of universal life" (Siavash, 2010: 8).

9.5 The creation of peace

The theory of „peace“ was raised in the 19th century by Herbert Spencer. Spencer argued that "laughter is the liberation of the suppressed nervous energy that ultimately leads to the inner peace of mind." Nevertheless, this theory is well-known in the book on jokes and its relation to the notion of subconscious developed in Freud's work in 1905. Freud explains in this work that "the effect of a free or discharged gene on laughter has this certain quality for the reason that it reduces the amount of energy normally used to contain or suppress the psychosocial activity" (Critchley, 36: 2004). This release and discharge is followed by calmness.

9.6 A sense of excellence

Based on the theory of supremacy that has been raised by Plato, Aristotle, Conintilian, and Thomas Hobbes in modern times, "we laugh because of the sense of superiority over others" or because of the sudden glory resulting from the sudden perception of our superiority as compared to the subversion of others or our previous inferiority" (ibid: 36). This sense of supremacy being instilled into the audiences can create more motivation for their attention.

9.7 The change in the present reality (Creating Inconsistency)

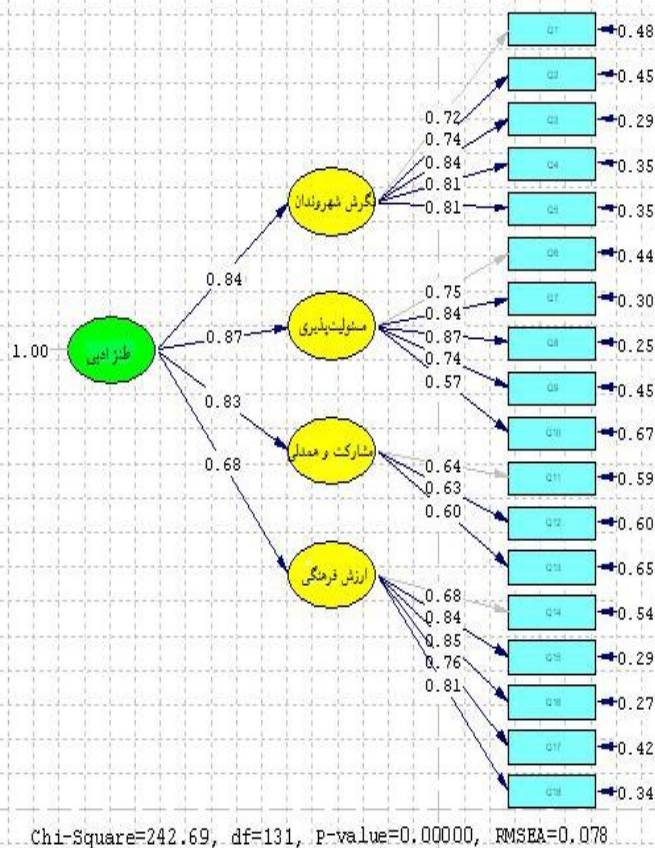
It can be said that humor is the result of a discrepancy between the usual orientation of objects and the way they represent themselves in a joke or between the expectation of the individual and reality. Comedy is displayed through the creation of a new reality and the changing circumstances of a person. Laughter is the result of an expectation that suddenly fails (Bergson, 67: 1379). James Russell Lovell wrote in 1870: "In the first analysis, the humor is an understanding of inconsistency". The humor is the outcome of inconsistent experiences between the human knowledge or expectations on the one hand and the events occurring in the jokes and humorous language on the other (Critchley, 2004: 36). Henry Bergson believes that any kind of reversal in the rational order is an event that can form the subject of comedy. For example, he says, "it is funny when the means take the place of the end or an irrational order arises for some reason. Comedy does not refer to the supremacy values being exaggerated but refers to the unawareness of a person regarding the hidden logic in those values which is based on full-fledged subjectivism (Feibelman, 2001: 72).

9.8. Defamiliarization

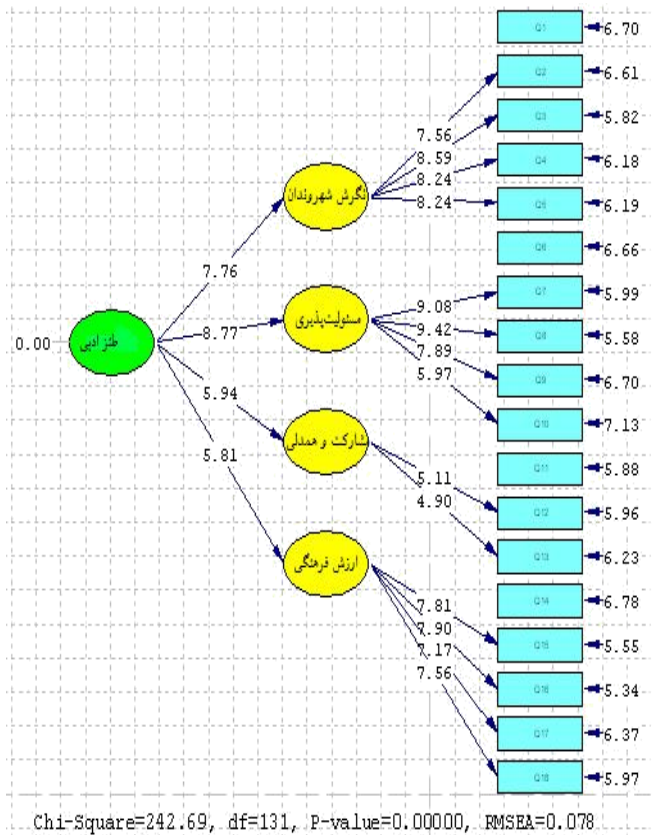
The commonality of anthropology and satire can be understood as defamiliarization. The threads of common sense are torn, the unexpected event is formed, and the familiar issues are placed in the context of an unfamiliar category and even shocking contexts so that the audience or readers can become aware of their hidden concept. According to Hank Dresson, "comedy is a form of social and critical anthropology as a phenomenon that changes the familiar notions into unfamiliar ones, mitigates the mythical and mysterious quality of phenomena and turns the world of common sense upside down. Comedy uses a reversed position facing the world and returns a person to the daily life by making the daily life seem as an unfamiliar notion (Critchley, 2004: 78).

X. RESEARCH FINDINGS

First, the data analysis is performed using the structured equations technique and the LISREL software. Given the limitations in the scope of this article, the models for measuring the variables of the research have not been provided and only the structural model of the research hypotheses is presented.



The standard coefficient for the role of literary satire on the citizens' attitude is 0.84, the role of literary satire on the sense of responsibility is 0.87, the role of literary satire on citizenship participation and empathy is 0.83 and the role of literary satire on the cultural value of citizens is 0.68.



The significance factor for the role of literary satire on the citizen's attitude is 7.76, the role of literary satire on the sense of responsibility is 8.77, the role of literary satire on citizenship participation and empathy is 5.94 and the role of literary satire on the cultural value of citizens is 5.81.

Table 1: Cronbach's Alpha Variables

Cronbach's Alpha Variable	Variable
85%	Citizens' Attitude
78%	Citizens' Responsibility
90%	Citizens' Participation and Empathy
86%	Cultural Values of Citizens

Table 2: The Goodness of fitness indexes for the model

The statistic of the hypotheses model	Acceptance Index	Goodness of Fit Index
0.073	RMSEA<0.08	RMSEA
0.94	NFI>0.90	NFI
0.9	NNFI>0.90	NNFI
0.92	IFI>0.90	IFI
0.98	CFI>0.95	CFI
0.93	GFI>0.90	GFI
0.88	AGFI>0.85	AGFI
0.058	RMR<0.75	RMR

Table 3. Summary of the results of research objectives and their test results

Test result	T-Value	correlation coefficient	Objectives
Confirmation	7.76	0.84	Explaining the role of literary satire on citizen's attitude
Confirmation	8.77	0.87	Explaining the role of literary satire on citizens' accountability
Confirmation	5.94	0.83	Explaining the role of literary satire on citizens' participation and empathy
Confirmation	5.81	0.68	Explaining the role of literary satire on cultural values of citizens

XI. CONCLUSION

Following the research questions, we conclude that directing the public opinion through the provision of literary satire methods that have a high degree of decisive influence and many of the important concepts that express their clear and distorted expressions in the language of satire can be largely accepted by the audiences. Accordingly, there are many activities in the field of literary satire, politics and society. This phenomenon is now seen as a form of political activity having penetrated the public with audiences usually looking at the newspapers for one or two words to get a general state of the affairs and a general statement of the political and social situation. The reliance of informational powers on literary satire is globally effective. This tool is one of the effective ways in which cultural materials are conveyed to the audiences for the gradual change of their attitudes.

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