Corona Pandemic and Internet Comedy in the Egyptian Society (An Analytical Study)

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Abstract: The current study's problem is represented in the attempt to identify internet comedy during the Corona pandemic and its role in the awareness of the pandemic or warning against it, by analyzing a sample of the most popular comic "figures" on Facebook. The study proceeds from Bergson's Comedy Theory, and Risk Society Theory of Ulrich Beck. Methodologically, the study uses the descriptive method. The qualitative semiological analysis has been used for 13 comic "posts" related to the Corona pandemic, which are selected purposively. In addition to an electronic questionnaire to detect about The positive and negative effects of comedy from the viewpoint of the general public applying on a sample of 320 persons. The results of the study have showed the importance of comedy as a tool for correcting some wrong behaviors in society in order to change and get rid of them, as Bergson assumes. It is a tool for portraying reality through satire, sarcasm, simulation, or highlighting existing defects and problems. This has been evident from the spread out of comic "posts" that have expressed the extent of fear of the Corona virus and its new mutants, and have criticized the Egyptian people's disdain for the Corona virus, considering it a normal flu case. This has been with the aim of awareness and caution. The vast majority of the research sample has emphasized the role of comedy as a mechanism for social coping with the pandemic, and for increasing knowledge and awareness during the pandemic.

Keywords: Comedy, Internet Comedy, Risk Society, COVID-19

1. Introduction

People always resort to comedy as a way to express daily pressures and crises, which is known in sociology as "the sociology of humor", where the joke is a mirror that reflects reality, its crises and problems, which is explained by the French philosopher "Henri Bergson" as an attempt to conquer oppression. The joke is a means of social expression; it is a means of criticism or expressing the rejection of certain practices, because it relieves the individual of fear and is an outlet for pressure. It is also a means of resistance, through which individuals, groups and peoples seek to create a symbolic balance. In human culture, it is called the "weapon of the silent". Joke is the most common means of popular expression among people, and it is a satirical critical outlet shrouded in something of imagination, lightness, and beauty. When people' crises and pains intensify, they flee to weave jokes and produce funny stories that make them laugh and alleviate the hardships they suffer from these crises and troubles. The source of the joke is unknown because it is produced in transient human manifestations as a reaction to actions and situations that are rejected or cannot be confronted directly. At the present time, many websites are active in providing satirical news, exaggerating through messages, tweets, (Hashtags), poems, comments, composite and imaginary pictures, and video clips, in their mockery of the political and social reality of people.

Historically, comedy has been associated with political crises and disasters. This is due, as indicated by Sigmund Freud's theory, to the therapeutic power of comedy and its ability to reduce tension, provide relief, and increase trust in the relationship between the client and the therapist. Hence, comedy appears in a crisis situation as a response to stressful events as a behavioral and cognitive strategy, that contributes to providing hope in different ways. In anthropological studies, the functions of comedy are discussed as a strategy to confront the threats posed by changes in the environment and climate; this is such as nuclear disasters that have had

severe effects at the local level, and long-term health and environmental effects. The Chernobyl disaster in Ukraine in 1986 brought a new form of folklore called "Chernobyl folklore" which consists of various narrative forms in the aftermath of the crisis such as hearsay, personal narratives, parodies of folk songs as well as jokes. Hence, comedy is linked to the social context in which it exists. In times of crises, comedy brings hope, and in oppressive political regimes it is an essential tool for expressing anger and frustration [22].

2. The Study Problem and Questions

With the escalation of the spread of the Corona pandemic, the use of sarcastic spirit worsened, and many Arab peoples tended to make jokes through video clips, "comics" and comic stories, particularly, towards widespread behaviors such as hugs, handshakes, and kisses, as well as towards the precautionary procedures imposed by the World Health Organization on all countries to prevent infection. The spread out of the Corona pandemic and limiting its prevalence, as well as later after the emergence of the vaccine and the start of receiving preventive doses to limit the spread of the virus. This was helped by the presence of cyberspace and the increase in the number of its followers, whether through Facebook pages, Twitter, Instagram, YouTube programs, TikTok, and other social media sites. A number of tweets spread out all over Arab countries at the beginning of the pandemic (COVID-19). As an example, people in Syria ridiculed the idea that the country was free from the virus and that it should be protected "from the eye of Canada, from the eye of France, and from the eye of Italy". In Jordan, the saying was repeated, "the virus had pity on us". In Gaza, the state of siege was reminded that "the virus did not know how to enter the state".

In Egypt, which had the largest share of the circulation of satirical content, and with the continued spread of the virus and the start of imposing curfews, that content began to gradually shift from a content that reflects the initial shock phase in societies to a content that reflects the general mood on ways to deal with the epidemic. For example, "Oh, Lord, return the football and coffee to the men. They stayed at home and brought nothing but trouble" which refers to the period of home quarantine. Many scientific theories have tried to explain the reasons for the spread of the sarcastic spirit and sense of humor in societies and the extent to which this relates to times of crisis, and to find out the reactions of cynics to their reality and to reveal the motives of this type of behavior that activates at the time of crises, calamities and disasters, and the extent of this relationship to the surrounding factors. In anthropology, irony is a psychological projection mechanism that a person uses in an unconscious way, with the aim of protecting himself and attaching faults to others [14].

Several studies, such as the study of Lee & Kleiner (2005), have shown that comedy and laughter contribute to reducing stress, anger, pain, and frustration; as it has positive effects on physical health and the psychological state. It also plays an important role in forming and maintaining social relationships. The study of Bergeron & Vachon (2008) indicated the positive effect of comedy on increasing confidence, quality, satisfaction and purchase intention. Also, the study of (Mendlson et al., 2013) indicated that comedy has five positive benefits: it is an expression of courage, a way to face the misfortunes and inconveniences of life, a reaction to life's contradictions, a stress reliever, and a strategy for perceiving and experiencing life [20].

Hence, the current study problem is crystallized in the attempt to identify the connotations and implicit meanings of the most popular comic posts on Facebook involved in the Corona pandemic, and to reveal the positive and negative effects of using comedy during the Corona pandemic from the viewpoint of the general public and its impact on coping with it.

2.1. Study Objectives

The objectives of the study were as follows:
1) Exposing the connotations and implicit meanings contained in the comic "posts" related to the Corona pandemic, and the patterns of interaction with them.
2) Exposing the general public's attitudes towards internet comedy during the Corona pandemic and the factors affecting them.
3) Exposing the positive and negative effects of comedy during the Corona pandemic, from the audience's point of view.

2.2. Study Questions

The current study seeks to answer the following questions:
1) What are the types of comedy?
2) To what extent has comedy been historically linked to political and social crises in Egyptian society?
3) What are the connotations and implicit meanings of comedy posts related to the Corona pandemic?
4) What are the positive and negative effects of comedy during the Corona pandemic from the viewpoint of the general public?
5) What are the factors influencing the use of comedy by the general public during the Corona pandemic?

3. Types of Comedy

Comedy consists of two words, "Komos" and "Ode". In ancient Greek, Komos means a celebration or procession, and "Ode" means a song. Comedy became an artistic activity in Athens in 487-486 BC, when those concerned with the theater began showing comedy in Athens along with tragedy in the theater of the god Dionysus. Greek comedy passed through three phases: Old comedy, which flourished from the 5th to the early 4th century BC, was primarily social and political, and had a happy ending. The medium comedy of 404-336 BC was linked to philosophy, literary criticism, myths, and imaginary love, while modern comedies focused

on realistic daily life and social stereotypical characters such as the old man, cook, soldier, drunkard, and slave-trader [1]. The ancient Egyptians believed that the world was created from laughter and used irony and humor to criticize social and political conditions. Limestone papyrus was one of the most famous materials they used, and its papyrus papers have been preserved in museums all over the world. Humor has been an essential part of Egyptian life since the era of the pharaohs.

The Egyptians used to make jokes about Roman judges, Ottoman rulers, and French rulers. During the French occupation, Napoleon Bonaparte made humor a crime punishable by death. During the British occupation, the Egyptians used to meet in cafes to laugh at the occupiers, which prompted the British to close the cafes. Laughter shows the desire for life, and Egyptians used it to express their point of view or evade their problems. Political and economic conditions were largely related to the Egyptians resorting to satire and humor to express their pain, problems, and details of their lives [27].

The types of comedy are multiple, with personality which depnds on the main features of people; situations that interested with funny movements and events, and the comedy of ideas deals with social issues, but moral comedy treatments the social behavior of the upper and middle classes, and romantic comedy which focuses on individuals who fall in love and adoration, while comic comedy focuses on funny movements and events. [1].

Martin et al. (2003) identified four types of humor as follows: [20]

1) Affective humor (enhance relationships with others): People with a sense of humor use humor to simplify relationships, remove distance, and make others happy.
2) Self-reinforcement humor: Self-reinforcing humor is a healthy defense mechanism that allows the individual to avoid negativity and promotes openness to experience, self-esteem, and psychological comfort.
3) Aggressive humor (promoting oneself at the expense of others): it is a humorous style that represented in ridicule, sarcasm, or belittling others and saying funny things that harm or influence them. It promotes oneself at the expense of others.
4) Self-defeating humor (enhancing relationships at the expense of oneself): It is a form of defensive denial or a way to hide underlying negative feelings. It is related to low self-esteem, depression and anxiety.

4. The Conceptual Framework

"Comedy": Comedy, as Aristotle indicated, "deals with a defect and ugliness that does not cause pain or harm, and it depicts people who are below average; unlike tragedy, which depicts people better than ordinary people". It refers to that theatrical color with a comic and sarcastic theme that it aims to display human shortcomings by portraying them in situations of deficiency and weakness, It also cares about the group, not the individual, and drives at changing who we are.

it is a dramatic work with lightness and humor, often with a happy ending [9].

Rayes, Rosse, and Cascaldi (2012), defined humor as the amusing effects such as laughter or a sense of well-being and happiness, recognizable by laughter or a smile. Humor comes from a variety of sources, whether verbal such as jokes or visual source such as cartoons, comedy films, or social situations. According to Martin & Lefcourt (1986), humor is a discourse that combines two ideas, concepts, or situations in a sudden and unexpected way. The language in humor is often symbolic that uses metaphor, ambiguity, and irony in order to communicate a more complex meaning. Humorous language also differs in the digital field (online), as it comes in the form of a discussion or conversation. It also comes in the form of animation or pictures; so, it is the outcome of the interaction of the image and the text [20]. Humor is the ability to make others laugh using a variety of forms and categories, each with a different audience. It is subject to personal and public taste, as one category may appeal to one culture or country more than another [26].

Memes: The term meme appeared for the first time in Richard Dawkins' book 'The Selfish Gene' (1976) and is defined as a unit that carries similar cultural ideas and behaviors to transfer genetic information from one generation to another. Davidson (2012), defined it as a piece of culture that is usually a joke gains influence by being transmitted over the internet". This means that memes are too closely associated with a particular culture to be easily identified. Anugrahputra & Triyono (2016) defined memes as a means of transmitting knowledge and ideas, and so, is considered as a cultural maker; referring to them as one of the patterns of digitization of the participatory culture of the Internet. Meme is taken from the Greek word "Mimema" meaning imitation [11]. It is also defined as units of popular culture that are circulated, imitated, and transformed by means of social media, and characterized by a sense of humor" [23].

Internet memes are jokes presented through image text or plain text that spread through various internet platforms, and contain religious, cultural, political and social backgrounds. The Oxford English Dictionary defines it as an image macro that connects an image to a key phrase that produces a humorous effect. Dynel (2006) defines it as: "an artifact such as a video film or image appearing on Internet sites and produced through imitation and recombination". Shifman (2014), pointed to the basic characteristics of memes, which are: the gradual spread from individuals to society, and reproduction through imitation and spread [11].

Procedurally, Comedy is a creative intellectual work that aims to laugh and entertain by depicting reality, using various forms of sarcasm, social satire, simulation and criticism. It is transmitted, published and interacted with the pandemic through the social media, taking various forms such as text only, image only, or text accompanied by an image. It aims to confirm awareness of the pandemic and its risks, adherence to precautionary procedures, or reversing a behavior in order to get rid of it and avoid it.

5. Research Heritage

Sociology in the 19th century focused on the basic structures and transformations associated with industrialization, modernization, urbanization and secularism. There was no interest in topics related to daily life, such as play, leisure time, personal life, and other topics not directly related to development. Sociology has been interested in comedy since the seventies, focusing on its relationship to social roles, control, culture, and the nature of social relations [21]. From a review of these studies it turns out:

1) It has been evident through the review of the research heritage that multiple studies are interested in the positive impact of the comic content in marketing and advertising campaigns, in the press, and in television programs, on society and public opinion, which is represented in increasing opportunities for attraction and influence, achieving high rates of viewing and participation, high marketing rates, and increased profits of marketing companies; in addition to the ability to raise issues of public opinion [7, 9, 24-26].

2) The majority of studies have relied methodologically on the electronic questionnaire tool through the sample-social survey, in order to identify public attitudes; while a few of them have been interested in the qualitative analysis of the internet memes or caricatures related to a specific issue of public interest, such as the issue of Syrian refugees, or special to a specific comedian, in order to explore his intellectual tendencies and the style of art to which he belongs. [6, 10, 12].

3) The previous studies that dealt with comedy varied according to the scientific specialization, and were more related to psychology and stemmed from psychological theories, while others belonged to the specialty of linguistics, which focused on analyzing cartoon images and memes using semiotic analysis. Added to that, the media studies that are more interested in the field of journalism and propaganda, marketing, and satirical television programs, using the Theory of Media Frameworks, Uses and Gratifications. However, there has been an absence of sociological studies in this field, which confirms the importance of the current study, especially, with an emphasis on the role of comedy in facing crises and coping with them during previous historical eras; in addition to its role in expressing the identity of society, as confirmed by the study of [6, 11, 15].

4) The results of the previous studies showed the role of the comic content in influencing society and others, in the field of advertising and marketing. This depends on a number of intermediate variables that affect the attitude towards humor, such as the need for humor, the attitude towards the comic character, previous experience with the product, the degree of innovation in advertising, frequency, and the duration of the advertisement [4-9, 24].

5) in addition to its influence on the press, as it enriches participation, personal interaction, discussion and dialogue, and the effect on issues of public opinion, and television program [2, 6, 24].

6) There is a limitation in the studies that deal with comedy and the Corona pandemic, including one study on the Egyptian society specialized in linguistics, which has been concerned with analyzing memes linguistically only. As for the other two studies, they belong to the specialty of psychology, one of which is in Jordan as an Arab country, while the other is a foreign study. These three studies recommend the need for more research on humor.

6. The Theoretical Framework

The study launches from Bergson's Theory of Comedy, as well as the phenomenological approach for examining of social phenomena and The Social Satire Theory and the theory of Risk Society of Ulrich Beck.

6.1. Bergson's Perspective

Henry Bergson is one of the first theorists to take an interest in comedy from a functional perspective. He described comedy as a common social basis, and it is used as a means of exclusion and thus a means of social correction and a form of social control [16]. Bergson believes that laughter has an important social function that may be considered as a social punishment for a person who performs wrong behavior as a means of deterrence that may push him to quit this behavior and not become an object of ridicule later. In addition, laughter is considered as one of the methods of warning; as society is always averse to sclerosis of all kinds, so laughter is a tool for correcting and restoring a perfect and healthy society [4, 28].

Numerous studies have also indicated that the functions of comedy may be psychological and social. There are disaster and crisis jokes that represent a way to deal with unpleasant experiences, and aim to move away the individual from negative feelings such as fear, sadness or shame. Sociologists Peter Berger (1997) and Scheff (1990) confirmed on the psychological effects of comedy and its utilitarian dimensions. Hence, the functions of comedy are not fixed, but depend to a large extent on the type of relationship, the social context, and the content of the joke [16].

6.2. The Phenomenological Approach

The phenomenological approach depicts comedy as a realistic view of understanding the social world. It is selective in terms of methodology, combines textual analysis with historical data, and requires a certain vision of reality.

According to the sociologist Zijderveld (1982, 1983), comedy is playing with meanings in various areas of life, and playing with meanings is necessary to build meaning and daily life, because it is capable of social negotiation. It also contributes to people's awareness of the reality of social life itself. Comedy is like a transparent glass that allows us to

seeing the world and ourselves in a way that is slightly distorted and therefore disclosing. Davis (1993), also believes that comedy has the ability to expose reality and may be an assault on reality.

6.3. The Social Satire Theory

Satire is a kind of satirical philosophy, and it is an image of a loud view of life, as it is a picture of the society that the satirist mocks. There is not a society that stands without crookedness, defects and social diseases, and comedy could be the safe way to correct this crookedness. Comedy has different connotations, including political and social connotations. Comedy is not intended for laughter and amusing or searching for entertainment and bringing pleasure only; comedy has different connotations, including political and social connotations. Comedy is not for the purpose of laughter and laughter or to search for fun and bring pleasure only, but rather, it is a portrayal of the political situation with a kind of irony, sarcasm, criticism, humor or other elements. People often resort to comedy when they feel pressure on them; so, they fear it, and try to relieve themselves with colors of humor, attempting as well, to correct the governors in order to correct society, treat diseases, or alleviate societal crises [4].

6.4. The Theory of Risk Society

Ulrich Beck, a German sociologist, indicated in his book "The Sociology of Risk" that the risk society emerged in the middle of the 20th century, which concerned with how to manage risks, confront them, or adapt to them. He emphasized that the risk society is not limited to environmental and health risks alone, but rather includes a whole series of interrelated changes in all areas of life, such as changing employment patterns, job insecurity, the retreat of the impact of values and customs, the erosion of the traditional family, and others [18].

Regarding the risk society of Anthony Giddens - the contemporary English sociologist - he highlighted the relationship between those risks and the repercussions of globalization. Many of the changes resulting from globalization pose new forms of risks that are different from previous times. He also linked risks to the developments of the industrial society. As a consequence of the expansion of the fields of industrial sociology and the storming of new horizons such as the conquest of space, the need to develop methods for calculating and predicting risks arose. As a result of the expansion of the fields of industrial sociology and the storming of new horizons such as the conquest of space, the need to develop methods of calculating and predicting risks has arisen. Giddens identified two basic types of risks: manufactured risks, which are those in which man intervenes voluntarily and results from insufficiency and lack of experience and natural hazards, which do not interfere with human existence, and represented in: epidemics, floods, droughts, the environment and natural disasters. Giddens concerned much with those man-made risks that entail great

environmental and health risks.

6.5. The Theoretical Issues Oriented to the Study

1) Comedy is a social phenomenon that has apparent and latent social functions.
2) The functions of comedy are not fixed, but rather vary according to the social context.
3) Comedy is necessary to build meaning and daily life because it is capable of social negotiation and contributes to people's awareness of social reality through playing with meanings.
4) The Corona pandemic is one of the current risks associated with the 20th century, which must be confronted and adapted to.

7. The Methodological Framework

The study belongs to the descriptive-analytical type of studies; as it was interested in revealing the role of comedy and its benefits during the Corona pandemic.

7.1. Data Collection Tools

A qualitative content analysis of 13 comic "figures" that dealt with the Corona pandemic in a comedic way was conducted in the period from October 1, 2021 to December 30, 2021. The selection was deliberate, taking into account the following criteria:
1) high level of participation and admiration,
2) spread of the 'post' on electronic pages,
3) diversity in forms of posts, and sources of the published material.

The content analysis relied on the semiological analysis approach of Kres and Van Leeuwen's (2006) [25] The post was analyzed for its nature, source of inspiration, language, elements of attraction, mechanism of influence, purpose, comedy genre, pattern and size of interaction, type of influence, and type of influence. In addition to An electronic questionnaire form was used to identify the positive and negative effects of comedy from the point of view of the Egyptian public. The reliability degree was calculated using Cronbach's alpha coefficient (0.829).

7.2. The Demographic Characteristic of the Study Sample

The electronic questionnaire has been applied to a sample from the public, with a sample size of 325 items. The results show that (40.9%) of the sample from males and (59%) from females. Most respondents have university education and postgraduate education.

8. Discussing the Results

The results of the study have been analyzed in the light of the study objectives, the theoretical framework and this will be explained as follows:

8.1. The Connotations and Implicit Meanings of the Comedic Figuers

Figure 1. Explain Corona virus is not a cold.

Figure 1 is a scene from a movie with a written text. It is part of a movie and belongs to the style of situation comedy, where the likeness of the Corona virus appears in the body of the artist Yasser Galal and he surprises the artist Ghada Adel. It captured a large number of participation that reached 2300, and 712 comments, of which 659, or 91%, related to the topic. The goal of the post is to laugh a lot and to raise awareness that the Corona virus is not a cold. The form of interactions with the figure varied between laughter, love, sad emotions, supports, and astonishments. Some comments were laughter through "emotion" or cartoon pictures.

Figure 2. Denounce the vaccine of Corona virus.

Figure 2 to say that: "Oh, brother, if they had vaccinated you anise, your throat would have been warmed up"

The figure "Oh, Brother, if they had vaccinated you anise, your throat would have been warmed up" is a personal creativity that aims to criticize and denounce the vaccine used in the Corona virus. The figure witnessed a large number of interactions between 6288 laughter, 989 participations, and 1166 likes. The number of comments reached 254, of which 243 related to the topic at a rate of 95.7%. Some comments were directed in a way that confirms the weak effectiveness of the vaccine, such as "Allah is sufficient for us," "By God, indeed," "You are right," and "There is no need for the second dose."

Figure 3. The announcment about the presence of the new "PA2".

The goal of the figure 3 is to announce and raise awareness about the presence of the new "PA2" mutant in a comic image suggesting that the new mutant is a newborn of the Corona virus. The figure got a number of interactions, with 1536 laughter, 433 likes, 200 shares, and 364 comments, most of which were related to the topic by 99%. Comments such as "Calm down, Uncle COVID", "You are married to the wife of the Devil, but the Chinese version", "May God destroy the strong and destroy you, Sheikh", "How could we spend on all these children?!, God destroys your house, "What is happening? We are we tired of !", "COVID, or a rabbit? Why don't you have some rest !!", "The issue has gone beyond jesting,", "You made us bored,", "God does not bless the father or the newborn, may God cut off your offspring," "May God stop your growth," and "Esther, Lord," all of which stress the excitement of fear, extreme anxiety, and a state of sadness.

Figure 4. It expresses the love of Corona and its mutants.

Figure 4 is a personal creativity from the 'admin'. It uses phrases that indicate love, likens the Corona virus to the beloved and the wife, and prays to God to bless her and bless their children from the new mutants. The goal was to make people laugh, and the laughter interactions reached 1512, 227 likes, 113 participations, and 121 comments. The comments were largely negative, but also in a comedic manner, such as

"May God take you, the take of the Mighty and the Dear", "May God disperse you and displace your children", "And from love what killed," "God suffices you, Where didi you send my sense of smell?" "May God cut you off," "A calamity has come to take you," "I live and see you as an endangered single, Oh COVID," "Curse of Amon be upon you," and "Even you, Oh Covido, had you been engaged and brought children to us, We got sixty defeats".

Figure 5. The criticism and sarcasm of Corona virus.

Figure 5 is a personal creativity from the 'admin'. It is a written text, "Bad weather is back again, Hope me have the same". Slang was used in the figure, and the mechanism of attraction was represented in a 'trend'. The mechanism of influence was represented in criticism and sarcasm. The figure received a large number of interactions, with laughter reaching 10714, admiration reaching 1874, participation reaching 552, and comments reaching 657. The majority of the comments emphasized fear, anxiety, and intense dissatisfaction with the return of the virus such as: "Brother, I hope you will never come back", "Oh, Sheikh, God suffices me, He is the best disposer of affairs in you", "have some rest - I hope you will be destroyed", "Oh God, remove the epidemic and the scourge from us", "O uncle, from you to God ", "Away from evil " "We don't want you".

Figure 6. The more attention with corona virus.

Figure 6 says that:"He is nineteen, COVID, Hey, you nineteen, why you became frightening?" It had 1177 likes, 320 participation, and 236 comments, most of which were related to the topic. The figure was intended for laughter, and used metaphor for the famous football player Mohamed Magdy. The method of attraction was the "trend" and repetition of words, and the use of colloquial language.

Examples of comments include "It is the nineteen-number that frightens us because the number of the case's owner lies in it and so on", "The second nineteen became more frightening than the corona virus" and "Afsha made us happy by the final blow".

Figure 7. The announcing the closure of the State of Netherlands due to the spread of the Corona virus.

Figure 7 is a real news from Al-Youm Al-Sabea newspaper announcing the closure of the State of Netherlands due to the spread of the Corona virus. It has received 612 likes, 266 laughter, 321 shares, and 142 comments, most of which were related to the topic. Some of the comments were with the aim of laughter, while others denounced it, such as "God forbids, May God protect us", "with God's help, Egypt is preserved", "the gates of hell are locked on you bro, have mercy on us", "people are fed up", "from you to God", and "there is no power but from God".

Figure 8. Awareness and caution about Corona that is not a cold.

Figure 8 is a scene from a movie in which Corona is likened to the artist Yasser Galal, who is in a state of confirmation that it is not an ordinary "cold". The figure is for the purpose of awareness and caution, and received 310 likes, 273 shares, and 136 comments, 96.3% of which were related. It belongs to the style of comedy of ideas, and the mechanism of influence was denial and exclamation. such as: "Hushhh shut up, do you know more than the government? it said it is cold", "I swear to our prophet whatever happens, it

is cold", "don't be nervous", "be calm COVIDo". Some comments emphasized fear and anxiety, while others suggested recklessness. such as: "don't hurt us our lord with it", "Oh my fear", in addition to others that suggested recklessness, such as: "by God, there is nothing called Corona".

Figure 9. It emphasis that the virus is not cold.

Figure 9 is a scene from a movie by Adel Imam, which uses the virus mark on his head as an emphasis that the virus is not cold. It has received 2,111 likes, 18,763 for laughter, 6,500 for shares, and 1,400 for comments, of which 93.5% were related. Most of the comments were aimed at laughing, but some emphasized the seriousness of the virus and aimed to increase awareness such as: "the spread is terrible", "Lord, we have to understand what we are in", "praise be to God, I lost all senses and believed", "we ask God for wellness".

Figure 10. It Expration about "Home Isolation in Egypt".

Figure 10 looks like a scene from the series (I will not live in my father's robes) and accompanied by the text "Home Isolation in Egypt". It used the method of denunciation and criticism for one of the famous social customs in Egyptian society, with the aim of urging behavior modification and abandonment of this habit during the Corona pandemic. The post has known a large number of interactions, and laugher reached 7102, 829 likes, 1200 shares and 847 comments, of which 94.5% were related to the topic. Some comments confirmed the behavior, by "we are swear to God", "it really happened", "we are ", "when mother is infected by Corona", "our family", "we are ", "I know well hahaha" while others denounced the behavior by "it is a birth not isolation," "By God, it didn't happen".

Figure 11. The warning of the spread of infection.

The source of Figure 11 is a real news from a television channel called Cairo "Al-Kahira". The text "infection at first sight" is accompanied by a symbol "heart" to express the virus and the infection that it transmits as if it is a state of love transmitted through the language of the eyes. The mechanism of influence is criticism, ridicule, and simile in the written phrase instead of "love at first sight". The post got a large number of interactions, with the number of laughter reaching 6900, 1212 likes, 212 for exclamation, 138 for sadness, and 1500 comments. Most of the comments were related to the topic by 95.6%, for the purpose of criticism, ridicule and provoking laughter such as: "don't look at him, or it will infect you", "Oh its beauty", "The look of the Omicron hit me and the Lord of the throne saved me", "chapeau Youssef Al-Sharif" with some expressing fear and concern about the spread of the virus such as: "God protects us and keeps the epidemic away from us", "God protects us", "There is no power but from God".

Figure 12. The vaccine from the Egyptians' point of view.

Figure 12 is a comedy of ideas that expresses the Egyptian people's curiosity at the infection with the Corona virus despite taking two doses of the virus vaccine. It uses a scene from a movie and the Ministry of Health's logo as a means of attraction. The figure witnessed a large number of interactions, with 1500 laughter, 260 likes, 14 sadness, and 242 shares. However, the number of comments decreased to 73 comments, with many expressing sadness and anger from

the vaccine. Such as: "don't bother us", "if I was vaccinated with honey, I won't cough as I do now", "Omicron is the official name and the nickname for the Egyptians is "cold", and what will the one who took three doses do!!".

حسابك معايا انا

😂❤ 7K　　　　　　387 comments · 962 shares

Figure 13. Explain the threat of the Corona virus.

The admin used a well-known character in a football match to illustrate the threat of the Corona virus. The figure 13 received a large number of interactions, with laughter reaching 6300, admiration to 615, love to 962, and comments to 387. Most of the comments were going in the same direction, confirming the Egyptian people's distress with the referee and their wish for him to be infected with the virus. These comments like as: "Well done COVID", "hey, come on", "COVID, don't look at him a lot", "get him and save us from his mother", "stick to his nose", "Allah suffices me, and He is the best disposer of affairs", "He really deserves", "Better". The mechanism of influence was the analogy and the style of the threat was clear from the image.

8.2. The Factors Affecting the Use of Comedia During Corona Pandemic

1) The results of the quantitative analysis showed a high degree of eagerness of the public to pursue social media during the Corona pandemic, with 64%. This highlights the importance of social media for interacting through discussion, dialogue and the establishment of sound social relations. The use of motives of social media during Corona pandemic were multiple, with entertainment and leisure time being the first priority 74,2%, followed by following up news and increased awareness of precautionary procedures.

2) With regard to the extent of the spread of comedian posts during Corona pandemic; The results showed a large and significant spread of the virus among 55.4% of the sample, with an arithmetic mean of 3.6 and a standard deviation of 1.2. This was in line with previous studies that have emphasized the role of comedian content in being more influential and attractive to individuals, and thus more widely seen and shared.

3) The need for humor during the pandemic was on top, with 79.7%, and overcoming anxiety and tension 44.9%, and obtaining information 37.8%. This confirms the sociological theories of the use of humor, which assume

that the reasons for resort to humor are motivated by the feeling of pressure. it is used to alleviate pressure on the social individual and act as a deterrent to the rulers and society, as it is a calendar and a correcting tool for society.

4) The results show that there are attractive factors associated with comedy posts that affect public attitudes towards them, such as being laughable, form of the post, comments of followers, use of celebrities, and more comments.

5) The study showed that Internet comedy during the Corona pandemic had both positive and negative effects, with the reduction of stress and tension being the most important. It also increased knowledge and awareness by 44.9%, and understanding the content of the message by 42.2%. However, there were some negative effects, such as boredom (24%), recklessness and indifference, (22.2%), lack of credibility (16%), and fear and anxiety (1.2%). This is consistent with the results of several previous studies that have confirmed the role of comedy in being more influential and attractive to individuals, and therefore, more watched and shared.

9. Conclusions

1) The results of content analysis through semiological analysis showed the importance of comedy as a deterrent and evaluation tool for some wrong behaviors in society with the aim of changing and getting rid of them, as Bergson assumes; it is a tool to portray reality through sarcasm, ridicule and simulation, or to highlight the flaws and problems creatively. This was evident from the spread out of comedy posts that expressed the extent of fear from Corona virus and its new mutants in addition to criticism of the Egyptian people's disregard and carelessness towards the virus and considering it an ordinary cold, and this was for the purpose of raising awareness and caution.

2) Comedy is a social phenomenon related to the social context in which it exists; this is shown through interactions and comments with comedy posts that came not only for the purpose of laughing, but to express and preserve social reality as well. The functional theory assumes, comedy has positive effects represented in entertainment, amusement, avoiding anxiety and tension, accepting and adapting to social reality, particularly, during Corona pandemic (as a model), in addition to the alerting purpose in order to stay away from wrong social behaviors and habits, in attempt to change them, increase awareness and caution about Corona pandemic and its repercussions.

10. Suggested Topics for Study

The subject of comedy requires further future studies in the field of sociology and anthropology, in order to identify:

1) The role of comedy in exploring the identity of

Egyptian society and its culture.

2) The ethical, organizational, and cultural determinants of internet comedy.

3) Determinants of the responsible role of comedy content producers through the social media.

4) Satirical television programs and their role in facing societal crises.

5) The Egyptian joke and its relationship to folklore and community identity.

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