

SATIRE AS A CYBER-MEDIATED PRACTICE THE CASE OF "NOON ALNISWA"

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ABSTRACT

This paper intends to shed some light on what constitutes a new cyber-mediated practice in the context of Saudi Arabia, that is the use of satire as a communication strategy and a new mode of feminist cultural production, through examining the case of "Noon Alniswa" which is a satirical YouTube show that has been running since 2012. Thus, by focusing on "Noon Alniswa" as a concrete example, I seek to examine the case as a vivid example of the struggles which women are currently facing in the Middle East and beyond, while seeking to address the following questions: (1) what are the prominent issues that have been featured and discussed in "Noon Alniswa"? (2) what are the overall consequences of the emergence of YouTube in particular, in relation to feminist action (3) and thirdly what is the role of producing and consuming online satire as a cyber-mediated practice?

Keywords: Satire, Internet, Women, Cultural Production, Micro-resistance.

INTRODUCTION

The histories of feminisms and cultural production have intimately been intertwined, where cultural production as manifested by (literature, films, art) all contributed together to advance various feminist causes. Echoing that, it was stated that Gulf feminism has been more radically manifested in writings and art than it is in scholarship or activism; examples of radical feminist writers would include Kuwaiti Laila Al-Uthman, Saudi Umayma al-Khamis, Bahraini Fawzia Rashid, and Emirati Salma Matar Sayf, among others (Al-Nakib, 2013).

Yet, the rise of the Internet and the increasing significance of web 2.0 technologies in the recent years, have expanded the frontiers of feminist activism and provided a fertile ground for women to produce alternative political and sociocultural content that is accessible, relevant and diverse, facilitating by that the emergence of a new configuration of "feminism-cyberfeminism" (Plant, 1996).

Consequently, contemporary feminism is now often referred to as located in the cyberspace (Alfonso and Trigilio, 1997), where Twitter, Facebook, YouTube, blogs are just few examples of the ways contemporary feminism has taken to the Internet. And while some feminist scholars debate the efficacy and inclusiveness of online feminist

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activism, some consider women's online-based activism as influential in both transnational and local settings (Sassen, 2002).

Departing from that, this paper intends to shed some light on what constitutes a new cyber-mediated practice in the context of Saudi Arabia, that is the use of satire as a communication strategy and a new mode of cultural production in the realm of cyberspace, through examining the case of "Noon Alniswa" which is a satirical YouTube show that has started back in 2012 and continues to run till today.

What makes this particular case an interesting case to study, is the fact that "Noon Alniswa" was created and hosted by Dr. "Hatoon Kadi", Saudi's Arabia's first ever female satirist, in an attempt to utilize YouTube as a social networking platform, to tackle major political, social and cultural issues within Saudi Arabia from a female perspective, with the deployment of satire and light humor.

Thus, by focusing on "Noon Alniswa" as a concrete example, I seek to offer a comprehensive analysis of the usage of satire as a cyber-mediated practice, in a context which is characterized by an underdeveloped civil society structure, and a lack of channels for public engagement.

Hence, this paper is situated at the intersection between the Internet, satire, and feminist cultural production, while seeking to address the following major questions: (1) what are the prominent issues that have been featured and discussed in "Non Alniswa"? (2) what are the overall consequences of the emergence of YouTube in particular, in relation to feminist action (3) and finally what is the role of producing and consuming online satire as a cyber-mediated practice?

Thus, using a combined method of cyberethnography and qualitative analysis, I firstly analyze and map out the most prominent women's issues that are featured online in the show, focusing specifically on how these episodes question the norms and push the existing societal and cultural boundaries.

In that respect, I argue that employing satire represents a micro-strategy of resistance towards the local impositions of patriarchal order (Stratford, 1999). Hence, these incremental moves are not assembled from direct confrontations but rather operate as distinct traces within a plurality of resistances, as the form of resistance is not always "radical" but sometimes needs to be subtle: composed of indirect rebellions and subversions.

Additionally, I also argue that the emergence of the web 2.0 platforms such as YouTube could function as an alternative space of cultural production and expression, and a site of articulating counter hegemonic discourses, by the enabling of counter-publics spaces (Fraser, 1990), that can possibly work to the benefit of women, and others who have traditionally been excluded from the public sphere.

SATIRE AS A CYBER-MEDIATED PRACTICE

Satire in its modern sense, is an obscure term that is difficult to define. As Connery and Combe (1995:9) argue that, 'it remains less an identifiable genre than a mode, with an astonishingly wide range of vastly varied works that have been placed under its rubric'. Nevertheless, Nicols's (1971:27) view it as 'systematic exploitation, with aggressive intent, of what are, or are made to seem, deviations from the norm within a context'.

Echoing that, many scholars point out to the fact that satire is a peculiar expressive form of art as well as a critique, which reveal and criticize human and social vices, follies, and shortcomings by the use of parody, irony, mimicries and diversions (Boler,

2006). Thus, it is loaded by sub-meanings that contain 'masked criticism' towards some existing relations of power (Follmer, 2013), in an attempt to raise questions, provoke doubts, and draw attention to social problems

In this context, Boler (2006) argues that satire speaks truth to power while challenging the powerful. Similarly, Connery and Combe (1995) indicate that satire is potentially 'a site of resistance to cultural and political hegemony', that exemplifies an intellectual subversion on its own, as it spreads subversive ideas (Griffin, 1994).

Consequently, the rise of the Internet tied with the popularity of its advanced applications such as Facebook and YouTube, have liberated satire from the monopoly of professionals and placed the apparatus of cultural production in the hands of Internet users, as it enabled them to create, receive and circulate online satirical content and accordingly, challenge the boundaries of the dominant established norms (Berthon et al. 2008).

Nevertheless, despite the fact that the satirical public culture is considered to be a relatively modern phenomenon in Saudi Arabia, where feminist satire can be referred to as what Lorraine M. York has termed a "no-woman's territory, the case of "Noon Alniswa" provides a peculiar case for the the subversive role of satire as a cyber-mediated practice, and demonstrates how resistance to the existing patriarchal power relations is being deployed. Thus, the satirical cultural production in this sense can be perceived as an intervention in the process of producing meaning, where the Internet could be used to transform the most basic processes of doing it.

NOON ALNISWA

The popularity of the YouTube show "Noon Alniswa", speaks to the Saudi thirst for honest commentary, as the restraints on Saudi society have created a uniquely captive audience for web-based produced content, filling a void in a country where government-controlled state broadcasters have failed to engage young viewers.

Thus, with a population of 32 million and 64.7% Internet penetration rate by the year of 2016 (Internet live stats, 2016), Saudi Arabia is now the biggest user of YouTube per capita in the world (Financial Times, 2014), as it accounts for more than 90 million daily YouTube views making it one of the top countries in this category, where almost 50% of Saudi Arabian YouTube users are women.

All of this is reflected in the fact that each episode of the show, which on average last between five-to-seven-minute attracts an average almost one 1 million views, in addition to thousands of written comments and likes. Furthermore, in an interview with Saudi Gazette (2015), Dr. Hatoon Kadi, the host of the show commented that: 'YouTube offers young Saudis entertainment choices not available on mainstream television, including locally produced content made by young Saudis who know how to speak to that audience, and who have more freedom to tackle their issues compared to mainstream TV where the field is full of red lines'.

The show in its current format is in its third season, with a total of 29 episodes at the time of writing this paper. Moreover, the topics which are featured in the show are numerous, ranging from the daily life encounters, the social pressure that women face in society, the recent phenomena in society, to the ban on driving. It is currently professionally produced by "UTurn", a leading Saudi digital production house.

Yet when Kadi initially approached "UTurn", they needed some convincing: 'during that time the Saudi YouTube scene was already booming but I didn't doubt my ability. There's a stereotype that women cannot be funny, that women are only good at drama but humor is a talent. If you're funny, you're funny' (Greene, 2014).

Still, Kadi takes an active role in the writing, production, and presenting stages in each episode, where 'she usually writes down an objective for every episode, though she doesn't expect that her aim will reach everyone, but if the episodes managed to engage people in related public debates and discussions, then the series would be making a difference even if that was on a very small scale' (Arab News, 2013).

METHODS

I rely on what is referred to as ethnography of cyberspace or cyber-ethnography (Gajjala, 2002, Gajjala and Altman, 2006), which is now an established research method in the qualitative paradigm that is generally used to examine blogs, chat rooms, and other forms of online communication. A fundamental feature of cyber-ethnography is observer participation, that requires a degree of reflexivity both in the observation and the subsequent analysis and writing (Hammersley and Atkinson, 1989), where interpretation remains open to constant renegotiation.

Alongside other realms of cyber-studies, computer-mediated communication constitutes an appropriate topic for ethnographic effort to research the culture of cyber-communities, and indeed to theorize the types of community which are present in cyberspace (Escobar, 1996). The most crucial point to consider from the debates surrounding cyber-ethnography, is to remember that both cyberspace and the Internet are profoundly cultural.

Echoing that, Escobar (1996) implies that 'the study of cyber-culture is mainly concerned with the cultural constructions and reconstructions on which the new technologies are based and which they contribute to shaping. The point of departure in cyber-ethnography is the idea that technologies stand for a cultural invention, as they emerge out of specific cultural conditions and in turn contribute into the creation new social and cultural responses'.

Hence, adopting a cyber-ethnographic approach allows researchers to fully comprehend various social issues that are embedded within a complex digitalized sphere. Furthermore, Star (1999) considers ethnography to be highly rewarding, even "tempting" for observing online interactions because this approach is strengthened by listening to the often-neglected voices, balancing diverse meanings, and linking between meaning, speeches and actions. It is also easier for researchers to remain unseen over the course of cyber-ethnographic work, allowing for a true objective observation of the targeted subject/object to take place.

In cyberspace though, the action of being a hidden observer is often referred to as "lurking" in reference to the individuals who read messages on cyber platforms but do not actively contribute to them. Consequently, lurking is ethically permitted 'if the online community which is being studied is considered to be public' (Bruckman, 2002). Additionally, researchers can freely collect and analyze online data if the following three criteria are met: 1) It is officially and publically archived 2) No password is requested for archive access 3) No site policy forbids it. (Cited in James and Busher 2009), which was the case in "Noon Alniswa".

Thus, after taking all these factors into consideration, adopting cyber-ethnography as a method seemed feasible to me as it resonated with the type of research that I was conducting and the research questions that I had in mind.

Therefore, to assess the content of the YouTube videos—my approach was to use a holistic interpretive lens guided by the research questions after Saldana (2009), through conducting an inductive analysis of the satirical content of the episodes, for the sake of detecting the verbal, nonverbal and production elements to understand the content, context, and offer insight into the purposes of each episode, followed by a descriptive coding of the content.

Accordingly, each episode in itself was defined as the unit of analysis. Taking into consideration its respective title, the description provided by the creator (when available), and in certain instances, other contextual elements. Where, in total, this paper analyzed the content 29 episodes spanning the period between May 2012 and May 2016.

ANALYSIS AND DISCUSSION

In analyzing the topics that received most attention in “Noon Alniswa”, two major issue categories appeared: namely the sociocultural and the sociopolitical. What has distinguished the former from the later, is the reference to the state, government and its institutions in those episodes.

Consequently, the episodes that satirized sociocultural issues were dominant, comprising 89% of the research corpus. While the second issue category and the least satirized, at least quantitatively- the sociopolitical- constituted only 11% of the data and included reference certain divisive issues in Saudi Arabia such as women’s driving and the nature of women’s rights activism.

Table 1: The episodes’ classifications.

Episode’s ID	Date	Title ¹	Classification
1	5/6/2012	A leap of coolness	Sociocultural
2	6/5/2012	The provoking mother	Sociocultural
3	11/12/2012	Social stroke	Sociocultural
4	18/12/2012	Cool baby	Sociocultural
5	27/01/2013	The loop of happiness	Sociocultural
6	24/02/2013	Wedding night	Sociocultural
7	23/04/2013	Whatsapp	Sociocultural
8	27/05/2013	Drivers	Sociopolitical
9	25/06/2013	Housemaids	Sociocultural
10	28/07/2013	Calm down baby	Sociocultural
11	9/3/2013	Beautiful people	Sociocultural
12	10/6/2013	You ...curvy!	Sociocultural
13	11/3/2013	Be yourself	Sociocultural
14	3/4/2014	I don't want to get married	Sociocultural
15	4/10/2014	Career women	Sociocultural
16	25/05/2014	I want divorce	Sociocultural
17	23/07/2014	During Ramdhan	Sociocultural
18	27/08/2014	What did you eat	Sociocultural

¹ The titles have been translated from Arabic.

19	25/09/2014	The students abroad and their stories	Sociocultural
20	25/11/2014	Girls and university	Sociocultural
21	17/12/2014	Women's behaviors	Sociocultural
22	22/01/2015	Those foreigners	Sociocultural
23	16/02/2015	Love and be loved	Sociocultural
24	3/11/2015	Activism	Sociopolitical
25	4/8/2015	Let's travel	Sociocultural
26	14/02/2016	Adam's world	Sociocultural
27	17/03/2016	Searching for a male	Sociopolitical
28	4/10/2016	The insignificant hijab	Sociocultural
29	18/05/2016	Doubts..my darling	Sociocultural

Table 2: Descriptive statistics of the episodes. N= 29

The Episodes	Mean	SD	Min	Max
Number of views	876,578	457,228	93,583	1,762,444
Number of likes	12,960	5,683	4,773	29,024
Number of Dislikes	1,650	952	285	3,388
Number of comments	1,603	1,174	457	3,698

In light of these general patterns, the upcoming section will provide a threefold response to the research questions stated earlier; where the first sections will seek to analyze the content of the episodes, followed by the second section which will discuss the utility of satire as a micro-strategy of resistance, while the last section will concentrate on examining the overall consequences of the emergence of YouTube as a counter- public space in relation to feminist action.

THE EPISODES

The focus of the first episode which was uploaded on the 6th of May 2012, was to criticize the manifestations of consumerism, materialism, and the associated influences of Westernization, with a reference to the consequences of women’s embracement of western values and their abandonment of their own culture and language, by an emphasizing that westernization is not equivalent to modernization.

Following that, it did not take long for the show to tackle the controversial sociopolitical topic of women’s driving, as the host began the 8th episode with this following provocative opening:

Dear man, you have been fooled when you have been told that you are the most important man in the house. That is not true! The most important man in the life of a Saudi woman is the driver!

The same episode also addressed the social stigma that mock women who can’t afford hiring private drivers, while featuring a targeted criticism against the public transportation infrastructure in Saudi Arabia, as the country lacks local city bus lines that are dedicated to women.

It is worth mentioning though that this episode was the only episode in the series which in fact displayed English subtitles, which carries significance in terms of the intended targeted audience and the transnational echoes and dimensions of this debated issue.

The show also dedicated several episodes to address the struggles of average Saudi women, who find themselves forced to act and feel in a certain way due to societal pressure. Hence, starting from the 12th episode which is titled as "You ...curvy!", the episode discussed the amount of pressure placed on women to be slim, and how friends and close family members can be a source of negative body images. In that respect, the stereotypes that target over-weight women was highlighted, who are often portrayed as lazy, silly, and emotional.

While the 14th episode which is titled as "I don't want to get married", picked up on the patriarchal expectations placed on women to fit into certain society's norms. Thus, steeped in satirical humor, the episode turned into a powerful critique of the society that stigmatizes single women over the age of 30, and the expectations many families have for their daughters to get married by a certain age before hitting their 'expiration date'.

The 24th episode on the other hand, tackled the nature of women's rights activism, and the usage of the word "Huqooq" which is the equivalent Arabic word for "Rights", as a broken record devoid from any substance by certain groups. Hence, the episode raised the question of what does being a women's rights "activist" actually mean? In this respect, the episode featured an acting scene of a girl shouting:

No independence without us driving cars. I drive... therefore, I am independent! Wow I got 100 retweets on Twitter within half an hour, my mission has been accomplished.

This was followed by a subsequent scene of the same girl, relaxing on the sofa in her house, while demanding from the housemaid to bring her a glass of water. Those two contrasting scenes were intended to highlight the embedded hypocrisy of those who call out for independence while subscribing to the exact similar patterns of micro-oppression and patriarchy that reinforce the status quo. Hence, the calls for activism and independence can't be considered as more than mere rhetoric in this case.

Consequently, the second part of the episode was dedicated to provide satirical advice to women on how to become prominent activists.

Fight everyone, raise your voice, if you are bored or sad, just go on Twitter and call yourself an activist, be radical, reject everything, hate men, they are the enemies, except those who are wealthy. Be friends of those, so they can support you and support your #hashtags, Oops I meant your... causes. Don't educate yourself and don't read books, just focus on Twitter, create a virtual chaos, be hypocrite with wealthy prominent men, and don't forget to bring the element of drama. Yes, be a drama queen. just follow these steps and you will be a prominent activist, a well-known one with more than 1000000 followers, so everyone will end up retweeting you.

The host later elaborated on a further point which might sound contradictory to what has she just said before, stating that there is a real legitimate need for activism,

as women face many challenges that need to be fought, such as the discriminatory treatment that women get, and the flaws of Saudi's Arabia current male guardian system.

Subsequently, the episode ended up with a note mentioning cases of women who didn't take the majors that they wanted in university because their brothers told them no, in reference to the fact that women are unable to enroll in an educational institution without their guardian's written approval. Or in the instances when some fathers do not let their daughters get married so they can benefit from their salaries, reaching to the status of widowed and divorced women. At this point, the host declares that she now understands why women need activism, as the scene ends up in her being converted to an activist, tirelessly repeating the words "Huqooq", rights, rights!

While, the 27th episode touches of one of the subtopics which was mentioned on the 24th episode, that is Saudi Arabia's male guardianship system, that requires every adult Saudi woman, regardless of her economic or social status, to obtain written permission from her male guardian to work, travel, study and to get married. It also deprives women from making decisions on behalf of their children such as opening bank accounts, or to travel with them without written approval statement from their father.

Echoing that, the host began the episode by sarcastically stating that being a Saudi woman implies having impossible missions, as you need to find a male who should act on your behalf and be responsible for you.

There is a constant need for a male, whether you are a mother of ten children, or a University professor, as it seems like you don't know what is best for you.

Where she later elaborated on the following:

As a kid, you only have one legal guardian, but they increase in number when you grow up, this is evidenced by the fact that, a woman's first guardian is her father, followed up by her husband when she gets married. While, if widowed or divorced, a male relative must step in. Sometimes the duty even falls to her own son, which many women find demeaning.

It is not surprising though that due to the fact that the implementation of this system is conditioned by the guardian's personality, the system creates opportunities for abuse.

As your guardian can ban you from travelling abroad to study, not for the sake of banning you, but for the sake of controlling someone, where they can justify that with the excuse that the government had given them the authority to decide our matters on our behalf. They keep saying that women are inferior than men. However, they sometimes feel intimidated and overshadowed by you when you become better than them. Hence, life as a Saudi woman is constrained by your male guardian, if he turns out to be a good person, your life will turn out to be good and vice versa.

The episode also tackled the issue of the constrained access to justice that victims face, as the legal system is dominated by conservative male judges, which makes it difficult for them to get rid of their male guardians by law.

Whilst the 28th episode on the other hand, discussed the embedded meanings of hijab, the different trends that is associated with it, while focusing on raising big question to the viewers, like: Does hijab lead to morality, or morality is caused by wearing the hijab? Does it express who we are? Or we are the ones who give it a meaning? If hijab is just a piece of clothes, where are morals? Hence, this episode carried more questions than answers, and intended to leave this topic up to viewers to think about it more thoroughly.

COUNTER PUBLICS

Given the dearth of channels for civic engagement and media freedom, in a country that heavily restricts the activities of civil society organizations, websites like YouTube open up public space for Saudi women to engage in social, cultural and political discourses.

In this sense, YouTube allows the production of original and appropriated relevant material (Strangelove, 2010). Where the launching of YouTube back in 2005 made not only watching video online considerably easier, but also lowered the barriers of uploading and distributing videos, inviting each of us to "broadcast himself/herself."

Consequently, Nancy Fraser's (1990:67) conceptualization of "counter-publics" in which 'members of subordinated social groups find it advantageous to constitute alternative publics to circulate counter-discourses which in turn permit them to formulate oppositional interpretations of their identities, interests, and needs', seems appropriate in this case as it offers a theoretical framework which provides exploratory possibilities to the study of the cyber-mediated dimension of satire.

Moreover, counter-publics serve dual functions. On the one hand, they operate as spaces of withdrawal and regroupement; while on the other hand, they also function as a training grounds for upcoming projects targeting wider publics. It is precisely in the dialectic between these two functions that their emancipatory potential resides, which allows those counter-publics partially to offset, although not entirely to eliminate the extent of women's disadvantage in official public spheres (Fraser,1990).

Hence, the "parallel discursive arenas" that emerge in response to exclusions within dominant discourse as described by Fraser, not only expand the discursive arena, but also oppose the monolithic and dominant public sphere.

Thus, the case of "Noon Alniswa" provides an example of how these counter-public spaces offer an alternative space for women to contest the stereotypical images of Saudi women and to create counter new liberated subjectivities. As it provides women with the means to deconstruct the "socially dominant discourses" (Wimmer, 2009), and even form counter-hegemonic discourse in direct reaction to dissonance with mainstream representations of women. As these counter-publics differentiate themselves through their speech genres and mode of production that include humor and satire tools of social critique.

It is clear though, the episodes deal with women's issues in a language that makes clear the ambition to function as alternative publics. As these episodes are being used to provide social commentary, raise awareness, or to target coverage of the established mass media in order to enforce their own standing.

SATIRE AS A MICRO-STRATEGY OF RESISTANCE

Resistance theorists have pointed out that resistance does not have to be formal or collectively organized to qualify as resistance (Fisher and Davis, 1993). As resistance can take place on both collective and individual levels (Padavic and Stombler, 1997). Echoing that, it has been argued that, 'everyday micro- resistance is informal, often covert, and concerned largely with immediate, de facto gains' (Scott, 1985:33).

This is applicable to satire as an innovative artistic genre, where satire can constitute a form of cultural resistance, through its engagement with an ongoing process that seeks to challenge cultural hegemony. Subsequently, satire takes reality, injects it with irony and witty humor, and stretches it beyond the scope of familiarity, so as to open a window of time, in which the audience publicly, consciously, and critically engages with that reality. Through that, satire serves a social function as it facilitates bonding through collective ridicule at a shared target.

For these reasons all together, satire became an appealing genre of feminist resistance, at a time when feminism has often been associated with humorlessness, as public displays of satire and humor are not typically compatible with the traditional notions of feminisms. Nevertheless, feminist satire and humor do exist and have in many instances been employed as a form of resistance against women's current cultural situation (Walker, 1988).

This is applicable to the case of "Noon Alniswa", where we can observe how satire as a cyber-mediated practice is being deployed to resist several patriarchal norms, allowing Saudi women to disrupt the patriarchal scripts of discourse that discourage them from speaking up, to a context where they can speak on their own terms.

Besides, satire contributes in challenging the one-dimensional representations of Saudi women who are often framed within a rhetoric of victimization and submission (Mohanty, 1988), by showing that women can be both active and vocal towards changing the common preconception and stereotypes regarding them. Offering by that new tactics that redefine women's representation in the public eye.

Moreover, satire also represents a micro-strategy of resistance that is directed against certain hegemonic gender norms and patriarchal definitions of masculinity. These hegemonic patterns of masculinity are not necessarily manifested through aggression (though aggression could be used); but through culture, institutions, and persuasion (Connell and Messerschmit, 2005), and then sustained though the exclusion or demeaning of women.

Conveniently, satire as a micro-strategy of resistance operates through the occurrence of gradual moves that function as discrete traces within a plurality of resistances (Stratford, 2002), as the the nature of resistance is not viewed as radical, but subtle.

Hence, satire as a cyber-mediated practice embodies in its content, modes of production and consumption, a cultural product that takes a life on its own, entailing a process of resistance.

CONCLUSION

The case of “Noon Alniswa” demonstrates that the advent and development of the internet has expanded the frontiers of feminist activism, as it carried significant implications for Saudi women to engage in feminist cultural production practices, both in multimedia and textual forms.

Moreover, it provides an example of how YouTube could function as counter-public space that offers an alternative space for women to deconstruct the “socially dominant discourses” (Wimmer, 2009), by allowing them to negotiate their identities, through satire, social critique and commentary.

Furthermore, the cause study under consideration also illustrates how satire as a cyber-mediated act of resistance can be deployed to articulate some women’s stories in their own voice rather than through the filter of one media representation or another. Where women in Saudi Arabia in particular have been often portrayed in mainstream media as passive, voiceless victims of their structural patriarchal environment, due to the historically rooted discourse of the “other” that precedes the colonial era, which in fact fails to account the complex multifaceted situation of Saudi women and their forms of agency.

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<https://www.youtube.com/watch?v=xJNm64tG1Zs>
<https://www.youtube.com/watch?v=CC9bv0CFgAs>
https://www.youtube.com/watch?v=E1_z22tL_I0
<https://www.youtube.com/watch?v=gCI9whRmfDI>
https://www.youtube.com/watch?v=oafqAjT5_dw
<https://www.youtube.com/watch?v=gb2e3GtWC6o>
<https://www.youtube.com/watch?v=RV0GNbstqb8>
<https://www.youtube.com/watch?v=tVGI4PSPeac>
<https://www.youtube.com/watch?v=P5ZM4MAGJis>
<https://www.youtube.com/watch?v=VF4pK6lyXSA>
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