

IMAGE OF THE COMEDIAN IN A RADIO INTERVIEW: THE CASE OF REDOUANE BOUGHERABA AT FUN RADIO

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Our research relies on the analysis of an interview with a comedian as part of the advertising of his new show. We analyse the humour procedures as displayed between partners (the journalist and the comedian). We also seek to identify the images transmitted by the interviewee using humour as an instrument. Our work is divided into three parts: the first describes the difficulty of defining the concept of *humour*. The second deals with the characters of the interview, and the third presents the results of the research.

Key words: *humour, discourse analysis, interview, image*

SATIRE AND HUMOR: SCRIPTURAL PROCESSES OR CORRECTIVE VIRTUES WITH VOLTAIRE

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To expose injustices or vices, one can either directly provoke horror and indignation by stating the facts, or use satire, which consists of making people laugh so that the reader will condemn the facts. Voltaire favours the second solution. Humour, irony, comedy are his main means.

To fight against prejudice and fools, they must be ridiculed, i.e., belittled, downtoned, made to seem external and absurd. But, at the same time, the comic must not prevail, otherwise we would laugh without giving it any further thought. The banter should simply underline the taunt. Voltaire's tales count therefore as irony by their very nature: he teaches us not to be fooled, not even by the literary devices that underlie irony.

Keywords: *humour, irony, comedy, banter.*

HUMOR AND HARMONY OF OPPOSITES IN THE WORKS OF FOUAD LAROUÏ

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In Fouad Laroui's work, humour is a defence mechanism that enables the characters to cope with the suffering imposed by external realities. By giving precedence to the pleasure principle, by associating opposites in defiance of the dichotomies of rationality, the

humorous act expresses a tenacious refusal to surrender to the misfortune and tragedy of the world. In Laroui's novels, whenever a character finds himself in a situation that threatens his integrity, he wraps himself in the protective shell of humour.

Key words: *humour, suffering, pleasure, reality, self-deprecation, narcissism*

HUMOROUS ASPECTS OF FOUAD LAROUÏ'S CHRONICLES: THE CASE OF *THE ENGLISHMAN WHO WANTS TO SAVE AL HOCEIMA*

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The paper addresses some humorous aspects of the writer Fouad Laroui's chronicles posted on the French-speaking Moroccan information site Le360. To this end, our analysis focuses on an article published on August 3, 2016: *The Englishman who wants to save Al Hoceima*. We seek to detect all the characteristics of the irony that the author adopts each time to create humour in the eyes of the reader. In principle, the humorous statement depends radically on the social and psychological identity of the speakers. As already mentioned, our analysis of Laroui's chronicle focuses on narrative irony, more specifically, its tools and characteristics.

Key words: *irony, humour, implicit, statement, sequence, narrative.*

THE EVOLUTION OF POLITICAL DISCOURSE IN THE DIGITAL ERA: ANALYSING THE USE OF POLITICAL SATIRE ON DIGITAL PLATFORMS IN MOROCCO

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Without a shadow of a doubt, the rise of digital media has revolutionised the information process at multiple levels. Nowadays, internet users can comment, criticise, and shape news in just a few clicks. In this dynamic environment, political caricature is reinventing itself on new media platforms, replacing traditional sketching with more advanced software. Interestingly, this form of expression is no longer exclusive to professional illustrators. Internet users have embraced it to express their views on political news in a playful and ironic tone. This paper aims to analyse this discourse, using parodies, satirical illustrations, and nicknames to criticize the political landscape in Morocco.

Key words: *social media, caricature, parody, humor, political satire*

PLAYING WITH LANGUAGE REGISTERS: A SOURCE OF HUMOR AND A HEADACHE FOR TRANSLATORS

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In burlesque travesty, humor is first and foremost the result of a mismatch in language registers, such as the mismatch between the noble subject matter and the colloquial or even vulgar language used. In addition, comedy arises from the excessive accumulation of words and tropes, borrowed from the slang or invented by the authors, themselves. Translating burlesque travesties is a challenge: for example, if you want to translate *Les Boloss des Belles Lettres* (by Quentin Leclerc and Michel Pimpant) while preserving the humor of the source text, you first have to ask yourself whether the translation is valid or if there is any chance of carrying it out successfully.

Key words: *language register, burlesque travesty, humour, translation*

UNE ANNÉE CHEZ LES FRANÇAIS BY FOUAD LAROUÏ : A DRAMA BETWEEN HUMOUR AND IRONY

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The reader laughs while reading Fouad Laroui's novels. Yet, his writings are far from being comic, they are utterly serious, very serious, in fact; we laugh about serious things! This, paradoxically, raises the question of the laughter himself, with extreme acuteness. This reversed perspective brings us to some essential issues in the work of this author and his conception of art. We shall analyse the novel *Une Année chez les Français*, focusing essentially on the comic devices and the traces of the irony. We shall unravel the functioning of the text which comes in various layers: from an intuition of the reader which triggers laughter in the beginning, next arousing a cautious laugh, to eventually suspending laughter when the mechanism turns against the reader himself.

Key words: *Laughter, bitter laugh, comic, irony, humour, dramatic language.*

MECHANISMS OF HUMOR IN THE JOKES OF THE ROMANIAN COMMUNIST ERA

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Under the communist dictatorship of Nicolae Ceaușescu, humor served as a defense

mechanism that allowed Romanians to cope with the regime's restrictions on freedom and the grim daily reality that blatantly contradicted official propaganda. The political joke, while highlighting the gap between the State discourse and people's experience, constituted a real weapon against lies and alienation, and expressed the people's tenacious refusal to give in to attempts at "brainwashing" by communist propaganda. The paper provides an overview of the types of jokes specific to the totalitarian period in Romania and an analysis of the mechanisms underpinning the creation of humorous effects / the role of the social context and which the (anti-) communist jokes reflect.

Key words: *humour, politics, absurd, joke, dictatorship.*

ALGERIAN HUMOUR: GRIMM'S TALES PARODIED BY DJAFFAR GACEM

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In this paper, we shall focus on the humorous television rewrites of the Algerian screenwriter and director Djaffar Gacem to demonstrate how humour can be at the service of transmedia storytelling. Our reflective approach is also intended to prove how Algerian humour and, more particularly, the parodic adaptations of the tale can enrich the universe of this mythical story and contribute to transmedia storytelling. Consequently, do Grimm's tales lose their primary meaning and lend themselves to a new interpretation or do they preserve the original storyline in this audiovisual transposition?

Key words: *humour, parody, Grimm's tales, transmedia storytelling, Djaffar Gacem*

HUMOR IN TIMES OF CRISIS: LAUGHING THROUGH COVID

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The issue addressed in this paper is the humour displayed on social networks in times of crisis, especially, during Covid 19. The objective is to examine and identify the linguistic function of this type of discourse, which we call "humorous facts", and to study its rhetorical and pragmatic scope in the virtual environment of Facebook.

Keywords: *humour, humorous facts, event, crisis, pathos, verbal revolt, rhetoric, pragmatics.*

CAMEROONIAN COMIC DISCOURSE BETWEEN COMIC AND SARCASTIC CULTURAL COLOURING

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The aim of this paper is to analyze the discursive peculiarities of Cameroonian comic discourse and its meaning, based on lexico-semantic, morphological and semiolinguistic approaches. Cameroonian humour is characterised by its cultural colouring and the style of its authors. The comedians of this cultural area, particularly, Major Assé and Wakeu Fogaing, do not limit themselves to delighting their audience, but always set out to address the problems that undermine the Cameroonian society in particular and the world in general. Beyond the legitimacy conferred on them by their audience to say or do something, to denounce social ills, the authors have to forge their own style. This is how they manipulate the materiality of language, straddling wordplay, figures of speech, coinages, the implicit, etc. They also reveal, using subtlety, humour and sarcasm, their position on the situations depicted.

Key words: *comic discourse, culture, style, Major Assé, Wakeu Fogaing, Cameroon.*

THE SACRED PYTHON (A STUDY ON THE NOVEL *SALAMMBÔ* BY GUSTAVE FLAUBERT)

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Gustave Flaubert, the most controversial realist writer of the nineteenth century, combines the technique of the painter with the method of the writer in a novel seen by critics as the sum of chromatic themes and detailed analysis. He reinvents an ancient city, Carthage, and draws up a plot full of suspense and sensations. The novel resurrects the history of a time when the cruelties and atrocities of a barbaric war prevail, the prohibitions of a society subject to the power of gods and humans, as well as innocent and sensitive love and religious exaltation. A secondary character in the storyline of the Flaubertian novel *Salammbô* (1862, Paris, Michel Lévy), the sacred python becomes one of the symbols of the city of Carthage. Tanit's messenger, the goddess of the night and the moon on Earth, the python helps Salammbô, Hamilcar's daughter, in her sacred mission to be her priestess. It is thanks to him, through the mysterious and sensual dance at the same time, that the virgin understands her mission to the Barbarian Mâtho in order to take back the sacred veil of the city of Carthage. The snake's disease is linked to the fate of the city: the more the strength of the city increases, the more the power of the snake decreases.

In our paper focusing on the sacred python in the novel *Salammbô* by Gustave Flaubert, we aim to analyze the sacred python's origins, first as a representation of the underworld (as a giant serpent known as Gaia's or Hera's son, who watched over the oracle of Delphi and whom Apollo kills, or as an ancient pre-Hellenic god who guarded the Cassotis' spring and spread terror in the region), and then as a character in the Carthaginian novel, a character who influences the fate of the city and its inhabitants.

Key words: *python, underworld, character in novel, Salammbô, Flaubert*

TOUJOURS IN AMÉLIE NOTHOMB'S AUTOFICTION NOVELS

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The paper discusses the polysemy of the adverb *toujours* in the autofiction novels of the Belgian writer Amélie Nothomb. Originally a linguistic unit with a temporal value, *toujours* has recently acquired pragmatic meanings that place it among the discourse markers, without, however, removing its basic temporal value. The paper focuses on the meanings of *toujours* associated with the Nothombian *je* anchored in a particular time frame. To identify and interpret the values of the adverb in the novels making up the corpus, we have opted for a semantic and pragmatic analysis using *Tropes* software.

Key words: *discourse marker, temporal values, autofiction, polysemy, pragmatic*