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THE RHETORIC OF ADVERSITY CORONAVIRUS IN FACEBOOK WRITINGS

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ABSTRACT

This study aimed to present a set of findings related to the phenomenon of "rhetoric of adversity: Corona in Facebook writings." One of the most important findings was that despite the severity of this adversity, the voices of keyboards did not fall silent, pens did not stop writing, and smartphone screens did not turn off. As the adversity continued, people's awareness of it continued, scrutinizing its details, and blogging remained active and vibrant. This study also showed that writers and intellectuals were preoccupied with the crisis, and their texts expressed this. The writing achieved its achieved message when it produced its intellectual and cognitive framework at the level of different forms of writing and creativity: articles, cartoons, and jokes in artistic forms that share in the production of appropriate language and style with its own communicative purpose, foremost among which is the communicative purpose of connecting with the recipient. This study also showed that the field remains open for studying the artistic forms produced by the crisis, which achieved their own eloquence.

KEYWORDS: Eloquence, Adversity, Coronavirus, Facebook, aArtistic Forms.

1. INTRODUCTION

Life does not stop for adversity or other misfortunes, disasters, and the like. Rather, it is a series of crises without which humans would not gain life experience and the ability to face them. Life is nothing but a series of disturbances, struggles, and conflicts with various forces: the self, others, and fate. Abu al-Ala al-Ma'ari expressed this best when he said:

Life is all hardship, so it is only to be expected from those who desire more

Sadness at the hour of death is lost in the joy of the hour of birth.

The sleep of death is a rest for the body, and life is like wakefulness.

Because everything in life has multiple aspects, every situation has its own circumstances, context, and language. Situations create ways of expressing themselves, forming their eloquence and producing literature that is marked by their character and expresses their time.

The coronavirus crisis erupted at a time of explosive growth in knowledge and new media, where everyone with a pen has a means of publication and a channel of communication, putting the world in a state of constant live broadcasting. One of the consequences of the crisis was that governments and decision-makers were forced to impose a lockdown, which confined everyone to their homes, leaving them with no outlet except for means of communication: WhatsApp groups, social media pages (Facebook, Twitter), and the pages of literary figures, intellectuals, and writers became platforms for launching ideas, comments, and daily updates on the event that dominated everyone's thoughts.

It can be said that no matter how spacious a place is, it becomes cramped when confined within four walls, no matter how wide the space between them. When spaces become cramped, the imagination takes flight, and people seek ways to communicate with the world around them. This became clear when everyone realized that home confinement was inevitable and supported by governments imposing fines on violators, forcing everyone to stay in their homes, there was no way out except to communicate through social media pages, which turned into family councils, and WhatsApp groups and other means of communication with multiple functions proliferated, their scope expanded and they became effective around the clock, serving as news agencies that broadcast their content every minute, therefore, approaching social media pages provides an opportunity to explore human thinking

and the impact of the crisis on it.

Hence, this study monitors the artistic forms that resulted from the preoccupation of writers and intellectuals with the crisis, whether in the form of articles, cartoons, or jokes, using appropriate language and a style with its own eloquence, foremost among which is the eloquence of communication with the recipient.

2. APPROACHES TO THE CRISIS IN WRITING

Despite the feelings of fear and anxiety that overwhelmed everyone and united all human beings, the approach to the crisis in writing took three basic revealing paths:

2.1. First: The Crisis Itself

Coronavirus as the virus causing the crisis, with writings focusing on the virus, its nature, its effects, how to prevent it, best practices for treatment, and the history of humanitarian crises with epidemics in particular.

In accordance with the saying, "To mention clarity in times of obscurity is clarity, and to mention obscurity in times of clarity is obscurity," when faced with difficulties in life, people escape from the present moment to the past, remembering, or to the future, looking ahead, the crisis had manifestations on three levels that shaped the writing during the crisis. Some writings recalled previous crises in human history and how humanity succeeded in overcoming them, to ease and comfort the soul, or to instill a spirit of resistance in those experiencing the current crisis, which led some to exaggerate in their recollection of natural disasters.

Most of the writing in this regard came from specialists (doctors and scientists) and was based on previous sources that writers used to allay concerns and instill reassurance.

Without abandoning his journalistic specialization in economics and his coverage of international and local economic issues, poet and journalist Momen Ahmed (an Egyptian poet and journalist) turned his Facebook page into a medical platform to broadcast news about the virus and publish medical videos by Western and Arab doctors, which the writer carefully selected to present to his followers. This news goes beyond simply tracking the number of infected and deceased people; rather, it is predominantly educational and informative in nature:

-May 17, 2020: The author announced that he would be broadcasting a series of educational videos in the coming days: "There is a trend toward

coexisting with coronavirus.

The solution is to boost our immune systems through food and healthy living.

I will start posting videos by experts in this field immediately."

-May 17, 2020: A natural diet to prevent coronavirus and boost immunity, presented by the renowned Arab scientist Dr. Mohamed Fayed.

-May 18, 2020: Coronavirus attacks the blood, and the solution is a natural plant-based diet because it is the key factor in boosting immunity.

- May 26, 2020: Masks made of layers of blended cotton fabric + chiffon are better at preventing infection than surgical masks and some types of N95 masks.

Don't give in to the blackmail of merchants.

Because the writer is keen to document his sources and cite them objectively, the page has gained the trust of readers and followers, as evidenced by their responses and comments.

The writer is a model for other similar pages, most of which are dominated by undocumented transfers and unverified publications, making them a space for conflicting statements and contradictory health information that has occupied a large part of the attention of followers of social media pages in exporting a huge amount of information about the virus, but some of which contradict each other, with the increased need for general health information and preventive measures in particular, videos have been widely circulated and reposted to an extent that has not fully achieved the desired results in raising awareness and preventing infection, this explains the increase in the number of infections in many Arab communities, which has caused much of this media content to lose its ability to achieve even the minimum level of communication with its audience.

On the other hand, dozens of pages, writers, and programs have appeared, whose guests have presented many misconceptions and hasty, undocumented information, causing much confusion and doubling the lack of trust in some of what the Arab media presents, this has become a source of ridicule, which has had a negative impact on Arab society as a whole, including Hadid's "Shalloulo" (a popular Egyptian dish consisting of a mixture of dried Molokhia and garlic), which is just one example of irresponsible media coverage that has caused viewers to lose confidence and turn away from visual media in particular, turning instead to other sources, including the pages of writers and intellectuals, especially those they know or are connected to, a connection based on a degree

of prior trust, which is one of the reasons for the increase in visitors to such pages, which perform integrated functions, including:

-Social communication to escape the crisis of home confinement.

-Entertainment for the same reason.

- Obtaining information gained from trusted sources (often, someone's role is to pass on information or messages to others, who believe and accept it because they trust the source (the passer-on, not the producer), which means that trust in the source outweighs trust in the information).

Superficial media coverage has played a role in some people's disregard, which has exacerbated the crisis in many cities and countries, making the general public more in need of reliable sources.

2.2. Second: The Crisis in its Effects

This is the context that represents a form of resistance, a system of defense, defending humans against the virus and its consequences, and attempting to overcome the effects of the virus's arrival as an unwelcome guest on earth, spreading terror in everyone's hearts and narrowing the spacious areas of the earth so that there is no longer a completely safe place, one of the most prominent effects of the crisis has been the activity of pens writing, analyzing, and attempting to comprehend the crisis in its various aspects, all of which have moved between two seemingly opposing poles, even though they share the same goal: sarcasm and seriousness, with spaces in between that sometimes moved between the two poles and sometimes brought them together. The first was an expression of the state of fear that sometimes drives people to act out of a sense of futility in a situation characterized by uncertainty, while the latter was an attempt to escape from the crisis and find coherence in order to dispel the uncertainty of the situation, in this context, several trends emerged, which can be summarized as follows:

1-Waiting windows: the central calm in the middle of the storm: life goes on, this is a group of intellectuals who were not completely preoccupied with the crisis, but rather believed that there was an area of calm in the middle of the storm, so they continued with their projects that had begun before or during the crisis without being completely affected by the crisis and its manifestations. Among them is Dr. Mohammed Hassan Abdullah, who publishes two series of articles on his Facebook page almost daily:

The first: Scattered Pearls, which the author began on September 27, 2018, and continues to this

day, he announced it a week before that date, setting its limits and revealing its nature: As for the coming period, we will fill it together with selected texts from heritage sources that we believe deserve to be dusted off and presented to the modern reader in an appropriate form. It will be at the same time as usual (next Thursday), under the title: "Pearls... Scattered"! (Prof. Mohammed Hassan Abdullah's Facebook page).

Second: The Rich Catch from Al-Babtain's Dictionary: A weekly series published by the author with a meaningful and revealing statement: "A dictionary of this type (poetry) and level (encyclopedic) should not take its place as a (cultural) ornament on the shelves... It is a comprehensive life and a renewed experience that calls out to those who interact with it" (Prof. Mohammed Hassan Abdullah's Facebook page).

The series continues uninterrupted to this day, and its continuation, indicative of determination, shows that awareness of the crisis does not mean devoting oneself to it, but rather that life must go on, defending itself and striving to survive, and that human thought surrounds crises even when they befall it and intensify.

2- Exit gates: These are gates that writers are keen to open for their audience, they carry the power of awareness and work to mobilize human consciousness about the consequences of the crisis and its social impact on all areas of human life, as well as best practices for coexisting with the virus in daily life. Moroccan writer Najib Al-Aoufi is a prime example, he writes calling for coexistence with the crisis in general, and with quarantine in particular, setting his own example for overcoming the current situation: "Quarantine undoubtedly provides a welcome opportunity for solitude or isolation, conducive to reading, contemplation, writing, drawing, listening to music, watching films, and developing cultural and cognitive abilities... in other words, it allows us to recapture the beauty of cultural time.

It is also an opportunity, as the thinker Edgar Morin said, to "get rid of all this artificial culture whose flaws we know. It is the right time to get rid of our addictions. It is an opportunity to realize the human truths that we all know but have hidden in our subconscious, namely love, friendship, and solidarity, which give meaning to life." From a conversation with Edgar Morin about the coronavirus pandemic (French philosopher and sociologist).

According to expert surveys, there has been a cultural increase in reading, learning, viewing,

listening, and remote communication during the ongoing lockdown.

Every hardship contains a blessing. Every harm is beneficial, according to the saying that has become a "necessary" thing in these lean times (writer Najib Al-Awfi's Facebook page)

The writer presents his view logically, revealing the positive side of quarantine, based on statements that make sense and drawing on statements that establish a connection with his audience through a familiar area, where the statement "Every harm has a benefit" is a variation on the saying "Every harm has a benefit," which is a well-established and widely accepted saying, meaning that it establishes a common ground on which communication relies to achieve its purpose when it achieves its primary goal.

On the other hand, under the headline "Women are more affected by the effects of Corona," writer Khaled Al-Asma'i addresses one of the social and economic effects of the crisis: The coronavirus has exposed all aspects of deep-rooted inequality in societies, where many female employees have been forced to stop working due to the pandemic, as a large proportion of women are employed in insecure and informal jobs and work in the sectors most affected by the pandemic, such as tourism, hospitality, and marketing. Only women remained fully competent in the most dangerous field for their lives, the health sector, whether as doctors, nurses, or pharmacists, while in other professions, women lost their jobs or were given compulsory leave at higher rates than men." (Khaled Al-Asmaei: Women are more affected by the effects of coronavirus)

To support his argument, the author backs up his claims with figures and statistical and scientific studies. The crisis, which spared no one globally, did not stop at national borders, was not confined to a particular group, and did not recede in one direction or another, but its impact on women was different and significant: While the repercussions of the virus have affected all groups and all ages, its economic and social effects have varied between permanent and irregular employment, and have also varied between other professions. The tourism sector has been completely destroyed, with an %80 impact on the aviation sector and a %40 impact on the transport sector. However, a study conducted by a German university confirmed that women are more affected by the effects of COVID-19 than men, at the level of the world's population and not individual countries. (Khaled Al-Asmaei: Women are more affected by the effects of COVID-19)

The author, in determining a situation that has

implications for the world, places human society in the face of facts that play a role in raising awareness of what must be taken into account when developing plans to emerge from the crisis after understanding its impactful aspects.

Despite the negative implications of the idea of inequality, which the author uses as the title of his article, he leads us to something even more serious than equality in terms of the crisis and its consequences, which makes the idea of inequality seem insignificant in comparison to another crisis that has a greater impact not only on women but also on the family first and foremost, and on human society second: With the spread of the virus, social ills have been exposed and vary from country to country. It is natural for cases of domestic violence to increase after people are forced to stay at home at a time when they are gripped by fears and worries about job loss, lack of money, and the risk of infection. It is not normal for the rates to double with a significant increase in the number of reports of domestic violence, in France, for example, reports of domestic violence increased by a third in the first week of quarantine, while in Australia they increased by %75 and exceeded %40 in the Middle East. and doubled in Lebanon by %100. Women constitute the vast majority of victims of domestic violence. Statistics indicate that women in the United States are twice as likely to be victims of domestic violence by their partners and 14 times more likely to be raped. (Khaled Al-Asmaei: Women are more affected by the effects of COVID-19)

The writer's serious approach, his reliance on figures, and his status as a journalist who follows every new development and pursues information supported by documents, had an impact in alerting us to what we are aware of, however, some people tend to approach the issue in a sarcastic manner, which is one way of dealing with the crisis, but it may lead to adverse results, the distress caused by home confinement may be a reason for sarcasm, but it does not provide solutions or plans for overcoming the crisis, as has happened in the media in some countries around the world, momentary sarcasm leads to the illusion of escaping the moment, which makes it seem like a numbing agent whose effects wear off, revealing the pain and exploding the suffering.

Journalistic writing represents a unique sphere in confronting the crisis, at a time when literary writings focus on the philosophy of the crisis and deepen the sense of its consequences, and in the absence of visual media, journalistic writing represents a sphere that gains credibility, and the

viewer's trust in satellite media figures declines, in addition, the logic of writing is always much deeper than the logic of the exposed face of satellite TV journalists, which gives the written word its credibility and weight in contrast to the verbal nature of talk shows that are not based on documentation and in which dialogue is left to chance.

If we take the writers Talaat Ismail and Khaled Al-Asmaei as examples of journalistic writing, we find two writers who move in multiple, overlapping circles, not confined to a single circle in terms of location, a single issue in terms of ideas, or a narrow time frame, each adopts a much broader perspective than simply focusing on society through a narrow lens.

The Joke

Jokes are a kind of concise expression of an issue, and they are one of the means of expression used by Egyptians in particular and Arabs in general, the Egyptian people, for example, face all their problems with jokes and resist tyranny with them, even in the darkest circumstances, Egyptians never stop producing jokes, and modern means of communication have expanded the scope and spread of jokes, the conditions of home quarantine have provided factors that have created fertile ground for jokes to grow and flourish as a form of resistance, and indeed as a way of overcoming the negative effects of home quarantine, which represents a psychological burden on everyone.

The coronavirus joke has retained its basic condition and main rule: anonymity, the anonymity of the author, which is a constant condition for jokes throughout history, as most jokes in circulation are anonymous, a condition that gives them their legendary status and brings them closer to the characteristics of myth. "At this point, the joke meets the myth to become itself a myth of contemporary man, performing the same roles that the myth used to perform, declaring that it (the joke) is the myth of a world that has long since ceased to produce myths in their traditional form (such as long stories). If the myths of the world are finite, their production lines have stopped, and the world has no choice but to restore its myths through interpretation and remembrance, in contrast, jokes continue to be produced, and the mind does not stop producing myths that are different from what the world has known before, ancient myths were based on great stories; stories that conveyed a grand image of the events of the ancient world, where people had ample time to follow long stories and epics, unlike

today, where the circumstances of the historical moment force people to fulfill the most pressing and powerful demands of their lives, leaving them breathless in pursuit of minor myths (Mustafa al-Daba, 2017: *The Joke: A Myth of the Modern Age*).

The Joke Carries Expressive Energy That Operates on Two Basic Levels

- **A seemingly superficial level:** An expression of the current situation through description, which the recipient notices immediately upon reading the joke, as at first glance it reveals its apparent side, the side of pleasure, which means that quick communication is achieved based on the interesting side of the joke's text, and there is no clearer evidence of this than the recipient's immediate response to it before its other, deeper side is revealed to them.

- **Deep level:** Mocking the current situation, which goes beyond the previous level in that it reveals the true purpose of the joke, which goes beyond simply describing the situation to mocking it, where the description is not emotion, but rather the mockery is emotion, this is the level at which the eloquence of the joke is formed as emotion matching the circumstances. and as an expression that achieves communication at its second level, the deep level.

If the first level has an effect on the recipient's psyche (moving from a state of stagnation to a state of relief and laughter), the second level has an influential role in the recipient's awareness of the mind's work in perceiving the deep meaning of the joke.

Without changing from the previous well-known and common form, the joke itself was presented in two basic forms:

- The traditional written form adopted since before the advent of new media.

- The evolved form combines images and words, and is either produced specifically in this form or is a reproduction of an old joke that has been reproduced through dramatic portrayal.

The first form is found in traditional jokes that have spread through social media groups and pages, and which generally express people's frustration with the virus and the resulting lockdown:

-One of them says: "Being at home, I discovered that I have a family and children whom I got to know for the first time."

- "Go down to the square, Jamil, and relax."

- "A letter to wives during quarantine: Your husbands are your prisoners, so treat them well

according to the Geneva Convention."

- She checked her husband's phone and found the name "Corona." When she asked for the number to find out who "Corona" was, the phone ringed!

- A message to mothers: "The world is about to end, so feed your children from those hidden cups in the buffet."

- After the resounding global success of COVID-19, China is preparing to launch COVID-19 Plus.

- Uncle Sayed al-Qahwaji came to me in a dream and said, "My son, you are one of the ten coffee evangelists."

- In 2020, the ancient Egyptians kept their outdoor clothes, believing that there was life after the lockdown.

All of these sayings are jokes that use sarcasm as a means of expressing the crisis, in addition to the characteristics of jokes in their reliance on brevity and precision of expression, even though their stylistic forms vary as they move between societies, as jokes retain their content while being free.

From the constraints of a single style. Jokes work to convey their content while freeing their wording from the obligation to adhere to a single formula, which is noticed by its recipients participating in a number of WhatsApp groups, for example, when the joke comes to them from more than one source, they notice that it takes different stylistic forms, which may start with a change in a single word to a change in the structures and styles adopted by the single joke as oral narratives that do not lose their oral nature when transmitted through a written medium .

The second form was organized into two basic paths in which the joke relied on Reproduction or intertextuality:

- **The first: the visual and readable joke:** this is a joke that relies on both images and words, and refers to the absence of caricature in favor of a reused image to present a joke that takes on an intertextual character, in which the creator invests old dramatic material by using a previous scene from a famous film and reproducing a dialogue or descriptive sentence for the image, projecting it onto the current moment, this type of joke spread widely during the crisis, Its creators drew on dozens of films, including a scene from the trilogy, adding a comment expressing the official decision to open cafes in Cairo and limit their capacity to %25 to ensure social distancing, which prevents the vast majority of cafe-goers from benefiting from the decision to reopen, The paint was based on a dialogue between Amina (Amal Zayed) and Sayed (Yehia Shahin), the protagonists of Najeeb Mahfoud's trilogy:



The image relies on layers of meaning accumulated over time, starting with the triad and the mental image of Mr. Sayyid and Amina, passing through all the connotations of the image in the collective consciousness, and ending with the new

scene that the words (commentary) give it a new presence that does not contradict the old presence, but rather strives to employ it, build on it, and develop it.



In another scene that mocks greed and profiteering from the crisis, the scene brings together Amina Rizk and Nour El-Sherif in the film *Al-Aar* (*The Shame*), in which the son confesses to his mother after his father's death that his father, known for his piety, was a drug dealer, causing the mother to rebel against her son, rejecting the truth that everyone knows:

The image deeply satirizes the exploitation of mask sellers, describing them as the most sought-after commodity during the crisis, recreating the previous scene and its existing meanings, starting from a well-known area between the image producer and its recipient, the film is one of the landmarks of Egyptian cinema (*Al-Aar*, an Egyptian film produced in 1982).

Just looking at a picture of Amina Rizk and Nour

El-Sherif together is enough to understand the scene or recall its deeper meaning and specific details.

It is a modern form that was the product of computers and their applications, the internet and its spread. Its producers invested in what the internet and YouTube in particular had to offer in terms of providing reliable film material for the production of visual texts, and used it to serve the content and the intended message, achieving widespread popularity on social media sites until it became an everyday language exchanged by website visitors and social media users., Its scope expanded due to the lockdown conditions during the crisis.

Second: Caricature: This is the least common form of satire because it requires professional drawing skills and relies on a single channel (print media), which is almost the only institution that still

uses it in its activities to convey, express, and address issues, in most cases, it is based more on raising awareness than on sarcasm, although it does not dispense with the latter as an effective means of communication and awareness-raising.

In one of his many drawings, Egyptian cartoonist Hamdi Ahmed depicts the coronavirus asking for help from three things: negligence, ignorance, and greed. which is a summary of an image that has been repeated in various forms in response to the crisis,



In another cartoon, the artist depicts the impact of coronavirus and lockdown on humans through a three-part drawing:

- The human being at the bottom.
- Coronavirus directly above the human being.
- Lockdown above both.



Because the lockdown is a human decision imposed by governments on their people, the artist has depicted it in human form, taking up most of the image and dominating the viewer's sight, followed by the coronavirus in size, with humans crushed and compressed by both: the authority of the lockdown and the danger of the coronavirus, the image is presented in different situations: the lockdown is stable, dormant, numb, and emotionless, while the coronavirus is alert and appears stable in a state of near neutrality. At the bottom, the human being is

terrified, falling under two forms of control: the lockdown and the coronavirus.

Without going beyond metaphor, the artist used simile as a rhetorical device of expression, offering three similes, each representing a system of expression in which humans retained their compressed human form, he likened the lockdown to a compressor and the coronavirus to a compressed being, with humans remaining human but in a form that stripped them of their humanity.

2.3. *Third: Beyond The Crisis (Looking to the Future)*

Looking ahead to the future, which is expressed in writings that adopted the term "post," carrying the connotation of human hope inherent in post-crisis, where the term presents a vision of the future that intellectuals see in human life after the crisis that everyone longs to emerge from, or the search for tools for consolation or a vision different from the current foggy picture.

In his article "Corona and Life Disruptions (4-1): The Unbearable Isolation of Human Beings," Dr. Shaker Abdul Hamid says: "Social isolation and loneliness can have harmful effects on general physical and mental health, as well as on well-being or happiness and social welfare. Social isolation refers to having few social interactions or contacts, while loneliness involves a subjective perception of isolation, this is similar to the difference or disparity between one's level of desire for social contact or interaction and the level of actual social contact, an individual may isolate themselves from the world in order to accomplish a task or because they do not wish to interact with others, and they may isolate themselves temporarily and then return to others, as the French writer Balzac did, he isolated himself in order to write, but he did not feel lonely, as he would invite his friends to lavish parties and banquets to celebrate the completion of one of his novels, this was in contrast to Kafka, who found refuge in his solitude from a frightening and mysterious world that he did not want to face. (Shaker Abdul Hamid: Corona and Life Interruptions)

The long article came in parts, using the term "coronarianism" (post-corona). The similarity between this term and the earlier term (colonialism). The term has become popular on social media and among essayists, who have worked to spread it and clung to it as a model for summarizing the crisis in a term that paves the way for writings that look to the future, driven by the hope that the gloom will pass, in its foresight, the term gives its audience a vision mixed with hope for an end to human suffering, while also imposing another, contrasting meaning that raises the same fears as the term post-colonialism.

It is an extended period of time that continues without end, confirming every day the existence of colonialism in various forms that do not suggest the end of colonialism at all, just as the crisis itself and the fear of its continuation impose themselves.

For the same reasons—the hope of escape—the idea of foresight had a clear impact on many of the writings of intellectuals and writers, in his article

"The Legitimacy of Victory over Corona," Talaat Ismail (an Egyptian journalist) wrote:

The world before the emergence of the famous COVID-19 virus, known as coronavirus, will not be the same as it is after it, many analysts and observers of the pandemic, which the World Health Organization has classified as a "global pandemic," agree that life and the priorities of people and governments will change dramatically, starting with social relations between people, through to the way governments deal with their populations, we will even witness a break between the recent past and the future that is taking shape." (Talaat Ismail 2020: The Legitimacy of Victory over Corona).

Journalistically, the phrase with which the author introduces his article seems to be a preliminary conclusion or an announcement of the roadmap to which the article leads, which stops at a set of fundamental points that do not stop at one side: political, social, or economic.

Humanely, the article works to develop the awareness of its audience, preparing them to accept the future after the unfinished event or the expected future, when the writer relies on the consensus of analysts, he emphasizes what he says and instills in the minds of his audience the realization of the future with everything that a person must prepare himself for.

The writer used simple language that could achieve its communicative goal and eloquence based on its own style and awareness of language use, in the previous section of the article, there are two expressions that represent terminology capable of achieving a good level of communicative eloquence:

-Epidemic interactions, a term that relies linguistically on the combination of the modifier and the modified, and semantically fits the scope of the epidemic perfectly, like a chemical reaction that relies on active elements. The more elements there are and the more varied they are, the wider the scope of the interaction. In using this expression, the writer encapsulates a wide range of diverse and multiple effects: social, psychological, economic, and political. The writer warns that the pandemic has a negative impact on all aspects of life without exception, and that its interactions are ongoing and will not only occur in the foreseeable future.

-It will change dramatically: a predicate clause to a previous introductory clause, "life and the priorities of people and governments." The predicate clause, in its deeper meaning, relies on the letter "sin," which indicates the near future, as opposed to "Sawfa," which indicates the distant future, based on the rhetorical rule that "an increase in structure indicates an increase in meaning," which makes

proximity here a warning that the event is imminent and dangerous, meaning that it is important to be alert and prepared to face it with good crisis management. The sentence also relies on the meaning of force in addition to the meaning of danger and warning, as there is a difference between a change that is made with force and one that is made with less force, then, in the connection between the two sentences (the introductory and the informative), there is an emphasis on the meaning of compulsion, whether from governments or people's priorities, as everyone is compelled to change due to the pandemic and its repercussions.

Writers and critics are not required to write daily, no matter how professional they are, unlike journalists who find themselves—due to the nature of their profession and the fact that their work is based on follow-up—obliged to write regularly on a daily or weekly basis, relying on sources available from news agencies and others that pump out huge amounts of information, therefore, journalists must be concise and focused, striking a balance between figurative language and the language of truth, sometimes represented by numbers, the two types of writing have different audiences: writers and critics write for specialists through a medium with its own characteristics, often working on a specific text, even if its references are broad. Unlike journalistic writing, which relies on a broader text, namely reality in all its light and dark aspects, however, journalistic writing is not devoid of figurative language in its objective content or stylistic composition, under the headline: "Corona and American Oil," Khaled Al-Asmaei writes: "The resounding surprise that hit American oil will not be the last, whether for America or the global economy, as Corona surprises, like pregnant nights, give birth to something new. A careful reading reveals that market mechanisms produced this result with absolute logic, possession of millions of tons of crude oil does not mean the hegemony that American economists wanted, Coronavirus is merely a temporary cause, but the basis is based on acquisition and maximization of stockpiling, since the October 1973 war, after King Faisal, may God have mercy on him, stopped pumping oil to the United States because of its position on the war and its full support for Israel, the insatiable machine has controlled the minds of Americans to store as much crude oil as possible, collect it from different parts of the world, store it, play with its prices, and control its markets. (Khalid Al-Asma'i, 2020, Corona and American Oil)

The writer uses the power of presentation and delay to create suspense and achieve rhetorical

communication by starting from a point that the reader knows superficially, or even vaguely (information about the coronavirus remains conflicting and vague even today, months later, as evidenced by the repeated announcements by many medical teams about the discovery of a cure or vaccine, only for all the news to evaporate as if it had never appeared), this ambiguity makes the reader an eager seeker, constantly searching for new information and the truth, and for ways to emerge from the crisis and prevent infection at a time when there is no longer a safe place on earth.

The two journalists produce eloquent communication based on the writing required by the recipient, who is searching for content that is not based on figurative or metaphorical language, but rather on reportage language, far from linguistic embellishment. Therefore, journalistic writing relies on a minimum of metaphor, giving way to language that is closer to the mind of the recipient, who is not prepared to accept or transition to imagination, but rather aspires to remain in his reality with his problems removed. He wants his reality to be free from all factors of absence, illusion, or conjecture. On the other hand, they accept everything that is said due to the crisis that has plunged them into a circle of doubt from which there is no escape through the language of imagination or the vocabulary and structures of metaphor.

3. Conclusion

The voices of keyboards did not fall silent, pens did not stop writing, nor did the screens of smartphones go dark (perhaps this is one of the modern crises that has its own media, during which everyone can follow hundreds, even thousands, of opinions around the clock). The ordeal continues, and human consciousness continues to review it and scrutinize its details, blogging remains active and vibrant, for the final word has not yet been spoken.

-Writers and intellectuals have been preoccupied with the crisis, and their texts have expressed it. Writing has achieved its eloquence when it has produced its intellectual and cognitive framework at the level of different forms of writing and creativity: essays, poetry, cartoons, and jokes in artistic forms that share in the production of appropriate language and style with its own eloquence, foremost among which is the eloquence of communication with the recipient.

-The field remains open for studying the artistic forms produced by the crisis, which achieved their own particular eloquence.

Footnotes

Momen Ahmed, Egyptian poet and journalist: <https://www.facebook.com/moemen.ahmad>

A television interview broadcast by a satellite channel featured an Egyptian nutritionist who claimed that coronavirus could be treated with Shululu (a popular Egyptian dish consisting of dried Molokhia and garlic). The interview sparked outrage among many viewers, became the subject of ridicule, and led to the suspension of the program and its presenter.

Prof. Mohamed Hassan Abdullah's Facebook page: https://www.facebook.com/permalink.php?story_fbid=1405707692897597&id=100003751402073

Dr. Mohamed Hassan Abdullah's Facebook page: <https://www.facebook.com/profile.php?id=100003751402073>

A contemporary French philosopher and sociologist born in 1921, now aged 99. His publications include: *European Culture and Barbarism – Where is the World Heading – Are We Heading for the Abyss – The Humanitarian Approach, Human Identity.*

Author Najeeb Al-Aoufi's page: <https://www.facebook.com/najib.elaoufi>

Khaled Al-Asmaei: Women are more affected by the effects of coronavirus – https://www.elbalad.news/4397764?fbclid=IwAR2VT8NMQOvR783765NjsG_eVk2G5S-zChgtz8DJ9KbGmN9Z52-2z6vhWLo

Mustafa Al-Daba: Jokes are the legend of the modern age – Seventh Conference of the Egyptian Society for Literary Criticism: New Writing – Cairo 2017.

The joke was dramatized again in a video clip in which a father rediscovers his family during home quarantine. A reproduction of the famous song by Lebanese singer Waleed Tawfiq: “Come down, my dear, at the hour and relax like this.”

“The Shame” is an Egyptian film produced in 1982, with story, screenplay, and dialogue by Mahmoud Abu Zaid, directed by Ali Abdel Khalek. The film stars a number of Arab cinema stars: Hussein Fahmy, Nour El Sherif, Mahmoud Abdel Aziz, Amina Rizk, Abdel Badei Al Arabi, Nora, Elham Shahin, and others. Many scenes from the film have been reproduced in the same way.

Hamdi Ahmed: Egyptian cartoonist who documented the crisis in more than 100 cartoons with various themes and meanings: <https://al-ain.com/article/egypt-caricature-artist-fight-coronavirus>

Shaker Abdel Hamid: Coronavirus and Life Interruptions (1-4) The Unbearable Isolation of Beings – <http://aswatonline.com/2020/06/01/%D8%A7%D9%84%D9%83%D9%88%D8%B1%D9%88%D9%86%D8%A7-%D9%88%D8%A7%D9%86%D9%82%D8%B7%D8%A7%D8%B9%D8%A7%D8%AA-%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9-1-4-%D8%B9%D8%B2%D9%84%D8%A9-%D8%A7%D9%84%D9%83%D8%A7/>

Talaat Ismail is an Egyptian journalist with diverse local and international interests. He has extensive experience in covering international and humanitarian issues and has worked for a number of Egyptian and Arab newspapers. He has written hundreds of in-depth reports and articles, including a number of serious articles on the coronavirus crisis. He is currently the editor-in-chief of the Egyptian newspaper Al-Shorouk.

Talaat Ismail: The Legitimacy of Victory over Coronavirus – Al-Shorouk – Cairo – Monday, March 23, 2020.

Khaled Al-Ismael: Coronavirus and American Oil – Sada Al-Balad – April 22, 2020 – <https://www.elbalad.news/4289626>