

**IBN HALDUN UNIVERSITY
SCHOOL OF GRADUATE STUDIES
DEPARTMENT OF RADIO, TELEVISION AND CINEMA**

MASTER THESIS

**THE PERSPECTIVES OF YEMENIS IN TURKEY ON
THE YEMENI COMEDY POLITICAL-SATIRE TV
SHOWS BROADCAST FROM TURKEY**

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**THESIS SUPERVISOR
ASST. PROF. YASMIN ALDAMEN**

ISTANBUL, 2023

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SHOWS BROADCAST FROM TURKEY**

by

MOHAMMED SALAH

**A thesis Submitted to the School of Graduate Studies in partial
fulfilment of the requirements for the degree of Master of Arts in
Radio, Television, and Cinema**

**THESIS SUPERVISOR
ASST. PROF. YASMIN ALDAMEN**

ISTANBUL, 2023

APPROVAL PAGE

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts Radio, Television and Cinema.

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Date of Submission

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ÖZ

TÜRKİYE'DEKİ YEMENLİLERİN TÜRKİYE'DEN YAYINLANAN YEMENLİ KOMEDİ SİYASİ-HİCİV TV PROGRAMLARINA BAKIŞI

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Bu çalışma, Türkiye'de bulunan Yemen vasıtasıyla üzerinden yayınlanan Yemen siyasi komedi televizyon programlarının Türkiye'de yaşayan Yemenlilerin görüş ve tutumları üzerindeki etkisini incelemektedir. Yemen'de 2011 Devrimi'nden sonra hiciv komedi programlarının ortaya çıkmasıyla bu programlar siyasi ifade ve sosyal eleştiri platformları olarak geniş kitlelere ulaşmıştır. Bununla birlikte, siyasi söylem ve halkın katılımı üzerindeki etkileri henüz araştırılmamıştır.

Bu çalışma, Yemen toplumunun komedi programlarına olan ilgisinin ardındaki nedenleri, bu gösterilerin siyasi inançları üzerindeki etkisini ve ele alınan konulara yönelik tutumlarını nitel bir vaka çalışması yaklaşımı kullanarak incelemektedir. Çalışma, hicivli siyasi komedi televizyon programları, siyasi söylem ve halkın katılımı arasındaki karmaşık ilişkinin kapsamlı bir şekilde anlaşılmasını sağlamak için etnografik veri toplama, derinlemesine görüşmeler ve odak grup tartışmalarını içermektedir.

Çalışmanın sonuçları, hiciv programlarının siyasi farkındalığı şekillendirmedeki ve Yemen'deki güncel olaylara mizahi ve bilgilendirici bakış açıları sağlamadaki önemli rolüne ışık tutmaktadır. Sunucu Muhammed El-Rub tarafından sunulan "Ra'is ul-Fasil" programı, Türkiye'den yayınlanan diğer Yemen komedi programlarına kıyasla çeşitli siyasi konulara bakış açılarını etkilemesiyle katılımcılar arasında öne

çıkılmaktadır. Bununla birlikte, bazı katılımcılar, birçok Arap ve yabancı programları izlemeleri nedeniyle Yemen komedi programlarına olan ilgilerinin azaldığını ifade ederek, daha fazla geliştirme ve içerik çeşitlendirmeye ihtiyaç duyulduğunu belirtmektedir.

Son olarak, bu çalışma Yemen toplumundaki komedi programları hakkındaki sınırlı literatüre katkıda bulunmakta ve siyasi iletişim ve halkın katılımı için bir araç olarak potansiyellerine ilişkin değerli bilgiler sağlamaktadır. Bu sonuçların medya uzmanlarının, siyasi iletişimcilerin ve politika yapıcılarının siyasi komedi televizyon programlarının olumlu demokratik katılım potansiyelinden yararlanmalarına yardımcı olacağı umulmaktadır.

Anahtar Kelimeler: Hiciv Programları, Hiciv Siyaseti, Siyasi Eğlence, Siyasi Komedi, İroni, Yemen Medyası.

ABSTRACT

THE PERSPECTIVES OF YEMENIS IN TURKEY ON THE YEMENI COMEDY POLITICAL-SATIRE TV SHOWS BROADCAST FROM TURKEY

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This thesis investigates the impact of comedy Yemeni political-satire TV shows broadcast from Turkey on the perspectives and attitudes of Yemenis residing in Turkey. With the emergence of satirical programs in Yemen after the 2011 revolution, these shows have gained popularity as platforms for political expression and social critique. However, their influence on political discourse and public engagement is still not explored.

Using the approach of a qualitative case study, the study examines the reasons behind the Yemeni community in Turkey's interest in satirical programs, the effects of these shows on their political convictions, and their attitudes toward the discussed topics. The data collection includes cyberethnography, in-depth interviews, and focus group discussions to thoroughly understand the complex relationship between comedy political-satire TV shows, political discourse, and public engagement.

The findings highlight the pivotal role of satirical programs in shaping political awareness and providing comic yet informative perspectives on current events in Yemen. Alrubea's program, "Rayiys Alfasl", emerged as a standout among the participants, influencing their views on various political issues compared to other Yemeni satirical programs broadcast from Turkey. However, some participants

expressed waning interest in Yemeni satirical programs due to exposure to many Arab and foreign shows, indicating a need for further development and diversification of content.

Finally, this thesis contributes to the limited literature on satirical programs in Yemeni society and provides valuable insights into their potential as a tool for political communication and public engagement. These findings aim to assist media scholars, political communicators, and policymakers in harnessing the positive democratic engagement potential of comedy political-satire TV shows.

Keywords: Irony, Political Entertainment, Political Comedy, Satire Programs, Satire Politics, Yemeni Media.

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Foremost, I would like to express my deepest appreciation to my dear supervisor, Asst. Prof. Yasmin Aldamen, who spared no effort or time in guiding me and providing me with the academic advice that I needed. I thank her for inspiring me with her patience, which made me more interested in scientific research from day one. She continued her unique support for me throughout my work on this study, ignoring the many shortcomings to help me complete this study, which I hope the scientific research community will benefit from.

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LIST OF SYMBOLS AND ABBREVIATIONS

| | |
|-----|--------------------------|
| FGD | Focused Group Discussion |
| HR | Human Resources |
| PR | Public Relations |
| TV | Television |



CHAPTER I

INTRODUCTION

1.1. Satirical and Rhetoric Discourse

The concepts and terms about satire can be understood as a speech that a person uses to express the opposite of what they mean, as stated in the dictionary of Arabic terms in language and literature (Wahba et al.,1984). It is a form of camouflaged or satirical laughter that relies on simple phrases or visual images, which may involve rare news or allusions (Mazzarella, 2017). According to (Miller, 2013), satire is a form of communication that involves critical perceptions expressed through multi-meaning discourse. It serves as a means of conveying messages between the sender and recipient. Additionally, satire can be seen as a literary composition or cultural discourse that critiques vices, follies, and human shortcomings. It aims at various aspects of society, such as ethics, politics, behavior, and thinking, and may target individuals, institutions, personalities, or traditional norms. As a form of resistance, satire employs humour and sarcasm to achieve critical, corrective, controlling, and warning purposes (Miller, 2013).

1.1.1. Discourse Definition

(Fairclough, 1995) defines discourse as a way of speaking or writing organized around a particular topic or theme. It involves language and other forms of expression, such as images, gestures, or tone of voice. Furthermore, discourse can take various forms, such as a conversation, a speech, a written text, or a media presentation. Fairclough emphasizes that discourse is often employed to convey ideas, express opinions, and persuade others, and it can be influenced by social, cultural, and political factors. Additionally, he highlights that discourse is instrumental in constructing meaning, shaping identities, and establishing power relations between individuals or groups. The study of discourse is an

interdisciplinary field that draws on linguistics, sociology, anthropology, psychology, and other disciplines and looks to understand how language and communication shape social reality (O'Shea, 2012).

Discourse can encompass a wide range of communicative practices that include spoken or written language in addition to nonverbal communication, such as body language, facial expressions, and tone of voice. Discourse can be influenced by numerous factors, such as social norms, cultural values, power relations, and historical contexts. It can have significantly impact on individual and collective identities as well as social and political structures (Ross, 2011). Discourse analysis can involve examining the language used in a particular text, conversation, or media presentation and the social and cultural context in which it is produced and received (Geoffrey, 2005).

Discourse can also be used to construct and reinforce social hierarchies and power relations. For example, certain forms of language and communication may be associated with particular social groups, such as those based on gender, race, class, or nationality, and may be used to create and reinforce social norms and values. The study of discourse can thus be used to understand and challenge social inequalities and to promote social justice and equality (Schaefer et al., 2010).

1.1.2. Types of Discourse

There are several types of discourse that vary based on their purpose, structure, and linguistic features. Here are some common types of discourse (Shifman, 2013):

- Narrative discourse: Narrative discourse tells a story or recounts a series of events. It typically has a chronological structure and may include elements such as characters, plot, and setting. Examples include novels, short stories, and memoirs.
- Descriptive discourse: Descriptive discourse describes a person, place, thing, or event in detail. It may use sensory language to create vivid

images in the reader's mind. Examples include travel writing, nature writing, and scientific reports.

- Expository discourse: Expository discourse explains or informs the reader of a particular topic or concept. It may use a logical structure and supply evidence to support the argument. Examples include academic essays, research papers, and textbooks.
- Persuasive discourse: Persuasive discourse aims to convince the reader to take a particular position or action. It may use emotional appeals, reasoning, and evidence to support the argument. Examples include political speeches, advertisements, and opinion articles.
- Argumentative discourse: Argumentative discourse involves presenting and defending a particular viewpoint or position. It may use logical reasoning and evidence to support the argument and address counterarguments. Examples include debates, legal discussions, and academic papers.
- Interactive discourse: Interactive discourse involves communication between two or more people. It may take the form of conversation, dialogue, or debate and may include negotiation, persuasion, or conflict resolution.

These are just a few examples of the many types of discourse. The type of discourse used can depend on the context, purpose, and audience involved and can have a significant impact on how the message is received and understood (Corner, J., 2011).

1.1.3. Discourse Dimensions

Discourse has multiple dimensions that can help analyze and understand its structure and function. Here are some common discourse dimensions (Deery, 2011):

- Discourse structure: Discourse structure refers to how a piece of discourse is organized and its constituent parts, such as sentences, paragraphs, and

sections. Discourse structure can vary depending on the type of discourse, its purpose, and targeted the audience.

- Discourse genre: Discourse genre refers to the type or category of discourse, such as a news article, a scientific report, or a political speech. Discourse genre conventions can influence the language and structure used in the discourse, as well as the expectations and assumptions of the audience.
- Discourse style: Discourse style refers to how language is used in a particular discourse, such as the level of formality, tone, and gestures. Discourse style can vary depending on the context and audience and can affect the effectiveness of the discourse.
- Discourse context: Discourse context refers to the social and cultural factors that influence the production and interpretation of discourse, such as the historical, political, and ideological context. Discourse context can affect the meaning of the discourse and how it is received by the audience.
- Discourse function: Discourse function refers to the purpose or goal of the discourse, such as to inform, persuade, or entertain. The function of the discourse can affect the language and structure used, as well as the strategies and techniques employed to achieve the intended effect.
- Discourse power: Discourse power refers to how discourse can be used to keep or challenge power relations, such as by reinforcing social norms, promoting certain ideologies, or challenging dominant discourses. Understanding discourse power can help to analyze and resist how discourse can be used to keep social inequality.

These dimensions are interconnected and can affect each other in complex ways. Analyzing discourse through these dimensions can help to find patterns and structures within the discourse and understand its impact on society and culture (Fiske, 2010).

1.1.4. Discourse Analysis Approaches

There are several approaches to discourse analysis, each with its strengths and limitations. Here are some common approaches (Gray and Sandvoss, 2010):

- **Critical Discourse Analysis (CDA):** The CDA method focuses on how language is used to maintain or challenge power structures, social norms, and ideologies. It draws on theories from sociology, anthropology, and linguistics to analyze the social, historical, and political context of discourse and uncover the underlying power structures and assumptions that shape it.
- **Conversation Analysis (CA):** CA is an approach that focuses on the structure and organization of spoken language in conversation. It analyses the turn-taking, repair, and other interactional practices that shape the discourse and looks to understand how participants co-construct meaning through their use of language.
- **Critical Race Theory (CRT):** CRT is an approach that focuses on how discourse perpetuates racial inequality and promotes alternative narratives that challenge dominant discourses. It draws on theories from law, sociology, and anthropology to analyze the social and historical context of race and racism and to discover how discourse reinforces and resists racial hierarchy.
- **Discourse Historical Analysis (DHA):** DHA is an approach that focuses on the historical context of discourse and looks to understand how language is used to shape and reflect social and political change over time. It draws on theories from history, linguistics, and sociology to analyze how discourse is shaped by and shapes historical events and processes.
- **Multimodal Discourse Analysis (MDA):** The MDA approach focuses on how several forms of communication, including words, pictures, and sound, are combined to produce meaning in dialogue. It analyses the interaction between these modes and looks to understand how they shape the discourse and convey meaning.

1.2. Employing Irony in the Discourse

Employing irony in a speech can be a clever and effective way to convey a message, challenge expectations, or critique a particular situation or behavior. By using language to give the opposite of its literal meaning, irony can engage the audience and create a sense of tension or surprise. However, it is essential to use irony strategically and sparingly because the overuse or inappropriate use of irony can lead to confusion or misinterpretation. To effectively employ irony in a speech, it is essential to know the audience and their cultural and linguistic context and to choose the type of irony that best fits the message and purpose of the speech. Situational irony can challenge assumptions or expectations; verbal irony can comment on a situation or behavior; and dramatic irony can engage the audience in the narrative. By using irony carefully and deliberately, speakers can convey their message in a memorable and engaging way that leaves an impression on the audience (Gray and Lotz, 2012).

1.2.1. Irony in the Era of Ignorance

Irony can be particularly powerful tool in the era of ignorance, where misinformation, fake news, and conspiracy theories abound. Irony can be used to call attention to the absurdity or contradictions of particular beliefs or behaviors, and to challenge assumptions or expectations. By using irony, speakers can engage their audience and encourage critical thinking while also conveying a message memorably and engagingly. However, in the era of ignorance, irony can also be misinterpreted or dismissed as "fake news" or "alternative facts". Therefore, it is essential to use irony strategically and know the audience and their cultural and linguistic context. To effectively use irony in the era of ignorance, speakers must be clear and direct in their message while also using irony to highlight the absurdity or contradictions of particular beliefs or behaviors. By doing so, speakers can engage their audience and encourage a deeper understanding of the issues at hand while also challenging misinformation and promoting critical thinking (Baumgartner, 2012).

1.2.2. Irony in the Umayyad Era

According to (Hosna, 2010):

Irony was used in various forms during the Umayyad era that's panned from 661 to 750 CE. One notable example is the use of irony by poets and writers to comment on the Umayyad dynasty known for its extravagance and corruption. Poets would use irony to highlight the hypocrisy of the rulers, who claimed to be pious Muslims while engaging in lavish lifestyles and oppressive policies.

One famous example of irony during the Umayyad era is the poem "The Mouse's Prayer" by Abu'l-'Atahiya, which satirizes the Umayyad rulers and their lavish lifestyles. In the poem, a mouse prays for the safety of the caliph's palace, which is filled with food and luxury, while ignoring the plight of the poor and oppressed. The poem uses irony to comment on the Umayyad rulers and their lack of concern for the well-being of their subjects. Religious scholars use irony to criticize the Umayyad dynasty and its policies. For example, the scholar Hasan al-Basri used irony to criticize the Umayyad caliphs for their love of power and wealth and to emphasize piety and humility.

Overall, irony was used as a powerful tool during the Umayyad era to critique the ruling dynasty and its policies and to encourage a focus on piety and humility. By using irony, poets, writers, and scholars were able to express dissent and challenge the status quo and promote a deeper understanding of Islamic values and principles.

1.2.3. Irony in the Abbasid Era

According to (Obyyat et al., 2015):

Irony continued to be used as a rhetorical device during the Abbasid era, which followed the Umayyad era and spanned from 750 to 1258 CE. During this time, poets, scholars, and writers used irony to comment on the Abbasid rulers and their policies and to challenge cultural and social norms. One notable example of irony during the Abbasid era was the use of satire in literature. Satire was a popular literary genre during this time and was often used to comment on the excesses and corruption

of the Abbasid court. Satirical works, such as the "Maqamat" of al-Hariri and the "Thousand and One Nights," used irony to highlight the hypocrisy and absurdity of the ruling elite and to entertain and engage the audience.

Scholars and theologians who challenged prevailing cultural and social norms also used irony. For example, the scholar Abu Hamid al-Ghazali used irony in his book "The Revival of the Religious Sciences" to critique the superficiality and materialism of society and promote a deeper understanding of Islamic spirituality and morality.

In addition, irony was used in political discourse to challenge the authority of the Abbasid caliphs. Groups, such as the Shia and the Kharijites, used irony to criticize the legitimacy of the Abbasid dynasty and to foster their own political agendas.

Overall, irony continued to be a powerful tool during the Abbasid era, used to comment on the ruling elite, challenge prevailing norms, and promote alternative viewpoints. By using irony, poets, scholars, and writers were able to express dissent and engage their audiences while also supplying a deeper understanding of the cultural, social, and political context of the era.

1.2.4. Irony in the Modern Age

Irony has continued to be a popular and effective rhetorical device in the modern age, as it can be used to challenge prevailing beliefs, expose hypocrisy, and comment on social and political institutions. In the modern era, irony has been used in various forms, including literature, art, music, and political discourse (Greenberg and Knight, 2004).

One example of irony in literature is postmodern irony, which appeared in the late 20th century and is characterized by a self-conscious awareness of the conventions of literature and language. Postmodern authors, such as Salman Rushdie and Don DeLillo, use irony to analyze notions of truth, authenticity, and identity and to challenge the traditional forms and conventions of literature (Corner, 2011).

Irony is also commonly used in political discourse, particularly in the context of social and political movements. For instance, activists often use irony to draw attention to social injustice and challenge the status quo. Irony can be seen in the slogans and signs used in protests and in the artwork and music associated with social and political movements. In popular culture, irony is often used to contradict expectations and challenge cultural norms and values. This use of irony can be seen in television shows such as "The Simpsons" and "South Park," which use irony to comment on politics, social issues, and popular culture (Deery, 2011).

Overall, irony has continued to be a powerful and effective tool in the modern age, as it can be used to challenge prevailing beliefs and values, expose hypocrisy, and analyze social and political institutions. By using irony, artists, writers, and activists can engage their audiences and encourage critical thinking and promote alternative perspectives and challenging the status quo (LaMarre and Landreville, 2018).

1.3. Satirical TV Shows

Satirical TV shows are a popular form of entertainment that uses humor, irony, and exaggeration to comment on social and political issues. These shows often feature a mix of sketch comedy, parody, and satire and are designed to expose the absurdities and contradictions of contemporary society. Satirical TV shows typically have a sharp and irreverent tone and are aimed at a broad audience interested in current events and politics (Marx,2019).

The format of satirical TV shows can vary widely, but they often begin with an introduction that sets the tone for the show. This introduction may include a monologue, a sketch, or a parody of a popular TV show or movie. The introduction may also include a theme song which sets the tone for the show and supplies a catchy and memorable hook for viewers.

Satirical TV shows often use recurring characters and sketches to build a sense of familiarity and continuity for viewers. These characters and sketches may be parodies of real-life politicians or celebrities or they may be original creations that satirize common stereotypes and cultural phenomena (Gray,2009).

Throughout the show, satirical TV shows use various comedic techniques to criticize social and political issues. These may include exaggeration, irony, parody, and satire. By using humor to expose the absurdities and contradictions of contemporary society, satirical TV shows encourage viewers to think critically about the world around them and to engage in political and social discourse (Marx,2019).

1.3.1. The Emergence and Development of the Contents of Satirical Television Programs

Satirical TV programs have a long history, dating back to the early days of television in the 1950s and 1960s. However, the content and style of these programs have evolved overtime in response to changes in society, politics, and technology (Danelo, 2013).

In the early days of television, satirical programs were often limited to one-off sketches or specials, such as "The Ed Sullivan Show" or "The Smothers Brothers Comedy Hour." These programs used humor and satire to comment on social and political issues, often through parody or satire of popular culture and media (Doherty, 2005).

In the 1970s and 80s, satirical television programs began to take on a more prominent role with the rise of shows such as "Saturday Night Live" and "The Daily Show." These programs used a mix of sketch comedy, parody, and satire to critique contemporary politics, media, and culture (Gray,2009).

In the 1990s and 2000s, satirical television programs continued to evolve, with the rise of shows such as "The Colbert Report" and "Last Week Tonight with John Oliver." These programs used a more pointed and critical form of satire, often focusing on specific political and social issues and using humor to expose hypocrisy and corruption. (Gray,2009).

Today, satirical television programs continue to evolve and adapt to changing social and political contexts. With the rise of social media and streaming platforms, satirical

programs can reach a broader and more diverse audience and engage with contemporary issues and debates in real time (Marx,2019).

1.3.2. Comedy in TV Shows

Comedy is a popular genre in television shows, with a long history dating back to the earliest days of television. Comedy TV shows use humor and satire to entertain audiences, often employing various techniques and styles to create laughs and engage viewers (Hight, 2008).

One of the most common types of comedy in TV shows is sitcoms or situation comedies. Sitcoms typically have a fixed cast of characters who find themselves in humorous and often absurd situations. These shows often use physical comedy, wordplay, and situational humor to create laughs and are designed to be watched in short, self-contained episodes (Gray,2009).

Another type of comedy in TV shows is sketch comedy, which involves a series of short, unrelated sketches that are often linked together by a common theme or premise. Sketch comedy programs, like "Saturday Night Live" and "Monty Python's Flying Circus," make use of a range of humorous strategies, such as parody, satire, and absurdism, to produce memorable and enjoyable moments (Marx,2019).

Comedy TV shows also often incorporate elements of drama, romance, and other genres to create a more complex and engaging story. These shows may use humor to lighten the mood or supply comic relief and explore deeper themes and issues (Gross, 2004).

In recent years, comedy TV shows have become more diverse and inclusive, focusing on representation and social commentary. Shows like "Black-ish," "The Good Place," and "Brooklyn Nine-Nine" use humor to explore issues of race, gender, and social justice while also supplying entertaining and engaging stories (Kilby, 2018).

Overall, comedy is a popular and enduring genre in TV shows that offers a wide range of styles and techniques to engage and entertain viewers. From sitcoms to sketch comedy to socially conscious shows, comedy TV shows continue to evolve and adapt to changing times, providing a unique and important perspective on contemporary society and culture (Gray,2009).

1.4. The Development of Comedy in Arab Television

Comedy has a long history on Arab television, with various comedic programs and styles appearing over the years. In the early days of Arab television, comedy was often based on slapstick humor and physical comedy, with programs like "Fawazeer Ramadan" using exaggerated movements and physical gags to create laughs (Kraidy& Khalil, 2017).

More recently, Arab television comedy has become more diverse and inclusive, with a focus on representation and social commentary. Shows like "Selfie" use humor to explore issues of gender, sexuality, and social justice while also supplying entertaining and engaging stories (Al-Rawi, 2016).

Overall, comedy on Arab television has evolved and adapted over time, reflecting changes in society, politics, and culture. From slapstick humor to political satire to socially conscious comedy, Arab television comedy continues to offer a unique and vital perspective on contemporary Arab society and culture. Comedy TV dramas make up 15% of the content on Egyptian television, presenting social issues in a humorous and exaggerated manner and often using irony and paradoxes to elicit laughter. These works often address political, economic, and social issues, including the Palestinian issue, Iraq, and Egyptian concerns. Some soap operas tackle controversial topics such as terrorism, fundamentalism, sectarianism, and political corruption, exploring their impact on society. However, Egyptian TV comedy tends to focus more on clowning and creating humorous situations at the expense of meaningful content, with some exceptions such as "Bakiza and Zaghloul" and "For Men Only"(Gordon, 2014).

In Syria, comedians who had worked in radio moved to television in the 1960s, presenting comic works that evolved into critiques of political and social aspects of life in Syria and the Arab world. The 1970s and 1980s saw the emergence of notable names such as Duraïd Lahham, Nihad Qalal, and Yasser al-Azma, whose works were characterized by social and political criticism, including shows like "Sleep Well," "Haret El Musk," and "Mirrors." Comedies make up 10% of the total production of Syrian drama (Mohamed, 2022).

Tunisian comedy stands out for its satirical and realistic social orientation, with purposeful comedies making up 40% of the total production. Shows like "Hajj Klouf", "Khboni and Al-Dalal", "Cutting and Feathering" and "When Aziz" are known for their social and political critique (Hali, 2021).

Kuwaiti comedy is characterized by spontaneity and simplicity, providing critical insights with sarcasm. Kuwaiti actors such as Abdul Hussein Abdel-Ridha, Dawood Hussein, and Souad Abdullah are known throughout the Arab world, and shows like "Darb Al-Zalaq," "Al-Hayala," and "Karkai'an" are popular. In Saudi Arabia, the series "Tash Ma Tash" is based on the principle of multiple panels, dealing with social and political phenomena in a light-hearted manner with a new perspective (Alenaizi & Alshammari, 2021).

1.5. Comedy Political-Satire TV Shows

1.5.1. History of the Comedy Political-Satire TV Shows

Political satire has been a popular form of entertainment for centuries, with roots in ancient Greece and Rome. However, the genre of comedy-political-satire TV shows has a more recent history (Kayorie, 2019).

The emerging stand-up comedy movement in the late 1950s and onward rediscovered the so-called edgier strain. One type of satire that was "mass audience-oriented, nonradical," and centered on "safe plot lines of middle-class, suburban, white characters" was pro-government comedic relief satire without criticism, as represented by 1950s sitcoms like "I Love Lucy" during the 1940s and 1950s. Lenny

Bruce's stand-up comedy, Tom Lehrer's comedic music CDs, MAD magazine, and the Second City of Chicago's improvisational humor were examples of the latter (Kayorie, 2019).

After that was "That Was the Week That Was," a British TV program aired in the early 1960s. The show satirized current events and politics with sketches, songs, and fake news reports. It was hugely popular and was eventually adapted for American television in 1964. In the United States, "The Smothers Brothers Comedy Hour" was a groundbreaking political satire show aired in the late 1960s. The show tackled controversial issues like the Vietnam War and civil rights, often inviting guests who were outspoken activists and political figures. The show's willingness to take on controversial subjects led to its eventual cancellation by CBS (Hersey, 2013).

In the 1970s, "Saturday Night Live" (SNL) debuted and quickly became a cultural phenomenon. The show's "Weekend Update" segment featured political satire and commentary, and many of its sketches poked fun at politicians and current events. SNL has remained a popular source of political satire and commentary throughout its history (Mann, 2021). In the 1990s, "The Daily Show" with Jon Stewart premiered on Comedy Central. The show focused on news and politics, using humor to comment on current events. The show's format was modeled after a news program, with Stewart as the anchor, delivering satirical segments and interviews with guests. The show's popularity led to numerous spin-offs and imitators. Recently, "Last Week Tonight with John Oliver" has become another popular political satire show. The show, which airs on HBO, focuses on a single topic each week and uses comedy to explore the issue in depth. Like "The Daily Show," "Last Week Tonight" strongly focus on news and politics but with a more investigative and analytical approach. Comedy political-satire TV shows have a long and rich history and area fashionable way for audiences to engage with current events and politics through humor and satire (Hill, 2013).

Political satire has always been a way for people to express their opinions and criticize those in power in a humorous manner. Comedy political-satire TV shows have become a particularly fashionable way to do this because they are accessible to a wider audience and can reach people who might not otherwise be interested in

politics. One of the defining characteristics of comedy-political-satire TV shows is their use of humor to comment on serious issues. Whether through sketch comedy, fake news reports, or satirical songs, these shows use comedy to highlight the absurdities of politics and current events. They can also be a way for people to process and cope with difficult or stressful news by finding humor in it (Muro, 2021).

In addition to their comedic value, these shows can also have a significant impact on public opinion and political discourse. They can raise awareness of critical issues and hold politicians accountable for their actions. For example, "The Daily Show" has been credited with raising awareness about the Afghanistan War in 2002 and news about the presidential candidates in 2004 (Cao, 2010). Moreover, studies like (Feldman et al., 2011) show that such programs, "Saturday Night Live" and "The Late Show with Stephen Colbert", have a huge role to shine a spotlight on critical issues like income inequality and climate change. Comedy political-satire TV shows have become an important part of modern political discourse and a beloved form of entertainment for many people. They provide a way to engage with politics and current events in a humorous and accessible way while also having the potential to affect public opinion and hold politicians accountable.

Comedy and political satire TV shows have a rich and varied history that extends beyond the mentioned examples. Here are some added historical developments in the genre:

- In the 1950s and 1960s, there were several TV shows that used political humor and satire, including "The Jack Benny Program," "The Red Skelton Show," and "The Steve Allen Show." (IMDb, "The Jack Benny Program" and "The Red Skelton Show" and "The Steve Allen Show"). These shows often use parody and spoof to comment on current events and poke fun at politicians.
- In the 1960s, several politically themed TV shows appeared in the UK, including "TW3" (mentioned previously), "The Frost Report," and "Not the Nine O'Clock News." These shows were known for their satire of British

politics and society, and they paved the way for future political satire shows like "Yes Minister" and "Spitting Image" (Harris, 2015).

- In the 1980s, "Not Necessarily the News" (NNTN) premiered on HBO. The show parodied network news programs and featured satirical segments on politics and current events. NNTN was known for its use of political commercials, which were often more entertaining than the actual commercials that aired on TV (Hersey, 2013).
- In the 1990s, "The Daily Show" with Craig Kilborn premiered on Comedy Central before being taken over by Jon Stewart. The show's format and focus on politics and current events paved the way for future political satire shows like "The Colbert Report" (Hersey, 2013).
- In the 2000s, "The Colbert Report" premiered and quickly became a hit. The show was a parody of conservative news programs and featured Stephen Colbert in character as a blowhard pundit. The show's satire of the Bush administration and the media landscape of the time made it a cultural touchstone (Hersey, 2013).
- In the 2010s, "Last Week Tonight with John Oliver" premiered on HBO. The show focuses on a single topic each week and uses humor to explore the issue in depth. The show's investigative and analytical approach to political satire has earned it critical acclaim and a loyal following (Miranda, 2015).
- In addition to these historical developments, comedy and political satire TV shows have also had a significant impact on political discourse and public opinion. Studies have shown that viewers of these shows are more likely to be politically engaged and informed, and they are more likely to vote in elections. This is partly because political satire can make politics and current events more accessible and entertaining and can help people understand complex issues in a way that is both informative and humorous (Hong and Chang, 2019).

1.5.2. The Comedy Political-Satire TV Shows in Postmodernism and the Globalization Era

Comedy and political-satire TV shows have continued to evolve in the postmodern period. Postmodernism is a philosophical and cultural movement that emerged in the mid-20th century that rejects the grand narratives and certainties of modernism (Lyotard, 1984; Harvey, 1989). It questions the notion of objective truth and embraces the idea that reality is subjective and context-dependent (Hutcheon, 2002). According to (Jameson, 1991; Rorty, 1999), Postmodernism is characterized by its skepticism towards authority, the blending of high and low culture, and the use of pastiche, irony, and self-referentiality in art and literature.

In this era, cultural boundaries have become more fluid, and people are exposed to various cultures and ideas. This has influenced the way political satire is created and consumed. In the postmodern era, there has been a shift towards a more self-aware and reflexive form of political satire. American Shows like "The Daily Show" and "Last Week Tonight with John Oliver" have exemplified this trend by using a more analytical and investigative approach to political humor. These shows do not only comment on politics but also criticize the media and their own role in shaping public discourse. Globalization has also had an impact on political satire by increasing audience reach and diversity. Shows like "The Daily Show" and "Last Week Tonight with John Oliver" have gained international fame and influence. This has led to a more global perspective in political satire, with shows commenting on global politics and issues. For example, "The Daily Show" has had correspondents from various countries, and "Last Week Tonight with John Oliver" has covered topics ranging from Brexit to authoritarianism in China (Muro, 2021).

Additionally, the growth of social media has made political satire increasingly more common than in traditional TV shows. Political comedy is becoming popular on social media sites like Twitter, YouTube, and Instagram (Mukhongo, 2020). The ease of sharing content has made it easier for political satire to spread and reach wider audiences. However, the postmodern and globalization eras have also brought new challenges for political satire. The rise of fake news and disinformation has made it harder to distinguish between reality and satire (Westerlund, 2019).

Moreover, political polarization has made it more challenging to create political satire that appeals to a broad audience. Satirical content can be perceived as biased or offensive, leading to backlash and controversy. Comedy political-satire TV shows remained an essential part of modern political discourse in the postmodern and globalization eras (Kraetzschmar, 2017).

Also (Kraetzschmar, 2017) pointed out that comedy political-satire TV shows have adapted to the changing media landscape by becoming more self-aware, analytical, and global in scope. However, they also face new challenges in navigating the complexities of the modern political and media landscape.

These shows have gained popularity in the postmodern and globalization eras due to several factors, including the rise of social media, the increasing interconnectedness of the world, and declining trust in traditional institutions. In the postmodern era, there is a growing sense that there is no one objective truth, which has led to a proliferation of different perspectives. Comedy political-satire TV shows often reflect this diversity of viewpoints and are used to challenge the status quo and expose the hypocrisy of those in power (Abu Khalil, 2015).

The globalization of the world has also contributed to the popularity of comedy and political satire TV shows. As people become more aware of events happening around the world, they are also more likely to be interested in seeing how these events are being satirized. These shows can also help to bridge cultural divides and promote understanding between different countries (Aleakayshi, 2021)

The decline of trust in traditional institutions has also made political satire TV shows more popular. As people become disillusioned with the government, the media, and other institutions, they are more likely to turn to comedy as a way to express their frustrations. These shows can also be used to hold these institutions accountable and demand change (Switek, 2021). Among these programs are *The Daily Show* and *The Colbert Report* (United States), *Have I Got News for You* (United Kingdom), and *Le Petit Journal* (France).

According to Switek (2021), these shows have all been praised for their ability to make people laugh at the absurdity of politics while also providing a critical look at the world around us. They are a valuable tool for holding those in power accountable and for promoting understanding and change.

In addition to the shows listed above, many other comedy-political-satire TV shows have been produced in the postmodern and globalization eras. These shows reflect the diversity of perspectives and experiences that exist in the world today and offer a unique way to look at the world and to make people laugh. Today, the satirical political discourse that the media uses has become a peaceful means of criticism. It has also become a kind of non-violent political resistance to corruption, and thus, it leads to influencing the feelings of the recipient (Aleakayshi, 2021).

By providing the "*means through which citizens can analyze and interrogate power and the realm of politics rather than remain simple subjects of it,*" Political satire has the potential to reach out to different social classes and encourage democracy and a plurality of viewpoints that have never been fully realized (Gray et al., 2009).

Chen et al., (2017), revealed that satirical political programs provoke negative feelings in viewers and thus encourage political participation. In addition, it can be seen that the mainstay of satirical comedy is that it is based on unloading the anger and indignation of the masses by making fun of the factors that anger them (Aleakayshi, 2021). Political satire opens up discussion of such narratives in public forums extending the range of potential outcomes for what society may ultimately deem right and just. (Hill, 2013).

The two most well-known and distinguished types of satire are:

- i. The Horatisatire
- ii. Juvenile satire

These two types of satire are different in terms of their techniques. That is, "*If Horace's satire borders on comedy, Juvenal approaches tragedy. If Horace's satire incites laughter, Juvenal exasperates.*" (Sanders, 1971).

Juvenalian satire places most of the agency in the hands of the message producers, as opposed to Horatian satire, which leaves the agency in the hands of the message recipient (LaMarre et al., 2014).

1.6. Comedy Political-Satire TV Shows in the Arab World

The Arab world saw the first television broadcasts in the mid-fifties of the last century in Iraq, Algeria, and Morocco. By the end of the nineties, most Arab countries had set up their television channels, except for the Gulf states, in which the entry of television broadcasting was delayed until the beginning of the seventies, and Mauritania, in which television appeared national in 1982 (Boumahrouq and Hamdan, 2019). In Yemen, Aden City was a pioneer in television, as the first television channel was set up in Aden on September 11, 1964, AD, and it was considered one of the first television channels in the region (Aden TV, n.d.).

Throughout the ages, Arab politics has been subject to criticism in different forms. This type of political satire has appeared in the Arab world to expose rulers, politicians, and other corrupt people. It has broken the barrier of fear and conveyed various political messages with the aim of developing political awareness among Arab citizens (Araby et al., 2014).

The emergence of the satirical media in the Arab world began with the emergence of the satirical press, represented by caricatures. The first activity of satirical political comedy in the Arab world appeared in the year 1887 by an Egyptian journalist named Yaqoub Sanoua in the newspaper known as "Abi Zaraqa Blue". This newspaper represented a platform to fight corruption and foreign interference. Here began the emergence of many newspapers that dealt with satirical political topics (Boumahrouq and Hamdan, 2019).

According to Boumahrouq and Hamdan (2019), the appearance of political comedy on television in the Arab world took a long time compared to Western countries due to the great deal of exposure and restrictions imposed by the repressive regimes on the media. However, this changed dramatically during the Arab revolutions known as

the "Arab Spring," where many satirical political programs appeared, the most widespread of which were in Egypt and Tunisia.

The actual beginning of the emergence of this type of comedy in the Arab world began in the period of the Arab Spring revolutions. After the Arab Spring, people had, to some extent, media freedom to express their opinions. These programs began to spread, specifically from Tunisia and Egypt, with programs known for their comedies that represent the condition of citizens and the amount of injustice they are subject to under the tyrannical regime. Although political regimes fight this type of program that works to expose and reveal the truth and spread awareness among citizens, it usually fails, especially with the availability of social networking sites that have contributed significantly to disseminating of this type of media (Akoun, 2020).

Countries have always used the media to impose their hegemony and publicize what they are doing, as they have control of what is broadcast on the channels. However, this matter has changed, and the media has even become a means of public opinion and a fourth authority that expresses the state of citizens. (Darwish and Swiss, 2021).

According to (Akoun, 2020), these programs have gained popularity for several reasons, including:

- i. They talk about sensitive political or social issues that are difficult to talk about directly.
- ii. They talk about personalities known to the citizens.
- iii. They spread awareness and help create opinions.

The satirical programs are divided into several types including satirical cartoons, television series, and sitcoms. All of them differ in how the issues are presented. Still, they share the same goals, and this diversity has contributed to attracting viewers and drawing the attention of officials to public opinion. As for the used methods of irony, they are divided into reciprocity, manipulation of words, caricatures, and changing meanings. (Darwish and Swiss, 2021).

Comedy political-satire TV shows have become increasingly popular in the Arab world in recent years as they supply a platform for critical commentary and satire on

political and social issues. These shows have appeared as a form of political expression and have gained a significant following among Arab audiences (Kraidy, 2018).

The background of "Al Bernameg" (The Program), hosted by Egyptian TV personality Bassem Youssef, directed by Mohamed Khalifa, and produced by Bassem Youssef and Tarek El Kazzaz, dates to 2011. The show started as a web series on YouTube, where Bassem Youssef, a cardiologist turned comedian, used his wit and humor to comment on the 2011 Egyptian Revolution and its aftermath. The web series gained immense popularity and in 2012 the private Egyptian television CBC channel picked it up (Kraidy, 2018).



Figure 1.1. "Al Bernameg" Show (The Program)

The show gained widespread popularity in Egypt and throughout the Arab world for its sharp and witty commentary on political and social issues. "Al Bernameg" employed a similar format to "The Daily Show" and "Last Week Tonight with John Oliver" in the United States, using comedy to criticize politicians and the media (Gordon, 2014).

Al Bernameg's show became a cultural phenomenon in Egypt, and Bassem Youssef became a household name in the Arab world. However, the show also faced criticism and controversy, particularly after the ousting of Egyptian President Mohamed Morsi

in 2013. Bassem Youssef faced lawsuits and harassment from the Egyptian government, and the show was ultimately canceled in 2014 (The Guardian, 2014).

Despite its cancellation, "Al Bernameg" remains an essential cultural touchstone in the Arab world. It has inspired a new generation of satirists and comedians to use humor to comment on political and social issues.

Lihun Webas (No More) is another popular comedy-political-satire TV show in the Arab world, hosted by the Lebanese comedian Hicham Haddad. The show uses humor and satire to highlight social and political issues in Lebanon and the region. It has gained a significant following on social media platforms, reflecting the growing popularity of political satire in the Arab world (Younes, 2018).

However, comedy political-satire TV shows in the Arab world also face challenges, as political satire is often subject to censorship and restrictions on freedom of expression. In some countries, political satire is considered a threat to national security and is, therefore, banned or heavily regulated. This has led some comedians to face legal challenges or even imprisonment for political commentary (Zirugo, 2021).

Despite these challenges, political satire TV shows in the Arab world have emerged as an essential form of political expression and a means of criticizing political and social issues. They provide a platform for critical commentary and satire, and they have the potential to shape public opinion and influence political discourse in the region (Ibrahim & Eltantawy, 2017).

Comedy and political satire TV shows have become increasingly popular in the Arab world. This is due to several factors, including the Arab Spring, the rise of social media, and the decline of trust in traditional institutions (Switek, 2021). Several Political satire TV shows have gained popularity in the Arab world, as shown in Table 1.

Table 1.1. Famous Political Satire TV Shows in the Arab World

| | Program | Presenter | Country | Channel | Broadcast Date |
|----|---------------------------|--------------------|----------------|--------------------------|-----------------------|
| 1 | Joe Show | Youssef Hussein | Egypt | Syria TV & Alarabi TV | 2016 – still going |
| 2 | the program | Bassem Youssef | Egypt | ONTV | 2011-2014 |
| 3 | Over Authority | Nazih Al-Ahdab | Qatar | Al-Jazeera | 2016 - still going |
| 4 | Bassem Youssef Shaw | Bassem Youssef | Egypt | on YouTube | 2011-2014 |
| 5 | Abdullah Al- Sharif | Abdullah Al-Sharif | Egypt | YouTube | 2018 - still going |
| 6 | Kharabeesh | Ashraf Hamdi | Jordan | on YouTube | 2011-2013 |
| 7 | Bouzbal | Mohamed Nassib | Morocco | on YouTube | 2012 - still going |
| 8 | Al-Bashir Show | Ahmed Al-Bashir | Iraq | Deutsche Welle | 2014 - still going |
| 9 | Al-Saleet news | Nicholas Khoury | Qatar | Al-Jazeera Plus | 2015 – still going |
| 10 | Alsiynaryw | Hammam Al-Hout | Syria | Orient News | 2017-2018 |
| 11 | Madrasat Almushaghibin | Le360 website | Morocco | on YouTube | 2015-2021 |
| 12 | Zol Cafe | Mohamed Awaida | Sudan | Sudan Arab TV | 2020 - still going |

CHAPTER II

YEMEN AND POLITICAL SATIRE TV SHOWS

2.1. Geography History and Demographics of Yemen

Yemen is a country in the Middle East bordered to the north by Saudi Arabia, the east by Oman, the west by the Red Sea, and the south by the Arabian Sea. It covers an area of approximately 527,968 square kilometres and is divided into 21 governorates (Country Profile of Yemen, 2011).



Figure 2.1. Map of Yemen

The capital city of Sanaa is located in the north western part of the country, while Aden city serves as the temporary capital. As of 2022, Yemen's estimated population is around 30 million, with a growth rate of 2.5%. Most of Yemen's people is Arab,

with small communities of Afro-Arabs and South Asians. Islam is the predominant religion, with around 99% of the population being Muslim. The official language is Arabic, and English is spoken by a small percentage of the population. Yemen is one of the poorest countries in the region, with high levels of poverty and unemployment (Haghighat,2014).

2.2. Historical Background

Yemen's modern political history can be divided into several periods. The pre-republican period refers to the time before 1962 when Yemen was ruled by imams and emirs. The pre-unit stage refers to the period between 1962 and 1990, during which North Yemen and South Yemen were separate countries. The pre-2011 stage refers to the period between 1990 and 2011, when Yemen was reunified as a single country but faced political instability, economic challenges, and conflicts with separatist movements and extremist groups(Montgomery, 2021).

In 2011, a widespread uprising against President Ali Abdullah Saleh led to his resignation after more than three decades in power. A transitional administration was put in place, but it had difficulties dealing with the country's political and economic issues, including the rise of Al-Qaeda in the Arabian Peninsula “AQAP” (Terrill, 2013).

In 2014, the Houthi movement, a Shia Muslim group from northern Yemen, seized control of the capital city of Sanaa and other parts of the country, leading to a civil war. A coalition of nations led by Saudi Arabia intervened militarily in 2015 to protect President Abdrabbuh Mansur Hadi's internationally recognized government. Millions of people are experiencing food and water shortages, relocating, and disease epidemics as a result of the violence. (Brandt, 2017). As of 2023, the conflict in Yemen continues despite efforts to reach a political solution and alleviate the ongoing humanitarian crisis.

2.3. Political System in Yemen

Yemen is a unitary republic with a presidential system. For a seven-year duration, the president is chosen directly by the electorate. The House of Representatives and the Shura Council are the two chambers of the parliament. Direct elections are used to elect the 301 members of the House of Representatives, while the president appoints 111 members to the Shura Council (Chi Cui and Adams, 2002).

2.4. Media Landscape in Yemen

Yemen has a diverse media landscape, with state-owned and private outlets operating in the country. There are around 20 daily newspapers, 15 television stations, and dozens of radio stations. However, most of these outlets are controlled by the government or affiliated with political parties (Baker, 2018).

2.4.1. Freedom of Expression in Yemen

Despite constitutional guarantees of freedom of speech and press, the Yemeni government imposes strict restrictions on media freedom. Journalists often face intimidation, harassment, and even arrest for criticizing the government or reporting on sensitive issues. According to Reporters Without Borders, Yemen ranks 168th out of 180 countries in the World Press Freedom Index (Waseh, 2022).

2.4.2. Status of Newspapers and Media in Yemen

Newspapers in Yemen are subject to strict government controls, and many have been shut down or censored due to their critical coverage of the government. For example, Al-Thawri newspaper was closed in 2015 after publishing articles critical of President Abd Rabbuh Mansour Hadi (Darwich, 2018).

Television and radio stations in Yemen are also tightly controlled by the government. Many of these outlets broadcast pro-government propaganda and promote official narratives. Independent media outlets struggle to operate freely, and some have been forced to close due to pressure from authorities (Abdi and Basarati, 2016).

2.4.3. Social Media in Yemen

Social media platforms like Facebook, Twitter, and YouTube are widely used in Yemen, especially among young people. However, the government attempted to restrict access to social media during the times of unrest or protests. In 2011, the government blocked access to Facebook and other social networking sites during anti-government demonstrations (Al-Shami, 2021).

Despite constitutional protections for freedom of expression and the press, the Yemeni government exerts tight control over the media. Journalists face numerous challenges, including censorship, harassment, and even imprisonment. The future of media freedom in Yemen remains uncertain, and further reforms are needed to ensure that journalists can work freely and without fear of reprisal (Alhakimi and Alwadhan, 2021).

2.5. Political Satire in Yemen

2.5.1. Political Satire in Yemen Before Arab Spring

Political satire has a long history in Yemen, dating back to the early days of the country's independence. However, it was not until the 1990s that political satire began to gain popularity in Yemen. This was due in part to the rise of the Dehbash TV show, a satirical show that was hosted by Adam Saif. The Dehbash show was very popular, and it helped popularize satirical shows in Yemen (Alwan,2023).

Political satire has played an essential role in Yemen's political history. It has been used to criticize the government, raise awareness of social and political problems, and promote change. Political satire has also been a way for Yemenis to express their dissatisfaction with the political situation in the country. Political satire continues to be an important part of Yemeni culture and it is likely to continue to play an essential role in the country's political future (Alwan, 2023).

Political plays, musical tapes, and even stand-up comedy were some of the forms of political satire that were popular in Yemen before the Arab Spring. Political satire has been a valuable tool for criticizing the government, raising awareness of social

and political problems, and promoting change in Yemen. It will likely continue to play an essential role in the country's political future (Alkhadher, 2023).

2.5.2. Political Satire After the Arab Spring

Political satire has become increasingly popular in Yemen recently following the Arab Spring uprisings of 2011. This is partly due to the rise of social media, which has made it easier for people to share satirical content. Political satire has also become more diverse in recent years (Istiklal Newspaper, 2019).

Satirical content in Yemen falls under the banner of black comedy that reflects political and social pain in a language that seems funny and neutral. Still, in fact it is rebellious and carries a lot of rejection values (Istiklal Newspaper, 2019).

The flexibility and speed of communication in cyberspace and social media have unleashed the potential for political comedy to spread rapidly, transforming it from isolated instances to a burgeoning phenomenon. (Al-Maqrami, 2015) said: *"Throughout the Yemeni crisis, I have personally witnessed this phenomenon at every stage, as events unfold with a rich irony that is amplified by the clear correlation between what is happening and the humour being shared."*

The satirical art in Yemen was closely related to the economic situation, given that the living situation affects the public and the simple citizen is directly stricken by it, the citizen who does not feel the catastrophe of political decisions except in their economic outcomes.

The style of satirical comedy in Yemen mainly aims to simulate the suffering of people's lives in a satirical way to convey the voice and suffering of citizens to the relevant concerned authorities, whether at the level of the government or the local authority or even among the citizens themselves through awareness of some phenomena that have spread widely (Alwan, 2023).

In Yemen, there are many types of satirical content; it may be representative or lyrical art, it may be poetic literature, or it may be composition, all of which work to create political, social, and cultural values for the public and represent a method parallel to organized awareness curricula (Istiklal newspaper, 2019).

The Yemeni revolution that took place in 2011 which was part of what is known as the Arab Spring has changed the course of many things. The official media is no longer the only source of information and is no longer in control of what is known on television screens. Consequently, television channels appeared from other parties that reflected their views and the opinions of citizens (Alrubea, 2022).

The importance of the protests that took place during the revolution is that they broke the barrier of fear among the citizens. This was greatly reflected in the media, as satirical political programs appeared on social networking sites and television, something that was not allowed before (Bin Maltouf, 2017).

In Yemen, the satire programs began because of self-efforts. They were then adopted by channels as they began to play a significant role in Yemeni political events since the revolution of the Arab Spring. Perhaps the most prominent example of such programs is "Akes Khat" program by the journalist Muhammad Al-Raba, which was broadcast only in the month of Ramadan on Suhail TV channel at that time (Bin Maltouf, 2017).

Also, the satire programs have received a lot of approval and viewership due to their interesting and exciting style that attracts the viewer, the different popular dialects of all Yemeni cities, and the quality of the issues they raise and touch upon, whether political, social, or cultural (Bin Maltouf, 2017).

Table 2.1. The Most Prominent Yemeni Satirical Political Programs Produced During or After Revolution

| Program Name | Translation of program names | Number of seasons | Channel | Broadcast date |
|----------------------------|------------------------------|-------------------|---|-------------------|
| عاكس خط "Akes Khat" | Reverse traffic | 6 | The first and second seasons started on the Suhail channel, and then the program was transferred to the Yemen Shabab channel. | From 2011 to 2019 |
| صبح النوم "Sahu Alnawm" | Good morning | 1 | Yemen Shabab | 2013 |

Table 2.1. (cont.)

| | | | | |
|-------------------------------|-------------------------------------|--------------------------|--|-----------------------|
| الشعب يريد "AlshaebYurid" | People want | 1 | Yemen Shabab | 2014 |
| Program Name | Translation of program names | Number of seasons | Channel | Broadcast date |
| ولا نخس "Wala Nakhs" | Don't breathe | 5 | Belqees TV | From2015 to 2017 |
| غَاغَا "Ghagha" | Noise | 7 | Suhail TV | From2016 to 2023 |
| رئيس الفصل "Rayiys Alfasl" | Head of the class | 3 | The first season was shown on Belqis channel, while the second and third seasons were shown on the presenter's ownchannel on YouTube | From2020 to 2022 |
| الحاصل "Alhasil" | Whatever | 1 | Almasirah TV | 2021 |
| ليش كذا! "LyshKadha" | Why like this! | 1 | Almahriah TV | 2021 |
| مع معجب! "Mae Muejab" | With a fan! | 1 | Alsahat TV | 2021 |
| شي خير! "Shay khabar!" | Anything new! | 1 | Sheba TV | 2022 |
| نشرة غسيل "Nashrat Ghasil" | Laundry news | 1 | Belqees TV | 2022 |
| رئيس القصر "RayiysAlqasr" | Chief of the palace | 1 | Yemen Shabab TV | 2022 |
| فاهم غلط "Faham Ghalat" | Got it wrong | 1 | AIC TV | 2022 |
| امسك نفسك "Amsak Nafsak" | Hold yourself | 1 | Alghad-AlmushreqTV | 2022 |

2.5.3. The Yemeni TV Channels Broadcasting from Turkey

Yemeni channels are a vital part of the country's media landscape. They provide news, entertainment, and educational programming to Yemenis inside and outside the country. There are several Yemeni channels streaming today which include state-owned channels and private channels. Also among these channels are channels run by the Houthi rebels, like Almasirah TV, which is considered the mouthpiece of the Ansar Allah group (Cunningham et al., 2019).

Turkey has emerged as a safe refuge for Yemenis displaced by the ongoing conflict in their country. According to the statistics of the Yemeni Community Association, the number of Yemenis in Turkey has exceeded 20,000. As a result, there has been a notable rise in the number of Yemeni channels that have started broadcasting from Turkey in recent years (TURYED, 2018).

These three channels provide a diverse range of programming that appeals to Yemenis within and beyond their country. They offer news, entertainment, educational content, and political commentary. Additionally, they serve as a platform for Yemenis to express their opinions about the current situation in their country.

Table 2.2. Yemeni TV Channels Broadcasting from Turkey 1

| Name of the TV channel | website | Moving from Yemen |
|-------------------------------|---|--|
| Almahriah | https://almahriah.net/ | The official broadcast of the Al-Mahria channel launched on March 22, 2020, from Istanbul, Turkey. |
| Yemen shabab | https://yemenshabab.net/ | After the storming of the main offices of the two channels by the coup Houthis in 2015, the two channels decided to move their main offices outside Yemen. |
| Belqees | https://belqees.net/ | |

2.6. The Yemeni Comedy Political-Satire TV Shows Broadcast from Turkey

Yemeni political-satire TV shows have gained popularity in recent years for their humorous and critical commentary on Yemeni politics and society. These shows often use humor and satire to criticize the government, politicians, and other popular figures in Yemen (Alrubea, 2022).

In Turkey, where there is a large Yemeni expatriate community, these shows have also gained a following among Yemenis living there. The perspectives of Yemenis in Turkey on these shows are varied and complex, reflecting the diversity of opinions and experiences within the Yemeni diaspora.

Some Yemenis in Turkey see these shows as a way to stay connected to their home country and informed about political developments there. They appreciate the humor and satire, which they see as a way to cope with the challenges and difficulties of life as an immigrant. Others see these shows as a way to express their dissatisfaction with the political situation in Yemen and to voice their opinions safely and anonymously.

However, there are also Yemenis in Turkey who are critical of these shows, seeing them as too focused on politics and not reflective enough of the everyday experiences of Yemenis. They may also feel that these shows perpetuate negative stereotypes about Yemen and Yemenis and do not accurately represent the diversity of opinions and experiences within Yemeni society. Ultimately, the value of these shows is a matter of personal opinion. Some people find them to be a valuable source of entertainment and political commentary, while others find them offensive or inaccurate. It is important to be aware of the different perspectives on these shows before forming an opinion.

Several Yemeni comedy and political satire TV shows are currently broadcast from Turkey. These shows have emerged because of the ongoing conflict in Yemen, which has forced many Yemeni journalists and comedians to flee the country and seek refuge in neighbouring countries, including Turkey (Al-Owaa, 2021).

The emergence of these comedy, political satire TV shows broadcast from Turkey highlights the critical role that media and entertainment play in shaping public opinion and influencing political discourse.

However, the production and broadcasting of these shows from Turkey also highlight the challenges faced by Yemeni journalists and comedians in the current political situation. The ongoing conflict in Yemen has made it difficult for independent media outlets to operate in the country, and many journalists and comedians have been subject to censorship, harassment, and even violence. The production and broadcasting of these shows from Turkey have allowed Yemeni journalists and comedians to continue their work in a safer environment. Still, they also highlight the need for greater press freedom and protection of journalists and media workers in Yemen (Al-Sakkaf et al., 2019).

As Yemeni TV channels moved to Turkey, they gained more freedom. That allowed them to engage strongly in politics with more freedom which has been reflected in the political satire industry as well. This relatively high freedom of speech, as they reside in a different country, made these shows, broadcasted from Turkey, gain popularity among Yemenis (Nasser, 2022).

These programs have been broadcast at different times and on various TV channels, listed as follows:

Table 2.3. "Wala Nakhs" Political Satire Program Broadcast from Turkey


| "Wala Nakhs" | |
|--|---|
|  | |
| Channel | BelqeesTv |
| Link | https://www.youtube.com/watch?v=IJojc_yyNk8&list=PLpMs2UM9nhWSnki4-mtmzK89UalVs01Jl |
| Period | From 2015 to 2017 |
| Presenter | Karam Bahshuan |
| Director | Unknown |
| Producer | Unknown |
| Reasons for stopping production of the program | Unknown |

Table 2.4. Yemeni TV Channels Broadcasting from Turkey 2


| "Rayiys Alfasl" Season One | |
|---|---|
|  | |
| Channel | Belqees TV |
| Link | https://www.youtube.com/playlist?list=PLpMs2UM9nhWQO_pThLKpz2jhEDkuEA58O |
| Year | 2022 |
| Presenter | Muhamad Alrubue |
| Director | Muhamad khayr aleumarii |
| Producer | Belqees Media |
| Reasons for stopping production of the program | The presenter chose to continue his program through his YouTube channel |

Table 2.5. "Rayiys Alfasl 2, 3" Political Satire Program Broadcast from Turkey

| "RayiysAlfasl" Season Two and Three | |
|---|---|
|  | |
| Channel | On the Youtube channel of Muhamad Alrubue |
| Link | https://www.youtube.com/channel/UCUIPHARcrsx91lai8pz9K4w |
| Period | Season Two 2021 Season Three 2021-2022 |
| Presenter | Mohammad Alrubea |
| Director | Eabdalkarim Alshahariu |
| Producer | Season Two: Sahn Media Season Three: Shoot Media |
| Reasons for stopping production of the program | The presenter started producing a new program titled "RayiysAlqasr." |


Table 2.6. "Nashrat Ghasil" Political Satire Program Broadcast from Turkey

| "Nashrat Ghasil" | |
|--|---|
|  | |
| Channel | Belqees Tv. |
| Link | https://www.youtube.com/watch?v=sZcVCIWfrX8&list=P LpMs2UM9nhWTiXKzMNQpJ04UB2fSXj4ny |
| Period | 2021-2022 |
| Presenter | Adnan Alkhadher |
| Director | Unknown |
| Producer | Belqees Media |
| Reasons for stopping production of the program | Unknown |

Table 2.7. "Lysh Kadha" Political Satire Program Broadcast from Turkey

| "Lysh Kadha" | |
|--|---|
|  | |
| Channel | Almahria TV |
| Link | https://www.youtube.com/watch?v=Yt_5pzmGp84&list=PLhGR99Bvxnbzml01PvYTQB5nfFVYk3bRw |
| Year | 2021-2022 |
| Presenter | Muhammad Nasser |
| Director | Unknown |
| Producer | Unknown |
| Reasons for stopping production of the program | Unknown |

Table 2.8. "Rayiys Alqasr" Political Satire Program Broadcast from Turkey

| "RayiysAlqasr" | |
|---|---|
|  | |
| Channel | On the Youtube channel of Muhamad Alrubea |
| Link | https://www.youtube.com/playlist?list=PLke96QSHgFhTtWl dkcQkaO-Z7LR8X-agm |
| Period | 2022-2023 |
| Presenter | Mohammad Alrubea |
| Director | Eabdalkarim Alshahariu |
| Producer | Shoot Media |
| Reasons for stopping production of the program | It's still broadcasting |

CHAPTER III

LITERATURE REVIEW

The literature review chapter aims to provide a comprehensive overview of the existing research and scholarly work related to the topic. The chapter will review the previous studies related to the topic, examining the various approaches and methodologies used by researchers to study political satire shows.

Furthermore, the chapter will explore the current political and social context in Yemen, providing a background for understanding the perspectives of Yemeni people residing in Turkey on Yemeni political satire TV shows.

This section will examine qualitative and quantitative research studies and explore the various themes that have emerged from previous research studies. The chapter will end by noting the gaps in the extant research literature and summarizing the significant results. The chapter will also offer suggestions for further studies, such as the necessity for more in-depth qualitative investigations and an examination of the effects of political satire on various groups of Yemenis.

3.1. Political-Satire TV Shows

Al-Owaa (2021) examined the portrayal of Yemeni political events in political humor shows on private television channels. The specific program that was analyzed was "Rayiys Alfasl" which was broadcast on Belqees Television Channel. The study used a content analysis approach to analyze the program's content. The study found that the program "Rayiys Alfasl" frequently addressed Yemeni political events. The most common topics that were addressed were the Houthi conflict, the government's performance, and corruption. The program's humor was often used to criticize these topics. The study also found that the program's humor was effective in conveying its messages. The humour was able to attract viewers and get them to think about the political issues that were being addressed. The humor also helped to make the

program more entertaining. The study's findings suggest that political humour can be an effective way to address political issues.

The effect of political satire TV shows, notably during the Trump period, on Latinx viewers' political knowledge, political involvement, and trust in institutions was examined by Martínez and Atouba (2021). The study examines how exposure to political humor TV shows affects viewers' political knowledge, involvement, and institutional confidence by conducting a survey of 363 Latinx viewers. According to the study, watching political satire TV shows increased Latinx viewers' political participation and awareness. However, the study found no link between watching political humor on television and having trust in institutions.

Martínez and Atouba (2021) also highlighted the importance of political satire TV shows in promoting political engagement and knowledge among Latinx viewers. The study also emphasized the need for further research in this area to understand better the impact of political satire TV shows on audiences' political attitudes and behaviors.

(Mann et al., 2021)'s research study examines how Lebanese political TV satire programs have defended free speech and challenged the country's press and media legislation. The study analyzes the content of three political TV satire shows and the legal and political challenges they face. The study found that the political TV satire shows in Lebanon use humour and satire to criticize the political establishment and challenge the existing media laws. These shows play a crucial role in promoting freedom of expression and shaping public opinion. The study also highlights the challenges these shows face, such as the legal and political pressure practiced by the government and other powerful actors. The authors stress the necessity of protecting freedom of speech and modify Lebanon's laws governing the press and media.

In the article "*Provoking the Citizen: Re-examining the Role of TV Satire in the Trump Era*" for journalism studies (Kilby, 2018), the author examines the role of TV satire in the Trump era. Kilby argues that while satire has traditionally been viewed as a means of holding those in power accountable, it has taken on a new significance

in the Trump era, where the president's attacks on the press and his disregard for facts have created a need for satire to serve as a form of civic engagement.

Kilby (2018) draws on interviews with writers and producers of political satire shows like "The Daily Show" and "Full Frontal with Samantha Bee" to argue that satire has the power to provoke citizens to action and to help them make sense of the chaos of the Trump administration. However, she also notes that there are limitations to the effectiveness of satire, including the fact that it tends to be consumed by those who already hold certain political beliefs.

In the study of Msimanga et al. (2021), the role of political satire in Zimbabwe during the era of the "New Dispensation" government was analyzed. The authors focus on MAGAMBA TV, a Zimbabwean satirical news outlet, and argue that it serves as a platform for citizens to express their frustrations with the government and to engage in critical discourse. They note that while the government has attempted to crack down on dissenting voices, MAGAMBA TV has been able to use social media to reach a wider audience and circumvent government censorship.

Msimanga et al. (2021) also explore how MAGAMBA TV has adapted its satire to the changing political climate in Zimbabwe, including the transition from the Mugabe to the Mnangagwa government. They argue that MAGAMBA TV's satire has become more nuanced and complex in response to these changes and that it plays an essential role in Zimbabwean politics.

In his article, Zirugo (2021) examined the role of political satire in challenging national discourses in public broadcasting. Zirugo (2021) argues that political satire can serve as a form of media activism, disrupting traditional journalistic routines and challenging dominant narratives. Zirugo focuses on the Ugandan political satire show, "The Weekly Banana", and argues that it has been able to use humor to expose and critique the injustices of the Ugandan government, despite government attempts to silence dissenting voices. He notes that the show has been particularly effective at reaching young audiences and engaging them in political discourse.

The study by Khan et al. (2020) analyzed the use of political satire in electronic media in Pakistan. The authors argue that political satire can serve as a means of holding those in power accountable and engaging citizens in critical discourse. (Khan et al., 2020) conduct a narrative analysis of three popular Pakistani political satire shows, Khabarnaak, Mazaaq Raat, and Hasb-e-Haal, focusing on how they construct narratives about political and social issues in Pakistan. They note that these shows use humor and satire to challenge dominant narratives and expose the contradictions and hypocrisies of those in power. Khan et al. (2020) also explores the ways in which political satire in Pakistan is shaped by cultural and religious factors, including the use of Urdu and the incorporation of Islamic themes and symbols. They argue that these cultural and religious factors can limit and enhance the effectiveness of political satire in Pakistan.

In his article (Switek, 2021), examined the role of political comedy in shaping public perceptions of politicians and institutions in Germany. Political satire, according to Switek, may be used to hold people in authority accountable, but it can also be used by populist actors to stoke anti-establishment feeling. Switek focused on two German political comedy shows, Eichwald MdB and Ellerbeck, and analyzed how they represent politicians and institutions. He notes that while both shows use humor to critique politicians, also they often rely on stereotypes and caricatures that reinforce popular perceptions of politicians as corrupt and self-serving.

Switek also explores how political comedy can be used by populist actors, who use it to fuel anti-establishment sentiment and undermine trust in democratic institutions. He argues that while political satire can serve as a check on those in power, it can also be used to legitimize populist rhetoric and erode trust in democratic institutions. And he concludes that political comedy can serve as a valuable tool for holding those in power accountable, but that it must be used responsibly and with an awareness of its potential to be co-opted by populist actors.

The study by Ramsey (2018) examines the impact of political satire on viewers' internal political efficacy and political participation. Ramsey argues that political satire can be a powerful tool for engaging citizens in politics and shaping their attitudes and beliefs about the political process. Ramsey surveyed viewers of The

Daily Show and The Colbert Report, two popular political satire shows in the United States. He found that regular viewers had higher levels of internal political efficacy and were more likely to engage in political participation than non-viewers were. Ramsey also found that viewers of political satire were more likely to view political issues as personally relevant and to feel more connected to political actors and institutions.

Ramsey (2018) concluded that political satire can serve as a valuable tool for engaging citizens in politics and promoting political participation. However, he notes that there are limitations to the effectiveness of political satire, including the fact that it tends to be consumed by those who already hold certain political beliefs and that it may not be as effective at engaging those who are less politically inclined.

3.2. The Arab Spring and the Culture of Satirical Programs

Kraidy (2013) examined the emergence and rise of political satire programs in the Middle East following the Arab Spring uprisings. The author argues that the Arab Spring created a new space for political expression and satire as people became more politically engaged and critical of the ruling regimes. Kraidy also analyzed the various forms of satire used in the region, including television programs, social media, and cartooning. Additionally, he examined how these satires have impacted political discourse and public opinion in the Middle East. Ultimately, the article suggests that political satire has become an important tool for political commentary, public debate, and democratic expression in the region.

A study by Mhamdi (2017) looks into how political cartoons were used in Tunisia after the 2011 revolt, when it was still in a transitional phase. It looks at how political cartoons were utilized to critique the geopolitical and economic circumstances in Tunisia at the time. It also examines the recurring themes in Tunisian political cartoons from the transitional period. This study employs a qualitative methodology to examine chosen samples of political cartoons with a focus on linguistic and graphic components in order to answer these two research objectives. The method used in this research also incorporates textual analysis, which draws on semiotic

theory to address the framing of images, sign systems, visual elements, and presentational styles.

The study of Gordon (2014) explored the role of satirical television programs in shaping political discourse and mobilizing public opinion during the Egyptian Revolution. The author argued that satirical programs played a crucial role in challenging the legitimacy of the Mubarak regime and galvanizing the protest movement.

Kraetzschmar's (2017) study focused on the emergence of political satire in Tunisia after the revolution and its impact on political discourse and public opinion. The author contended that political satire has significantly influenced public opinion and political discourse in the post-revolutionary period and has emerged as a vital tool for challenging power and advancing democratic expression in a country. Together, these articles provide valuable insights into the impact of the Arab Spring on the culture of satirical programs in the Middle East and the role of satire in promoting democratic expression and challenging authority in the region.

(LeVine, 2015) looked at how satire was used during the Arab Spring as a means of activism and resistance. The author argued that satire has become an important medium for expressing dissent and promoting democratic values in the region and has contributed to the emergence of a new culture of political satire in the Middle East.

A study by Kraidy (2018) explored the relationship between creative expression, political activism, and social change in the Arab world. The book focuses on the case study of Aliaa Magda Elmahdy, a young Egyptian activist who gained international attention for posting nude photos of herself online to protest the conservative norms of Egyptian society. The author argued that Elmahdy's actions represent a form of "creative insurgency" that challenges dominant cultural and political norms and this kind of activism has become increasingly important in the Arab world since the Arab Spring uprisings. Kraidy also examines the various forms of creative expression used by activists in the region, including street art, music, and social media, and how they have contributed to the emergence of a new culture of political activism and

democratic expression in the Arab world. Overall, the book provides valuable insights into the role of creative expression in political activism and social change in the region and the challenges and opportunities faced by activists in the post-Arab Spring period.

The study by Alwan (2023) focused on the processing frameworks used for satirical programs on Yemeni satellite channels. Specifically, the article examined the production and content of these programs, as well as their role in shaping public discourse and political participation in Yemen. The article provided an in-depth analysis regarding the social and political context of these programs and their impact on public opinion and political attitudes in Yemen. The study analyzed the content of a sample of seven satirical programs broadcast on Yemeni satellite channels to determine the frameworks used in presenting these programs about current events in Yemen. The study found that political issues were the most commonly covered topics, followed by military, security, and social issues. The local dialect was used more frequently than Standard Arabic. The study also found that the program's goals varied, with condemnation and criticism of the other party being the most common. The programs relied on traditional media, followed by social networking sites, as sources of information. Comparison, exaggeration, and belittling were the most frequently used methods, and the direction of treatment was negative in most cases. The study concluded that there were statistically significant differences between the frameworks used in dealing with issues, and there was also a greater reliance on archived materials and graphics to attract and highlight content. The study is significant as it is the first to analyze satirical programs on Yemeni satellite channels and it contribute to a better understanding of their impact on public discourse and political participation in Yemen.

3.3. Comment on the Studies

The reviewed studies generally agree that the Arab Spring had a significant impact on the culture of satirical programs in the Middle East. They all recognize the emergence of a new culture of political satire that challenges authority and promotes democratic expression in the region.

While these studies generally agree on the importance of satire in promoting democratic expression and challenging authority in the Middle East, they also offer different perspectives and approaches in their analyses. (Mhamdi, 2017)'s study specifically focuses on the role of political cartoons and caricatures in the Arab Spring protests. In contrast, Gordon's study (2014) focuses on the role of satirical television programs in Egypt during the revolution. LeVine (2015)'s study looks at the use of satire as a tool of resistance and political activism in the Arab Spring protests. In contrast, Kraetzschmar's (2017) study examines the rise of political satire in Tunisia after the revolution. Kraidy's study (2013), on the other hand, explores the relationship between creative expression, political activism, and social change in the region.

These studies agree that political satire played an important role in the Arab Spring and its aftermath, particularly in terms of challenging authoritarian regimes and promoting democratic values. They all recognize the potential of political humor to provide a critical perspective on social and political issues and to engage audiences in a way that traditional news media cannot. Having said that, it seems that studies that covered the Yemeni political satire TV shows, were more focused on the content of these shows regardless of their impact on the audience.

Based on the reviewed literature, it could be said that there are still several gaps in the field, which this thesis aims to address. First, there are almost no qualitative research studies that examine Yemenis living in Turkey's viewpoints on Yemeni political satire TV series nor the Yemeni audience in general. Moreover, Unlike the previous studies that focused on analyzing the content of the Yemeni political satire TV shows, this study focuses on the impact of these TV shows on the audience and the audience's perspectives on them as well as their interactions with these shows. Therefore, the study follows a qualitative design utilizing several instruments (cyber ethnography, in-depth interviews, and focus groups) to enrich the field with more detailed information and provide a deeper comprehension of the effects of political satire shows on Yemeni people living in Turkey.

Secondly, previous research studies have primarily focused on the impact of political satire on political engagement and attitudes towards politics. However, this thesis

aims to expand on this by exploring the impact of political satire on other areas, such as the social impact of these shows, and by examining the cultural and social perspective of Yemenis in Turkey toward these TV shows.

Therefore, by giving readers a greater understanding of the perspectives of Yemenis living in Turkey on Yemeni political satire TV shows, this thesis seeks to significantly contribute to the literature available on political satire in Yemen. The findings of this research could have significant implications for policymakers, media professionals, and academics who seek to understand the role of political satire in shaping attitudes toward politics and society in Yemen.



CHAPTER IV

THEORETICAL AND CONCEPTUAL BACKGROUND

The theoretical framework chapter is an essential part of any research study, as it supplies the conceptual foundation for the research. In this chapter, we will present the theoretical framework for our study on Yemenis in Turkey's perceptions on Comedy Political-Satire TV programs. The theoretical framework will draw on relevant theories and concepts from the fields of media studies, political communication, and cultural studies to supply a theoretical lens through which we can understand the phenomenon under investigation. I will also go through the study's objectives and research questions; additionally, I will try to explain how the theoretical framework will direct our data analysis and interpretation. Finally, a general summary of the research data and analysis strategies will be shown by the researcher, in addition to an explanation of how the theoretical framework will influence these areas of the study. By supplying a clear and coherent theoretical foundation for our study, this chapter will help to ensure the validity and rigor of our research findings.

This chapter will discuss the theoretical frameworks that have been applied in previous research studies, such as the Uses and Gratifications Theory, Media Dependency Theory, and Public Sphere Theory, to provide a deeper understanding of the impact of political satire on Yemeni people residing in Turkey.

In my study of Yemenis in Turkey's views on satirical Yemeni political TV programs, the theoretical framework will draw on relevant theories and concepts from the fields of media studies, political communication, and cultural studies. We will explore how these theories and concepts can help us understand the phenomenon under investigation, including the role of media in political discourse, the impact of

cultural context on media consumption and interpretation, and the relationship between media and political attitudes and opinions.

The theoretical framework also helps to situate the study within the broader literature and existing theories, which can help to find gaps in the literature and areas for further investigation.

By using the theoretical framework to guide our method and data analysis techniques, we can ensure that our research is grounded in established theories and concepts and that our findings are valid and reliable.

4.1. Theoretical Background

4.1.1. The Uses and Gratifications Theory

A communication theory called "uses and gratifications theory" aims to comprehend why people use media and what they derive value from it. Elihu Katz, Jay Blumler, and Michael Gurevitch created the theory in the 1940s, and it had a significant impact on media studies (Katz et al., 1973). According to the uses and gratifications theory, individuals actively use media and are driven to choose particular forms of it to fulfill particular needs. These needs can be cognitive, affective, social, or personal. For example, people may watch the news to learn about current events (a cognitive need), to feel better about themselves (an affective need), to connect with others (a social need), or to escape from their problems (a personal need) (McQuail, 1972).

The uses and gratifications hypothesis has been used to explain a variety of media usage habits, including reasons why individuals read certain magazines, watch particular TV episodes, and listen to specific music. The theory has also been used to understand the effects of media on people, such as how media can influence our attitudes and behaviors (DeFleur & Ball-Rokeach, 1989). The uses and gratifications theory's acknowledgment of the audience's active engagement in media consumption is one of its strongest points. This is in contrast with other media theories, such as the hypodermic needle model, which views the audience as passive recipients of media messages (De Flure & Ball-Rokeach, 1989).

However, the uses and gratifications theory has also been criticized for being too simplistic. Some critics argue that the theory does not consider the complex ways in which media can influence people. Others argue that the theory is too focused on the individual and does not adequately consider the social context of media use (Houston et al., 2018).

The uses and gratifications theory has drawn criticism, yet it is a fundamental conceptualization of media use (Katz et al., 1974). Researchers today still use this theory since it has made a substantially contributed to how we understand how people interact with media (Rubin, 2009). Acknowledging audiences as active media users who actively choose media to satisfy particular needs is one of the fundamental concepts of the uses and gratifications theory (Rosengren, 1974). Individuals seek to meet various requirements through media consumption, including cognitive, affective, social, and personal needs (Katz et al., 1974). The theory also highlights the importance of media gratifications, which refer to the advantages and satisfaction people have from using media (McQuail, 1972).

4.1.2. Media Dependency Theory

A communication theory called media dependency theory aims to clarify how people's dependence on the media might change based on the circumstances. The hypothesis, which was created in 1976 by Sandra Ball-Rokeach and Melvin Defleur, is predicated on the idea that media exposure may satisfy people's demands for information, understanding, and social contact (Ball-Rokeach & DeFleur, 1976).

The theory contends that three crucial aspects influence how people use media. Essentially, "structural availability" describes how accessible and prevalent media are in a person's surroundings. Regarding to how people view the media's content as relevant and essential in their lives, "personal relevance" plays a significant influence. Finally, "comparative utility" takes into account how valuable and effective media are as a source of knowledge, and it also helps in understanding when we compare media to other sources that are available. These three elements work together to influence how heavily and how people choose to use the media (Ball-Rokeach & DeFleur, 1976).

When people's needs for information, understanding, and social interaction are met through media exposure, they become more dependent on the media. It means they are more likely to use media to obtain information, make decisions, and connect with others. The media dependence theory has been used to explain a variety of media consumption behaviors, including why people turn to the news during times of crisis, why people use social media to stay in contact with friends and family, and why people watch certain TV shows to escape from reality (Ruggiero, 2017).

Media dependency theory encompasses several key ideas that shed light on individuals' relationships with media. "Structural accessibility" pertains to the level of media availability in a person's immediate environment. "Personal relevance" underscores the notion that media information is relevant to an individual's life (Ball-Rokeach & DeFleur, 1976).

Additionally, the concept of "comparative usefulness" highlights that media are considered more valuable and beneficial than alternative sources of information and knowledge. A central aspect of media dependency theory is the idea of individuals relying on media for information, understanding, and social connection, which is referred to as media dependency. Together, these ideas provide valuable insights into how individuals engage and depend on media in various aspects of their lives (Ball-Rokeach & DeFleur, 1976).

Media dependency theory is a valuable tool for understanding media use. It helps us understand why people use media, what they get out of it, and how media can influence them. The theory is also helpful for developing media strategies that meet audiences' needs (Livingstone, 2009).

4.1.3. The Public Sphere Theory

The public sphere theory of Jürgen Habermas is a model of how citizens in a democracy can engage in rational discourse to make decisions about public policy (Habermas, 1989). Habermas argues that the public sphere is a space where people can come together to discuss and debate issues of common concern, free from

coercion or manipulation. This space is essential for democracy, allowing citizens to participate in the political process and hold their leaders accountable.

Habermas's theory of the public sphere is based on the concept of communicative action. Communicative action is a type of speech that is oriented towards reaching understanding. In communicative action, participants are committed to using language that is truthful, sincere, and relevant to the topic at hand. This type of speech is essential for the public sphere, as it allows people to share their ideas and perspectives in a way that is respectful and productive (LaRose et al., 2004).

The public sphere is not a physical space but rather a social one. It can be found in various places, such as newspapers, magazines, television, and the internet. However, the public sphere is not simply a collection of media outlets. It also serves as a gathering place for social interaction where individuals may talk and argue about topics of interest.

Habermas argues that the public sphere has shrunk recently and attributes the decrease to the growth of mass media, which he claims has made it harder for individuals to engage in logical discourse. According to Habermas, mass media is often dominated by commercial interests, which can lead to the spread of misinformation and propaganda (Ball-Rokeach & DeFleur, 1976).

Despite the decline of the public sphere (Habermas, 1989) believes that it is still possible to revive it. He argues that we must figure out how to establish novel spaces for communicative activity where people can gather to talk about and dispute matters of shared interest. Habermas's theory of the public sphere has been influential in media studies and political theory. It has been used to analyze the role of the media in democracy and to develop strategies for reviving the public sphere. The theory has also been criticized for being too idealistic and for failing to consider the realities of power and inequality in society (Lin and Atkin, 2017). However, Habermas's theory remains an essential contribution to our understanding of the public sphere. As it provides a framework for thinking about the role of the media in democracy and it offers insights into how we can create more inclusive and democratic public spaces.

The public sphere theory proposed by Habermas includes numerous substantial concepts. One of these spheres is "communicative action," which is discourse intended to promote understanding between parties. The "public sphere," a social setting where people congregate to have open discussions and debates about topics of common interest, is another critical component of the philosophy. The effect of "mass media" is also considered because it is a tool for communicating with a large audience. The theory does acknowledge the potential influence of "commercial interests," which can put profit before genuine communication. Additionally, it recognizes the risks posed by "misinformation," which is untrue or misleading information, as well as the importance of "propaganda," which is information that is purposefully spread to confuse or influence. Understanding these notions can help one better comprehend the prerequisites for Habermas' theory (LaRose et al., 2004). Habermas's public sphere theory is a valuable tool for understanding the role of the media in democracy. It helps us understand how the media can be used to facilitate rational discourse and how it can be used to spread misinformation and propaganda. The theory also offers insights into how we can create more inclusive and democratic public spaces (Ball-Rokeach & DeFleur, 1976).

CHAPTER V

METHODOLOGICAL FRAMEWORK

The methodological framework provides a conceptual framework for understanding the phenomenon under investigation. By providing a set of concepts, definitions, and presumptions that guide the research questions, hypotheses, and data-collecting techniques, aid in directing the research process.

Moreover, the methodological framework is essential to guide our analysis and interpretation of the data, helping us to find key themes and patterns in the data that are relevant to our research questions and aims.

5.1. Research Problem

Several satirical political programs have been produced and broadcast from Turkey due to the current conflict in the country in recent years, offering Yemenis an alternative source of news and information. These programs use humor and satire to comment on political events and social issues in Yemen and have gained a significant following among Yemenis within Yemen and abroad (Al-Maqrami, 2015). Among these programs are "Rayiys Alfasl", "Nashrat Ghasil" and "Lysh Kadha". These shows were taken as an example for several reasons, the most important of which is that they were broadcast during the time of the study, which enabled the researcher to monitor the interaction of the Yemeni community in Turkey with them. In addition to factors relating to the broadcasting location (Turkey) within the study's geographic scope.

Based on the previous studies reviewed, we find that studies on political-satire TV shows in Yemen are very limited, which paves the way for more studies and research to explore this rapidly growing field. In addition, most of the studies mentioned above that focus on Yemeni political-satire TV shows, only focus on analyzing the content itself, away from studying the impact of these programs on society,

especially Yemeni community in Turkey. Hence, the importance of the research, as it is the first to discuss the viewpoint of viewers in these programs and tries to explore the dimensions of this relationship between programs and viewers.

5.2. The Significance of the Study

The importance of studying this phenomenon lies in the potential of political-satire TV shows to shape public opinion, influence political attitudes, and contribute to the political arena. These shows possess the power to reach diverse audiences and transcend traditional news media, making them vital sources of political information and social commentary. Therefore, it is crucial to investigate their role in political discourse to better understand their effectiveness and limitations as a means for public engagement and democratic participation.

It is the first study dealing with the relationship between the Yemeni satire programs broadcast from Turkey and the Yemeni audience residing in Turkey. The researcher hopes that this thesis can be a later reference for future research.

Most of the research that deals with satirical programs tends to deal with the content of these programs, while the researcher here seeks to study the impact of these programs on public opinion-making and political discourse among the segment of Yemeni society in Turkey.

- The study sample is the Yemeni community in Turkey, which is a newly established society, and there hasn't been much research dealing with this segment, which is increasing with time. Thus, this study aims to bridge this gap by providing a comprehensive analysis of the effects and importance of political satire TV shows on contemporary political communication and public discourse.
- By addressing the research problem, the study sheds light on the intricate relationship between comedy and political satire TV shows, political discourse, and public engagement.
- The findings will contribute to our understanding of the influence of these shows on shaping public opinion and participation in the political arena.

- Ultimately, this research aims to provide valuable insights for media scholars, political communicators, and policymakers, enabling them to harness the potential of comedy and political satire TV shows for positive democratic engagement.

5.3. Research Questions

The core research question is: How do Yemenis living in Turkey interact with satirical political programs?

Based on the main research question, the following sub-questions were designed to explore in depth the research objectives set for the study:

- i. What factors influence the Yemeni population in Turkey to watch satirical programs broadcast in Turkey?
- ii. Do the satirical programs broadcast from Turkey affect the formation of the political convictions of the Yemeni community in Turkey?
- iii. What are the attitudes of the Yemeni community in Turkey regarding the satirical programs broadcast from Turkey in terms of "discussed topics"?
- iv. How do the different political orientations of the Yemeni community in Turkey affect their interaction with satirical programs?

5.4. Research Aims

This study aims to explore the perspectives of Yemenis living in Turkey toward political satire TV shows and the impact of these TV shows on political discourse and public engagement. Specifically, it seeks to understand the effectiveness of these shows in shaping public attitudes, behaviors, and participation in the public sphere. And as it is apparent, political-satire TV shows have witnessed an increase in popularity in recent years and are becoming influential sources of political commentary and social critique. These shows employ humor, satire, and parody to address political issues, challenge authority, and engage audiences in discussions about governance and societal norms. However, while their presence and influence

are widely acknowledged, there is a need to delve deeper into their impact on political discourse and public engagement.

According to the literature analysis and earlier studies, the research goals may be identified as follows:

- Exploring the history of satirical political programs in Yemen.
- Identifying how Yemenis in Turkey receive satirical Yemeni political programs broadcast from Turkey.
- Obtaining the opinions of the Yemeni community in Turkey about these programs.
- Understanding the difficulties faced by those in charge of these programs.

5.5. Concepts of the Study

- **Content:** According to Miller (2019), an informative discourse involves many indications, references, and linguistic forms that carry ideas to change concepts among individuals and communities. It also includes emotions that can be transmitted between parties in direct and indirect ways. Each sentence and symbol in any communication medium is a compound that embodies meanings and emotions. The content of a television program is its subject matter, and in a television drama, it is the content that reveals the story and suggests it to the viewers through its form. The content is divided into:
 - Political content, which is related to political affairs, is represented by the system of governance, laws, constitutions, parliaments, political and foreign relations, statements of officials, and others.
 - Economic content, which includes everything related to economic affairs such as taxes, wages, salaries, living standards, economic relations between countries, and others.
 - Social content: It includes social relationships and the phenomena that occur within a society, such as family issues, women's freedom, relationships between men and women, and cultural, artistic, and intellectual affairs in general.

(Shehata and Strömbäck, 2019) Believes that the content is an informative discourse that is embodied in its subject matter, meanings, symbols, and emotions. The communicator aims to set up or change certain concepts among individuals and communities through direct or indirect means by using one or more communication mediums.

- Program: Edson et al. (2018) suggested that a program is a model that shapes and presents something through a modular structure of different elements. External forms and formulae of a program refer to both its form and substance, which define, elaborate, or make reference to the subject matter that is being studied, examined, observed, or followed throughout the course of a certain amount of time. This subject matter is presented as a set of visual or audio snapshots that form a homogeneous unit broadcast under a specific title or segment during a designated period (LaMarre and Landreville, 2018). A program is a curriculum that conveys a message through a form and content designed for broadcasting via audio or visual communication. It aims to inform the audience about one or more predetermined topics within a specific context and time to achieve public goals and functions (Koning and van der Meer, 2019).
- Television: Television was characterized as having two components by (Moseley and Barton, 1930) in their paper, "Television: Today & Tomorrow". First and foremost, as a tool to help the general people "*witness what is happening at some distant place, just as if we were eye-witnesses.*" The ability to see a reproduction of the image of moving or stationary objects positioned at any distance from the spectator on a screen using electrical techniques of transmission was the second element. Its effectiveness and value as a method of direct broadcasting without modifications in format is clear, as it relies primarily on moving images for visual communication, with spoken language playing a secondary role. Qaboos and AL-Tamimi (2018) consider television a collective communication tool and a media bomb that has the power to enter the viewers mind and serve as an easy-to-use propaganda tool capable of inducing anesthesia and hypnosis while also capable of liberation and enlightenment.

Hooijdonk and Schuurman (2021) view television as a unique communication medium that incorporates all means of visual and audio expression, such as images, spoken language, music, and sound effects, to support its informational message.

Based on the above, the writer perceives television as a medium that has transformed from being a deaf electronic tool with limited reach to an elite communication medium to a popular communication medium and a postmodern cognitive phenomenon with significant value, effectiveness, and impact on the public. Its ability to either liberate and enlighten or anesthetize and hypnotize the audience depends on the communication message's aims and the intended audience. Moreover, television reflects and documents the era's positives and negatives through visual and audio means, such as spoken language, music, and sound effects, which serve to support its informational message (Dhoest and O'Donnell, 2019).

- Satire is defined in the book *Al-Ain* by Khalil bin Ahmed Al-Farahidi in the chapter of *Sakhr* (Al-Farahidi, 1408) as well as in the dictionary of Arabic terms in language and literature as a way of speaking in which a person expresses the opposite of what they mean.

Davis and Owen (2021) consider sarcasm a form of hidden laughter or portrayal that relies on simple phrases or verbal images, focusing on interesting points. This may involve rare or revealing news or feelings, whether focused on an individual, a sect, a specific social custom, or a fixed or emergent moral phenomenon. Sarcasm may not rely on words alone but also on color, lines, and shadows, much like in satirical drawing (caricature).

- Irony is a gentle and discreet mood and image that transgresses by realizing the opposite of what is being said. This is expressed through multi-meaning discourse that organizes linguistic signs to communicate a meaning different from what the words describe literally. It is a more complex narrative and literary phenomenon, a message of communication between the sender and recipient, and a form of contradiction that involves virtual and clear awareness of the eternal lightness and increasing chaos without end.

- Satire is defined as a literary composition or cultural discourse that criticizes vices, follies, and individual human shortcomings, including association, and attacks the current situation in ethics, politics, behavior, and thinking. It is one form of resistance that may include the use of sarcasm and irony for critical, corrective, control, and warning purposes directed at individuals, institutions, personalities, or traditional behavior.
- Sarcasm is one of the manifestations of humor and one of its most powerful tools, according to Carpini and Williams (2021). They believe that sarcasm is a communicative message that involves correction by the communicator (sender) according to the characteristics of the medium, passing through messages that aim to criticize and resist social or political phenomena in individuals and institutions for evaluation, control, and warning purposes. It does so in a manner that is economic, intellectual, or emotional, arousing laughter or indignation in the recipient, or both (Boulianne and Smith, 2020).
- Political Contact: Political contact refers to communication and interaction between individuals or groups with political interests or goals. This communication can take multiple forms, such as meetings, negotiations, debates, and discussions, and can occur at various levels of government, such as local, national, and international. Political contact can involve individuals or groups representing different political parties, interest groups, or government bodies and it may be aimed at achieving specific political aims, such as passing legislation, influencing public opinion, or making policy decisions. Effective political contact requires practical communication skills, the ability to negotiate and compromise, and an understanding of political systems and processes. Political contact is an essential aspect of democracy and is necessary for the functioning the political systems and the representation of diverse perspectives and interests (Zelizer, 2010).
- Political Drama: It refers to situations in politics with an elevated level of conflict, tension, or emotional intensity. It can involve political actors, such as elected officials, government agencies, or interest groups. It can be triggered by a various of factors, such as policy disagreements, power struggles, scandals, or crises. Political drama can play out in a variety of settings, such as in legislative bodies, press conferences, or public demonstrations, and can be amplified by media coverage and public opinion.

Political drama can have significant consequences, such as affecting public policy, shaping public opinion, or damaging reputations (Stroud, 2011). However, it can also supply opportunities for political actors to assert their positions, mobilize support, and engage in meaningful dialogue. Effective political communication skills, such as the ability to listen, negotiate, and compromise, can help to prevent or resolve political drama and promote healthy political practices (Thompson et al., 2013).

- **The Satirical TV Shows:** A satirical TV show is a program that uses humor, irony, and sarcasm to criticize or comment on political, social, or cultural issues. Satirical TV shows can take many forms, such as scripted comedy sketches, news parodies, talk shows, or animated programs (Gray et al., 2012). They often use exaggeration and absurdity to highlight the flaws and contradictions in the subjects they are addressing. Satirical TV shows can be controversial and may offend some viewers. Still, they can also be a powerful tool for social and political commentary, as they can reach a wide audience and generate public discussion. Some examples of popular satirical TV shows include "The Daily Show" with Trevor Noah, "Last Week Tonight" with John Oliver, "Saturday Night Live", and "The Colbert Report". Satirical TV shows are often seen as an important part of contemporary political and cultural discourse, as they supply a platform for alternative perspectives and challenge the status quo (Stroud, 2011).

5.6. Research Design

The study examines the attitudes and tendencies among the Yemeni community in Turkey toward political satire shows, how these shows might have an influence on their political views, and what factors can play a role in this relationship. The research aims to understand and explain these relationships and their effects on Yemeni political conventions. Moreover, as there is a shortage in the literature that covers this area in Yemeni society, which requires more detailed information on the case, I decided to use the case study method in a qualitatively manner.

A case study is a type of research that entails a thorough investigation and analysis of one specific person, group of people, organization, event, or phenomenon. It offers a

comprehensive understanding of the dynamics and complexity present in the selected example. Case studies are frequently employed in qualitative research to examine particular, context-specific circumstances and to produce in-depth and rich insights. A commonly used qualitative research method for in-depth exploration of unique and context-specific situations is the case study (Yin, 2018; Stake, 1995).

Since in-depth knowledge is required before addressing this topic quantitatively, a qualitative approach is more suited to provide accurate answers to the study questions. The case study method allows for a detailed investigation of the case, which provides us with deep data that is obtained by various techniques i.e., cyber ethnography, in-depth interviews, and focus groups. The fact that the outcomes of this study cannot be generalized is another justification for choosing the case study. The data will next be examined using the following three analysis methods: discourse analysis, theme analysis, and content analysis.

5.7. Data Collection Instruments

In order to conduct the investigation for this study, three different instruments were employed. The fundamental idea is that using these three tools provides in-depth, comprehensive, and sufficient knowledge of the case.

5.7.1. Cyber Ethnography

Cyber ethnography, also known as virtual ethnography or ethnography, is a research method that involves studying online communities and digital interactions (Kozinets, 2010). In the context of my study, cyber ethnography involved immersing myself in the online spaces where Yemenis living in Turkey interacted with satirical political programs. This approach draws inspiration from the work of Annette N. Markham and Christine Hine, who have extensively explored the use of ethnographic methods in digital environments (Markham, 2013; Hine, 2000).

Adopting a cyber-ethnographic approach, I engaged in participant observation within the online communities and platforms frequented by Yemenis in Turkey. This allowed me to observe their online behaviors, participation in discussions, and

engagements with satirical political programs. To capture a comprehensive picture, I closely followed and analyzed the comments and interactions on the social media accounts of the show's presenters. These activities provided valuable insights into their motivations, opinions, and the dynamics of their interactions within the digital realm.

To gather data for analysis, I employed various tools and techniques. Participant observation involved actively engaging with the online communities, joining discussions, and documenting my observations. Additionally, content analysis of online conversations and interactions was conducted to identify recurring themes, patterns, and discourses within the online space (Kozinets, 2010). I also examined user-generated content, such as memes, videos, and comments, to further understand how Yemenis in Turkey engaged with and responded to the satirical political programs.

Furthermore, cyber ethnography enabled comparative analysis between the interactions of Yemenis in Turkey and Yemenis in the homeland, shedding light on potential differences and generating questions to be explored in subsequent interviews. This approach allowed for a comprehensive exploration of the experiences and perspectives of Yemenis living in Turkey and their interactions with satirical political programs.

5.7.2. In-Depth Interviews

A qualitative study technique known as "in-depth interviews" entails conducting in-depth, individual interviews with the producers and presenters of Yemeni satirical shows in Turkey. These interviews provided a platform for exploring the perspectives and experiences of these individuals regarding satirical political programs. To guide the interviews, a semi-structured approach was employed to allow participants to freely express themselves while ensuring that key themes and questions were covered (Fontana and Frey, 2005).

The methodology of in-depth interviews has been widely used in qualitative research to gain a deep understanding of participants' views and motivations (Rubin, 2012).

By engaging in in-depth interviews with the satire show makers and presenters, I had the opportunity to explore their perceptions of their work and their understanding of the audience's attitudes towards the shows. These interviews delved into their perspectives on public opinion and how they interpreted and responded to audience interactions. This made it possible to determine if the effect of the shows was one-way or whether there was a chance for two-way contact.

Furthermore, the in-depth interviews also probed viewers' motivations for watching satire, how it affected their political beliefs, and their perspectives on the subjects under discussion. Conducting one-on-one interviews allows us to explore the intricacies of participants' experiences, their emotions, and the nuances of their perspectives (Seidman, 2013). This allowed for a comprehensive understanding of the complex dynamics between satirical programs and the Yemeni community in Turkey.

The data collected from the in-depth interviews were analyzed using qualitative analysis techniques, such as thematic analysis, to identify patterns, recurring themes, and insights within the participants' narratives (Braun and Clarke, 2006). Drawing upon the rich data obtained through these interviews, I gained valuable insights into the attitudes, motivations, and perceptions of the satire show makers, presenters, and media specialists.

5.7.3. Focus Group Discussions

Focus groups involve bringing together three small groups of participants from the Yemeni community in Turkey to engage in group discussions on the topic of satirical political programs. This method allowed for interactions and exchanges of ideas among participants, providing insights into shared attitudes, opinions, and experiences (Akyıldız and Ahmed, 2021). In the study context, focus groups helped explore how different political orientations within the Yemeni community affected their interactions with satirical programs. The group dynamic stimulated conversation, facilitated the exploration of diverse perspectives, and revealed collective beliefs and norms related to these programs.

Additionally, including focus groups as a research method further enriched the study by facilitating collective discussions among Yemeni community members. These group interactions provided an invaluable platform for exploring shared perspectives, social dynamics, and the negotiation of meaning within the community regarding the satirical programs. By engaging in focused group discussions, the study captured the interplay between individual experiences and collective opinions, shedding light on how different political orientations and communal dynamics shaped the Yemeni community's interactions with satirical programs.

In summary, integrating of cyber ethnography, in-depth interviews, and focus groups as research methods provided a robust framework for capturing a comprehensive and nuanced understanding of the interactions between Yemenis residing in Turkey and satirical political programs. This methodological approach facilitated a multifaceted exploration of their motivations, attitudes, and the intricate dynamics that shaped the influence of these programs on their political convictions while considering the complexities of both individual experiences and collective perspectives.

5.8. Sampling

5.8.1. Programs' Sampling

A purposive sample technique is used to pick the TV satire shows included in the study to understand the viewpoints of Yemenis in Turkey on the Yemeni comedy-political-satire programs broadcast from Turkey. The selection process aimed to capture a comprehensive representation of the relevant content that aired during the period of 2021-2022.

Selection Criteria:

- **Relevance:** The TV satire programs under consideration were required to be focused on political satire with a specific connection to Yemeni political and social issues. The programs need a significant audience reach and reception among Yemenis residing in Turkey.

- Broadcast location: Only TV satire programs broadcast from Turkey were considered for the study. The aim was to explore the perspectives of Yemeni audiences, specifically towards the programs aired from Turkey.
- Streaming Time: Programs that were still broadcasting during the study were selected so that the researcher could study the impact through social media platforms and measure interaction.

Chosen TV Satire Programs:

Based on the selection criteria, the following three TV satire programs were chosen for the research:

- "Rayiys Alfasl" 3: This program was selected as it is considered one of the prominent Yemeni comedy political-satire TV shows aired from Turkey during the study period.
- Nashrat Ghasil: This program is included in the study due to its relevance to political satire in Yemen and its broadcast location in Turkey.
- Lysh Kedha: This program was selected to diversify the sample and ensure a representation of different satire styles and approaches among the chosen TV shows.

5.8.2. Focus Group Participants Sampling

The sampling strategy employed in this study was purposeful sampling, also known as purposive sampling. A well-known methodological approach to qualitative research is purposeful sampling, which is frequently used when researchers want to choose participants based on specific characteristics or criteria that match the goals of the study. (Palinkas et al., 2015) (Patton, 2002). In order to increase the depth and complexity of the data gathered, this method enables the purposeful selection of people with critical perspectives and experiences related to the study issue. In selecting the participants for the focus groups, a purposive sampling technique was utilized to ensure the inclusion of individuals who can provide diverse perspectives, experiences, and political orientations within the Yemeni community in Turkey. This intentional selection process aligns with the principles of qualitative research and is

frequently employed to capture a range of viewpoints and facilitate a comprehensive exploration of the research questions (Creswell and Poth, 2017; Patton, 2002).

A total of 20 people were divided into three groups specifically for the focus groups. The participants were divided into groups based on their occupational status. The first group was for university students in Turkey, whereas participants who work in TV channels in Turkey were allocated to the second group. Participants in the third group were selected as residents of Turkey who have been in Turkey for at least five years. The participants were selected through their interaction with an invitation sent by the researcher to those interested in the subject of the study through the social media used by Yemenis in Turkey, and they were selected based on the criteria set for each group separately. These criteria include:

Age: Participants between 18 and 45 age range are more likely to be active consumers of satirical political programs and represent a significant segment of the Yemeni community in Turkey.

Gender Balance: in the three groups, the total ratio of men to women was 4:1, which might seem unequal, but taking into consideration the proportion of male Yemeni students to female Yemeni students in Turkey, which is the only official statistics we have, where almost only 20% of students are female the ratio in the focus groups seems reasonable (YOK, 2023).

Occupation: The sample includes participants who are currently enrolled in educational institutions as well as those who are employed. This variation in occupational status provided insights into how different life contexts may shape their interactions with satirical political programs. There was an effort to include students from various educational backgrounds, such as those in the humanities, social sciences, engineering, and natural sciences, among the student participants. This diversity contributed to a broader range of perspectives and enriched the discussions.

Table 5.1. Characteristics of the Participants in the FGD

| No | Gender | Age | Marital Status | Education | Work Status |
|---------------------------------|--------|-----|----------------|-----------|-------------------------------|
| Focus Group Discussion 1 | | | | | |
| 1 | Female | 28 | Married | Bachelor | Student |
| 2 | Male | 28 | Single | Bachelor | Student |
| 3 | Male | 30 | Single | Bachelor | Student |
| 4 | Female | 27 | Married | Bachelor | Student |
| 5 | Male | 29 | Married | Bachelor | Student |
| 6 | Male | 28 | Married | Bachelor | Student |
| Focus Group Discussion 2 | | | | | |
| 1 | Male | 34 | Married | Master | Content writer and researcher |
| 2 | Male | 30 | Divorced | Bachelor | Photographer |
| 3 | Male | 27 | Married | Bachelor | Editor |
| 4 | Male | 40 | Married | Master | Journalist |
| 5 | Male | 29 | Single | Bachelor | E-marketing specialist |
| 6 | Male | 31 | Married | Master | PR Officer |
| 7 | Male | 30 | Married | Bachelor | Motion graphic designer |
| Focus Group Discussion 3 | | | | | |
| 1 | Female | 33 | Single | Bachelor | HR Director |

Table 5.1. (cont.)

| No | Gender | Age | Marital Status | Education | Work Status |
|----|--------|-----|----------------|----------------------|--------------------|
| 2 | Male | 41 | Married | Associate degree | Chef |
| 3 | Female | 32 | Married | Master | Researcher |
| 4 | Male | 25 | Single | High school graduate | Student and Worker |
| 5 | Female | 27 | Married | High school graduate | Housewife |
| 6 | Male | 33 | Married | Bachelor | Teacher |
| 7 | Male | 24 | Single | High school graduate | Student and Worker |

The selection of participants based on these criteria ensures the inclusion of diverse viewpoints, experiences, and backgrounds within the focus groups. This approach aligns with the principles of purposeful sampling, allowing for a comprehensive representation of the target population and facilitating rich discussions that yield valuable insights (Palinkas et al., 2015; Patton, 2002).

5.8.3. In-Depth Interviews Participant Sampling

In addition to the focus groups, three individuals were interviewed for in-depth interviews. The interviews targeted the presenters of the political satire programs in Turkey.

Table 5.2. The Conducted Interviews

| Interview Name | Position | Place of Interview | Data of interview | Duration of interview |
|------------------|--|--------------------|-------------------|-----------------------|
| Mohammad Alrubea | Presenter of Akes Khat & Rayiys Alfasl | Via Zoom | May 20, 2022 | 106 Minutes |
| Muhammad Nasser | Presenter of Lysh Kedh | Face to face | November 25, 2022 | 75 Minutes |
| Adnan Alkhadher | Presenter of Nashrat Ghasi | Via Zoom | June 20,2023 | 80 Minutes |

Scholars such as (Marshall and Rossman, 2016; Merriam, 2009) have emphasized the significance of purposeful sampling in qualitative research, highlighting its utility in selecting participants who can offer in-depth insights and rich data. By employing purposeful sampling with specific criteria, this study aims to ensure the selection of participants who can contribute diverse and valuable perspectives, thereby enhancing the depth and quality of the data collected. The combination of focus groups and in-depth interviews, guided by purposeful sampling, will provide a comprehensive understanding of the research topic by incorporating collective and individual viewpoints. This approach aligns with the principles advocated by scholars in the field of qualitative research and contributes to the overall validity and richness of the study's findings (Creswell and Poth, 2017; Patton, 2002).

5.9. Interview Questions

5.9.1. The Main Research Question

How did the Yemeni audience in Turkey receive the aforementioned satirical political programs?

5.9.2. In-Depth Interview Questions

- What do the producers of those programs hope to achieve through this kind of expression?
- What do you think are the topics that attracted viewers the most?
- To what extent can a viewer's political orientation affect his evaluation of programs?
- To what extent can these programs change the convictions or attitudes of viewers or bring about a change in public opinion?
- How do you evaluate all political satire shows in Yemen regarding of their impact on people/officials?
- To what extent is this industry affected by public opinion and reshaping its content according to the public's desire?

5.9.3. Focus Group Discussion Questions

- What prompted you to pursue these programs?
- How do you personally deal with satirical Yemeni political TV shows? What are your reasons for watching?
- How do Yemeni satirical political TV programs affect your perception and understanding of Yemeni politics and current events? Do they offer you alternative perspectives or challenge your current beliefs?
- To what extent do Yemeni political satirical television programs affect your political attitudes, behaviors, and participation within the Yemeni diaspora community?

5.10. Analysis Methods

5.10.1. Thematic Analysis

Thematic analysis was used to identify and interpret patterns, themes, and meanings within the data collected, mainly from the focus group sessions. This approach involves a systematically process of coding and categorizing the data to uncover key themes and concepts that emerge across the different sources (Braun and Clarke,

2006). By employing thematic analysis, the study aims to identify recurring patterns of attitudes, motivations, and interactions related to the consumption of satirical political programs among Yemenis in Turkey.

Thematic analysis is a multi-stage procedure that includes familiarizing oneself with the data, creating initial codes, seeking themes, identifying and naming themes, and evaluating and refining themes (Braun and Clarke, 2006). The analysis will be conducted in a rigorous manner, ensuring the trustworthiness and reliability of the findings. The identified themes will be supported by relevant quotes and examples from the data, providing a rich and nuanced understanding of the research subject.

5.10.2. Content Analysis

Content analysis was employed to examine the textual content generated within the online communities and platforms where Yemenis in Turkey engage with satirical political programs. This approach involves systematically analyzing and interpreting the characteristics, patterns, and themes present in the content, such as comments, discussions, memes, videos, and user-generated materials (Krippendorff, 2018).

The process of content analysis included data collection, data coding, and data interpretation. The data collected through cyberethnography was systematically reviewed and coded to identify key topics, sentiments, and discourses prevalent within the online spaces. This analysis provides insights into the content-related preferences, interests, and reactions of Yemenis in Turkey, shedding light on how satirical political programs resonate with the community. The findings are supported by illustrative examples from the data, enriching the analysis and enhancing the credibility of the interpretations.

5.10.3. Discourse Analysis

Discourse analysis was employed to explore the social, cultural, and political meanings constructed through language and communication within the online communities and interactions related to satirical political programs. This method

concentrates on examining how language shapes and negotiates meaning, relationships of power, and social identities (Fairclough, 2015).

The analysis involved a critical examination of the discursive strategies, rhetorical devices, and linguistic patterns employed in online discussions, comments, and interactions. The study intends to reveal the underlying ideologies, power dynamics, and social representations associated with the consumption of satire political programs among Yemenis in Turkey by dissecting the discourses that are present in the data.

5.11. Study Limitations

- Spatial (Geographical) Boundaries: The Republic of Turkey.
- Human Borders: The Yemeni community in Turkey, ages between 18-45.
- Objective Limits: The study is limited to showing the respondents' impressions of the Yemeni satirical political programs, which are the programs mentioned in the introduction above.
- Cyber Ethnography Limitations: It covers the period from May 2021 to March 2022 during which the shows were broadcast.

5.12. Ethical Considerations

When performing research with human participants, ethical issues are crucial. Several ethical issues were addressed in this study to guarantee the preservation of participants' rights, privacy, and confidentiality. The study's methodology included the following ethical considerations:

5.12.1. Informed Consent

Participants were fully informed of the study's aim, methods, possible risks, and benefits prior to the start of any data collection activities. They were provided with information before to conducting the interviews, and their consent was taken before conducting the interview. Participants had the opportunity to ask questions and clarify any concerns before voluntarily consenting to participate.

5.12.2. Confidentiality and Anonymity

Throughout the whole research procedure, participants' privacy and confidentiality were carefully maintained. Access to all obtained data was restricted to the researcher, and all information was kept confidential. Participants' personal information, such as their names and identifying details, was kept separate from the research data to ensure anonymity.

5.12.3. Data Security

The proper steps were taken to ensure the security of the obtained data. All digital data, including interview recordings, transcripts, and online content, was stored on password-protected devices and encrypted drives. Data will be stored for the required duration as per institutional guidelines and will be securely destroyed after the research is completed.

5.12.4. Voluntary Participation

The study's participation was entirely voluntary, and participants could leave at any time without facing any negative consequences. Participants received this information with clarity during the informed consent procedure. Additionally, participants were informed that their decision to participate or withdraw would not affect any existing or future relationships with the researcher or their communities.

5.13. Researcher Reflexivity

The researcher himself is a Yemeni living in Turkey who is highly engaged in the media industry and active on social media. Therefore, the researcher engaged in ongoing self-reflection and reflexivity to acknowledge and manage his biases, assumptions, and potential power dynamics that may have influenced the research process and findings. This reflexivity helped maintain the integrity and objectivity of the study and ensured that participants' voices were given due respect and consideration.

CHAPTER VI

FINDINGS AND ANALYSIS

6.1. Analysis of the Interviews

6.1.1. Analysis of the Interview with Alrubea

Mohammad Alrubea is known as the presenter of the old TV Political Satire program "Akes khat". The interview was conducted with Mr. Alrubea via the video conferencing platform Zoom on May 20, 2022, and lasted for 106 minutes.

The thematic analysis of the interview with Muhammad Alrubea reveals several key themes. First, Mr. Alrubea discussed the history of his satirical political programs and how they evolved. He explained how he was inspired by the simple language used by the regime's spokesman during the 2011 revolution. That is because it is more effective to address the public with their simple language. He also noted the risks involved in producing a satirical program during the time when the regime was in power and how his workplace was burned and destroyed.

Another theme that is Mr. Alrubea's focus on the importance of innovation and renewal in his work. He discussed how he changed the name of his program from "Akes Khat" to "Rayiys Alfasl" to keep the audience engaged and avoid boredom. He also noted the importance of staying close to the people and choosing a name that gives a comical impression.

The interview also discussed the issue of funding the program. Mr. Alrubea explains how he has received offers for funding from various parties but has been hesitant to accept them because they may threaten the program's independence and audience trust. He also notes the difficulty of covering production costs from the revenue generated on YouTube.

In terms of content analysis, the interview provides some insights into Alrubea's experience as a satirical political commentator in Yemen and the challenges he has faced. It also sheds light on the impact of the program on Yemeni society and the role that social media has played in providing the content.

Discourse analysis of the interview reveals the language and terminology used by Alrubea to describe his work and the challenges he has faced. He often uses words and phrases like "risk, innovation, renewal, and independence" to describe his approach to the program and his mindset. He also often references the importance of speaking to the public in a language they can understand rather than using elite language.

Finally, interpretative phenomenological analysis of the interview reveals the personal experiences and emotions of Alrubea as he discusses his work and the challenges he has faced. He speaks with passion and conviction about the importance of his work and the risks involved in producing a satirical program when the regime was in power. He also expresses a deep sense of responsibility to his audience and a desire to keep their trust and support.

6.1.2. Analysis of the Interview with Nasser

Muhammad Nasser is the presenter of the program "Lysh Kedha". He was interviewed face-to-face in October 2022 for 75 minutes.

Thematic Analysis: The thematic analysis of the interview with Muhammad Nasser reveals several key themes. Firstly, the roots of his experience in the satirical program industry were based on personal reasons, as he felt bored and alone after the war in Yemen. Secondly, the use of satire as a type of content was closest to the audience, and people were looking for a way to escape their daily struggles. Thirdly, the audience reaction was initially hostile, but as the program gained popularity, the response turned into encouragement and praise. Fourthly, there are limitations to producing satirical programs in Yemen due to the shortage of social media content and the reluctance of officials to appear in interviews. Finally, there are political

pressures and limitations imposed on satirical programs by the channel's politics, as well as threats made by militias.

Content Analysis: The content analysis of the interview focuses mainly on the experience of Mohammad Nasser in producing satirical programs in Yemen. The interview covers topics such as the type of content he makes, the audience's reaction, the difficulties faced by satirical programs in Yemen, and the political pressures and limitations imposed on them. The interview also touches on the importance of social media in providing content and the impact of satirical programs on society.

Discourse Analysis: The discourse analysis of the language used by Muhammad Nasser in the interview is generally direct, focusing on personal experiences and observations. He often uses words and phrases like "boredom, escape, and limitations" to describe his approach to the program and the challenges he has faced. He also references the importance of using satire to connect with the audience and the difficulties of producing content in Yemen.

Interpretative Phenomenological Analysis: The interview provides some insights into Muhammad Nasser's personal experiences and emotions because he discusses his work and the challenges he has faced. He speaks with a sense of passion and conviction about the importance of his work and the risks involved in producing a satirical program in Yemen. He also expresses a deep sense of responsibility to his audience and a desire to keep their trust and support.

6.1.3. Analysis of the Interview with Alkhadher

Adnan Alkhadher is the presenter of the "Nashrat Ghasil" program. He was interviewed via Zoom in May 2023 for 80 minutes.

Alkhadher's journey into satirical programming was driven by a passion for freedom of expression. Moreover, he was affected by Yemen's 2011 revolution. Initially and for many years, he engaged in theatre work that focused on societal critique. In 2020 and during the COVID-19 crisis, Alkhadher's activity shifted to social media. The popularity of his short satirical videos on social platforms like Instagram led TV

channels to approach him with offers to host a program on their screens. When he began working on the "Nashrat Ghasil" program with the Belqis TV channel, which is affiliated with the Islah Party, he encountered some problems with the southern Yemeni audience.

Discourse Analysis: Alkhadher's discourse revolves around his fervent pursuit of freedom of expression and his journey as a satirical content creator. He also expressed his experience by moving from theatre to social media and utilizing satire to discuss social and political issues. Moreover, Alkhadher reflects on the implications of political affiliations on audience reception and underscores the significance of differentiating between constructive criticism and personal attacks. Throughout his discourse, he emphasized the empowering potential of satire in nurturing media democracy and protecting the right of speech.

Thematic Analysis: Several prominent themes emerge from the interview. On top are aspirations for Media freedom and the challenges of political affiliations as he discusses the complexities associated with a politically affiliated channel, how it affects audience perception, and how satire can be used as a tool for media democracy

Interpretive Phenomenological Analysis: The interviewee's narrative portrays a personal odyssey of using satire and humor as instruments to address societal and political issues. His shift to social media allowed him to engage a wider audience and attract attention, leading to offers from TV channels. However, the association with a politically aligned channel posed challenges, affecting how his content was received in different regions of Yemen. Alkhadher's interpretive perspective reveals a genuine belief in the power of satire to create meaningful media discourse while advocating for the responsible exercise of freedom of expression.

6.2. Analysis of the Cyber Ethnography

6.2.1. Interaction of Yemenis in Turkey with Satirical Political Programs on Facebook

A cyber-ethnography approach was employed to explore how Yemenis living in Turkey interact with satirical political programs. The research focused on observing online behaviors, participation in discussions, and engagements with satirical programs on Facebook which is the main social media platform used by Yemenis. Moreover, the research tracks the comments and interactions on the social media accounts of the three program presenters (Mohammed Alrubea, Adnan Alkhadher, and Mohammed Nasser) as well as the TV channels (Belqees TV channel, Yemen Shabab Tv, and Almahriah TV) Facebook pages.

6.2.2. Participant Observation

From January 2021 to May 2022, participant observation was conducted within relevant Facebook groups, pages, and online forums where Yemenis in Turkey engage in discussions related to satirical political programs. Detailed field notes were taken, documenting observations of comments, interactions, and overall community dynamics. The period was selected based on the start of broadcasting the two programs, where "Rayiys Alfasl" started early in 2021 and "Nashrat Ghasil" & "Lysh Kadha" around May 2021. The participant observation revealed several key findings regarding how Yemenis in Turkey interact with satirical political programs on Facebook which support some of the findings of focus group discussions. The participant observation was monitored using the researcher's personal account on Facebook, which contains a large number of friends residing in Turkey, and he interacted with the content of these programs and with friends who interact with these programs in their accounts. In addition, the search tools provided by Facebook were utilized to search for any content related to the two programs, whether through the names of the two programs or the names of the three program presenters.

6.2.3. Content Analysis of Online Comments and Interactions

To analyze the data collected during the participant observation, a content analysis of the online comments and interactions on Facebook groups and pages was conducted. The content analysis focused on identifying themes, topics, and patterns of the discussions, and on the nature and extent of engagement with satirical programs.

Participant observation on the Facebook platform showed the absence of any actual interaction with the “Nashrat Ghasil” program or with the presenter of the program, Adnan Alkhadher, except for the incident he was subjected to in Istanbul in September 2021. The same situation goes for the program “Lysh Kadha”, which was quietly forgotten in the social media interactions of Yemenis in Turkey except two posts by two employees in the broadcasting team of the TV channel announcing the release of the program. During the observation period, the researcher only noticed three posts that dealt with the "Nashrat Ghasil" program. One of them was using the name of the program in a satirical context, the other was using part of the content of the program in a satirical political context, and the last one was promoting the program before it started broadcasting. These comments are significantly in line with what was discussed in the focus group meetings, as the majority of the participants neglected to refer to “Nashrat Ghasil” and “Lysh Kadha” programs or to the program presenters, Adnan Alkhadher and Mohammed Nasser.

By observing the activity of participants on Facebook, a set of themes were observed. It is worth noting that most of these observations deal with the interaction of Yemenis in Turkey with the program "RayiysAlfasl" for Mohmmmed Alrubea These themes were as follows:

- **Reasons for Watching Satirical Programs:** The Yemeni community in Turkey expressed various reasons for watching satirical political programs from Yemen, including seeking entertainment, staying connected to Yemeni culture and politics, and finding a sense of belonging within the diaspora community. The uses and gratification theory can help explain this phenomenon, as it suggests that individuals actively select media content that meets their needs and wants. Additionally, the transition of "Rayiys Alfasl"

second season to a weekly episode instead of being a seasonal program in Ramadan has generated more involvement from the public, as seen by the number of posts praising this change.



Figure 6.1. The Viewer's Attention and Praise for the "Rayiys Alfasel" Program



Figure 6.2. Media Workers' Interest and Praise for the "Rais Al-Fasel" Program



Figure 6.3. Admiration for One of the Episodes of the Program "Rayiys Alfasl" from A Viewer

- A means of expressing demands: Yemenis in Turkey showed on Facebook a direct interaction with the presenter of the “Rayiys Alfasl” program, as they demanded Mohammed Alrubea to address many specific issues and events. This case of interaction shows how the Yemenis in Turkey find themselves part of this program and are trying to provide some assistance in preparing the program’s content.

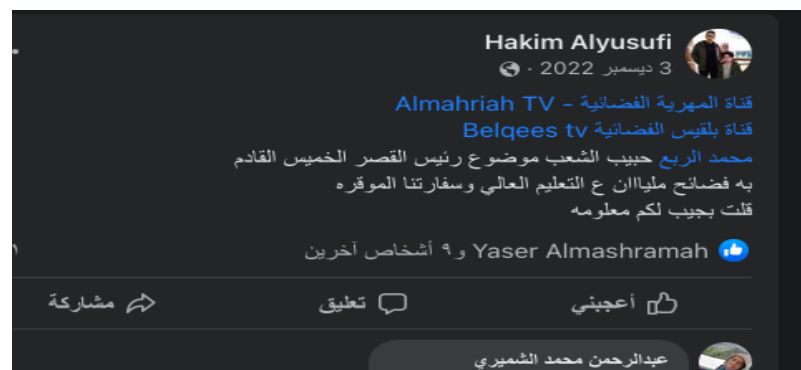


Figure 6.4. Viewers are Eagerly Waiting for the Next Episodes of Alrubea



Figure 6.5. Viewers of the Alrubue Program Indicate to the Presenter Topics to Discuss

6.2.4. Attitudes Towards the Topics Discussed

In general, Yemenis in Turkey showed a positive, unified attitude towards the topics discussed in the satirical programs, especially the program "Rayiys Alfasl", where most of their interactions were positive with the episodes of the program and with the clips of the program published on the Facebook platform. On the other hand, there were a limited number of criticisms, and they are regarding the framework of how the program presents one of the issues.



Figure 6.6. A Viewer Criticizes an Episode of Alrubue Show



Figure 6.7. Viewer Thanks Alrubue for His Episodes



Figure 6.8. One of the Viewers Praises the Program "Rayiys Alfasl", Drawing His Attention to Important Points



Figure 6.9. Viewer Praises the Program "Rayiys Alfasl", Drawing His Attention to the Contradiction of One of the Sheikhs

Nevertheless, Yemenis in Turkey deal with Mohammed Alrubea not only as a presenter of a satirical program but with a state of reverence and respect. Numerous photos of individuals with Alrubea have appeared as an inspiring celebrity, and episodes of his show are frequently passed on and recommended to watch. In

addition to this, the Union of Yemeni Students in Turkey hosted Alrubea to talk about the influence of the media, and they visited the program studio. Moreover, it has been noted that there are Facebook groups for fans where the fans of the "Rayiys Alfasl" program share episodes of the program and interact with it.



Figure 6.10. Yemeni Student Union in Istanbul Hosts Muhamad Alrubea



Figure 6.11. A Facebook Page for Fans of "Rayiys Alfasl"



Figure 6.12. Yemeni Student Union in Karabük, Turkey, Visiting Muhamad Alrubue's Studio



Figure 6.13. A Tribute to Muhamad Alrubue for the Decision to Broadcast His Program from His YouTube Page

6.2.5. A Reference to Jokes and Satire

The use of satirical political programs was observed within the daily mockery of individuals on the Facebook platform, whether by using parts of the content of the programs or by referring to the name of the program or the presenter. Citing these programs in everyday discourse on platforms has become a way for people to state their political opinions.



Figure 6.14. Audience Interaction with Muhamad Alrubue's Program 1



Figure 6.15. Audience Interaction with Muhamad Alrubue's Program 2



Figure 6.16. Audience Interaction with Muhamad Alrubue's Program 3

6.3. Focus Group Discussions

Thematic analysis was primarily used to analyze the focus group content to extract the conversation's initial codes that served as the foundation for the themes. The extracted themes from the discussions were used in the discussion chapter alongside the content of in-depth interviews within the same overarching themes.

Table 6.1. Thematic Analysis of the Focus Group Discussion 1

| Extracts | Codes | Themes |
|---|---|---|
| Focus Group 1 | | |
| <p><i>"What I liked about the 'Rayiys Alfasl' program was the simplicity of its language and its ability to communicate ideas clearly"</i>(FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student)</p> | <ul style="list-style-type: none"> • The simplicity of the language • Ability to convey the idea | <p>The simplicity of the language of satirical programs and the smoothness of their presentation contributed to their spread among students residing in Turkey.</p> |
| <p><i>"The nice thing about the "Rayiys Alfasl" is that it is an awareness program in a satirical way that delivers messages to people the way they understand"</i> (FGD1, Participant 2, Male, 28, Bachelor's degree/ Student)</p> | <ul style="list-style-type: none"> • The language is clear and easy to understand | <p>Integrating political awareness with comedy makes political satirical programs distinct from other political programs.</p> |
| <p><i>"The "Rayiys Alfasl" program" raises political awareness with a simple speech that people understand and interact with, and that's good."</i>(FGD1 Participant 6, Male, 28, Bachelor's degree/ Graduate Student).</p> | <ul style="list-style-type: none"> • Create public awareness • Easy to understand for simple people | |

Table 6.1. (cont.)

| Extracts | Codes | Themes |
|--|--|---|
| <p><i>"I consistently watched the episodes of the first parts of "Rayiys Alfasl", but I watched the following seasons less."</i> (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student)</p> | <ul style="list-style-type: none"> • Follow-up decreases over time. | <p>Many Yemeni students are less interested in watching Yemeni satirical programs after they moved to Turkey.</p> |
| <p><i>"After I left Yemen, I did not watch any satirical program related to Yemen"</i> (FGD1, Participant 4, Female, 27, Bachelor's degree/ Graduate Student)</p> | <ul style="list-style-type: none"> • Stop watching after leaving Yemen. | |
| <p><i>"I started watching "Mohammed Alrubue" programs in 2011 when he was appearing on Opposition channels."</i> (FGD1, Participant 2, Male, 28, Bachelor's degree/ Student)</p> | <ul style="list-style-type: none"> • Started watching in 2011. | <p>The events of the Arab Spring positively affected an increase in interest in political satire among Yemeni students.</p> |
| <p><i>"I was watching the program "Akes Khat" in 2011 because it calmed my anger by criticizing government figures."</i> (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student)</p> | | |

Table 6.1. (cont.)

| Extracts | Codes | Themes |
|--|---|---|
| <p><i>“Following the “Chapter President” program and “Ghagha” program calms my anger towards what is happening in Yemen for a certain period, but it does not affect or change anything on the ground.”</i>(FGD1, Participant 5, Male, 29, Bachelor’s degree/Graduate Student)</p> | <ul style="list-style-type: none"> • Watching with the aim of calming anger | <p>Yemeni students see satirical political programs as a way to calm their anger at the political reality in Yemen.</p> |
| <p><i>"I follow satirical political programs, as they are light and entertaining, and as they relieve my anger towards reality"</i> (FGD1, Participant 3, Male,30, Bachelor’s degree/Graduate Student)</p> | <ul style="list-style-type: none"> • Watch for fun • Watch to calm the anger. | |
| <p><i>"The program "Nashrat Ghasil" has progressed in terms of the quality of production and professionalism in Yemeni satirical programs compared to other programs, but it fell into repetition in terms of content and could not achieve a wide spread among Yemenis."</i> (FGD1,Participant 6, Male, 28, Bachelor’s degree/Graduate Student)</p> | <ul style="list-style-type: none"> • High production quality • Poor content | <p>The quality of Yemeni satirical programs is good according to the available capabilities, but it does not meet the taste of Yemeni students after their exposure to Arab and foreign satirical programs.</p> |

Table 6.1. (cont.)

| Extracts | Codes | Themes |
|--|--|---|
| <p><i>"Yemeni satirical programs are good programs compared to the Yemeni environment and culture, and I do not expect to show a greater level than it is."</i>(FGD1, Participant 2, Male, 28, Bachelor's degree/Student)</p> | <ul style="list-style-type: none"> • Acceptable quality due to simple experience | |
| <p><i>"Regardless of the sectarianism the content of Ghagha raises, I feel comfortable watching it."</i>(FGD1, Participant 3, Male, 30, Bachelor's degree/Graduate Student)</p> | <ul style="list-style-type: none"> • The presence of unwanted sectarian content • Watching for fun | <p>Some Yemeni students consider that some satirical political programs contribute to sectarian incitement.</p> |
| <p><i>"I watched the "Ghagha" program at the beginning, but I got tired of it after a short period of time. Because I found that it was fueling differences and sectarianism among people."</i>(FGD1, Participant 3, Male, 30, Bachelor's degree/Graduate Student)</p> | <ul style="list-style-type: none"> • Sectarian discourse | |
| <p><i>"Muhammad Al-Rub" is still ahead of the rest of the satirical programs, with the satirical programs he produced, starting from "Akes Khat" to " Alfasl".</i> (FGD1, Participant 6, Male, 28, Bachelor's degree/ Graduate Student)</p> | <ul style="list-style-type: none"> • Muhamad Alrubue's program advances everyone. | <p>Mohammed Al-Rabee is on the top of satirical programs and considered an industry pioneer for Yemeni students."</p> |

Table 6.1. (cont.)

| Extracts | Codes | Themes |
|--|--|--------|
| <p><i>"The only program that I was keen to follow was the "Muhammad Al-Rub" program, especially some of the episodes that I felt were of interest to me."</i>(FGD1, Participant 2, Male, 28, Bachelor's degree/ Student)</p> | <ul style="list-style-type: none"> • Not interested in watching programs other than Muhamad Alrubue | |

Table 6.2. Thematic Analysis of the Focus Group 2

| Extracts | Codes | Themes |
|---|---|---|
| Focus group 2 | | |
| <p><i>"My opinion about most of the Yemeni programs is that they are good programs, even though we are still beginners."</i> (FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer)</p> | <ul style="list-style-type: none"> • Good programs, although they are beginners. | Workers in Yemeni channels see that the quality of Yemeni programs is increasing over time, despite the short life of the experience. |
| <p><i>"Yemeni satirical programs have begun to improve dramatically, especially those produced in Turkey."</i>(FGD2, Participant 3, Male, 27, Bachelor's degree/Editor)</p> | <ul style="list-style-type: none"> • Satirical programs are constantly evolving. | |

Table 6.2. (cont.)

| Extracts | Codes | Themes |
|---|---|---|
| <p><i>"Satire programs are the only programs that can create awareness and install messages in the audience's mind. I think that these programs have a huge impact, and the war had a great impact on increasing their activities."</i>(FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer)</p> | <ul style="list-style-type: none"> • Create awareness among the people. | <p>Comedy has a role in increasing viewers' acceptance of political content.</p> |
| <p><i>"The satirical programs were able to have the freedom to discuss sensitive topics and thus gained a wide audience."</i> (FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer)</p> | <ul style="list-style-type: none"> • A higher ceiling of freedom leads to a larger audience. | <p>Workers in Yemeni channels believe that the reach of satirical programs is linked to their liberation from ideological censorship and their containment of all trends.</p> |
| <p><i>"Yemeni satirical programs have made a huge leap, but their audience remains limited due to the weakness of the audience in social media and the fact that the channels are ideological."</i> (FGD2, Participant 6, Male,31, Master's degree/PR Officer)</p> | <ul style="list-style-type: none"> • Satire programs have evolved. • The audience is still limited. • TV channels carry a specific ideology. | <p>Workers in Yemeni channels believe that the reach of satirical programs is linked to their liberation from ideological censorship and their containment of all trends.</p> |

Table 6.2. (cont.)

| Extracts | Codes | Themes |
|--|--|--|
| <p><i>"There are many ways to develop Yemeni satirical programs, such as subsidizing production costs and developing work teams."</i> (FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer)</p> | <ul style="list-style-type: none"> • Training and employee development. • Provide financing. | <p>Yemeni channel Workers mainly link the development of Yemeni satirical program content to the availability of financial support for production costs.</p> |
| <p><i>"The development of satirical programs needs to allocate a financial budget that helps them form monitoring teams capable of literally covering all issues."</i> (FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist).</p> | <ul style="list-style-type: none"> • Financial support is needed to improve the content. | |
| <p><i>"Recently, satirical programs have become more political than social, and we need to discuss social issues."</i> (FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer).</p> | <ul style="list-style-type: none"> • Lack of social content. | <p>The focus of satirical political programs on the main political issues neglects discussion of the rest of the issues of concern to the citizens at home, according to workers in the Yemeni channels.</p> |
| <p><i>"Daily topics and their details were absent from the satirical programs broadcast from abroad due to the lack of workers in the field."</i> (FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist).</p> | <ul style="list-style-type: none"> • Non-daily issues. • Topics far from reality. | |

Table 6.2. (cont.)

| Extracts | Codes | Themes |
|---|--|---|
| <p><i>"The problem with satirical programs is that the programs do not focus on psychological and social issues, but on general issues."</i> (FGD2, Participant 4, Male, 40, Master's degree/ Journalist).</p> | <ul style="list-style-type: none"> • Focusing on political issues. | |
| <p><i>"In my opinion, satirical programs in Yemen are the best way to deliver messages. Because the joke they use is the best way to do so. In the sense that comedy is what made people accept these programs."</i>(FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer).</p> | <ul style="list-style-type: none"> • Simplified language. • Humor. • People's acceptance of political issues. | <p>The easy language of satirical programs and the smoothness of their presentation contributed to their spread among workers in Yemeni channels.</p> |
| <p><i>"The advantage of these satirical programs is that the language of discourse is easy and reaches different people and groups."</i> (FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer).</p> | <ul style="list-style-type: none"> • Easy language close to the general public. | <p>Integrating political awareness with comedy makes political satire programs distinct from other political programs.</p> |

Table 6.2. (cont.)

| Extracts | Codes | Themes |
|--|--|---|
| <p><i>"The "Rayiys Alfasl" program was able for a long time to be at the forefront of the rest of the Yemeni satirical programs because it discussed many issues that are difficult to discuss in a normal way." (FGD2, Participant 3, Male, 27, Bachelor's degree/ Editor).</i></p> | <ul style="list-style-type: none"> • Muhamad Alrubue distinguished himself. • Discussing difficult topics. | <p>"Mohamed Alrubea is on the throne of satirical programs, and he is considered a pioneer in this industry, according to the workers of the Yemeni channels.</p> |
| <p><i>"For me, "The "Rayiys Alfasl" program is the first satirical program in Yemen, then "Nashrat Ghasil." I see that these programs are at the forefront. There are other programs, but the audience did not interact with them because some of them were politically oriented." (FGD2, Participant 3, Male, 27, Bachelor's degree/ Editor).</i></p> | <ul style="list-style-type: none"> • The program "Rayiys Alfasl" and "Nashrat Ghasil" were distinguished. • The rest of the programs are politically oriented. | |
| <p><i>"I only watch satirical programs. I don't write about them. Only once did I describe "Rayiys Alfasl" as a great home defense platform" (FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer).</i></p> | <ul style="list-style-type: none"> • "Rayiys Alfasl" is a platform for country defense. | |
| <p><i>"I have been following satirical programs since 2011" (FGD2, Participant 5, Male, 29, Bachelor's degree/E-marketing specialist).</i></p> | <ul style="list-style-type: none"> • Watching satire programs since 2011. | <p>The Arab Spring led to interest in political satire among workers in Yemeni channels.</p> |

Table 6.2. (cont.)

| Extracts | Codes | Themes |
|--|--|--|
| <p><i>"I started watching the first "Akes Khat" program in 2011. After that, I watched the "Ghagha" program by "Mohammed Aladraei". "(FGD2, Participant 1, Male, 34, Master's degree/ Content writer and researcher).</i></p> | <ul style="list-style-type: none"> • Watching satire programs since 2011. | |
| <p><i>"I have been following political satire since 2005 when it was shown as audio tapes by the artist "Aladraei". "(FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer).</i></p> | <ul style="list-style-type: none"> • Watching satire programs since 2005. | <p>The early political activity of the participants working in the Yemeni channels and their interest in political satire.</p> |
| <p><i>"I have been following satirical political programs since 2004 and 2005 when they were shown on a program on "Azal" channel called " La tushki li abki lak"" (FGD2, Participant 6, Male, 31, Master's degree/ PR Officer).</i></p> | <ul style="list-style-type: none"> • Watching satire programs since 2011. | |
| <p><i>"The content of the satirical shows I watch is often close to my point of view." (FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer).</i></p> | <ul style="list-style-type: none"> • Programs close to viewers' opinions. | <p>Yemeni channel workers tend to interact with satirical political programs close to their orientation and express their convictions.</p> |

Table 6.2. (cont.)

| Extracts | Codes | Themes |
|--|---|--------|
| <p><i>"The content of the "Rayiys Alfasl" program is closest to my point of view because it is discussed without restriction from channels or parties" (FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer).</i></p> | <ul style="list-style-type: none"> • The "Rayiys Alfasl" Program close to viewers' opinions. • Content control. | |
| <p><i>"Every program has its audience, and I follow programs that I think are moderate. I usually follow programs that agree with my views" (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor).</i></p> | <ul style="list-style-type: none"> • Programs close to viewers' opinions. | |
| <p><i>"I interact a lot with satirical programs because what they present represents my point of view. It does not change my point of view, but rather gives me a framework for it."(FGD2, Participant 4, Male, 40, Master's degree/Journalist).</i></p> | <ul style="list-style-type: none"> • Interact with programs. • Programs express viewers. | |
| <p><i>"I interact a lot with satirical programs because they present my point of view. It does not change my point of view, but rather gives me a framework for it."(FGD2, Participant 4, Male, 40, Master's degree/Journalist).</i></p> | <ul style="list-style-type: none"> • Interact with programs. • Programs express viewers. | |

Table 6.2. (cont.)

| Extracts | Codes | Themes |
|---|--|--|
| <p><i>"One episode of "Rayiys Alfasl" encouraged me to write seven articles on some of the issues he talked about."</i>(FGD2, Participant 6, Male, 31, Master's degree/ PR Officer).</p> | <ul style="list-style-type: none"> • Interact with programs. | <p>Some workers in the Yemeni channels are affected by the satirical programs that are consistent with their point of view, and this interaction is reflected in their activity on social media.</p> |
| <p><i>"In the past, these programs had a great impact on me, but now this effect has weakened."</i> (FGD2, Participant 6, Male, 31, Master's degree/ PR Officer).</p> | <ul style="list-style-type: none"> • The effect of programs on the viewer. | |
| <p><i>"The satirical programs greatly influenced my convictions, and I often shared their content on my social media accounts because they discussed issues that no one paid attention to."</i> (FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist).</p> | <ul style="list-style-type: none"> • The effect of programs on the viewer. • Viewer interaction with programs on social media. | |
| <p><i>"Some episodes of the "Rayiys Alfasl" program touched on important topics, such as the subject of "mines" that no one talked about, so I shared them on my social media accounts".</i> (FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist).</p> | <ul style="list-style-type: none"> • Viewer interaction with the "Rayiys Alfasl" program. • Political awareness. | |

Table 6.2. (cont.)

| Extracts | Codes | Themes |
|---|--|---|
| <p><i>"I have already witnessed discussions about these programs, even with non-Yemenis, especially about the "Aladraei" program, in which he spoke about the "Shia"."</i> (FGD2, Participant 3, Male, 27, Bachelor's degree /Editor)</p> | <ul style="list-style-type: none"> • Program discussions. | <p>The workers of the Yemeni channels believe that some satirical programs provoke sectarian discussions on social media.</p> |

Table 6.3. Thematic Analysis of the Focus Group Discussion 3

| Extracts | Codes | Themes |
|--|---|--|
| Focus group 3 | | |
| <p><i>"Muhammad Aladraei's insistence" on sectarian criticism made me not interested in following his programs and gave me the feeling that he was repeating himself and not bringing anything new."</i> (FGD3 Participant 1, Female, 44, Bachelor's degree/ HR Director).</p> | <ul style="list-style-type: none"> • Ignore programs with sectarian content. | <p>Yemenis residing in Turkey criticize the sectarian content of the program "Ghagha".</p> |

Table 6.3. (cont.)

| Extracts | Codes | Themes |
|---|--|--|
| <p><i>"I remember one of the scenes of the "Ghagha" program when Aladraei indicated that the sounds which his ass make (by farting) are more honorable and truer than what the leader of the Houthis group says. This method of "Aladraei" is an example of the "unprofessional level" that satirical Yemeni political programs have reached" (FGD2, Participant 7, Male, 24, High school graduate/ Student and Worker)</i></p> | <ul style="list-style-type: none"> • Offensive and unprofessional program. | <p>The content of some satirical programs is poor and low and does not suit the taste of Yemeni viewers in Turkey.</p> |
| <p><i>"We want the makers of these programs to understand that the Yemeni viewer's taste has evolved and has become open and a follower of many Arab satirical programs. We want them to understand that we no longer accept obscene methods of criticism or those that do not address the level of our minds and culture."(FGD3, Participant 3, Female, 32, Master's degree/ HR Director)</i></p> | <ul style="list-style-type: none"> • The audience's taste. • Low- quality content. | |

Table 6.3. (cont.)

| Extracts | Codes | Themes |
|---|--|---|
| <p><i>"Neutrality is what is lacking in all satirical programmes, which makes the extent of its impact on us is limited"</i> (FGD3, Participant 2, Male, 41, Higher diploma degree/ Chef).</p> | <ul style="list-style-type: none"> • Lack of neutrality. • The effect of programs. | <p>Some Yemeni residents in Turkey question the professionalism and impartiality of satirical programs when criticizing the current political situation. They say that the funders of these programs have a role in controlling editorial policies.</p> |
| <p><i>"Funders control the content offered by these programs, and no matter how hard the workers try to develop their content, they clash with the channels and agencies that fund them."</i> (FGD3, Participant 1, Female, 44, Bachelor's degree/ HR Director).</p> | <ul style="list-style-type: none"> • The funders control the programs. | |
| <p><i>"Our satirical political programs are still shy about discussing social issues. They try not to talk about any topics that might anger society and insist on discussing political aspects only."</i> (FGD2, Participant 7, Male, 24, High school graduate/ Student and Worker).</p> | <ul style="list-style-type: none"> • Lack of social content. | <p>The focus of satirical political programs is on discussing the main political issues and neglecting to discuss the rest of the issues of concern to the citizens at home.</p> |

Table 6.3. (cont.)

| Extracts | Codes | Themes |
|--|---|---|
| <p><i>"In my opinion, satirical programs reach the simple class of society, but sometimes they focus on humor more and forget the content."</i> (FGD3, Participant 3, Female, 32, Master's degree/ HR Director).</p> | <ul style="list-style-type: none"> • reach the people • Missing good content. | <p>Some Yemeni residents in Turkey believe that the language and humor of satirical programs contribute to their spread among the general public.</p> |
| <p><i>"Satire programs are important for sending messages that the audience can understand more than official speeches"</i> (FGD3, Participant 2, Male, 41, Higher diploma degree/ Chef).</p> | <ul style="list-style-type: none"> • Political awareness. | <p>The content of satirical programs is poor for many Yemenis residing in Turkey.</p> |
| <p><i>"The program I follow the most is "Mohammed Alrubea"" and in my opinion, it is the leading program."</i> (FGD3, Participant 2, Male, 41, Higher diploma degree/ Chef).</p> | <ul style="list-style-type: none"> • Muhamad Alrubue's programs are in the foreground. | <p>Yemeni residents in Turkey see that "Mohammad Alrubea" programs are at the forefront of satirical programs and consider him a pioneer in this type of program.</p> |
| <p><i>"I did not watch satirical programs a lot, but I watched clips from some of them, such as the "Rayiys Alfasl" program and "Ghagha" program."</i>(FGD3, Participant 1, Female, 44, Bachelor's degree/ HR Director).</p> | <ul style="list-style-type: none"> • Watching clips from some programs | <p>Watching satirical programs by Yemenis residing in Turkey is limited.</p> |

Table 6.3. (cont.)

| Extracts | Codes | Themes |
|---|---|--|
| <p><i>"I think that many Yemeni residents in Turkey have no interest in Yemeni programs, and I also think that some programs provide exaggerated content."</i> (FGD3, Participant 3, Female, 32, Master's degree/ HR Director).</p> | <ul style="list-style-type: none"> • Exaggerated content. • The lack of interest of Yemenis residing in Turkey in the programs. | |
| <p><i>"For me, yes, I watch some satirical programs, and I think they contribute to delivering messages and reminding people of different issues."</i> (FGD2, Participant 6, Male, 33, Bachelor's degree/Teacher).</p> | <ul style="list-style-type: none"> • These programs serve as reminders of problems. • Deliver messages to the public. | |
| <p><i>"I started following the satirical content since 2003 when it was through audio tapes of "Fahad Al-Qarni" and he was then criticizing the political reality, and then the current programs of "Mohammed Al-Rub"."</i> (FGD3, Participant 3, Female, 32, Master's degree/HR Director).</p> | <ul style="list-style-type: none"> • Sarcasm through audio recordings and plays. | <p>The events of the Arab Spring affected the increase in the interest of residents in Turkey in satirical programs during their stay in Yemen.</p> <p>The satirical programs of "Muhammad Al-Rub" and "Muhammad Al-Adhra'i" are among the first satirical programs in Yemen in their modern form.</p> |

Table 6.3. (cont.)

| Extracts | Codes | Themes |
|---|---|--|
| <p><i>"I started watching satirical programs in 2011 through "Aladraei" and "Mohammed Alrubue" programs." (FGD3, Participant1, Female, 44, Bachelor's degree/HR Director).</i></p> | <ul style="list-style-type: none"> • I started watching it since 2011. | |
| <p><i>"Satirical political programs do not form part of my conversation with those around me or my discussions with the Yemeni community in Turkey." (FGD3, Participant 5, Female, 27, High school graduate/ Housewife).</i></p> | <ul style="list-style-type: none"> • The programs do not represent part of my speech or discussions. | <p>Yemenis residing in Turkey do not interact greatly with the content of satirical programs, and their discussion of it remains limited on social media or in their meetings.</p> |
| <p><i>"I have previously found myself in discussions discussing the content of satirical programs, especially Al-Adrai's program. Also, many of my Arab colleagues send me video clips from his program in abundance and express their admiration." (FGD2, Participant 6, Male, 33, Bachelor's degree/ Teacher)</i></p> | <ul style="list-style-type: none"> • Discussing the content of the programs with those around me. • Discussing these programs with non-Yemeni Arab friends. | <p>"Ghagha" is the most controversial satirical program among the Yemeni residents of Turkey.</p> <p>The "Ghagha" program was able to reach the Arab viewer in a more significant way compared to the rest of the satirical Yemeni programs.</p> |

Table 6.3. (cont.)

| Extracts | Codes | Themes |
|--|---|---|
| <p><i>"I watch satirical programs for political awareness and entertainment."</i> (FGD3, Participant 5, Female, 27, High school graduate/ Housewife).</p> | <ul style="list-style-type: none"> • Watching for political awareness. • Watching for fun. | <p>Some Yemeni residents watch these programs for the purpose of increasing their political awareness and obtaining summary information about the current events in Yemen in a comic way.</p> |
| <p><i>"I was following the programs during the revolution in 2011 to follow the developments of the situation."</i>(FGD3, Participant 1, Female, 44, Bachelor's degree/ HR Director).</p> | <ul style="list-style-type: none"> • Watching these shows since 2011. • Watching these programs to keep track of the situation. | |
| <p><i>"The satirical programs do not affect my convictions, and it did not happen that these programs solved any political problem."</i>(FGD3, Participant 3, Female, 32, Master's degree/ HR Director).</p> | <p>Not affecting convictions. Not affecting reality.</p> | <p>The satirical programs do not change the convictions of the residents of Turkey, and they do not consider them influential in the Yemeni political events.</p> |
| <p><i>"Unfortunately for us Yemenis, satirical programs do not change our convictions. We are the owners of solid bases in our ideas and attitudes."</i> (FGD3, Participant 2, Male, 41, Higher diploma degree/ Chef).</p> | <ul style="list-style-type: none"> • Programs do not affect or change convictions. | |

Table 6.3. (cont.)

| Extracts | Codes | Themes |
|--|---|---|
| <p><i>"These programs have no effect on me except that I feel the euphoria of revenge, especially when I watch the "Ghagha" program. Other than that, I do not feel that it adds anything new to me, even though I am a fan of politics and follow it."</i> (FGD3, Participant 4, Male, 25, High school graduate/ Student and worker).</p> | <ul style="list-style-type: none"> • Fill the sense of revenge. • These programs do not affect or change convictions. | <p>"Political programs are a means of calming anger at the reality of some Yemenis in Turkey.</p> |

CHAPTER VII

DISCUSSION

7.1. History of Satirical Political Programs in Yemen

The history of satirical political programs in Yemen marks a significant evolution in political commentary and satire in the country. Before the advent of modern talk show-style programs, political satire was limited to satirical plays and songs, often distributed through cassette tapes. However, the real beginning of satirical political programs in Yemen can be traced back to the program *Akes Khat*, presented by the artist Alrubea. This marked a pivotal shift in the format of political satire, as it introduced talk show-style content that engaged the audience through television and later social media platforms.

According to Alrubea(2022), while political satire existed in Yemen before the emergence of talk show programs, it was primarily disseminated through cassette tapes containing satirical songs targeting the ruling regime and satirical plays that depicted the daily struggles faced by citizens. However, the absence of satirical political programs on television and social media before 2011 limited the reach and impact of political satire within the public domain.

According to the interview with Alkhadher, he initiated political satire in 2007 through plays that tackled the prevailing issues faced by citizens, with 50% of the content being political. These plays served as a platform to reflect the reality of Yemeni society, but they did not gain widespread popularity during that period.

The emergence of "*Akes Khat*" as a talk show-style satirical political program marked a crucial turning point in the history of Yemeni political satire. This program does not only introduce a new format for political commentary but also expanded its reach to a broader audience through television and eventually social media platforms. The use of talk-show-style content allowed for more dynamic and interactive

engagement with viewers, leading to a significant increase in the popularity and influence of satirical political programs in Yemen.

7.2. Evaluating the Current Viewership of Satirical Programs

The qualitative data from the focus groups and ethnographic observations have provided valuable insights into the current viewership of satirical programs among the Yemeni community in Turkey. These findings contradict the quantitative data obtained from YouTube statistics, opening a window for further research to study the case and understand the audience's engagement with satirical content.

The current viewership of satirical programs among the Yemeni community in Turkey appears to be influenced by several factors, with a notable decline in interest reported by some participants after their relocation as one participant stated:

"After I left Yemen, I did not watch any satirical program related to Yemen."
(FGD1, Participant 4, Female, 27, Bachelor's degree/ Graduate Student).

While another participant (FGD3, Participant 3, Female, 32, Master's degree/HR Director) pointed out that many residents of Turkey seem to have little interest in Yemeni programs, and some programs may suffer from exaggerated content.

The ethnographic observations and focus group discussions supported the idea that active viewership of Yemeni satirical programs has waned among specific segments of the community residing in Turkey. However, an interesting contrast arises when considering the data and statistics provided by Alrubea from his YouTube channel. The YouTube viewership data indicates that Alrubea programs continue to attract a substantial audience from the Yemeni community in Turkey, exceeding 48 thousand viewers during the study period. Moreover, compared to the number of Yemenis in Turkey, the viewership rate surpasses 200%. This is in stark contrast to the viewership figures in Egypt and Saudi Arabia, which are countries with much larger Yemeni populations, where the viewership rate does not exceed 5%.

Table 7.1. Geographical Distribution Views of "Rayiys Alfasl 3" on the Youtube Channel

| Geography | Views ↓ |
|---|------------------|
| <input type="checkbox"/> Total | 8,581,028 |
| <input type="checkbox"/> Yemen | 5,208,248 60.7% |
| <input type="checkbox"/> Saudi Arabia | 2,378,425 27.7% |
| <input type="checkbox"/> United States | 302,373 3.5% |
| <input type="checkbox"/> Egypt | 62,721 0.7% |
| <input type="checkbox"/> United Arab Emirates | 52,659 0.6% |
| <input type="checkbox"/> Türkiye | 48,235 0.6% |
| <input type="checkbox"/> Jordan | 43,521 0.5% |
| <input type="checkbox"/> Bahrain | 39,389 0.5% |
| <input type="checkbox"/> Malaysia | 37,327 0.4% |
| <input type="checkbox"/> Oman | 35,619 0.4% |
| <input type="checkbox"/> Germany | 34,203 0.4% |
| <input type="checkbox"/> United Kingdom | 34,108 0.4% |
| <input type="checkbox"/> Qatar | 32,668 0.4% |
| <input type="checkbox"/> India | 19,162 0.2% |
| <input type="checkbox"/> Sudan | 18,314 0.2% |
| <input type="checkbox"/> Djibouti | 16,865 0.2% |
| <input type="checkbox"/> Netherlands | 13,864 0.2% |
| <input type="checkbox"/> Iraq | 11,788 0.1% |
| <input type="checkbox"/> Russia | 11,123 0.1% |

These contrasting findings suggest that while some participants may perceive a decline in their viewership, the reality of the situation may be more different. The YouTube statistics indicate a strong and engaged viewership of Mohammed Alrubea programs among Yemenis in Turkey. This raises questions about the accuracy of self-reported data and highlights the potential influence of social media platforms on viewership patterns. It is possible that passive exposure to satirical content through social media platforms, such as YouTube, contributes to the sustained interest and engagement of the Yemeni community in Turkey with these programs, despite some participants reporting reduced active viewership.

7.2.1. To What Extent Do Participants Watch Satirical Programs?

The extent to which participants watch satirical programs was evaluated during the focus group sessions, revealing varying degrees of engagement and interest among the Yemeni community in Turkey. When asked to rate themselves as viewers on a scale of 1 to 10, participants generally did not consider themselves regular viewers of these programs. The average ratings were relatively low, with the first group receiving an average of 2.6, the third group receiving an average of 3.7, and the second group (which included participants working in Yemeni TV channels in Turkey) receiving a higher average of 7.

The findings indicate that most of the participants do not actively seek out satirical political programs; rather, they come across these programs while browsing social media platforms. This aligns with the researcher's observations, as channels often share episodes or highlights of these satirical programs on platforms like Facebook. It seems that the passive exposure to these programs through social media contributes to participants' limited viewership of full-length episodes.

One of the participants' statements reflects this pattern as she said:

"I didn't watch satirical programs, but I did watch clips from some of them, such as "Rayiys Alfasl" and Ghagha."

(FGD3, Participant 1, Female, 44, Bachelor's degree/ HR Director)

Similarly, (FGD1, Participant 2, Male, 28, Bachelor's degree/ Student) acknowledged that he did not actively watch the "Nashrat Ghassil" program but watched some of its content through Facebook. While (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) revealed that his interest in satirical programs decreased after he moved to Turkey, indicating that the relocation may have affected his viewership patterns. However, for a separate participant (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student), the experience highlights a widespread pattern among participants who started watching satirical shows after the 2011 Yemeni revolution but changed to simply viewing their social media clips.

7.2.2. Comparison of Satirical Political Programs in Turkey

The focus group discussions provided valuable insights into the popularity and acceptance of different satirical political programs among the Yemeni community in Turkey. Through an analysis of the discussions, a comparison of these programs and their presenters emerged, shedding light on the programs that resonate the most with the audience:

Among the various satirical political programs, those presented by Mohammed Alrubea emerged as the most popular and widely accepted among the Yemeni community in Turkey.

On the other hand, the "Nashrat Ghasil" or "Lysh Kedha" Program did not achieve widespread recognition among the Yemeni community in Turkey. Some participants admitted that they had never heard of these programs, suggesting a lack of impact and visibility within the community. The difference shown by the participants in the number of times they mentioned the names of the satirical programs that were broadcast from Turkey during the focus group sessions, even though these programs were broadcast in the same period, indicates the validity of the uses and gratifications theory, as individuals choose the media that satisfy their desires, as the media does not use the audience, but the audience uses it. During the focus group sessions, it became evident that certain satirical political programs did not receive a significant attention or recognition among the Yemeni community in Turkey. "Nashrat Ghasil", presented by Adnan Alkhadher, received only six mentions, indicating a lack of widespread viewership and engagement. Similarly,, the program "Lysh Kedha", presented by Mohammed Nasser, received limited attention, with only one mention in the discussions. Another program that attracted moderate attention was "Ghagha", presented by Aladhruai, receiving six mentions. In contrast to these programs, Mohammed Alrubea's programs, particularly "Akes Khat" and "Rayiys Alfasl", stood out as the most popular and favored among the Yemeni community in Turkey, with their presenter, Mohammed Alrubea receiving 20 mentions, reflecting a significant higher level of viewership and discussion. This disparity in mentions highlights the varying popularity and impact of satirical programs within the Yemeni

community in Turkey and it underscores the importance of understanding the factors contributing to audience engagement and interest.

Table 7.2. The Frequency of Mentioning the Names of Satire Programs and Their Presenters During Focus Groups

| | Presenter name | No of mentions | Program name | No of mentions |
|---|--------------------|----------------|----------------|----------------|
| 1 | Mohammed Alrubea | 20 | Akes Khat | 9 |
| | | | Rayiys Alfasl | 24 |
| 2 | Adnan Alkhadher | 1 | Nashrat Ghasil | 6 |
| 3 | Mohammed Nasser | 1 | Lysh Kadha | 1 |
| 4 | Mohammed Aladhruai | 9 | Ghagha | 6 |

7.2.3. Emergence of Interest in Satirical Programs

The emergence of interest in following satirical political content among the Yemeni community in Turkey dates back to a period when political satire was primarily presented in the form of plays or satirical songs. However, the significant surge in interest in political satire coincided with the events of the Arab Spring in 2011, a pivotal time when they were still residing in Yemen. Depending on media system dependency theory, we can explain this matter, as the theory assumes that societies differ according to their degree of stability, and the more cases of turmoil and instability in a society, the greater the dependence of members of society on the media. Upon the uprisings in 2011, most of the participants became acquainted with satirical programs in their current form as "talk shows," which they watched in the comfort of their homes with their families. This aligns with the approach of the prominent satirical comedian Alrubea, who emphasized that the content of his programs which is designed to be suitable for all family members, avoiding offensive language or insinuations while adhering to ethical guidelines (Alrubea, 2022).

Testimonies from the focus group participants reflected the impact of satirical programs on their families' viewing habits. For instance, (FGD1, Participant 4, Female, 27, Bachelor's degree/ Graduate Student) mentioned that her family followed programs like "Aladhruai" and "Alrubea", and even downloaded episodes on their phones.

While other participants (FGD3, Participant 1, Female, 44, Bachelor's degree/ HR Director) & (FGD3, Participant 3, Female, 32, Master's degree/ HR Director) started following satirical programs during the 2011 revolution to stay abreast of current events.

Interestingly, some participants (FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer) & (FGD2, Participant 6, Male, 31, Master's degree/ PR Officer) recalled their interest in political satire as far back as the early 2000s when it was presented as audio tapes. For instance, some participants recounted following political satirical content in 2005 on the "La Tashki Li Abki Lek" program shown on the 'Azal' channel. Also (FGD3, Participant 3, Female, 32, Master's degree/HR Director) recalled her initial interest in satirical content in 2003 when it was presented as audio tapes by 'Fahad Al-Qarni,' who criticized the political reality at the time.

7.3. Reasons for Watching Political Satirical Programs

Among the Yemeni community in Turkey, the reasons for watching satirical programs are diverse and reflect the multifaceted appeal of this form of media. A prominent motivation cited by most participants in the focus groups is that satirical programs provide an outlet for venting their anger and frustration toward Yemeni politicians, as these programs effectively criticize them. The uses and gratification theory can help explain this phenomenon, as it suggests that individuals actively select media content that meets their needs and wants.

(FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) expressed that following programs like "Rayiys Alfasl" and "Ghagha" helps him release his frustration and anger towards the situation in Yemen during specific periods.

However, (FGD3, Participant 4, Male, 25, High school graduate/Student and worker) acknowledged that these programs might not have a tangible impact on changing the political reality. Some participants shared a similar sentiment, stating that the programs give him a sense of revenge, particularly when watching "Ghagha", but he doesn't feel they offer substantial new insights despite his interest in politics.

Another prevalent reason for watching satirical programs in the Yemeni community in Turkey is for entertainment and amusement. (FGD3, Participant 2, Male, 41, Higher diploma degree/Chef) highlighted that he follows satirical programs to escape from reality, finding that the humor approach effectively conveys messages and information more engagingly.

Interestingly, many participants in the focus groups watch these programs not only for entertainment but also to increase their political awareness and gain summarized information about ongoing events in Yemen. Another participant (FGD3, Participant 5, Female, 27, High school graduate/ Housewife) mentioned watching satirical programs for both entertainment and political awareness, indicating how this form of media serves multiple purposes. (FGD3, Participant 4, Male, 25, High school graduate/ Student and worker) also emphasized that he initially watched satirical programs for their comedy but continued following them during the 2011 revolution to stay informed about political developments.

Moreover, (FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist) highlighted two primary reasons for following satirical programs. Firstly, he appreciated how these programs efficiently summarized weekly events in minutes, making it easier to keep up with the latest developments. Secondly, he found the comedic element of the programs appealing, which adds an engaging and entertaining dimension to political commentary. The uses and gratifications theory can summarize for us the participants' motives for watching this type of program as follows:

Utilitarian motives: such as acquiring knowledge and being acquainted with information. Ritual motives: such as the desire to get rid of boredom and escape from the reality of life and its problems. This diversity and difference in the reasons why

participants watch satirical programs could also indicate what was stated in the hypothesis of dependence on the media, as the degree of dependence on the media among the audience varies according to their circumstances, characteristics, and goals. The different reasons for watching satirical political programs underscore the significance of this genre in shaping political perceptions, providing emotional release, and serving as a source of both entertainment and information for the Yemeni community in Turkey. It reflects the adaptability and versatility of satirical programs as a unique form of media that resonates with individuals on various levels.

7.4. Perspectives of Yemenis in Turkey on Yemeni Satirical Programs

The varying perspectives on the development of Yemeni satirical programs present an interesting point of discussion. While Yemenis in Turkey believe that these programs have not significantly evolved over time, those working in Yemeni channels broadcasting from Turkey hold a more optimistic view, seeing notable growth in the field.

(FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer) noticed that Alrubea continues to refine his work every year, showcasing a commitment to improvement and adaptability. He suggests that some artists within the Yemeni satirical scene are actively striving to enhance their content and keep it relevant to their audience. In addition, another viewpoint by (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor) highlights the progress made by satirical programs produced in Turkey. This might indicate that the environment in Turkey provides a conducive platform for the growth and development of Yemeni satirical content. It's worth noting that both participants work in a Yemeni TV channel broadcasting from Turkey.

On the other hand, a different participant (FGD3,Participant4,Male,25,High school graduate/Student and worker) asserts that linking the development of political satire to the understanding of the presenters is thought-provoking. He suggests that the success and evolution of satirical programs depend on the insights and approach of the hosts in delivering their content, which the Yemeni satirical shows failed. This raises questions about the role of satire as a medium for political commentary and

how the effectiveness of satirical programs is influenced by the proficiency of the presenters.

(Alrubea, 2022) comparison to Egyptian programs brings attention to the relative infancy of Yemeni satirical programs. It implies that Yemeni satirical artists might still explore their unique styles and navigate the challenges of developing satirical content. Learning from the experiences of more established satirical programs in other regions could inspire new directions and improvements. Moreover, Alkhadher (2023) acknowledged that reaching the level of prominent figures like Bassem Youssef might currently seem unattainable speaks to the aspiration and benchmarking within the satirical community. He emphasizes the significance of striving for excellence and raising the bar to create impactful satire that resonates with audiences.

7.4.1. The Simplicity of Language and Smooth Presentation Contribute to the Spread of Political Awareness

The observation regarding the simplicity of language and smooth presentation in Yemeni satirical programs is intriguing. It appears that the use of straightforward language plays a significant role in the widespread reach and effectiveness of these programs in raising political awareness.

On the other hand, (FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist) perspective on humor is the most effective method of conveying messages aligns with the idea that comedy has a unique way of breaking down barriers and engaging audiences. By using humor, satirical programs can captivate viewers from different backgrounds and beliefs, transcending boundaries that might otherwise hinder the communication of political ideas.

Moreover, (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor) emphasis on the advantage of simple language reaching diverse individuals and groups reinforces the notion that accessibility is critical in political satire. When the discourse is straightforward, it becomes more inclusive and appealing to a broader audience, regardless of their educational or social backgrounds.

Also, another participant appreciates (FGD1, Participant 3, Male, 30, Bachelor's degree/ Graduate Student) the simplicity of the program "Rayiys Alfasl" and its ability to convey ideas clearly highlights the effectiveness of using uncomplicated language to communicate complex political issues. This approach ensures that viewers can easily grasp the content and meaning behind the satire.

Alrubea's explanation of addressing the general public through simple discourse resonates with the principle that satire should be relatable to its target audience. Using the language commonly used in everyday conversations, satirical programs can establish a deeper connection with viewers, making them more receptive to the presented ideas.

A positive remark from another participant (FGD1, Participant 2, Male, 28, Bachelor's degree/ Student) about the program "Rayiys Alfasl" further emphasizes the value of providing political awareness through a simple and understandable approach. By making political content more accessible and relatable, satirical programs have the potential to foster a better-informed society.

Overall, the appreciation for the simplicity of language and smooth presentation in Yemeni satirical programs underscores the significance of effective communication in the realm of political satire. As these programs continue to develop and evolve, maintaining simplicity might remain a vital factor in their ability to spread political awareness and engage diverse audiences.

7.4.2. The Quality of the Content is not Enough to Attract Yemeni Viewers in Turkey

The perspective of Yemeni satirical programs among the Yemeni community in Turkey reflects concerns about the quality of content in recent years. As the community has been exposed to Arab and foreign satirical political programs, they feel that the Yemeni offerings no longer cater to their evolving tastes and preferences.

Another viewpoint highlighted by one participant is that many residents in Turkey now seek more sophisticated and thought-provoking content from satirical programs. He says,

"I think these programs touch the audience with limited education or those with limited and simple culture. Unlike most residents in Turkey, whose outlook has become more serious and they have become open to foreign satirical programs."

(FGD1, Participant 6, Male, 28, Bachelor's degree/ Graduate Student).

In another session, we found a participant who confirms this sentiment and emphasizes their desire for higher-quality content. She stated,

"We want the makers of these programs to understand that the Yemeni viewer's taste has evolved and has become open to and a follower of many Arab satirical programs, to understand that we no longer accept obscene methods of criticism or those that do not address the level of our minds and culture."

(FGD3, Participant 3, Female, 32, Master's degree/HR Director).

Moreover, some members of the Yemeni community in Turkey express their disappointment with the lack of creativity in Yemeni satirical programs.

"Satirical programs abound in Yemen, but their content is not devoid of similarities."

(FGD3, Participant 2, Male, 41, Higher diploma degree/ Chef).

Another participant also shares his opinion,

"I don't feel that these programs add anything new to me, even though I love politics and follow it."

(FGD3, Participant 4, Male, 25, High school graduate/ Student and worker).

While acknowledging the inspiration drawn from foreign programs, Alrubea (2022), adds, *"Naturally, these programs are copies of foreign programs and only the*

content changes, and this is the most important thing. I agree that duplicate copies do not attract people, but I think there is still room for creativity."

All participants agree that the quality of the content plays a significant role in the success of Yemeni satirical programs. The need for producers to focus on the technical aspects and overall quality of production was emphasized by one of the participants, which can elevate the appeal of these shows. He believes,

"It is possible to develop satirical Yemeni programs, but this depends on the producer who cares about the technical side rather than the preparation side, and this is a big problem."

(FGD2, Participant 4, Male,40, Master's degree/Journalist).

Also, another suggests that programs should take a more courageous approach and diversify their preparation team and content writers. He adds,

"Programs should be more courageous and diversify the preparation team and content writers."

(FGD1, Participant 2, Male, 28, Bachelor's degree/ Student).

Although some programs have improved in production quality, participants still highlight concerns about the content side. One of the Participants (FGD1, Participant 6, Male, 28, Bachelor's degree/ Graduate Student) believes that "Nashrat Ghasil" constituted a qualitative leap in terms of the quality of production and craftsmanship in Yemeni satirical programs compared to other programs. Still, it fell into repetition in terms of content and could not achieve any difference in the arena. Participants' opinions about the quality of the content of these programs can contribute to explaining the reasons for their low viewership. This means that these programs are not capable of achieving the goals of the Yemeni public in Turkey and satisfying their needs, and that is reflected in their lack of dependence on them.

Regarding the production quality, Alkhadher (2023) comments, *"I think that the quality of our program's production was better than the quality of the rest of the Yemeni programs."*

In conclusion, the quotes from participants in the focus group discussions reveal a growing desire for more engaging and intellectually stimulating content in Yemeni satirical programs. As the Yemeni community in Turkey becomes more open to diverse satirical offerings from around the world, the challenge lies in creating fresh and innovative content that appeals to their evolving tastes and keeps them engaged.

7.4.3. Sensitivity to Sectarian and Hateful Content

The discussion about the "Ghagha" program highlights concerns about its potential to fuel sectarianism among the Yemeni audience. In fact, one of the participants expresses his discomfort, saying,

"I watched the Ghagha program at first, but I got tired of it after a short period because I found that it was fuelling sectarian and sectarian differences between people."

(FGD1, Participant 3, Male, 30, Bachelor's degree/ Graduate Student).

Similarly, another participant shares her perspective on Aladhruai's continuous use of sectarian criticism, which led her to lose interest in his programs, stating,

"His insistence on sectarian criticism made me not interested in following his programs and gave me the feeling that he is repeating himself and not bringing anything new."

(FGD3, Participant 1, Female, 44, Bachelor's degree/ HR Director).

We can infer through the participants' critical view of the content of some satirical programs about the prevailing cultural norms in the Yemeni society in Turkey, as the fifth hypothesis of the uses and gratifications theory states that these criteria can be deduced from the public's usage of media and communication, rather than only from the messages that the media broadcast.

7.4.4. The Neuter of the Content Provided by These Programs

Participants discuss the influence of channels on the content presented in satirical political programs. Mohammed Alrubea reveals that Yemeni channels often control

the content, limiting the presenters from discussing certain topics. He explains, *"There is a channel that asks you to deal with certain topics, and a channel that asks you not to deal with certain topics. Because each channel has its policy, and we respect the channels' policies, so we disagree with them."* On the other hand, Alkhadar mentioned that his program faced rejection due to audience perceptions about the channel's affiliations. However, he believes that his content remained unbiased and inclusive of criticism toward all political parties (Alkhadar, 2023).

Some participants find satirical programs valuable because they criticize all political parties, representing the concerns of citizens, express their support, saying,

"I follow it because it discusses all parties and from all angles."

(FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist)
while other states,

"I follow "Rayiys Alfasl" because he used to reveal the facts and explain the picture to everyone."

(FGD1, Participant 1, Female, 28, Bachelor's degree/ Graduate Student).

However, (FGD3, Participant 1, Female, 44, Bachelor's degree/HR Director) believes that the programs lack neutrality and objectivity in portraying events. For example, one participant points out that financial support and control from channels and entities often influence the content presented. Another shares his view, stating,

"Neutrality is what is lacking in all satirical programs. This makes the extent of its impact on us limited."

(FGD3, Participant 2, Male, 41, Higher diploma degree/ Chef).

Also, a different participant (FGD2, Participant 4, Male, 40, Master's degree/ Journalist) added that programs may not present an objective picture of events, particularly when discussing issues from the perspective of the legitimate government but neglecting the viewpoint of citizens inside Yemen.

7.4.5. Objection to the Absence of Social Issues

Participants express dissatisfaction with the focus of Yemeni satirical programs, which primarily address political issues while neglecting social matters. One participant comments, "*Our satirical political programs are still shy about discussing social issues.*"

(FGD2, Participant 7, Male, 24, High school graduate/ Student and Worker).

(FGD2, Participant 4, Male, 40, Master's degree/ Journalist) shares a similar sentiment, noting that programs often prioritize general political issues over psychological and social concerns. A different participant (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) believes that political issues provide rich material for satire.

Alrubea (2022) acknowledges the challenges of addressing sensitive topics, such as minefields, religious, and tribal issues, given the societal complexities and restrictions on freedom of expression. Moreover, a participant attributes the limited coverage of social issues to the seasonal airing of most satirical programs, usually during Ramadan, except "Rayiys Alfasl" according to (FGD3, Participant 1, Female, 44, Bachelor's degree/ HR Director).

The discussion on sensitivity of content, neutrality, and the absence of social issues sheds light on the complexities and challenges faced by Yemeni satirical programs to meet the diverse expectations and preferences of their audience. This confirms the need for these programs to contribute to creating a public space that enables individuals to discuss and debate important issues and exchange information and opinions based on the principle of equality as stipulated in the first hypothesis of Habermas's theory of the public sphere.

7.5. The Impact of Political Satirical Programs on the Audience

The makers of political satirical programs in Yemen, broadcasted from Turkey, believe that all Yemenis, regardless of their political affiliations, watch their content. Alrubea explained, "*Through the comments and interactions we receive, we have*

gained many different audiences. About 70% of the viewers are not subscribed to the channel, but they are always keen to follow the program because it offers satire and delivers a message, not just mockery for the sake of mockery. From the comments, I can see that they come from all sides, whether in northern or southern Yemen and from various political backgrounds. Some may not agree with certain parts of the episodes, but they still watch the content because we are not affiliated with the official media. Even if some do not agree with our content, it is enough for them to feel that we are not biased against or in favor of them."

However, participants in focus group sessions differ in their opinions, stating that they only watch satirical programs that align with their general perspectives. On the other hand, Alkhadher (2023) believes that regional affiliation plays a role in the type of audience, as most of his followers are individuals from the same region, namely the southern regions of the country.

7.6. The Influence of Yemenis in Turkey by Political Satirical Programs

According to the results, the majority of the Yemeni community in Turkey prefers to watch political satirical programs that align with their viewpoints. A participant shared,

"Mostly, I follow satirical programs that align with my beliefs, even though there may be occasional differences that make me reconsider some issues."

(FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist).

This aligns with the perspective of one of the participants who stated,

"Each program has its audience, and I usually follow programs that align with my views."

(FGD2, Participant 3, Male, 27, Bachelor's degree/ Editor).

However, some participants feel that these programs do not contribute to changing their convictions towards Yemeni political events but rather support and frame their views.

While another expressed,

"I interact often with satirical programs because what they present represents my perspective. They do not change my perspective but provide a framework for it."

(FGD2, Participant 4, Male, 40, Master's degree/ Journalist).

The nature of the impact that these programs have on the convictions and viewpoints of the participants indicates the validity of what was stated in the theory of uses and gratifications when it talked about the role of the media in arranging the interests of the audience through the topics and ideas it raises, in addition to its function among some groups in affirming their beliefs.

7.7. The Segments Most Affected by Satirical Political Programs

According to Alrubea (2022), the youth who participated in or experienced the 2011 revolution in Yemen are the most avid followers of his programs, considering him as their spokesperson. He said, *"I feel that the youth are the main audience of the program, and it has allowed them to express their concerns significantly."* This aligns with what some participants in focus group sessions mentioned. For example, one participant stated,

"We followed these programs because they embodied part of our political memory, especially during the 2011 revolution. However, the new generation does not associate much with them."

(FGD3, Participant 5, Female, 27, High school graduate/ Housewife).

7.8. Do Yemenis in Turkey Believe in The Impact of These Programs?

While some participants believe that satirical programs have a societal responsibility and a part of the historical responsibility towards the country and the people, as long as they have the opportunity for positive influence and changing the reality, they also express their doubts about the ability of these programs to influence Yemeni political events.

We see one participant stated,

"Unfortunately, Yemenis are not affected by satirical programs. We have rigid principles in our minds and political tendencies."

(FGD3, Participant 2, Male, 41, Higher diploma degree/ Chef).

And another expressed a similar view,

"Satirical programs do not influence my convictions, and these programs have not solved any political problems."

(FGD3, Participant 3, Female, 32, Master's degree/ HR Director).

However, some participants did mention specific instances where these programs had an impact, as shared by one,

"One episode of the program "Rayiys Alfasl" inspired me to write seven articles about some issues it addressed."

(FGD2, Participant 6, Male, 31, Master's degree/ PR Officer)

7.9. The Ability of Satirical Programs to Influence Yemeni Political Events

(FGD2, Participant 6, Male, 31, Master's degree/ PR Officer) acknowledged that programs like "Rayiys Alfasl" had significantly impacted the public sphere,

including addressing corruption. Alkhadar (2023) believes that these programs are just a nucleus for political criticism and hardly change public opinion. He stated, *"Political parties view the criticism in satirical programs as a vent for anger and a means to show they allow media democracy, but they don't react based on the criticism these programs provide."*

7.10. The Impact of Presenting Satirical Programs on TV Channels Compared to Independent Platforms

The debate revolves around whether reaching a larger audience is associated with the presentation mode. While some argue that airing programs through television channels allows for greater dissemination and reach of viewers, others believe that using independent platforms like YouTube and Instagram achieves a broader spread. This is because the audience's trust in the editorial policies of TV channels is limited, leading them to refrain from following such programs. Alrubea (2022) believes that the reach of his program "Rayiys Alfasl" was not negatively affected after choosing to broadcast its content on YouTube instead of satellite channels, on the contrary, its viewership increased slightly.

Alrubea (2022) said, *"In the first part of the "Rayiys Alfasl" season on the Balqees channel, the views on YouTube and Facebook were around 30 million. However, when I moved to produce the second part of this season on my channels, the views were about 32 million during 2021, in addition to the views on Facebook."* He continues, explaining the audience's impression of Yemeni channels, *"I found that when I presented my program on a certain channel, I was classified as affiliated with it, unlike what happened when I started broadcasting from my channel, where there was greater acceptance from people, as each channel has its enemies and an accepting audience. YouTube gave me a sense of independence and acceptance among people and it provided me with a broader space to tackle topics or issues because I was no longer perceived as belonging to a specific side."*

Adnan Alkhadher had a similar experience, although he started his program personally on Instagram and later moved to television. He noticed a decline in the interaction of viewers with his satirical content after it was broadcasted on the

"Balqees" TV channel. Alkhadar(2023) said, *"Previously, the interaction with me was incredibly surprising, and rarely did I encounter opponents to the content I presented on my platform. However, after I moved to the 'Balqees' channel, which some classify as affiliated with the 'Islah' party, there was confusion among viewers between the channel's political orientation and the criticism I presented in my program to convey a certain idea to society. It would have been better for me to choose to work on a platform rather than a channel, and I realized this later, even though the channel did not intervene in the content at all."*

This conviction is confirmed by one of the participants in the study, saying:

"I was a fan of the "Nashrat Ghasil" program when it was on the personal page of the artist Adnan Alkhadher on Instagram, but I never followed him after the show was moved to Balqees TV Channel."

(FGD1, Participant 1, Female, 28, Bachelor's degree/ Student)

7.11. The Program "Ghagha" and Its Ability to Reach and Spread Beyond Yemen

The program "Ghagha" stands out as the only satirical program broadcasted from outside Turkey, and its impact is evident through the discussions among the participants in the study. Despite criticism for its sectarian content, it has garnered widespread popularity among Arab communities, particularly among individuals interested in critiquing Shiism. Aladhruai, the host of "Ghagha", has managed to reach a larger Arab audience compared to other Yemeni satirical programs by addressing events and ideas that extend beyond the Yemeni context. This broader approach to content has contributed to his program's popularity among various Arab communities.

One of the participants expressed,

"I have found myself engaging in discussions about the content of satirical programs, especially Aladhruai's program, and many of my Arab colleagues frequently send me clips from his program, expressing their admiration for them."

(FGD2, Participant 6, Male, 33, Bachelor's degree/Teacher).

Another shared a similar observation stating that Ghagha is widely known in Syria and other countries.

"I was surprised to receive clips from some of my Arab friends because it extensively addresses Shiites and offers criticism."

(FGD1, Participant 1, Female, 28, Bachelor's degree/ Graduate Student).

Despite the divisive nature of its content, Ghagha has managed to transcend geographical boundaries and find an audience beyond Yemen. Its ability to attract viewers from different Arab countries underscores its influence and indicates the significance of addressing broader regional issues in satirical programs.

7.12. Mohammed Alrubae: Not Just a Comedian but a Yemeni Political and Media Figure

The study's results, gathered from focus group sessions and ethnographic observations, indicate that Mohammed Alrubae is not just seen as a comedian but as a pioneer in the realm of political satire in Yemen. He is regarded as a significant figure in discussions revolving around political satire. Observations on Facebook further reveal that Yemenis, both in general and those residing in Turkey specifically, consider Alrubae as their representative, using his programs to express their anger and frustration towards Yemeni politicians. This has resulted in heightened expectations of him.

A participant expressed,

"The programs I follow the most are Alrubae's programs, and in my opinion, he is the top program host. The program "Rayiys Alfasl" managed to stay at the top for a long time compared to other Yemeni satirical programs because it tackled many issues that are difficult to discuss in conventionally."

(FGD2, Participant 3, Male, 27, Bachelor's degree/Editor)

Furthermore, the findings from focus group sessions and ethnographic observations indicate that many members of the Yemeni community in Turkey believe Alrubea's satirical programs to be the closest to their viewpoint on political events in Yemen compared to other satirical programs. One participant expressed,

"The only program I was eager to follow was Alrubea's program, especially certain episodes that I felt were relevant to me."

(FGD1, Participant 2, Male, 28, Bachelor's degree/Student)

Moreover, another said,

"It was good to have Alrubea as a knowledgeable figure about the political situation in Yemen, speaking on our behalf in a good manner."

(FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student).

While a different participant added,

"The content of "Rayiys Alfasl" program is the closest to my viewpoint because it discusses without being restricted by TV channels or entities."

(FGD2, Participant 2, Male, 30, Bachelor's degree/ Photographer).

The study's findings emphasize the significant impact of Alrubea's satirical programs, elevating him to a prominent position among Yemenis, both inside and outside Yemen. His ability to resonate with the audience, address their frustrations, and discuss political issues without restrictions has contributed to his wide viewership and popularity among Yemeni communities in Turkey and beyond.

7.13. The Difficulties Faced by Yemeni Satirical Program Producers and the Quality Challenge

The findings of this study highlight the challenges which Yemeni satirical program producers encounter and the obstacles which hinder the development and quality of

satirical content in Yemen. As most participants in the focus group sessions acknowledged, Yemeni satirical programs are still in their early stages and require significant improvements to compete with their counterparts in the Arab world.

One of the primary challenges which Yemeni satirical program producers face is the limited availability of financial resources. Due to insufficient funding, producers often struggle to present their programs in the desired format, which affects the overall content quality. As a result, Yemeni satirical programs are forced to reduce the number of team members, leading to potential compromises in the production process. Alrubea, a famous figure in Yemeni political satire, emphasized the existing financial constraints, stating *"Our main funding source is YouTube revenues, which are modest. Of course, we had to reduce the size of our team from the first part of the "Rayiys Alfasl" season, which was broadcast on the Balqees channel, where the team consisted of 40 people. Now, it's only 5 or 6 people"*.

Moreover, Yemeni satirical program producers face intellectual and political challenges in broadcasting their content from within Yemen. The participants highlighted that operating in an environment with potential disagreements and risks related to the political climate can be daunting. As a result, many satirical programs are broadcasted from outside Yemen to avoid these hurdles. Alrubea (2022) shared his experience working in this challenging environment: *"Working in this type of program was a risk because we were operating during the rule of the regime we opposed, whether during the revolution or even after that during the transitional governance phase. Our workplace was set on fire and completely destroyed, but we continued working for more than a season from a small room."*

Alkhadar, who is the presenter of "Nashrat Ghasil" program, emphasized the collective nature of criticism in satirical programs: *"What we need is to realize that criticism is everyone's right and should not be evaluated as opposition to individuals themselves."*

Additionally, one of the participants pointed out that the lack of personnel workers in Yemen affects the coverage of daily topics in satirical programs broadcasted from abroad:

"Daily topics and their details are absent from the satirical programs broadcasted from abroad due to the lack of personnel on the ground."

(FGD2, Participant 5, Male, 29, Bachelor's degree/ E-marketing specialist).

The limited availability of the internet in Yemen also impacts the viewership of satirical programs on platforms like YouTube and social media, as compared to television. The study revealed that social media presence was historically weak in Yemen and remains significantly limited for Yemenis. Television, therefore, remains the primary medium for most Yemenis, and those living outside Yemen or in specific regions with internet access tend to follow satirical content on social media platforms. (Alrubea, 2022) further elaborated on the internet's limited accessibility in Yemen and its impact on satirical content viewership: *"During the early years, social media presence was very weak in Yemen, and even now. It remains significantly limited for Yemenis. Due to internet issues, only those living outside Yemen or in specific Yemeni regions with internet access tend to follow social media."*

Finally, the study highlighted the challenge which recently emerged satirical programs face in establishing a consistent audience base. Unlike older satirical programs that continue to dominate the scene, newer ones may struggle to maintain viewership and may be discontinued shortly after their debut. Financial costs were identified as a significant factor in the discontinuation of such programs. (Nasser, 2022) mentioned other attempts at satirical programs in Yemen and the reasons for their discontinuation: *"There have been other attempts at satirical programs in Yemen; some continued, and some discontinued. The reason for discontinuation is usually financial costs. Unfortunately, there are ongoing attempts, but they follow specific directions."*

Yemeni satirical program producers encounter various challenges that hinder the development and quality of satirical content. The limited availability of financial resources, the need to broadcast from outside Yemen due to intellectual and political concerns, and the impact of internet accessibility on viewership are critical issues that require attention. Addressing these challenges will be crucial in fostering the

growth of satirical programs in Yemen and enhancing their impact and influence among Yemeni audiences.



CHAPTER VIII

CONCLUSION AND RECOMMENDATIONS

8.1. Conclusion

According to the analysis of the results of the study and according to what was stated in the interviews conducted and what was mentioned in the focus group discussions, it can be said that the events of the revolution against the regime in Yemen in 2011 represented a starting point for the production of satirical programs in Yemen. This period represented the start of satirical programs in their modern form. Similar to "talk-show" programs, the "Akes Khat" program, presented by Muhamad Alrubue on the Suhail channel, represented the opposition to the regime in that period. Before the Arab Spring Revolution, political satire in Yemen was limited to satirical political plays and songs.

The events of the Arab Spring at the time were the starting point for the interest and follow-up of Yemenis currently residing in Turkey to satirical political programs, as many of them considered the "Akes Khat" program as a platform for expressing their political opinion and anger towards the ruling regime at the time. The simplicity of these programs' language made the process of spreading them among Yemenis easier, especially with their reliance on the principle of comedy to convey political messages to the public.

The program "Rayiys Alfasl", presented by Muhamad Alrubue - it was broadcast from Turkey during the period 2020-2022 represents a special case for many participants in the focus group discussions, as it expresses their view on many political issues compared to the rest of the satirical Yemeni programs broadcast from Turkey or those broadcast from different countries.

Participants hardly talk about the rest of the satirical programs that the study dealt with, although they were broadcast during periods close to each other, and this indicates the status that Muhamad Alrubue has acquired among them. Muhamad Alrubue tries to carry out political awareness and deliver messages through satire, as well as a direct "preaching" speech that directs viewers to see the political problems in the country and urges them to take positive position on the current situation.

According to the results of focus group discussions, the main reason participants watch satirical programs is due to three reasons:

- Increase their political awareness and obtain summary information about the current events in Yemen in a comic way.
- To vent their anger towards Yemeni politicians, especially since most of them said that they only follow satirical programs that agree with their point of view, even though they do not see it affecting the political events.
- For the sake of entertainment, some participants reported that they enjoy the satirical songs that are included in some of the episodes of these programs.

Many participants believe that satirical Yemeni political programs, in general, are similar in the way they present their content, which is what some of the makers of these programs agree with.

The opinions of the workers in the Yemeni channels that broadcast from Turkey differ from the viewpoint of the Yemeni community in Turkey regarding the development of satirical Yemeni programs, as the people of the Yemeni community in Turkey see that these programs have not developed significantly over time, while the workers in the Yemeni channels that broadcast from Turkey see the opposite.

According to the study, the "Rayiys Alfasl" program, which was broadcast from Turkey, and the "Ghagha" program, which is broadcast from Saudi Arabia on a seasonal basis, are the most popular programs among Yemenis residing in Turkey compared to the rest of the Yemeni satirical programs.

According to the results of the focus group discussions conducted by the researcher during the study, many Yemenis living in Turkey have decreased interest in watching

Yemeni satirical programs. However, many of these programs were produced and broadcast in Turkey. This is for many reasons, most notably the following:

- Their exposure to many Arab and foreign satirical programs made them look at Yemeni satirical programs in general with a critical view and feel that the content of these programs no longer meets the level of their taste that has been developed by their different experiences.
- Many Yemenis residing in Turkey feel that these programs focus on general political issues and do not discuss social problems or daily issues that the Yemeni citizen suffers from at home due to the lack of monitoring and preparation teams that help them to do so and due to their fear of exposure to society's criticism.

Many participants believe that Yemeni satirical programs are still under the control and authority of financiers and that their content is not neutral in general, which was confirmed by some of the presenters of these programs during this study.

The makers of Yemeni satirical political programs believe that the industry of this type of program in Yemen is still in its beginnings and needs a lot of development to compete with the rest of similar programs in the Arab world, which was agreed with by most of the participants in the Focus Group sessions. All Yemeni satirical programs face some problems to obtain the financial budget to broadcast as required, so they always resort to reducing the number of workers in their teams, which affects the quality of the content.

The satirical political programs that have recently appeared on Yemeni channels are facing difficulties in forming a continuous audience base. This explains the reason for the suspension of these programs shortly after their start, such as the "Lysh Kadha" program that was shown on the "Almahriah" channel and the "Nashrat Ghasil" program. In contrast, the old satirical political programs continue to lead.

Finally, the participants in the focus groups, in addition to the presenters of satirical programs who were interviewed in this study, believe that the development of satirical political programs in Yemen depends on developing the way they prepare

the content they provide and obtaining sufficient funding to expand and train their staff. It is also important to provide a safe environment for the providers of these programs to be able to broadcast their content safely, away from the threats and restrictions that they say they are constantly exposed to.

8.2. Recommendations

The study recommends the following:

- To increase the interest of universities and research institutes in documenting the history of political satire in Yemen in all its forms throughout history through scientific research, documentaries, and other forms of documentation.
- Producers of satirical content should pay more attention to writing and preparing content with the same importance they give to the artistic and technical aspects when preparing their programs.
- The exposure of Yemenis, especially the youth, to satirical content in the Arab region and the world contributed to the development of their taste, which puts a responsibility on the shoulders of content creators to keep pace with this development by creating content that is addressed and accepted by the audience.
- According to many of the participants in this study, the Yemeni satirical political programs' coverage of social issues is still insufficient. So, these issues must be highlighted and interacted with.
- Media institutions and channels need to provide the necessary capabilities to maintain the continuation of satire programs on their screens permanently throughout the year so that these programs can cover news and events faster, discuss their effects, and interact with them more effectively.
- Governments must provide a safe environment for satirical content makers and media workers to express their views without restrictions in order to contribute to changing negative phenomena in various aspects of life.
- The impact of satirical Yemeni political shows on political events and personal convictions is still limited, as shown by the study results, so the reasons for the lack of this effect must be studied. Also, a mechanism for

developing these programs should be sought so that they become an effective tool in Yemeni democracy.

- Despite the few previous studies that analyzed the content of Yemeni programs, they did not address why these programs are not well known to the world, not even to Yemen's neighboring countries, and their presence is limited and only locally.
- Qualitative studies must be conducted to determine the size of the segment interested in watching Yemeni satirical programs since the channels that broadcast these shows do not share their statistics with the public.



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APPENDIXES

APPENDIX A IN-DEPTH INTERVIEWS

Interview one: Mohammed Alrubea

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| Name | Muhammad Abd al-Rahman Alrubea ` |
| Year of birth | 1985 |
| Place of birth | Amran – Yemen |
| Interview duration | 106 minutes |
| Date of interview | 20/05/2022 |
| Interview method | via Zoom |

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| <p>How did you get started with satirical programs?</p> | <p>I studied directing and worked with some channels, such as “Suhail” channel and “Al-Majd” channel, in 2009 or 2008 approximately. When the 2011 revolution came, I noticed how the spokesman for the regime at that time, Abdu al-Jundi, addressed the people in his press conferences in simple language and a language that reached the general public.</p> <p>I spoke at the time with the management department of Suhail channel that it is necessary to talk to the viewers in a simple manner, because it is the method used by the public in their discussions. As addressing, the public is more effective than addressing the elite, because influencing them is difficult because of their predetermined positions, unlike the public, who are the majority, and are affected by simple speech.</p> <p>Therefore, I had to respond to the statements of the regime’s spokesperson, Abdo Al-Jundi, at the time, so I developed a vision and plan for the program, and then we started preparing it.</p> <p>"Suhail" channel asked me to start presenting the program, as the plan was to prepare only one episode dedicated to responding to the official spokesperson, Abdo Al-Jundi, and we called it "Akes khat." With the passage of time, we discovered that Abdo Al-Jundi is not the only one who "Akes khat," and so it continued for seven seasons.</p> <p>That is, the idea of the program was only one episode, to respond to the statements of the official spokesperson, who used to say that there were no victims in the revolution, but ready-made corpses that were brought and presented to the media, etc. And with time, the program continued on an annual basis.</p> <p>Of course, I was surprised that this episode reached people in such a great way, especially since at that time there was a great thirst for any opposition voice to speak, given that the official media was in control. And so that first episode of the program reached people in a big way, and through it I was able to reach people.</p> |
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| <p>. What impression did you get from people after your first episode?</p> | <p>People's impression was that this was a new style that they had not known before. Where there was no satirical program before, because the official media, to which they are accustomed, does not have this type of program.</p> <p>For your information, we started as a satirical political program before many countries. For example, satirical political programs in Egypt began after the fall of the regime, while we produced the program while the authorities were present. Here the risk was to attack the system while it still controls everything and everywhere around you.</p> <p>In our Arab countries, there were no satirical political programs before 2011. They may have existed, but to a small extent in Lebanon, but not to a large extent, but they appeared in many countries after the Arab Spring revolutions and the fall of the ruling regimes at the time.</p> |
| <p>What risks have you been exposed to while presenting satirical political programmes?</p> | <p>My work in this type of program was a risk because we were working at the time of the rule of the regime that we oppose, whether during the revolution or even after it during the next interim government stage. Our workplace was burned and completely destroyed, but we continued to work for more than one season from a small room.</p> <p>Of course, our work on this program had implications, especially in societies that do not recognize satirical criticism. For example, some citizens considered the former president to be a prophet! When you mock or criticize a person who is seen in this way, this is considered to be crossing the red lines of the regime's supporters, and it is viewed in a hostile way.</p> |

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| <p>What was the average number of views during the first three years of "Akes Khat"?</p> | <p>During the early years, the presence of social media was very weak in Yemen, and until now it is still very weak for Yemenis. Television for Yemenis is more used than social media. Because of the problems of the Internet, social media is often followed only by those who live outside Yemen or in some Yemeni regions where the Internet is available.</p> <p>As for the first seasons, and currently, we also cannot determine the number of views because a large percentage of them are based on television, but I can assess the extent of their great spread based on the criticisms, interactions, and reactions that we found.</p> <p>Therefore, it is not possible for us to determine the views of the first seasons according to the criteria of Facebook and YouTube for the Yemeni audience at home, but I can say that the reactions to the first seasons were great from all regions, even in the countryside, due to the seriousness of the conditions at the time of showing the program and the great thirst that the audience had for such content. .</p> |
| <p>If we talk about the last season, do you have an average of the views that were achieved?</p> | <p>If we are talking about YouTube views then we can.</p> <p>In the first part of the "Rayiys Alfasl" season on Belqis channel, the YouTube views and Facebook page had nearly 30 million views. But then I moved on to produce the second part of this season on my own channel, and at that time the channel's views were about 32 million during the year 2021, in addition to Facebook views.</p> <p>Before that, I used to present the program through the Yemen Shabab channel and display it on their pages, and the program was getting high views, but I cannot give specific numbers for that period, but I can say that it has millions of views.</p> |

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| <p>Have you noticed a change in views based on the difference in the channel you post on?</p> | <p>Yes, I found that when I was presenting my program through a channel, I was classified as affiliated with it, in contrast to what happened when I started broadcasting from my own channel, where there was greater acceptance from people, because every channel had enemies and a receptive audience.</p> <p>YouTube gave me a kind of independence and acceptance among people, and a space to deal with topics or issues that are broader than before, because I am no longer in the eyes of the viewers affiliated with a certain party.</p> |
| <p>How did you notice this acceptance, is it through people's comments or through increasing views?</p> | <p>From people's comments, for example, the number of comments on our YouTube channel reaches 15,000 comments, and I browse about 95%. As a result of my reading of these comments, I find that they are from all political parties, whether in northern or southern Yemen.</p> <p>Some may not like part of the episode, but they enter to see the content, since we are not affiliated with the official media.</p> <p>This is some, even if they do not accept our content, it is sufficient for them to feel that we are not biased against them or in favour of them.</p> |
| <p>Can we know the number of views that you receive from the audience residing in Turkey?</p> | <p>I will send you the stats later.</p> |
| <p>Were satirical programs present in Yemen before the launch of your program in 2011?</p> | <p>Political satire existed before this date, but in the form of cassette tapes containing satirical songs about the ruling regime or in the form of plays, but there were no satirical political programs on television or social media before 2011.</p> |

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| <p>What is the reason for changing the name of the program from “Akes khat” to “RayiysAlfasl”?</p> | <p>I found that I tend to change and renew my work. No matter how acceptable the work is to people, it needs innovation in style. And I felt that the old name had satiated people with it. I thought that we should keep pace with the existing innovation in all aspects, whether in terms of name or quality of photography so that the viewer does not get bored through a specific style.</p> |
| <p>Was the name change reflected on the audience? Did you notice any interaction from them?</p> | <p>I was afraid of the audience's reaction at the beginning, and that is why we studied the idea of changing the name for two years, because names usually become a brand or trademark, and if we change them, we may lose many views.</p> <p>But, as I said, we studied the subject for two years, and thank God we succeeded. During the selection of the name, we tried to be close to the people, so we chose the name " RayiysAlfasl"?", which means head of the school class, because everyone has often gone to school and has an intimate relationship and memories with this name, and it is a name that gives a mostly comical impression. After the start of the season with the new name, I was really surprised by the great interaction and the number of interactive clips that we received, and they numbered almost a thousand clips, to the point that the inbox of our page did not work for a while and we had to apologize to the audience.</p> <p>So far, we have 10,000 interactive clips that we have received from the audience, and we have not been able to share them yet.</p> |

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| <p>Did certain personalities or political parties attempt to fund the program after noticing its success?</p> | <p>If we want to resort to financing, we will be able to obtain it in a large way, but financing has its costs. We have found funding offers for the program from more than one party, but these offers want the program to be of particular interest. Our acceptance of this type of funding offers threatens us with losing our audience and also threatens our comfort because the public puts its trust in us.</p> <p>When we decided to abandon presenting the program through TV channels, we knew that it would be very difficult to present our program on YouTube with the same specifications as we present it on television. This is very difficult because the revenue from it does not cover production costs, and for that we reduced production costs because the content is the most important thing for us.</p> |
| <p>How did you find the program's performance after moving from seasonal shows for the month of Ramadan to weekly shows?</p> | <p>In the weekly shows, the challenge is to constantly renew the topics. During the seasonal shows, we used to deal with central issues, but in the weekly shows, we dealt with current news and its effects on public opinion.</p> |

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| <p>Can we say that the program is self-financed or community-funded?</p> | <p>The main financier is YouTube's revenue, albeit simple. Of course, we reduced the number of staff members that were present in the first part of the season of " RayiysAlfasl"?", which was broadcast on Belqis channel. The team was made up of 40 people, but now it is only 5 or 6 people. We also receive revenue from members of our YouTube channel.</p> <p>The equipment we use in the program like lighting and cameras were donated by some people.</p> <p>Due to the political nature of the program, we cannot obtain sponsorship or funding offers. We tried that before, for example, when the program got sponsorship from the Tang juice company in Turkey, but what happened after that is that the "Houthis" group that controls the capital Yemeni Sana'a attacked the company's representative there.</p> |
| <p>Do you feel that the "Akes Khat" program has been able to create a certain societal awareness?</p> | <p>For me, I feel that the youth group is the sponsor of the program and that it was able to express their concerns in a great way.</p> |
| <p>Why did you move to Turkey? What is the advantage of broadcasting from Turkey?</p> | <p>I moved to Turkey with the beginning of the production of the season of "RayiysAlfasl" and the main reason for my move was to search for a ceiling of greater freedom, that the situation in Yemen is very difficult in this particular aspect. Also, the production possibilities available in Turkey are much better.</p> |

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| <p>How do you evaluate the satirical programs currently in Yemen?</p> | <p>In general, our experiences in this field are emerging and still in the beginning, unlike the Egyptian programs, for example, which had previous references based on all details such as lighting and imaging techniques. As for us, in our production experience, we have benefited primarily from YouTube.</p> <p>We are still in the beginning stages, and our move from Yemen helped us improve the art form and relieved us of the pressures.</p> <p>There are other experiences of satirical programs in Yemen, some of them continued and some were interrupted. The reason for the outage are usually material costs. Unfortunately, there are ongoing programs at the present time, but they follow certain parties.</p> <p>In our experience, YouTube sometimes classifies our program as political rather than entertainment and this affects the spread of the video and also affects profit because advertisers are not interested in this type of content.</p> |
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| <p>How do you rate the reception of Yemeni viewers of satirical political programs?</p> <p>What do you advise those who want to produce this type of program?</p> | <p>“If you see any people express their tragedies with a joke, know that they are miserable.”</p> <p>Sometimes tragic issues occur in Yemen that cannot be expressed with irony, such as the issue of minefields, but the public asks to address this matter, so we are forced to create content in a very difficult way, with great caution and with great political awareness. The same applies to dealing with religious and tribal issues because the people are led by many complications. And it does not have much freedom. Rather, it has more controls and red lines than any other country, so we approach these issues with caution.</p> <p>We have made sure that our program is of the type that all family members can watch, so we avoid using any obscene words or suggestions of any kind and follow ethical controls that we set for ourselves because we are a political program and not just a satire program.</p> <p>The advice I always give is that they should be prepared to pay a hard tax because the audience for satirical political programs is often hostile.</p> |
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| <p>Can we say that your move from TV channels to YouTube was caused by your desire to get rid of the content restriction imposed by TV channels?</p> | <p>There is a channel that asks you to address certain topics, and a channel that asks you not to address certain topics, because each channel has its own policy, and we respect the channel's policy, so we disagree with them.</p> <p>For example, the reason for my disagreement with the Suhail channel was my dealing with the personality of President Abd Rabbo, and when I moved to the Yemen Shabab channel, the ceiling of freedom was wider, and with this, disagreements had to occur, as I mentioned earlier.</p> <p>I also got an offer to work from a Gulf channel, but he asked me not to discuss the topics of the “Gulf alliance” and “the legitimate government,” and this is something I disagree with and reject, even though the offer was very generous and one of the best offers that was given to me.</p> <p>So I finally decided to move to YouTube because it gave us more freedom than the channels usually have.</p> |
| <p>There is news circulating that your name appeared in the list of the 200 most influential people. Is it true?</p> | <p>Yes, in 2018, I was among the 200 Arab influencers, and my ranking was 22</p> |
| <p>Can we say that the satirical programs have reached the stage of sufficiency, or is there still room because the existing programs are very similar?</p> | <p>Usually these programs are copies of foreign programs, and what changes is the content only, and this is the most important thing. I agree that duplicate copies do not attract people, but I think there is still room</p> |
| <p>Your program lasted for 11 years and you are still maintaining your audience</p> | <p>Getting famous is easy but maintaining an audience is hard, and that's what we always think about.</p> |

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| Did your fan base expand and did your voice reach new groups? | Through the comments and interactions that we received, I discovered that we won many categories 70% of the audience is not subscribed to the channel, but they are always keen to follow the program |
| In your opinion, the songs that you use in your program do they play their role or not? Do you think that it attracted the audience to your program more than the content itself? | Art penetrates distances and affiliations, for example, many singers have a disagreement with them, but we hear their songs because it is art, and the message of the songs in the program is to reach the other side and as many as possible. This has already happened. |

Interview two: Mohammed Nasser

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| Name | Muhammad Nasser Abdul Quddus Known as Muhammad bin Nasser |
| Date of Birth | 07-10-1990 |
| place of birth | Aden – Yemen |
| Date of interview | November 25, 2022 |
| via | zoom |
| school background | Graduate Diploma in Electrical 2010 |
| How did you get into the field of satirical programs? | After the war ended in the temporary capital of Yemen, Aden, in 2015 and we returned from the areas of our displacement, I felt bored because I lost many of my friends between being killed and those who moved to live elsewhere, so I had to live alone for a whole year. Then in 2017, I started recording satirical videos to drain my inner energy because I had no one to talk to. In those videos, I was talking about daily news and problems related to |

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| | <p>electricity and water, and I was also talking about daily trends that have nothing to do with politics. Then it turned to criticize the government.</p> |
| <p>Where have you been posting this video?</p> | <p>On Facebook only. After that people started circulating these clips and gained a lot of new friendships and relationships and became famous.</p> |
| <p>Why did you prefer the satirical kind of programs to express your thoughts?</p> | <p>Because it is the type closest to the audience. People are tired of the pompous and serious talk of politicians.</p> <p>Simple people are looking for a joke to get rid of their tragedy, because seriousness increases the difficulty of the situation.</p> <p>The reaction of the audience was hostile and I rarely received support and encouragement at the beginning of things. This is, in my opinion, an expected reaction from the audience towards anyone new to social media, although I did not criticize or attack anyone.</p> |
| <p>What was the audience's reaction like when you started producing these videos?</p> | <p>Anyone new to the world of social media will face harsh criticism, whether on his person or his appearance and style.</p> <p>But as long as the person is convinced of what he is doing, he must continue, and then he will find that this attack turns into encouragement and praise.</p> <p>Our people are like white blood cells that initially attack any foreign body that enters the body, and after they get used to it, they live with it.</p> |

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| <p>How were the views you got in your beginnings?</p> | <p>In the beginning, it was nothing, and the largest number was 500 views and from 16 to 17 likes.</p> <p>Then, the number of video views began to rise until it reached 1200, and the number of likes then became between 300 or 400 likes, so I felt that I had reached a large stage.</p> |
| <p>Your start on youtube</p> | <p>I started uploading videos on YouTube in the year 2018 or 2019, I think, because at that time there were no widespread programs to download videos from Facebook, so I opened a YouTube channel to facilitate access to and download my videos.</p> <p>Facebook is the best way to reach the Yemeni audience, but because of the difficulty of downloading videos from it, I used YouTube.</p> <p>Even if the episodes were uploaded to YouTube, viewers do not prefer to follow them, but rather to follow them on Facebook.</p> |
| <p>After you moved to show your show on TV, how did the viewership become?</p> | <p>The channel frankly did not make any difference to me in terms of views, but it gave me experience in the production process. It did not make a difference in my views because the topics of the program that I presented were topics related to the temporary capital "Aden", and because the dialect that was used in it was an Adeni dialect, which led to the program's audience being confined.</p> |
| <p>How long did your program last?</p> | <p>It presented 28 episodes per week, which represented an entire season that started from September 2021 to March 2022</p> |
| <p>Where did the most viewers of your show come from?</p> | <p>Most of them were from the audience inside Yemen.</p> |
| <p>What are the topics that most attract viewers to you?</p> | <p>Silly topics that have nothing to do with politics</p> |

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| <p>How would you rate your experience</p> | <p>Frankly, I am completely satisfied with the experience, because the topics I presented were topics that I prepared without interference from the channel or from any party.</p> |
| <p>How do you rate the experience of satirical programs in Yemen</p> | <p>We do not have many satirical programs in Yemen, we only have a few 3 or 4</p> <p>The reason is that we do not have a large social media content such as Egypt and Iraq. for example</p> <p>In Yemen, the official does not appear in interviews except rarely and to deliver certain messages only, and therefore there is not much content or trends or the like.</p> |
| <p>Does the experience of Yemenis in satirical political programs have an impact on officials?</p> | <p>The influence is very weak, because the official is affected only by the pressures of those who have more power than him. Our influence is to vent the anger of the poor citizen.</p> |
| <p>Can these programs motivate or influence citizens to take certain political positions?</p> | <p>It is just a vent for the anger of the citizen because the citizen cannot do anything.</p> |
| <p>The difficulties that satirical programs face in Yemen</p> | <p>Poor social media content. In Yemen, for example, dissidents refuse to appear in interviews on channels that differ from them, and therefore there are not many hot topics.</p> |
| <p>Why did you stop your programs and is there a plan for a new program?</p> | <p>It was stopped due to the advent of the month of Ramadan, then other circumstances occurred that prevented the program from being launched again after Ramadan, but we aspire to repeat the program with greater capabilities.</p> |
| <p>Is there political pressure from any side?</p> | <p>The pressures and limitations are imposed by the channel's own politics, but I am receiving threats from the militias currently present in the capital.</p> |

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| <p>Do you think that political parties use satirical programs to communicate their ideas, or are the existing programs spontaneous and free?</p> | <p>When it started, satirical political programs began to be funded by political parties</p> <p>It is difficult to find a program that works according to its mood, as each program has red lines.</p> |
| <p>Before 2011, were there satirical political programs in Yemen?</p> | <p>The Internet became more available to us in 2011, and at that time, only Muhammad al-Rub' was the first satirical political program, which is considered the godfather of satirical political programs to the extent that the public began to accuse everyone who produces this type of program in Yemen of imitating Muhammad al-Rub'.</p> |
| <p>In your last program, most of the topics you discussed were political or social?</p> | <p>Both are political and social</p> <p>Because politics affects society greatly and fundamentally, and the suffering is societal</p> |
| <p>Why did you choose Turkey to broadcast this program?</p> | <p>It happened by chance and then I realized that the work environment in Turkey is much better than in Yemen.</p> |
| <p>Would you have discussed the topics in your program if you were in another country, such as Egypt or Yemen?</p> | <p>of course not</p> <p>Because Egypt is not a democratic country, we cannot talk about any problem in Yemen without mentioning Saudi Arabia and the Emirates, and Egypt is allied with this country, and therefore Egypt will never allow you to discuss issues like the ones we discuss in our programs, unlike Turkey, whose political ceiling is open.</p> |

Interview three: Adnan Alkhadher

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| <p>Introduce your self</p> <p>Place of birth</p> <p>field of study</p> <p>expertise</p> | <p>Adnan Al-Khidr</p> <p>Eden</p> <p>I studied media in Aden</p> <p>I have worked in the field of theater, media and television since 2000, which means about 23 years</p> |
| <p>Duration of the interview</p> <p>Date of interview</p> | <p>One hour</p> <p>June 20,2023</p> |
| <p>via</p> | <p>zoom</p> |
| <p>How did you get started with satirical programmes?</p> | <p>Honestly, I used to watch satirical programs a lot on Lebanese channels, especially Al-Mustaqbal TV channel. I always aspired to reach that ceiling of freedom.</p> <p>When I was studying media, teachers at the university used to say that freedom of the press was almost non-existent until the 2011 revolution came.</p> <p>From here my passion began, then in 2005 we established a theater group called "The Gulf of Aden Group", and we used to present shows on large theaters, but these shows usually do not contain political criticism, but rather a societal criticism, and it was important to us that the work be artistic in the first place</p> |
| <p>Were you the only group working in the field of theater?</p> | <p>We started with 2005, but the theater in Aden existed since 1904, but after the political events in 1994, the last theatrical performance was in 9319, and any plays were suppressed after that</p> <p>When we started in 2005 in Aden in the first show, there was amazement from the audience</p> |

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| | because they had not experienced any plays before. |
| What kind of other theater activities have you been involved in?? | <p>In 2007, in addition to my activity in the theater, we had an entertaining family theater activity on a weekly basis. This made us look forward to daily problems per week. Everything that happens on the surface was reflected in the plays, where 50% of them were political. And this was an unpopular topic at that time.</p> <p>We also used to do what we call the theater of the oppressed or the oppressed. It is a Brazilian experience where there is a text that talks about an issue in a public place such as the middle of a market, and then it stops to let people intervene in resolving the issue. It's like an interactive theater</p> |
| How did you get into working on television? | <p>My personal activity started in the social media. And this gave me a great opportunity to discuss issues in Yemen, especially since I was not present in Yemen at the time. Also, being outside Yemen, I was able to publish these issues in my writings because I had a part of the freedom.</p> <p>Then, during the Corona period, the short videos started, and there was a lot of audience interaction, and that encouraged me to adopt many topics and imitate the popular trends at the time.</p> |
| Your activity in social media before the Covid period was not sarcastic? | Yes, exactly, it was not sarcastic or through videos |
| Did leaving Yemen give you security for expression and a sense of social responsibility? | Yes, exactly, especially during the Covid period. Videos of political satire spread across social media, and I received offers from various |

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| | parties to convert them into television programs. |
| How did the " Nashrat Ghasil " program start? | I was following many news channels, and I was reading the news and creating jokes, and from here came the idea of transforming the ready-made news content and adding a sarcastic comment |
| Was the audience's interaction more when the video was published via social media? | Yes, the interaction was surprisingly very large, and there were rarely any opponents of the content. However, after I moved to the Belqis channel, which some classify as belonging to the Islah Party, there was confusion between political orientation and criticism for the sake of criticism, or communicating an idea to society. |
| How do you evaluate the experience of showing your program on Belques channel in terms of audience size? | It would have been better if you chose to work through a platform and not a TV channel, and this I realized later. Although the channel did not interfere with the content at all The audience, quite frankly, could not get rid of the view that the channel belongs to the Islah party, and therefore it received rejection among some of the audience, especially in southern Yemen. |
| Are there any numbers regarding the program? | For the TV show, it's hard to give numbers But via social media and YouTube, it was good, but not as we aspire to it. Perhaps the topic of trends that we relied on was not a good idea because most of the Yemeni public does not follow the trends. |

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| <p>During the broadcast of your program, there were several other programs also shown on TV channels. In your opinion, what distinguished your show from the rest of the satirical programs?</p> | <p>All the satirical programs that were shown were very good, especially with regard to the dialect. I speak a dialect spoken by a small percentage of the regions of the south. As for the other programs, the dialect used reached a larger segment.</p> <p>My opinion, which distinguishes our program, is that it has an authentic southern flavor, because the details we obtained were not available to others, and our knowledge of the details of the south, and our continuous feed on the southern street. Also, I think the production quality was better than the rest of the programs</p> |
| <p>What are your first reactions to the first episode?</p> | <p>The first episode had very nice responses, especially since we spent more time in order to produce it</p> |
| <p>What topics attracted the audience the most?</p> | <p>When we were talking about the topic of alaintiqalii group.</p> <p>I was almost the only southerner to appear on a satirical program criticizing the alaintiqalii government. And our mastery of the multiple dialects of the south</p> |
| <p>Do you think the viewer's political orientation influences their evaluation of satirical programs and their decision to watch them?</p> | <p>My friends, for example, had a political orientation and also an awareness that made them separate between the performance of the alaintiqalii government and the southern cause.</p> <p>Unfortunately, this awareness is not available to everyone, and therefore their political orientation makes them attack you, slander you, and also threaten you</p> |
| <p>In your program, you criticized the Houthis. Did you face criticism from them?</p> | <p>Yes, I used to see the comments, but they probably didn't know me, so they attacked the channel, not me.</p> |

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| | As for the southerners, they attack me directly |
| Who are the political parties that you criticized in your program? | The Houthis, the alaintiqalii , the government, the Arab coalition, and finally the group that encourages corruption |
| Did you talk about political parties such as almutamar and Islah? | No, but I was talking about the official government |
| Does regionalism play a role in the audience? For example, because you are southern, your talk about the south affects more | Yes, this is correct Being one of them makes them take your words into consideration |
| Do satirical programs in Yemen affect public opinion or affect convictions and change them? | Honestly and from the experience of my laundry flyer program I feel that it is not enough for the program to depend on one or two people, or for it to be a seasonal program only. These programs are just the nucleus of political criticism and almost do not change much public opinion. It may change some convictions, but it does not create a public opinion, nor does it create a perceptible trend or change |
| How to evaluate the experience of Yemen in the subject of satirical political programs in general? | The channels rely on two or three people presenting this type of program, meaning there is no dedication of several people working. As a channel, it should not be satisfied with a person who works in criticism, but rather there must be a person who works in social media, such as France 24 channel. There is a whole crew working on creating official videos on TikTok, and thus they ensure continuity and communication of their ideas on different platforms. But this is not present in the Yemeni channels, which are limited to television |

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| | <p>broadcasting.</p> <p>During my work on the channel, I tried hard to create clips suitable for social media, such as short clips, where 90% of the program is suitable for social media.</p> |
| <p>How do you see the relationship of political parties with these satirical political programs? For example, do you think that they support these programs or have they become aware of the exploitation of these programs? Or is it a confrontational relationship?</p> | <p>I see that political parties are far from media and artistic work.</p> <p>That is why they try to earn profits personally and not through media awareness or media production. All channels affiliated with parties are currently very weak and have very poor production, unlike channels far from parties, where there is interest in content and all details.</p> <p>The satirical political programs do not affect the political parties, but rather it is seen as relieving pressure and that they practice media democracy without the presence of any feedback.</p> |
| <p>Ceiling of freedoms in Yemen Do you have any comment and your evaluation of it</p> | <p>Before 2011, the situation was different</p> <p>Before 2011 it was very difficult, but after 2011 it became easier and people were able to refer by name and attack all leaders at all levels. Of course, there are still restrictions, but it is better than before 2011</p> |

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| <p>While you are in Turkey during the filming of your program, How did you see the interaction of the Yemeni community about satirical programs through social media, whether with your program or with satirical programs as a whole?</p> | <p>I was not residing in Turkey, I was only coming for filming and returning to France.</p> <p>I did not have much contact with the Yemeni community in Turkey, and there was no opportunity to see the reactions about the program.</p> |
| <p>In your opinion, what are the difficulties facing satirical programs in Yemen, and what should be done to develop these programs?</p> | <p>.</p> <p>What we need to realize is that criticism is a legitimate thing for all of us. And to criticize someone's actions does not mean that you criticize him for himself.</p> <p>That is why we made sure that the terminology that we used in the program took into account all groups. Therefore, it is very important for people to understand the difference between insulting and criticizing. . Criticism is a true mirror of the extent of democracy and freedom available.</p> |

APPENDIX B
FOCUS GROUP DISCUSSIONS

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| Focus Groups Discussion 1 | |
| Duration | 3 hours |
| date | 11/07/2023 |
| via | At Home |

| name | research question | the answer |
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| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | To what extent do you know Yemeni satirical political TV shows? | I watched "RayiysAlfasl" and my opinion of it was very positive |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | What programs have you watched or heard about, and what do you think of them? | What I liked about the "RayiysAlfasl" program is the simplicity of the language used and its ability to communicate ideas clearly |
| | | "RayiysAlfasl" A satirical educational program that conveys messages to people in the way they understand |
| | | I watched the "Ghagha" program at first, but I got tired of it after a short period of time, because I found that it was fueling sectarian and sectarian differences between people. |
| | | I haven't heard of any satirical show other than "RayiysAlfasl" and "Ghagha" |
| (FGD1, Participant 4, Female, 27, Bachelor's degree/Graduate Student) | | My family previously watched a program presented by " Muhamad Aladraei " and also a program by Muhamad Alrubue " and they used to download clips from their episodes on |

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| | | their phones. |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | | I watched all the episodes of the first season of the "RayiysAlfasl" program, but in the last seasons I watched very little |
| (FGD1, Participant 4, Female, 27, Bachelor's degree/Graduate Student) | | After I traveled from Yemen, I did not watch any satirical program related to Yemen. |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | | I watched the "RayiysAlfasl" program and the "Ghagha" program to calm my anger towards what is happening in Yemen for a certain period, although it does not affect or change anything on the ground. |
| | | Regardless of the sectarianism the content of the TV show "Ghagha" raises, I feel comfortable watching it |
| (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | | The "Ghagha" program is very popular in Syria and other countries. I was surprised that some of my Arab friends send me some clips of it because it talks more about the "Shia" and criticizes them. |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | "The satirical program industry in Yemen is still an emerging industry and is affected by the rest of the Arab satirical programmes." |

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| | | <p>Muhamad Alrubue is still ahead of the rest of the satirical programs, with the many programs he produced, starting from "Akes Khat" to "RayiysAlfasl"</p> |
| <p>(FGD1, Participant 2, Male, 28, Bachelor's degree/Student)</p> | | <p>The program (Nashratghasil) made a big leap in terms of the quality of production in Yemeni satirical programs compared to other programs, but it fell into repetition in terms of content and could not achieve a wide spread among Yemenis.</p> |
| | | <p>I started watching Muhamad Alrubue programs in 2011, when he was appearing on opposition TV channels</p> |
| | | <p>I did not watch any episode of the program "NashratGhasil"except for some songs from the programs that appeared in front of me on Facebook</p> |
| | | <p>The only program that I was keen to follow was the "RayiysAlfasl" program, especially some episodes that I felt interested in.</p> |
| | | <p>Yemeni satirical programs are good programs compared to the Yemeni environment and the level of culture in it, and I do not expect it to show a higher level</p> |
| | | <p>“"RayiysAlfasl"program carries out political awareness with a simple speech that people understand and interact with, and this is good.”</p> |

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| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | | "I was watching the program "Akes Khat in 2011 and it calmed my anger by criticizing government figures." |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | | It was good to have Muhamad Alrubue as a person who is familiar with the political situation in Yemen and speaks well on our behalf." |
| (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | | I was a fan of the program "NashratGhasil"" when it was on the personal page of the artist "Adnan Al-Khader" on Instagram, but I did not follow him after that when the program moved to the TV channel "Balqis Channel". |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | Out of 10, how would you rate yourself as a viewer of these programmes? | 2 or 3 |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | | 4 to 5 |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | 3 |
| (FGD1, Participant 4, Female, 27, Bachelor's degree/Graduate Student) | | 1 |

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| Student) | | |
| (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | | 2 |
| (FGD1, Participant 2, Male, 28, Bachelor's degree/Student) | | 3 to 2 |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | These programs touch the audience who have limited education or those with limited and simple culture. Contrary to most residents in Turkey, whose outlook has become more serious |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | When did your interest in satirical shows begin? | My interest in satirical programs began in the period of 2011 in a small way through the program "Akes Khat"and then the rest of the programs after the war in the period of 2015 and beyond due to the availability of the Internet and the spread of social media. |
| (FGD1, Participant 4, Female, 27, Bachelor's degree/Graduate Student) | | In Ramadan, when family members used to gather to watch these programs in 2014 or 2015 |

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| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | | Since 2011, it has been with the "Akes Khat" program, then during the war period in 2015 and 2016, after that it stopped because the situation has not changed. |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | After the revolution 2013 or 2014 as a source of knowledge or humour . Then I began to follow in the form of clips that appear on social media |
| (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | | In 2011, during the revolution, because I was looking for a program that would express us |
| (FGD1, Participant 2, Male, 28, Bachelor's degree/Student) | | In 2011, when the programs were talking about the revolution and its events |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | What made you follow these programmes? | What made me start watching are the people around me, my father and my friends. Then I started to follow the "RayiysAlfasl"'s program because of my admiration for it. His criticism of everyone attracted me, and I felt that he represented me |
| (FGD1, Participant 4, Female, 27, Bachelor's degree/Graduate Student) | | Family is the reason |

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| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | | Because I felt that it expresses my anger and a way to vent. |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | The people around me were the reason. |
| (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | | Because the programs reveal the facts and clarify the picture for everyone |
| (FGD1, Participant 2, Male, 28, Bachelor's degree/Student) | | Because the programs combine comedy and politics. And sometimes it helps you build an argument with the other side. |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | | These programs, for me, are primarily for entertainment purposes. And to confirm what I believe in. |
| (FGD1, Participant 4, Female, 27, Bachelor's degree/Graduate Student) | | my family because they wanted someone to express them and also for the humour |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | How do you deal personally with satirical Yemeni political TV shows? Are you watching for | It relieves me of anger and the situation we were living in. That is why we looked at these programs as delivering messages and presenting the situation of society to television. |

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| | entertainment, political awareness, or both? | But now I do not follow the programs and I do not feel that they have any effect |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | I believe that these programs are very important and should even be preserved in the archives of the Yemeni state, because they documented the period of the state's downfall. |
| (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | | For me, I see that it created awareness and gives an argument for discussion, and also for entertainment. The songs in the programs were wonderful. |
| (FGD1, Participant 2, Male, 28, Bachelor's degree/Student) | | These programs may break the stereotypes of the regions in Yemen |
| (FGD1, Participant 2, Male, 28, Bachelor's degree/Student) + (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | How do Yemeni satirical political programs affect your perception and understanding of Yemeni politics and current events? Do they | I do not think that these programs change convictions, rather they emphasize existing convictions. |

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| | offer you alternative perspectives or challenge your current beliefs? | |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | these programs, in my opinion, contribute to presenting something that I wanted to present, but I could not |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | | It used to give an impression of the characters and give me an idea of the events. And in a period of time, my convictions were changing. |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) + (FGD1, Participant 2, Male, 28, Bachelor's degree/Student) | Are there particular episodes, characters, or segments that you remember from Yemeni satirical political TV shows that stood out to you? What made it memorable or made it affect you? | The songs for each episode are what I remember. As for clips from the episodes, no. I think the songs were creative |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | | Yes, there is. A clip of Aidarous Al-Zubaidi in Russia, and also a clip of receiving the Russian ambassador in Aden. I feel that these clips expressed my anger |

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| (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | | Yes, there is One of the clips in which he was criticizing a politician |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | To what extent do Yemeni political satirical television programs affect your political attitudes, behaviors, and participation within the Yemeni community in Turkey? Do they encourage you to be more active or politically involved? | These programs did not encourage me to participate or write about them because they discuss issues that we know about. I do not feel that these programs address us in a convincing way. Therefore, they did not affect my political activity. |
| (FGD1, Participant 2, Male, 28, Bachelor's degree/Student) | | Yes. When I see clips that I like, I share them and write about them. |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | | Yes, it affected me and made me participate and interact on social media. |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | Yes. Some episodes made me participate or write in social media |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | Have you ever been involved in discussions or conversations with other Yemenis in Turkey | According to the preferences of the people I meet with. Yes, it happened that these programs were topics of discussion |

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| <p>(FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student)</p> <p>+</p> <p>(FGD1, Participant 4, Female, 27, Bachelor's degree/Graduate Student)</p> | <p>about satirical Yemeni political TV shows?</p> <p>How do these conversations and interactions occur within Yemeni society?</p> | <p>no</p> <p>this is the first time</p> |
| <p>(FGD1, Participant 3, Male, 30, Bachelor's degree/ Student)</p> | | <p>Only once in Yemen, but not in Turkey</p> |
| <p>(FGD1, Participant 2, Male, 28, Bachelor's degree/Student)</p> <p>+</p> <p>(FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student)</p> | | <p>Yes, frequently, especially in Turkey</p> |
| <p>(FGD1, Participant 2, Male, 28, Bachelor's degree/Student)</p> | <p>What challenges or limitations do you see in the representation of Yemeni political satires?</p> <p>Are there any themes or issues that you feel are not adequately addressed</p> | <p>The first problem is the policy of TV channels. Also, the cultural content of society is limited, and therefore it is an affirmation of the feelings of the people, and not directing public opinion or leading to the creation of a specific opinion.</p> |

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| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | or explored in these shows? | I feel that the programs talked about many topics, but the target group is not able to make a change. The program has been around for many years, but it hasn't really changed anything |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | I feel that these programs do not address social issues and always focus on political issues. I think the sensitivity of society is the main reason and that political issues represent a rich material. |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) | | I feel that these programs are not targeting me. |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) + | How do you think Yemeni political satirical television programs could be improved or made more effective in conveying political messages and engaging the audience? | Programs must be more courageous, and the staff of the preparation team and content writers must also be diversified in terms of political and cultural backgrounds |
| (FGD1, Participant 2, Male, 28, Bachelor's degree/Student) (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | | Humour in topics that should not be joked about. The program can be divided into two parts, one of which is serious and the other comic |

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| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | Qualifying the specialized team and also providing financial support |
| (FGD1, Participant 4, Female, 27, Bachelor's degree/Graduate Student) | Have you noticed any differences in the reception and understanding of satirical Yemeni | Yes, I think those with simple education look at these programs with amazement, unlike us, and that is because there is a gap |
| (FGD1, Participant 5, Male, 29, Bachelor's degree/Graduate Student) | political TV shows between different generations or social groups within the Yemeni diaspora | Yes, the effect varies according to the audience category. Some of them view these programs as entertainment only. |
| (FGD1, Participant 3, Male, 30, Bachelor's degree/ Student) + (FGD1, Participant 1, Female, 28, Bachelor's degree/Graduate Student) | community in Turkey? If so, what are these differences and how do they affect public interaction with these shows? | The effect of these programs also varies according to the age of the recipient audience. Elderly people have difficulty differentiating between truth and falsity, and for this reason, these programs affect them more. |
| (FGD1, Participant 6, Male, 28, Bachelor's degree/Graduate Student) | | I think these programs are still touching the large segment of young people because they are the ones who lived through the period of the revolution |

| Focus Groups Discussion 2 | |
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| Duration | 2 hours |
| date | 14/07/2023 |
| via | zoom |

| name | research question | the answer |
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| (FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer) | To what extent do you know Yemeni satirical political TV shows? What programs have you watched or heard about, and what do you think of them? | My opinion about the satirical political programs that I watched, which are most of the programs that were shown, if not all of them. I think they are good programs even though we are still beginners. For MuhamadAlrubue , his work is developing every year. In my opinion, the best program is the " Ghasilwa Kuy" program, because it was a great development for these programs because of the way the program is presented, arranged, and the characters in it |
| (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor) | | Yemeni satirical programs have begun to escalate significantly, especially those produced in Turkey. In my opinion, they have built their popularity significantly, and for example, the program of the "RayiysAlfasl" was able to be for a long time number one because it discussed many issues that are difficult to discuss in a normal way. And these programs were able to have the freedom to discuss these sensitive |

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| | | topics and thus gained an audience |
| (FGD2, Participant 4, Male, 40, Master's degree/Journalist) | | In general, almost all Yemenis have become familiar with Yemeni satirical programs, whether they are broadcast on TV channels or published in social media pages. As for the evaluation, in my opinion, it has developed very significantly, as for the limitations, it has its reasons, including the weakness of the audience in social media and the fact that television channels are stereotyped. But in general, it has come a long way. I think that these programs are the only ones that can create awareness and prove the messages in the mind of the public, I think that they have a very big impact and the conditions of the war have had a great impact on the activation of these programs. |
| (FGD2, Participant 6, Male, 31, Master's degree/PR Officer) | | From my point of view, I see that it greatly influenced the general opinion, such as the program of "RayiysAlfasl" , "LyshKadha", and other programs on various television channels. These programs have brought about major changes on various topics such as corruption. I believe that it is the main influence |

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| | | <p>from the media side on citizens to deliver an idea or message. In my opinion, satirical programs today are the main content to influence people and public opinion</p> |
| <p>(FGD2, Participant 5, Male, 29, Bachelor's degree/E-marketing specialist)</p> | | <p>In the recent period, I watched satirical political programs such as the "RayiysAlfasl", which for me is number one, after that "NashratGhasil" then "LyshKadha" and the program "Almushir" I, I see that these programs are the lead. There are other programs, but the public did not interact with them because some of them had political interests. In my opinion for Yemen these programs are the best way to deliver a message because the best way is the joke and that is why it gained its popularity. Meaning that comedy is what made people accept these programs</p> |
| <p>(FGD2, Participant 1, Male, 34, Master's degree/Content writer and researcher)</p> | | <p>I followed the programs "Ghagha" and "Akes Khat" and other programs such as serials for the actor Salah Al-Wafi, Muhammad Qahtan and Fahd Al-Qarni in the series "himiyyamak".</p> |

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| (FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer) | Out of 10, how would you rate yourself as a viewer of these programmes? | 8 |
| (FGD2, Participant 4, Male, 40, Master's degree/Journalist) | | |
| (FGD2, Participant 6, Male, 31, Master's degree/PR Officer) | | 6 |
| (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor) | | 6 |
| (FGD2, Participant 1, Male, 34, Master's degree/Content writer and researcher) | | 6 |

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| (FGD2, Participant 5, Male, 29, Bachelor's degree/E- marketing specialist) | | 9 |
| (FGD2, Participant 5, Male, 29, Bachelor's degree/E- marketing specialist) | When did your interest in satirical shows begin? | I started since 2011 |
| (FGD2, Participant 2, Male, 30, Bachelor's degree/Photogra pher) | | Audio tapes MuhamadAladraei since 2005 |
| (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor) | | |
| (FGD2, Participant 6, Male, 31, Master's degree/PR) | | Since 2004 and 2005, through a program on "Azal" TV called "La tushki li abkilak" |

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| Officer) | | |
| (FGD2, Participant 4, Male, 40, Master's degree/Journalist) | | As programs since childhood, I used to watch satirical content, perhaps since the nineties. Then as audio tapes of Muhamad Aladraei. Then the production of programs for channels such as the program "Tabatik" and then after that "Akes Khat" and other satirical programs. |
| (FGD2, Participant 1, Male, 34, Master's degree/Content writer and researcher) | | I started by watching the "Akes Khat" program in 2011 and the "Ghagha" program by Muhammad Al-Adhrai |
| (FGD2, Participant 1, Male, 34, Master's degree/Content writer and researcher) | What made you follow these programmes? | The reasons why I follow some of them differ for political reasons, and sometimes for reasons of curiosity, such as Muhamad Alrubue, who presents the news in a different and humorous way. |
| (FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer) | | The reason is to find someone who speaks for the people and discusses their issues |

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| <p>(FGD2, Participant 6, Male, 31, Master's degree/PR Officer)</p> | | <p>Sometimes for fun and entertainment, and sometimes to search for the truth that the programs offer</p> |
| <p>(FGD2, Participant 3, Male, 27, Bachelor's degree/Editor)</p> | | <p>First, because I work in this field, and therefore I have to watch it, and also in order to evaluate and take ideas from these programs</p> |
| <p>(FGD2, Participant 5, Male, 29, Bachelor's degree/E- marketing specialist)</p> | | <p>The main reason for me is that it sums up the events of the week in one episode. The second thing is for the existing comedy. Thirdly, because it discusses all parties and from all points of view.</p> |
| <p>(FGD2, Participant 1, Male, 34, Master's degree/Content writer and researcher)</p> | <p>How do Yemeni satirical political programs affect your perception and understanding of Yemeni politics and current events? Do they offer you alternative perspectives or challenge your current beliefs?</p> | <p>For me, these programs are shy in expression, as some programs deal with issues with an excessively ironic aspect, such as "Ghagha". As for the "Akes Khat" program, sometimes his opinions are similar to mine, and sometimes they differ</p> |
| <p>(FGD2, Participant 2, Male, 30, Bachelor's</p> | | <p>They often express my thoughts, but not all programs. Programs that follow channels funded by political parties sometimes disagree with them.</p> |

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| degree/Photographer) | | As for programs that do not belong to a political party, such as the "RayiysAlfasl", it is closer to my views because it is discussed without restriction from channels or parties |
| (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor) | | Every program has its audience, and I follow programs that I think are moderate. And I usually follow programs that agree with my views |
| (FGD2, Participant 5, Male, 29, Bachelor's degree/E-marketing specialist) | | Yes, they mostly agree with my convictions, although they may differ sometimes and alert me to issues that make me rethink |
| (FGD2, Participant 6, Male, 31, Master's degree/PR Officer) | | I agree with the programs when they discuss issues such as corruption and others, and I disagree with them when the criticism is directed at people and there is an attack on a person |
| (FGD2, Participant 6, Male, 31, Master's degree/PR Officer) | To what extent do Yemeni political satirical television programs affect your political attitudes, behaviors, and participation within the Yemeni community in Turkey? Do they | Yes, the programs affected me and many others. I wrote a lot about the issues discussed in the programs. For example, I wrote about 6 to 7 articles because of one of the episodes presented by Muhammad Al-Ruba'. |

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| | encourage you to be more active or politically involved? | |
| (FGD2, Participant 1, Male, 34, Master's degree/Content writer and researcher) | | Yes, in the past, these programs had a great impact on me |
| (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor) | | Yes, some of the episodes discussed important topics, such as mines, which no one talked about, while the "RayiysAlfasl" discussed it, and I shared it with everyone. |
| (FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer) | | I follow but I don't write about it. |
| (FGD2, Participant 5, Male, 29, Bachelor's degree/E-marketing specialist) | | Of course, it influenced the opinions of many people, and I personally participated in writings on social networking sites because these programs discussed topics and points that no one paid attention to. |

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| <p>(FGD2, Participant 4, Male, 40, Master's degree/Journalist)</p> | | <p>We interacted with the programs a lot, because what is presented in satirical programs reflects our approach. It does not change our point of view, but rather gives a framework for it. We interacted with the programs and wrote about them</p> |
| <p>(FGD2, Participant 1, Male, 34, Master's degree/Content writer and researcher)</p> | <p>Are there particular episodes, characters, or segments that you remember from Yemeni satirical political TV shows that stood out to you? What made it memorable or made it affect you?</p> | <p>No, unfortunately, there is no specific scene in my mind</p> |
| <p>(FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer)</p> | | <p>Yes, I remember from ""Ghasilwa Kuy""</p> |
| <p>(FGD2, Participant 4, Male, 40, Master's degree/Journalist)</p> | | <p>Many scenes come to mind, for example the scene of " Muhamad Alhawirii " when he imitates "Abdo Al-Jundi". And also the "February" episode and many other clips that I still remember. Because these clips prove your awareness and turned some characters into a mockery, and some of them had great courage, and for this reason they stuck with my</p> |

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| | | mind. |
| (FGD2, Participant 6, Male, 31, Master's degree/PR Officer) | | Yes, there is. The TV episode of MuhamadAlrubue's program about mines had a great impact on me and had a terrifying effect |
| (FGD2, Participant 5, Male, 29, Bachelor's degree/E-marketing specialist) | | Yes, many episodes, such as the episode of the politician "Abdo Al-Jundi" and an episode in the MuhamadAlrubue program on "The Sanctification of Abdul-Malik Al-Houthi" and the Halo Industry, and also on the "Illusion Projects" episode, which discussed the issue of the UAE and its disregard for the people |
| (FGD2, Participant 4, Male, 40, Master's degree/Journalist) | Have you ever been involved in discussions or conversations with other Yemenis in Turkey about satirical Yemeni political TV shows? How do these conversations and interactions occur within Yemeni society? | Yes it happens a lot. After almost every episode, many discussions take place |

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| <p>(FGD2, Participant 6, Male, 31, Master's degree/PR Officer)</p> | | <p>Yes, with many on the social media sites, and at any gathering, a discussion takes place</p> |
| <p>(FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer)</p> | | <p>Yes, there were many discussions about some episodes that discussed a specific trend, problem, or sensitive topic</p> |
| <p>(FGD2, Participant 5, Male, 29, Bachelor's degree/E- marketing specialist)</p> | | <p>Indeed, discussions took place, especially in Yemen, in gatherings discussing the episode. In Turkey, too, many discussions took place.</p> |
| <p>(FGD2, Participant 3, Male, 27, Bachelor's degree/Editor)</p> | | <p>Yes, it happens even with non-Yemenis, such as the Muhamad Aladraei program, which talked about the Shiite sect group. My Lebanese friends discuss its programs with me.</p> |
| <p>(FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer)</p> | <p>What challenges or limitations do you see in the representation of Yemeni political satires? Are there any themes or issues that you feel are not adequately addressed</p> | <p>Recently, the programs have become more political than social, and we need to discuss social issues.</p> |

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| | or explored in these shows? | |
| (FGD2, Participant 3, Male, 27, Bachelor's degree/Editor) | | I think yes, there are issues that they did not address |
| (FGD2, Participant 5, Male, 29, Bachelor's degree/E-marketing specialist) | | Recently, the topics that were discussed due to the absence of workers in the field, the daily topics and their details were absent. |
| (FGD2, Participant 4, Male, 40, Master's degree/Journalist) | | The Unseen Subject These programs discuss issues from the point of view of legitimacy, but not from the point of view of the citizen inside Yemen towards the Houthi The weak point is that the programs did not focus on impact, but rather on issues and solutions without the psychological and social impact |

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| <p>(FGD2, Participant 4, Male, 40, Master's degree/Journalist)</p> | <p>How do you think Yemeni political satirical television programs could be improved or made more effective in conveying political messages and engaging the audience?</p> | <p>The number of metal staff must be greater than the current one</p> |
| <p>(FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer)</p> | | <p>There are many ways, such as providing support from different parties, and it also depends on production, content, team work, and team development.</p> |
| <p>(FGD2, Participant 3, Male, 27, Bachelor's degree/Editor)</p> | | <p>Preparation Team The larger the team, the better the performance. Also, marketing is an important factor that must be improved</p> |
| <p>(FGD2, Participant 5, Male, 29, Bachelor's degree/E-marketing specialist)</p> | | <p>From a technical point of view, it needs a large monitoring team. The second thing is the quality of the comedy.</p> |

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| <p>(FGD2, Participant 2, Male, 30, Bachelor's degree/Photographer)</p> | <p>Have you noticed any differences in the reception and understanding of satirical Yemeni political TV shows between different generations or social groups within the Yemeni diaspora community in Turkey? If so, what are these differences and how do they affect public interaction with these shows?</p> | <p>Yes, according to the category and the environment, the program is viewed differently, but it also depends on the comedian himself. In my view, "Muhammad Al-Rub" achieved all of this</p> |
| <p>(FGD2, Participant 3, Male, 27, Bachelor's degree/Editor)</p> | | <p>Yes, there is a difference, but the advantage of these programs is that they use easy language and reach different people and groups</p> |
| <p>(FGD2, Participant 5, Male, 29, Bachelor's degree/E-marketing specialist)</p> | | <p>The majority is the public interested in political affairs</p> |

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| Focus Groups Discussion 3 | |
| Duration | An hour and a half |
| date | 16/07/2023 |
| via | zoom |

| Name | research question | The answer |
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| (FGD3, Participant 2, Male, 41, Higher diploma degree/Chef) | To what extent do you know Yemeni satirical political TV shows? What programs have you watched or heard about, and what do you think of them? | There are many satirical programs in Yemen, but their content is similar. |
| | | Satire programs are important to send messages that the audience can understand more than official speeches. |
| | | The program I follow the most is Muhamad Alrubue and in my opinion it is the leading program |
| (FGD3, Participant 4, Male, 25, High school graduate/Studen t and worker) | | Personally, I do not follow these programs, and the reason is either because of the content or because of the presenter himself, but I have previously watched Muhamad Alrubue programs, and I followed the "Ghagha" program by " Muhamad Aladraei " and also the "NashratGhasil program. |

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| (FGD3, Participant 5, Female, 27, High school graduate/House wife) | | The satirical programs appeared because of the situation that Yemen suffers from. |
| | | In my opinion, satirical programs reach the simple class of society, but sometimes they focus on humour more and forget the content |
| | | I watched " Muhamad Alrubue" programs and some episodes of " Muhamad Aladraei " |
| (FGD3, Participant 1, Female, 44, Bachelor's degree/HR Director) | | I didn't follow satirical programs a lot, but I watched clips from some of them, such as the "RayiysAlfasl" program and the "Ghagha"program. |
| | | The satirical programs do not translate the entire Yemeni reality, but they do reflect some issues |
| (FGD3, Participant 3, Female, 32, Master's degree/HR Director) | | I don't follow satirical programs regularly, but I watched some of the "Ghagha"program and the "RayiysAlfasl"program. |
| | | I think that many residents of Turkey have no interest in Yemeni programs, and I also think that some programs provide exaggerated content. |

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| (FGD3, Participant 3, Female, 32, Master's degree/HR Director) | Out of 10, how would you rate yourself as a viewer of these programmes? | 1-2 |
| (FGD3, Participant 4, Male, 25, High school graduate/Student and worker) | | 4 |
| (FGD3, Participant 1, Female, 44, Bachelor's degree/HR Director) | | 1 and a half to 2 |
| (FGD3, Participant 5, Female, 27, High school graduate/Housewife) | | 3 |
| (FGD3, Participant 2, Male, 41, Higher diploma degree/Chef) | | 7 |
| (FGD3, Participant 3, Female, 32, Master's | When did your interest in satirical shows begin? | I started following satirical content since 2003 through audio tapes of "Fahad Al-Qarni" when he was criticizing the political reality and then the current programs of |

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| degree/HR Director) | | Muhamad Alrubue. |
| (FGD3, Participant 1, Female, 44, Bachelor's degree/HR Director) | | I started watching satirical programs in 2011 through " Muhamad Aladraei " and " Muhamad Alrubue " programs. |
| (FGD3, Participant 5, Female, 27, High school graduate/House wife) | | I started watching satirical programs in 2011 |
| | | I started getting interested in satirical programs because of the revolution. At that time, I was integrating with the content offered by satirical programs because it expressed me. Now, I do not follow the satirical programs except during the month of Ramadan. |
| | | I follow satirical political programs for political awareness and entertainment. |
| (FGD3, Participant 4, Male, 25, High school graduate/Studen t and worker) | | In the beginning, I used to watch satirical programs for the purpose of comedy only, then I followed them during the revolution in 2011 with the aim of political awareness, but in the recent period I stopped watching them because they did not offer me |

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| | | anything. |
| (FGD3, Participant 2, Male, 41, Higher diploma degree/Chef) | What made you follow these programmes? | I follow satirical programs to escape from reality and because their messages reach me faster. |
| (FGD3, Participant 1, Female, 44, Bachelor's degree/HR Director) | | used to follow satirical political programs during the revolution in 2011 to follow up on developments in the situation. However, I see that they are not useful to citizens and their problems, and may even be funded by one party against another. |
| (FGD3, Participant 3, Female, 32, Master's degree/HR Director) | | I started watching satirical programs because my family watched them, then I started watching these programs indirectly because I didn't like the way they delivered the message and it didn't attract me. |
| (FGD3, Participant 3, Female, 32, Master's degree/HR Director) | How do Yemeni satirical political programs affect your perception and understanding of Yemeni politics and current events? Do they offer you alternative perspectives or challenge your current beliefs? | The satirical programs do not affect my convictions, and it did not happen that these programs solved any political problem. |

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| (FGD2, Participant 6, Male, 33, Bachelor's degree/Teacher) | | For me, I watched some satirical programs and I think they contribute to delivering messages and reminding of different issues. |
| (FGD3, Participant 4, Male, 25, High school graduate/Student and worker) | | There is no effect of these programs on me except that I feel the euphoria of revenge, especially when I watch the "Ghagha" program. Other than that, I do not feel that they add anything new to me, even though I am a fan of politics and follow it. |
| (FGD3, Participant 5, Female, 27, High school graduate/House wife) | | The content of these programs does not affect my convictions, but I watch them to follow developments and also for entertainment. |
| (FGD3, Participant 3, Female, 32, Master's degree/HR Director) | | These programs do not contribute to creating political awareness, but may distract your thoughts |
| (FGD3, Participant 2, Male, 41, Higher diploma degree/Chef) | | Unfortunately for us Yemenis, satirical programs do not change our convictions. We are the owners of solid rules in the way we think |
| | To what extent do Yemeni political satirical television programs affect your political attitudes, behaviors, and participation within the | The content of some satirical programs encouraged me to discuss it and write about it on social media |

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| | Yemeni community in Turkey? Do they encourage you to be more active or politically involved? | |
| (FGD3, Participant 1, Female, 44, Bachelor's degree/HR Director) | | Muhamad Aladraei's insistence on sectarian criticism made me not interested in following his programs and gave me the feeling that he was repeating himself and not bringing anything new. |
| (FGD3, Participant 7, Male, 24, High school graduate/Student and Worker) | | I remember one of the scenes of the "Ghagha" program when MuhamadAladraei indicated that the sounds his ass makes (by farting) are more honorable and true than what the leader of the Houthi group says. This method of " Muhamad Aladraei " is an example of the "unprofessional level" that satirical Yemeni political programs have reached |
| (FGD3, Participant 3, Female, 32, Master's degree/HR Director) | | We want the makers of these programs to understand that the taste of the Yemeni viewer has developed and become open, and that the Yemeni viewer follows many excellent Arab satirical programs. We want them to understand that we no longer accept obscene methods of criticism or those that do not address the level of our minds and culture. |

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| <p>(FGD3, Participant 5, Female, 27, High school graduate/House wife)</p> | <p>Have you ever been involved in discussions or conversations with other Yemenis in Turkey about satirical Yemeni political TV shows? How do these conversations and interactions occur within Yemeni society?</p> | <p>Satirical political programs do not form part of my conversation with those around me or my discussions with the Yemeni community in Turkey.</p> |
| <p>(FGD3, Participant 1, Female, 44, Bachelor's degree/HR Director)</p> | | <p>This session is the first time that I find someone talking about satirical programs or their content.</p> |
| <p>(FGD3, Participant 6, Male, 33, Bachelor's degree/Teacher)</p> | | <p>I have previously found myself discussing the content of satirical programs, especially Muhamad Aladraei program, so that many of my Arab colleagues send me clips from his program in abundance and express their admiration for them.</p> |
| <p>(FGD3, Participant 4, Male, 25, High school graduate/Student and worker)</p> | | <p>“Sometimes I see some of my colleagues talking about the content of these satirical shows on Facebook or discussing some of what they have seen, but not always.</p> |
| <p>(FGD3, Participant 1, Female, 44, Bachelor's degree/HR)</p> | <p>What challenges or limitations do you see in the representation of Yemeni political satires? Are there any themes or</p> | <p>The financiers of these programs control the content presented by these programs, and no matter how hard the workers try to develop their content, they run into restrictions on the TV channels and the</p> |

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| Director) | issues that you feel are not adequately addressed or explored in these shows? | parties that fund them. |
| (FGD3, Participant 4, Male, 25, High school graduate/Student and worker) | | For example, Muhamad Alrubue left the Yemeni Shabab channel and started showing his program on his YouTube channel independently, and yet he did not present anything new, so I think that the development of satirical political programs in Yemen is linked to the development of the presenters' understanding of the idea of political satire. |
| (FGD3 Participant 7, Male, 24, High school graduate/Student and Worker) | | Our satirical political programs are still shy about discussing social issues. They try not to talk about topics that may anger society, and insist on discussing political aspects only. |
| (FGD3, Participant 2, Male, 41, Higher diploma degree/Chef) | How do you think Yemeni political satirical television programs could be improved or made more effective in conveying political messages and engaging the audience? | Neutrality is what is lacking in all satirical programmes, which makes the extent of its impact on us limited |

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| <p>(FGD3, Participant 1, Female, 44, Bachelor's degree/HR Director)</p> | | <p>Most of the satirical programs are shown seasonally and are often shown during the month of Ramadan, with the exception of the program "RayiysAlfasl".</p> |
| <p>(FGD3, Participant 5, Female, 27, High school graduate/House wife)</p> | | <p>We watched these programs because they reflect part of our political memory, especially during the 2011 revolution, but the new generation does not care</p> |

CURRICULUM VITAE

Personal Information:

Mohammed Salah

Education:

2016-2020 BA in Radio and Cinema, Akdeniz University, Türkiye

2020-2023 MA in New Media and Communication, Ibn Haldun University, Türkiye

Work Experience:

May, 2022 – Until now: Video Editor at DW Channel

January, 2016 – Until now: Freelance Graphic Designer

February, 2016 – 2020: Media Officer at Yemeni Students Union in Turkey