The Bonding Power of Egypt's Two Historical Parades on Social Media: The Communing Affiliation System[*]

Under the Supervision of
Amira Agameya
Cairo University

Norhan Mohamed Soliman
The British University in Egypt

Abstract

The performance of two historical parades in Egypt created a massive ambient community of Egyptian citizens on social media. The *Pharaohs Golden Parade* was performed in April 2021, while the *Sphinx Avenue in Luxor Parade* was executed in November 2021. In response, Egyptians enthusiastically occupied different social media platforms and shared their views and feelings toward the two parades. Surprisingly, they used the English language as a means of communication. This study aims to find how the Egyptians' communicated attitudes toward the two historical parades contributed to the construction of a national bond on social media. In December 2021, six hundred and twelve posts were collected from three social media platforms, *LinkedIn, Twitter, and Facebook*. Considering the significant role of the *Social Semiotic approach* in revealing constructed affiliations, this study adopted Night's (2010) *Ideation-Attitude approach* and Zappavigna and Martin's (2018) *Communing Affiliation System*. The findings indicated that Egyptian post-writers used frequent vocatives and references to convoke fellow Egyptians on social media to bond and celebrate their achievements. In addition, their embellished posts revealed their aim to commune with virtual audiences to promote their capabilities and great history. They also used intensifiers to emphasize their communicated feelings of pride and glory. Finally, the findings shed light on how Egyptian post-writers applied common communing affiliation strategies on three social media platforms in response to two historical parades. This significant resemblance revealed the construction of a national ambient community, whose members bonded to promote Egypt's image internationally.

Keywords: Appraisal Framework, Communing Affiliation System, Ideation-Attitude

الملخص:

أدى موكبان تاريخيان أقيما في مصر عام ٢٠٢١ إلى تشكيل مجتمع ضخم من المواطنين المصريين على منصات التواصل الاجتماعي. تم تنظيم موكب المومياوات الملكية في أبريل ٢٠٢١، بينما أقيم موكب طريق الكباش في الأقصر في نوفمبر ٢٠٢١. وعلى الرغم من الفاصل الزمني بين الموكبين، إلا أن المصريين تواجدوا على مختلف منصات التواصل الاجتماعي وشاركوا بحماس آرائهم ومشاعرهم حول الحدثين، مستخدمين اللغة الإنجليزية. تهدف هذه الدراسة إلى الكشف عن كيفية مساهمة مواقف المصريين تجاه الموكبين التاريخيين في بناء رابطة وطنية على وسائل التواصل الاجتماعي. قامت الباحثة باستخدام أسلوب تحليل المضمون لجمع عينة عمدية قوامها ثلاث منصات للتواصل الاجتماعى بإجمالى ستمائة واثنا عشر منشورًا باللغة الإنجليزية. ونظرًا للدور المهم الذي تلعبه مناهج السيميائية الاجتماعية في الكشف عن علاقة اللغة ببناء الانتماء، فقد تم تطبيق نهج الفكر والموقف *ونظام الانتماء المشترك*. أشارت النتائج إلى أن كتاب المنشورات استخدموا، أولًا، أدوات النداء والإحالات لدعوة المصريين على مختلف منصات التواصل الاجتماعي للترابط والاحتفال بإنجازاتهم. كما قاموا بتحسين منشوراتهم باستخدام أسلوب المبالغة للتفاعل مع مستخدمي منصات التواصل الاجتماعي وحثهم على الاعتراف بقدرات المصريين وتاريخهم العظيم. وأخيرًا، استخدموا كلمات تحفيزية للتأكيد على مشاعرهم بالفخر والمجد. لذلك فإن تطبيق استراتيجيات الانتماء الثلاث على ثلاث منصات للتواصل الاجتماعي استجابة لحدثين تاريخيين تفصل بينهما ستة أشهر، يكشف عن بناء مجتمع وطني سعي أفراده لتعزيز صورة بلادهم وتسويقها عالميًا.

الكلمات المفتاحية: إطار التقييم، نظام الانتماء المشترك، نهج ارتباط الفكر والموقف التحليلي القائم على المتن، فكر تسويق الدولة.

With the emergence of social media, there was an explosion in online engagement and user participation, resulting in the convergence of many modalities of communication. According to Jones and Hafner (2012), social media platforms are a significant example of a hybridised digital genre, where users are not only allowed to read but also to write and contribute through recontextualising and constructing creative multimodal texts. This kind of engagement and interaction between diverse people on social media networks has created a vast number of *Ambient Communities,* whose members communicate using common linguistic resources and share the same views or attitudes toward a specific topic without the need to be personally connected in real life (Zappavigna, 2011; Zappavigna, 2014). In Seargeant and Tagg's (2014) edited book ***'The Language of Social Media: Identity and Community on the Internet'***, several studies have explored the social practices of individuals on social media platforms, with a particular emphasis on the formation of social identity or social affiliation. In reviewing these studies, it is noticed that the analytical framework employed by most of them encompasses both verbal and visual social semiotic approaches, showcasing their significant role in revealing what constructs ambient communities' social bonds or affiliations.

The theory of *Affiliation* is a crucial aspect of *Systemic Functional Linguistics* (SFL). Halliday (1978) was the first to suggest analysing semiotic resources of language to understand how people use them to make meaning in a social context. Building on SFL theory, Martin (2000) added that *Affiliation* is constructed through the use of evaluative language and communication of emotions, which can be recognised through the analysis of the couplings of *Ideation-Attitude*, reflecting the shared values that strengthen the bonds between community members. This was particularly evident in the analysis of offline conversational humour (Knight, 2010), and the role of hashtags in connecting people and building communities on social media (Zappavigna, 2011). Complementarity to this focus,

Zappavigna and Martin (2018) proposed the *Communing Affiliation System* model that focuses on finding how the couplings of *Ideation-Attitude* are managed and disseminated among an ambient community on social media, reflecting their demonstration of solidarity. Combining both the *Ideation-Attitude approach* (Night, 2010) and the *Communing Affiliation System* (Zappavigna & Martin, 2018), Inwood and Zappavigna (2021) succeeded in studying how commenters negotiate their social bonds on YouTube in response to the viral trend *'Momo Challenge'*. They found that commenters can hold more than one persona (identity) that communicates their common values and constructs their virtual bond. As per their corpus frequency analysis, the nationalist persona was the second most recorded one, emphasizing the importance of geographic location in connecting virtual users on social media.

Inspired by Inwood and Zappavigna's (2021) study, this paper aims to apply the *Ideation-Attitude approach* (Night, 2010) and the *Communing Affiliation System* (Zappavigna & Martin, 2018) to investigate the Egyptians' attitudes on social media platforms in response to the performance of two historical parades. In addition, it seeks to reveal the powerful role of the two parades in creating a national bond between Egyptians on three social media platforms: *LinkedIn, Twitter, and Facebook*. One research question is answered: *(1) How did the use of the communing strategies reveal the Egyptian post-writers' purpose for disseminating the posts?* In line with Zappavigna and Martin (2018), to answer this question, this paper identified the couplings of *Ideation-Attitude*, and then investigated and analysed the use of the communing affiliation strategies. The corpus frequency analysis tool was used to identify the most frequent communing linguistic devices, such as nouns, pronouns, directives, and adverbs. Then, excerpts were selected from the concordance lines for analysis. The paper is organised as follows: section two offers the review of relevant literature, section three discusses the implemented methodology to answer the research question, section four indicates

the findings, and, finally, section four presents the discussion and conclusion of the study.

Literature Review

This section offers a review of the theoretical framework relating to how citizens of one nation can use social media platforms to communicate their attitudes and construct an ambient national affiliation. First, it elaborates on the development of both the *Systemic Functional Linguistics* theory (Halliday, 1978) and the *Appraisal framework* (Martin & white, 2005) in addition to shedding light on their role in framing the *Ideation-Attitude approach* (Night, 2010) and the *Communing Affiliation System* (Zappavigna & Martin, 2018). Second, it explains the relationship between the construction of a national identity and branding a nation.

Social Semiotic Frameworks

Systemic Functional Linguistics (SFL), which is commonly known as Hallidayan linguistics, is deeply concerned with the purposes of language use. In this approach, Halliday (1978) perceives language as a crucial tool that assists people in performing meaningful actions in contextual social situations. His model includes two levels of analysis. First, the *Discourse Semantic* and *Register*. Focusing on the first level, discourse semantics involves the examination of three social metafunctions: *Ideational, interpersonal, and textual meanings.* Ideational metafunction focuses on the representation of actors and actions. Interpersonal metafunction seeks to identify the interactions between participants, their roles, and attitudes. Textual metafunction explores how texts are created and organised to convey meaning. Halliday and Matthiessen (2004) further emphasized the vital connection between *Ideational* and *Interpersonal* meanings in analysing discourse, where people, places, and actions are referred to as ideational entities and the interpersonal metafunction assists in revealing their identities by exploring their interactions in discourse.

However, it is argued that the *Appraisal* system is the one that

can significantly deal with the exploration of identity in discourse. The *Appraisal system* focuses on identifying how people, places, or things are evaluated, and evaluation is a way of revealing how writers position themselves and others in discourse (Kiernan, 2018, p.23). Martin and White (2005) developed the *Appraisal System* within the *Systemic Functional Linguistics* (SFL) theory. It focuses on the analysis of evaluative language and how speakers express their attitudes, emotions, and judgments towards people, events, and objects. The *Appraisal Framework* is divided into three systems of analysis: *Attitude, Graduation*, and *Engagement*. The three systems assist in examining the linguistic resources used to convey evaluation, attitude, and feelings, including lexical choices, discourse markers, and grammatical structures. First, *Attitude* refers to the evaluative meaning held in the stances expressed by speakers, which can be either positive or negative. It includes three sub-systems. *Affect* is concerned with the positive or negative expression of feelings and emotions. *Judgement* involves the use of evaluative language to praise or criticize actions, beliefs, and views. *Appreciation* depicts the valuation of objects/entities and reactions toward experiences. Second, *Graduation* refers to the scaling of evaluative language, ranging from mild to strong expressions, which is mostly expressed by means of adjectives and adverbs. Finally, *Engagement* determines how speakers or writers position themselves in discourse.

The Ideation-Attitude Approach. The functional correlation between SFL theory and Martin and White's (2005) *Appraisal framework* has promoted the concept of identity/*Affiliation*. Inspired by the contributions of Halliday (1978) and Martin and White (2005), Night (2010) asserted that to form affiliations, attitudes should be developed toward various concepts, including individuals, locations, and objects. He added that collective identities are constructed through ongoing discussions and negotiations, shaped by the connections that define communities and cultures. Therefore, *Affiliation* encompasses two essential aspects: the coupling of evaluative language and

ideational experience in addition to the social process of community bonding.

In his study, Knight (2010) applied the *Ideation-Attitude* coupling model by combining the *Ideation metafunction* (Halliday, 1978) and the *Appraisal System* (Martin & White, 2005) to explore the laughter that is shared between friends in casual conversations. His proposed *Affiliation strategies* showed that when *Ideation-Attitude* couplings are shared and laughed off, a social bond can be established between interlocutors. In addition, his model emphasized the essentiality of conducting a conversation in person in which both the speaker and hearer are involved in the process of recognising ideation and attitude couplings. Knight's (2010) *Affiliation* model includes three *Affiliation strategies* characterised by different types of discourse: *Communing affiliation, Laughing affiliation, and Condemning affiliation*. The *Communing affiliation* is characterised by the participants' use of couplings that reflect their alignment and celebration of a shared bond. On the other hand, the *Laughing and Condemning affiliations* are reflected in the use of couplings that present the participants communicated tension.

Zappavigna (2011) agrees with Knight's (2010) concept of *Affiliation*, which urged the analysis of *Ideation-Attitude* couplings that communicate speakers' or writers' emotions and beliefs to be able to identify the created social bond with the interlocutors. However, when she studied social media discourse, she found that people of different affiliations can bond together without the need to have a face-to-face conversation. She also noted that even if tweets are not directly replied to, the inclusion of hashtags assists in sharing the social media users' values to bond with virtual audiences, who have the same interests and goals. Therefore, Zappavigna (2011) argued that, while investigating social media discourse, the application of Knight's (2010) framework will not be fully effective, as it will lead to a conclusion that tweets that do not receive responses only hold values that are proposed but not shared. However, considering the

nature of the social media genre, the lack of replies to a tweet does not necessarily mean the content cannot gain social recognition. Knight's framework may overlook this nuance in how social value is expressed and shared on social media platforms.

In further studies, Zappavigna (2014) pinpointed the role of hashtags in not only informing users about the topic of discussion but also connecting ambient communities, who share common positive or negative attitudes/purposes. She added that the main function of a tweet is ideational, informing the world about a specific topic or idea, but the coupling of the hashtag with the social media user's evaluative language creates interpersonal meaning, which is intended to be shared with a virtual audience to construct and build a social bond. In her study, she explored people's attitudes towards coffee on Twitter by tracing the hashtag #coffee. She applied the *Ideation-Attitude* coupling analysis and found that the coupling of the hashtag #coffee (ideation) with the tweet writers' attitudes reflected a coffee ambient affiliation: a group of people who do not have the same professions and are not connected through their online accounts, but they share the same interest in and love of coffee.

Figure 1: *The Communing Affiliation System (adapted from Inwood & Zappavigna, 2021)*

The Communing Affiliation System. In addition to revealing how social bonds are constructed through the use of hashtags in

tweets, Zappavigna and Martin (2018) were more concerned about how affiliation and social bonds are being managed and disseminated. So, they proposed a complementary model known as the *Communing Affiliation System*. The *Communing Affiliation System* aims to find how the virtual spaces' social relations are reflected and recognised in discourse by using hashtags. As shown in *Figure 1*, the system captures three key affiliation strategies: *Convoking, Finessing, and Promoting*, which focus on analysing the coupling of attitude and the ideational experience. *Convoking* analysis indicates that hashtags, vocatives, and references can be created and shared to call together a group of people to bond around a particular coupling, *Finessing* modulates the coupling by considering other potential stances that may be present in the social stream, and *Promoting* interpersonally emphasizes the coupling.

The analysis of the *Convoking strategy* reveals how the couplings convoke a community to bond around a specific value by using vocatives (*Marshal*) or naming a specific community (*Designate*). The *Finessing strategy* shows how the tweet writers position themselves by holding a judgmental attitude, either by *embellishing* the bond to engage with other voices, such as using '*I guess*' or *distilling* it through the use of '*It is not*' to limit the space for other interlocutors. Finally, the *Promoting strategy* indicates how the bond is adjusted through upscaling or intensifying attitude (*Foster and Modulate*) using intensifiers, such as adverbs, numbers, quantifiers, CAPS, and clusters of hashtags (p.8).

Nation-Branding: Promotion of National Image

Affiliation is not a new concept. It was originally used to refer to a group of people who are mentally connected with common purposes or goals (Online Etymology Dictionary, 2024). This definition was reflected in the interpretation of Tajfel and Turner's (1986) *Social Identity Theory.* They argued that an individual's self is founded on their involvement in social groups with strong emotional

connections, influencing their attitude and behaviour towards ingroup and outgroup. Moreover, Anderson (1991) connected the concept of *Affiliation* to the sense of nationhood. He argued that a nation is an *Imagined Community,* whose members share a mental conception of their connection, such as national identity, which is socially constructed by factors like language, history, culture, and ideologies. These factors are reflected in social group's practices that can be identified by analysing their discourse. According to Wodak et al. (2009), people's social practices are reflected in the language they use, and the language remarkably impacts how a group of people perceive and regard one another.

In addition to constructing a national identity, governments worldwide have actively pursued positioning their countries as desirable locations for trade, tourism, and investment by applying the nation branding approach. Nation branding aims to create brand awareness and cultivate a positive image of the nation (Anholt, 2013). Hence, nations themselves are seen as products or brands, and the concept of nation branding involves not only increasing awareness but also fostering a positive perception of the nation (Fan, 2006). Rashid (2013) pointed out that a favourable image that is attached to a place can be a competitive advantage to winning international markets. He added that promoting tourism is beneficial for both citizens and visitors. For example, when choosing a travel destination, travellers often have limited knowledge about unfamiliar places. Therefore, the image and attitude dimensions of a destination are significant factors in decision-making.

Moreover, Fan (2010) distinguished between identity, which represents a nation's self-perception of its characteristics, and image, which reflects the projection of that identity to others. Reputation, on the other hand, is the feedback received from others regarding the projected images. Therefore, national narratives are not natural, but they are created, reproduced, and shared by individuals who are

affiliated with a specific social group or one nation (Wodak et al, 2009) in addition to encompassing specific goals. Some of these goals aim at increasing visibility, attracting foreign investments and tourists, expanding exports, repairing damaged reputations, fostering national pride and unity, and improving a nation's geopolitical standing within international organisations (Jansen, 2008).

In the last 15 years, more than 80 countries have actively participated in nation-branding campaigns as a means to increase their visibility globally, particularly through social media platforms (Jansen, 2008). In Turkey, Nas (2017) found that governments may utilise nation-branding strategies to promote national pride and unity. Similarly, the *China Daily* newspaper, an influential English-language state newspaper, engages in conscious efforts to shape a specific positive image of the nation-state by addressing international readers (Liu & Chang, 2021). In Indonesia, branding a nation is found to generate nationalism among citizens and encourage foreigners to visit the branding nation (Sukma, 2021). In Nigeria, governments employed nation-branding strategies to restore a tarnished reputation (Jaeger & Bastos, 2021).

In Egypt, as per my knowledge, little literature is found on how Egyptians use language to construct their national identity and promote their country's image on social media. Egypt has always been considered one of the most attractive touristic countries in the world as it embraces diverse types of tourist attractions. Archaeological tourism signifies Egypt's national identity, which also plays an important role in boosting its national income (State Information Service (SIS), 2016). Unfortunately, the tourism sector encountered many crippling crises in the past decade, which resulted in the deterioration of the Egyptian economy.

In April and November 2021, Egypt dazzled the world with two breathtaking, well-performed historical parades: *the Pharaohs Golden Parade and the Sphinx Avenue in Luxor Parade* (Simmons,

2021; Global Times, 2021). For three consecutive days, in April and November 2021, Egyptians occupied different social media platforms, posting their views in addition to sharing some photos of the performed parades. Surprisingly, some of the posts were written in English although Egypt's first language is Arabic, which may emphasize that speakers may use other languages than their own to promote their national identities to worldwide audiences (Esdahl, 2003). This study aims to bridge the gap by analysing citizens' discourse rather than investigating the government's official discourse to investigate the citizens' use of promotional and evaluative language. It seeks to find how they used language to construct an ambient community, whose members bonded to brand their national identity and their nation's image. Accordingly, this study adopted the *Ideation-Attitude approach* (Night, 2010), building on Halliday's Metafunctions (1978) and Martin and White's (2005) Appraisal system in addition to applying Zappavigna and Martin's (2018) *Communing Affiliation System*.

Methodology

This study applies *quantitative and qualitative* methods of analysis. The quantitative method involves the use of a software programme to create corpora, and explore frequent words or phrases, keywords, and collocations, which assist in comprehending communities' speech, attitudes, and values (Partington, 2010). In addition, through the use of concordancer, a specified set of characters of any length are extracted and analysed using two qualitative methods: *Ideation-Attitude* (Night, 2010) and the *Communing Affiliation System* (Zappavigna & Martin, 2018).

Corpus Compilation

In April and November 2021, Egypt witnessed a remarkable organisation of two historical parades that were prepared and performed by Egyptian citizens. Many people around the world watched the two parades as they were streamed on national TV,

international channels, and YouTube. It is noticed that the preparation and performance of the two historical parades had a huge impact on how Egyptians were keen on sharing their feelings and views about them, especially on social media platforms. Therefore, this study compiled data from three social media platforms, *LinkedIn, Twitter, and Facebook* to investigate the Egyptians' attitudes toward the parades and their communicative purpose for sharing their posts on three different social media platforms. The collection of the data started in December 2021 and specific criteria were applied to ensure the validity of the data collection process. First, two of the top searched hashtags were traced to find posts that were publicly shared in response to the two parades: #GoldenParade and #SphinxAvenue.

- *LinkedIn*:

https://www.linkedin.com/feed/hashtag/?keywords=goldenparade

https://www.linkedin.com/feed/hashtag/sphinxavenue/.

-*Twitter*:
https://twitter.com/search?q=%23goldenparade&src=typed_query&f=top

https://twitter.com/hashtag/sphinxavenue?src=hashtag_click

- *Facebook*: https://www.facebook.com/hashtag/goldenparade

https://www.facebook.com/hashtag/sphinxavenue

Second, although hashtags allow access to public posts, privacy has to be maintained. Therefore, the collected posts were saved anonymously; the post-writers' names or personal data were not included in the study. Moreover, it is noted that communication on Twitter is primarily public and Twitter users, as part of the sign-up process, are informed that their data may be utilized for research (Page, 2014). Also, Facebook users have control over who can see and share their posts. If they choose to share public posts, they are aware that third parties are allowed to collect data, yet data has to be de-

identified before being shared with external organisations (Facebook Privacy Policy, 2024). As for LinkedIn, the platform informs its members that it has extensive rights to use, modify, and distribute its public content, without needing additional consent or compensation (LinkedIn User Agreement, 2022).

Third, only posts written in English, by Egyptians, and published on the 3rd, 4th, and 5th of April and the 24th, 25th, and 26th of November were collected because accessible posts on the three platforms were shared within these days. Fourth, considering the popularity of the events, many people from around the world used the same hashtags to comment on the execution of the historical parades, so posts were manually reviewed to ensure that the post-writers were Egyptians. The LinkedIn conventions facilitated the investigation process to identify the post-writers' nationality without needing to access their profiles. Researchers have found that LinkedIn is characterised by a unique feature that cannot be found in any other platform; its users' profiles are more accurate, trustworthy, and less misleading (Petroni, 2019). However, on Twitter and Facebook, some post-writers' public profiles were reviewed to find a clue about their nationality. Sometimes the identity markers in a post indicate the post-writer's nationality, which helped with bypassing the process of accessing post-writers' profiles.

Finally, the API software interface is a reliable digital method for downloading data from social media platforms (Zappavigna, 2014). However, it will be difficult to save the data as a Plain-text file. Hence, posts were reviewed and collected manually, added to Word documents, and saved as Plain-text files to be easily uploaded to the Sketch Engine software programme https://www.sketchengine.eu/. The researcher did not interfere in making any changes to the collected data.

Corpus Description

The criteria of the data collection process were applied, and

six hundred and twelve posts (612) were derived from three social media platforms, *LinkedIn, Twitter, and Facebook*. Then, data was compiled in two corpora. The first corpus titled the *'Pharaohs Golden Parade'* includes three hundred forty-two posts. The second corpus titled the *'Sphinx Avenue Parade'* consists of two hundred and sixty-nine posts. According to the Sketch Engine corpus profile information, the first corpus recorded nine thousand, nine hundred words and eleven thousand, nine hundred and fifty-nine tokens. The second corpus recorded six thousand, two hundred and thirty-three words, and seven thousand, six hundred and seventy-one tokens.

Table 1

Sketch Engine programme: Corpora profiles

Corpus	Posts	words	tokens
Pharaohs Golden Parade (PhGP)	342	9,900	11,959
Sphinx Avenue Parade (SAP)	269	6,233	7,671

The first parade was performed on the 4th of April 2021. The event included the march of decorated carriages, transferring 22 Ancient Egyptian kings and queens' mummies from the Egyptian Museum in Tahrir Square to the '*National Museum of Egyptian Civilization*' in Fustat. During the parade, a concert took place in the opera, where Egyptian singers sang chants in the Ancient Egyptian language. The concert was displayed on big screens in Tahrir Square. In addition, multiple recordings were shown during the parade, including Egyptian actors and actresses from many Ancient Egyptian archaeological sites (Essam & Marie, 2021). The second parade took place on the 25th of November 2021, reenacting the historic Opet Festival procession. The event started on a constructed stage in the middle of Luxor Temple. Next, some recorded videos displayed different archaeological sites in Luxor in addition to interviews with different locals to orient people to the origin of the Opet Festival. Just

like in the Golden Parade, Egyptian singers sang chants dedicated to Queen Hatshepsut and the sun god Amun Re in ancient Egyptian language while three golden model solar ships dedicated to three gods were carried through the parade passing through the Sphinx Avenue (Shawkat, 2021).

Analytical framework

The Ideation-Attitude analysis was applied to identify the Egyptian post-writers' attitudes toward the two parades. The concordance lines in both corpora were investigated, with the assistance of the frequency analysis tool, to explore the following linguistic devices: vocatives and references that shape the *Convoking* strategy; adverbs, metaphor, and hyperbole that define the *Finessing* strategy; and all types of intensifiers that assist in *Promoting* post-writers' feelings or attitudes.

*Example 1: Bravo **Egypt** □□! Very **proud** of you!*

(Affect attitude: proud of - Egypt) - (Egypt – vocative: Convoking Marshal strategy)

*Example 2: **Egypt** came, and then came history □□*

(Judgement attitude: hyperbolic structure)

(Egypt – referent: Convoking Designate strategy) – (Hyperbole: Finessing strategy)

*Example 3: **Egyptian** and always very **Proud**□*

(Appreciation attitude: Egyptian & proud) **-** (Intensifier: always/very - Promoting strategy)

Findings

The frequency analysis tool revealed the frequent use of vocatives/directives and references collocating with the writers' attitudes. It also recorded the frequent use of some adverbs that finesse posts or intensify post-writers' attitudes and emotions. Table 2

displays the frequency analysis results. Then, some excerpts were selected from both corpora. They were analysed to investigate the use of *convoking, finessing, and promoting* strategies by Egyptian post-writers to find how they attempted to bond on social media platforms.

Table 2

Frequency Analysis

Strategy	Lexical Units / Syntactic Devices	PhGP - Freq.	SAP - Freq.
Convoking	Egypt (vocative & referent)	44	92
Convoking	We (referent)	52	20
Finessing	Not (discharge)	48	25
Promoting	So (intensifier)	35	15

Convoking Strategy (Marshal)

One of the methods for *Convoking* people on social media is to call upon (Marshal) them using vocatives. For instance, EGYPT is the second most frequently used noun in the first corpus, occurring one hundred thirty-seven times, and is the first frequent in the second corpus, appearing one hundred sixty-one times. EGYPT was personified forty-four times in the first corpus and ninety-two times in the second corpus.

Excerpt (1): *Bravo Egypt* □□*!</s><s>Very proud of you!*

'*Egypt'* is a proper noun that refers to a country. However, in excerpt (1), from the first corpus, *'Egypt'* served as a vocative case. Its position in the phrase *'Bravo Egypt'* indicates that it is personified, referring to all Egyptian citizens. The post-writer's use of the appreciative word '*Bravo'* coupled with the vocative case '*Egypt'* communicated their feelings of admiration and gratitude

(*Appreciation attitude*) to the exerted efforts in organising and performing the parade. These feelings were emphasized through the coupling of the adjective 'proud' and the anaphoric pronoun '*you'* (*Affect attitude*), which is used in a reference to humans. Hence, the use of '*Egypt'* as a vocative contributed to reflect the writer's intention to convoke Egyptians on social media to join in appreciating the efforts of their fellow Egyptians, who participated in the event and were the reason for its success.

Excerpt (2): *Egypt, it doesn't any get better than this!*

Similarly, in the second corpus, the writer personified '*Egypt'* and used it as a vocative. In excerpt (2), the writer started the sentence with the proper noun, '*Egypt'*, followed by a comma, which indicates its human representation. Using '*Egypt'* as a vocative case conveyed the writer's intention to address Egyptians, especially those who were involved in the parade. Then, in the statement, following the vocative case, the writer expressed their impressiveness of the parade using the negation '*not'* collocating with the positive prosody '*better'*. This collocation created a positive hyperbolic statement that communicated the writer's *Judgement attitude* that implies their feelings of national pride. Finally, the collocation of the vocative case '*Egypt'* and the hyperbolic statement, reflecting the writer's *Judgement Attitude,* indicated their aim to call upon (Marshal) fellow Egyptians on social media to bond and celebrate with those who succeeded in showcasing the greatness of their country.

Excerpt (3): *Let's be proud of our Egypt The Pharaoh's Golden Parade* ▢▢▢▢

Further investigation of the concordance lines revealed the use of the directives '*Let* and '*Let's'* to convoke addresses on social media to 'take action'. In excerpt (3), from the first corpus, the writer expressed their feelings of national pride (*Affect attitude*) realised in the adjective '*proud'* and the possessive pronoun '*our'* coupled with the proper noun '*Egypt'*. The writer's feelings of national pride were

directed to the Egyptians on social media, which is evident in their use of the directive '*Let's*' and the unification strategy as in '*our Egypt*'. The unification strategy is one of the Constructive strategies of national identity (Wodak et al, 2009). Hence, the writer explicitly expressed their feelings of national pride in addition to calling upon fellow Egyptians to bond and share their pride in their country's achievement. Although '*Let* and '*Let's*' were not recorded among the most frequent directives, their collocation with '*Egypt*' indicated their important role in constructing an ambient national bond.

> **Excerpt (4):** *Let all the peoples of the world look at this beauty with respect Egypt is the mother of the world* 🍂 ♱ 🍂

Likewise, in excerpt (4), from the second corpus, '*Let*' served as a directive that the writer used to commune with virtual audiences and persuade them to align with their feelings or views. The writer used the hyperbolic judgemental structure *'Egypt is the mother of the world* 🍂 ♱ 🍂' to emphasize how old and great their civilisation is. This hyperbolic statement is a poetic expression used by many Egyptians to foster and promote their nationality; they used it throughout history in response to the country's great ancient civilisation and its achievements in religion, culture, and science (Mellor, 2016). The collocation of that poetic expression with the directive phrase *'Let all the people of the world'* suggested that the writer aimed to bond with fellow Egyptians on social media and encourage them to promote and brand their country's success.

Convoking Strategy (Designate)

The second method for *Convoking* people is to *Designate* a place or a community in the tweets to a specific concept to call upon its members to commune around a shared value/view (Zappavigna & Martin, 2018). '*Egypt*' was also used as a referent in some examples in both corpora.

> **Excerpt (5):** *#goldenparade #knowledge We are so proud of <u>Egypt</u>*

for this incredible performance and dedication to <u>our</u>

ancient history.

In excerpt (5), from the first corpus, the coupling of the adjective '*proud*' and the proper noun '*Egypt*', serving as an object, conveyed the writer's feelings of pride in their country (*Affect attitude*). However, in this statement, Egypt was not used to refer to a place, it was personified and served as a reference (metonymy) to fellow Egyptians, who participated in the parade. The writer designated '*Egypt*' or their fellow Egyptians to the success of the parade and considered them the reason for experiencing these positive feelings. The writer also expressed their feelings of glory as in '*incredible performance*' (*Judgement attitude*). Hence, the writer used '*Egypt*' as a referent to convoke other Egyptians, who used the hashtag '*#goldenparade*', to bond and commune around their shared feelings of pride and glory, which was further evident in their use of the unification strategy as in '*<u>our</u> ancient history*'.

Excerpt (6): <u>Egypt</u> is definitely moving towards a new era with

the vision of a <u>great leader</u> and grand efforts of

hard working <u>Egyptians</u> #SphinxAvenue.

However, in excerpt (6), from the second corpus, '*Egypt*' was used as a social actor (*Objectivation*) to refer to the writer's birthplace, emphasizing a sense of belonging. The coupling of *Egypt*' with the positive verb '*is moving*' communicated the writer's *Judgement attitude*. It reflected the writer's feelings of determination (*Tenacity*) and belief that Egypt will overcome all the experienced crises, which was evident in the inclusion of the adverb '*definitely*'. Hence, the writer designated '*Egypt*' for having a successful future. In addition, the writer asserted that this successful future will be achieved by '*the vision of a <u>great leader</u>*' and '*hard working <u>Egyptians</u>*'. The coupling of the referent '*great leader*', representing the president, and the proper adjective Egyptians as in '*hard working Egyptians*' reflected

the writer's use of the designation strategy. They designated both the president and their fellow Egyptians as their saviours. The use of these designation strategies conveyed the writer's implied feelings of national pride and aim to convoke fellow Egyptians to unite and believe in their capabilities, which were signified in the success of the parade.

Another type of an identified reference is the subject pronoun '*we*'. It is one of the most frequent subject pronouns in both corpora, appearing fifty-two times in the first corpus and twenty times in the second corpus. Its use served as a collective representation of national identity.

Excerpt (7): *We've worked hard every holiday and weekend to show the real image of our country to the world this is Unbelievable #GoldenParade.*

In excerpt (7), from the first corpus, the post-writer evaluated the parade using the adjective '*Unbelievable*' and rationalised its success by highlighting their exerted efforts by using the subject pronoun '*we*' as in '*We've worked hard*'. The subject pronoun '*we*', in this statement, refers to the Egyptians who participated in the parade. It is also used to construct a collective national identity (Wodak et al, 2009). Therefore, its use as a referent reflected the writer's aim to designate all Egyptians to the success of the parade. This was also evident in the writer's use of the unification strategy as in '*our country*', which further emphasized the Egyptians' national bond. Hence, the collocation of the *Judgement attitude*, referent *'we',* and hashtag '#GoldenParade' communicated the post-writer's aim to connect with fellow Egyptians and share their joy and pride in their successful participation in the parade, which assisted in showcasing the greatness of their country.

Excerpt (8): *#SphinxAvenue Proud to be part of this amazing parade We are the Egyptians.*

Similarly, those who participated in the performance of the second parade '*Sphinx Avenue Luxor*' joyfully and proudly referred to themselves as part of its success. In excerpt (8), the writer communicated three types of attitudes. The *Affect attitude* was realised in the use of the adjective '*proud*'. The *Judgement attitude* was reflected in the evaluation of the parade as in *'this amazing parade'*. The *Appreciation attitude* was recognised in the use of two references: the personal pronoun '*we*' and the proper adjective '*Egyptian*'. Both referents emphasized the writer's aim to construct a collective national identity and designate all Egyptians to the success of the parade. Moreover, the use of the hashtag at the beginning of the statement fostered the writer's purpose, which is convoking fellow Egyptians to align with these feelings of pride and glory.

Finessing Strategy (Distill & Embellish)

The Finessing strategy, as a part of Martin and White's (2005) *Appraisal framework*, is a discursive strategy that complements the *Engagement system*. In addition, building on Night's (2010) *Ideation-Attitude approach*, the *Finessing* strategy contributes to the overall purpose of the Engagement system by revealing the connection between the ideas presented in the text (Ideation) and the writer's evaluation (Attitude). Through this strategy, the writer's relationship with and position towards the audience are conveyed, while also indicating the community of affiliation and the intended purpose that the writer seeks to promote (Zappavigna & Martin, 2018). According to the concordance lines analysis, the *Finessing* strategy was, for instance, recognised in the use of NOT, forming a negation emphasis structure, and hyperboles.

Excerpt (9): *its not the first time #Egypt shows the world*

her true colors.. an exquisite blend of history, culture

and inherent art. #goldenparade.

NOT is the first and most frequently used adverb in both

corpora. It was recorded forty-eight times in the first corpus, while it appeared twenty-five times in the second corpus. In excerpt (9), from the first corpus, The writer's inclusion of '*not*' discharged that it is Egypt's first achievement as in '*its not the first time #Egypt shows the world her true colors…*'. The negation structure emphasized the normality of Egypt's success. In the same statement, the writer's evaluation was recharged and validated by referring to the significant qualities of their country as in '*an exquisite blend of history, culture, and inherent art*'. The negation emphasis structure communicated the writer's *Judgement attitude* (Veracity), and their discharging and recharging of the evaluation reflected their aim to distill outgroups' voices. It implicitly showed how Egyptians attempted to engage with outgroups to promote their capabilities and positive status.

> **Excerpt (10):** *Egypt, it does n't any get better than this!* *#SphinxAvenue*

Likewise, in excerpt (10), from the second corpus, the post-writer addressed '*Egypt*', serving as a reference to Egyptian citizens, and discharged and recharged the assessment of the parade as in '*it does n't [doesn't] any get better than this!*'. The discharge and recharge of their *Judgement attitude* emphasized the normality for a country with a remarkable history like Egypt to have a successful parade. On one hand, the discharging reflected their attempt to distill outgroups' voices. On the other hand, the combination of the vocative case '*Egypt*' with their discharging and recharging of the evaluation of the parade (*Judgement attitude)* revealed the use of both the *Convoking and Finessing strategies.* These strategies indicated that the writer aimed to invite fellow Egyptians to celebrate their achievement, while subtly promoting the parade and highlighting the capabilities of Egyptians to international audiences.

> **Excerpt (11):** *Egypt came first then the history*

The hyperboles are also considered one of the features of the *Finessing strategy*. Hyperboles refer to the exaggeration in narration

by combining fact and fiction that emphasize the narrators' feelings of admiration and pride (Burgers et al, 2016). For instance, excerpt (11) was used twenty-five times in both corpora. In this example, the proper noun '*Egypt*' coupled with a hyperbolic clause communicated the writer's *Judgement attitude*. It showed how Egyptians have significant pride in their country's deep-rooted history and cultural heritage. The use of the hyperbole structure showed how Egyptian post-writers categorised themselves as a superior civilisation in comparison to others, which emphasized their national bond on social media platforms. The embellishment of the conveyed information communicated the writer's attempt to open space for their fellow Egyptians to align with their feelings of pride. It also showcased their desire to brand their country's image.

Promoting Strategy (Foster)

The *Promoting strategy* is described by Zappavigna and Martin (2018) as the use of intensifiers to intensify and foster couplings/attitudinal values among specific ambient communities. For instance, according to the frequency analysis, SO is the second most frequent adverb in both corpora. It is recorded thirty-five times in the first corpus and fifteen times in the second corpus. It is also noticed, as per the concordance lines, that SO frequently collocated with the adjective PROUD, the second most frequent adjective in both corpora. SO is collocated with PROUD seventeen times out of thirty-five in the first corpus, and seven times out of fifteen in the second corpus, which is almost half the recorded times of the adverb use.

> **Excerpt (12):** *Mashallah I am so impressed #GoldenParade #Egypt*
>
> <u>*Not a lot of countries can brag about a 7000-year-old*</u>
>
> <u>*civilization!*</u>

In excerpt (12), from the first corpus, the coupling of '*I*' and '*impressed*' communicated the writer's *Affect attitude*, and the

collocation of '*so'* with the couplings intensified the feeling of joy. In the same excerpt, the writer's use of '*not',* as an emphasis negation*,* indicated their aim to discharge the existence of any country with the same historic status as Egypt *'Not a lot of countries can brag about a 7000-year-old civilization!'.* This negation structure reflected the writer's *Judgement attitude* and conveyed their attempt to distill outgroups' voices. Hence, in addition to *Fostering* their feelings of pride and joy (so impressed), the writer evoked all Egyptians' feelings of national pride.

> **Excerpt (13):** *I am so glad that I contributed back in 2019 with my good friend Ahmed Agwa to this <u>mega historical</u> <u>project</u>.*

Similarly, in the second corpus, the Egyptian post-writers used the adverb '*so'* to intensify their feelings. For instance, in excerpt (13), the writer's coupling of the pronoun *'I'* and the adjective '*glad'* conveyed their feelings of joy and excitement. The coupling reflected their *Affect attitude*, and adding '*so'* to the coupling intensified (*Fostering*) this feeling. Moreover, the writer designated himself and his Egyptian friend, *Ahmed Agwa,* as those who contributed to the success of the parade '*this mega historical project'*, which reflected their aim to convoke fellow Egyptians to acknowledge their contribution and feelings of happiness. Hence, the writer called upon fellow Egyptians to identify their national contribution and commune around their intensified feelings of joy and pride.

Discussion

The analysis indicated that Egyptian post-writers shared positive feelings of national pride and glory toward their country's achievements. In addition, these feelings were disseminated on three social media platforms by applying the same *Communing Affiliation strategies.* It is found that Egyptian post-writers' communicated attitudes were associated with vocatives or references to convoke fellow Egyptians on social media to commune around specific feelings and values. For instance, they frequently personified their

country '*Egypt*' and used it as a vocative case to call upon fellow Egyptians on social media. They also used directives, such as '*Let's* or *Let us*' to *marshal* fellow Egyptians to align with their feelings of pride and glory. As for the use of references, it is found that they referred to their country's name '*Egypt*' whenever they wanted to *designate* the Egyptian organisers and performers to the success of the parade. By using '*Egypt*' as a reference to Egyptians, they aimed to convoke fellow Egyptians to bond and appreciate the exerted efforts of the parade organisers and performers in positively promoting Egypt's national image.

Moreover, the analysis revealed that Egyptian post-writers finessed their posts through the use of the negation device '*not*' and hyperboles. they used '*not*' to discharge and recharge their evaluation and to engage with foreign audiences by distilling their voices. Similarly, they used hyperboles to exaggerate their description of their country's historic status, which conveyed their implicit feelings of national pride. The finessing of the posts implied the post-writers' tendency to promote their feelings of national pride and emphasise their national affiliation. Furthermore, both the *Convoking* and the *Finessing* strategies encompassed features of the *Promoting* strategy, which reflected the post writers' intentions to emphasize and intensify their feelings and attitudes for the same discussed reasons above. It is found that Egyptians frequently used adverbs either preceding or proceeding the adjectives that communicate their feelings. The adverb '*so*' was one of the most frequent adverbs that served as an intensifier and deliberately collocated with the adjective '*proud*'. This coupling conveyed the Egyptian post-writers' fostered feelings of national pride. It also emphasized their intention to promote these feelings on social media to pinpoint their connection to the ancient Egyptian civilisation.

The findings can be rationalised by referring to two crucial aspects. First, in reference to the collected data, Egyptian post-writers

chose to write their posts in English, which implied that they target not only national audiences but also international ones. According to Nas (2017) and Liu and Chang (2021), people may use second-language linguistic markers to brand their nations' image by addressing an international audience. The analysis indicated that post-writers used a variety of identity markers collocating with their attitudinal values, which reflected their tendency to reconstruct their national identity and emphasize their connection to the ancient Egyptian civilisation.

Second, it is noticed that post writers may have convoked fellow Egyptians and targeted international audiences for a different reason. Egyptians throughout history have been facing several internal and external threats, but the most recent is the Afrocentric movement. According to Bloom (1990) 'if citizens psychologically identify with the nation in relation to the international environment; thus, if the national identity is perceived as being threatened, citizens would rally to defend it' (as cited in Mellor, 2016, p.19). This was the case with the Egyptians who encountered the threat of the Afrocentric movement. It is a movement that started in 1990 when some Afro-Americans tried to claim ancient Egyptians were Black and current settlers are not Egyptians. (Aidi, 2022). The analysis suggested the Afrocentric movement's claim incited strong reactions among Egyptians, who felt that the success of the parade, orchestrated solely by modern Egyptians, would refute the Afro-Americans' assertions. This was evident in their use of the *Finessing strategy* when they promoted their national affiliation through the use of the discharge/recharge technique, hyperboles, and identity markers to distill foreign audiences' voices.

Conclusion

This study set out to determine the resemblance in the Egyptian post-writers' use of language to communicate their attitudes on social media in addition to revealing their implementation of common affiliation strategies. The analysis revealed the Egyptian post-writers' use of common vocatives and references to convoke fellow Egyptians on social media to align with their feelings of national pride and glory. In addition, they finessed their posts to engage with both Egyptian and foreign audiences. The use of the negation structure and hyperboles indicated their attempt to bond with fellow Egyptians and distill foreign audiences' voices, who were only invited to acknowledge the Egyptians' feelings of grandeur. Finally, they promoted their feelings through the use of intensifiers, such as adverbs to emphasize their right to feel pride in their country. To conclude, this study shed light on how Egyptians used a second language to communicate their feelings not only toward the success of the parade but also toward their country. Their application of common affiliation strategies on three social media platforms in response to two different parades reflects their desire to construct a national ambient community on social media to promote their country's image. Hence, the Ministry of Tourism in Egypt should recognise this phenomenon practice of the Egyptian massive community on social media and consider it as a nation-branding campaign.

One of the major challenges in this study was collecting this huge data by copying and pasting posts to a Word document. Although it was a convenient decision as per the applied criteria, the use of the API software should be considered in future research. Moreover, for future research, it is recommended to include Arabic data in the analysis of Egyptian social practices on social media in addition to analysing the integration of visual semiotics, such as emojis and images, in social media posts.

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