

The Linguistic, Social, Psychological and Cultural “Religious” Dimensions of COVID- 19 Pandemic

(Caricature literature as a model - a study from the presentation of contemporary Islamic thought)

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ABSTRACT

Humor (also known as laughter, comedy and satire) is a social and a human phenomenon in all nations. Since ancient times, humor was used as drawings in ancient Egypt “pharaohs” that was used on ancient Egyptian walls. Naturally, the development of societies affects on the meanings of the concepts, as an example the term caricature has appeared at the end of the 16th century. The term caricature is a rendered image showing the features of its subject in a simplified or exaggerated way through sketching, pencil strokes, or through other artistic drawings.

The term irony has been used in the dictionaries; the term irony has its roots in the Greek comic character Eiron, while in the Arabic dictionaries the word irony is “al-sukhriah” that has derived from the verb “sakhir”, as the phrase *I made fun of him* “Ana sakhirtu mnhu”. According to Abu Zaid and Al-Akhfash, who have stated that the noun of irony is “al-sukhriah”, by using *kasra* or *damma* on the letters ⁽¹⁾.

Keywords: The caricature, Islamic thought, religious criticism, change, the Holy Qur'an, Islamic law, sarcasm.

Introduction

According to Ibn Manzūr's dictionary, in which we can see that the phrase *make fun of him* "sakhiru minh" that means *laughing* "haziaa bhi". Al-Akhfash stated that "sakhirtu mnh, sakhirtu beh, hazitu mnh and hazitu bhi" that mean *made fun of him*, are the same. Like as one says: *Dost thou mock at me, or deride me, when I am the king?* As Allah says in Quran: ((**And, when they see a Sign, turn it to mockery**)) (وَإِذَا رَأَوْا آيَةً يَسْتَسْخِرُونَ) ⁽²⁾. Ibn al-Rummani indicated that the meaning of inviting each other to make fun, so *making fun* means *laughing*, he said that "rajulun sukhra" is the man who makes fun of others ⁽³⁾.

According to Fairuzabadi who stated that the meaning is *make fun* "hazaa", also he has indicated to the glorious Quran, as Allah says: ((**If ye deem us ignorant, we also deem you ignorant like as ye deem us ignorant**)), (إِنْ تَسْخَرُوا مِنَّا فَإِنَّا نَسْخَرُ مِنْكُمْ كَمَا تَسْخَرُونَ) ⁽⁴⁾, which means If you ignore us, we also ignore you as you did ⁽⁵⁾. Hence, both of them have stated another real meaning that refers to *mocking*, which means making fun, ridiculing and insulting. According to Ibn Faris the letters "sen, khaa and raa" refer to ridiculing and insulting ⁽⁶⁾.

Contextually, a caricature is defined as "underestimating, belittling, and warning about faults and deficiencies in a face that make fun of him, this may be by simulation in words and deeds, or it may be by pointing and gesturing" ⁽⁷⁾. Irony (also known as Black comedy, gallows humor, morbid humor, dark comedy, dark humor or black humour) is a style of comedy that makes light of subject matter that is generally considered taboo, particularly subjects that are normally considered serious or painful to discuss ⁽⁸⁾. So, the caricature has been used in order to find out lots of political, social, moral and religious defects. So, they shed light on these events when they resort to bitter criticism. Desiring for social and political changes, as well as fighting corruption and injustice.

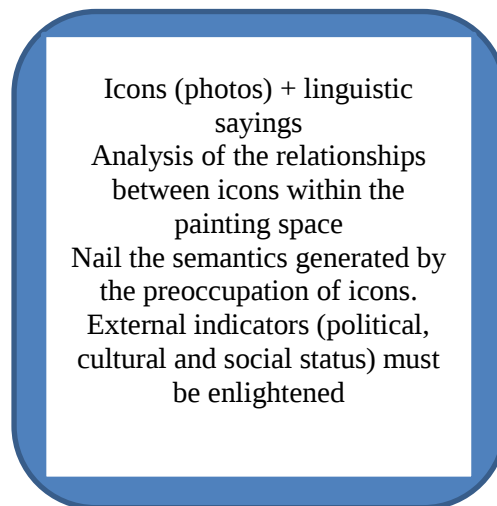
A language in all levels may be a barrier to understanding especially with regard to those who are non-native speakers. Due to this the role of the writer (Caricature) is very important to find the suitable solution, which is the visual image of the caricature. Irony is used to send some feelings about the phenomena that will be criticized, which will be more effective and success ⁽⁹⁾. Some of the writers stated that the term *Caricature* is derived for the Italian "caricare" to charge or load ⁽¹⁰⁾. As through the caricature, the painter will exaggerate in highlighting all the defects and intimidating in order to make the features clear for the purpose of ridiculous criticism ⁽¹¹⁾. Generally, the caricature discourse is divided into two types ⁽¹²⁾:

a. The Linguistic Pattern

b. The Non-Linguistic Pattern

The first can be traced in a number of linguistic words that accompany the image: titles, or reporting sentences that violate the ready meaning ⁽¹³⁾. The other is the "plastic" aspect of the caricature board with all its components and dimensions, with attention to the visual variables that it adopts (caricature) in its composition by: lines, lights, shadows, light values.... and so on ⁽¹⁴⁾. Some of them viewed the importance

of the icon ⁽¹⁵⁾, as they are its enemy, an important element in the analysis of the discourse (caricature) ⁽¹⁶⁾, so we can represent this in the following diagram:



The formation in the caricature is also a shorthand, giving intense connotations in a rapidly impactful way, while at the same time having a profound effect. It is therefore based on two important elements:

First: The Language of Letters

In the language of letters, the language is based on self-revealing signals, depending on its natural function; not to mention that the percentage of the sanctions is significantly reduced. Therefore, it goes directly into the true meaning, and introduces itself as the linguistic structure at which it must first stand, in order to understand the textual nature of the letter ⁽¹⁷⁾.

The (caricature) also has a linguistic reference indicating a particular incident. The linguistic structure also indicates the crystallization of the discourse in the semiotics of the scene (caricature), and the significance of the commentary in it cannot be formed without identifying the linguistic structure that includes the social context in question, as it is the real reason behind the production of such a speech:

- A. The commentary is related to the case of the two persons who disappeared behind the image (caricature); a possibility that may lead us to a second possibility of making the same comment, which the two read together in the same picture.
- B. The commentary is attributed to the painter himself. In this case, the painter will act as an outreach rout by commenting on the content.

Second: Dialogue Sentences

It refers to sentences that serve as "a commentary based on a character in the scene, complementing the significance of the image or the details of the scene. The dialogue sentence represents a kind of ideology that expresses the world of the image or the society to which it belongs, revealing its culture and reducing its vision ⁽¹⁸⁾" Accordingly, the perception of any personality with a realistic presence will belong to

itself, its social and political role, and its own purpose responsible for its actions, and thus move the world by taking a great responsibility in reforming the world by abandoning its negatives.

It should be noted here; Archaeological studies and research have confirmed the existence of (cartoons) made by ancient people bearing the character of irony. On the walls of ancient pyramids and temples, some drawings were found that indicate humor and sarcasm, including: An ancient Egyptian papyrus showing “a bird ascending on a tree, not with a wing. By means of a wooden ladder, where the bird used the wooden ladder instead of its wings in this picture, contrary to what is known in reality, which made it a subject of mockery⁽¹⁹⁾.”

As can be seen, the art of humor, irony and criticism through (the caricature) is not a new art, as it is a renewed art whose image and appearance change according to the circumstances surrounding it, and from here it can be classified among the old, modern arts, and audiovisual, which were created to criticize reality, including: The political, social, and religious reality, in addition to other areas, which we will try to shed light on, through the following discussions.

Section One: The Linguistic and Artistic Dimensions of Caricature Image

Laughter may come to our minds in some way, when we hear or see (the caricature), which no one can deny. Therefore; we wonder: What is the cause of laughter? Is it due to a paradox, as some researchers have argued? And what perception does irony oppose and contradict if it is based on paradox? And before answering these questions, We may need examples to show it and reveal its aspects, as the first question must be answered, which is the question based on what irony is, and how it relates to other concepts: linguistic and rhetorical, and about the role of another concept that has a great and close link in its formation. It is the paradox that produces a sign (caricature).

It is also imperative for us to clarify the problematic that stands in front of the attempts to define the artistic and linguistic dimension of the concept of irony inherent in the (caricature). Therefore; this study will collect conflicting solutions in the different dimensions: linguistic, political, social, psychological and religious.

The researchers presented the subject of cynicism, describing the difficulties of defining its concept, we can find that Philippe Hamon’s report “How to Be Sarcastic”, as he revealed three difficulties facing the method, in describing the phenomenon of irony accurately: It is represented by⁽²⁰⁾:

- The nominative trap: the irony alternates between comic laughter, humor, humor and irony ...etc.
- The impossibility of relying on a well-established rhetorical tradition of the concept of cynicism.
- Another difficulty arises when we study the cynicism by confusing the reader, for reasons related to its oralness on the one hand, its semiotic links, and its association with evidence and indicators on the other.

The overlap of terminology in the contemporary critical lesson has become a necessity, depending on the school to which it belongs, and advocating a term at the

expense of the other. And for this; we find that the overlap plays a positive role in favor of the rhetorical dimension, and the rest of the other dimensions. While the researchers find that the verbal associations, and the symbolism that accompanies them in parallel with the sarcasm, and codes and signs, all play an important role in receiving and telling about themselves; Sarcasm does not tell itself; Rather, it nods to the reader. Based on the foregoing; We can say: The irony contained in (the caricature) refers to a group of null functions. Rather, it is a stylistic indicator related to a contrasting significance and construction what this type is required is a special critical understanding. Therefore; we find that this type of understanding presupposes a review of the gender (the caricature), so that its study goes beyond the field of language. To enter the space of signs and ciphers in their context of connotations that the language does not reveal in isolation from the general meaning of the image⁽²¹⁾. The diversity of the language-based method of constructing the satirical style in the caricature draws the recipient's attention to the linguistic paradoxes of each character and the composition of the language at the same time, as it contradicts the language, with the image and the contradictions between them.



The picture above, accompanied by the simple phrase "sitting at home" with the movement of hands indicating the compulsion of the Coronavirus (Covid-19), which has no hope, with people committing to sit at home and follow health guidelines. Therefore, it is necessary to go beyond the semantic heart in verbal sarcasm, in order to move on to attention to gestures and play in spaces (caricature mast)⁽²²⁾.

It is also often a matter of correct guidance for (caricature), depending on the evidence of the rhetorical context; the two contexts (ideological, cultural) constitute a communication area, guiding the rules and customs of satirical discourse⁽²³⁾. Henry Maury referred to the rhetoric of ridicule, with its verbal dimensions and semantic manifestations such as the caricature, "not only the indicators indicated by the context⁽²⁴⁾. In the origin of its existence, caricatures are based on cynicism, and the magnification of weaknesses or ugliness in something may exaggerate with the intention of exploiting nature in the statement of distortion⁽²⁵⁾.

Therefore, sarcasm includes literature of both types: (poetic, prose), and goes beyond that to reach (for the image of caricature)⁽²⁵⁾.

The language in (caricature) is the subject of consideration, so it is a light acronym suitable for the general context of the image, where we find satirical writing based on the playing of linguistics at one of its levels within it, and also on playing in

meanings, and on monitoring the contradiction in reality or in the character in the picture, and on humor and humor, good disposal, and reciprocating... and so it messes with the construction: social, political, economic, and other existing structures ⁽²⁷⁾.



In the image above, the painter is content with the words, and the pandemic continues to indicate the spread of the virus across different cities, as the patient moves from one city to another.

The relationship between writing and the image is also strong in Wayne Booth, who noted that "the clarity of the linguistic relationship in sarcasm is linked to the semantic thumb, as the concept of purpose must be taken into consideration; it is not clearly stated without binding. Therefore, their indicators and reading can remain dim, and the official needs to be reconstructed in passages that may seem very clear, if they do not govern the connection well" ⁽²⁸⁾. add to that; The satirical connotations therein will remain unspoken. It is necessary, then, to disclose the references to the archives in (the caricature), based on what is required by the deliberative reading of art. Because the process of reconstructing the intentionality of satirical work is not based entirely on concepts that are achieved through the processes of grammar and semantics or linguistics, because reading irony means reading life itself ⁽²⁹⁾.



Above, the image (caricature) shows the positive face of the home quarantine, through the linguistic icon, as it is made by the thief, where the recipient verifies his personality by means of the relationship of the keys he carries and the clothes he wears. The home stone has also brought economic trouble, even to the thief. We also find it exposing the economic impact of the Corona pandemic (Covid-19), with a short linguistic image.



The purpose of the satirist appears from within the linguistic verb, because of its association with the intentions of the speaker, "the satirical meaning of his spoken words, except to return to its conflicting connotations, which leads us to explore the concept of paradox, and to follow up on its association with cynicism and its relation to it"⁽³⁰⁾.



The (caricature) above is subject to the intention of a painter who tries to show the negative impact suffered by the citizen as a result of the spread of a virus (Corona Covid-19); Therefore, he used the actual sentence: "I apologize, Mom"; In fact, this suffering was not individual, as it covered all sectors, particularly medical workers who had been separated for many months from their families.

Section Two: The Psychological and Educational Dimensions of Caricature Image

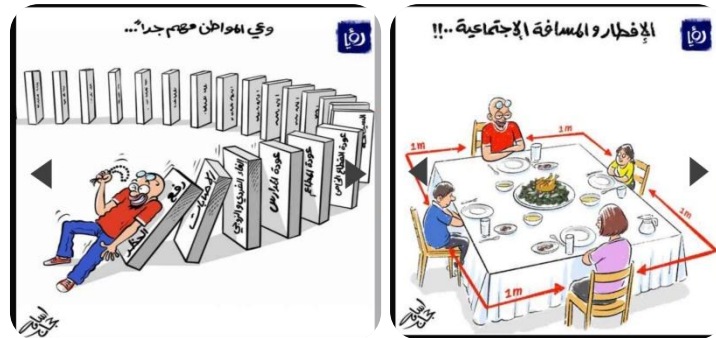
When we are faced with several components that collectively constitute the concept of cynicism, we will have important elements that crystallize us semiotics (caricature), such as laughter, sarcasm, humor and cynicism, criticism, cunning, intelligence, negative phenomena, (satirical), and the target of ridicule in concise rhetorical language.

Therefore, when studying it, it will take us to read it carefully, without losing sight of all that surrounds (the caricature), the signs and signs, its very interesting attention, and the extent to which we can verify the credibility and accuracy of each component. Since the cartoonist is the son of society, and is influenced by the events, it is only natural that the caricature is also keeping up with the event. Let's say: in various aspects of human life. Accordingly, we are in the process of monitoring, studying and analyzing their educational and psychological dimensions, in order to capture the limits of cynicism in all its aspects. Therefore, the researchers may be surprised by the fact that the concept of cynicism in educational and psychological functions has been disturbed, as it has not received the attention of scholars, as has other subjects, organized in the literary and rhetorical framework: metaphor, writing, and metaphor. Perhaps the explanation for this is that most of their attention was focused solely on the cynicism employed in the context of poetry only. Despite all this, we can say that this little employment is due to two reasons ⁽³¹⁾:

1. The first is that Aristotle's neglect of this type of rhetorical method may have psychological and educational benefits, which is due to his attitude of contempt for comedy, because it is based on the simulation of the actions of the positius segments.
2. The second: the intention is that the satirical discourse, and what it has branched from and organized in its framework of other types, to come up with analysis: stylistic, and strict structural.

In this regard, we can stand by Aristotle Thales's opinion on the art of poetry, specifically in comedy related to sarcasm, as it takes a mockery in a way; As is known, every simulation is known: either to be improved, or to be ugly, and in both cases it will perform important educational and psychological functions and dimensions ⁽³²⁾. Aristotle has demonstrated that these things mimic the psychological and pedagogical dimensions, but they are a very recital, intended to be made of mockery, and cynicism. Ibn Sina's view of Aristotle: "As for comedy is a form of poetry that is spelled out by a satire mixed with belly and sarcasm. It means a human being, which is contrary to Targodia, because Tartgoda is better at combining all the reasons for the simulation in it: melody and systems, and a folk that does not improve the composition; Each simulation is either intended for improvement, or it is intended to be ugly. And it's just a thing that's simulated to improve or uglier ⁽³³⁾.

Aristotle's view, as Ibn Sina pointed out, may be the reason for the marginalization of satirical literature associated with comedy, which is intended to mock it, which, as he thought, was a loss of one of the poetic components of the simulation. Therefore, the tragedy is suits melody and systems, and comedy does not suit the melodies, because it contains irony. It is well known that the artist: tragedy, comedy is a theatrical artist, but the point of martyrdom here in Aristotle's opinion is the reason for excluding comedy from the comedy, because it is satirical. The irony varies according to its subject matter. Therefore, it acquires a kind of pedagogical vision, or, say, it is the intellectual proposition itself, by clarifying the errors of the situation, which is the goal of ridicule ⁽³⁴⁾. Therefore, ridiculing the educational or social reality does not mean ridiculing people for the purpose of exposing them.



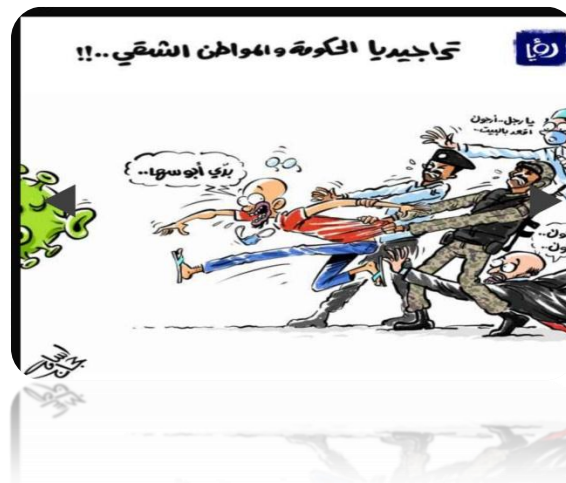
From the images shown above, Jordanian cartoonist Osama Hajjaj wanted to show the awareness reached by the Jordanian citizen, which would help reduce the spread of epidemic diseases. He also tried to play on the positive ness of the Jordanian citizen, but was aware of the nature of the Jordanian citizen and the degree of awareness.



The painter focuses on the psychological aspects, by addressing the awareness of the citizen and motivating him to stay and commit to the house, in terms of national duty; to raise awareness; we find that the mother is connected to the homeland, starting from protecting the homeland from disease, as well as protecting the mother, who is like the homeland.



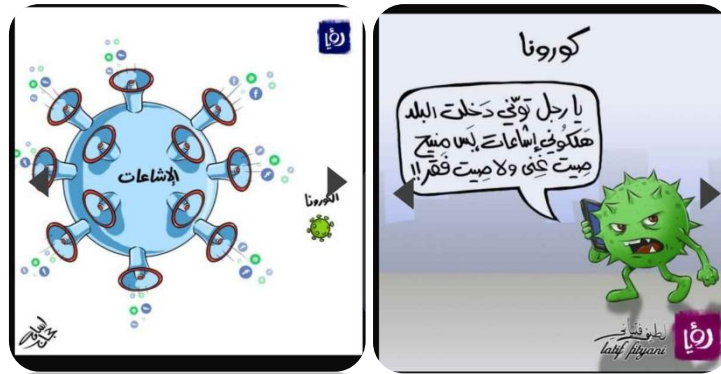
Noman Taha defines sarcasm as "funny criticism, or satire" ⁽³⁴⁾, so some of them have made it difficult because you are hurting and alerting to the paradoxes and imbalances and exposure ⁽³⁵⁾.



The caricatures above highlighted some social practices that help to speed up the spread of the disease: such as kissing as a kind of love. Therefore, the painter only used the linguistic icon, in order to focus on the negative side of the practice of kissing.



In this image, the expression is expressed in a simple and close-to-the-heart expressive style, with the words light on the meds, with attention to the need to consider eating, to overcome weight gain. An important social issue that has spread amid the whirlwind of Corona (Coved-19) is the problem of rumors and the spread of many stories, which has increased people's fear and horror about the spread of the epidemic.



Therefore, the satirist may play a very important role, asking him to pay attention to the finer details and balance his style; we can also read (the caricature) through poetry as well; for example, Ahmed Matar in his poem: "The Banner of Us", expresses (caricatures);

Occupied systems to the end of the country / A country smaller than the rugged ant
 (36)

He notes how bold he is to express (a caricature), by expressing the obvious flaws in Arab systems, to the point that they seem so funny. The aim of the laugh is not an aspiration for the satirical poet; for example, the scholar Hafiz Abdel Ali may not agree in his reading of Ahmed Matar's poetry as a whole, with the view that satirical poetry does not always seek to laugh⁽³⁸⁾. But we read in a poem: (On the last evening on this earth), Darwish's declaration makes us more likely to be ridiculed, and its association with our lost feelings:

Suddenly we can't make fun of the place/ because the place is set to host the aerosols
 (39)

As if sarcasm enters into his view the meaning of extravagance and laughter, and he has no place for it at all, and note that talking about the mixing of these feelings. It may be difficult to limit the fields of sarcasm and its educational and psychological dimensions only to (the caricature). Because sarcasm is nothing but an expression of dissatisfaction, couched in a funny, jaw-dropping style, and both of these matters. Dissatisfaction, and the amicability of expressing it, has no limits to their variation or their diversity⁽⁴⁰⁾.

Section Three: The Social and Cultural “Religious” Dimensions of Caricature Image

It has become known to us that (caricature image) has the effective ability to convey ideas more clearly and more enjoyable, and the effectiveness of this ability is attributed to the understanding of the lines and shapes drawn by some, and analysis faster than the written, printed, or illustrated character. It can therefore be said that the

influence of the image extends to changing social events, as no one can deny the influence of the visual image in public opinion.

Therefore, it can be said that (caricature) is considered "one of the most important forms of freedom of expression, and has the power to influence public opinion on several issues: religious, including purely social, including, educational and educational"⁽⁴¹⁾. The researchers also find that the world today is experiencing many attractions, as a result of the ability of the media in general, and (caricature) in particular, to influence public opinion, and to form and assemble public awareness, even if the topic of controversy has implications for the being of this opinion, i.e. the transmission of negative ideas to be conveyed in a positive and objective way to a certain dimension⁽⁴²⁾.



The cartoon played an important role in reducing the spread of the Corona epidemic (Covid-19) by encouraging the practice of religious rites at home. At the beginning of the health crisis, some collective practices had to be stopped to prevent the convergence of people, especially since the initial information on the virus was anonymous and unclear; however, it is known that the eradication of the virus requires awareness and cooperation from all individuals at all levels. It is no secret that article 19 of international media law is a subject that defines freedom of expression, regulates its exercise, and rules its legal frameworks, and it strictly defines the limits of its use, without interfering with the individual's freedom of religion and belief, not scratching his human being, and has the right to think and express. The clarity of the article on its legal side does not mean that its exercise on the ground freely and without restrictions, as it is subject to a number of questions and characterizations, which calls on specialists to call for a recharacterization of freedom of expression, and to define it categorically and clearly and unequivocally.

Perhaps the most prominent of these questions are those that are manifested in the knowledge of the limits of the influence (caricature), which is an integral part of freedom of expression through the media and public opinion, and the extent to which it transcends and opposes the religious and inherited concepts and beliefs of others, and its abuse of their religious symbols, and its abuse of their religious symbols⁽⁴³⁾.

Some also ask an important question: Should freedom of expression and its concepts be without limits?

Therefore, they are not restricted by religious rites and taboos and do not take into account the beliefs of others. Therefore, they refer to the publication of cartoons that are offensive to the character of the Prophet Muhammad, particularly since the magazine's publication sought to be seen by a number of religious and civil circles worldwide as a clear and final abuse of a high religious figure and a violation of the sanctity of Islam ⁽⁴⁴⁾. Therefore, the reaction was to attack the magazine, killing 12 of its employees, prompting the magazine to republish cartoons classified as offensive to the character of the Prophet Muhammad and to distribute nearly three million copies of the magazine's issues in various countries. All of this is a question of how media rights should be exercised in a non-abusive manner, and to redefine what would be considered a breach of individuals' rights to religion and belief.

In this sense, the researchers believe that the magazine violated the principle of freedom of expression within its legal text on the one hand. It has also violated religious concepts and taboos in general and Islamic ones in particular, and they consider that they have exercised freedom of expression, which is guaranteed by international media law, to the broadest extent without thinking about the consequences of publishing a caricature that some may consider offensive to the Prophet Muhammad ⁽⁴⁵⁾.

At the same time, they interpreted the attack on the magazine as an act of terrorism far from defending the Islamic religion and its beloved prophet Muhammad (y), and its social and political dimensions. They find that the tension in the Middle East and its suffering is caused by the phenomenon of atonement, which is the direct cause of the attack on the building of the French magazine Charlie Hebdo. Media experts find the attack on the magazine a flagrant violation of the freedom of expression enshrined in international media law.

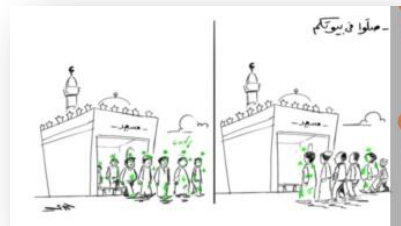
A number of sociologists explained that the attack on the magazine had had negative consequences as it would play a role in increasing the gap known as Islamophobia -- which exists already between Muslim and European society -- regardless of the reformislamic movements of The Muslims of Europe, to correct the image and correct it towards the Islamic religion of the Western world.

The Religious and Social Characters of Caricature Image

A. The Religious Character

The area of collective personality may be narrowed by referring to a particular group, which has its prevalence, but it takes the character of the specific category of its characteristics, which may be determined by its professional characteristics: workers and peasants, or intellectual, such as terrorists, where you find the terrorist characterized by the large body, beard and rough features, and in most drawings involving one of them, the size of the other characters is smaller than the sense of the size of the character to be amplified, its nature and revealed, and the aspect of physical rather than mental strength, noting the characteristics of artificial piety and

paradox. Among the different types of characters, the differences between them are clear, and those differences are the signs that enrich the scene in the caricature.



The burden of spreading the virus to the clergy, who insisted on the need to continue to practice religious services in places of worship, has had a negative impact on the increasing numbers of injured people, explaining that sickness and healing are in the hands of God, and he is capable of everything.

B. The Social Character

The social personality is achieved once through the recipient's movement to its realistic reference, unlike other personalities, such as the religious figure, who are achieved through the recipient's movement to the model, or collective figures of a political nature.

The social personality is closest to people; it represents the largest segment of society. If the individual personality is at the head of the elite (e.g., society), the model personality represents a small space between the elite group and society. Therefore, the voice of the social personality is approaching people in the face of truth, and the voice of the typical personality approaches society metaphorically.

The level of cynicism in the social personality is high, as the cynicism tends to be known and specific, directly infecting its purpose reveals the courage of the producer and the space of freedom in which it moves.



Social personality is known to represent a large segment of society. In the light of this pandemic, the image of the primitive man represented a circulating image, after the imposition of the house stone, the decision to close the shops, and it is no longer possible to practice previous habits before the spread of the virus, such as: attention to dandelion, hair cutting, beard shaving and trimming and, in some people, the interruption of social life was almost impossible, as the stone period was no longer an opportunity to practice visits, and increased social communication.



Conclusion

The cartoon played an important role in spreading awareness, in order to counter the emerging epidemic of Virus Corona (Covid-19), and to alleviate the tension and anxiety that has afflicted people due to the many news, which has been distributed through various media, and the rumors that helped social media spread.

People used to be satirical, funny, sarcastic, sarcastic, and eventful in language and image, but the responsibility of the writer, and his sense of the gravity of the situation, made him employ (the caricature) in an important educational direction, in order to change many daily habits and practices, which need to be adjusted based on the seriousness and spread of the virus.

Therefore, the caricature has been able to address all aspects of life: religious, economic, political, and social. The simple language, capable of conveying the message in the simplest way, has often been used as a more comprehensive means of communication, for its far and wide understanding, in different languages. Therefore, we had to recommend the need to activate (the caricature visual image), in education and awareness-raising, in different fields and at all levels. We also recommend that talent should be encouraged from a young age and supported at school and university level. We also recommend the need to write and express;

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