Buhūth is a peer-reviewed academic e-journal published by the Faculty of Women, Ain Shams University. Buhūth encourages submission of original research from a wide range of disciplines such as social sciences, humanities and education

# Superior vs. Submissive: Multimodal Portrayal of Male and Female Characters in the Egyptian Sitcom *AlKabeer Awy*

**Reham Mohamed Mostafa Kamel Aitta**
**Ph.D. Degree –Department of English Language**
**Faculty of Women for Arts, Science & Education**
**Ain Shams University - Egypt**
**rehamrere82@gmail.com**

**Ali Gamal Eldeen Ezzat**
**Professor of Linguistics**
**Department of English Language**
**Faculty of Education**
**Ain Shams University**
**cdeltjournal@edu.asu.edu.eg**

**Azza Abd ElFatah Abdeen  Abdeen**
**Associate Professor of Linguistics, Department of English Language**
**Faculty of Women for Arts, Science & Education**
**Ain Shams University - Egypt**
**abdeenazza@gmail.com**

**Heba Nayef Ghaleb Morsi**
**Associate Professor of Linguistics, Department of English Language**
**College of Language and Communication**
**Arab Academy for Science and Technology and Maritime Transport, Cairo - Egypt**
**hnayef@gmail.com**

## Abstract

This paper examines the verbal and visual representation of males and females in the Egyptian sitcom, *AlKabeer Awy* (2010). Even though there is a myriad of relevant studies, this article fills a gap in literature as research dealing with the male/female verbal and visual representation in Egyptian sitcoms remains scant. The multimodal analysis is conducted through applying the transitivity system of Halliday's (2004) Systematic Functional Grammar (SFG), Kress and van Leeuwen's (2006) Visual Grammar (VG), and sexist humor.  The aim is to investigate the way language is used to reflect the ideology of masculine superiority. This article explores how the media portray certain stereotypical images of women as obedient and submissive. In addition, this study examines how language is used through the discursive mode of humor to disparage women. Findings show that both the verbal and visual analysis reflect stereotypical portrayals of women and men in Upper Egypt. The discursive social and ideological androcentric bias against women is displayed. Discussion also focused on derogatory connotations spelt out by the husband while addressing his wife, reflecting the ideology of male superiority and female submissiveness.

**Keywords**: Sitcoms*;* Systematic Functional Grammar; Visual Grammar; multimodality; transitivity; sexist humor

# 1. Introduction

Language plays an important role in the reflection of social identity. It can be used to control the way people think and behave, as well as affect their way to recognize society. According to Jiménez (2005, p. 209): "By means of language, we shape our view of society, we organize our knowledge, we learn new things, and, above all, we assimilate the norms and social patterns of our community." Language reflects culture and impacts socialization. Amanuel and Hirut (2011) argue that language and culture have an interdependent relationship. Media, through its inextricable link with language, can segue well with this duo, serving as one of the mainstays of transmitting various cultural changes that occur in society.

Media representations not only reflect a version of social reality but, according to Bailey and Harindranath (2005, p. 275), they can also "actively construct meaning through the active processes of selection, presentation, structuring, and shaping of events." Media is considered one of the most considerable tools in affecting society because it pervades every aspect of people's lives, with all its different types, whether print media such as newspapers and magazines, broadcast media such as television and radio, or internet media like social networks and online forums.

Media platforms are perceived to be one of the main cultural domains through which the position of women in society can be traced. Indeed, women have recently entered the public domain and have achieved a great deal in their struggle for gender equality. These changes in women's roles have prompted worry among men, who may see women as a danger to their position in a male-dominated society. Consequently, linguistic studies of the unequal roles of males and females have recently been the concern of many studies (Coates, 2015; Cuellar, 2006; Jinyu, 2014; Nemati, 2007; Stamarski & Hing, 2015; Wahyuningsih, 2018; Weatherall, 2005). Hence, gender relations between women and men are reflected in verbal interactions that are greatly affected by the values and ideologies of society.

That is why TV drama, specifically the genre of sitcoms, has been chosen for the current study to show how social injustice between women and men is

reflected in both the verbal and the non-verbal usages. In these ways, sitcoms are considered a significant form of TV drama due to many factors. As stated by Taflinger (2008), they are recognized as a safe family mode through which ideologies can be disseminated. It is clear that sitcoms have not only become representative of the identity and ideology of a given culture, but also sediment them as well. Among these ideologies are those related to socially accepted behavior and gender roles in a society.

In this research, we will tackle the representation of a sample of an Upper Egyptian woman as depicted in the sitcom *AlKabeer Awy*. In Upper Egypt, many women, especially the uneducated, are represented in media platforms as submissive and passive. Some discursive stereotypes of socially accepted behavior deprive Upper Egyptian women of certain otherwise normal activities deemed as threats to their morals and traditions. On the other hand, the culture and traditions of Upper Egypt are mediatized to authorize the male figure to practice dominance and superiority over women.

Sitcoms have a powerful effect on tolerating sexism as they serve as important tools for disseminating ideologies and establishing social norms (Nayef, 2016). Thus, the sitcom chosen for this study, *AlKabeer Awy* (lit. the very grand master), highlights social relationships between husband and wife, portraying a negative image of the wife. In addition, this sitcom resonates with the existing stereotypical image of male superiority and shows how women are subject to gender inequality. Therefore, this study linguistically investigates how such gender inequality is expressed in order for the audience not to take female denigration for granted.

This study seeks to determine the stereotypical beliefs and ideologies attributed to the male and female characters in Upper Egypt in season 1 of *AlKabeer Awy*. The representation of males and females in this sitcom reveals asymmetrical relationships. this paper investigates such asymmetries by reflecting on the mediatized ideological and cultural beliefs that govern the Upper Egyptian society. Moreover, it investigates the efficacy of semiotic resources to portray the images of males and females in this sitcom.

We also seek to show the powerful strategy of integrating verbal and visual modes in demonstrating how the linguistic analysis of the selected sitcom may provide insight into the media representation of stereotypical gender roles. To this end, the analysis examines how the material processes of the transitivity system of Halliday (2004) correlate with the representational meaning of Kress and van Leeuwen (2006) in depicting the characters of the husband and wife in the sitcom under study. For this purpose, the selected scenes will be analyzed verbally and visually to unfold the actions that took place between the represented participants to examine who is the actor, and who is the goal of those actions. In applying this framework, this study seeks to answer these research questions: (1) What social ideologies and beliefs are associated with depictions of males and females in Upper Egypt in *AlKabeer Awy* verbally and visually?  (2) How does the visual mode correlate with the transitivity analysis? (3) From the concept of gender and power, how are the characters of males and females depicted?

## 2. Literature Review

Numerous studies have been conducted on applying the framework of Halliday's (2004) Systematic Functional Grammar, and Kress and van Leeuwen's (2006) Visual Grammar to advertisements and movies such as Cheng and Liu (2014), Abdeen (2015), Attar (2015), Munalim (2019), and Ramadan (2020).

Cheng and Liu (2014) state that Multimodal Discourse Analysis (MDA) focuses on how meaning is constructed through the use of multiple modes of communication to analyze the movie, *Life of Pi*. The analysis investigates how different semiotic modalities convey meaning and how they aid in understanding the movie. The findings indicate that the theoretical framework based on functional grammar and visual grammar is adaptable for better comprehension of the cinema discourse and offers a new insight to improve levels of audience film enjoyment.

Using Halliday and Matthiessen's (2014) metafunction theory as well as Kress and van Leeuwen's (2006) visual semiotic method, Abdeen (2015) examines the verbal and visual modes in two Egyptian presidential election campaign posters.

Her research demonstrates how these modes interact to convey meaning and express ideologies. The findings demonstrated the effectiveness of social semiotic modes in addressing ideational, interpersonal, and textual metafunctions. It also showed how the integration between text and visual allows the spread of ideologies.

Attar (2015) examines the multimodal character of billboard advertising by identifying the persuasive strategies used by advertisers by concentrating on the interaction between the verbal and visual modes used by BMW and Audi advertisers. For this purpose, the study analyses five billboards and a zeppelin using Halliday and Matthiessen's (2014) systemic functional grammar and Kress and van Leeuwen's (2006) visual grammar. The study concludes that the integration between the verbal and visual modes offers appreciation to the analysis of billboard advertisements.

Munalim (2019) applies the visual grammar of Kress and van Leeuwen's (2006) and the six processes of the system of transitivity of the systemic functional grammar of Halliday's (2004) to the housing development flyer. The results demonstrate that commercials successfully disseminate ideologies by using specific language and images.

Ramadan (2020) analyzes four selected children's short stories taken from Disney movies, *Frozen* (2013), *The Incredibles* (2016), *Finding Nemo* (2016), and *Brave* (2016), by applying the frameworks of Halliday's (2004) systemic functional grammar (SFG) and transitivity, Kress and van Leeuwen's (2006) visual grammar, and van Leeuwen's (2005) Inter-mode relations to investigate the nature of the relations between the family members. The results of this study show that meaning depends on a variety of factors, including gaze, angle, distance, colors, and other factors in addition to the written text. As a result, meaning is conveyed through both visual and textual representations.

To sum up, the preceding studies differ in the media genre used for the analysis. These studies examine short stories, billboards, advertisements, movies, and campaign posters. To the best of our knowledge, this study, incorporating Halliday's Systematic Functional Grammar (2004) with Kress and van

Leeuwen's (2006) Visual Grammar, is the first to be conducted on the genre of sitcoms.

## 3. Methodology and theoretical framework

This study will take the Feminist Critical Discourse Analysis (FCDA) as its theoretical framework. As our analytical tools, we adopt an eclectic multimodal approach of Halliday's (2004) Systemic Functional Grammar, Kress and van Leeuwen's (2006) social semiotic model for visual communication, and sexist humor.

Using a descriptive qualitative approach of multimodality based on Halliday's (2004) SGF and Kress and van Leeuwen's (2006) VG aims at revealing the portrayal of males and females presented in *AlKabeer Awy* sitcom verbally and visually. With regard to the verbal analysis, utterances of the male and female figures from selected extracts are analyzed through Halliday's (2004) transitivity; specifically, the material processes from the concept of gender and power. Concerning the visual analysis, five screenshots are analyzed through Kress and van Leeuwen's (2006) VG, mainly the representational metafunction.

The analytical framework of this study is based on the correlation between Halliday's SFG, and Kress and van Leeuwen's VG. The validity of this framework is examined by analyzing selected scenes comprising the main male character in *AlKabeer Awy* interacting with his wife. To this end, five screenshots along with their verbal utterances are multimodally analyzed to demonstrate masculine superiority and feminine submissiveness stereotypically depicted in patriarchal societies.

### 3.1 Feminist Critical Discourse Analysis

As Critical Discourse Analysis (CDA) approaches provide explicit analyses of various forms of systemic inequality, many CDA studies with a gender focus adopt a critical feminist view of gender relations (Ahmed and Shah, 2019; Lazar, 2010; Wodak, 2005). As a result, feminist discourse scholars learned much about the interconnections and particularities of discursive strategies employed in various forms of social inequality and oppression. The merging

between CDA and feminism has led to a social change that has produced a rich and powerful political critique for action (Lazar, 2010).

Lazar (2010) posits that feminist CDA is concerned with clarifying the interrelationships of gender, power, and ideology in discourse, which is applicable to the study of texts and talk equally. The central concern of feminist critical discourse analysts is analyzing discourses that sustain patriarchal social order-relations of power that systematically privilege men as a social group and disadvantage, exclude, and disempower women as a social group.

van Dijk (1996) states that the task of feminist CDA is to examine how power and dominance are discursively produced and resisted in a variety of ways through textual representations of gendered social practices and through interactional strategies of talk. Lazar (2010) mentions that the interest of feminist CDA lies in how gender ideology and gendered relations of power are produced, negotiated, and contested in representations of social practices, in social relationships between people, and in people's social and personal identities in texts and talk.

All this has led to the appearance of the feminists' movements. Feminists expressed a desire to change the patriarchal and sexist nature of language, and therefore engaged in various types of linguistic reforms of language. The feminists' movements have drawn attention to gender bias in language.

## 3.2 The transitivity system in SFG

According to Halliday (1994, p. 101), transitivity is "a fundamental property of language that enables human beings to build a picture of reality and to make sense of their experience of what goes on around them and inside them." Halliday argues that each situation consists of three basic components: the process, the representation of a situation or action, the participants in the process, and the circumstances that are related to the process.

Halliday (2004) states that the transitivity system classifies the kinds of "doings" and "beings." In other words, the system of transitivity represents human experience in the world according to six processes. While the material

processes represent the physical, the behavioral processes indicate the physiological actions. Thinking is represented through the mental processes. Speaking is represented through the verbal processes, and actions which indicate the presence of something, or someone, and their characteristics, belong to the existential and relational processes. For the purposes of this study, only the material and verbal process will be applied.

Halliday (2004) defines material processes as the processes of doing. He further states that the material process is considered an outer experience as going on out there in the world around us. The prototypical form of the outer experience is that of actions and events: things happen, or people do things or make them happen. They are associated with 'actions', considering the main participant as the 'actor'. The 'goal' is the second participant since the action is directed at this participant. Halliday (2004) explains the idea of material processes as some entity doing something to some other entity.

Halliday (2004) argues that the verbal process is a symbolic relationship constructed in human consciousness and enacted in the form of language like saying and meaning. Verbal processes are processes of saying, which are considered an important resource in various kinds of discourse. They contribute to the creation of narrative by making it possible to set up dialogic passages. There is one participant representing the speaker, known as the 'sayer', and there is another participant receiving the message, called the 'target'.

### 3.3 Visual grammar

The way humans communicate with each other has changed dramatically due to advances in technology that have led to the emergence of visual culture, images, colors, and other non-verbal forms. The use of these semiotic resources in computer interfaces, children's picture books, graphic novels, textbooks, magazines, and advertisements has proven that meaning is not only understood through language but also through the use of these semiotic resources.

van Leeuwen (2005, p. 28) defines multimodality as "the combination of different semiotic modes, for example, language, and music in a communicative artifact or event." van Leeuwen and Jewitt (2001) state that multimodal mainly

focuses on the study of the interrelationships between different communicative types, whether they are visual or audio, words or images. Therefore, it describes the grammar of visual communication, and these multimodal texts are considered as complex as written texts.

Kress and van Leeuwen's (2006) social semiotic framework of visual grammar was greatly affected by Halliday's (2004) framework of systematic functional grammar. They argue that all semiotic systems allow the handling of social and power relationships where images are considered means for the expression of ideological positions. While transitivity presents six processes to represent the ideational metafunction in discourse, visual grammar presents two main processes: narrative and conceptual. The narrative processes are concerned with portraying the represented participants 'doing' something, and the conceptual processes represent the general state of the participants and are divided into classificatory, analytical, or symbolic. Our analysis will be confined to the narrative processes which are deemed relevant to the discussion.

## 3.4    Representational meaning (ideational)

Ideational meanings about participants, processes, and circumstances are constructed through the use of both verbal and visual language. They describe who is involved in the situation, what is going on, and what they are doing. Ideational metafunction is achieved in language through the system of transitivity. In visual representations, Kress and van Leeuwen (2006) distinguish two types of participants: first, interactive participants are those involved in the communicative act. They are real people who produce and make sense of images. They regulate what may be said with images. Second, represented participants are the people, the things, and the places depicted in the image. They also differentiate between three kinds of relations: relations between represented participants, relations between interactive and represented participants, and relations between interactive participants.

The narrative processes are similar to material, verbal, mental, and behavioral processes. Narrative processes are realized through real or implied linear connections known as vectors between participants, which are the real or implied lines of specific narrative processes that can be realized by eye contact,

a pointing finger, etc. For this purpose, the analysis of the data will show how the system of transitivity in Visual Grammar is interrelated to the SFG transitivity system in terms of depicting the selected male and female characters. Discussion investigates who acts, and who is acted upon, by employing the narrative processes of the representational metafunction.

## 3.5 Sexist humor

Numerous empirical studies have proven that aggression and disparagement of women must be accompanied by humor cues (Ford, 2000; Lawson & Lutzky, 2016; Romero-Sanchez, 2010; Thomae and Viki, 2013; Woodzica, 2010). According to Ford et al. (2007), humor as a communication medium changes how we interpret a given message. Berlyne (1972, p. 56) point out: "Humor is accompanied by discriminative cues, which indicate that what is happening, or is going to happen, should be taken as a joke." As a result, humor can produce inequitable collaborations in which women's contributions are ignored or dismissed by others (Cole, 2014). That is why sexist humor, the disparagement of women through humor, trivializes sex discrimination under the veil of benign amusement (Greenwood & Isbell, 2002). Ford (2000) affirms that sexist humor promotes inequality between women and men, and that it even has effects that go beyond tolerating verbal abuse to accepting physical violence against women as well. Banks and Swift (1987, p.270) state that humor promotes the proposition that "saying serious things in jest both creates camaraderie and allows the speaker to avoid responsibility for anything controversial in the message."

We concur with Mills (2008, p. 71) who rightly argues that "jokes are a complex way of constituting women as a minority group without taking responsibility of that exclusion." She posits that sexist jokes present unacceptable thoughts of women to be expressed in a way that can be denied, as the person telling the joke can claim that he did not make up the joke. This resonates with what Crawford (1995) earlier stated that humor is used to strengthen unequal power relations between males and females.

Sev'er and Ungar (1997) suggest that sexist humor functions as a means of social control, as sexist humor perpetuates power imbalances between men and

women. Mills (2008) suggests that humor exaggerates certain features associated with a group through a comic effect. For example, humorous utterances presuppose that men and women are different and exaggerate that supposed difference. Indeed, jokes can be seen as a discursive method that discriminates against women.

Sexist jokes have bad emotional effects on women. Numerous studies propose that sexist humor is a means to spread negative stereotypes and hostile sentiments against women (Crawford, 2000; Montemurro, 2003; Bemiller & Schneider, 2010). It has status-lowering effects and undermines women's capacity to exercise social influence by belittling their achievements. Ford (2000) and Woodzicka (2010) argue that sexist humor affects the way men think about women and perceive discrimination against them.

Sexist humor can be easily detected in the Egyptian society. For instance, the Egyptian television program قعدة رجالة (Men's Chat) is an entertainment TV program where male presenters host female celebrities. The hosts reject femininity and value masculinity. They use sexist humor about women in an ironic and exaggerated way. Another snide example in the Egyptian society can be found when a husband 'humorously' refers to his wife as "الحكومة" (the government) or "المدام" (the madam). Since the word (الحكومة) (the government) is sometimes used to convey humorously negative connotations (Shehata, 1992), it is also used to jocularly imply that the wife is assumed to exercise overpowering authority over her husband. The word (المدام) is also utilized to show that a woman is dependently affiliated to her husband, playing second fiddle to him.

## 4. Data collection and sampling

The genre of sitcoms has been chosen for this study due to its wide viewership and to the fact that it is one of the most successful forms of television entertainment produced for all family members. Sitcoms are considered a safe family show through which ideologies and social beliefs can be disseminated easily. *AlKabeer Awy* is an Egyptian sitcom that was first aired in Ramadan 2010 and continued till 2015, then it was resumed in 2022. It consists of 6 seasons. Each season consists of 15 episodes, except for the sixth season, which includes 30 episodes. The sitcom discusses the idea of AlKabeer Awy, the Mayor of Al Mazarita, an imaginary village in Upper Egypt, who got married to

an American woman, Samanta, and they got twins. One of the sons, AlKabeer, was raised in Upper Egypt with his father, whereas the other son, Johnny, went to America with his mother. Hadeyya, AlKabeer's wife, played a creative role in the series. She represented the submissive, obedient wife who bears verbal and physical violence from her husband.

*AlKabeer Awy's* video sitcom is downloaded from the website www.youtube.com. The video files are stored and selected scenes are transcribed into word documents. Five sample images from *AlKabeer Awy*, season 1, are analyzed. The five images were chosen carefully since they appear to have a variety of recognized semiotic resources. It should be noted that translation of all utterances has been made and reviewed by the authors.

The criteria used for the selection of the scenes are: first, the scenes must consist of both linguistic dialogue and visuals; second, the scenes must involve the interaction between the main male character, AlKabeer, and the female character, Hedaya, to portray the idea of presenting the female protagonist in a negative way.

## 5. Analysis and discussion

The analysis of the following section comprises verbal utterances from extracts taking place between the husband and wife along with five selected screenshots representing these scenes. The analysis aims at reflecting the correlation among the material and verbal processes of the transitivity system, the narrative processes of representational meaning as well as sexist humor in representing the two male and female protagonists. It will be proven that the verbal and visual modes complement each other to depict the image of women and men in *AlKabeer Awy*. The representational metafunction of this sitcom is revealed in the represented participants, exemplified in the characters of the main participants, AlKabeer and Hadeyya.

## 5.1 Material, Verbal and Narrative Processes of AlKabeer's Masculine Superiority

By analyzing the material processes in *AlKabeer Awy*, it is found that Hadeyya is not the doer of the action. Instead, it is AlKabeer who is represented as the actor of the material processes. Incidents involving AlKabeer and Hadeyya highlight his domination and superiority over her.

The material processes reveal power relations between AlKabeer and Hadeyya through exercising power via doing rather than saying or behaving. Hadeyya is represented as the goal of AlKabeer's deeds. She suffered physical violence from him many times. For example, in Episode 1 (scene 4), he pinches her ear and forcibly snatches the joystick from her hands for not obeying him as she plays PlayStation games, although he previously prevented her from playing them. This example reflects that he exercises physical violence against her. On the other hand, Hadeyya is depicted as submissive and obedient. She eventually adheres to his orders.

Example (1)

الكبير:(يقرص ودانها) انا مش جلتلك ميت مرة متمديش ايدكعلى البلايستيشن، من ساعه ماجفشتك وانت بتلعبى مصارعه حرة.

**Al-Kabeer**: (Pinching her ear) Haven't I told you many times not to touch the PlayStation, since I caught you playing free wrestling.

Other examples reveal that Hadeyya is depicted as being acted upon by AlKabeer. In episode 8 (scene 1), it seems that AlKabeer is satisfied with Hadeyya's literacy. He did not want her to improve herself lest he might not have full control over her. Consequently, when she tried to open up to the world, and she secretly surfed the internet, she was exposed to physical violence from him.

Example (2)

الكبير: البلد كلها كوم ودوار العمدة دوار الكبير كوم تانى تعالى يا حبيبيتى تعالى جارى اهنيه (يقرصها فى ودنها) أنا جلت نت أيه؟

**AlKabeer**: Al the village is one far cry from the house of the mayor - the grand master. Come darling, come beside me here (<u>pinching her ears</u>) What did I say about the net?

<div dir="rtl">

**هديه**: مفيش نت.
</div>

**Hadeyya**: No net

<div dir="rtl">

**الكبير**: أنا جلت نت أيه؟
</div>

**AlKabeer**: what did I say about the internet?

Example (3)

<div dir="rtl">

**الكبير**:( بيدخل على هديه الاوضة) نت فى بيتى و اوضتى وعلى سريرى كمان (<u>يقلع الحذاء علشان يضربها</u>)
</div>

**AlKabeer:** (AlKabeer enters the room while Hedayya is there): Internet in my house, in my room and even on my bed. (<u>He takes off his shoes to beat her.</u>)

<div dir="rtl">

**هديه**: (<u>تصرخ</u>) يا نهارى!
</div>

**Hadeyya** (<u>Screaming</u>): Oh my!

<div dir="rtl">

**الكبير**: (<u>يضربها</u>) أنا قلت أيه؟
</div>

**AlKabeer** <u>(Beating her) :</u> What did I say?

Even when Hadeyya tries to prank and joke with AlKabeer in episode 9 (scene 6), she is exposed to physical violence. He pulls her hair and beats her for getting him scared because she pretends that there is a jinni in the box. His act of getting terrified by her words shows that his character is fragile and weak. He pretends that he is powerful and dominant to have full control over her.

Example (4)

<div dir="rtl">

**الكبير**: (<u>يشدها من شعرها و يضربها</u>) تانى مرة تعمليها <u>اضربك بالجزمة</u>
</div>

**AlKabeer**: (<u>Pulling her hair and beating her</u>) If you do it again, I'll <u>beat you with the shoes</u>.

Another example that demonstrates that AlKabeer's actions are detached from feelings is his deed, in episode 12 (scene 5), of punishing Hadeyya for simply asking him to tell her love words. This act shows that he mistreated her and deprived her of hearing nice words because he guaranteed her presence no matter what he did to her. This conveys part of the ideological culture of

"الست ملهاش غير بيت جوزها" Upper Egypt represented in a well-known proverb (the wife has nowhere to go except her husband's home) which stresses the idea that whatever the husband does, the wife will stay.

Example (5)

الكبير: عنيه بس انتي عارفة انى بستحى اديرى شوية (يضربها بالجزمة). حاضرى الوكل يا وليه.
**AlKabeer**: Sure, but you know that I get shy, so turn a little bit (he beats her with the shoes). Prepare the food, broad.

The analysis of the verbal processes focuses on how the main characters are depicted through their use of the different types of verbal processes such as commanding, expressing emotions, and insulting from the concept of gender and power.

The verbal language of the main male character, AlKabeer, is characterized by authority and power, while the language of the main female character, Hadeyya, symbolizes obedience. AlKabeer is the sayer of the verbal processes through the acts of commanding, insulting, threatening, mocking, and blaming, which are represented in different situations. Since transitivity stresses the fact that some verbs are associated with men while others are linked to women, this is made clear in AlKabeer's utterances. In Episode 1 (scene 4), he states that playing games is only for men and not for women depriving Hadeyya of her right to playing games.

Example (6)

الكبير: ... وانت مالك ومال الجيمز يا حرمة ...
**AlKabeer:** ... *What do you have to do with games* you, woman?

From the perspective of gender and power, the act of commanding of the verbal processes reflects AlKabeer's social superiority and Hadeyya's social inferiority. AlKabeer used the imperative form in various incidents to command Hadeyya to do something, as "حضرلى خلجات" (lower your voice), "وطى صوتك" (prepare the food, you broad)."حضرى الوكل يا وليه" (get me clean clothes),"نظيفة جزرة" AlKabeer has often used the imperative, aggressive, rude slang expression "وقطمها جحش" (put a sock in it, or shut up) to end up any talk with Hadeyya,

ordering her to stop talking and not to utter another word. All these examples are a sign of AlKabeer's authority and violence against Hadeyya whom he wants to be subservient to his commands.

Narrative processes in Visual Grammar are similar to the material and verbal processes of the transitivity system in depicting an act of doing or a physical action. The following screenshots represent AlKabeer practicing violence against Hadeyya.

It is apparent through the following screenshots that Hadeyya suffers from not only verbal but also physical violence. The following screenshots portray how Hadeyya sustains an agonizing relationship.

## Screenshot 1

*Episode 1, (Scene 4) AlKabeer Awy*



## Screenshot 2

*Episode 8, (Scene 1) AlKabeer Awy*

## Screenshot 3
**Episode 9, (Scene 6)** *AlKabeer Awy*



Concerning the visual analysis, in Screenshots 1, 2, and 3, there are two represented participants, AlKabeer and Hadeyya. AlKabeer appears to be doing something which fits into the description of the narrative processes. The two main characters are presented, displaying some information about their relationship. They are portrayed in two narrative representational processes. First, an action process, which includes the actor, AlKabeer, who is either pinching Hadeyya's ear for playing video games although he has previously forbidden her from playing, pulling her hair for surfing the internet, or pulling her hair for pranking that there is a jinni in the box. Hadeyya is represented as the goal who receives the action. AlKabeer's outstretched arm is considered the vector that connects him and Hadeyya in the action process.

Second, a reaction process, where AlKabeer is the reactor while his spouse, Hadeyya, is the phenomenon. The act of AlKabeer's gazing at his wife is the vector in this reactional process. Moreover, these reactional processes are transactional ones as the phenomenon is present. Hadeyya's facial expressions of being frightened and sad reveal a great deal about her relationship with her husband. She is portrayed as being acted upon by AlKabeer. Even though she is exposed to physical violence, she is too powerless to resist AlKabeer's act of pinching her ear or pulling her hair. This is portrayed in her static stand, revealing her character to be submissive and acquiescent, and projecting AlKabeer's character as being powerful and domineering.

## 5.2 Material, Verbal, and Narrative Processes of AlKabeer's Flirtation

Various examples demonstrate that AlKabeer heedlessly acted upon Hadeyya through the theme of flirting. Hadeyya is portrayed as a passive goal. She does not have an independent self and cannot determine her own actions. On the other hand, the material process carried out by AlKabeer reveals his character as confident dominant. Alkabeer's capacity to flirt with any beautiful woman is remarkable. He is depicted as a husband who does not value his wife, feeling free to date any attractive woman.

Based on a gender-biased concept, AlKabeer acted according to the social-cultural stereotype that allows men to date a woman while being married. This idea is represented in two incidents. In episode 5 (scene 8), AlKabeer is represented as the actor of Hadeyya's misery and sadness. He is the one who has broken her heart by taking the decision of marrying the actress, Nicole.

According to social norms, men are allowed to use insults in their speech. This is reflected in the verbal processes used by AlKabeer which are foregrounded in his speech in his anger and conflict moments. His language reflects authority and dominance over any female. AlKabeer, the sayer, has used various insulting words in his utterances against Hadeyya, the target. He insulted her for getting upset because he managed to marry the actress, Nicole. He even used a rude expression "جزرة وقطمها جحش" (put a sock in it, or shut up) to get her to stop talking about this subject.

Example (7)

**الكبير:** لمى نفسك يا هديه انتِ نسيتى نفسك ولا ايه ما عيذش كتر حديث <u>جزرة وقطمها جحش</u> <u>الكاوبوي دى هتبقى مراتى.</u>

**AlKabeer**: Behave yourself Hadeyya, you forgot yourself or what. <u>Put a sock in it</u>. <u>This cowboy will be my wife.</u>

As a single exception from her forced subservience, Hadeyya tried only once to act against AlKabeer to protect her marriage. She washed all of his clothes to

prevent him from going out with the actress whom he intended to flirt with. She appeared in this scene as a powerful participant trying to protect her marriage, showing stereotypical performances of femininity. On the other hand, AlKabeer is represented as the goal of her actions, as he bore the consequences of her act by staying at home and not being able to go out. It should be noticed here, however, that even at this moment of her 'rebellion', she did not directly face up to him, was too afraid to verbally express her resentment at his actions and was only satisfied with the restrained move of washing all his clothes.

Example (8)

**AlKabeer**: Where are my clothes?

**Hadeyya**: They are being washed

**AlKabeer**: Why?

**Hadeyya**: I found bugs in the clothes.

**الكبير**: فين الخلجات؟

**هديه**: فى الغسيل

**الكبير**: ليه؟

**هديه**: اصلى لاقيت عته فى الهدوم

The second example of flirting is presented in episode 14 (scene 4). Disregarding his marriage, AlKabeer dated Hadeyya, mistaking her for an American woman, one of his mother's relatives, because she was dressed in elegant clothes, not wearing the traditional clothes of Upper Egypt. He gave her his phone number in an attempt to flirt with her. From a gender perspective, an astonishing point about Hadeyya was her reaction. She did not feel upset from his act of flirting; on the contrary, she was happy because he was fascinated by her look, reflecting her desire to hear admiration words, even if they were not intended for her in reality. We believe that this reaction is the result of being deprived of affectionate words and of AlKhabeer's persistent disregard of her. A second interpretation might relate to what we may call 'androcentric bias' in the sense that the series script writer makes Hadeyya look happy when flirted by her husband – even mistakenly – in an implicit move to divert viewers' attention from all his maltreatment of her and to make her more 'condoning' of his misbehavior.

Example (9)

**الكبير**:  my wife بسرعة بسرعة جوام <u>your number and call me back</u>

**AlKabeer**: My wife is calling me, quickly <u>give me your phone number and call me back</u>

**هديه**: يا كبير

**Hadeyya**: Kabeer

**الكبير**: <u>بسرعة قبل المدعوئة ما تيجي</u>. واه هديه استرى نفسك يا وليه استرى نفسك يا بت

**AlKabeer**: Quickly before (my) damned (wife) would come. Oh! Hadeyya, cover up (your body), you (misbehaving) broad, cover up, bint.

As the representational metafunction displays the way in which the participants and the events are displayed by the producer of this sitcom, it is apparent that the following Screenshots, 4 and 5, reveal AlKabeer's flirtatious identity. Although he was a married man, he managed to flirt with any beautiful woman. He got involved in a relationship with the actress, Nicole, or Hadeyya, when he mistook her for a foreigner.

Both screenshots are considered actional and reactional narrative processes, reflecting the theme of AlKabeer flirting with any beautiful woman, conforming to the material processes of functional grammar where he is the actor and Hedayya is the goal.

## Screenshot 4
*Episode 5, (Scene 4) AlKabeer Awy*

## Screenshot 5

*Episode 14, (Scene 4) AlKabeer Awy*



In Screenshot 4, the two represented participants, AlKabeer and the actress, Nicole, appear in an action narrative process. The vector is formed by the presence of the gun. Thus, this screenshot includes an actor, AlKabeer, and a goal, the actress Nicole. AlKabeer is addressing Nicole to teach her gun shooting. He attempts to strengthen their relationship by engaging her in a long conversation about the dangers of gun shootings. Behind both of them, there exists an open green area that represents the best circumstance for love talk. However, there also exists behind them a statue that resembles a powerful man beating another one, which symbolizes AlKabeer's authority over anyone. This image also includes an eye-to-eye interaction, which counts as a reactional transactional process. AlKabeer is represented as the reactor, the one from which the vector of eye admiration emanates towards Nicole, being considered the phenomenon. She appears to have great admiration for him, represented in her reaction to what he is saying and in her facial expression of happiness. It seems that she was fascinated by the character of the powerful man.

Screenshot 5 is similarly an actional-reactional one. This screenshot specifically provides the viewer with a situation that reflects the psychological traits of the actor, AlKabeer trying to flirt with any attractive woman. The two participants are represented as standing away from each other with no body contact. AlKabeer does not recognize that she is Hadeyya and mistakes her for a foreigner. Ultimately, he tries to give her his mobile number before Hadeyya's arrival. The vector is formed by the mobile in his hand, targeted toward the goal, Hadeyya. AlKabeer asks her to quickly give him her phone number before the arrival of his wife. This screenshot is a reactional one as the vector is formed

by the eye line of the represented participant, AlKabeer, towards Hadeyya, the phenomenon, who appears to be giving her back to him. She seems to be happy about his flirtation with her. She feels no grudges for him mistaking her for a foreigner. Both of them convey the spirit of the love theme, which leads the viewer to believe that AlKabeer is really flirting with another woman. What can also be semiotically felt is Hadeyya's happiness for hearing admiring words from her husband.

In fact, being raised up in an environment that incites male superiority over women makes AlKabeer use powerful, domineering, and impolite verbal processes against his wife. On the other hand, the script writer has presented Hadeyya's character in a traditional way, adhering to the social and cultural norms of Upper Egypt. She is portrayed as submissively and passively obeying AlKabeer's orders. Hence, AlKabeer always scorns her in order not to make her feel superior to him.

It seemed that AlKabeer's attitude, culture, position, and the social environment in which he was raised led him to practice control over Hadeyya. He is portrayed as the dominant, superior actor while she is the submissive goal. All the selected screenshots, along with the verbal utterances, reflect the integration between the material and the narrative processes, reinforcing the same male-female representation verbally and visually.

## 5.3 Sexist Humor

Sexist humor affects the way men think of women who become the object of discrimination as a consequence. Women are often the butt of men's jokes (Banks and Swift, 1987). This is manifested in AlKabeer's utterances. AlKabeer used the insulting address word "بقرة" (cow) various times to disparage Hadeyya in a humorous way. According to AlKabeer's cultural ideology, this term is not considered offensive, but rather, according to the context, it is an endearment term to reflect a close relationship. For example, in Episode 2 (scene 3), when Hadeyya provided AlKabeer with a reasonable opinion to deal with the issue of inheritance, he called her "بقرة" (cow), as a way of being fascinated by her idea.

Example (10)

**الكبير:** قصدك اديله حسنته وبعدين اصرفه

**AlKabeer:** Do you mean I should give him a small share and then let him go.

**هديه:** الله ينور عليك.

**Hadeyya:** You've hit the nail on the head.

**الكبير:** <u>يا بقرة!</u>

**AlKabeer:** Oh! <u>Cow</u>!

Furthermore, in Episode 6 (scene 9), AlKabeer verbally labelled Hadeyya as a "cow" to reconcile her after he changed his mind about marrying the actress, Nicole.

Example (11)

**الكبير:** نورتى بيتك يا هديه كده تفوتينى لحالى فى الدار ما انت عارفة انى مقدرش اعيش من غيرك <u>يا بقرة</u>

<u>AlKabeer:</u> Welcome home, Hadeyya. How could you leave me in the house alone. You know that I can't live without you, <u>cow</u>!

In Episode 11 (scene 3), AlKabeer disparaged Hadeyya with the word "بقرة" to appreciate her efforts in presenting the program.

Example (12)

**الكبير:** stop طلعتى موهوبة <u>يا بقرة</u>

**AlKabeer:** Stop! You appear to be talented, <u>cow</u>!

Even when AlKabeer managed to admit his love to Hadeyya, he used the same pejorative word "بقرة" in Episode 12 (scene 13).
Example (13)

**الكبير:** بحبك <u>يا بقرة</u>

**AlKabeer:** I love you, <u>cow</u>.

All these examples reinforce unequal power relations between Hadeyya and AlKabeer, leading to the prevalence of socially accepted ideas of insulting and denigrating women. Moreover, the manipulation of sexist humor by a superior character like AlKabeer makes him feel comfortable in taking an aggressive stance against Hadeyya who, out of apparent habituation, considers it inoffensive.

## 6. Findings and Conclusion

Media plays a momentous role in forming ideologies, beliefs and stereotypes. In patriarchal societies, stereotypes about women are among the most nefarious images that give rise to gender inequality (Heilman, 2012). This article is an attempt to alleviate such gender inequality by examining the multimodal representation of the key male and female characters in the Egyptian sitcom *AlKabeer Awy*, season 1. It focused on the material and verbal processes as well as sexist humor used as a tool to disparage women. Our findings prove that *AlKabeer Awy* reflects the discursive social-ideological androcentric beliefs against women. Gender discrimination concerning verbal violence is manifested as AlKabeer used insults and derogatory terms when addressing Hadeyya, reflecting the ideology of male superiority and female submissiveness. It has been observed that AlKabeer practiced physical violence against Hadeyya many times. By examining gender and power in terms of the material transitivity analysis, AlKabeer is identified as the 'actor' of the material processes, whereas Hadeyya is recognized as the 'goal'. This reflects his powerful position over her.

Concerning the verbal processes, the results have revealed that the characters are affected by the environment in which they live. It is made clear that the male protagonist who enjoys power and a high social status use more authoritative and rude verbal processes. On the other hand, women are portrayed as obedient and submissive due to the social and cultural stereotypes subordinating women to men. Sexist humor has been employed to show prejudice against women. This discursive mode of humor is used by men to disparage women indirectly without bearing the consequences of their utterances.

It is apparent that the visual analysis of the representational meaning conforms to the verbal analysis of the material processes, reflecting who is acting upon

the other. It can be detected that all the selected screenshots are narrative action images. This is due to the presence of the vectors of body language signs and tools that are present among the participants. In addition, some action screenshots are embedded in the reactional images due to the presence of eye line vectors. These screenshots portray the male figure as powerful and domineering, while the female figure is represented as being acted upon.

The analysis showed integration between the material and verbal processes of the transitivity system, and visual grammar tools. Through this study, viewers are able to perceive that images reflect meanings through their combination with verbal text. This combination is a powerful tool for reflecting on relationships and unfolding events and characters. The results have shown that both frameworks are capable of decoding the meaning of both the texts and the images. The analysis clarifies that the social relations between husband and wife in Upper Egypt reflect social ideologies which portray the husband as commanding and domineering whereas the wife is depicted as helpless and submissive. Future research could test the validity of our discursive framework and findings in sitcoms in other parts in Egypt or the Arab world.

# References

Abdeen, A.A. (2015). Semiotic analysis of some election posters: A systemic functional grammar perspective. *CDELT Occasional Papers in the Development of English Language*, 59(1),1-38.

Ahmad, M., & Shah, S.K. (2019). *A Critical Discourse Analysis of Gender Representations in the Content of 5th Grade English Language Textbook.* International and Multidisciplinary Journal of Social Sciences, 8(1), 1-24. DOI: 10.17583/rimcis.2019.3989

*AlKabeer Awy*. (2010). *AlKabeer Awy*. Retrieved from:

https://www.youtube.com/watch?v=uPs0F7rr6Uc/.

Amanuel, R., & Hirut, W. (2011). Gender bias ideology as manifested in the grammar of Afan Oromo. *Journal of Languages and Culture*, 2(10), 162-173.

Attar, A. (2015). A Multimodal analysis of car billboard advertisements: Audi/BMW rivalry. *CDELT Occasional Papers in the Development of English Education*, 60(2), 123-162. DOI: 10.21608/opde.2015.77303

Baily, O. G., & Harindranath, R. (2005). Racialized 'othering': The representation of asylum seekers in news media. *Journalism: critical issues*, pp. 274-86.

Allan (ed.) Journalism: Critical issues. Maidenhead: Open University Press.

Banks, M. & Swift, A. (1987). The jokes on us: *Women in comedy from music hall to the present*. London: Pandora.

Bemiller, M. L., & Schneider, R. Z. (2010). It's not just a joke. *Sociological Spectrum*, 30 (4), 459-479.

Berlyne, D. E. (1972). Humor and its kin. In J. H. Goldstein & P. E. McGhee (Eds.), *The psychology of humor* (pp. 43-60). New York, NY: Academic Press

Cheng, Y., Liu, W. (2014). A multimodal discourse analysis of the relationship between Pi and Richard the tiger in the movie Life of Pi. *International Journal of Language and Literature*.

Coates, J. (2015). *Women, men and language: A sociolinguistic account of gender differences in language*. Routledge.

Cole, K. (2014). *Feminist Challenges or Feminist Rhetorics? Locations, Scholarship, Discourse.* UK: Cambridge Scholars Publishing.

Crawford, M. (2000). Only joking: Humor and sexuality. In C. B. Travis & J. W.

White (Eds). *Sexuality, society and feminism* (pp 213-236).

Crawford, M. (1995). Talking Difference*: On Gender and Language*. London: Sage.

Cuellar, S. B. (2006). Women's language: a struggle to overcome inequality. *Forma y Función*, (19), 137-162.

Ford, T. E. (2000). Effects of sexist humor on tolerance of sexist events. *Personality and Social Psychology Bulletin, 26*, 1094-1107.

Ford, T., Vastanis, P., Meltzer, H., et al. (2007). Psychiatric disorder among British children looked after by local authorities: Comparison with children living in private households. *British Journal of Psychiatry*, 190, 319– 325.

Greenwood, D., & Isbell, L. M. (2002). Ambivalent sexism and the dumb blonde: Men's and women's reactions to sexist jokes. *Psychology of Women Quarterly 26*, 341-50.

Halliday, M.A.K. (1994). *An Introduction to Functional Grammar* (2nd ed.). London: Arnold.

Halliday, M.A.K. (2004). *An Introduction to Functional Grammar* (3rd ed.). London: Arnold.

Halliday, M.A.K. & Matthiessen, C. M.I.M. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.).  London: Routledge.

Heilman, M. E. (2012). Gender stereotypes and workplace bias. *Research in organizational Behavior*, *32*, 113-135.

Jiménez C., Rose M. (2005). Linking gender and second language education in a database *CAUCE, Revista International de Filología y su Didáctica, no 28,* 205-218.

Jinyu, D. (2014). Study on Gender Differences in Language under the Sociolinguistics. *Canadian Social Science*, 92-96.

Kress, G., & van Leeuwen, T. (2006). *Reading Images: The grammar of visual design*. London/ New York: Routledge.

Lazar, M. M. (2010) *Feminist Critical Discourse Analysis: Articulating a feminist on discourse praxis*. UK: Routledge.

Lawson, R. & Lutzky, U. (2016). Not getting a word in edgeways? Language, gender and identity in a British comedy panel show. *Discourse, Context & Media, 13. pp. 143-153.*

Mills, S. (2008). *Language and Sexism*. UK: Cambridge University Press.

Montemurro, B. (2003). Not a laughing matter: Sexual harassment as "material" on workplace-based situation comedies. *Sex Roles*, 48, 433-445.

Munalim, L. (2019). Interface Between Visual Grammar and Transitivity of the Systemic Functional Linguistics: The Case for a Real State Flyer in the Philippines. Conference: South Manila Education Consortium Research Conference, February 2019.

Nayef, H. (2016). Linguistic Sexism in T.V. drama: *A linguistic analysis of verbal violence against women in the Egyptian sitcom AlKabeer Awi.* International Conference Gender and Communication Sevilla : Facultad de Comunicación de Sevilla.

Nemati, A. (2007). *Gender differences in the use of linguistic forms in the speech of men and women: a comparative study of Persian and English.* Jahrom: Islamic Azad University.

Ramadan, O. (2020). Depiction of the family's relationships in selected children's short stories: A multimodal analysis . مجلة كلية الآداب و العلوم الإنسانية جامعة قناة السويس, 24(2).

Romero-Sanchez, M. (2010). Sexist humor and rape proclivity: the moderating role of joke teller gender and severity of sexual assault. *Violence against Women 23*(8), 951-972.

Shehata, S. (1992). The politics of laughter: Nasser, Sadat, and Mubarak in Egyptian political jokes. *Folklore*, 103(1), 75-91.

Stamarski, C.S & Hing, C. S. (2015). *Gender inequalities in the workplace: the effects of organizational structures, processes, practices, and decision makers' sexism*. Retrieved from Front. Psychol: https://doi.org/10.3389/fpsyg.2015.01400

Sev'er, A., & Ungar, S. (1997). No laughing matter: Boundaries of gender-based humor in the classroom. *Journal of Higher Education*, 68, pp.87-105.

Taflinger, R. F. (2008). Situation comedies. *The International Encyclopedia of Communication*. Retrieved from:

https://doi.org/10.1002/9781405186407.wbiecs046

Thomae, M. & Viki, G. (2013). Why did the woman cross the road? The effect of sexist humor on men's rape proclivity. *Journal of Social Evolutionary, and Cultural Psychology, 7 (3), 250-269.*

van Leeuwen, T. (2005). Typographic meaning. *Sage Publications 4(2) pp. 137-143.*

van Leeuwen, T. & Jewitt, C. (2001). *Handbook of Visual Analysis. London: Sage*

Wahyuningsih, S. (2018). Men and Women Differences in Using Language: A case study at stain kudus. *EduLite Journal of English Education Literature and Culture*, 79-90.

Weatherall, A. (2005). *Gender, language and discourse*. Routledge.

Wodak, R. (2005). Gender mainstreaming and the European Union: Interdisciplinarity, gender studies and CDA. In *Feminist critical discourse analysis* (pp. 90-113). Palgrave Macmillan, London.

Woodzicka, J. (2010). A framework for thinking about the (not-so-funny) effects of sexist humor. *Europe's Journal of Psychology, 6*(3), 174-195.

# وصف متعدد الوسائل للشخصيات الذكرية والأنثوية: فوقية الرجل فى مقابل خضوع المرأة "فى مسلسل كوميديا الموقف المصرى "الكبير أوى

ريهام محمد مصطفى كامل عيطه
باحث دكتوراه ــ قسم اللغة الانجليزية
كلية البنات ، جامعة عين شمس ، القاهرة
rehamrere82@gmail.com


عزه عبد الفتاح عابدين عابدين
استاذ مساعد اللغويات،
كلية البنات للآداب والعلوم والتربية
جامعة عين شمس، القاهرة
abdeenazza@gmail.com

جمال الدين عزت على
أستاذ اللغويات
كلية التربية
جامعة عين شمس
cdeltjournal@edu.asu.edu.eg

هبه نايف غالب مرسى
استاذ مساعد اللغويات
كلية اللغة والاعلام
الاكاديمية العربية للعلوم والتكنولوجيا والنقل البحرى ، القاهرة
hnayef@gmail.com

**مستخلص:**

تبحث هذه الورقة في التمثيل اللفظي والمرئي للذكور والإناث في المسلسل الكوميدي المصري "الكبير أوي (2010)". فعلى الرغم من وجود عدد لا يحصى من الدراسات ذات الصلة، إلا أن هذه المقالة تملأ فجوة في الأدب حيث إن الأبحاث التي تتناول التمثيل اللفظي والمرئي للذكور والإناث في المسلسلات الكوميدية المصرية لا تزال ضئيلة. يتم إجراء التحليل متعدد الوسائط من خلال تطبيق نظام هاليداي (2004) الوظيفي المنهجي ، وقواعد اللغة البصرية (VG) لـ Kress and van Leeuwen (2006) ، والدعابة المتحيزة بناءً على النوع. والهدف من ذلك هو فحص الطريقة التي تستخدم بها اللغة لتعكس أيديولوجية التفوق الذكوري. تستكشف هذه المقالة كيف تصور وسائل الإعلام بعض الصور النمطية للمرأة على أنها مطيعة وخاضعة. بالإضافة إلى ذلك ، تدرس هذه الدراسة كيفية استخدام اللغة من خلال النمط الخطابي للفكاهة للتقليل من شأن المرأة. تظهر النتائج أن كلا من التحليل اللفظي والبصري يعكس صورا نمطية للنساء والرجال في صعيد مصر.

**الكلمات المفتاحية:** مسلسلات هزلية؛ قواعد وظيفية منهجية؛ قواعد اللغة البصرية؛ تعدد الوسائط؛ الفكاهة النوعية