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Genres of Political Tweets: Exploring the Tweeting Practices of American and Egyptian Presidential Officials

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Abstract

Political leaders have recently been making use of different social media platforms as a means of delivering messages. Twitter has been one of the main instruments used, possibly because a tweet is an easy way for politicians to post messages to a large number of people in an instant. This dissertation is divided into three main studies that serve three different purposes. Study 1 develops a model for analyzing the genres of political tweets. Study 2 applies that model by carrying out a genre analysis on a corpus of Egyptian and American presidential tweets to investigate and compare the generic choices of the officials. Study 3 investigates the transitivity configurations that realize selected generic components to identify the transitivity features of those components. The analyses implement a Corpus Linguistic approach to attain quantitative results that help in the qualitative interpretations. The official accounts of President Joe Biden and former Presidents Barack Obama and Donald Trump as well as those of Vice President Kamala Harris and the former Vice Presidents Joe Biden and Mike Pence are investigated. Similarly, the Egyptian accounts of the current President Abdelfattah Elsisi, the former Prime Minister Ahmed Shafik and the former Vice President Mohamed Elbaradei are scrutinized.

Resumen

Recientemente, los líderes políticos han estado utilizando diferentes plataformas de redes sociales como medio para transmitir mensajes. Twitter ha sido uno de los principals instrumentos utilizados, posiblemente porque un tuit es una manera fácil para que los políticos publiquen mensajes para un gran número de personas en un instante. Esta tesis se divide en tres estudios principales que tienen tres propósitos diferentes. El primer estudio desarrolla un modelo para analizar los géneros de los tuits políticos. El Segundo estudio aplica ese modelo mediante un análisis de género en un corpus de tuits presidenciales egipcios y estadounidenses para investigar y comparar las elecciones genéricas que hacen los funcionarios. El tercer estudio investiga las configuraciones de transitividad que una selección de componentes genéricos realizan, para así identificar las características de transitividad de dichos componentes. Estos tres estudios implementan un enfoque Lingüístico de Corpus para lograr resultados cuantitativos que ayuden en las interpretaciones cualitativas. Se investigan las cuentas oficiales del presidente Joe Biden y de los expresidentes Barack Obama y Donald Trump, así como las de la vice-presidenta Kamala Harris y los ex-vicepresidentes Joe Biden y Mike Pence. Del mismo modo, se examinan minuciosamente las cuentas egipcias del actual president Abdelfattah Elsisi, del ex-primer ministro Ahmed Shafik y del ex-vicepresidente Mohamed Elbaradei.

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List of Abbreviations

Abbreviation	Explanation
CARS	Creating a Research Space
CC	Contextual Configuration
CDA	Critical Discourse Analysis
CMC	Computer Mediated Communication
CMD	Computer Mediated Discourse
CMDA	Computer Mediated Discourse Analysis
CL	Corpus Linguistics
D	Democrats
EG	Egyptian
ESP	English for Specific Purposes
GSP	Generic Structure Potential
KWIC	Key Word in Context
MPTG	Model of Political Tweet Genres
P/Pres.(s)	President(s)
PCT	Prototypical Categorization Theory
PDA	Political Discourse Analysis
PM	Prime Minister
R	Republicans
RGS	Rhetorical Genre Studies
SFG	Systemic Functional Grammar
SFL	Systemic Functional Linguistics
UAMCT	UAM CorpusTool
US	American/United States
VP(s)	Vice President(s)

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Part I

(Introducing the Work)

Chapter 1

Introduction

1.1 Context of the Study

The proliferation of different forms of Computer Mediated Communication (CMC) in recent years has drawn the attention of language analysts to focus on the range of linguistic strategies used to create meanings, implicit or explicit, in digital media. One of the important forms of CMC is Twitter (known as 'X' since July 2023).

Twitter is a type of CMC that emerged as a microblogging and social networking service in 2006 (Davies, 2015; Zappavigna, 2011). It is now widely spread among different varieties of communicators as a crucial short messaging system which allows followers to belong to an 'ambient affiliation' (Zappavigna, 2011; 2019). Twitter is currently deployed by most demographic groups: children, teenagers, adults, males, females, politicians, economists, scientists, etc. The original character limitation of the application was 140-character messages, which then shifted to 280-characters in 2018 (Davies, 2015; Zappavigna, 2012) and currently after Twitter got rebranded as 'X', a feature where users can subscribe to obtain a 4,000-character limit was added.

Because social media has become a vital tool of communication between people in the 21st century, politicians have started to critically employ these communicative tools to address their audience directly. Of the social media tools, Twitter has become arguably one of the most successful tools used by politicians, as can be seen by the large number of followers that politicians' accounts have from all over the world, also indicated by the high number of daily views.

Since Twitter has become a central tool for politicians to establish and maintain relationships with the people they represent, it is important to understand how tweets are constructed, in terms of the linguistic choices politicians make when producing a tweet. These choices say something about the politicians' ideology, their political intentions, and how they view their audiences.

There has been substantial work on the linguistic analysis of political tweets, but very little work has been done on a very important level of analysis: the genres of tweets. This study endeavors to fill this gap, proposing a new genre model for the analysis of tweets, both in terms of the range of tweet genres in use by politicians, and their generic structure, as well as the structural variations possible within each tweet genre.

1.2 Purpose and Scope

This dissertation has three main purposes: to propose a model for analyzing the genres of political tweets (Study 1), to verify this model by applying it to a corpus of American and Egyptian presidential tweets (Study 2) and to explore how selected generic components are realized linguistically in terms of transitivity structures (Study 3).

The scope of this study is limited to the Twitter accounts of the American Presidents Barack Obama (@POTUS44), Donald Trump (@POTUS45) and Joe Biden (@POTUS) along with their Vice Presidents Joe Biden (@VP44), Mike Pence (@VP45) and Kamala Harris (@VP), respectively. This dissertation also analyzes Abdelfattah Elsisi, the Egyptian President's account (@AlsisiOfficial), Mohamed Elbaradei, the former Egyptian Vice President's account (@Elbaradei), and Ahmed Shafik, the former Egyptian Prime Minister's account (@AhmedShafikEG). This research analyzes a corpus of tweets posted in the first three months of their presidency (or a minimum of 3500 words for each) to explore the genres of their political tweets.

1.3 Rationale for Conducting this Study

One of the rationales for conducting this study is that it intends to solve the dilemma of whether Twitter is a text-type, a genre or a communicative medium which contains genres. It also intends to investigate if Twitter is best defined as a set of genres and the range of genres that political tweets draw upon. Therefore, this study explores the tweet genres employed by the politicians under study to better understand how American and Egyptian presidencies construct their tweets. A third

rationale for conducting this study is to provide other genre scholars with a model for the analysis of tweet genres.

1.4 Research Questions

The current study aims at answering the following questions:

1. **How can tweets be modelled in terms of Genre Theory?**
    a. Is a tweet a text-type or a genre?
    b. What are the genres of political tweets?
    c. What structural patterns make up each political tweet genre?
2. **Does the Twitter text production reflect socio-cultural aspects of its producer?**
    a. How do officials within a country differ from each other?
    b. How do American officials differ from Egyptian officials?
3. **How are the generic components of the tweets realized in terms of transitivity choices?**
    a. What are the prevailing process types in the sampled tweet components?
4. **Can Corpus Linguistics be used with the proposed genre model to provide meaningful results?**
    a. How does Corpus Linguistics integrate with the genre analysis of political tweets?
    b. How is Corpus Linguistics helpful in providing statistics for the transitivity realizations within the generic components found in the model?

1.5 Dissertation Outline

This dissertation does not follow the more common structure of an empirical research report, as it involves three separate but inter-related studies, which together show different aspects of tweet genres. The thesis, thus, follows a more cyclic structure, with Part I providing a global introduction, theoretical background and data collection, followed by three parts, one for each sub-study, each itself structured using a research report structure. The parts for the sub-studies provide further

theoretical background and methodology as needed to understand the study. A final part (Part V) provides a global conclusion bringing together the results from the three sub-studies.

Part I provides the framework which groups together the three studies:

- **Chapter One: Introduction -** provides motivations and goals of the dissertation.

- **Chapter Two: Theoretical Framework -** provides the more general theoretical framework common to studies of this dissertation. It discusses various approaches to discourse, such as Critical Discourse, Political Discourse, Computer Mediated Communication, Genre and Corpus Linguistics.

- **Chapter Three: Data Collection -** highlights what data was chosen and how it was collected.

Part II (Study One) is intended to produce an analytical model for the genres of tweets, as there was no adequate model currently available:

- **Chapter Four: Prior Work in Genre Modelling -** reviews previous studies which proposed new genre models or classified genres of selected tweets. This chapter also includes an explanation of the notion of 'genre' and its models as proposed by: Sydney School of Genre Theory, New Rhetoric School and Swalesian School.

- **Chapter Five: Linguistic Model -** summarizes the definitions of genre that inspired this study with explanation of each definition and how they complement the definition proposed for this dissertation.

- **Chapter Six: Methodology -** provides the steps followed to develop the proposed model. It also includes a description of how Corpus Linguistics is used in annotating the tweets and making the queries needed for the generation of results.

- **Chapter Seven: Results and Discussion -** comprises the operational definitions and results which led to the validation of the model. It includes evidence from the statistics generated by the UAM CorpusTool (UAMCT) and provides examples and discussions of the six genres proposed, along with their schematic structures.

Part III (Study Two) applies the model proposed in Study 1 to analyze a corpus of Egyptian and American Presidential tweets:

- **Chapter Eight: Prior Work in Genre Analyses -** provides a survey of the previous studies which applied genre models to analyze computer-mediated discourse, particularly Twitter.

- **Chapter Nine: Methodology -** illustrates the steps followed in the analysis of the tweet corpus using the model presented in Study 1 with the help of corpus linguistic tools.

- **Chapter Ten: Results and Discussion -** presents the results and carries out a discussion of how (in)significant the relationships between the Egyptian and American officials are. In this chapter, a comparison between officials is drawn to highlight the similarities and differences between countries, parties and political affiliations.

Part IV (Study Three) is envisioned to look at the transitivity realizations of four obligatory generic components found in the model proposed in Study 1:

- **Chapter Eleven: Theoretical Framework -** provides a theoretical framework for the third study of this dissertation. It gives special emphasis to the transitivity system which will be applied in Chapter 14.

- **Chapter Twelve: Prior Work in Transitivity Analysis of Political Tweets -** includes a survey of the earlier studies that carried out a transitivity analysis to investigate new media discourses, especially tweets.

- **Chapter Thirteen: Methodology -** contains the steps followed to reach the transitivity realizations of a sample of generic components with the help of the same corpus software used in the other two studies, i.e., UAMCT.

- **Chapter Fourteen: Results and Discussion -** presents the results and carries out a discussion of the officials' transitivity realizations within a sample of tweets chosen for this study. A comparison of their choices is also drawn in terms of the core processes within the examined generic components as well as the packaging/directness of the investigated components.

Part V discusses how the three studies work together and what they show:

Chapter Fifteen: Conclusion - encapsulates the main findings reached. The conclusion attempts to provide answers to the research questions raised in the introduction as well as highlight the whole dissertation's main contributions.

Chapter 2

Theoretical Framework

To analyze any type of discourse, tools and approaches are required to investigate the purpose, function and social practice of such discourse. This chapter presents a theoretical framework of the current dissertation. The studies in this thesis draw upon several approaches to discourse analysis: Critical Discourse Analysis (CDA), Political Discourse Analysis (PDA) and Computer Mediated Discourse Analysis (CMDA). Genre Theory is, also, tackled in relation to these analytical approaches along with Corpus Linguistics (CL) as a tool of analysis.

2.1 Discourse Analysis

Discourse analysis is the process of analyzing the textual linguistic features which perform social purposes. It works along with other disciplines, such as psycho- and socio- linguistics (van Dijk, 1983). Discourse analysis includes various approaches, such as CDA, PDA and CMDA, which are important for analyzing political tweets.

2.1.1 Critical Discourse Analysis

CDA investigates how the linguistic elements of a discourse reflect the interrelationships between language, power and ideology (Fairclough, 1989; Wodak and Meyer, 2009). Wodak and Meyer (2009) consider CDA to be a 'constitutive problem-oriented' (p. 2) approach. This means that CDA does not only focus on the linguistic units, but it also focuses on language as a social phenomenon (Fairclough, 1989, van Dijk 1993; Wodak and Meyer, 2009). CDA in this sense "[does] not have to be related to negative or exceptionally 'serious' social or political experiences or events" (Wodak and Meyer, 2009, p. 2). Additionally, CDA highlights how power abuse, injustice and inequality are exercised, for the purpose of investigating the relationship between discourse, power and society (Fairclough, 1989; van Dijk, 1993).

The language of any type of discourse is viewed as a 'form of social practice' (Fairclough, 2006, p. 22) that has multiple discursive applications: "economic, political, cultural, ideological" (Fairclough, 2006, p. 66). By this, Fairclough means that language is a social process which is an integral element of the society (Fairclough, 2006). Fairclough (1989) also argued that discourse can be produced and interpreted based on the surrounding social conditions. These conditions work within the frame of three levels (See Figure 2.1): "the level of social situation, or the immediate social environment in which the discourse occurs; the level of the social institution which constitutes a wider matrix for the discourse; and the level of the society as a whole" (p. 25).

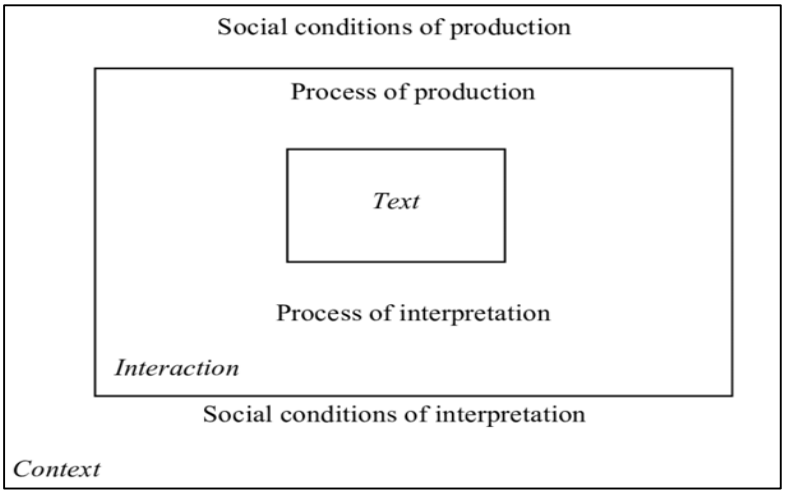


Figure 2.1 - Fairclough's Levels of Social Organization: text, interaction and context (Fairclough, 1989, p. 25)

This three-dimensional model, which involves three stages/levels, is essential in CDA: 1) 'description' of the linguistic properties of the discourse; 2) 'interpretation' of how the text is used for interaction; 3) 'explanation' of the social contexts and the relationship between these contexts and the interaction (Fairclough, 1989).

CDA is applied on two different levels: micro and macro levels of analysis (van Dijk, 1993, 1995b, 2015). The micro-level refers to the surface structure of the linguistic choices within a discourse (van Dijk, 1993). The macro-level is the deeper level of discourse analysis which investigates how discourse performs social practices, such as power and dominance between social members, in their social acts and within their context of social structure (van Dijk, 1993).

2.1.1.1 Critical Discourse Analysis and the Notion of Power

CDA is concerned with the notion of 'power' and how people interact using language and linguistic conventions to exercise and struggle for power (Fairclough, 1989; van Dijk, 2015). Hence, it is concerned with "the significance of language in the production, maintenance and change of social relations of power" (Fairclough, 1989, p. 1). CDA relates the notions of 'power' and 'ideology' with one another in that language conventions are used to legitimize "existing social relations and differences of power, simply through the recurrence of ordinary, familiar ways of behaving …" (Faiclough, 1989, p. 2). Van Dijk (1995b) also follows this view, asserting that the surface structures of discourse, such as syntax and semantics, are a way of realizing ideological meanings. This means that ideologies are not directly expressed, however, they manage to control the production and interpretation of discourse.

Power is a means of control that is exercised by different social groups (van Dijk, 2015). For example, coercive power can be exemplified in military power, economic power can be exemplified in the wealth of the rich and persuasive power can be exemplified in the knowledgeable people or those with authority. The persuasive power of discourse can be used to control the minds of people (van Dijk, 2015). Moreover, discourse according to van Dijk can control "the intentions, plans, knowledge, opinions, attitudes, and ideologies – as well as their consequent actions – of recipients" (p. 472).

Van Dijk (1995a) provided another notion of power, called the power of 'access', which is related to the access to discourse production. This means that those who have access to discourse and communicative events are more powerful than those who do not. Van Dijk exemplified this by reference to those who have access to media, its discourses and texts. According to van Dijk (1993), those who lack the power of access to discourse are more likely to be controlled participants. Moreover, 'dominance' among social groups is practiced by "elites, institutions or groups, that results in social inequality including political, cultural, class, ethnic, racial and gender inequality" (van Dijk, 1993, p. 250).

It is the role of CDA to study "power abuse – and its resistance" (van Dijk, 2015, p. 478). Thus, according to van Dijk (2015), CDA investigates power in discourse through three interrelated questions:

> 1) How do powerful groups control the text and context of public discourse?
> 2) How does such power discourse control the minds and actions of less powerful groups, and what are the social consequences of such control, such a social inequality?
> 3) What are the properties of the discourse of powerful groups, institutions, and organizations and how are such properties forms of power abuse? (van Dijk, 2015, p. 470)

2.1.2 Political Discourse Analysis

PDA is the analysis of discourse produced by any politician as well as any political institution (van Dijk, 1997). This excludes discourses produced by politicians in non-political contexts, such as a phone-call to a wife or a message to a friend, but can include discourses produced by non-politicians about political topics, such as political news reporting. The importance of language in political contexts is recognized by Schäffner (1997) who asserted that "…any political action is prepared, accompanied, controlled and influenced by language" (p. 1). Although language is not the ultimate goal for politicians per se, it gains its importance from the surrounding mediums, conditions and circumstances. As Wodak (2002) argued, "language is not powerful on its own. It gains power by the use powerful people make of it" (p. 10). That is why exploring the language strategies employed becomes a critical linguistic aspect especially with Presidents, who are supposedly seen as socially 'powerful people' using language to direct certain messages to their audiences. Linguistically, political discourse is verbally and visually crafted on social media so as to interest a wide range of audience.

Thus, it can be concluded that although both CDA and PDA share various aspects of "reproduction of political power, power abuse or domination" (van Dijk, 1997, p. 11), political discourse restricts its data analysis to political texts in relation to the social and ideological context of the producer.

2.1.3 Computer Mediated Communication

The term 'media' originally included both printed and broadcasted forms (O'Keeffe, 2011) and later comprised CMC which is another set of media forms that has emerged and which takes place through computerized human interactions, such as Facebook, Twitter, Instagram, YouTube, etc. These all contain different types of media discourses that affect and are affected by the social, economic and political contexts.

The term CMC is, also, used to refer to the field of analysis of CMC that was first introduced in the 1980s. However, it started attracting the attention of researchers in the 21st century and is now considered a key field of linguistic analysis. It is important to note that CMC can involve both written and spoken modes of language use (Herring et al., 2013, p.3).

With technological advancement, mobile telephony and wireless technologies (Herring, 2010), blogs and wikis (Herring, 2008) became part of CMC. Herring (2002), identified the nine 'CMC modes' available at that time on the internet: "e-mail, listserves, Usenet, split-screen talk protocol, chat, MUDs, the World Wide Web, audio-and video-based CMC, and graphical virtual reality (VR) environments" (p. 111). Herring and Androutsopoulos (2015) added blogs and micro-blogs to the list. The term 'modes' was first introduced by Murray (1988) and then adopted by Herring (2002) who later, used the term "socio-technical modes" to refer to her nine modes mentioned above. These modes differ from each other in terms of technical and contextual variances, such as reciprocity, demographics and (a)synchronous interaction between interlocutors. Herring added that all modes are linguistically variant and different, enabling their users to express their viewpoints openly (Herring, 2001), and determine relationships "between discourse and social practice" (Herring and Androutsopoulos, 2015, p. 127).

In general, Herring (2008) labeled language used in CMC as "computer-mediated language" or "online/electronic discourse". In this sense, CMC has affected the traditional communicative styles between participants and language (Herring, 2002) and may lead to language change in the long run (Herring, 2008).

2.1.3.1 Computer Mediated Discourse

The term Computer Mediated Discourse (CMD) was created in 1995 (Herring, 2004). Herring defined CMD as any text that is typed through a keyboard and seen through a screen. The study of CMD lies under the CMC umbrella, where the former differs from CMC in its concentration on language, its use and the discourse analysis approaches which are adopted within 'computer networked environments' (Herring, 2001; Herring and Androutsopoulos, 2015).

'Communication purpose' shapes 'language use', as the topic and activity type within a discourse shape its linguistic variation (Herring, 2001). So, it is argued, "CMD constitutes social practice in and of itself" (Herring, 2001, p. 623). That is, the language of CMC is dependent on the 'social and cultural context' where "computer-mediated groups develop *norms* of practice regarding 'how things are done' and what constitutes socially desirable behavior" (Herring, 2001, p. 622). For Herring, CMD is different from writing or speaking as it is a hybrid mix that carries features from both, but has its unique "constraints and potential" (p. 614).

The language of CMD reflects particular patterns unique to CMD (Herring, 2001; Averianova, 2009). According to Herring, this language relies mainly on unconventional orthography, representations of prosodic features and contracted forms, especially in synchronous CMD because asynchronous CMD allows users to modify and reconstruct their messages (Herring, 2001).

Averianova (2009) agreed with Herring (2001) in that the absence of face-to-face conventions in CMD is substituted with specific features, such as contracted forms, irregular capitalization, abbreviations, emoticons, etc. Additionally, CMD carries certain iconographic, communicative and special

linguistic features, which all form a unique type of discourse known as 'electronic discourse' (Averianova, 2009).

2.1.3.2 Computer Mediated Discourse Analysis

The field of analysis of CMD is termed Computer Mediated Discourse Analysis (CMDA). It covers "any analysis of online behavior that is grounded in empirical, textual observations" (Herring, 2004, p. 2). It has gained much research interest due to the high use of computer mediated means in communication, such as 'instant messaging, Facebook, Twitter and Emails' to name a few. CMDA focuses on the micro and macro levels of linguistic phenomena, namely structure, meaning, interaction management and social phenomena (Herring, 2004, 2012). Moreover, Herring (2004) asserted that "the CMDA approach allows diverse theories about discourse …" (p. 4). She added that it does not contain one fixed method, but rather a 'set of methods' from which a researcher is free to choose what best serves his research topic and questions (Herring, 2008).

CMDA is regarded as an approach that has to be multi-faceted, focusing on social and technological concerns (Herring, 2007). Herring integrated features of traditional Discourse Analysis such as modality, genre, text-types and a number of discourse participants within her approach to CMD. In other words, CMDA can include any existing or new linguistic analyses that can be applied to digital communication (Herring, 2007, 2012).

2.1.3.3 Twitter as a Social Media Tool

Social media is one of the CMC modes that has played an important role in the political realm since its appearance in the early 2000s. Twitter, one of the social media forms, was founded in 2006 with a 140-character restriction and it was not until 2018 that the restriction was raised to 280 characters. Twitter is used in various contexts. One of which, is by politicians who recognized the importance of this microblogging platform (Honeycutt and Herring, 2009). Many politicians are actively communicating with their audiences and expressing their ideologies through it. Presidents, in

particular, are also more aware of the vitality of Twitter, especially since Obama's first use of Twitter in 2015. This position is supported by a study by Goldfarb (2017), who looked at Trump's use of Twitter during the 2016 elections. Goldfarb noted that Trump recognized Twitter's importance as an official means of communication as early as 2009. He supported this by saying "[t]he 2016 presidential election of Donald Trump introduced the power of social media to the American public in a way that superseded the 2008 election of Barack Obama" (Goldfarb, 2017, p. 4).

Twitter is an easy way to reach a large number of people in a very short time. As Harvey (2014) stated, such social media platforms have helped in many revolutions held worldwide. This can be exemplified by the two Egyptian revolutions in 2011 and 2013 which ousted Hosny Mubarak and Mohamed Morsi respectively and were mainly organized through Facebook and Twitter. In this sense Harvey believed that "[t]he launch of dedicated social media platforms such as Facebook (2004), YouTube (2005), and Twitter (2006) greatly improved the ability of politicians, activists, and other organizers to communicate to the masses" (p. 714). While the standing government may control what appears in traditional media, governments have had less control over what appears in social media.

Twitter is one of the social media forms that proved itself to be particularly important for political communication. Twitter also gives users the opportunity to reach a broader community than traditional means of communication. Twitter as a microblogging tool enables users and social groups to communicate ideas, viewpoints and information for different communicative purposes via synchronous messages (Boyd et al., 2010; Hodgkin, 2017; Honeycutt and Herring, 2009; Shapp, 2014).

Twitter has features which enable it to imitate conversation-like mediums, such as the '@' sign which is an 'addressivity' marker that maintains coherence. Coherence is attained by enabling participants to respond to previous messages which makes Twitter mimic face-to-face conversation (Honeycutt and Herring, 2009). Twitter tools, such as the '@' sign, enable users to overcome feedback problems (Severinson Eklundh, 1988).

As a digital platform, Twitter has an interface that is designed to allow users to send messages and to interact with other users. Figure 2.2 illustrates a tweet's anatomy.

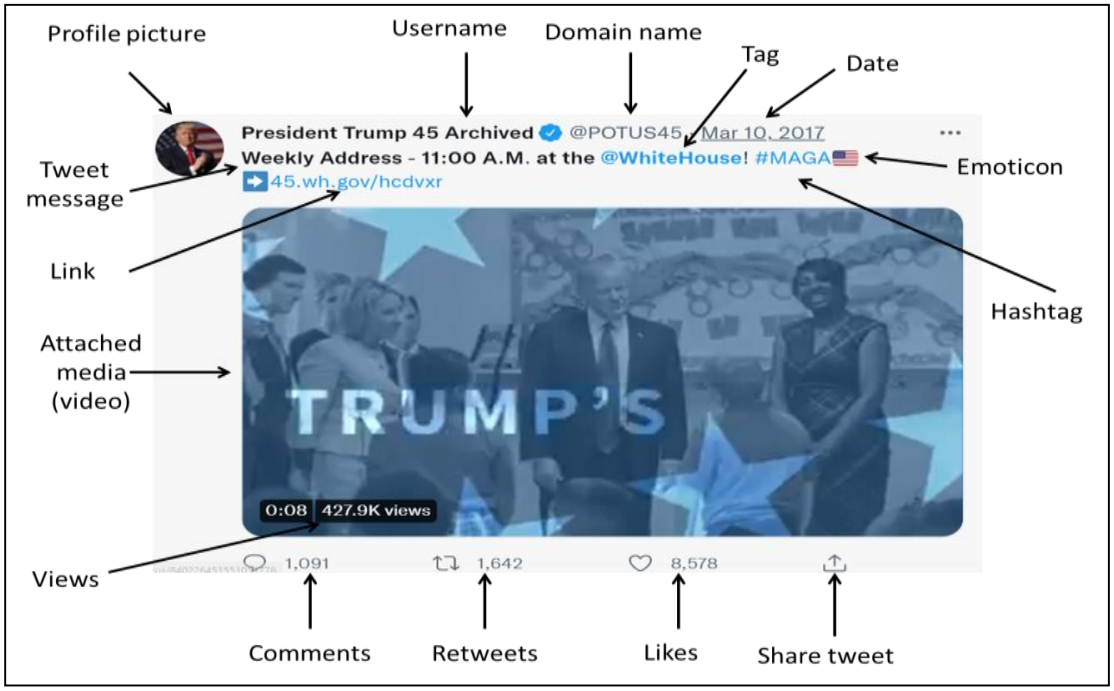


Figure 2.2 - Tweet Anatomy (idea adopted from https://twitter.com/thepoke/status/468654037681061888)

A tweet contains a number of mandatory icons which make it an interactive tool of communication. For example, it contains a photo of the account owner along with user and domain names which facilitate the search process for another user. Also, there is the tweet message itself which may contain any type of media, such as a photo or a video. Some other interactive icons appear at the bottom of any tweet, including the comments, retweets, likes and share icons.

2.2 Debating the Notion of Genre

This section represents a general overview of the different approaches of identifying genres. The section defines what a genre is, what the two main criteria for genre identification are, what a text-type is and how it is different from genre, and where Twitter falls within these notions. The different models to genre will be explained in more detail in Chapter 4 in regards to the process of building up those models as well as how each model is structured.

To begin with, in genre analysis, scholars differ in their understanding of what a genre is and how it is studied. This section tackles the controversial debate between the terms register, genre and text-type. For some scholars, the term 'genre' is used to refer to what others call 'text-type'. This difference between the terms 'genre' and 'text-type' is due to the special features that texts have. For example, the description of the discourse of emails by some scholars as a genre (even though emails are used for different purposes and can have multiple structures), while others describe it as a text-type which includes multiple genres (e.g. personal email, business email, etc.).

The same controversy is existent between the notions of genre and register. One of the views, that differentiate genre from register, points that the two are similar in focusing on purposes and situational contexts of texts. However, genre focuses on the way a text is 'conventionally' structured (Biber and Conrad, 2009). More specifically, genre refers to a 'unique text variety' based on the purpose and situational context of a text.

Another view, that differentiates genre from register, relates them to the concepts of 'culture' and 'situation', respectively (Martin, 1992; Martin and Rose, 2008). In this view, genre should not be a part of a certain type of register as both are different from one another because genre includes specific configurations of register, i.e. field, mode and tenor (Martin and Rose, 2008). This means that the 'stratum of culture' includes a 'definable set of genres' that are above register, i.e. 'stratum of situation' (Martin and Rose, 2008, p. 17). The identification of genre according to Martin and Rose becomes easier by accumulated experience because people within cultural groups become more aware and in control of the 'common set of genres'. Through this process, people learn how to differentiate between different kinds of contexts, maintain their interactional goals, and "organize … discourse effectively within each context" (Martin and Rose, 2008, p. 18).

2.2.1 Defining Genre

After differentiating genre from text-type and register, it is argued that a genre is not based only on register, structures or domains, but rather a mix of all of these, which makes it a complex concept

(Cranny-Francis, 1993). The term 'genre' has been defined as 'a kind, a style' (Cranny-Francis, 1993), a collection of texts all functioning to realize a given 'communicative purpose' (Swales 1990) or a 'staged goal-oriented process' (Martin, 1985).

The analysis of genre is a classification technique that depends on shared similarities and conventions of texts (Cranny-Francis, 1993) as well as 'linguistic patterns' (Swales, 1990). Also, genre analysis can be viewed as text categorizations that are based on external criteria (Biber, 1995), prototypes (Paltridge, 1995) and are situation-dependent (Campbell and Jamieson, 1979). The identification of genre is dependent on individuals' repeated social experiences. These social experiences lead to the identification and construal of a variety of genre systems within a culture (Martin and Rose, 2008). Thus, genre is described as "a configuration of meanings, realized through language and attendant modalities of communication" (Martin and Rose, 2008, p. 20).

2.2.2 Approaches to Genre Identification

Scholars from different schools of thought developed genre models (a setting-out of the different genres, structures and purposes within a particular context) that enable learners to understand the behaviors and structures of different genres in different cultures (Hyon, 1993; Ventola, 1989). For instance, genre models in English for Specific Purposes (ESP) and Systemic Functional Linguistics (SFL) provide insights to instructors and learners (Hyon, 1993). These two approaches focus on the linguistic features of written texts providing details about structuring such texts and the genres they belong to. Rhetorical Generic Studies (RGS) or New Rhetoric is another traditional school of studying genre that has ethnographic and social implications (Hyon, 1993; Miller, 1984). Table 2.1 is a summary of the various schools.

	English for Specific Purposes (ESP)	Systemic Functional Linguistics (SFL)	Rhetorical Genre Studies (RGS)	Biber's Approach to Genre
Schools	Swalesian School (ESP Approach)	Sydney School of Genre Theory; Hasanian Approach	North American School (New Rhetoric)	_____
Genre Approaches/Models	**Swales:** 3 Move steps model (CARS) **Bhatia:** Seven step model	**Hasan:** Generic Structure Potential (GSP) **Martin:** Schematic Structure **Ventola:** Flowchart	**Campbell and Jamieson/Miller:** Studying genre through the rhetorical structures of texts	**Biber:** Multi-dimensional Model
Key concepts	Consistency of communicative purposes (Swales, 1990; Bhatia, 1993)	Regularities of staged, goal-oriented social processes (Martin, 1985)	Typification of social and rhetorical action (Miller, 1984)	Text categories defined primarily on the basis of external format (Biber, 1989)
Pioneers	Swales (1990) & Bhatia (1993)	Hasan (1977), Ventola (1978), Martin (1985)	Campbell and Jamieson (1979), Miller (1984)	Biber (1995)
Methodology	Linguistic	Linguistic	Ethnomethodological	Linguistic
Applications	**Swales:** Research writing introductions **Bhatia:** legislative, job applications, sales promotion letters	**Hasan:** Service exchanges and nursery tales **Ventola:** Service exchanges **Martin:** academic writings	**Campbell and Jamieson:** Literary discourse **Miller:** classification of a collection of discourses	**Biber:** editorials, academic prose media reports, telephone conversations and newscasts
Basis of Genre Distinction	Communicative purposes	Contextual configurations and schematic structures	Hierarchical relationship between form, substance and context	Typology of genre based on the description of the grammatical features

Table 2.1 - Summary of Genre Approaches

Table 2.1 summarizes the definitions, pioneers, applications and key concepts of the schools of genre. Sections 2.2.2.1 and 2.2.2.2 review how the schools proposed different approaches to genre. Some scholars focused on the functional and/or linguistic perspective of genre, while others focused on the rhetorical or ethnographic perceptions.

2.2.2.1 Purpose-based Approach to Genre

One way of genre identification is to focus on the purpose of texts. This section reviews one purpose-based approach to genre as adopted for the analysis of discourse.

2.2.2.1.1 Swalesian Genre: English for Specific Purposes Approach

To begin with, one purpose-based approach to genre is the ESP approach which focuses on the purpose of written and spoken communicative aspects of texts. Scholars of the ESP approach to genre analysis viewed genres and their communicative purposes in the written and spoken academic language of nonnatives (Bhatia, 1993; Swales, 1990). In this approach, texts are analyzed to detect the various patterns and structures that are specific to them. Swales (1990) described genre as a set of 'communicative events' performing certain 'communicative purposes':

> These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. (Swales, 1990, p. 58)

By 'discourse community', Swales means the social members who share the same linguistic behaviors in discourse production (Bhatia, 1993; Swales, 1990). Members of the discourse community share public goals, mechanisms of interaction, provide information and feedback, acquire 'specific lexis', and possess 'relevant content', etc. (Swales, 1990, p. 24-7). Also, the communicative purpose of a genre is dependent on discoursal and linguistic background

knowledge (Bhatia, 1993). Genre, thus, can be examined by focusing on the purpose from different perspectives/orientations: linguistic, sociological (focusing on social roles and cultural context) and psychological (focusing on textual cognitive structure) (Bhatia, 1993). In the ESP approach to genre analysis, a genre is defined in relation to the structural moves/steps, which distinguish each genre from the other, found within texts to achieve its intended purpose (Bhatia, 1993; Swales, 1990).

Bhatia (1993) followed Swales' footsteps in the purpose-based approach to studying genre. He proposed seven steps for a comprehensive understanding of any genre. Bhatia's model considers the purpose of the text and background knowledge about the text. The seven steps of the model are: 1) *Place the given genre-text in a situational context* by finding background knowledge and previous experiences about it; 2) *Survey existing literature* such as different linguistic analyses of the studied genre; 3) *Refine the situational/contextual analysis* by defining the texts' participants, their relationships and the sociocultural relations; 4) *Select corpus* by identifying the genre to which a text belongs to and detecting its sub-genres; 5) *Study the institutional context* which governs the use of a genre such as sociocultural and academic conventions; 6) *Decide Levels of Linguistic Analysis* which is exemplified in lexico-grammatical features, text-patterning or textualization, and structural interpretation of the text-genre; and finally 7) *Double-check information with a Specialist in genre analysis*. Despite slight variations between the two models (Swales' Three Move Steps Model and Bhatia's Seven Step Model), both pioneers of the ESP genre approach focused on research articles and academic writings.

2.2.2.1.2 Other Purpose-based Approaches

Another approach that follows the purpose-based perspective of genre identification is Biber's (1989) approach to genre. Biber's approach is shown through the fusion between "linguistic and functional content" (Biber, 1989, p. 7). This is represented in Biber's development of the multidimensional model of variation which is based on the 'syntactic and lexical' patterns that frequently occur in texts. Initially, Biber's five-dimensional approach to genre was developed

by investigating the co-occurrence of '67 linguistic features' within 481 contemporary spoken/written British English texts (Biber, 1989). "The linguistic features fall into 16 major grammatical categories" (p. 7), such as tenses, adverbials, pronouns, etc. According to such patterning and the functions of these texts, genres were initially distinguished from each other according to five dimensions: 1) involved versus informational production (i.e., speaker's involvement versus information density within a text); 2) narrative versus non-narrative concerns; 3) elaborated versus situation-dependent reference (i.e., context-independent versus situation-dependent references within a text); 4) overt expression of persuasion (i.e., expressing point of view versus persuading the reader/listener); 5) abstract versus non-abstract style. In Biber (1995), a sixth dimension of 'online informational elaboration' (p. 181) was added to the previous model. This modified model was adopted by Biber to distinguish sub-genres of academic prose, such as "academic prose, press reportage, editorials, broadcasts, and telephone conversations" (p. 26).

2.2.2.2 Structure-based Approaches to Genre

An additional approach to the identification of genre is the structure-based approach. One of such is called the SFL approach which focuses on the functional aspects of the linguistic structure. Another structure-based approach is the RGS or New Rhetoric which focuses on the typification of texts according to their rhetorical structures.

2.2.2.2.1 Systemic Functional Linguistics Approach to Genre Theory

Genre has been a much-debated notion within SFL (Lee, 2001; O'Donnell, 2019). In SFL, the integration between field, tenor and mode helped build up a genre. This school developed theories about register, genre, and the contextual relations between them. Researchers in this school have benefited from its founder, Michael Halliday, who developed the Systemic Functional Linguistic framework (Hyon, 1993).

One of the SFL approaches to genre is the Generic Structure Potential (GSP) model which is defined as "… a condensed statement of the conditions under which a text will be seen … it is a powerful device in that it permits a large number of possible structures that can be actualized" (Hasan, 1977, p. 64). This model is based on the 'Contextual Configuration' (CC) of a given text that is related to the context of situation (field, tenor and mode) which are, thus, realized by register. Hasan in Halliday and Hasan (1989) stated,

> [i]n the structural unity of the text, the CC plays a central role. If text can be described as 'language' doing some job in some 'context', then it is reasonable to describe it as the verbal expression of a social activity; the CC is an account of the significant attributes of this social activity. (Halliday and Hasan, 1989, p. 56)

Another SFL description of genre is that it represents the 'verbal strategies' that lead to the achievement of 'social purposes' (Martin, 1985). According to Martin (2009), genre is "a staged goal-oriented social process" (p. 13) where it is

> (i) staged: because it usually takes us more than one phase of meaning to work through a genre, (ii) goal-oriented: because unfolding phases are designed to accomplish something and we feel a sense of frustration or incompleteness if we are stopped, (iii) social: because we undertake genres interactively with others. (Martin, 2009, p. 13)

For some scholars within the SFL school, genres are defined principally in terms of recurring text structures by studying local and global patterns to identify text-types and stages within the texts. Repeated global patterns, known as genres, were "based on the presence or absence of an unfolding sequence of events" (Martin and Rose, 2008, p. 5), while repeated local patterns in genres were known as schematic structures. Martin and Rose stated that in SFL, "genres are defined as recurrent configuration of meanings and that these recurrent configurations of meaning enact the social practices of a given culture" (p. 6). For this reason, they mentioned that genres need to be studied in relation to one another and not individually.

In Martin's model, a genre is represented in a stratum that is above register (which is 'context of situation' or field, tenor and mode in Hasan's model). Figure 2.3 illustrates Martin's model.

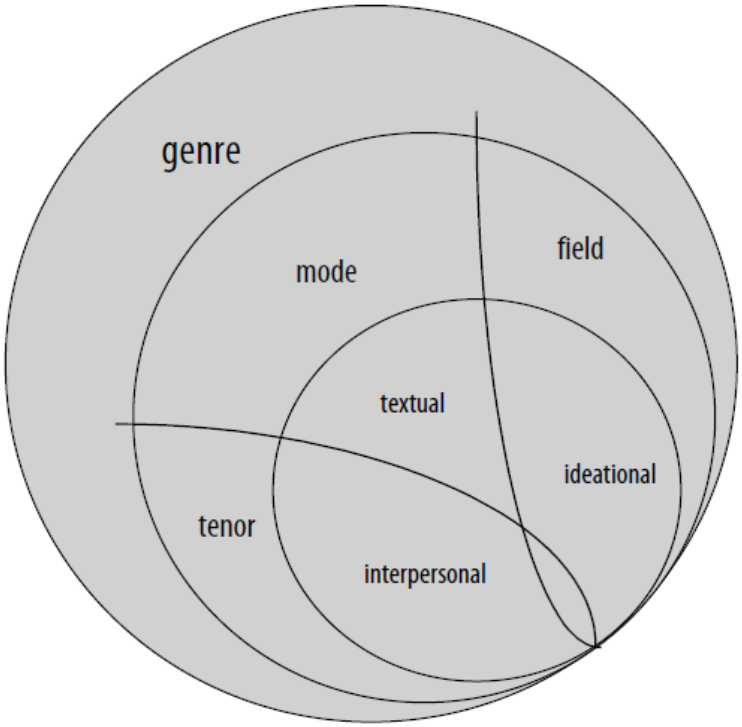


Figure 2.3 – Genre as an additional stratum above field, tenor and mode (Martin and Rose, 2008, p. 17)

Martin (1992) believed that generic choices are realized in field, tenor and mode configurations, while for Hasan in Halliday and Hasan (1989), field, tenor and mode are realized in schematic configurations. Martin (1992) argued that some advantages may result from defining genre as a 'pattern of register patterns'. In other words, genres, according to Martin (1992:505-6), (i) give room to the fact that field, tenor and mode combinations do not necessarily have to occur in a given culture; (ii) being in control of schematic structure generation makes it easier to deal with the metafunctional changes from one stage to the other and at the same time keep the overall coherence of the text; (iii) being distinguished from registers shows the differences between "the sequential unfolding of text" and "the notion of activity associated with field" (p. 507), where texts may be of the same field, but differ in

staging or in genre. So, detaching field from staging, helps in showing the differences and similarities between texts which belong to the same text-types.

2.2.2.2.2 North American Genre: Rhetorical Genre Studies

Studies related to the rhetorical approach to genre are known as 'RGS' or 'New Rhetoric Studies'. This approach describes genre in terms of the rhetorical structures that govern and relate the structure of texts. This differs from ESP and SFL approaches to genre in that its focus is ethnomethodological (Bazerman, 1988; Campbell and Jamieson, 1979; Miller, 1984) as it "depends upon the complexity and diversity of the society" (Miller, 1984, p. 163).

Genre in RGS "refers to a conventional category of discourse based on large-scale typification of rhetorical action; as action, it acquires meaning from situation and from the social context in which that situation arose" (Miller, 1984, p. 163). RGS is concerned mainly with the concepts of 'classification' and 'typification' of texts within a genre. Thus, a typified rhetorical approach to genre focuses mainly on the social actions that the discourse accomplishes (Bazerman, 1988; Miller, 1984). Miller described the classification process in genre as a dynamic rhetorical practice in situated actions "that is, pragmatic, rather than syntactic or semantic" (p. 155). According to Miller, the classification of discourse should be based on shared conventions of the rhetorical practices that enable writers and audiences to comprehend the discourse used.

The rhetorical approach to genre, according to Miller (1984), deals with hierarchical models of communication that illustrate the structure of any rhetorical action within a discourse. She described the hierarchical meanings of discourse as dependent on form, substance and action (syntax, meaning and pragmatic action, respectively) and that they have a hierarchical relationship to each other. In other words, Miller's approach depends on the hierarchical relationship between semantic values and their symbolization (See Figure 2.4).

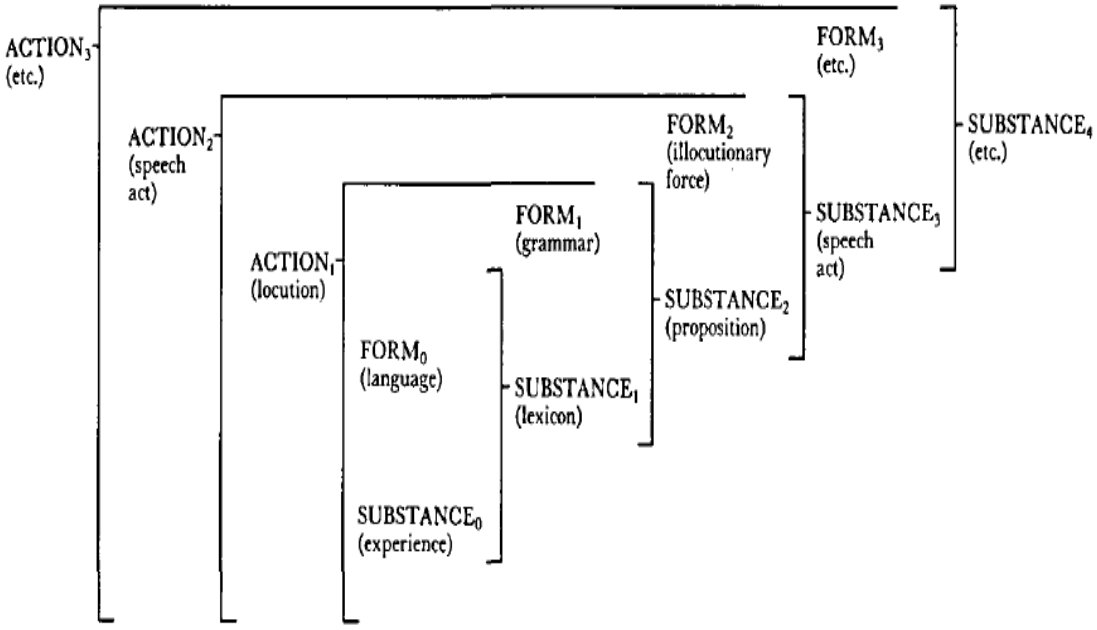


Figure 2.4 - Miller's (1984) Rhetorical Approach to Genre

Miller relates her approach to John Searle's 'Speech Act Theory' where context was added to form, substance and the pragmatic action which combines them both. According to Miller, "the semantic values of a string of words and their syntactic relationships in a sentence acquire meaning (pragmatic value as action) when together they serve as substance for the higher-level form of the speech act" (p. 159).

Similarly, Campbell and Jamieson (1979) defined genre as a complex combination and a collection of functional and stylistic elements that are situation dependent. To them, "[g]eneric analysis reveals both the conventions and affinities …; it uncovers the unique elements in the rhetorical act, the particular means by which a genre is individuated in a given case" (p. 14). Campbell and Jamieson believed that there is an interchangeable relation between genre and form where similar forms within a discourse create a genre and genres include relative forms that are present in all discourse types belonging to a specific genre. They also added that rhetorical forms come as part of a whole discursive rhetoric process based on the 'audience', the 'rhetor', the 'situation' and the 'type' of discourse.

2.2.3 Defining Text-type

Some scholars view a text-type as based on the similarities of linguistic forms (Biber, 1995; Paltridge, 1996) within the groupings of texts despite their genre classifications (Biber, 1995). One of the definitions of the term 'text-type' is that it is the 'groupings of text' based on "internal (linguistic) criteria" (Lee, 2001, p. 38). Therefore, "[i]n an analysis of text types, texts from different genres are grouped together when they are similar in their linguistic form; texts from a single genre might represent several different text types" (Biber, 1995, p. 170).

The relationship between text-types and genres, as Paltridge (1996) believed, is that they have "different, yet complementary, perspectives on texts" (p. 237). According to Paltridge, "… the terms 'genre' and 'text type' seem to have been conflated, with the term 'genre' being used to include both of these notions" (p. 237).

Paltridge's notion of 'text-types' should be labeled, instead, as 'discourse/rhetorical structure types' (Lee, 2001, p. 40). Lee (2001) believed so because, to him, Paltridge's 'text-types' are determined by rhetorical features rather than lexico-grammatical or syntactic features.

For other scholars, it is 'text-type' that represents the fusion between purpose and structure. For instance, O'Donnell (2019) believed that a text-type is identified in regards to a 'fusion' between a text's external and internal features (purpose and linguistic features, respectively) where they both complement one another.

2.2.4 Is Twitter a Text-type, a Genre, or a Register?

From the above definitions of what genres and text-types are, we can hardly define whether Twitter is a text-type, a genre, a register, or a communicative medium which contains genres. It is worth noting that what used to be called 'Twitter' has been rebranded to 'X' in 2023. However, the term 'Twitter' is used throughout the dissertation since the tweets were extracted when it was still called 'Twitter'. Despite Twitter being difficult to label, we can

compare it according to the different views of genres and text-types. So, following Biber's definition of text-type, we cannot tell that Twitter is a text-type as tweets do not share a common structure. Following Miller's typification, however, we can say that tweet messages (not Twitter) represent a text-type because tweets can be grouped into types based on a common attribute, i.e. common medium, common layout, and common structural format. Following SFL, Twitter would be a communicative medium and its discourse of tweets can be regarded as a register of its mode. To my knowledge, there is no clear reference for Twitter being a text-type. However, some studies classified tweets into genres which belong to a text-type. This study, thus, fills this gap by seeking to identify the nature of Twitter in general and tweets in particular.

2.3 **Corpus Linguistics**

CL is as an approach used by linguists to analyze large 'corpora' and is spreading in different linguistic fields (Juola, 2018; Kennedy, 1998; Oostdijk, 1991; Sinclair, 1991; Szudarski, 2018). CL is the branch of linguistics that emerged from the "compilation and analysis of corpora stored in computerized databases" (Kennedy, 1998, p. 1). CL focuses on written or transcribed spoken texts that undergo linguistic analyses using computer software (Kennedy, 1998, Sinclair, 1991). Tognini-Bonelli (2001) regarded CL as a 'pre-application methodology' as it paves the way for various linguistic disciplines by setting "its own sets of rules and pieces of knowledge *before* they are applied" (p. 1). Moreover, this branch provides quantitative analyses to the linguistic descriptions as well as information about the lexical, grammatical and discoursal patterns of texts. McEnery and Hardie (2012) also described CL to be a research area that focuses on procedures and methods in language analysis that yield to more explorations in linguistic theories through quantitative and qualitative generalizations. CL facilitates the quantitative analysis of research and provides information that would help in the qualitative linguistic analysis. Corpus linguistic research consists of three steps: corpus compilation, manual or automatic annotation and retrieval (Rayson, 2015). Each step has its own features as will be seen in the following sections.

According to Oostdijk (1991, p. 4), a corpus is "a collection of stretches of connected discourse". Corpora are usually naturally-occurring language, rather than texts invented for the purpose of the collection. Discourses are usually selected to represent particular dimensions of language variation within or between texts. Corpora are nowadays assumed to be "stored in computer-readable form and can be analyzed using computer software" (Cameron and Panovi, 2014, p. 82).

There are various types of corpora for different uses. Corpora can be synchronic (contain language used during a fixed time within various contexts) or diachronic (contain language used over a larger span of time, typically sufficient for language change to occur) (Kennedy, 1998**;** McEnery and Hardie, 2012; Szudarski, 2018; Weisser, 2016). Corpora can also be restricted to the source of the texts. For instance, web corpora contain only texts available in digital form on the web. Such specialised corpora enable researchers to investigate linguistic features of emerging web genres (Ädel, 2020; Kehoe, 2020). Web corpora are divided into two approaches: 'web as corpus' and 'web for corpus' (Kehoe, 2020). "The former approach attempts to extract linguistic examples directly from the web using standard search engines like Google or other more specialist tools, while the latter uses the web as a source of texts for the building of off-line corpora" (Kehoe, 2020, p. 329).

Corpora can, also, either be unannotated (raw) or annotated (McEnery and Hardie, 2012). McEnery and Hardie (2012) explained that a corpus can also have information about each text's metadata which is information about its authorship, date/time of production, place of publication, etc.

2.3.1 Text vs. Corpus

The term 'text' is distinguished from the term 'corpus'. A text has an organized structure: beginning, middle and end. It can be directly analyzed and parsed. Unless missing the resources, an analyst should be in control by being able to "locate all the phenomena in this

text accurately" (Sinclair, 2004, p. 188). A 'corpus' is a set of texts which are 'machine-readable data' (McEnery and Hardie, 2012) that is indirectly observed using a CL tool (languages queries, concordances, parsers, annotations, etc.) and by generating numerical/statistical results (McEnery and Hardie, 2012; Sinclair, 2004). According to McEnery and Hardie (2012), the difference between text and corpus does not lie on the size or nature of the text, but rather on the methodology used to observe it. In other words, if a linguist uses linguistic rather than textual techniques to handle a large text, this entails that this text would be considered a 'corpus'. Whereas, if the same text is handled using textual methods, it would be considered a 'text'.

2.3.2 Importance of Corpus Linguistics in Research

CL has played a crucial role in facilitating the analysis process for linguists who aspire for quantitative researching as well as reveal (lexico)grammatical patterns from huge data (Crosthwaite, 2023; Kennedy, 1998; Juola, 2018; Szudarski, 2018). Kennedy (1998) argued that corpus studies are faster, more accountable, accurate and reliable all while being able to handle large data. Another advantage of CL is that it saves time as a researcher would no longer depend on the manual processes of handling large data as CL makes the accessibility easier to obtain.

2.3.3 Corpus Linguistics vs. Computational Linguistics

Corpus Linguistics is considered to be a branch of 'Computational Linguistics' where the former focuses on the production and structure of language along with its use and linguistic variation of use (Oostdijk, 1991). According to Oostdijk (1991), Computational Linguistics, on the other hand, applies a computer-based technique in investigating large-corpora while "providing an adequate description of the corpus language" (p. 2).

The advancement of CL is related to the expansion of Computational Linguistics which develops software that help in linguistic analyses, such as grammar and lexis (Kennedy, 1998).

2.3.4 Corpus-based vs. Corpus-driven Approaches

'Corpus-based' is a methodological term that considers 'corpus' as the basic source of validation and exemplification of 'existing categories' of the applied theories. This approach mainly depends on the information extracted from syntactic patterns (Tognini-Bonelli, 2001, p. 81). Corpus-based studies use a corpus to investigate a theory/hypothesis for the sake of refutation, agreement or refinement (McEnery and Hardie, 2012).

'Corpus-driven', on the other hand, is a term used by linguists to refer to an approach that depends on discovering new patterns within unprocessed/raw texts and not depend on existing linguistic analyses (Sinclair, 2004). Unlike corpus-based linguistics, corpus-driven studies do not rest on pre-tagged texts as they depend on the corpus being the main source of the linguistic hypotheses (McEnery and Hardie, 2012). Tognini-Bonelli (2001) argued that any theoretical hypothesis requires evidence to prove it; the corpus in corpus-driven approaches represents a source for this evidence. "The theory has no independent existence from the evidence and the general methodological path is clear: observation leads to hypothesis leads to generalization leads to unification in theoretical statement" (Tognini-Bonelli, 2001, p. 84, 85). This means that the corpus provides the statistical information to "… support linguistic argument or to validate a theoretical statement" (p. 84).

2.3.4.1 Corpus Creation

There is a number of considerations that have to be taken into a researcher's account when creating a corpus. First, corpus creation is based on a few factors that are dependent on the researchers' needs, namely: spoken/written, formal/literal language variety (Sinclair, 1991). A corpus should, also, cover the time and the size of the collected texts which depends on the research itself (Kennedy, 1998; Sinclair, 1991). The researcher should also consider authenticity, that is, naturally occurring language (Tognini-Bonelli, 2001), maintaining balance, and representativeness of a corpus to guarantee the accuracy of its results (Kennedy,

1998; Kübler and Zinsmeister, 2015; McEnery and Hardie, 2012; Weisser, 2016). Stubbs (2007) asserted that in CL, a researcher should not be biased nor influenced by the data and the data itself should be authentic and not produced specifically for linguistic analysis, rather, it should be natural language in use.

2.3.5 Corpus Linguistic Tools

Text processing techniques are vital in CL as linguists use them to automatically analyze and process their corpora (Kennedy, 1998; Oostdijk, 1991; Sinclair, 1991). According to Oostdijk (1991), CL tools are important because linguists should not focus on computational efficiency and programming skills, but rather on their field of expertise. One of the techniques in processing texts is done by sorting words by the creation of 'frequency lists', whether alphabetically or by frequency order (Sinclair, 1991; Szudarski, 2018). Thus, creating 'concordance' lists is another technique within corpus processing that helps index and reference a searched word.

One of the corpus linguistic tools used in linguistic investigations is concordance, which "is an index to the words in a text" (Sinclair, 1991, p. 170). Concordance software, for instance, allow researchers to search and retrieve textual elements with any length either on a word, part of a word or phrase level (McEnery and Hardie, 2012; Weisser, 2016). This made concordance software an important analytical tool within CL as it facilitates the language patterning process of a text (Kennedy, 1998; Sinclair, 1991). Concordance provides an indexing system named Key Word in Context (KWIC). Sinclair (1991) explained that KWIC helps linguists in scanning words quicker and easier than before. It functions by identifying the pre and post texts of a word in question. In KWIC, "each line of concordance contains an instance of a selected word, and the page is aligned centrally around this word" (Sinclair, 1991, p. 173).

Another CL procedure often used by linguists is that of 'lemmatization' (Kennedy, 1998; Sinclair, 1991). In this tool, a word with all its grammatical forms are arranged into 'lemmas', which is "the composite set of the word forms" (p. 173).

A 'parser' is another tool for linguistic analysis (Kennedy, 1998; Oostdijk, 1991). A parser tags word class categories and provides information about the syntactic structure within a text (Kennedy, 1998; Oostdijk, 1991). Parsers are important in linguistic analyses as they help linguists justify their grammatical hypotheses and, in turn, help them decide how the analysis process of the grammatical structures and word classes will take place.

Corpus annotation means adding information or labelling its grammatical structure or lexis with a linguistic feature, such as part of speech, either in a manual, semi-automated (with manual corrections) or completely automatic manner according to the researchers' needs (Kübler and Zinsmeister, 2015; McEnery and Hardie, 2012; Rayson, 2015). There are human annotators for manual annotations, and computational methods for automatic ones (Kübler and Zinsmeister, 2015); this is to avoid possible automated annotation errors (Newman and Cox, 2020).

One advantage of linguistic annotation is that the annotations tend to highlight a variety of linguistic phenomena and patterns that are of use to the annotator (Kübler and Zinsmeister, 2015; Young, 2018). A second advantage is that annotations are reusable as they could be used in various research topics. Third, annotations can be utilized simultaneously with different "*linguistic subdisciplines*, such as *morphology*, *syntax*, *semantics*, or *pragmatics*" (Kübler and Zinsmeister, 2015, p. 23). Fourth, annotations can be used to identify the linguistic features of a text in various fields, such as speeches, argumentation, etc. (Young, 2018). Annotations include 'descriptive or analytic' codes, which can be visualized (Newman and Cox, 2020), that are applied to unprocessed data, which then undergo analysis, description and interpretation processes by the annotator (Kübler and Zinsmeister, 2015).

2.3.6 Corpus Linguistics in the Study of Genre

CL and SFL can be used in the study of genre and its structure as they both "… offer useful, replicable strategies for analysing how language works in its social contexts" (Zappavigna, 2011, p. 804). CL can also be helpful in identifying the recurrent patterns and forms by providing statistical elements (Bhatia, 2004; Kennedy, 1998). Bhatia (2004) argued that the analysis of discourse by using a computational means helps in revealing the problematic patterns which a researcher finds difficulty in detecting. Kennedy (1998) also highlighted the importance of CL in genre analyses as CL studies the generic and registerial stylistic differences within texts, based on statistical procedures. Mohamed and Hardie (2019) also stated the importance of using CL tools in investigating the linguistic patterns in natural language (annotated texts) which in turn helped in typological classifications of Arabic text-types. This was said in relation to their finding of possible genres found in the Leeds Corpus of Contemporary Arabic, based on the texts' linguistic features.

2.3.7 Issues in Corpus Linguistic Analysis

A few issues in corpus linguistic analysis were observed (Abumalloh et al., 2016; Sinclair, 2004). First, Sinclair (2004) argued that we need to base our methodology for analyzing discourse on a clear distinction between text and corpus (Sinclair, 2004). Second, the corpus needs to be of sufficient size to support the kinds of studies it is intended to support, as, if the corpus is too small, the accuracy of results will be affected as it is difficult to observe recurrent patterns in small corpora (Sinclair, 2004). Third, annotation should follow a uniformed structural and formatting pattern (Sinclair, 2004). Sinclair also highlighted a problem with automatic annotation, where human intervention may be needed due to the inaccuracy of software in processing human inputs.

Another CL issue specific to the language of a corpus is the difficulty of processing Arabic corpora (Abumalloh et al., 2016). This is due to the fact that the Arabic language is more complex for a software to process and code, due to its morphological and syntactic features

(Abumalloh et al., 2016; McEnery et al., 2019). An additional problem is the lack of Arabic taggers for corpus linguistic studies. One instance of these problems is that 'Part of Speech' taggers often mistakenly code and classify morphemes instead of lexemes (Ibrahim and Hardie, 2019).

In this chapter, the frameworks, approaches and notions of CDA, PDA, CMC, Genre, and CL have been reviewed as the theoretical framework within which this dissertation is built. The following chapter will explain the data collection procedure.

Chapter 3

Data Collection

This dissertation is intended to achieve three main purposes: 1) to propose and validate the Model of Political Tweet Genres (MPTG) in Study 1, 2) to apply that model on a selected corpus in Study 2, and 3) to investigate the transitivity realizations of selected generic components in Study 3. This will be achieved by linguistically analyzing tweets by top government officials from Egypt and the United States. First, a corpus of tweets from selected officials is collected, and this corpus is then incorporated into corpus annotation software, where it is annotated for various linguistic features. Statistical summaries of these annotations are then extracted to form the basis for testing various hypotheses about the data. CL is adopted to provide statistical records of the tweet genres and the linguistic choices of six United States/American (US) and three Egyptian (EG) presidential officials. The reason why the 'Data Collection' chapter is added to Part I of this dissertation is because the collected tweets serve as the corpus for all three studies.

3.1 Data Selection and Collection

The initial intention of this chapter was to limit the study to "top officials", meaning basically "heads of state" (Presidents of the United States and Egypt), their deputies (the Vice Presidents in both countries) and "heads of government" (which in Egypt is a separate role, the Prime Minister). The term "lower officials" will be used to refer to government officials who are not top officials, e.g., senators, governors, government ministers, elected representatives, etc. However, in the case of Egyptian officials, limited data was available, and tweets from previous, but not sitting heads of state was included.

The Twitter accounts investigated were of three American Presidents and their three Vice Presidents, as well as the current Egyptian President, a former EG Prime Minister and a former

EG Vice President (See Section 3.1.3). All officials used Twitter as an official communicative tool to deliver their messages to the public.

The tweets selected for this dissertation are public and verified with a Twitter verification mark next to each username as they were the ones posted through the official Twitter accounts of the American and Egyptian presidential officials mentioned later in Table 3.3. It is worth mentioning that although Obama had a Twitter account starting 2008, it was not until May, 2015 that he started tweeting officially. Moreover, Trump launched his official Twitter account when he took office in January, 2017 which was when he started tweeting officially as the US President. Additionally, Biden (Pres.) started tweeting once he took office in January, 2021.

Alsisi launched his Twitter account in March, 2014 when he became the Egyptian President. Since Shafik did not post any tweets at the time he was Prime Minister (early 2011), the first three months of his use of Twitter in 2012 were added to the corpus.

Such use of CMC by all the officials included in the current corpus affirms their vital participation in the digital sphere as a means of modern communication.

3.1.1 American Officials Studied

In the US, Twitter has only been used by top officials in the recent years: Obama was the first US President to use Twitter officially, in 2015. Since then, all US Presidents and Vice Presidents have held and used official Twitter accounts.

All US officials at this time had personal Twitter accounts. Obama, for instance, has had a personal Twitter account since 2007 (which he had been using continuously since then) and an official account since 2013, but did not post his first official tweet until May, 2015. Table 3.1 contains the date of each official's first tweet as a US presidential representative.

Official's Position	Official's Name	In Office	First Official Tweet
President	Barack Obama	20 Jan., 2009 – 20 Jan., 2017	18 May, 2015
Vice President	Joe Biden	20 Jan., 2009 – 20 Jan., 2017	4 July, 2011
President	Donald Trump	20 Jan., 2017 – 20 Jan., 2021	20 Jan., 2017
Vice President	Mike Pence	20 Jan., 2017 – 20 Jan., 2021	20 Jan., 2017
President	Joe Biden	20 Jan., 2021 - Present	20 Jan., 2021
Vice President	Kamala Harris	20 Jan., 2021 - Present	20 Jan., 2021

Table 3.1 - American Officials' First Official Tweet

The official tweets posted by President Biden and Vice President Harris were added to this study in 2021 for the purpose of making the study more up-to-date by including the newly elected President and Vice President.

3.1.2 Egyptian Officials Studied

There are three top official roles in the Egyptian constitution: President, Vice President and Prime Minister. Since 2014, there has been only one President, Abdelfattah Alsisi. The Vice President role was filled by Mohamed Elbaradei from July 2013 to August 2013, but was then abolished after the 14th of August, 2013 due to a change in the constitution. Regarding Prime Ministers, there have been four since 2012: Ahmed Shafik, Ibrahim Mahlab, Sherif Ismail and Mostafa Madbouly.

Of these officials, only President Alsisi has held an official Twitter account. The sole Vice President did not hold an official Twitter account during his term, and none of the four Prime Ministers had an official Twitter account. There was an unofficial account in the name of 'Madbouly', but it is "unverified", meaning Twitter cannot confirm that the account was actually managed by the official, and not by someone pretending to be him.

So, the net result is that there is only one top Egyptian official who had a verified Twitter account during his term in office. It would be problematic to the goals of this study to base the comparison of Egyptian officials to American officials on a single Egyptian official: it would not be clear how much of the style of these tweets was due to the idiolect of the individual, and how much to the sociolect of the 'Egyptian official'. Consequently, it was imperative for this study to increase the range of Egyptian officials included. Three alternatives were evident:

1. Use unverified accounts of officials for the time of their term in office.

2. Use verified accounts of lower officials (e.g., government ministers).

3. Use verified accounts of top officials after the end of their term in office.

Regarding option 1, only one of the officials has an unverified account (Prime Minister Mostafa Madbouly), and as stated above, it cannot be verified that this is truly his account. So, it cannot be trusted to be representative of an Egyptian presidential official's language.

Regarding option 2, it was seen to be irrelevant to use the language of lower officials (ministers, etc.) since this study was intended to draw a comparison between top official Twitter styles.

Option 3 was thus the only remaining possibility, so it was decided to extend the Egyptian corpus with tweets from those who had been top officials, and were still in the political arena (not specifically in office). Ex-Prime Minister Shafik started using a verified Twitter account soon after leaving office, and continued to tweet until 2021. Ex-Vice President Elbaradei switched to using a verified account (@Elbaradei) in April, 2010 and is still tweeting on that account till present. I considered the tweets of these two accounts to be reasonably close to those of top officials, as they were addressed to the same audience, by past statesmen with a reputation to protect. In any case, the problems caused by including tweets of non-serving, but past officials in my opinion outweighs the problem of basing a sociolectal comparison on a single individual. Further, it was considered that the tweets of past-top officials would be

closer to present-top officials than those of present-lesser officials (See Table 3.2 for more details).

Official's Position	Official's Name	In Office	Tweets Examined	Twitter Account Status
President	Abdelfattah Alsisi	8 June 2014 – Present	22, Feb., 2015 – 30, June, 2015	Official and verified
Vice President	Mohamed Elbaradei	14 July, 2013 – 14 August, 2013	July, 2013 to September, 2015	Personal and verified
Prime Minister	Ahmed Shafik	29 January, 2011 – 3 March, 2011	January to March, 2012	Personal and verified
Prime Minister	Ibrahim Mahlab	1 March, 2014 – 19 September, 2015	None	No account
Prime Minister	Sherif Ismail	19 September, 2015 – 7 June, 2018	None	No account
Prime Minister	Mostafa Madbouly	7 June, 2018 – Present	None	No verified account

Table 3.2 - Top Egyptian Officials since 2012

All said, in the end it was decided to include the post-office tweets of Shafik and Elbaradei to allow a wider base for modelling top-official Egyptian tweet style. It is worth noting that Shafik became the EG Prime Minister in January, 2011, and did not use Twitter then. However, he joined Twitter in December 2011, and his first tweet was posted during his run for presidency in 2012. He resumed tweeting in a private account in 2012. To represent him in the corpus, his first three months of tweeting in 2012 were included. It was also decided to use tweets from the personal account of Elbaradei (@Elbaradei) in order to acquire a similar number of words to the other officials. Elbaradei was in office for only one month (14 July until 14 August, 2013) and tweeted less per month than all the other officials in the corpus did. Therefore, 45 months of his personal account (@Elbaradei) were added to the corpus in order to reach a similar number of tweets as that of the other officials. His personal account was used because he did not create an official account while in office. His two unverified accounts, @Elbaradeioffice

and @BaradeiOffical, were created in 2010 and 2011, but he stopped using them when he became interim Vice President in 2013.

3.1.3 Restricting Corpus Size

As a next step in data selection, it was decided not to analyze all of the tweets of each official over their terms, as this would require far more time than allowed for by the present work. Therefore, to limit the quantity of data to be analyzed, the study was narrowed to a sample of around 3, 500 words of tweets for each official (roughly 250 tweets per official). To ensure that similar periods of their terms were analyzed, the tweets were gathered from their first official tweet, up to the point where roughly 3, 500 words were collected. This was an average of 4-5 months of tweets per official (except for Elbaradei as mentioned earlier). This sample was considered representative of the officials' tweet genres.

In the case of Harris and Biden (the most recent American officials added), only a sample was taken from the tweets posted during their first four months in office, i.e. January to April, 2021. The sample consisted of the first fifty tweets of each month of their first four months in office.

The final combined corpus of American officials contains 1327 tweets, while that of the Egyptian officials includes 626 tweets. The collected corpus consists of 31,278 words for the US tweets and 11,424 words for the EG tweets, which were classified into months according to their dates of tweeting. Table 3.3 contains the total number of tweets and words for the American and Egyptian official tweets under study.

As a result of the above data selection, in the end, tweets were collected from each official for the following periods:

Official	Period Covered	Number of Tweets	Number of Words	Total per Country
Biden Pres. @POTUS	January to April 2021	199	5950	1327 tweets - 31,278 words
Harris @VP	January to April 2021	304	10790	
Trump @POTUS45	January to March 2017	237	3656	
Pence @VP45	January to March 2017	257	4469	
Obama @POTUS44	May to October 2015	125	2550	
Biden VP @VP44	July to October 2011	205	3872	
Alsisi @AlsisiOfficial	February to June 2015	257	4354	626 tweets - 11,424 words
Elbaradei @Elbaradei	July 2013 to September 2015	155	3454	
Shafik @AhmedShafikEG	January to March 2012	214	3616	

Table 3.3 - Collected Data

The collection of the data was based on the purpose of the study (i.e. to identify the genres and generic structures of the political tweets which the nine officials share in common). I avoided bias in collection procedures and was open to expanding the corpus when needed. For example, this was done in Obama and Elbaradei's case where I found that more tweets were needed to have a comparable number of tweets to the other officials.

3.1.4 Data Capture and Processing

The tweets for the selected periods were downloaded with the help of two Python programs known as "scrapers", which support the downloading of tweets from Twitter. The programs allow the choice of a certain time span by inserting specific 'from … to …' dates. The first of these programs was 'Twitter Scraper' which was used to download all the officials' tweets in 2018. In 2021, when Biden (Pres.) and Harris were added to my study, 'Twitter Scraper' was no longer functioning, and an alternative program, 'Snscrape', was used. These programs downloaded the tweets as '.json' files.

The corpus annotation software used for this study (UAM CorpusTool: UAMCT, (O'Donnell, 2008) does not read '.json' files, so the data needed to be converted to a compatible format: plain text with one tweet per line. A Python script was used to transform the '.json' files into '.txt' files.

Then, all the tweets were manually revised to make sure they were stored one per line, so UAMCT could correctly identify individual tweets. A process of corpus cleaning was carried out, removing any unreadable symbols, such as emojis, usernames, date/time, links, other Twitter accounts shared, images and videos as well as retweets, likes and replies (See Table 3.4).

Original Tweet	Before cleaning	After cleaning
	**VP Biden (Archived)** @VP44· Sep 27, 2011 PHOTO: **VP on** @theviewtv **set talking about Violence Against Women** http://theview.abc.go.com/blog/joe-biden-talks-politics-and-stopping-domestic-violence	Photo: VP on @theviewtv set talking about Violence Against Women.

Table 3.4 - A Tweet before and after Cleaning

Additionally, all tweets were revised to make sure they ended with a full stop, question mark or exclamation mark, as the parser used by UAMCT to syntactically annotate texts can go wrong if sentence punctuation is missing. The cleaned and prepared texts were then fed into the corpus annotation software used for the study: UAMCT.

The data as collected in UAMCT was then used for the three studies. More details of the annotation methodologies used for Studies 1, 2 and 3 of this dissertation will be given in Chapters 6, 9 and 13, respectively.

Finally, this chapter comprised all the steps and procedures followed to collect the data that was examined in the three studies of this dissertation. It also included a detailed description of the corpus with clarifications and reasons behind the choice of data. The following chapter of the first study of my thesis, reviews previous studies that proposed a model for genre analysis.

Part II

(Study One: The Proposal of the MPTG model)

Chapter 4

Prior Work in Genre Modelling

This chapter is an extension of Chapter 2 as it reviews the processes taken by different scholars for the creation of their genre models. This chapter comprises a description of how genres are identified, how schematic potentials are represented and finally how political tweets can be classified.

4.1 How are Genres Identified?

When confronted with a new media, analysts need to identify the genres used in that media. Sometimes these are totally new genres created in relation to the new media. Other times, the users of the media draw upon existing genres, adapting them to the new context. This section will explore how previous approaches have set out to identify new genres.

4.1.1 Purpose-based Genre Modelling

Swales (1990) followed particular procedures for identifying new genres which are based on assigning rhetorical and schematic organizations of the texts. Swales' identification of genre was based on prior knowledge and mental perceptions of any communicative event (See Figure 4.1). According to Swales, the figure uses arrows to show the procedures of genre production.

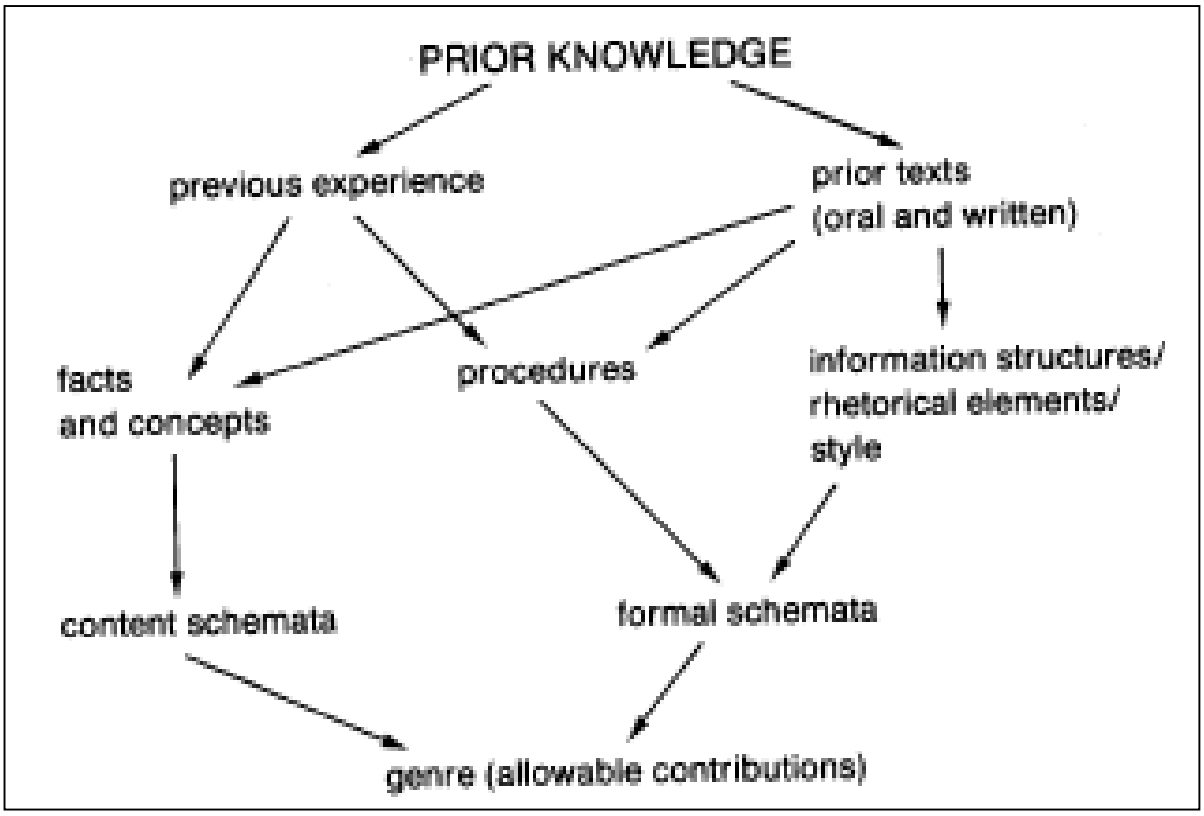


Figure 4.1 – Genre schemata (Swales, 1990, p. 84)

This prior knowledge is constructed by previous experience and prior exposure to verbal communications (oral or written) which lead to the identification of factual, procedural and rhetorical linguistic elements used in such verbal communications. All of these help in creating schemata about how certain genres should be formed. Following these steps helped him create a four-move model which he then modified to a three-move model called Creating a Research Space or CARS (See Figure 4.2).

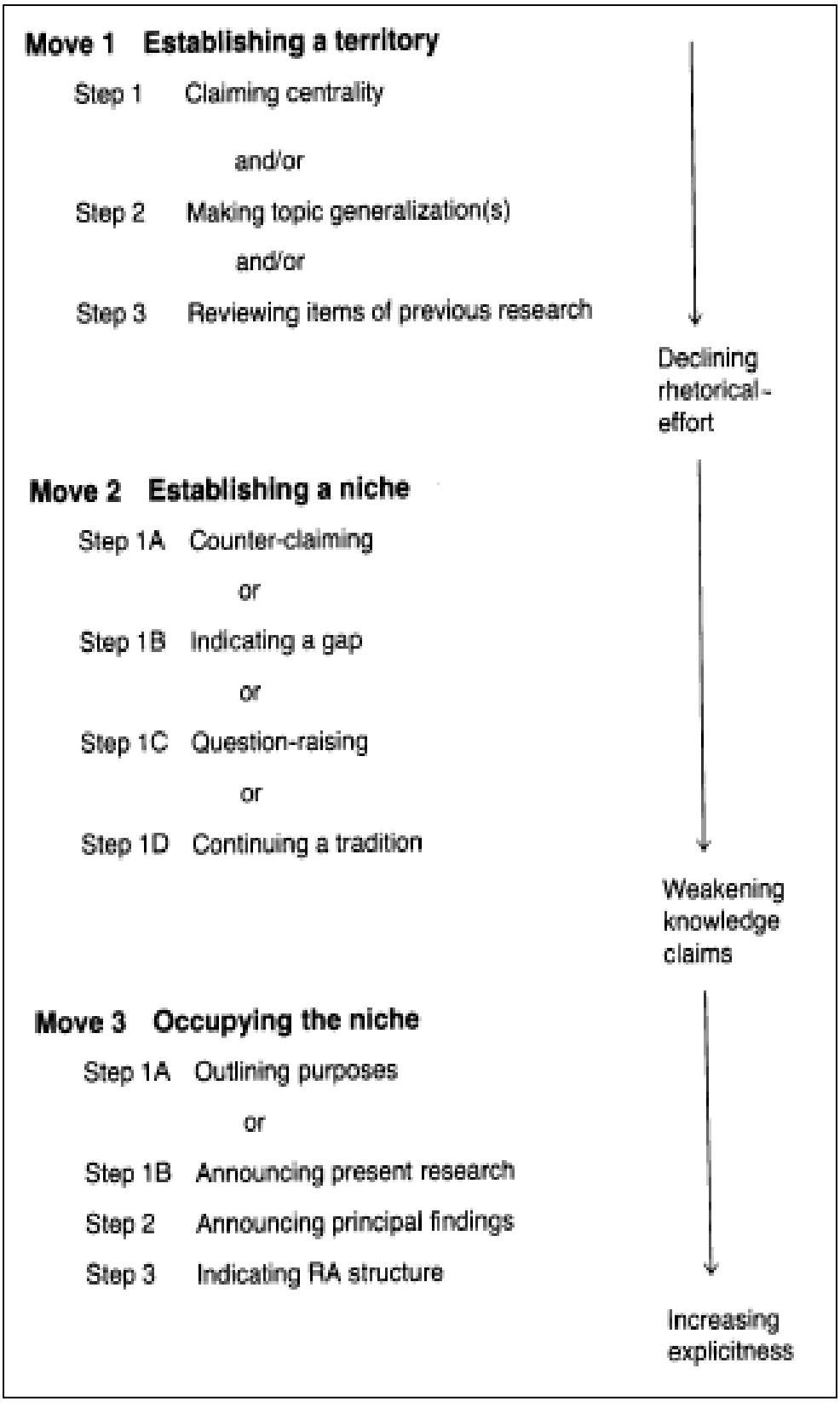


Figure 4.2 - CARS Model for Article Introductions (Swales, 1990, p. 141)

Swales applied his model on various research papers of different specialties. The CARS model proposed an organizational schema to scientific research articles. In CARS, Swales concluded that a text is structured by moves which include a number of steps to achieve their communicative purposes.

4.1.2 Structure-based Genre Modelling

One structure-based approach to genre is the SFL approach. In the SFL approach, many scholars have contributed to creating models for identifying different genres. For example, by referring to it as 'schematic structure', "text structure [can] be generated at the level of genre" (Martin, 1992, p. 505). In this sense, the similarities and differences between text structures are the criteria that formulate the different genres under a certain text-type. Such similarities and differences between texts are considered the base according to which Martin (2001) classified genres (See Figure 4.3).

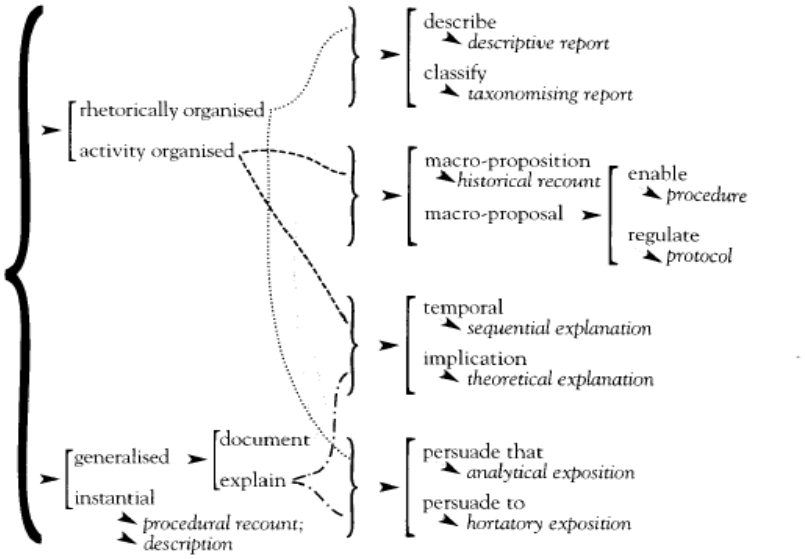


Figure 4.3 - Genre Agnation (Martin, 2001, p. 297)

The classification of genres and the grouping-together of similar genres into families is a process discussed by Martin (2001). Martin's genre 'agnation' shows how texts are classified into genres based on their structures. Figure 4.3 represents an extended system network

proposed by Martin (2001) and built after an examination of 11 different types of texts (e.g. descriptive reports, historical recounts, sequential explanation, analytical exposition, etc.) where each has its unique structural patterns (e.g. generalised, entity focused, procedural, etc.). Martin's genre 'agnation' is, thus, based on "arranging texts on clines with respect to their similarities and differences" (Martin, 2001, p. 304).

SFL also views genre as globally recurrent patterns (Martin, 2009; Rose, 2011). Rose gave an example of the story genre, suggesting the following narrative stages: Orientation^Complication^Evaluation^Resolution^Coda (Labov and Waletzky, 1967), or the exposition stages Thesis^Arguments^Reiteration (Rose, 2011). Rose provided a setting-out of common educational genres (See Figure 4.4).

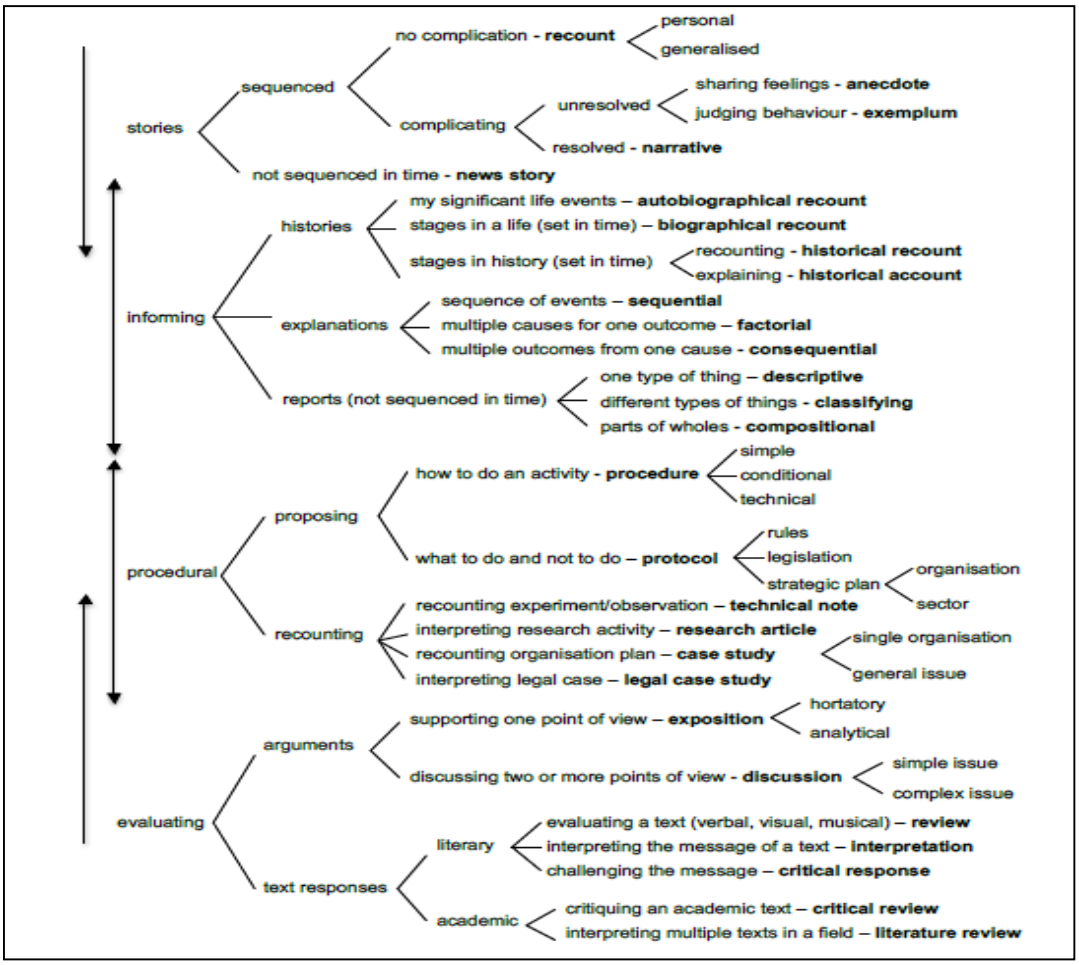


Figure 4.4 - Common Educational Genres (Rose, 2011, p. 213)

According to Rose, "[g]enre is modelled by the Sydney School at the stratum of culture, beyond register, as a configuration of field, tenor and mode patterns. In this model, 'situation' and 'culture' are reconstrued as social semiotic strata – register and genre" (p. 210).

4.1.3 Other Models of Genre

The previous two sections explained the two main criteria for identifying genres: purpose or structure. This section, however, contains the processes followed to create the models that do not follow any of the two identification processes discussed above. In addition to the three main genre schools, other linguists have proposed various models for analyzing different genres according to other criteria beyond the purpose/structure conditions (e.g. content, medium, etc.). Some of these scholars adopted an ethnographic approach, such as Hymes (1967) in his SPEAKING model, while others followed a cognitive approach, such as the ones presented in Lee (2001), Paltridge (1995) and Steen (1999).

To begin with, the ethnographic SPEAKING model is one of the genre models that combine ethnographic and linguistic approaches to investigate the sociolinguistic features of language (Hymes, 1964). The development of this ethnographic model was based on a number of steps. Hymes (1964) started with analyzing the language produced by native speakers and examined their communicative habits as well as their communicative performances. Hymes, then, assigned three categories to examine the communicative performances of those natives, namely 'communicative events', 'constituting factors' of these events and the 'functions served' in these communicative events. The resulting native terminologies were analyzed according to their semantic fields. Using ethnographic work (interview, observation, etc.), Hymes assigned the constituting factors (e.g. senders, receivers, genre style, kind of message form, etc.) of the speech events. Subsequently, Hymes described the functions served, e.g. expressive, rhetorical and persuasive. According to Hymes, the classification of discourses relies mainly on their linguistic features and the degree of similarities of these aspects. To develop his model, a number of aspects were investigated in order to identify a genre. Hymes

(1967:21-5) summarized these aspects in the word 'SPEAKING' which is a model that is based on the classification of spoken discourses according to their linguistic forms. According to Hymes, '**S**ettings/Scene' refers to the time and place where the speech event happens. By '**P**articipants', Hymes means that the structure of the speech event distinguishes the sender from the receiver. The discourse should also achieve its '**E**nds' which means its goals, purposes and intentions. Form and content establish what Hymes called '**A**rt Characteristics'. Hymes also used the term '**K**ey' to refer to the tone and manner in which a speech act is performed. '**I**nstrumentalities' is another aspect used by Hymes to refer to the mode or the medium (oral/written) according to which a discourse is transmitted. The text should also follow the '**N**orms' and the typical behaviors used for producing similar texts. Finally, Hymes (1967:25) defined '**G**enres' as **"**categories or types of speech act and speech event" that have the same features, aspects and linguistic forms.

The Prototypical Categorization Theory (PCT) is another theory that can be explained outside the realm of purpose/structure criteria. PCT belongs to the Cognitive Psychological Approach, which depends mainly on the classification of objects or instances according to the mental image built in the human mind (Lee, 2001; Steen, 1999). This image is based on concepts that represent recognizable abstract information (Steen, 1999). The PCT classifies discourses in relation to their prototypes (Paltridge, 1995; Steen, 1999). Paltridge (1995) integrated the notion of prototypicality with the genre theory. According to him, the human mind gives attributes to objects and classifies these objects according to these attributes. In the PCT, Paltridge argued "if the categorization of individual language items and concepts is based on system of relation between instances and their models, with qualities, or properties of the model being inherited by their instances, the same, too may be said for genres" (p. 394). Paltridge (1995:397), thus, builds a model of the prototypical form of a genre in terms of 'stereotypical properties', which include sender, receiver, channel, code, topic and communicative function. An instance of a text can be classified as belonging to the genre if it matches most, but not necessarily all of the stereotypical properties.

In relation to Paltridge's work, Steen (1999) compared the notions of 'genre' and 'subgenre' to 'superordinates' and 'subordinates' (Lee, 2001; Steen, 1999). According to Steen, discourses which are regarded subordinates within a genre are distinguished from each other according to their 'medium'. Genres or 'superordinates', are differentiated by differences in their 'domain'. Finally, the classification of discourse under sub-genres is based on the attributes they have, such as "… attributes of domain, medium, content, form, function, type, and language" (Steen, 1999, p. 112). According to Steen, "[g]iven these assumptions, it is presumably the level of genre that embodies the basic level concepts, whereas sub-genres are the conceptual subordinates, and more abstract classes of discourse are the superordinates" (p. 112). Lee (2001:49) believed Steen's theory has value in that it can help differentiate genres from sub-genres. Lee also confirmed that genres are characterized by seven attributes, namely, domain, medium, content, form, function, type and language.

4.2 **Representing Schematic Potential**

This section explains Hasan's (in Halliday and Hassan, 1989) representation of schematic potentials. Using the Generic Structure Potential (GSP) formalism, Hasan modelled the service exchange genre. In GSP, the global patterns of texts are based on the choices of field, tenor and mode which "… can be used to make certain predictions about the structure of the text, just as the unfolding structure of the text itself can be used as a pointer to the very nature of the contextual configuration" (p. 70). Hasan used a number of symbols to represent the structure of these elements, for example, ^ denotes elements of fixed order and ( ) denotes elements that are optional. In the early descriptions of genre in SFL, any text has a specific structure of elements, or what Hasan (1989) called 'schematic structure' which is associated with 'contextual configuration' (CC). In Halliday and Hasan (1989), Hasan proposed that any genre has a CC which identifies five predictions, namely, *obligatory* and *optional* elements that could be (*un*)*iterated* in a fixed or a non-fixed *sequence*. Hasan also argued that a text with specific schematic structure could potentially belong to a certain genre. Hasan analyzed the structure of service encounter and identified the CC of sale and service exchange texts.

The GSP model influenced other scholars to create their own genre models. Ventola (1978) adopted Hasan's GSP model while analyzing casual conversations' structural shapes which differ according to the purposes and social distances between interactants. In her study, she analyzed four casual conversations which resulted in her identification of minimal-maximal social distance. Ventola's application of the model presented the importance of sequencing as well as obligatory and optional components which are present in casual conversations. Figure 4.5 represents Ventola's linear representation of the schematic structure which is inspired by Hasan (1977) and then modified in Ventola (1983).

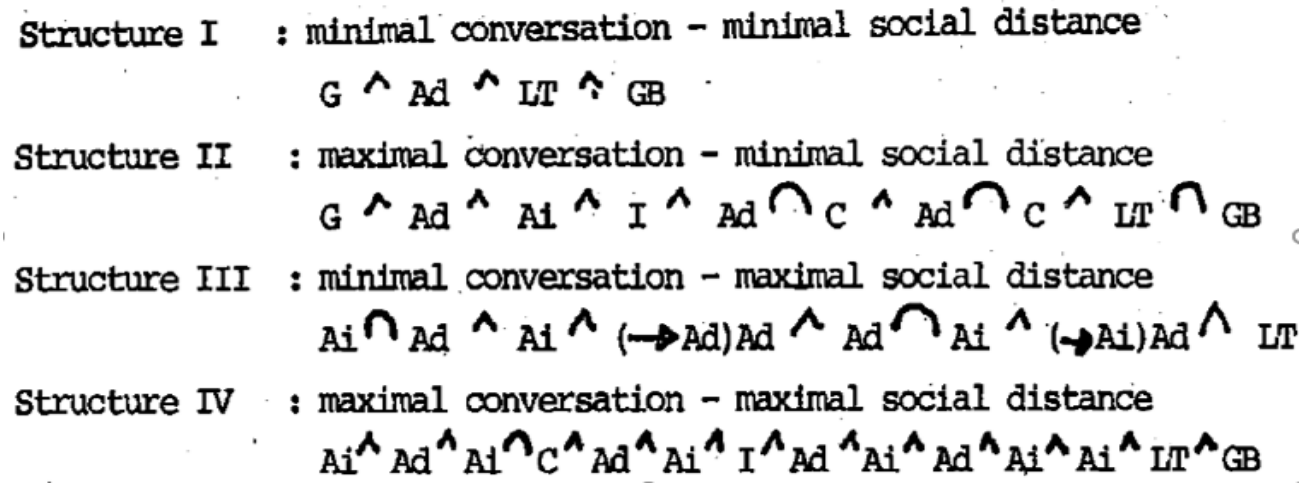


Figure 4.5 - Ventola's Schematic Structures of Casual Conversation (1978, p. 115)

However, Ventola argued against Hasan's notion of CC and described it as being 'linear' as it imposes a "…stricter sequence for elements than what appeared in the collected data" (Ventola, 1989, p. 135). Also, Ventola added that the model elements do not match the natural data used in everyday life. That is, "…natural data elements seemed to be more extensively recursive than as shown in Hasan's GSP" (p. 135).

Another schematic potential representation is shown in Flowchart Models which were proposed to represent the service encounter genre and its structure (Ventola, 1983). According to Ventola's (1983) model, a flowchart represents the interactants' decisions in developing

social interactions. Ventola modified the concept of service encounters schematic structure linearity using the Flowchart Model which "functions as a tactic pattern for realizing individual texts by showing the interactive development as choices of various paths…." (p. 245). According to Ventola, this flow chart representation differs from one culture to another and is a way of representing how interactants negotiate text elements in an exchange (Ventola, 1987). Figure 4.6 shows Ventola's schematic representation of the service exchange genre.

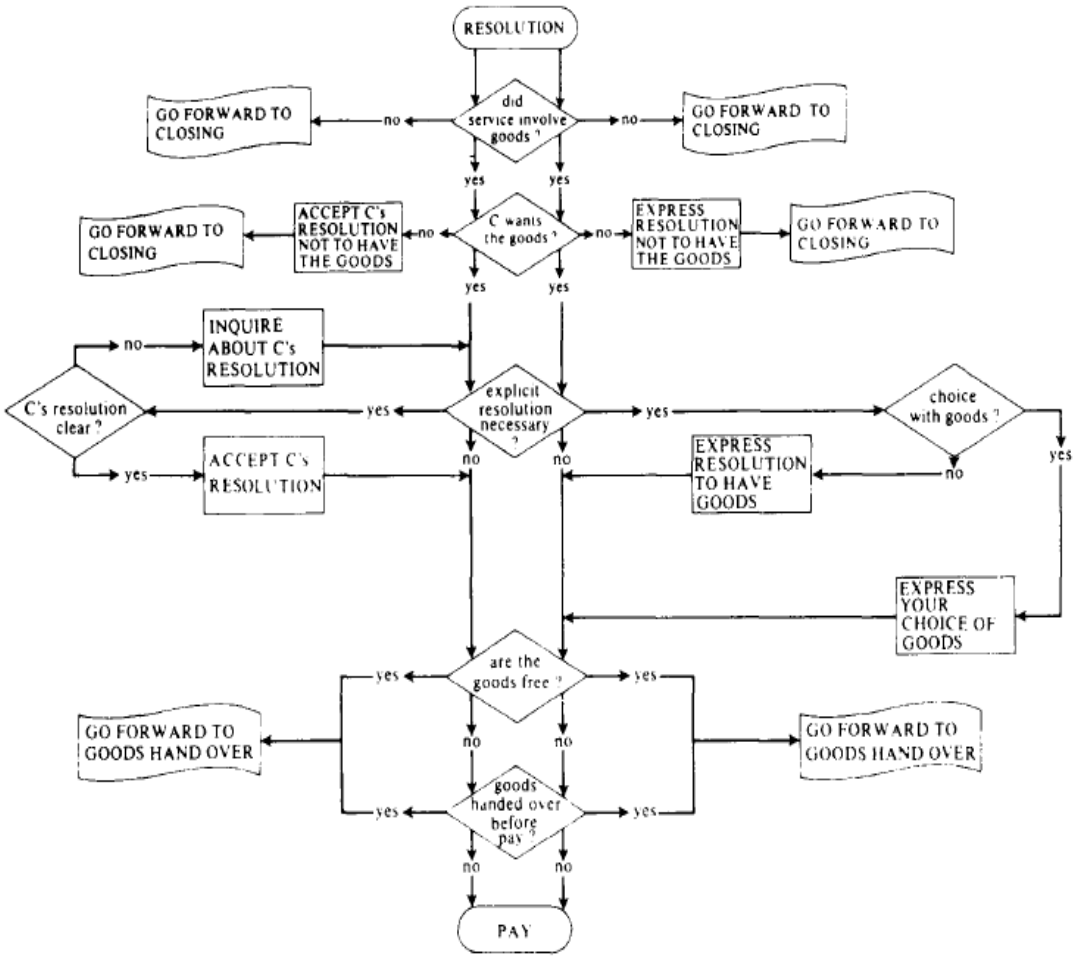


Figure 4.6 – A Representation of the Generative Choices in Resolution (Ventola, 1989, p. 140)

Ventola (1989) critiqued her earlier model (Ventola, 1987) by pointing out a few problems she believed needed more work. The first problem was that flowchart representations in general may(not) mirror real-time social interactions. This, to Ventola, meant that the individual processes in the service encounter genre flowchart "have not been explicitly marked for

linearization" (p. 139) which makes the process doable, but time consuming and difficult to obtain. Second, the relation between language choices, register and generic structure is not clear enough. Third, the flowchart permits 'binary choices' only.

A second flowchart model developed for the purpose of representing the schematic structure of the service encounter genre was developed by Fawcett et al. (as cited in Ventola, 1989). This flowchart model was described as a 'socially interactive model' in the form of a systemic flowchart representation of exchanges and their generic structures (as cited in Ventola, 1989). The Flowchart Model opts for giving directions on what comes next in the flowchart depending on the situation types and exchanges. According to Ventola (1989), Fawcett et al.'s model also allowed the reiteration or skipping of elements in an exchange. Ventola believes that the model also describes verbal or non-verbal moves. However, this flowchart did not highlight who could initiate an interaction (Ventola, 1989).

4.3 Prior Genre Classification of Tweets

Although tweets in this section have been classified based on different criteria, it is important to mention first that approaches which classify tweets based on topics and/or hashtags are not relevant to my thesis. However, they are still worth mentioning to show where my study stands in the available literature. One common criterion for classification is the topic of the tweet (Altamimi, 2020; Anbar et al., 2018; Johnson et al., 2017; Wignell et al., 2020; Severs, 2017). For instance, Johnson et al. (2017) classified tweets from members of the US Congress according to their topics. They investigated how politicians belonging to certain political parties use Twitter as a platform for advocating their ideologies, furthering their political agendas and communicating these agendas to their supporters. The study found that the tweets of these political parties were divided into 17 main topics based on the linguistic behavior of the tweets.

As for Anbar et al. (2018), tweets were classified topically in relation to eleven major Twitter hashtags used in Egypt during the years 2014 and 2015. The classification was based on the tweets' impacts and whether they occurred in 'Sudden' or 'Planned' events. Presidential tweets were also the focus of Wignell et al. (2020), who classified Obama's tweets into topics. The results showed that Obama focused on "the categories of society/work and society/work/unemployment…" (p. 22), while Trump's "first level categories are consistently about law, govt and politics" (p. 22).

Altamimi (2020) classified tweets into general, sports, politics, religion and culture topics which according to him are considered to be different genres of tweets. From another perspective, the term 'Twitterature' (2023) in Wikipedia suggests Twitter to be having various literary genres, namely, Aphorisms, Poetry and Fiction.

Twitter structure enables its users to use features, such as the hashtag. A given hashtag joins together texts which share the same topics into a single class of text, a new "rhetoric". Hashtags were investigated by Severs (2017) who then concluded that tweets with the hashtag #BlackLivesMatter, used in political movements, belong to one genre. Also, Badawi et al. (2021) analyzed the structural patterns, in addition to the morphological and syntactic patterns of tweets with campaigning hashtags, where he regarded the tweets with a common hashtag to belong to the same genre.

Some researchers consider Twitter to be a genre (Albogamy, 2017; Argüelles-Álvarez et al., 2010; Kerbleski, 2019; Lomborg, 2014; Sadler, 2017; Shi and Wan, 2022; Wood, 2018; Zappavigna, 2012). However, other researchers believe Twitter is not a genre in itself, but rather a medium which makes use of various genres. For instance, Sæbø (2011) carried out a genre analysis to explore how Twitter was utilized by Norwegian politicians. He proposed eight communicative patterns which he hypothesized to exist in the tweets examined, namely:

- links to information
- informing everyone about the representative's ongoing activities
- political statements
- non-political content
- discussions with other parliament representatives
- linking to their own blog postings
- requests for input from other Twitter users
- discussions with citizens (nonpoliticians)

Shaffer et al. (2013) also studied the communicative intents and policies of the tweets of the Canadian federal government, using the Rhetorical Genre Theory. They examined the language patterns within the tweets and classified them into categories, such as:

- conversational-pass along
- conversational-phatic
- information pushing
- information seeking
- participation seeking
- news
- pass along
- spam
- status

It can, thus, be seen that the available literature has not solved the dilemma behind the nature of Twitter (being a genre or a text-type) which is the main problem raised in my thesis. The current study intends to explore the question as to whether Twitter is a text-type, a genre or a communicative medium that contains various genres. The study contributes to the literature by arguing that Twitter is a communicative medium where tweets can be considered a text-type and have purposes and structures which makes them liable to be classified into genres.

Chapter 5

Linguistic Model

As seen in Chapters 2 and 4, genre has been studied by many linguists who focused on various genre aspects, such as social interaction, pedagogy, etc. This chapter explains how the proposed model is developed within the frame of the ESP and SFL definitions of genre.

5.1 The Model of Political Tweet Genres

Following the SFL and ESP schools, a genre analysis of the tweets was carried out. Martin's (1985) and Swales' (1990) definitions of genre were partially applied in building up my own definition of genre. In this study, since all tweets have the same 'speech community', I adopted the Swalesian notions of 'communicative events' and 'communicative purpose' (Swales, 1990). In the realm of digital discourse in general and Twitter in particular, users represent a speech community that sets the conventions and the norms of the discourse they use, i.e. Twitter discourse.

In this study, after corpus observation, I applied a corpus-driven approach and hypothesized that Twitter is a communicative medium where tweets can be viewed as a text-type with various genres, unlike other scholars who regard it as a genre (Albogamy, 2017; Argüelles-Álvarez et al., 2010; Kerbleski, 2019; Gonzalez, 2015). For example, the genre which I later name 'Agenda', reports activities that describe occurring and recurring speech events of happenings and reportings in any tense within the speech communities they come within. In my argument, I conform to Paltridge's (1996) distinction between text-type and genre.

Tweets are those messages directed at a wide range of audience in various contexts and for different purposes. Each tweet, as I argue, has structural components where the recurring components of the tweets help in classifying them into genres. Then, the components were used to sub-classify the found genres into sub-genres with distinct, but related purposes. Each

sub-genre carries a more specified purpose than the main purpose of the genre it belongs to. The sub-genres which have recurring schematic structures and the same particular purposes can then be classified under one of the six proposed genres. For example, the Agenda genre, which serves the main purpose of reporting an event, has three sub-genres with three different specified purposes: ongoing, past and future reporting of events.

My hypothesis of the proposed (MPTG) model in this study is based on the following suggested definition of genre:

> A genre is a structure and purpose based process where both (structure and purpose) play a synchronized role and are equally important. It is both purpose and structure together that help in identifying the genre(s) under a text-type. Sub-genres of a genre can be identified in terms of particular variants of the schematic structure and specified purpose of the text.

- **What I mean by genre**: It is a recurrent text structure which is utilized for a particular purpose of a tweet. Genres are defined in terms of both their usage (purpose) and their form which includes the global, linguistic and structural patterns of its sub-genres and components. A genre in my model is composed of a number of sub-genres which are identified by the existing components and specific shared purposes.

- **What I mean by sub-genres**: They are sub-classifications within a genre, where texts are produced in similar communicative events with different, yet related purposes. I name them 'sub-genres' as the field of the content message and its goals are bound for similarities of their external elements. A sub-genre shares the same specific goals and purposes within the realm of its genre. A sub-genre is a collection of regularly recurring components that, together, help decide the specific and detailed function of the message and is different from genre in that tweets belonging to the same genre share the same main purpose not the specific detailed one. For example, a tweet falling under the Agenda genre can be sub-classified as one of the

three sub-genres: 'reporting past action', 'reporting future action' or 'reporting ongoing action'. The sub-classification is based on the realization of tense markers.

- **What I mean by components**: They are the elements which help in detecting the genres of a text as well as the sub-genres within each genre. This hence, along with the purpose of a tweet, leads to the identification of the genre. Components are the communicative acts existent in a communicative event and represented within a tweet.

This chapter illustrates the way my model was inspired by the SFL and ESP definitions of genre. It also shows how those two definitions motivated me to develop my own definition of genre, sub-genre and components which I apply in Study 1 for the development of the model.

Chapter 6

Methodology

Study 1 of this dissertation made use of a triangulation approach of research as it combined qualitative and quantitative methods to analyze the Twitter accounts of the nine officials mentioned earlier. This chapter includes the methodology adopted to build up Study 1 of this dissertation to reach the intended findings. The chapter gives a statement of the problem as well as explains how the genres found in the political tweets were identified and analyzed. The methodology is based on the assumption that each tweet performs a specific function and has a particular structure of components to perform this function. All tweets which serve the same function and have similar structure can be grouped together under a single genre.

6.1 Steps for Developing the Model

This section explains the procedures followed for building up my model. Figure 6.1 represents the scheme of which the model was structured.

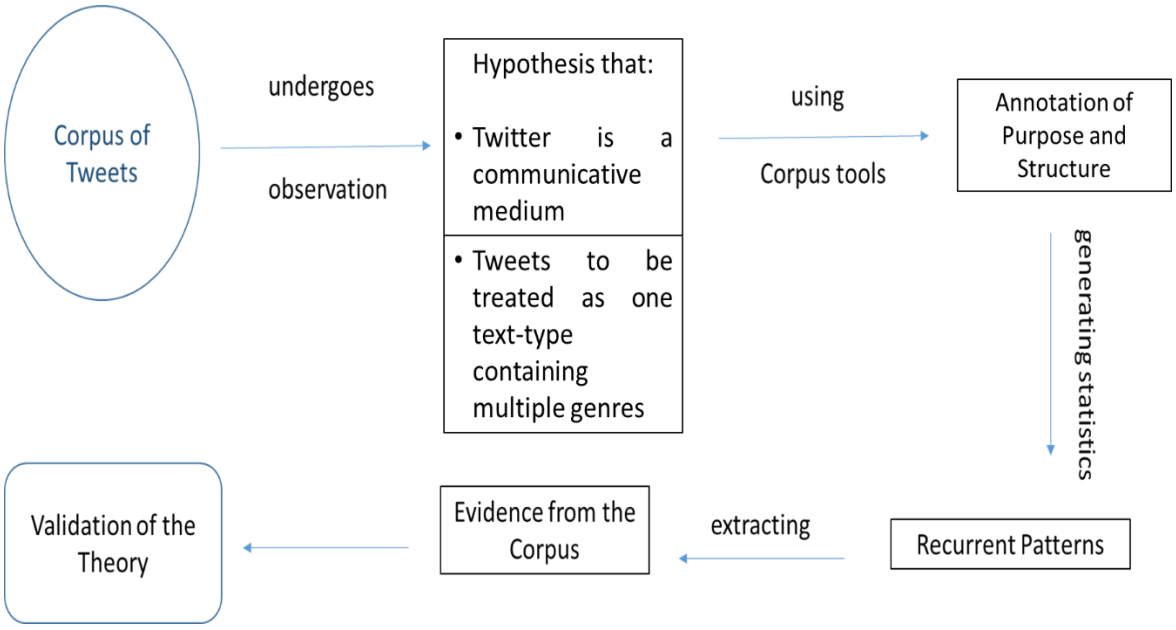


Figure 6.1 - Steps for Proposing the Model

As seen in Figure 6.1, the process of developing the genre model required a number of steps. First, a corpus of tweets was collected. Then, the corpus underwent a detailed observation in terms of contexts of situation and culture by observing all the tweets individually, reading the replies under each tweet and when needed, reading more about the backstories of the tweets to create background knowledge about the topic being tweeted. Next, I hypothesized that each tweet performs a specific function and has a structure. This process forms a cycle as follows:

1. Each tweet was examined.
2. If an existing "genre" label (and associated structural description) existed in the model that captured the tweet, the tweet was coded with that genre label.
3. If no genre label and associated structural description was appropriate for the new tweet, then:
    a. if an existing genre description was close to fitting, the genre description was modified so as to include the current tweet while still covering all tweets previously coded with that genre label.
    b. otherwise, a new genre label and associated structural description was added to the model.

The formulation of my genre model was based on Piaget's (1976) 'assimilation/accommodation' processes. This was done as the tweets were either "assimilated" to the hypothesized model (if they fitted into the model) or the model was "accommodated" (modified or expanded to deal with a new tweet) to fit the tweets' purposes and structures. Through the successive examination of new tweets, the model evolved into the final model presented in the results in Chapter 7. To validate my hypothesis, I made use of a set of corpus tools and generated statistical records which helped in counting the recurrent schematic patterns. These repeated patterns provided me with exemplary corpus evidence which led to the validation of my hypothesis to reach the final model.

6.2 Statement of the Problem

The basis of this study is that tweets are used for different purposes and have different schematic structures. This leads to tweets being identified as a text-type realized through multiple genres. This differs from the approach of some scholars, who identify Twitter as a genre. A similar text-type/genre argument has also involved emails, which have been regarded by some linguists as a genre (AlAfnan, 2015; Heyd, 2008; Malandi and Maroko, 2018), while by others as a text-type containing multiple genres (Dürscheid and Frehner, 2013; Lengyelová, 2019).

After observing the collected corpus of political tweets, it was found that tweets are intended to perform a range of specific purposes as envisioned by the posting politicians. To achieve these purposes, the politicians chose the linguistic and schematic structures of their tweets. For these reasons, I went through a discovery procedure to classify the genres of political tweets.

6.3 UAM CorpusTool as a Software for Corpus Analysis

UAMCT (O'Donnell, 2008) was chosen to process the corpus. The software, developed by Mick O'Donnell, enables researchers to explore language automatically or via manual annotation. UAMCT was especially chosen because it integrates various system networks with multiple linguistic features. This allowed the exploration of discourse on sentential, clausal and word levels.

Initially, version 3.3 was used, which automatically parsed and segmented the English tweets in a form of sentence segments. When moving to the annotation of the Egyptian corpus, it was found that version 3.3 could not properly display right-to-left languages, such as Arabic. For this reason, I requested the developer to modify the software to support the segmentation and annotation of the Arabic tweets. This was done, and released as version 5. This version was then used to code the Egyptian corpus. Several bugs were discovered in the segmentation and annotation of the Arabic script, and the developer fixed these problems in version 6.0.

6.3.1 Segmentations and Annotations

Segmentation and annotation were two integrated processes. The segmentation process helped in the division of the corpus into units, while annotation gave specific features to those segments by labeling each tweet in accordance to the system network (coding scheme) created for its purpose. The text files of the corpus consisted of all tweets by an official in a given month, one tweet per line. All of the officials' tweets in the genre layer were automatically segmented on a whole tweet level, but the components were manually segmented as a tweet may include more than one tweet element. The corpus was coded according to the following schemes:

- **Document layer**: indicating the nationality and the presidential role of the official for each file (American/Egyptian as well as President/Vice President/Prime Minister).

- **Genre layer**: indicating the purposes (i.e. Agenda, Commenting, Conversing, Recounting, Citing and Commemorating) and the generic structures (e.g. announcement, opinion, request, report, quote, etc.) of the tweets.

When automatic annotation was not possible, 'document' and 'genre' schemes were created by the researcher and all texts were manually annotated according to those two layers.

6.4 Identifying the Tweet Genres

To create an initial list of candidate political tweet genres and their components, a survey was carried out on studies performing genre analysis on electronic media, such as emails, tweets and microblogs. Further input to the initial list of candidate genres was gained by reviewing the literature, for example, that of service encounters and nursery tales (Hasan, 1977; Ventola, 1978), as well as research writing, legislative texts, job applications and sales promotion letters (Bhatia, 1993; Swales, 1990). These studies, among others, inspired me with the genres that could be borrowed for building-up my model. For example, Conversing and Recounting genres were inspired from service encounters and nursery tales, respectively.

After forming an initial list of tweet genres and their structures, every tweet in this corpus was scrutinized in terms of purpose and structure (obligatory/optional) to see whether it corresponded to one of the categories already existent in the initially proposed scheme (See Figure 6.2). However, the genre classification scheme was developed, or 'accommodated' in Piaget's (1976) terms, during the observation and analysis processes whenever new purposes or structures were detected. This step led to the identification of salient tweet genres that were commonly used by officials in regards to their roles in office (Presidents vs. Vice Presidents/Prime Minister), their political parties and/or their nationalities (Americans vs. Egyptians).

The survey also helped in identifying how other scholars (Altamimi, 2020; Sæbø, 2011; Wignell et al., 2020) classified tweet genres. This step resulted in the hypothesis of an initial scheme which included features, such as, the structures, fields, genres and tenors of the tweets as seen in Figure 6.2.

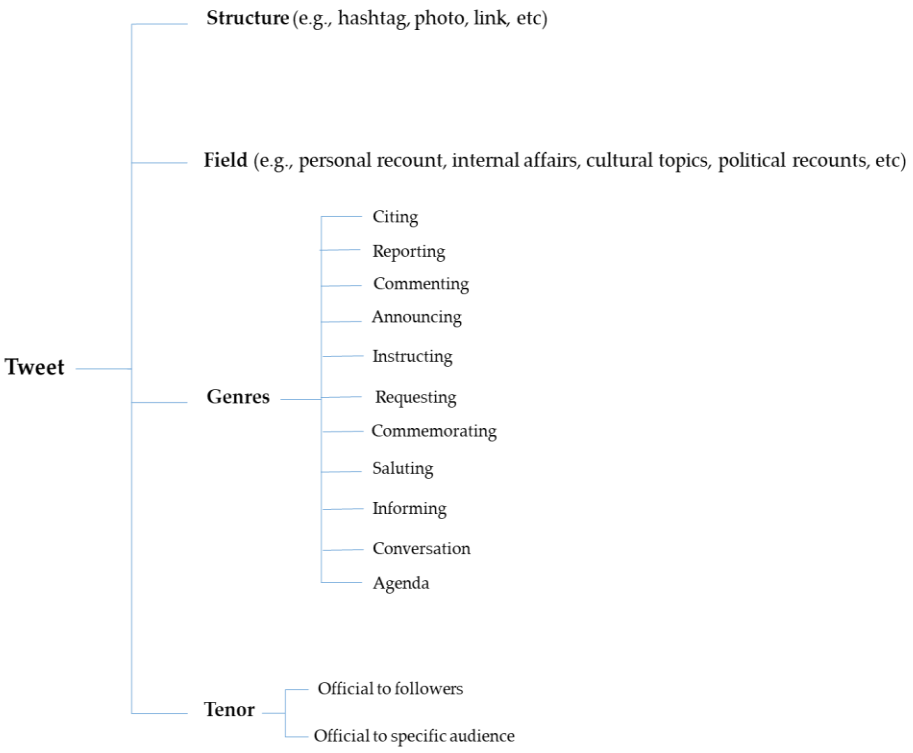


Figure 6.2 - Initial Model Proposed

The scheme shown in Figure 6.2 was the initial hypothesized scheme that was built in accordance with the background knowledge of other existing genres within different text-types. After corpus examination, the scheme was 'accommodated' in relation to the tweets' purposes and structures (See Figure 7.1 for the final scheme). Whenever a tweet did not fit into the hypothesized list of genres, the model was modified and another genre was added. This is why it initially had eleven genres and ended up to contain six genres after merging similar labels and adding new labels when needed.

6.5 Analyzing the Tweet Genres

An assumption was made that, when a new media is developed, new genres are not usually created, but are borrowed from existing genres. For instance, emails initially drew heavily on the genre of the written letter. One step taken to annotate the tweet genres was that each tweet was looked at and the question asked was: how would this kind of message have been delivered prior to tweets? For instance, Trump tweeting: "*Join me live from the @WhiteHouse as I announce my nomination for United States Supreme Court Justice*" has the schematic structure **(invitation^)event-announcement** which makes it an Agenda tweet. As for the annotation of components, the 'deletion test' was applied. This is when elements that could be deleted were considered secondary to the tweet's main message, while the other undeletable elements were considered core to the tweet's message. In Trump's example: "*Join me live from the @WhiteHouse as*" can be deleted (secondary), whereas the rest of the tweet cannot (core). Before Twitter, such announcements might have been distributed in various manners, one of them being the President's published "public schedule". Related to this is the "appointments diary", which is often referred to in the US as an Agenda. What inspired borrowing the Agenda genre was its usage in 'news reports' and 'formal meetings' to give information about actions and happenings. This was found to be helpful when building up the final model as most of the officials' tweets were posted for the purpose of informing their followers of their achievements and whereabouts.

A genre layer was, then, created by the researcher with the help of UAMCT, where the basic unit of analysis was the whole tweet. The genre layer allows coding of the genre-type of the tweet as a whole, and of the components within the tweet. Each tweet in the corpus was coded at both levels.

All tweets were segmented automatically on a whole-text level and the genres were manually assigned according to the purpose and structure of the tweet. Where needed, the genre scheme was modified when the current genre model did not account for a tweet (See Section 7.1 for final scheme).

Verbal and non-verbal (images, videos, links…etc.) tweet elements were investigated and studied by the researcher to identify the contexts and to acquire the background knowledge of every single tweet. Although this step consumed time and was out of this study's scope, it was still crucial in understanding the purpose and contexts of situation and culture behind each tweet.

6.6 Challenges Faced during Genre Identification

During the genre identification process, a few challenges were faced. One of these problems was found in the nature of the tweets posted by Alsisi and Shafik. Most of their tweets were posted synchronous with a live conference/meeting they were taking part in, which is why my focus was on the tweet message rather than the messenger. This mirroring technique made it difficult to identify whether their tweets would be annotated as Citing tweets (where they cite themselves from the conference), or coded according to the main purpose of the tweet message.

To solve this challenge, I decided that such tweets and any other similar instances would be considered as another medium where the official is streaming their conference/event. Therefore, such tweets were not annotated as a quote (component level), but were generically coded depending on the purpose of the tweet message itself.

As an additional challenge, I observed two patterns within the politicians' tweets which I named 'hybrid tweets' and 'tweet threads'. The first pattern (hybrid tweets) was when two components of a structure are realized in a single speech act (typically a single sentence). This pattern occurred in tweets that have one main purpose, but are multi-structured as in the following examples:

Figure 6.3 - Print Screens of Hybrid Tweet Annotations (1st pattern) - as extracted from UAMCT

The second pattern (tweet threads) occurred when in some tweets, the officials broke Twitter's character restriction (140 later to be 280 characters per tweet) by using tweet threads, i.e. posting a single text split over a sequence of tweets. This was sometimes done either for an intended purpose in the tweeter's mind or to avoid the character limit as in the following examples:

Figure 6.4 - Print Screen of Obama's Tweet Thread as Extracted from Twitter.com

Figure 6.5 - Print Screen of Shafik's Tweet Thread as Extracted from Twitter.com

The following table provides English translations of Shafik's tweet thread:

Date	Translation
February 15, 2012	**-Tweet thread head:** شفيق يبدأ كلمته أمس أمام جمع من الإعلام: باسم الله الرحمن الرحيم: اعلن انه يشرفني التقدم بالترشيح لانتخابات رئاسة الجمهورية. *Shafik begins his speech yesterday in front of a sum of newsmen: In the name of God, the most merciful and gracious: I announce that it is my honor to run for presidency.*
	-1st subsequent tweet: طالبا ثقة كل مصري..وساعيا الي صوت كل ناخب. *Asking for every Egyptian's trust and seeking every voter's voice.*
	-2nd subsequent tweet: و متعهدا بان ابذل كل ما في وسعي من اجل استقرار مصر و تقدمها. *And committed to exert all that it takes for the sake of Egypt's stability and advancement.*
	-3rd subsequent tweet: قائدا مواطنيها الي ضفاف الدوله العصريه الناهضه. *Leading its citizens to the modern rising state.*

This tweet pattern was annotated in accordance to the tweets' prevailing purposes. To overcome tweet threads being segmented on more than one line on UAMCT, I first scrutinized the tweet threads, i.e. sequences of tweets which seem to work together to send a single message. This helped in detecting the purpose of the tweet. Then, I annotated the first tweet in a thread depending on the whole message's main purpose, while the components were all annotated despite their division on separate lines, except for repeated components which I ignored and did no annotate except once.

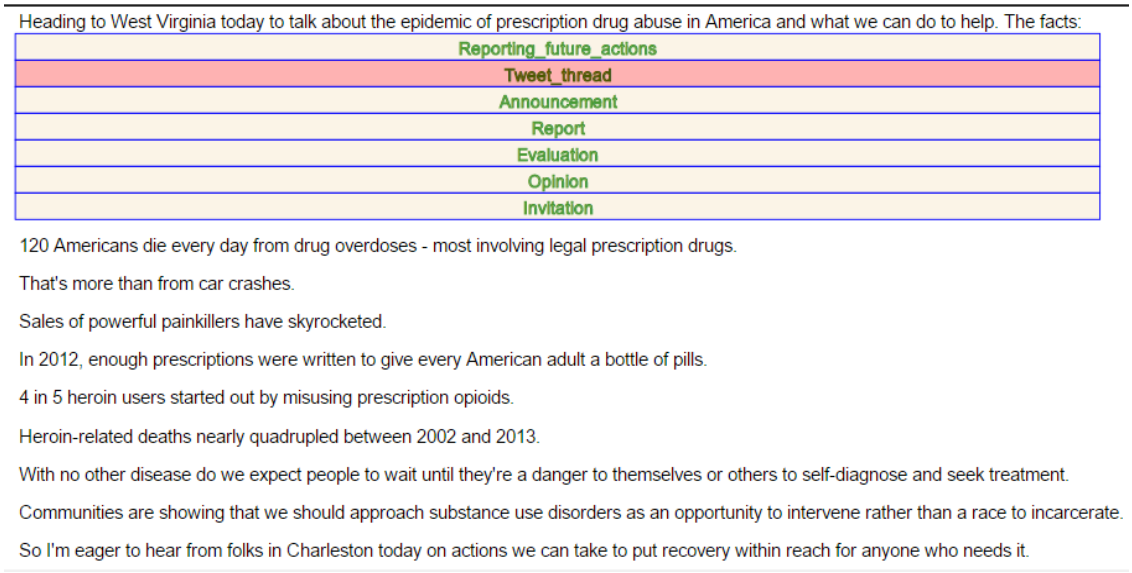


Figure 6.6 - Print Screen of Obama's Tweet Thread Annotation (as extracted from UAMCT)

Figure 6.7 - Print Screen of Shafik's Tweet Thread Annotation (as extracted from UAMCT)

Sometimes, officials combine both patterns in the same tweet which results in what I call 'thread-like hybrid tweets'. Figures 6.6 and 6.7 exemplify tweet threads that are also hybrid by containing components from different genres. The tweet represented in Figure 6.6 contains an 'opinion' component which is mainly existent in the Commenting genre as well as a 'report' component which is mainly recurrent in the Recounting genre.

After facing the previous challenges while identifying the tweet genres, the model was validated by making queries and generating statistics using the UAMCT. Figure 6.8 shows an example of the queries made to generate statistics, which were then represented in tables and figures.

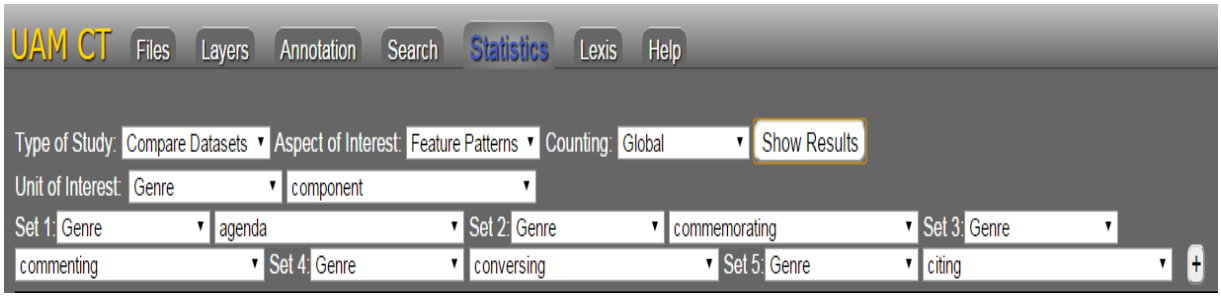


Figure 6.8 - Query example

All the previous steps were followed to validate the genre model later proposed in Chapter 7. After annotating the corpus in terms of genres, sub-genres and components, the following chapter will provide statistical results and discussions, as generated from the UAMCT, that led to my final statement of the model I proposed.

Chapter 7

Results and Discussion

This chapter provides the results of the presidential tweets' examination and proposes a model for analyzing political tweet genres. The development of the Model of Political Tweet Genres (MPTG) is based on detailed inspection of the tweets (purposes and structural patterns). This chapter results in providing the operational definitions of each genre, sub-genre and component within the MPTG model.

7.1 Operational Definitions of the Model of Political Tweet Genres (MPTG)

Study 1 investigated the tweet genres employed by each official where each tweet was annotated manually after applying the system network. This final structure of the system network, which is created with the help of UAMCT, is considered a road map for the proposed MPTG Model.

Figure 7.1 represents a detailed scheme for the analysis of the tweet corpus. It is composed of a main system 'Genre Type' and subsystems ('Genres' and 'Components') which include features. The features help in labeling the segmented tweets in terms of their genres, sub-genres and components. The system network also includes features for the transitivity realizations found in the obligatory components. It is worth mentioning that the transitivity realizations will be applied later in Study 3.

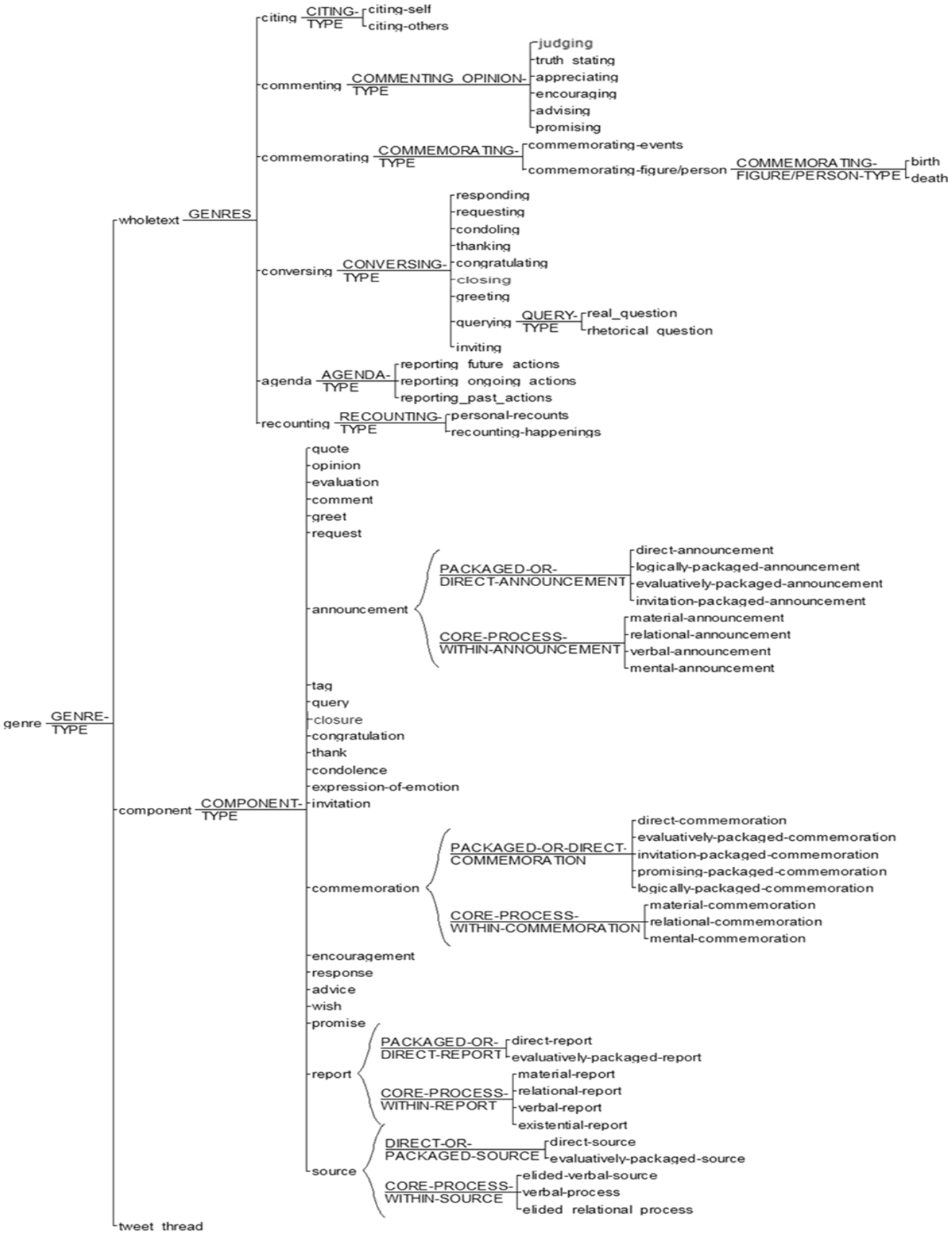


Figure 7.1 – System Network of the Genre Layer

The tweets were also coded according to the operational definitions illustrated in Tables 7.1 till 7.8. These definitions were used as a guide for the exact meanings and functions of the terms identified and intended to be used in this study. The following definitions evolved as tweets were investigated in order to fit the analytic criteria. The main result of Study 1 is the proposal of the MPTG model where a final list was developed comprising six genres, namely, Citing, Commemorating, Commenting, Agenda, Recounting and Conversing.

First, the genre of Citing has the main purpose of quoting a message that was stated on Twitter or in a different medium. This genre contains two sub-genres: 1) Citing-others and 2) Citing-self.

Genre	Sub-genre	Purpose
Citing	Citing-others	When the official is quoting what someone else is saying. **Ex: Pence (2/2017):** As @POTUS Trump has said: for too long, too many in @NATO haven't done their part to fairly pay the cost of our common defense.
	Citing-self	When the official is quoting something he has said in another platform or in a meeting/event. **Ex: Elbaradei (1/2015):** مرة أخرى لمن لا يريد أن يفهم " أدين بكل قوة العنف بكافة أشكاله وصوره ضد كل إنسان أيا كانت عقيدته أو انتماؤه "تغريدتي في ٢٠١٣/٦/٢٨ *Once more for those who refuse to understand "I forcefully condemn the violence against all human beings in all its forms regardless of their ideologies or affiliations" my tweet on 28/6/2013*

Table 7.1 - Operational Definitions of Citing Genre

Second, the genre of 'Commemorating' is labeled when an official is memorializing or remembering a past event or the death/birth of a figure. It includes two sub-genres: 1) Commemorating-events and 2) Commemorating-figure/person.

Genre	Sub-genre	Purpose
Commemorating	Commemorating-events	When the official is honoring a past event. **Ex: Harris (3/2021):** 56 years ago, hundreds of peaceful protesters, including John Lewis, attempted to cross Edmund Pettus Bridge. They were beaten and tear-gassed by State Troopers, but they didn't give up. Today, we honor these heroes who secured voting rights for everyone and continue their fight.
	Commemorating-figure/person	When the official is honoring the birth or death of a figure/person. **Ex: Obama (9/2015):** 14 years after the terrorist attacks of 9/11, we honor those we lost. We salute all who serve to keep us safe. We stand as strong as ever.

Table 7.2 - Operational Definitions of Commemorating Genre

Third, the genre of Commenting has the purpose of providing a remark or stance that reflects an attitude towards a certain topic. This genre contains six sub-genres, namely, Judging, Truth-stating, Appreciating, Encouraging, Advising and Promising.

Genre	Sub-genre	Purpose
Commenting	Judging	When the official is stating his personal opinion after detailed thought about something/someone in a scientific/factual/objective way (good or bad). **Ex: Trump (3/2017):** Judge Gorsuch is the kind of judge we need on #SCOTUS - someone with a brilliant legal mind & a commitment to constitutional principles.
	Truth-stating	When the official is stating a comment that is liable to be true or false. **Ex: Trump (3/2017):** We are a country that stands united in condemning hate and evil in all of its ugly forms.

Commenting	Appreciating	When the official is expressing emotions towards another person, event or meeting. **Ex: Obama (6/2015):** So inspired by the grace shown by the Simmons family and all the victims' families in Charleston.
	Encouraging	When the official is pushing/motivating someone to do something which he thinks is of benefit to them. **Ex: Biden Pres. (1/2021):** We will get through this together.
	Advising	When the official is recommending that the followers or the people of his country do something, but does not oblige them to do it. **Ex: Harris (2/2021):** Wear a mask. Save lives.
	Promising	When the official pledges to do something that is of the hearer's benefit. **Ex: Shafik (2/2012):** أحمد شفيق: نتعهد بالاستقرار الذي يضمن السياحة. *Ahmed Shafik: I pledge the stability that guarantees tourism.*

Table 7.3 - Operational Definitions of Commenting Genre

Fourth, the Agenda genre has the purpose of reporting or giving information about presidential events/happenings. This genre includes three sub-genres: 1) Report-future-actions, 2) Report-ongoing-actions and 3) Report-past-actions.

Genre	Purpose	
Agenda	Reporting-future-actions	When the official is reporting a future action. **Ex: Trump (2/2017):** Great job - see you tomorrow at 10amE! #CPAC2017.
	Reporting-ongoing-actions	When the official is reporting the details of an ongoing/present action. **Ex: Pence (1/2017):** Proud to stand w/President Trump signing EOs: withdrawing US from TPP, prohibiting int'l abortion funding & freezing hiring except military.

	Reporting-past-actions	When the official is reporting a past action. **Ex: Biden Pres. (1/2021)**: Today, I signed H.R. 335 into law, clearing the way for Lloyd Austin to serve as the next Secretary of Defense. I look forward to working with him to lead our military, revitalize our alliances, and ensure the safety of the American people.

Table 7.4 - Operational Definitions of Agenda Genre

Fifth, the 'Recounting' genre was tweeted by the officials for the purpose of reporting a present or past action which is either personal in nature or is happening elsewhere.

Genre	Purpose	
Recounting	Personal-recounts	When the official is telling personal stories which are non-presidential in nature (e.g. stories about his/her family). **Ex**: **Pence (3/2017):** I grew up in a small business family in Columbus, Indiana.
	Recounts-external-happenings	When the official is reporting events that are happening and which he is not involved in (e.g. in another country). **Ex**: **Obama (9/2015):** Nearly 12 million people have been displaced by the conflict in Syria. As Americans, we can't sit idly by. That's not who we are.

Table 7.5 - Operational Definitions of the Recounting Genre

Sixth, the Conversing genre in political tweets has the purpose of spontaneously exchanging information, services and feelings as in face-to-face (spoken) encounters. This genre includes nine sub-genres, namely, Responding, Requesting, Condoling, Thanking, Congratulating, Closing, Greeting, Querying and Inviting.

Genre	Sub-genre	Purpose
Conversing	Responding	When the official is replying to someone and the tweet is part of a thread/conversation. **Ex: Obama (5/2015):** Good question, @billclinton. The handle comes with the house. Know anyone interested in @FLOTUS?
	Requesting	When the official is directly asking his followers to do something for his benefit. **Ex: Biden Pres. (2/2021):** We don't have a second to waste when it comes to delivering the American people the relief they desperately need. I'm calling on Congress to act quickly and pass the American Rescue Plan.
	Condoling	When the official is honoring someone's death at the moment of tweeting or right before. **Ex: Biden VP (7/2011):** Our condolences & prayers are with Archbishop Sambi's family & friends- he brought a deep sense of empathy and comfort to many lives.
	Thanking	When the official is recognizing/acknowledging something that someone else did. **Ex: Pence (1/2017):** Thanks to everyone for a wonderful inaugural evening.
	Congratulating	When the official is praising/commending someone/people for something they have or did. **Ex: Harris (4/2021):** Congrats to @StanfordWBB, and their fans, on winning it all. Congrats to @ArizonaWBB on a great season. And....yes, congrats to the @SecondGentleman. He called it.
	Closing	When the official is ending his tweet thread/conversation with someone. **Ex: Obama (7/2015):** Gotta go, but this was fun. Let's keep the healthcare conversation going – share how the #ACAWorks for you and your family.
	Greeting	When the official is saluting someone in his tweet and uses words like 'hello, hi…etc.' or when giving recognition to his followers during festivities. **Ex: Biden VP (7/2011):** A very happy birthday to @NelsonMandela RT #NelsonMandela watches with other family at his cake.

Table 7.6 – Operational Definitions of Conversing Genre

Genre	Sub-genre	Purpose	Genre
Conversing (cont.)	Querying	Real-question	When the official is asking a question that needs a response. **Ex: Shafik (3/2012):** لمن تنصت في خاتمة الانتخابات الرئاسية القادمة؟ *Who will you vote for in the coming presidential elections?*
		Rhetorical-question	When the official is asking a question and does not wait for a response, like exclamatory questions. **Ex: Trump (3/2017):** If Obamacare is so great, why'd they spend tens of millions of taxpayer dollars to 'hype' it? BAD! #RepealAndReplace.
	Inviting		When the official is asking for the presence/participation of someone in an event or to a place. **Ex: Alsisi (3/2015):** السيسي : ادعو الرئيس المنتخب لحضور القمة العربية. *The President: I call upon the Custodian of the Two Holy Mosques to speak to the Arab Summit.*

Table 7.7 - Operational Definitions of Conversing Genre (Cont.)

The study found that the tweets serve various purposes and have different structures, hence belong to specific genres. Section 7.1 contains detailed definitions of the proposed tweet genres and sub-genres within the MPTG model according to which the officials' tweets were annotated. These genres were observed to have one or more component or structural element. Table 7.8 illustrates the structural components (communicative acts) and their definitions as applied in the annotation of the current corpus.

Component	Definition
Tag	Elements of the tweet consisting of the symbol '@' followed by another tweeter's account domain.
Source	Elements of the tweet that identifies the person being quoted, with the quote given elsewhere in the tweet.
Quote	When the tweet begins with quotation marks, contains a colon at the beginning or a reporting verb, or is otherwise indicated as a quotation.

Announcement	Elements of the tweet that contain clauses or fragments that refer to something that happened, is happening or will happen and in which the official is involved with/without other participants.
Report	Elements of the tweet that contain a statement of personal recounts or happenings that took place apart from the official's role in presidency.
Invitation	When the official asks/calls someone else (followers for example) to participate in something.
Comment	When the official gives an opinionated reaction or extra information/elaboration on a certain topic.
Opinion	When the official gives a subjective internal ideological belief about something/someone.
Evaluation	When the official gives a description/assessment of a meeting, event or person in an objective way.
Request	When the official asks for something that would benefit him (physical or emotional).
Encouragement	When the official gives words of support to his followers.
Advice	When the official gives recommendations that are of the followers' benefit.
Query	Elements of the tweet that contain a question mark at the end of the tweet or a question word at the beginning.
Response	When the tweet begins or ends with a tag and the official is replying to another follower's question or remark.
Closure	Elements of the tweet that end an open online conversation with another follower.
Congratulation	Elements of the tweet that contain an emotive expression of happiness for another person's success, achievement or promotion.
Commemoration	Elements of the tweet that contain words of honoring the birth/death of a person or a past celebration.
Condolence	Elements of the tweet that contain an emotive expression of sadness/sorrow for the loss of lives.
Thank	Elements of the tweet that contain words of appreciation and recognition.
Expression-of-emotion	Elements of the tweet that contain mental processes of emotion which express the official's inner state of feeling.
Greet	When the official welcomes a person with the name or role of that person included in the tweet.
Wish	When the official is expressing good hopes/desires for someone else on a particular occasion, like a birthday.
Promise	When the official assures his followers that he will do something that is of their benefit.

Table 7.8 - Tweet Genre Components and Definitions

After providing the operational definitions according to which the corpus is annotated, it is worth noting that the schematic structure of the genres is observed to follow a

number of organizational patterns that are dependent on both the purpose and the structure of the tweet.

I postulate that the MPTG model, which I am proposing in this chapter, is dynamic as it permits the addition and/or omission of its componential elements based on the background knowledge, communicative acts and the context of the political tweets. To validate my proposed model, I followed a set of procedures as a methodology (See Chapter 6) towards reaching a comprehensive Model of Political Tweet Genres that is needed for later studies. The motivation behind this proposed model is to use it as an analytical model for the exploration of the genres of political tweets which cannot be properly explained without reference to the different purposes and generic structures that the officials are adopting.

7.2 Tweet Genres

Twitter is an intriguing social media platform to study due to its use as an official means of communication by presidential representatives. As I proposed in section 7.1, Twitter is regarded as a communicative medium that includes six political tweet genres which depend on a tweet's purpose and structure combined. After the annotation of the tweets, the six tweet genres proposed were confirmed: Agenda, Commenting, Conversing, Citing, Commemorating and Recounting. In this chapter, each genre is investigated in relation to the tweet's purpose and its recurrent structures. Table 7.9 summarizes the numbers and percentages of use of each genre in the studied tweets.

Genres	No.	%
Agenda	1058	54.2
Commenting	555	28.4
Conversing	233	11.9
Citing	48	2.5
Commemorating	36	1.8
Recounting	23	1.2
Total:	1953	100%

Table 7.9 - Comparison of all Genres

It was observed that the corpus contained 1058 Agenda tweets (54.2% of the total number of tweets). Second in frequency was the Commenting genre which includes 555 tweets (28.4%), and which represents half of the Agenda genre's frequency. After these two genres, a huge drop in frequency was observed in the Conversing genre, 233 tweets (11.9%). Fourth in frequency was the Citing genre which contains 48 tweets (2.5%) and whose percentage of use is close to that of the Commemorating genre (36 tweets/1.8%). The least tweet genre observed was Recounting, which comprises 23 tweets with a percentage of 1.2%. In the following sections, I will be explaining each genre's use with discussions and examples to further elaborate.

7.2.1 Overall Component Use within each Genre

Component recurrences helped identify which structural elements were prevalent and which were rarely found throughout the corpus. The recurrences, thus, highlighted the components that were dominant in a certain genre. Table 7.10 summarizes component usage within each genre. The grey-shaded cells indicate unused components (zero percentage), while the colored cells indicate usage by the officials as will be further explained in this section.

Component Type	Citing		Commenting		Commemorating		Conversing		Agenda		Recounting	
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
Tag	5	10.4	61	11	3	8.3	34	14.6	372	35.2	3	13
Quote	48	100	5	0.9	0	0	6	2.6	10	0.9	2	8.7
Source	48	100	3	0.5	0	0	2	0.9	9	0.9	2	8.7
Opinion	2	4.2	320	57.7	6	16.7	46	19.7	111	10.5	6	26.1
Evaluation	0	0	153	27.6	11	30.6	44	18.9	141	13.3	6	26.1
Comment	0	0	117	21.1	6	16.7	19	8.2	28	2.6	2	8.7
Promise	0	0	43	7.7	4	11.1	1	0.4	17	1.6	1	4.3
Report	0	0	2	0.4	7	19.4	13	5.6	14	1.3	23	100
Thank	0	0	7	1.3	2	5.6	39	16.7	17	1.6	1	4.3
Expression-of-emotion	0	0	39	7	0	0	18	7.7	34	3.2	0	0
Wish	0	0	11	2	3	8.3	23	9.9	8	0.8	0	0
Commemoration	0	0	0	0	36	100	2	0.9	2	0.2	0	0
Greet	0	0	2	0.4	0	0	15	6.4	4	0.4	0	0
Request	0	0	7	1.3	0	0	72	30.9	5	0.5	0	0
Announcement	0	0	13	2.3	0	0	10	4.3	1058	100	0	0
Query	0	0	11	2	0	0	34	14.6	13	1.2	0	0
Congratulation	0	0	1	0.2	0	0	18	7.7	30	2.8	0	0
Invitation	0	0	2	0.4	0	0	13	5.6	120	11.3	0	0
Encouragement	0	0	32	5.8	1	2.8	2	0.9	18	1.7	0	0
Advice	0	0	23	4.1	0	0	0	0	7	0.7	0	0
Response	0	0	0	0	0	0	4	1.7	3	0.3	0	0
Closure	0	0	0	0	0	0	2	0.9	0	0	0	0
Condolence	0	0	0	0	0	0	34	14.6	0	0	0	0
Total:	**48**		**555**		**36**		**233**		**1058**		**23**	

Table 7.10 - Component Usages in each Genre

Breaking down Table 7.10, the prevalence of certain components within the six genres was observed, as is the case with the 'tag' and 'opinion' components which were found in all the six genres. On the contrary, the 'closure' and 'condolence' components were observed to be restricted to the Conversing genre only. As seen in Table 7.10, a commonality between the 'response' and 'advice' components was that both came with the Agenda genre, but, an 'advice' also recurred with the Commenting genre, while the component of 'response' came with the Conversing genre.

An additional observation was the distinction of the distribution of components over the tweet genres. It was noticed that the officials used the 'evaluation', 'comment', 'promise' and 'report' components with all genres except for the Citing genre. Additionally, the components 'greet', 'request', 'announcement', 'query', 'congratulation' and 'encouragement' all recurred with the same three genres, namely Commenting, Conversing and Agenda, while the component 'thank' came with the Recounting and Commemorating genres in addition to the previous genres as well. Moreover, 'commemorations' occurred in three genres: Commemorating, Conversing and Agenda. Also, the component 'wish' recurred in all the genres except for the Recounting and the Citing genres, while the 'expression-of-emotion' component was missing from these two genres as well as the Commemorating genre. It is worth noting that in certain cases where a component belonging to a certain genre recurred in another genre, an examination of the tweet's main purpose was needed. This was done with the help of the 'deletion test' (See Section 6.5). The following section delves into all genres with more emphasis given to their structural patterns.

7.3 Schematic Structures of the Six Genres

The annotation of the corpus yielded to classifying the tweets into six genres according to their purposes and their componential recurrences. The following sections illustrate the schematic structures of those genres in detail.

7.3.1 The Agenda Genre

The Agenda genre in Twitter resembles the Agenda genre in news reports as it has the purpose of giving information about an official's whereabouts and happenings to his Twitter followers. The main differences between the Twitter items and the news report items are i) Agenda tweets are written and posted by the official (or sometimes an assistant who manages the Twitter account for him), ii) tweets are limited to 140 characters (before 2017) or 280 characters (since 2017), and iii) tweets are posted on the moment while newspapers are published once a day (and consequently, posts of ongoing events are not really possible).

In this genre, an official tends to inform his followers of his past, present or future meetings/events as a presidential official. The three main sub-genres of the Agenda genre are Reporting-ongoing-actions, Reporting-past-actions and Reporting-future-actions.

Agenda Genre	No.	%
Reporting-ongoing-actions	527	49.8
Reporting-past-actions	364	34.4
Reporting-future-actions	167	15.8
Total:	1058	100%

Table 7.11 - Agenda Sub-genres

As seen in Table 7.11, the 'Reporting-ongoing-actions' sub-genre was the most used (roughly 50% of Agenda tweets), 'Reporting-past-actions' were around a third of Agenda tweets (34.4%), and 'Reporting-future actions' were the least chosen with 15.8% of Agenda tweets. The tense of the tweets in the Agenda sub-genres can be indicative in providing information about the time when actions take place. For example, past tense is generally utilized for 'Reporting-past-actions', while future tenses ('be going to' and 'will') are used in 'Reporting-future-actions'. Present tense forms can be used for either reporting ongoing actions, or sometimes for reporting future actions (e.g., We are meeting

tomorrow…). In these cases, context is needed to resolve whether the action is ongoing or yet to start. The following examples illustrate Agenda tweets with their different generic patterns.

Example No.	Components	Example
Example 1	Announcement	**Alsisi (5/2015)**: الرئاسة تطلق مبادرة لتوزيع 10 آلاف رأس ماشية. *The presidency launches an initiative to distribute 10,000 cattle-heads.*
Example 2	Announcement^Invitation	**Biden VP (9/2011)**: VP talks #AmericanJobsAct & how it would help keep first responders on the beat this AM in Alexandria, VA; LISTEN LIVE.
Example 3	Invitation^ Announcement	**Pence (3/2017)**: Join me LIVE on air with @SeanHannity as we discuss the long-awaited end to Obamacare.
Example 4	Announcement + Quote	**Shafik (1/2012)**: شفيق: من ضمن قراراتي خلال توليّ مجلس الوزراء والتي تفعل الآن هي إصدار التعويضات لأهالي الشهداء. *Shafik: One of my decisions as Prime Minister and which is still existing today, is to issue compensations to the martyr's families.*
Example 5	Response^ Announcement	**Obama (7/2015)**: not true – like last year, insurers request premium hikes, but must be approved; expect final increases to be less.
Example 6	Evaluation^ Announcement	**Trump (3/2017)**: Great meeting with a wonderful woman today, former Secretary of State, Condoleezza Rice! #USA.

Sometimes an Agenda tweet may have one component as in example 1, or more than one component as in examples 2-6. It was observed from the annotations that the order of components within a tweet does not affect its function. For instance, a tweet can begin with an 'announcement' and end with an 'invitation' or vice versa (See examples 2 and 3). Figure 7.2 illustrates the frequency of the components observed within the Agenda tweet genre.

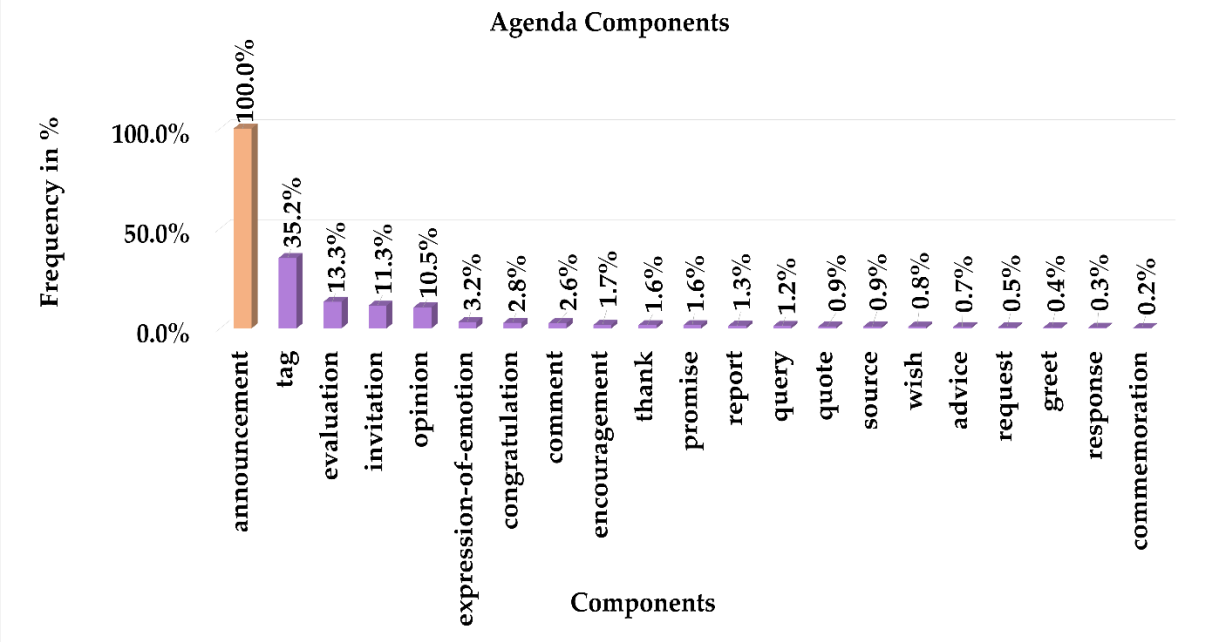


Figure 7.2 - Agenda Components in Use

As shown in Figure 7.2, twenty-one structural elements were found in the Agenda genre displayed from the most to the least used (from left to right). It can be observed that the **'announcement'** was the dominant component in this genre (found in 100% of the Agenda tweets: 1058 instances over 1058 tweets). The **'tag'** element is next in frequency, as it was found in 35.2% (372 times). A 'tag' was annotated when officials tagged another tweeter, newspaper, channel or even a team to direct the tweet at. Third in frequency was the **'evaluation'** component (13.3%/141 instances) which oftentimes accompanied an 'announcement'. An **'invitation'** (11.3%/120 occurrences) was another frequent component in the Agenda genre. This component was used when officials invited their tweetees to watch them in a live stream broadcasted on another platform, e.g. television, radio or internet. The **'opinion'** component was found in 10.5% (111 instances) of the tweets. Additionally, **'expression-of-emotion'** and **'congratulation'** components were very close in frequency of occurrences (3.2%/34 times and 2.8%/30 occurrences, respectively). The **'comment'** component was also found to be one of the Agenda elements as it recurred in 2.6% (28 instances) of the tweets. Sometimes, an official would seek to motivate his followers to do something that is of their benefit; therefore, the

officials were observed to use the **'encouragement'** component with a frequency of 1.7% (18 instances). In the Agenda genre, the components **'thank'**, **'promise'**, **'report'** and **'query'** were occasionally found; their frequency being 1.6%, 1.6%, 1.3% and 1.2% (17, 17, 14 and 13 occurrences), respectively, when the context of the tweet allowed the usage of such elements. Moreover, the **'quote'** component was found at lower frequency (0.9%/10 times) and was tweeted to cite a message that was already delivered elsewhere, such as in a press conference. The remaining components appeared less than 10 times in the tweets (See Figure 7.2). Table 7.12 summarizes the results of the Agenda genre, its sub-genres and its structural elements.

<table>
<tr><th>Tweet Genre</th><th>Sub-genre</th><th>Purpose</th><th>Components (structure)</th></tr>
<tr><td rowspan="3">Agenda</td><td>Reporting-future-actions</td><td>When the official is reporting a future action.</td><td rowspan="3">Obligatory Component:

▪ announcement

Optional Components:

▪ quote
▪ opinion
▪ evaluation
▪ comment
▪ greet
▪ request
▪ tag
▪ query
▪ congratulation
▪ thank
▪ expression-of-emotion
▪ invitation
▪ encouragement
▪ response
▪ advice
▪ report
▪ wish
▪ promise
▪ commemoration
▪ source</td></tr>
<tr><td>Reporting-ongoing-actions</td><td>When the official is reporting the details of an ongoing/present action.</td></tr>
<tr><td>Reporting-past-actions</td><td>When the official is reporting a past action.</td></tr>
</table>

Table 7.12 - Results of Agenda Genre Annotations

After corpus examination, the proposed scheme in section 7.1 was validated. One of the results was that the Agenda genre comprises three main sub-genres as illustrated in Table 7.12. After annotation, these sub-genres were observed to include twenty-one components as shown in Figure 7.2. Some of these components were more salient, while others only occasionally occurred in the genre. Another important finding was that an Agenda tweet must have an 'announcement' as its obligatory component. This means that 100% of the Agenda tweets comprise the component 'announcement' (See the cells shaded in orange in Table 7.10).

7.3.2 The Commenting Genre

The function of the Commenting genre is to provide a remark or a stance that may reflect an attitudinal behavior towards a certain topic. It was confirmed after corpus annotation that this genre comprises the six sub-genres proposed in section 7.1. These sub-genres carry a statement-like purpose and are as follows: Truth-stating, Judging, Encouraging, Promising, Appreciating and Advising. They all have one of the following functions: giving opinion, committing to a future action, providing facts, giving guidance or expressing feelings. Table 7.13 summarizes the numbers and percentages of tweets within each of the six sub-genres.

Commenting Genre	No.	%
Truth-stating	282	50.8
Judging	149	26.8
Encouraging	41	7.4
Promising	38	6.8
Appreciating	23	4.1
Advising	22	4
Total:	555	100%

Table 7.13 - Commenting Sub-genres

As seen in Table 7.13, officials provided tweets which include information, facts and opinions more than any other Commenting sub-genre with just over half of the

Commenting tweets belonging to the sub-genre of Truth-stating (282 instances/50.8%). The Judging sub-genre, too, was also quite frequent (149 tweets/26.8%) and was used when an official evaluated a person or the quality of something, such as a meeting or a trip. In some cases, the officials tried to lead their followers to do something which they believed could be of benefit to the tweetees; hence, 41 occurrences (7.4%) belong to the Encouraging sub-genre. The fourth sub-genre in frequency was Promising, which includes 38 tweets (6.8%). In this sub-genre, an official pledged and committed himself to doing something in the future. The Appreciating and Advising sub-genres were close in frequency (23 times/4.1% and 22 instances/4%, respectively). The following examples illustrate the generic patterns found within the Commenting genre.

Example No.	Components	Example
Example 7	Opinion	**Shafik (2/2012)**: يجب أن يتمتع كل مواطن بحرية مطلقة في اختيار قائده. هذا هو جوهر الثورة. *Every citizen should have the ultimate freedom in choosing their leader. This is the essence of the revolution.*
Example 8	Evaluation	**Alsisi (3/2015):** الرئيس: لم تواجه أمتنا العربية تحدياً مثل الذي تواجهه اليوم وانتشار الطائفية داخل مجتمعاتنا وفي مجتمعات هذه المنطقة. *The President: Our Arab nation has not faced a challenge as the one it's facing today and the spread of the sectarianism in our societies, will divide this nation apart.*
Example 9	Comment	**Biden Pres. (3/2021):** I want every child to know that this is what vice presidents and generals in the United States Armed Forces look like.
Example 10	Thank^Evaluation^ Encouragement	**Trump (3/2017)**: Thank you for all the Trump Rallies today. Amazing support. We will all MAKE AMERICA GREAT AGAIN!
Example 11	Expression-of-Emotion^Opinion	**Obama (9/2015)**: I loved Alaska and met so many inspiring people. Have to keep up the fight on climate change for their sake – and ours.

Example 12	Advice	**Harris (1/2021)**: Get vaccinated. Save lives.
Example 13	Promise	**Biden VP (9/2011)**: We are gonna get this fixed up for you, gonna get this back into shape - VP on the phone with Gertrude Yachna about Duryea #Flood recovery.
Example 14	Announcement^ Promise	**Biden Pres. (2/2021):** There's so much more work to be done, but we've been able to increase vaccine distribution by 28% in the first three weeks alone. We won't rest until we make vaccines available to every American.

The components 'opinion', 'evaluation' and 'comment' were noticed to be the prevailing components within the Commenting genre as will be explained further in Figure 7.3. Examples 7-9 represent instances where the officials employed these components for the purpose of Commenting. Example 10 is a different case where the official used more than one component (Thank^Evaluation^Encouragement) for the same purpose, which was to comment. In tweets that contained more than one component, such as the one in example 10, the identification of the genre depended on what the main purpose of the tweet was. For instance, in example 10, Trump thanked those who participated in the rally, evaluated the support given to the rally and ended the tweet with '*We will all MAKE AMERICA GREAT AGAIN!*' which was his way of encouraging the American people to do their best for the sake of their country. Therefore, the genre of this tweet was Commenting as it included two statement-like components ('evaluation' and 'encouragement') and because the main purpose of the tweet was to encourage Americans to do more for their country. The same applies to example 11 whose structure includes an 'expression-of-emotion' followed by an 'opinion'. Examples 12 and 13 included stand-alone components: 'advice' and 'promise', respectively. Finally, example 14, is again, an instance where the official managed to combine two different components to form a Commenting tweet. The 'promise' component in this example makes the main purpose of the tweet a

Commenting one, despite the existence of an 'announcement' component. All the components found in the Commenting genre are demonstrated in Figure 7.3.

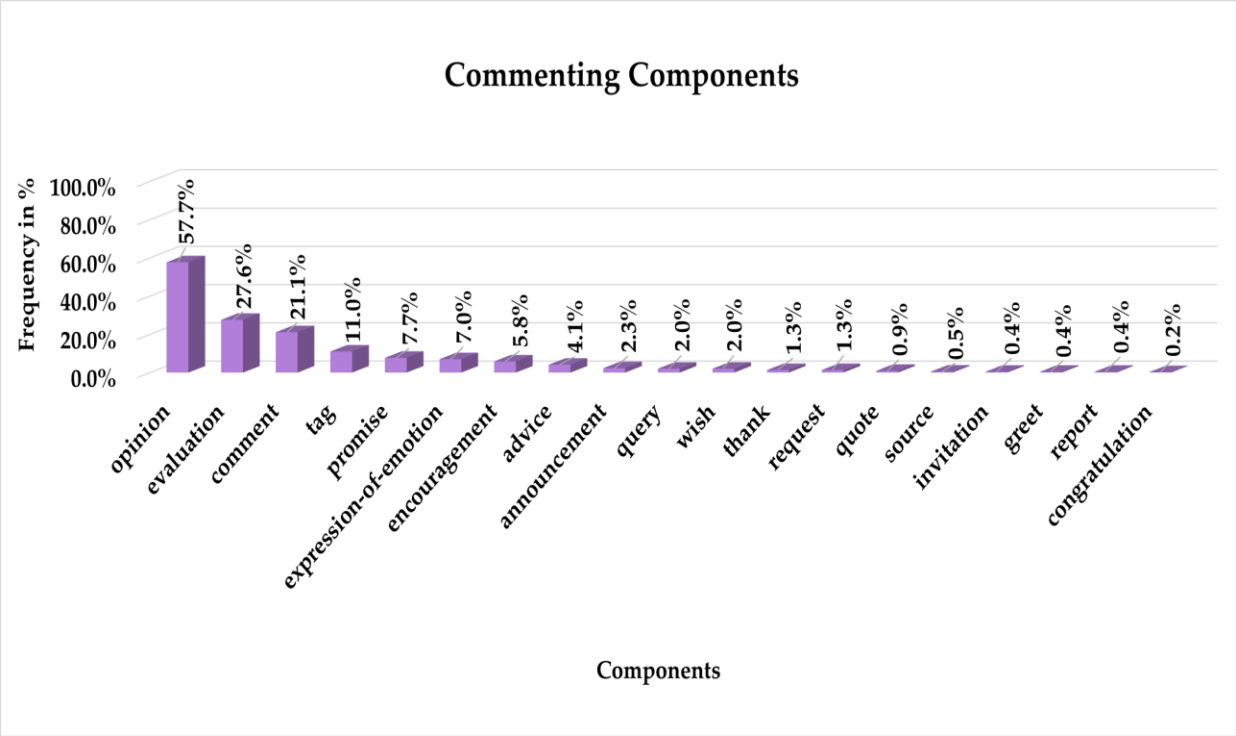


Figure 7.3 - Commenting Components of Use

As observed in this genre, nineteen components were tweeted by the officials. The mostly used structural element was the '**opinion**' which recurred in 57.7% or 320 occurrences. The '**evaluation**' component came next with a frequency of 27.6% (153 instances), while the '**comment**' component was found in this genre in 21.1% or 117 times. It was also observed that a '**tag**' occurred 11% or 61 instances by the officials. The component '**promise**' was found in 7.7% of the officials' tweets (43 times), while they '**expressed their emotions'**, e.g. towards a person or an event, in 7% (39 instances) of their tweets. Additionally, there were 5.8% (32 occurrences) '**encouragement**' elements within the corpus, while '**advice**' elements occurred in 4.1% (23 times). The '**announcement**' component occurred in 2.3% (13 instances), while the elements '**query**' and '**wish**' recurred in 2% (11 occurrences) each. The components '**thank**' and '**request**' both

occurred in 1.3% (7 times), while the '**quote**' component recurred in 0.9%. Also, the '**source**' component came in 0.5%, whereas the components of '**invitation**', '**greet**' and '**report**' came only 0.4% each. Finally, the component '**congratulation**' recurred in only one tweet which makes a 0.2% frequency. A summary of the Commenting genre results will be further elucidated in Table 7.14.

Tweet Genre	Sub-genre	Purpose	Components (structure)
Commenting	Judging	When the official is stating his personal opinion after detailed thought about something/someone in a factual/objective way (good/bad)	▪ opinion ▪ evaluation ▪ comment ▪ quote ▪ greet ▪ request ▪ announcement ▪ tag ▪ query ▪ congratulation ▪ thank ▪ expression-of-emotion ▪ invitation ▪ encouragement ▪ advice ▪ wish ▪ promise ▪ report ▪ source
	Truth-stating	When the official is stating a comment that is liable to be (true or false)	
	Encouraging	When the official is pushing/motivating someone to do something which he thinks is of benefit to them.	
	Advising	When the official is recommending that the followers do something, but does not oblige them to do it.	
	Appreciating	When the official is expressing emotions towards another person, event or meeting.	
	Promising	When the official pledges to do something in the future.	

Table 7.14 - Results of Commenting Genre Annotations

After annotating the corpus, the Commenting genre was found to have six sub-genres as mentioned in Table 7.14. It was also observed that nineteen optional components were used in this genre (See Figure 7.3). The dominant components that helped structure this genre were 'opinion', 'evaluation' and 'comment' where it was obligatory for at least one of these to be present in a tweet for it to be classified as Commenting.

7.3.3 The Conversing Genre

The Conversing genre found in the tweets under study resembles the spoken genre of Conversation in that it has a dialogue-like purpose and form. Note, however, that the tweet is, on one level, a monologic medium, as each tweet is posted by a single poster. From a different perspective, individual tweets can be viewed as turns in a dialogue, with tweeters responding to other tweets, forming a real conversation. Tweets were classified as Conversing when the speech act of the tweet was one close to those found in conversation: greeting, questioning, thanking, etc.

The tweets were seen to belong to nine sub-genres: Requesting, Condoling, Greeting, Thanking, Querying, Congratulating, Inviting, Responding and Closing, which all have a dialogic purpose and structure. Table 7.15 provides a summary of the sub-genres along with their numbers and percentages of usage.

Conversing Genre	No.	%
Requesting	70	30
Condoling	34	14.6
Greeting	34	14.6
Thanking	33	14.2
Querying	31	13.3
Congratulating	17	7.3
Inviting	9	3.9
Responding	3	1.3
Closing	2	0.9
Total:	233	100%
Querying Type	**No.**	**%**
Rhetorical-question	27	87.1
Real-question	4	12.9
Total:	31	100%

Table 7.15 - Conversing Sub-genres

As can be seen in Table 7.15, the Requesting sub-genre prevailed in its use within the genre of Conversing (70 occurrences/30%). The Condoling, Greeting, Thanking and Querying sub-genres were close in frequency and percentages of use: 34, 34, 33 and 31 instances (14.6%, 14.6%, 14.2% and 13.3%), respectively. It is worth noting that the Querying sub-genre included two aspects, namely 'Rhetorical-question' (when the official expresses disapproval and discontentment in a question form) and 'Real-question' (when a response was desired by the official).

Moreover, officials oftentimes used the Congratulating sub-genre which comprised 17 tweets (7.3%) in the corpus. Officials were observed to use the Inviting sub-genre in 9 instances (3.9%). Despite responses being a part of the Conversation genre in face-to-face interactions, it was noticed that officials did not depend much on this genre while tweeting due to the monologic nature of tweets. Therefore, the Responding sub-genre was found in only 3 occurrences (1.3%). The final sub-genre existent in the Conversing genre was the Closing sub-genre which was used in 2 tweets (0.9%) when the official would end an open tweet discussion. The following examples illustrate the Conversing genre along with its different patterns.

Example No.	Components	Example
Example 15	Request	**Alsisi (5/2015):** الرئيس : اطلب من كل اجهزة الدولة سرعة الانتهاء من مشروعات شبكة الطرق القومية خلال شهر أغسطس القادم. #حديث_الرئيس *The President: I request the various state agencies to terminate the national road network quickly during the coming month of August.*
Example 16	Condolence	**Harris (2/2021):** Doug and I send our condolences and prayers to Susan and the Wright family on the passing of Congressman Ron Wright, a longtime public servant representing the people of Arlington, Texas. COVID has taken far too many from us.
Example 17	Greet	**Obama (9/2015):** Welcome to the White House, @Pontifex!

Example 18	Thank	**Pence (1/2017):** Thanks to everyone for a wonderful inaugural evening.
Example 19	Query	**Elbaradei (8/2014):** How can the Security Council continue to claim moral authority if it fails to refer war crimes committed in Gaza to the ICC?
Example 20	Congratulate	**Obama (10/2015):** Congrats @Cubs - even @whitesox fans are rooting for you!
Example 21	Invitation	**Shafik (1/2012):** "د. شفيق .. الخلاف لا يفسد للود قضية.. أنا أدعو أبناء الكرام المختلفين عن الدخول والنقاش سويا" *Dr. Shafik: "Dispute does not spoil the amity.. I invite the honorable sons who disagree with us, to come in, so we can have a discussion together"*
Example 22	Response	**Trump (2/2017):** Looking forward as well Prime Minister @netanyahu.
Example 23	Opinion^ Request	**Biden Pres. (2/2021):** We can't stand by as millions of Americans struggle to put food on the table. Congress needs to immediately pass the American Rescue Plan to extend and invest in critical food programs.
Example 24	Expression-of-Emotion^Quote^Thank	**Harris (3/2021):** It's such an honor to have a sculpture of Frederick Douglass in my office. His words and wisdom inspire me every day: "The life of the nation is secure only while the nation is honest, truthful and virtuous." Thank you @HowardU Gallery of Art.

Example 15 is an instance of one of the many tweets that came in the form of a 'request', for the purpose of Requesting. The components of 'condolence' and 'greeting' were two other components that were found in the Conversing genre as exemplified in examples 16 and 17. Another component that recurred in this genre was the component 'thank' (example 18) which officials used for the sake of expressing gratitude. A 'query' component came in two ways in this genre, either as a real-question or as a rhetorical-

question (See example 19). Additionally, 'congratulation', 'invitation' and 'response' were three more components observed in the Conversing genre as they all carry a conversation-like purpose and structure (examples 20-22 respectively). Examples 23 and 24 are instances when the officials used more than one component for the sake of Conversing. Figure 7.4 below, includes all the components used in the Conversing genre along with the frequencies of use given in percentages.

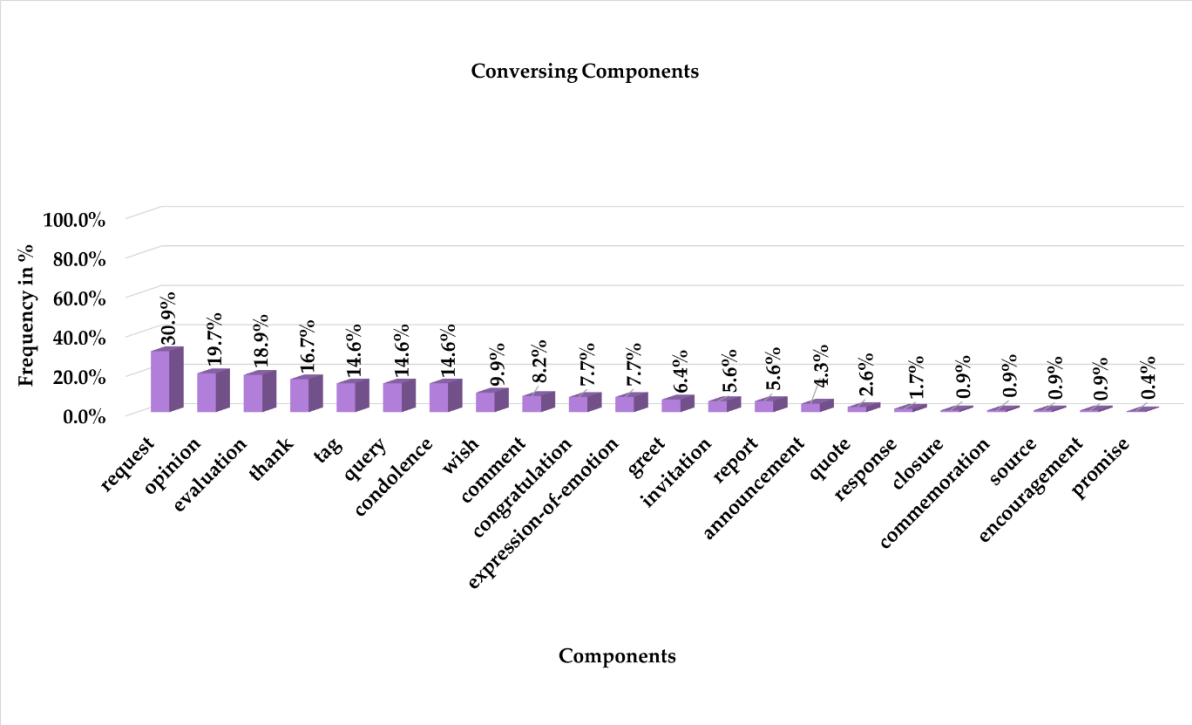


Figure 7.4 - Conversing Components of Use

Figure 7.4 illustrates the officials' use of twenty-two components within the Conversing genre. The component that recurred the most in this genre was the '**request**' which was used in 30.9% (72 instances) of the tweets. '**Opinion**' and '**evaluation**' components were used 19.7% (46 times) and 18.9% (44 occurrences), respectively. A few more findings after corpus examination were that a '**thank**' occurred in 16.7% (39 instances), while the components '**tag**', '**query**' and '**condolence**', were identical in frequency as they occurred in 14.6% (34 times) each. Moreover, the component '**wish**' was observed to be used in 9.9% (23 occurrences) of the tweets. The '**comment**' component occurred in 8.2% (19

times), while the components '**congratulation**' and '**expression-of-emotion**' were found in 7.7% (18 instances) and were very close to the '**greet**' component which recurred in 6.4% (15 occurrences). '**Invitation**' and '**report**' components were both repeated in 5.6% (13 times) each. Furthermore, '**announcements**' made-up only 4.3%/10 instances, '**quotes**' 2.6%/6 times and '**responses**' made 1.7%/4 instances of the components in this genre. Finally, the components of '**closure**', '**commemoration**', '**encouragement**' and '**source**' were used in only 0.9%/twice each, while there was only one '**promise**' (0.4%) component in the Conversing tweets. More on the results of the Conversing genre will be given in Table 7.16.

Tweet Genre	Sub-genre	Purpose	Components (structure)
Conversing	Responding	When the official is replying to someone and the tweet is part of a thread/conversation.	▪ quote ▪ opinion ▪ evaluation ▪ comment ▪ greet ▪ request ▪ announcement ▪ tag ▪ query ▪ closure ▪ congratulation ▪ thank ▪ condolence ▪ expression-of-emotion ▪ invitation ▪ commemoration ▪ encouragement ▪ response ▪ wish ▪ report ▪ promise ▪ source
	Requesting	When the official is directly asking his followers to do something for the tweeter's benefit.	
	Condoling	When the official is honoring someone's death at the moment of tweeting or right before.	
	Thanking	When the official is recognizing/acknowledging something that someone else did.	
	Congratulating	When the official is praising/commending someone/people.	
	Closing	When the official is ending his tweet thread/conversation with someone.	
	Greeting	When the official is saluting someone in his tweet and uses words, like hello, hi, etc.	
	Querying (real-question)	When the official is asking a question that needs a response.	
	Querying (rhetorical-question)	When the official is asking a question and does not wait for a response, like exclamatory questions.	

	Inviting	When the official is asking for the presence/participation of someone in an event or to a place.	

Table 7.16 - Results of Conversing Genre Annotations

The examination of the tweets led to the result that the Conversing genre contained nine sub-genres as mentioned in Table 7.16. It was found that twenty-two, out of the twenty-three components proposed in the MPTG model, were used for the purpose of conversing (See Figure 7.4). The leading component was the 'request' and the least used ones were 'commemoration', 'encouragement, 'source', 'closure' and 'promise' (See Figure 7.4). Table 7.16 is a recap of the findings that resulted from the annotations. In the coming section, the Citing genre will be explained.

7.3.4 The Citing Genre

The fourth genre I proposed in this study was the Citing genre. It was observed that officials oftentimes quoted another person or quoted themselves from another platform/event. Most of the Citing tweets could have been posted for the sake of 'back channeling' which opens a channel for the poster to receive commentaries and real-time opinions via tweets on the live events being channeled (Zappavigna, 2012). Therefore, the two sub-genres I proposed for this genre were: 'Citing-others' and 'Citing-self'. Table 7.17 lists the two sub-genres with their numbers and percentages of use.

Citing Genre	No.	%
Citing-others	46	95.8
Citing-self	2	4.2
Total:	48	100%

Table 7.17 - Citing Sub-genres

As observed from Table 7.17, the presidential officials cited other people in 46 tweets (95.8%) from a sum of 48 tweets. Only 2 tweets (4.2%) were used to cite oneself, one in

which Elbaradei cited a previous tweet of his, and another where Biden VP cited what he had said in an earlier meeting. This is exemplified in the following instances.

Example No.	Components	Example
Example 25	Source and Quote in Citing-self	**Elbaradei (1/2015):** مرة أخرى لمن يريد أن يفهم " أدين بكل قوة العنف بكافة أشكاله وصوره ضد كل انسان أيا كانت قناعاته أو انتماؤه "للمرة المليون في ٢٠١٣/٦/٢٨ . *Once more for those who refuse to understand "I forcefully condemn the violence against all human beings in all its forms regardless of their ideologies or affiliations" my tweet on 28/6/2013*
Example 26	Source and Quote in Citing-others	**Pence (2/2017):** As @POTUS Trump has said: for too long, too many in @NATO haven't done their part to fairly pay the cost of our common sense.
Example 27	Quote^Opinion	**Elbaradei (5/2015):** الإعلان العالمي لحقوق الإنسان: "لكل شخص بالتساوي مع الآخرين الحق بتقلد الوظائف العامة في بلده" عن دم أي غريب العدالة عن وطن لا حق فيه شيء. *The international announcement of Human Rights: "Everyone has the right to equally be employed in public jobs in their country." When the concept of equality is absent from a homeland, nothing else remains.*
Example 28	Quote^Tag	**Biden VP (7/2011):** Dr B on @TodayShow earlier today asks Americans to ""commit to an act of kindness to a military family"".

The tweet in example 25 was a 'Citing-self' tweet where Elbaradei quoted a previous tweet he had posted almost two and a half years earlier. As for example 26, it is one of the 46 'Citing-other' tweets that include the 'source' and 'quote' components. Examples 27 and 28 are multi-component Citing tweets that include the 'source' and 'quote' components, in addition to, an 'opinion' or a 'tag'. In Figure 7.5, the components used by the officials in the Citing genre are illustrated.

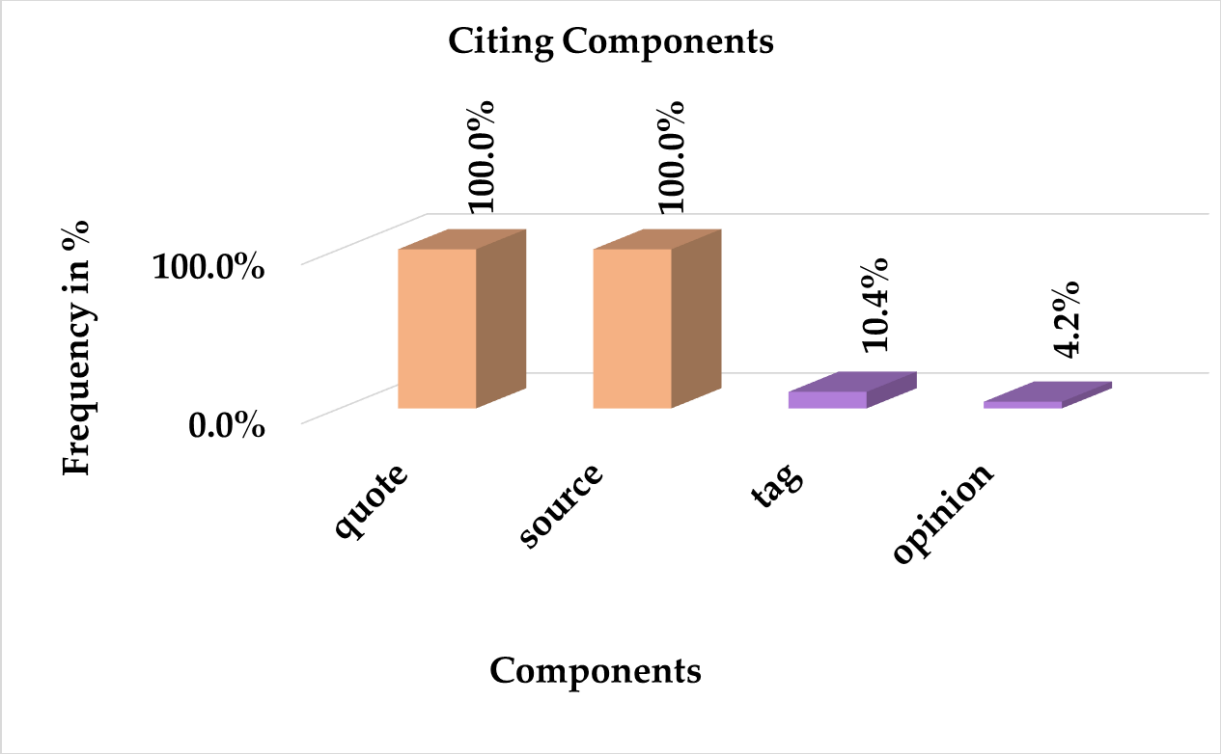


Figure 7.5 - Citing Components in Use

As seen in Figure 7.5 and as deduced from the examination of the tweets, the component '**tag**' recurred in 10.4% of the tweets (5 times), while '**opinion**' occurred in 4.2% of the tweets (2 occurrences) and both were accompanied by a '**quote**' and a '**source**' which both came in all 48 tweets, making 100% each. Table 7.18 recapitulates the Citing results.

Tweet Genre	Sub-genre	Purpose	Components (structure)
Citing	Citing-others	When the official is quoting what someone else is saying.	**Obligatory Components:** ▪ source ▪ quote **Optional Components:** ▪ tag ▪ opinion
	Citing-self	When the official is quoting something he has said in another platform or in a meeting/event.	

Table 7.18 - Results of Citing Genre Annotations

As seen in Table 7.18, the Citing genre contains two sub-genres with two obligatory components which are 'source' and 'quote' as well as two optional components which are 'tag' and 'opinion'. The 'quote' and 'source' components were found to be existent in all the Citing tweets which makes them obligatory components of the Citing genre. This is because the 48 Citing tweets consisted of the 'source' and 'quote' components (See the orange cells in Table 7.10).

7.3.5 The Commemorating Genre

In the Commemorating genre, officials honored a person or an event. This genre was classified into two sub-genres, namely 'Commemorating-events' and 'Commemorating-person'. The two sub-genres, like all other sub-genres, were proposed after corpus observation and dynamically modified during the annotation process. Table 7.19 summarizes the two sub-genres and their frequencies.

Commemorating Genre	No.	%
Commemorating-events	22	61.1
Commemorating-figure/person	14	38.9
Total:	36	100%
Commemorating-figure Type	**No.**	**%**
Death	12	85.7
Birth	2	14.3
Total:	14	100%

Table 7.19 - Commemorating Sub-genres

As shown in Table 7.19, there were 36 Commemorating tweets in the corpus. In 22 of them (61.1%), the officials honored a past event or celebration, while in the remaining 14 tweets (38.9%), the officials honored a person/figure. Also, Table 7.19 represents the two aspects of Commemorating-figure: to memorialize the 'death' (12 tweets/85.7%) or the birth (2 tweets/14.3%) of a figure. The examples illustrate the generic structures used within the Commemorating genre.

Example No.	Components	Example
Example 29	Commemoration	**Alsisi (3/2015):** في مثل هذا اليوم ١٩ مارس ١٩٨٩ رفعت مصر علم السلام فوق ارض طابا العزة والكرامة الوطن الصامد. *On this day, the 19th of March, 1989, Egypt raised its flag on top of Taba's land with the pride and dignity of the persistent state.*
Example 30	Commemoration^Opinion	**Biden Pres. (4/2021):** On this Holocaust Remembrance Day, we remember the precious lives we lost and honor those who survived to bear witness. We must all give anti-Semitism and hate no safe harbor and ensure the atrocities of the Holocaust never occur again.
Example 31	Commemoration^Comment	**Trump (3/2017):** Andrew Jackson: We thank you for your service. We honor your memory. We build on your legacy & we thank God for the USA!
Example 32	Expression-of-Emotion^Commemoration	**Pence (2/2017):** Moving and emotional tour of Dachau today. We can never forget atrocities against Jews and others in the Holocaust.
Example 33	Commemoration^Wish	**Biden VP (7/2011):** VP & Dr. B hope you take time to think about our troops & military families this Independence Day, Happy 4th from OVP!
Example 34	Report^Evaluation^Commemoration	**Harris (4/2021):** 53 years ago, Dr. Martin Luther King Jr. was taken from us. A son of Georgia, Dr. King spent his life fighting for economic and racial justice. His legacy and vision endure as we continue the fight in our own time.

In the Commemorating genre, all tweets fell under one of the two sub-genres mentioned in Table 7.19. It was found that a 'commemoration' component could stand-alone as in

example 29 or co-occur with a complimentary component, such as an 'opinion', 'comment', 'expression-of-emotion', 'wish', 'promise' or 'report' as in examples 30-34. Figure 7.6 is an illustration of the components used within this genre.

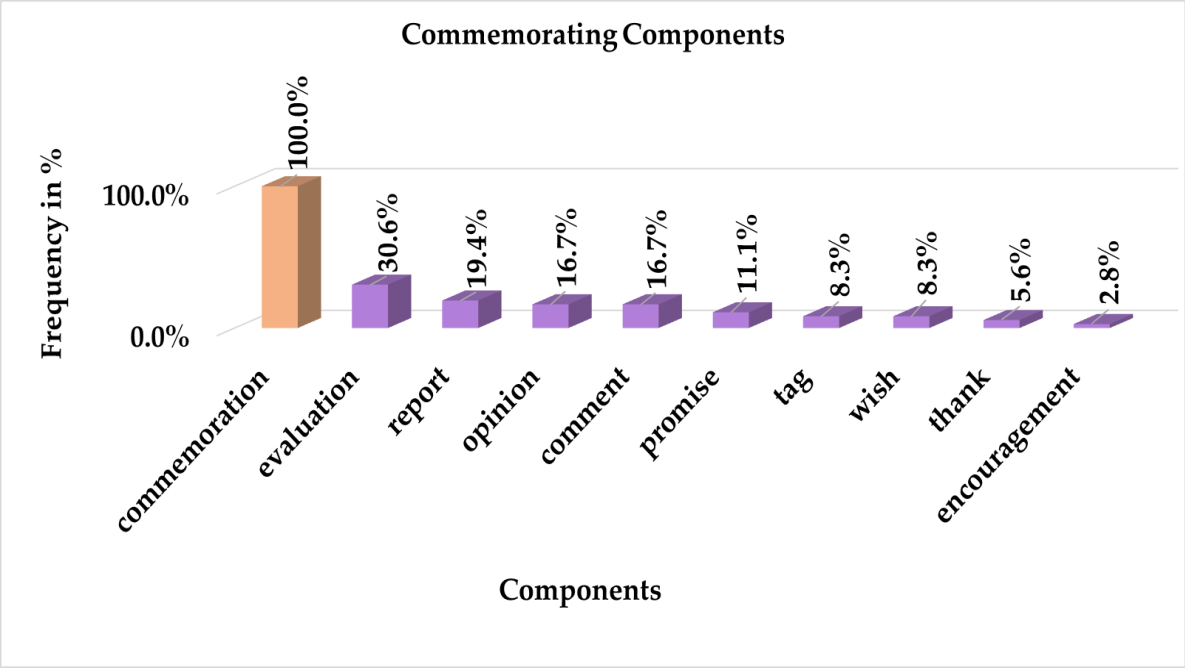


Figure 7.6 - Commemorating Components of Use

As seen in Figure 7.6, only ten components, out of the twenty-three found in the whole corpus recurred in the Commemorating tweets. The component '**commemoration**' recurred in 100% (36 instances) of the tweets within this genre, which is the total number of Commemorating tweets. The component '**evaluation**' occurred in 30.6% of the tweets (11 occurrences), while '**reports**' occurred in 19.4% of the tweets (7 times). The components '**opinion**' and '**comment**' were both found in 16.7% of the tweets (6 instances) within the Commemorating genre. The '**promise**' component recurred in 11.1% (4 occurrences). Two more components that were found were the '**tag**' and '**wish**' generic elements which both recurred 3 times and made 8.3% of the Commemorating tweets. The last two components were the '**thank**' component which occurred twice, making 5.6%, and the '**encouragement**' component which came once (2.8%) in this genre. The results of this genre's annotations will be explained in Table 7.20.

Tweet Genre	Sub-genre	Purpose	Components (structure)
Commemorating	Commemorating-events	When the official is honoring a past event.	**Obligatory Component:** ▪ commemoration **Optional Components:** ▪ opinion ▪ evaluation ▪ comment ▪ tag ▪ wish ▪ report ▪ promise ▪ thank ▪ encouragement
	Commemorating-figure/person	When the official is honoring the birth or death of a figure/person.	

Table 7.20 - Results of Commemorating Genre Annotations

After the examination and annotation of the tweets, it was confirmed that the Commemorating genre contained two sub-genres as mentioned in Table 7.20. Also, a 'commemoration' was seen to be an obligatory component for the genre to be labelled as Commemorating (See the orange cells in Table 7.10). Moreover, nine other components were present (See Figure 7.6), but were considered optional elements within a Commemorating tweet. The Recounting genre (the final genre of the MPTG model) will be explained in the next section.

7.3.6 The Recounting Genre

The Recounting genre is the final genre proposed in this study. In this genre, the official recounts External-happenings or Personal-stories. It is different from the Agenda genre in that it is non-presidential in nature, i.e. the recounts are about him/her personally, or about happenings that occurred in a non-presidential context. Table 7.21 includes the two Recounting sub-genres and their percentages.

Recounting Genre	No.	%
Recounts-external-happenings	17	73.9
Personal-recounts	6	26.1
Total:	23	100%

Table 7.21 - Recounting Sub-genres

As seen in Table 7.21, the officials tended to Recount-external-happenings more than stating Personal-stories. This was shown as Personal-recounts recurred in 6 tweets (26.1%), while the external happenings occurred in 17 tweets (73.9%). The following examples demonstrate the officials' adoption of this genre.

Example No.	Components	Example
Example 35	Report	**Shafik (2/2012):** انا المواطن احمد محمد شفيق ، ابن محافظه الشرقيه ، المولود في نوفمبر ١٩٤١ ، تخرجت في الكليه الجويه ١٩٦١ .سنه *I am the citizen, Ahmed Mohamed Shafik, son of the Sharqiya governorate, who was born in November 1941 and graduated from the Air Force Academy in 1961.*
Example 36	Report^Report^Evaluation^ Opinion	**Elbaradei 4/2015:** First time incumbent Nigerian prez loses election. New prez wins by 54%. Democracy taking hold in Africa's most populous nation. Africa can.

Recounting tweets do not fall under the Agenda genre, as they are non-presidential in nature, although they are stated by a presidential official. Some Recounting tweets included one component as seen in example 35, which is an instance where an official recounts personal-stories. On the contrary, example 36 is a different case as it includes more than one component as the official recounts the external happenings of another country. In Figure 7.7, the components used within the Recounting genre are clarified.

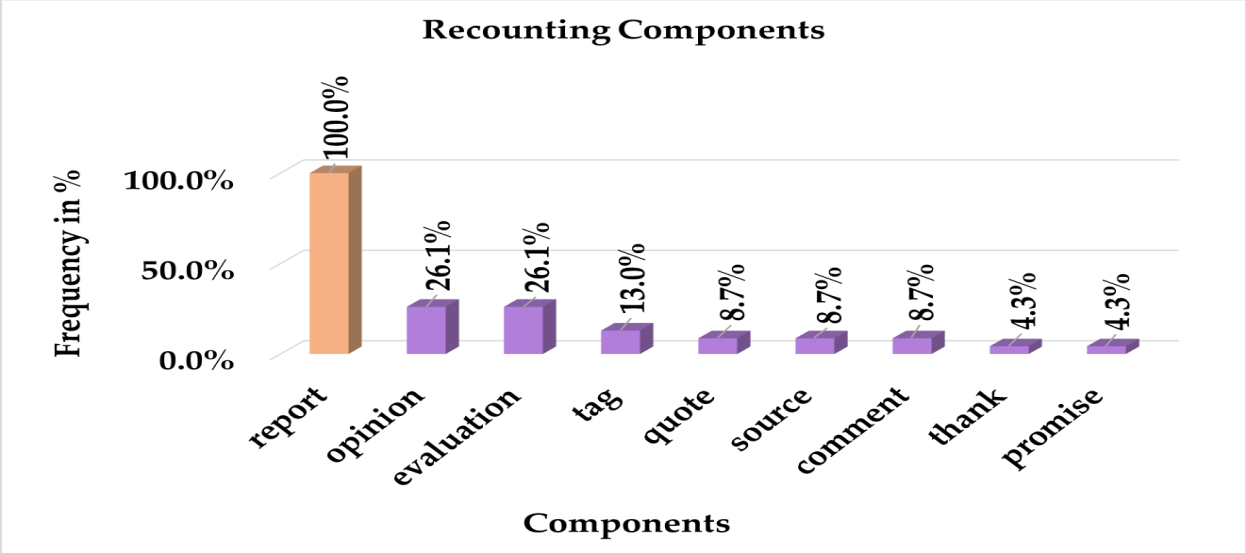


Figure 7.7 - Recounting Components in Use

After the examination of the tweets, it was found that the officials used nine components within their Recounting tweets. A '**report**' was used in 100% of the tweets which made 23 instances over 23 tweets. '**Opinion**' and '**evaluation**' components recurred in 26.1%/6 times each. A '**tag**' was found to be used in 3 tweets only (13%). The components '**quote**', '**source**' and '**comment**' were used twice and each made 8.7% of the Recounting tweets, while the components '**thank**' and '**promise**' recurred only once and made 4.3% each. A summary of the Recounting results is illustrated in Table 7.22.

Tweet Genre	Sub-genre	Purpose	Components (structure)
Recounting	Personal-recounts	When the official is telling personal stories which are non-presidential in nature.	**Obligatory Component:** ▪ report **Optional Components:** ▪ opinion ▪ evaluation ▪ tag ▪ quote ▪ source ▪ comment ▪ thank ▪ promise
	Recounts-external-happenings	When the official is telling the external happenings that are outside of his role as a presidential official.	

Table 7.22 - Results of Recounting Genre Annotations

The Recounting genre was another genre where obligatory and optional elements occurred side by side (See the orange cells in Table 7.10). It was observed that the 'report' component recurred in all 23 Recounting tweets. This makes a 'report' an obligatory component of this genre and as expected, for it to be a recount, it needs to have events. However, the other eight components become optional elements. Table 7.22 sums these results.

7.3.7 Summary of the Political Tweet Genres

All the results led to the conclusion that the structure of four out of the six genres proposed for my model (Agenda, Recounting, Commemorating and Citing) include obligatory components, while the other two genres (Commenting and Conversing) include a combination of optional components within them. Section 7.3.7 is dedicated to the last two findings that resulted from the corpus' examination which I call 'Hybrid Tweets' and 'Tweet Threads'.

7.3.7.1 Hybrid Tweet Genres

As mentioned earlier in the 'Methodology' chapter of this study (Study 1), it was found that officials sometimes used obligatory components accompanied by optional ones where the components are typically associated with different genres in one tweet message. This led to the result of certain tweet structures which I call 'Hybrid Tweets'. Hybrid tweets were found in the corpus and this is when one tweet had components that are typically part of various genres (See examples 37 and 38).

Example No.	Genre	Components	Hybrid Tweet Example
Example 37	Agenda	Announcement Thank	**Biden VP (7/2011):** **Dr. B meets w/service members & families at Operation**: Thank You! in Portsmouth, NH.

Example 38	Conversing	Congratulation Evaluation	**Biden Pres. (2/2021):** **Congratulations to the Tampa Bay Buccaneers on their #SuperBowl victory** – a team whose season was a story of resilience, reinvention, and grit.

In such cases, tweets were coded in terms of what I considered as the most essential component in the tweet, using the 'deletion test' as outlined in the Methodology (See Section 6.5). For example, in 37, the 'thank' component could be deleted unlike the 'announcement' which is central to the tweet. Examples 37 and 38 are two of the many instances where a single tweet has more than one component from different genres, but one message and hence one genre.

7.3.7.2 Tweet Threads

A 'tweet thread', which is a single text structurally distributed over more than one tweet to deliver any of the genre types introduced above. Thus, a tweet thread has one message and is therefore one genre (See examples 39 and 40). In this type, an official might be trying to bypass the tweet length restriction by giving one message over more than one tweet. The following examples illustrate this.

Example No.	Genre	Components	Hybrid Tweet Example
Example 39	Agenda	Opinion Announcement Evaluation	**Obama (8/2015):** **-Tweet thread head:** Today, we're announcing America's Clean Power Plan—the most important step we've ever taken to combat climate change. Here are the facts: **-1st subsequent tweet:** Levels of carbon dioxide in our atmosphere are higher than they've been in 800,000 years. 2014 was the planet's warmest year on record. **-2nd subsequent tweet:** Right now, power plants account for about one-third of America's carbon pollution. That's more than our cars, airplanes, and homes combined. **-3rd subsequent tweet:** It's time to change that. With the Clean Power Plan, by 2030, carbon pollution from power plants will be 32% lower than it was a decade ago.
Example 40	Agenda	Announcement Request Promise	**Shafik (2/2012):** **-Tweet thread head:** شفيق يبدأ كلمته أمس أمام جمع من الإعلاميين: بسم الله الرحمن الرحيم: أعلن لكم شرفي بالتقدم للترشح لانتخابات رئاسة الجمهورية. *Shafik begins his speech yesterday in front of a sum of newsmen: In the name of God, the most merciful and gracious: I announce that it is my honor to run for presidency.* **-1st subsequent tweet:** طالبا ثقة كل مصري..وساعيا إلى صوت كل ناخب. *Asking for every Egyptian's trust and seeking every voter's voice.* **-2nd subsequent tweet:** ومتعهدا بأن يبذل كل ما في وسعه من أجل استقرار مصر وتقدمها. *And committed to exert all that it takes for the sake of Egypt's stability and advancement.* **-3rd subsequent tweet:** قائدا مواطنيها إلى الدوله العصريه الناهضه. *Leading its citizens to the modern rising state.*

Examples 39 and 40 represent tweet threads which were certain cases where an official provided one message in a multi-structured style which happened to occur on more than one tweet. These patterns were annotated according to the main purpose of the whole tweet sequence.

7.4 **Concluding Remarks**

In Study 1, the process of annotating the corpus in terms of genre, produced a genre coding model that covered all tweets in the corpus. This model places the presidential tweets of the corpus under six genres, namely Agenda, Recounting, Commenting, Conversing, Commemorating and Citing. These six genres comprised sub-genres, and are constructed from many components (23 in total) which helped identify a tweet's purpose.

The analysis showed that some genres have obligatory components present for them to be given the corresponding genre label. For example, the presence of the 'commemoration' component is sufficient to label a tweet as belonging to the Commemorating genre. The same applies to the Agenda and the Recounting genres which have the obligatory components 'announcement' and 'report', respectively. However, the 'source' and 'quote' components are necessary (but not sufficient) to be there in order to label a tweet as belonging to the Citing genre. This means that the more frequently a component recurred, the more likely a genre was proposed, such as an 'announcement' being a component of the Agenda genre, while a 'commemoration' being rarely used in the same genre. It was found that the other two genres (Commenting and Conversing) were assigned in relation to their statistical tendency to have certain components rather than others. This was deduced by observing the quantitative recurrences of these components. Finally, the previous sections presented how the

frequency of components led to the formulation of the schematic patterns of the deduced genres and how they helped validate the Model of Political Tweet Genres (MPTG). Figure 7.8 is a theorization of the MPTG model.

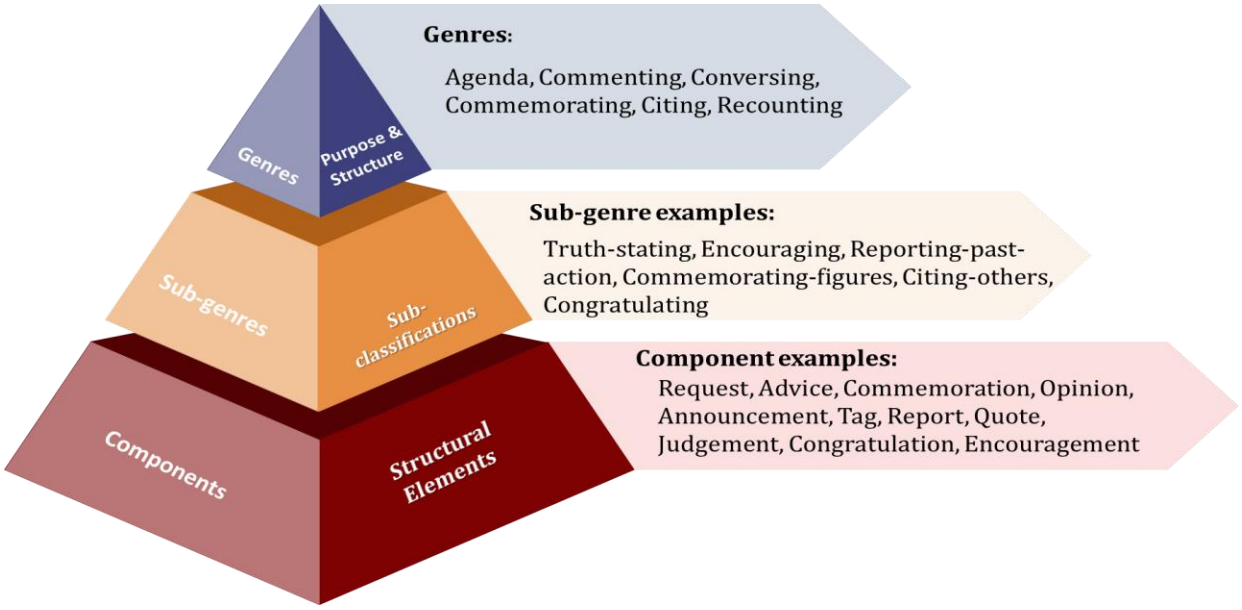


Figure 7.8 - Representation of the MPTG Model

Figure 7.8 shows the structure of the proposed model. The first layer (top/apex) of the pyramid represents the six deduced genres which were based on the identification of both: the main purpose and the recurrent patterns of the tweets, which together led to the classification of these genres. The second (middle) layer of the pyramid represents the sub-genres, where each genre was classified into sub-types, such as the Agenda genre being classified into the following reporting sub-genres: ongoing, future or past actions. The third (base) of the pyramid contains the components (tweet structures) that led to the realization of the sub-genres which in turn helped in the identification and classification of the genres.

Part III of this dissertation includes Study 2 which will carry out a genre analysis by applying the MPTG model to a corpus of American and Egyptian presidential tweets.

Part III

(Study Two: The Application of the MPTG model)

Chapter 8

Prior Work in Genre Analyses

Study 2 is an extension of the model proposed in Study 1. In Study 2, I intend to apply the model on a corpus of political tweets posted by US and EG presidential officials to highlight how the two presidencies are similar/different in their generic choices. As a starting point, the intention of this chapter is to survey prior studies related to Study 2. While some studies do look at political tweets in terms relatable to genre labelling (purposes of tweets), they do not explore tweets in terms of their schematic structuring. There are, however, some studies that look at the linguistic style of tweets, and these studies will be reviewed here as they are the most relatable studies available.

8.1 Twitter as a Political Means of Communication

Since Twitter was first introduced, its discourse has been affected by the different styles used by tweeters while posting their messages. To explore these differences in style, various aspects of the Twitter style used by politicians have been analyzed by scholars to measure different features. Some of these features are incivility levels (Trifiro et al., 2021) and conversational styles (Clarke and Grieve, 2019; Pain and Chen, 2019). Twitter has also been used by politicians to discuss controversial topics, such as religious (Alanazi, 2020) or societal practices (Altoaimy, 2018; Browning, 2017).

8.1.1 Studies of Purposes of Political Tweets

The way tweets are structured is a key element in how a tweet achieves its goals, i.e. expressing emotional states, disseminating information and spreading news during the times of unrest. For this reason, some studies focused on analyzing elements within the Twitter structure, such as a tweet's authorship (Lotan et al., 2011), hashtags within tweets

(Besch, 2018; Graham, 2021; O'Hallarn, 2016), as well as responses and commentaries (Elliott-Maksymowicz et al., 2021).

Scholars have investigated how presidential officials, famous political figures and influencers communicate their goals with the help of Twitter structure. Their studies show how tweets proved themselves to be an effective political means of communication in different countries, such as in America (Clarke and Grieve, 2019; Jordan et al., 2018; Pain and Chen, 2019; Stromer-Galley et al., 2021; Trifiro et al., 2021) and in Egypt (Anbar et al., 2018; Fay, 2012; Lotan et al., 2011; Maghrabi, 2017; Wang et al., 2017). Previous research also focused on other purposes that can be achieved by the discourse of Twitter, such as triggering and redirecting socio-political movements and revolutions (Fay, 2012; Lotan et al., 2011; Wang et al., 2017), ethnicity (Besch, 2018; Graham, 2021) and gender inequality (Konnelly, 2015).

8.1.2 Studies of Stylistic Variation in Tweets

After surveying studies that tackled the generic structure of Twitter, it was found that some scholars regarded Twitter as a genre whose structure helps in performing its communicative purpose. For example, Argüelles-Álvarez et al. (2010) investigated English and Spanish tweets by studying their topics, their linguistic characteristics, as well as, the use of the Twitter structure, such as symbols, abbreviations and sentence structures. Argüelles-Álvarez et al. concluded that Twitter is capable of achieving its communicative goal because of its discourse organizational and structural characteristics. Being a structured communicative genre (Argüelles-Álvarez et al. 2010; Lomborg, 2014), Lomborg (2014) argued that Twitter is similar to the conversation genre in that they both share some features, such as immediate responses, language styles and social distances between users.

Twitter is thought to be a genre of social media that enables tweeters to express themselves and practice political criticism (Kerbleski, 2019; Wood, 2018). Wood (2018) applied the Genre Rhetorical Theory to analyze Trump's Twitter parody accounts by examining Twitter's structure and the linguistic features that constructed Trump's tweets (word and phrase frequencies). Another study carried out on political tweets is that of Kerbleski (2019) who considered "Twitter as a specific genre of discourse" (p. 76). Kerbleski argued that "Trump's use of Twitter is a new form of political discourse" (p. 71) which has its own unique features and can be an influential political tool which supports policies and viewpoints.

From another perspective, Shi and Wan (2022) carried out a genre analysis of posts produced by the two technological companies' Dell and Lenovo on the two platforms: Sina Weibo and Twitter. Their study focused on the structure of the posts and the tweets, where they found that the firm-generated advertisements are characterized by following a flexible move structure using a persuasive language and visual illustrations.

As noticed from the above literature, I can claim that, to my knowledge, no previous studies acknowledged the mix of tweet genres used by politicians nor are there any studies that apply a genre model that analyzes political tweets. Rather, they mostly identified the linguistic and stylistic features in addition to the purposes of tweets. Study 2, thus, differs from the reviewed literature as it applies the model of tweet genres proposed in Study 1 on a corpus of presidential tweets to compare the different generic choices of nine presidential officials in the United States and Egypt.

Chapter 9

Methodology

This study began by applying the genre model I proposed (MPTG) in Study 1 and the annotated corpus developed in that study. Like Study 1, Study 2 adopts a triangulation methodological approach that was applied with the help of CL as a tool of analysis to extract certain patterns in the annotated corpus. This study also benefited from CL's quantitative outputs regarding the investigated linguistic queries. Therefore, the MPTG model validated in Study 1 was used as a model of analysis in Study 2 to examine how officials used Twitter for different purposes. The application of the model was done by manually annotating each official's tweet in terms of the tweet genre they used. Through a contrastive examination of the tweets, the results were then interpreted to yield a better understanding of the American and Egyptian presidential Twitter styles on different levels: Presidents vs. Vice Presidents, Americans vs. Egyptians, Democrats vs. Republicans, etc.

9.1 Generating Statistics and Results Interpretation

This stage was carried out after following all the previously mentioned steps in the above sections. It was the final step to produce the results and statistics that will later be used in the qualitative interpretation of the corpus. The UAMCT includes a feature where it provides descriptive and comparative statistical reports in relation to particular corpus queries.

Queries were made to compare the different generic choices of the officials' tweets. This was done on several levels: individual, nationality, role in office and political party. The first query compared each official's generic preferences (See Figure 9.1).

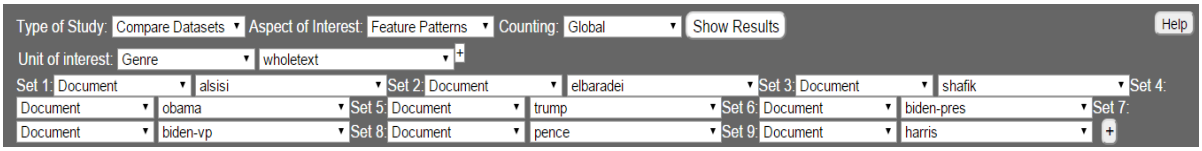


Figure 9.1 - Query of each Official's Generic Choices

The second query generated for this study, as seen in Figure 9.2, compared the generic choices of the two American presidential roles (Presidents vs. Vice Presidents). This query helped in highlighting how the role of the American officials in the US presidency was reflected in their choices of genre.

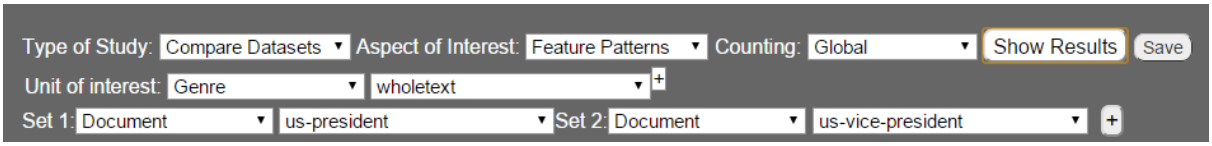


Figure 9.2 - Query for Comparing American Presidents vs. Vice Presidents

All the US officials belong to one of the two domineering political parties in the US (Republican vs. Democratic parties). Therefore, a query was made to compare each political party's generic choices (See Figure 9.3).

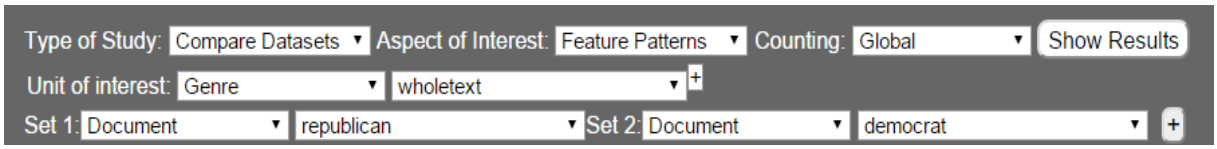


Figure 9.3 - Query for Comparing Republican vs. Democratic Parties

Biden is the only official under study who served as President and Vice President of the US. This is why it was interesting to compare his generic choices in accordance to his role

in the American office. Figure 9.4 is a query generated to compare Biden's two roles in office.

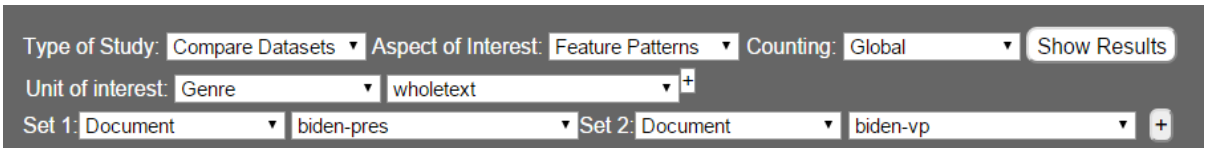


Figure 9.4 - Query for Comparing Biden as President vs. as Vice President

The Egyptian constitution has three main presidential roles (President, Vice President and Prime Minister), hence, comparing the current President, a former Vice President and Prime Minister was necessary. Each of the officials fulfilling these three EG official roles belongs to a different political party which is what inspired drawing a comparison in accordance to the parties to which each EG official represents. It is worth noting that since only one official of each presidential role was added to the corpus, the results of the query in Figure 9.5 were the same as the results found in a query generated to compare the political parties they are members of. This is why I only demonstrated a comparison of their roles which would also serve as a reflection of their political affiliations (See Figure 10.6). Figure 9.5 shows what the final query generated looks like.

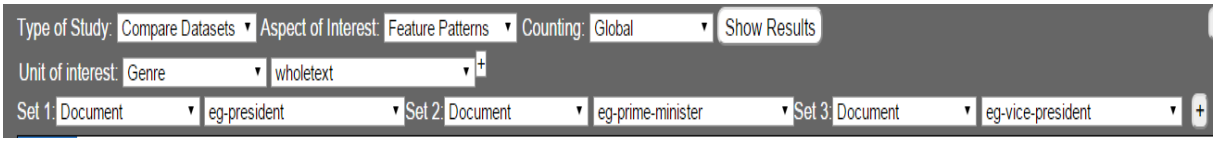


Figure 9.5 - Query for Comparing Egyptian Official Roles

After making queries for each presidency separately, a comparison between the American and the Egyptian presidencies was drawn. The first query made for this part of the study was a more general one as it compared EG President, Vice President and

Prime Minister to US Presidents and Vice Presidents. This is how the two presidential Twitter styles were compared to showcase how each country's presidency chose certain political tweet genres rather than others (See Figure 9.6).

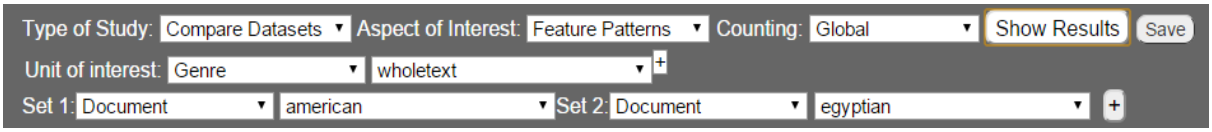


Figure 9.6 - Query for Comparing all American vs. Egyptian Officials

The last query made for this study was a more specific one, where the American and Egyptian Presidents were compared to show how Presidents of two different countries varied in their generic choices (See Figure 9.7).

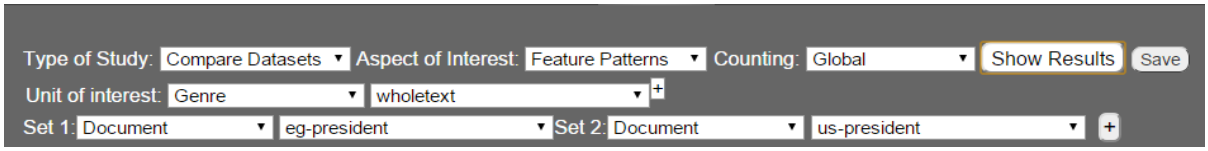


Figure 9.7 - Query for Comparing Egyptian vs. American Presidents

After making these queries, all the statistical results were represented in figures, followed by examples where the Arabic examples were translated into English and *Italicized*. This study contributes to identifying the Egyptian and American presidential Twitter styles and comparing them.

Chapter 10

Results and Discussion

The purpose of this chapter is to report the results of the genre analysis of the American and Egyptian presidential political tweets. Twitter "… can be seen as an ongoing performance of identity" (Zappavigna, 2012, p. 38). Therefore, this chapter draws comparisons between the American and Egyptian presidential identities. This is done by investigating the generic choices of the political tweets posted by the nine officials under study through comparing them in terms of nationalities, affiliations and political parties. The following sections provide explanations of the results found.

10.1 American and Egyptian Genre Usage (Group Profile)

First and foremost, the nine officials under study were the top American and Egyptian presidential officials who used Twitter as an official communicative medium, or reasonable substitutes for such (See Chapter 3).

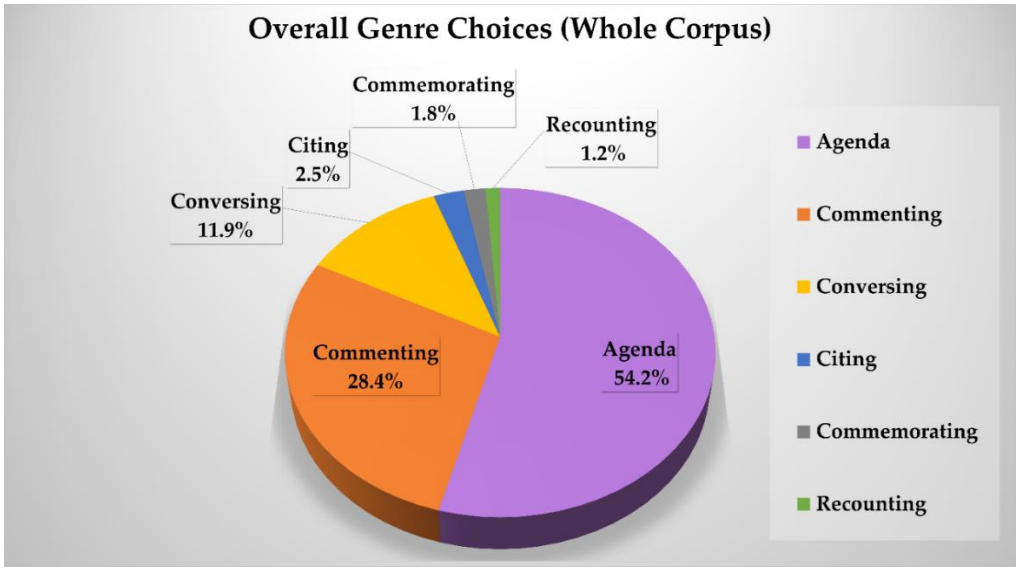
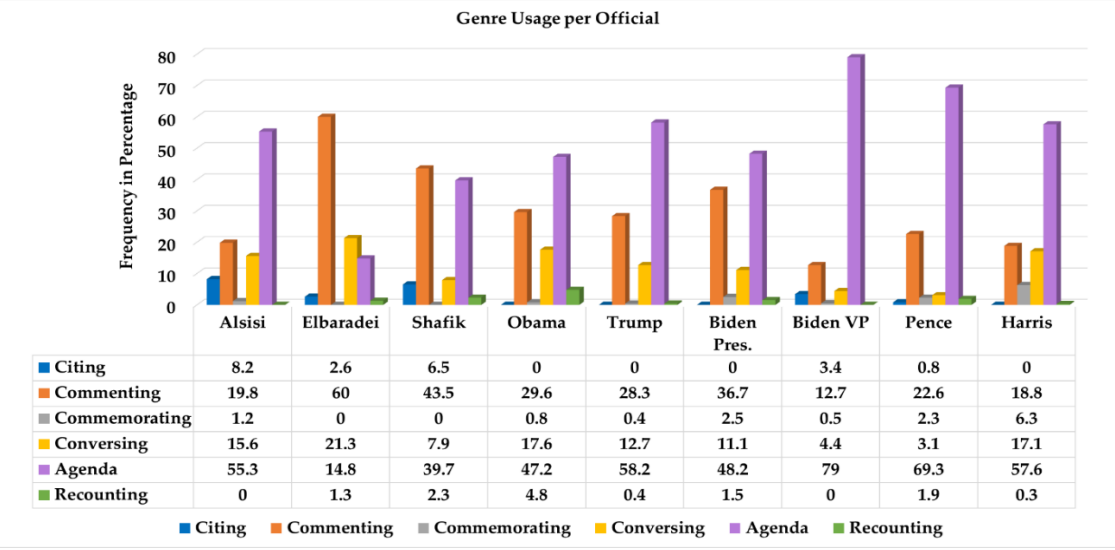


Figure 10.1 - Overall Genre Choices of the Whole Corpus

Figure 10.1 illustrates the percentages of the genre preferences of the nine officials combined. It was noticed that the Agenda genre was the mostly chosen genre by all officials under investigation (54.2%) which shows that announcing events (Agenda) was their most common purpose. It was also observed that a significant drop in percentage was found in the Commenting genre which was used in 28.4% of the whole corpus. Another significant drop in frequency was found in the Conversing genre which was used in 11.9% of the tweets. The remaining three genres (Citing, Commemorating and Recounting) were all close in percentages of use ranging between 2.5%, 1.8% and 1.2%, respectively. Figure 10.1 represents a general group profile for the genres chosen by the officials and which will be the reference to which the officials' generic choices will be compared.

10.2 **American and Egyptian Genre Usage (per Official)**

This section shows how the officials follow or differ from the group profile represented in Figure 10.1. Figure 10.2 summarizes each official's use of the six genres after the MPTG model application.



	Alsisi	Elbaradei	Shafik	Obama	Trump	Biden Pres.	Biden VP	Pence	Harris
Citing	8.2	2.6	6.5	0	0	0	3.4	0.8	0
Commenting	19.8	60	43.5	29.6	28.3	36.7	12.7	22.6	18.8
Commemorating	1.2	0	0	0.8	0.4	2.5	0.5	2.3	6.3
Conversing	15.6	21.3	7.9	17.6	12.7	11.1	4.4	3.1	17.1
Agenda	55.3	14.8	39.7	47.2	58.2	48.2	79	69.3	57.6
Recounting	0	1.3	2.3	4.8	0.4	1.5	0	1.9	0.3

Figure 10.2 – Each Official's Use of the Six Genres

As seen in Figure 10.2, Alsisi's most frequent tweet genre was Agenda, accounting for more than half of his tweets (55.3%). A huge drop in frequency was observed in his second mostly used genre, the Commenting genre, which he uses in 19.8% of his tweets. The Conversing genre came next as it was used in 15.6% of Alsisi's tweets. Alsisi had 8.2% of his tweets belonging to the Citing genre. The Commemorating genre was the least used genre by Alsisi which was used in 1.2% of his tweets only, while there were no Recounting tweets in his corpus. Hence, it was observed that Alsisi followed the same pattern as the group profile (See Figure 10.1).

Elbaradei, the second EG official included in Figure 10.2, used the Commenting genre in more than half of his tweets (60%). This was a Twitter behavior that was different from Alsisi and all the US officials. His use of Conversing tweets came second with 21.3%. The Agenda tweet genre was the third most used genre by Elbaradei (14.8%) and this may be related to the fact that the tweets chosen for this study were not tweeted while he was in office (See Chapter 3). Next in frequency was the Citing genre which was used in 2.6% of his tweets, while he used the Recounting genre in 1.3% of his tweets. It is worth noting that Elbaradei did not use any Commemorating tweets, which may be appropriate for his role as head of government at the time.

Shafik is the third and last Egyptian official within the scope of this study. Figure 10.2 shows that Shafik, like Elbaradei, differed from the group profile (See Figure 10.1). This is because he used the Commenting genre (43.5%) the most. His second mostly used tweet genre was Agenda, which he used in 39.7% of his tweets. A huge drop in frequency was observed in the Conversing (7.9%) and the Citing genres (6.5%). The Recounting genre was the least used genre by Shafik (2.3%), and Commemorating tweets were not found in his corpus.

As for the first American official under investigation, Obama followed the general group profile represented in Figure 10.1 in three genres: Agenda (47.2%), Commenting (29.6%) and Conversing (17.6%). Yet, he differed in his frequency of use in the other three genres. The Recounting genre was infrequently used by Obama as it was used in 4.8% of his tweets and came fourth in frequency of use. Obama's least used genre was the Commemorating genre (0.8%), and the Citing genre was completely absent from his tweets.

As seen in Figure 10.2, although Trump used a similar tweeting pattern to that of Obama in four genres: Agenda (58.2%), Commenting (28.3%), Conversing (12.7%) and Citing which was absent in both officials' tweets. Trump followed a different tweeting pattern in the remaining two genres: Commemorating and Recounting which were both used with a percentage of 0.4% each, while no Citing tweets were observed in his corpus.

Following the other American presidents' footsteps, Biden (Pres.) also had more Agenda tweets in the corpus under examination with a frequency of 48.2%. His second mostly used genre also resembled that of Obama and Trump as he had 36.7% Commenting tweets. Third in frequency was his use of the Conversing genre (11.1%). The Commemorating and Recounting genres were close in their percentages of use, i.e. 2.5% and 1.5%, respectively. Biden (Pres.), had no Citing tweets in his corpus which again was similar to Obama and Trump who both abandoned the Citing genre.

The first American Vice President shown in Figure 10.2 is Biden. It is worth mentioning that Biden held the role of VP from 2009 till 2017 and of President from 2021 until the time of writing. His patterns in genre usage will be explained in more detail in Section 10.3.2. One of Biden's findings as a VP was that he exceeded all the other officials, even the US Presidents, in his Agenda usage (79%). This high degree of use left no space for

other genres to be used excessively. Therefore, the Commenting genre was found in 12.7% of his tweets and ranked as second in frequency of use. Next was the Conversing genre which was used in 4.4% of his corpus of tweets. Biden's use of Citing (3.4%) and Commemorating (0.5%) genres were the least in percentage, whereas no Recounting tweets were used. This led to Biden (VP) following the group profile demonstrated in Figure 10.1.

Pence was the second American VP to use Twitter as an official tool of communication. As shown in Figure 10.2, 69.3% of his tweets belonged to the Agenda genre. His second mostly used genre was the Commenting genre, accounting for 22.6% of his tweets. Pence also used the Conversing, Commemorating and Recounting genres with close percentages of use, i.e. 3.1%, 2.3% and 1.9%, respectively. Finally, his least used genre was the Citing genre, accounting for only 0.8% of his tweets. This shows that Pence followed the group profile in Figure 10.1 in three genres: Agenda, Commenting and Conversing. However, he differed in his generic preferences of the remaining three genres.

The final official represented in Figure 10.2 is VP Harris who, like all other US officials, used the Agenda genre the most (57.6%). Her second mostly used genre was the Commenting genre (18.8%), which was close in percentage of use to the Conversing genre (17.1%). Harris also used the Commemorating genre in 6.3% of her tweets, while the Recounting genre was used in only 0.3%. Lastly, she did not use the Citing genre at all in her corpus. This made VP Harris follow a tweeting pattern that was close to Trump's.

10.3 **Twitter in the American Presidency**

The American presidency paved the way for other presidencies around the world to use Twitter as an official means of communication. Obama was the first President to ever use Twitter officially, when he posted his first tweet in 2015. Following his lead, Biden, (Obama's VP at that time) also used Twitter to deliver messages to his audience. Since then, other presidencies around the world started to use Twitter officially. Section 10.3 is dedicated to demonstrate the American presidency's use of the six political tweet genres proposed in the MPTG model in terms of the officials' presidential roles and parties.

10.3.1 American Presidential Roles Compared

The only three American Presidents who used Twitter as an official presidential platform were Obama, Trump and Biden (Pres.) along with their three Vice Presidents Biden (VP), Pence and Harris, respectively. Figure 10.3 shows the different patterns of generic choices due to presidential role (Pres. vs. Vice Pres.) where Ps had 561 tweets and VPs had 766 tweets in total.

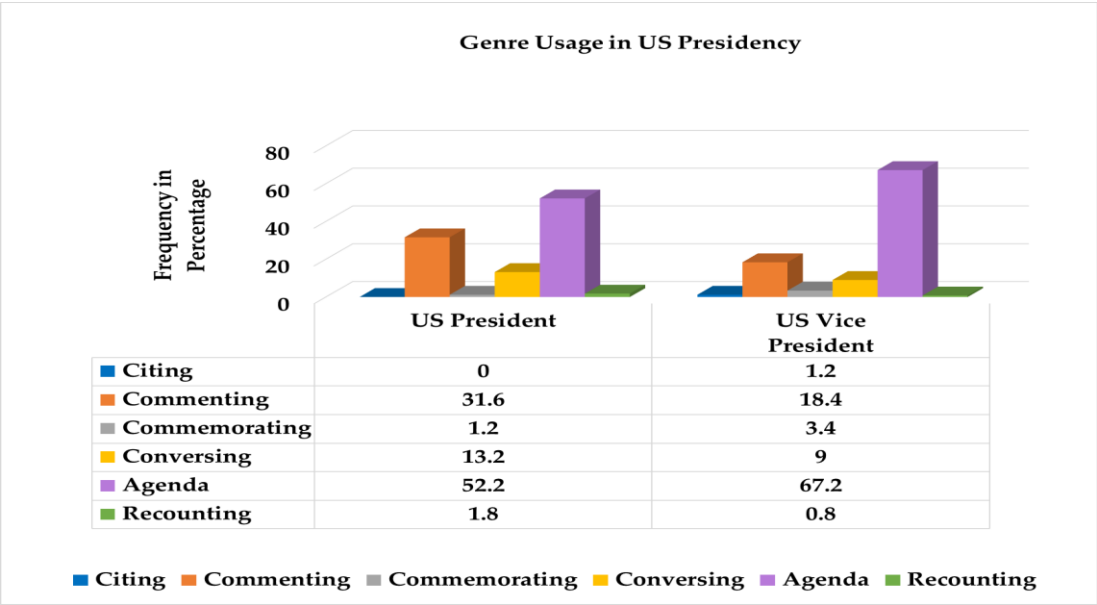


Figure 10.3 - US Presidential Roles Compared

Although both roles in the American presidency favored the Agenda genre, the VPs used the Agenda genre to a far higher degree (67.2% of tweets vs. 52.2% for the Ps, $X^2 = 30.61$, $P < .01$). As for the Commenting genre, it was also noticed that Ps (31.6%) used it more than the VPs (18.4%) with $X^2 = 30.70$ and $P < .01$. The Conversing genre was another genre that was significantly different among the US roles where the American Ps (13.2%) were higher than the VPs (9%) with a significant difference $X^2 = 5.89$ and $P < .05$. Despite the minimal usage of the remaining three genres by both roles, a degree of discrepancy was still observed. The Recounting genre was used by the US presidents more than twice as often (1.8%) as the VPs (0.8%). Moreover, the Ps used the Commemorating tweets with a percentage (1.2%) that was less than half of that used by the VPs (3.4%) with $X^2 = 6.15$ and $P < .05$. The last finding was that the Citing genre was completely absent in the Ps tweets, while used with 1.2% in the VPs case which makes a significant difference of $X^2 = 6.64$ and $P < .05$. Section 10.3.2 will draw a comparison between Biden's generic choices as President and as Vice President.

10.3.2 Biden as President vs. Biden as Vice President

Since Biden is the only representative under study who used Twitter as an official means of communication while serving two presidential roles (Vice President from 2009 till 2017 and President from 2021 until the time of writing), it was worth investigating the differences in his generic choices during each role. Figure 10.4 is an illustration of Biden's choices according to his role in the American presidency where he posted 199 tweets as a P and 205 as a VP.

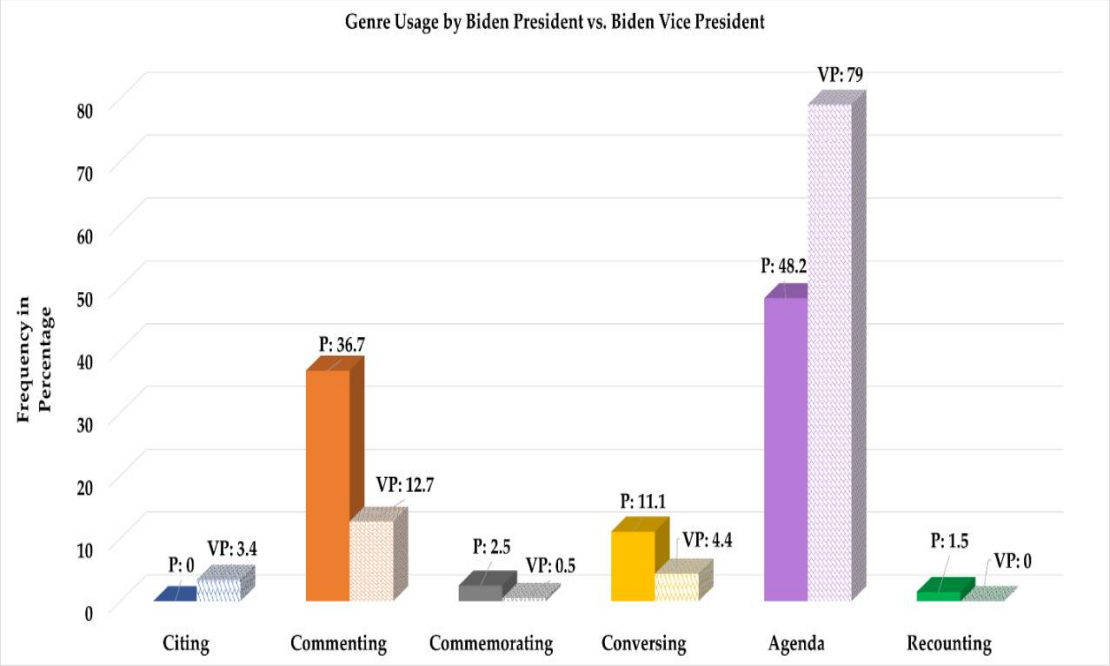


Figure 10.4 - Biden (Pres.) vs. Biden (VP)

The Figure shows that Biden's role in office influenced his choices of genre. Although he used the Agenda genre the most in both of his roles in the American office, a significant difference was observed. Being the President of the United States, it was expected that he would have more 'announcements'. However, this was not the case, as he depended less on the Agenda genre when he was the President (48.2%) than when he was VP (79%) where $X^2 = 41.46$ and $P < .01$. As for the Commenting genre, it was used by Biden as a President in a percentage (36.7%) that is more than twice as often when he was Vice President (12.7%), where $X^2 = 31.44$ and $P < .01$. The Conversing genre was used more by Biden as President with a percentage of 11.1% which represents almost three times as often his usage of this genre when he was VP (4.4%), resulting in $X^2 = 6.33$ and $P < .05$. An additional significant difference between Biden P and VP in genre usage was noticed in the Citing genre where he did not resort to using it as a President, but used it in 3.4% of his tweets as VP ($X^2 = 6.91$, $P < .01$). The reverse happened with the Recounting genre which he used in 1.5% of his tweets as President, whereas he did not use it at all when he

was VP. Finally, the Commemorating genre was another infrequently used genre where as President, Biden used it in 2.5% of his tweets and 0.5% as VP.

As seen in Table 10.1, Biden's use of the Agenda sub-genres as President (past reports: 38.5%, future reports: 34.4% and on-going reports: 27.1%) was different from the general use of Agenda sub-genres by all US Presidents (on-going reports: 43.3%, past reports: 32.1% and future reports: 24.6%). As for his role as a VP, Biden resorted to announcing on-going events much more than past and future ones (57.4%, 30.2% and 12.3%, respectively) which is proportional to the general VPs' use of the Agenda sub-genres (on-going report: 44.3%, past reports: 41% and future reports: 14.8%).

Agenda Sub-genres	US Presidents	Biden Pres.	US VPs	Biden VP
Reporting-future-actions	24.6%	34.4%	14.8%	12.3%
Reporting-ongoing-actions	43.3%	27.1%	44.3%	57.4%
Reporting-past-actions	32.1%	38.5%	41%	30.2%

Table 10.1 - Biden's Use of the Agenda Sub-genres

Another observation is noticed in Biden's use of the Commenting sub-genres (See Table 10.2). Unlike the Appreciating, Advising and Promising sub-genres, Biden's use of the Truth-stating (43.8%), Judging (24.7%) and Encouraging (16.4%) sub-genres as President was significantly similar to that of the general Presidents usage (45.2%, 23.7% and 16.9%, respectively). Further, as a VP, the Truth-stating sub-genre was Biden's most significantly tweeted sub-genre (69.2%) which is proportional to the general VPs choice for the same sub-genre (47.5%). The Appreciating, Encouraging and Promising sub-genres all had the same percentage of use (3.8%) in Biden VP, yet they were used differently by the US Vice Presidents (See Table 10.2).

Commenting Sub-genres	US Presidents	Biden Pres.	US VPs	Biden VP
Judging	23.7%	24.7%	27%	19.2%
Truth-stating	45.2%	43.8%	47.5%	69.2%
Appreciating	4%	2.7%	5.7%	3.8%
Encouraging	16.9%	16.4%	2.1%	3.8%
Advising	5.1%	5.5%	5.7%	-
Promising	5.1%	6.8%	12.1%	3.8%

Table 10.2 - Biden's Use of the Commenting Sub-genres

Table 10.3 shows another sub-genre used by Biden in both his roles. As a President, Biden used a large range of Conversing sub-genres (Requesting, Condoling, Thanking, Congratulating, Greeting and Querying) with more emphasis given to the 'Requesting' sub-genre. As for his use of Conversing sub-genres as VP, only three sub-genres were found in his corpus: Requesting, Condoling and Greeting. It can be noticed that Biden's use of sub-genres as both P and VP is relatively similar to the general use of US Presidents and Vice Presidents. For example, it is observed that Requesting, Condoling, Thanking and Congratulating are the most used by the US Presidents and the most used by Biden as a President. Similarly, the US VPs' general use favoured the Requesting, Condoling and Greeting sub-genres which is the case with Biden as a VP. However, we can detect a complete absence of the use of Thanking, Congratulating and Querying sub-genres by Biden VP although they were present in the US VPs' general usage (See Table 10.3 for a brief comparison between Biden's corpus in relation to the general US Presidents and Vice Presidents choices).

Conversing Sub-genres	US Presidents	Biden Pres.	US VPs	Biden VP
Requesting	36.5%	59.1%	43.5%	33.3%
Condoling	10.8%	13.6%	18.8%	33.3%
Thanking	16.2%	4.5%	8.7%	-
Congratulating	14.9%	13.6%	8.7%	-
Greeting	5.4%	4.5%	18.8%	33.3%
Querying	8.1%	4.5%	1.4%	-

Table 10.3 - Biden's Use of the Conversing Sub-genres

It is worth noting that the differences between the sub-genres of the three remaining genres (Citing, Commemorating and Recounting) were not significant due to Biden's minimal use. It can be concluded from the comparison between Biden's individual tweeting patterns, that his generic choices were dependent on and affected by his role in office. His choices were sometimes similar/different to those of the general US Presidents and Vice Presidents' findings.

10.3.3 Republicans' vs. Democrats' Use of Genres

The US has a two-party electoral system which means that there are two parties in control of the political arena. The two political protagonists in the USA are the Democratic (D) and the Republican (R) parties. Although there are other third-parties, they are not as effective nor as successful in the US system as those two parties are. Two of the American officials under study (Trump and Pence) are members of the Republican Party, while the other three (Obama, Biden and Harris) are Democratic representatives. This section draws a comparison between the two parties' generic choices as found in the 494 tweets posted by the Rs and 833 tweets posted by the Ds.

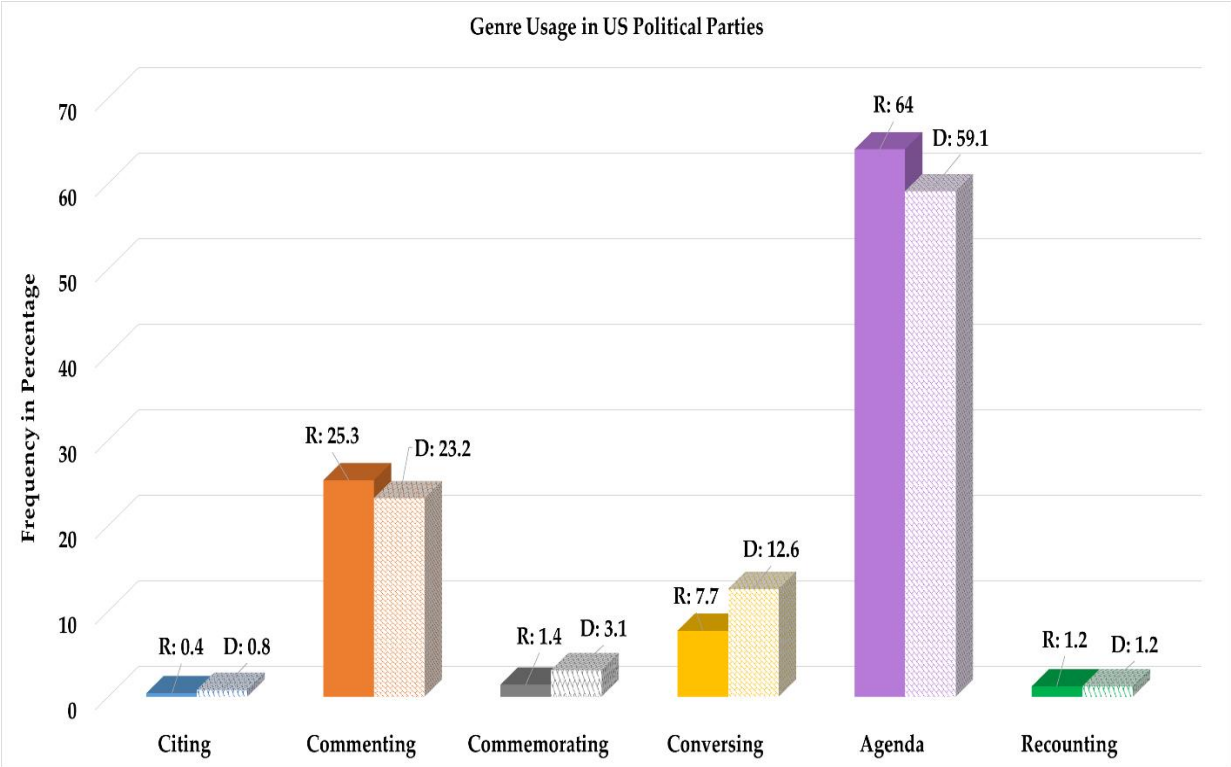


Figure 10.5 – Republicans vs. Democrats

As seen in Figure 10.5, the order of genre usage (in terms of frequency) within the two parties was close in terms of degree. For example, they both used the Agenda genre the most (R: 64% - D: 59.1%), followed by the Commenting genre (R: 25.3% - D: 23.2%). The Conversing genre came third in order and its degree of use for the Republicans was significantly lower than that of the Democrats (R: 7.7% vs. D: 12.6%) where $X^2 = 7.78$ and $P < .01$. It is also observed that the Rs and Ds were found to use the Commemorating genre differently where the Republicans almost had less than half of the percentage of the Commemorating tweets posted by the Democrats (R: 1.4% - D: 3.1%). No other significant differences were found in the comparison between Republicans and Democrats where the Recounting (R: 1.2% - D: 1.2%) and Citing (R: 0.4% - D: 0.8%) genres were very close in percentages in both parties.

10.4 **Twitter in the Egyptian Presidency**

It was not until Alsisi became President that Twitter was used as an official means of communication in the Egyptian presidency. None of Alsisi's predecessors had an official and verified Twitter account while in office. This was what inspired the addition of Alsisi to this study, as well as Elbaradei and Shafik despite them not having official/verified accounts while being in office (See Section 3.1.2 for more explanation on why they were added). This helped in understanding the Egyptian presidential Twitter style and later comparing it to the American one.

10.4.1 Comparing Egyptian Presidential Roles and Political Parties

The Egyptian constitution states that there are three official presidential roles in the Egyptian presidency: President (P), Vice President (VP) and Prime Minister (PM). Each of these official roles was held by members of three different political parties. The President (Alsisi) is affiliated to the Independent party, the former Vice President (Elbaradei) represents the Constitution party and the former Prime Minister (Shafik) is a member of the Egyptian Patriotic Movement party. Since the EG officials are the sole representatives of their political parties in the current study, the results of their political affiliations were identical to those of their roles in office (as one official represents each party). Hence, only their roles in office are demonstrated in Figure 10.6.

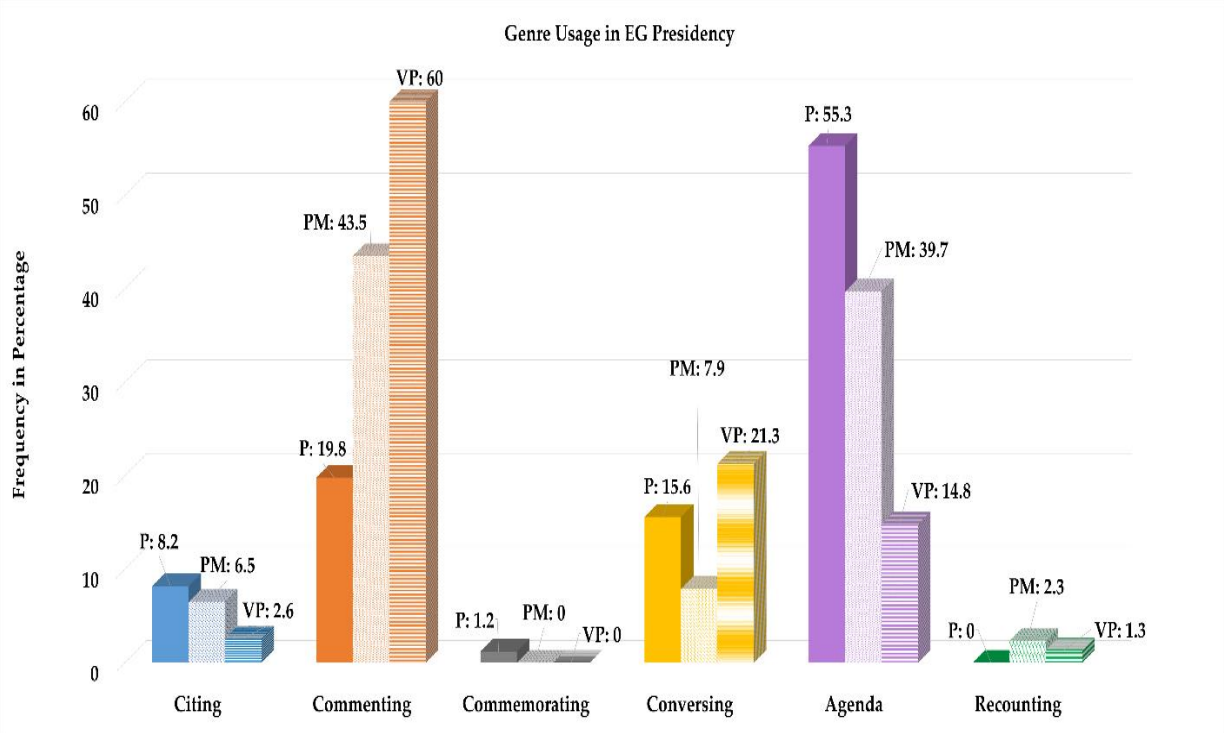


Figure 10.6 - Genre Usage in EG Presidency

The comparison of the genre choices of the three EG officials suggested that either role or political alignment affected their genre choices. However, having only one instance of each role made it impossible to identify which factor is important here (and in fact other factors may also influence choices, such as age or educational background). I will, however, discuss these results here as if the official role is the determining factor. For example, the EG President's mostly tweeted genre was the Agenda genre (55.3%) which was significantly higher in percentage than the PM (39.7%) and the VP (14.8%). The Commenting genre also witnessed a significant difference where the President posted less than half of the Commenting tweets posted by the PM and almost third of the tweets posted by the VP. Both PM and VP were noticed to use the Commenting genre more than the P (See Figure 10.6). This might be because the tweets extracted for Elbaradei (VP) and Shafik (PM) were not posted while they were in office, so they were not in a position to announce events or actions. It was also observed that the PM was found to be using the Conversing genre the least (7.9%) in comparison to the significant difference in use which

the P (15.6%) and VP (21.3%) have adopted. The Citing genre was also found to have a difference in degree of use (P: 8.2%, VP: 2.6% and PM: 6.5%) where the VP used it the least in comparison to the other two EG official roles under investigation. The Recounting genre was absent in the P's tweets, while minimally used by the PM (2.3%) and the VP (1.3%). Finally, the Commemorating genre was another infrequently used genre where only the EG President used it with a percentage of 1.2% whereas the VP and the PM's percentage of use was 0%.

10.5 **Contrasting the American and Egyptian Presidencies**

Since the purpose of this study was to contrast the Egyptian and American presidential Twitter styles, a separate examination of each official separately in comparison to the whole corpus' group profile was vital (See Sections 10.1 and 10.2). Each presidency will be compared in terms of its officials' roles in office and the political parties those officials belong to (See Sections 10.3 and 10.4). After that, a comparison between the presidential Twitter styles of the two countries will be drawn.

10.5.1 American vs. Egyptian Presidential Twitter Styles

The first part of the final comparison drawn in this study compared the US presidency (Presidents and Vice Presidents) to the EG presidency (President, Vice President and Prime Minister). This section identifies the two presidencies' Twitter styles by pinpointing the similarities and differences of their generic choices. Figure 10.7 demonstrates the comparison between the American (1327 tweets) and Egyptian (626 tweets) presidential choices of the political tweet genres.

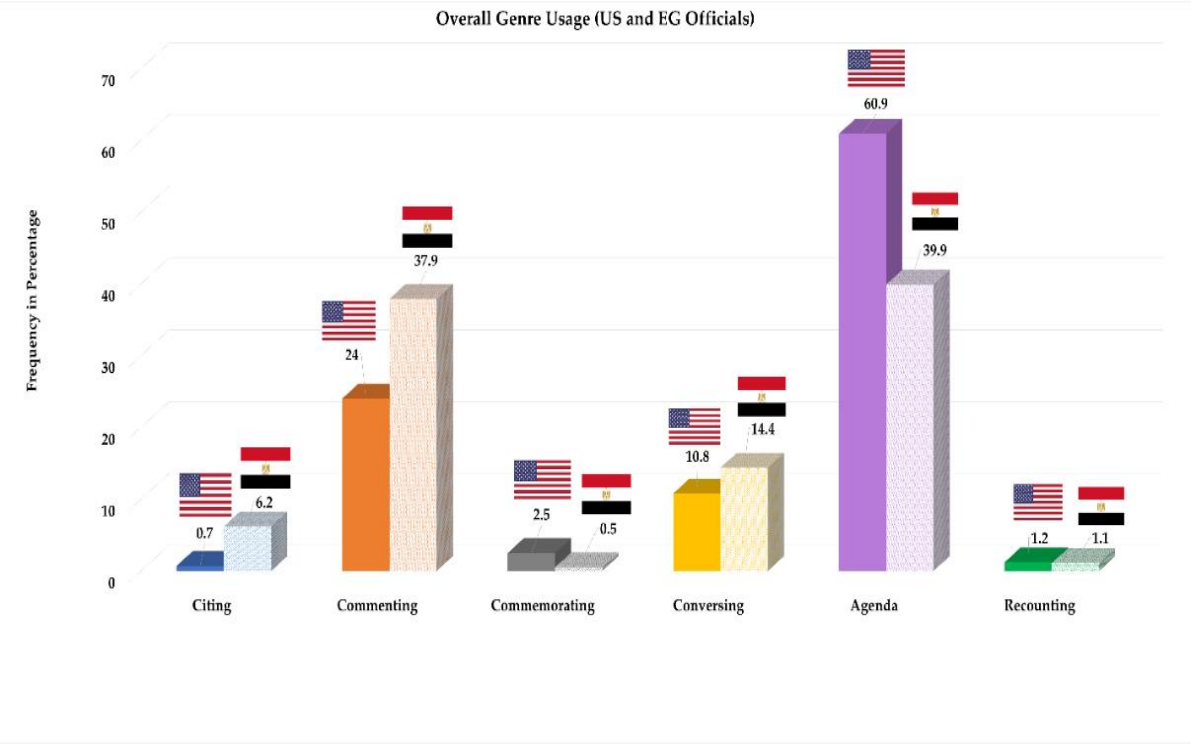


Figure 10.7 - Overall Genre Usage in both Presidencies

As seen in Figure 10.7, it can be observed that there was a significant difference between the American and Egyptian presidential selections of genres. Although the Agenda genre was frequently used by the two presidencies as an informative tool (US: 60.9% vs. EG: 39.9%), the American presidency seemed to resort to it more often ($X^2 = 75.22$, $P < .01$). The Commenting genre which came second in its percentage of use, was observed to be used in different frequencies with the EG presidency (37.9%) surpassing the US one (24%) with $X^2 = 40.37$ and $P < .01$. The use of the Commenting genre reflected Twitter's tendency in being a space for giving presidential statements, whether in the form of comments, opinions, evaluations, etc. As observed in Figure 10.7, the two presidencies used the Conversing genre in two different frequencies where the American use was almost two thirds of the Egyptian use (US: 10.8% vs. EG: 14.4%) where $X^2 = 5.25$ and $P < .05$. The use of this genre indicates that Twitter could be used by presidencies as a means of conversation, but does not depend on it. Tweets were sometimes utilized by the officials in the form of a dialogue for the purpose of congratulating, condoling, inviting, greeting,

responding, requesting, etc. It is worth noting that the tweets do not necessarily require a response by the tweetee which makes it a one-sided conversation sometimes. In the US presidency, the Commemorating genre came fourth in order with a percentage of 2.5%, whereas the EG presidency rarely used it as it came in 0.5% of the tweets ($X^2 = 9.47$, $P < .01$). The two remaining genres (Citing and Recounting) were not as frequently used as the other genres. However, the use of the Citing genre for the EG presidency (6.2%) exceeded that of the US presidency (0.7%) and formed $X^2 = 54.69$ and $P < .01$ where this genre was used when an official was quoting himself or someone else. The Recounting genre had almost the same percentage of use in both presidencies (See Figure 10.7). In this genre, the officials recalled or reported occurrences that were out of the presidency's scope.

10.5.2 American and Egyptian Presidents' Generic Choices

The last point of comparison between the EG and US presidencies is the Presidents' generic choices in each country. The US corpus had three Presidents (Biden, Trump and Obama), while the EG corpus contained only one President: Alsisi (who was the only EG President to use Twitter as an official tool of communication while in office). Figure 10.8 is an illustration of the US and EG Presidents' use of the political tweet genres (561 vs. 257 tweets in total, respectively).

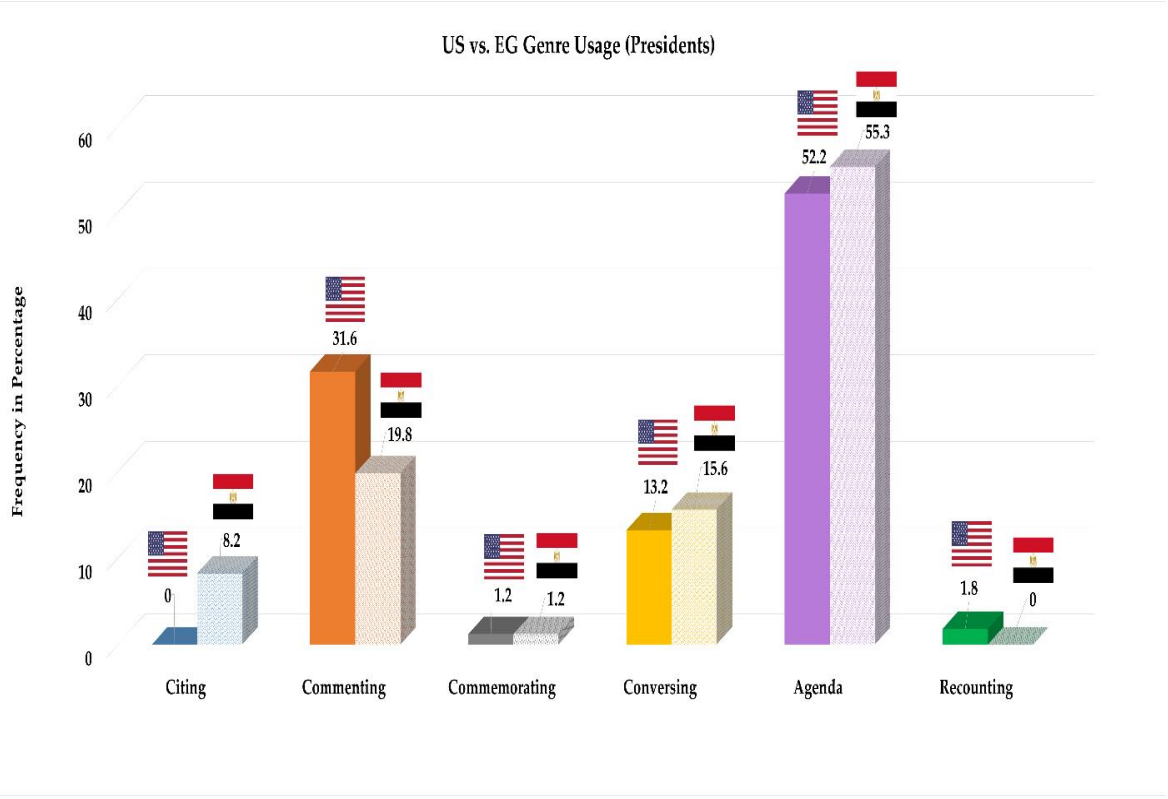


Figure 10.8 - US vs. EG Genre Usage (Presidents)

As seen in Figure 10.8, Presidents of both countries used the Agenda genre the most with no significant difference in their percentages of use (US: 52.2% vs. EG: 55.3%). This showed how announcements played an essential role in official tweets. Being the Presidents of two major countries, it was important for them to announce their events and actions to the people of their countries as well as their followers. In the Commenting genre, EG presidents used this genre significantly less than the US presidents did (19.8% vs. 31.6%, respectively) where $X^2 = 12.01$ and $P < .01$. The use of the Conversing genre was not significantly different (US: 13.2% vs. EG: 15.6%, respectively). There was no significant difference in the use of the Commemorating genre. Although the last two genres (Recounting and Citing) were the least frequent, there was a significant difference by the Presidents of the two countries. The Citing genre was completely absent in the US tweets, while used with a percentage of 8.2% in the EG tweets ($X^2 = 47.05$, $P < .01$). The

Recounting genre, on the other hand, was never used in the EG tweets, but was used in 1.8% of the US tweets ($X^2 = 4.64$, $P < .05$).

The tweets posted by the EG and US Presidents shared the same order of use in four out of the six genres in the MPTG model (Agenda, Commenting, Conversing and Commemorating). The Presidents differed in their Citing and Recounting usage where the EG President favored the Citing genre to the Recounting genre, while the US Presidents preferred the Recounting genre instead, and neglected the Citing genre.

10.6 **Concluding Remarks**

Study 2 scrutinized the frequency distribution of the use of tweet genres among the Egyptian and American presidencies. The variation of the frequency of use was ascribed to the communicative purposes intended by the nine presidential officials under study. For instance, 'announcements' form the Agenda genre which enabled the officials to post statements about their events. Another instance was the Commenting tweet genre which was used to provide viewpoints and commentaries on existing topics. Spotting the differences between genre use was significant as it identified the differences in the communicative purposes of different officials and types of officials.

This study has explored the two countries' presidential Twitter styles in terms of which genres were chosen by the officials. The next part (Study 3) will investigate the way in which the officials realize selected components within the six genres (in terms of the transitivity patterns used), to see if there are significant differences in this realization.

Part IV

(Study Three: Transitivity Realizations within the Obligatory Components of the MPTG model)

Chapter 11

Theoretical Framework

In Study 3, I investigate the transitivity realizations of the obligatory generic components within the studied corpus of political tweets. Before delving into the results of Study 3, this chapter briefly reviews the SFG framework, especially the transitivity system as put forward in Halliday and Matthiessen's (2014) *Introduction to Functional Grammar*.

11.1 Systemic Functional Linguistics: An Overview

Language according to SFL is viewed as "a network of systems or interrelated sets of options for making meaning" (Halliday, 1994, p. 15). These options are governed by the context of culture and the context of situation. Halliday in Halliday and Hasan (1989) asserted that the concepts of field (*what is happening*), tenor (*who are taking part*) and mode (*what part the language is playing*) are elements of the 'context of situation'. These three constituents were realized through Ideational, Interpersonal and Textual metafunctions of language, respectively. Unlike Halliday, Martin (1984) used the term 'Register' differently as he did not use the label 'context of situation'; instead, he used the term 'Register' to refer to it.

Halliday's concepts of field, tenor and mode were what influenced Martin's approach to genre (cf. Martin, 1984, 1992, 2009; Martin and Rose, 2008). Martin (1985) explored genres in terms of register (field, tenor and mode) and how register is realized through lexico-grammar (Interpersonal, Ideational and Textual). Martin and Rose proposed the model in Figure 11.1 to show the stratification of genre beyond register and lexico-grammar.

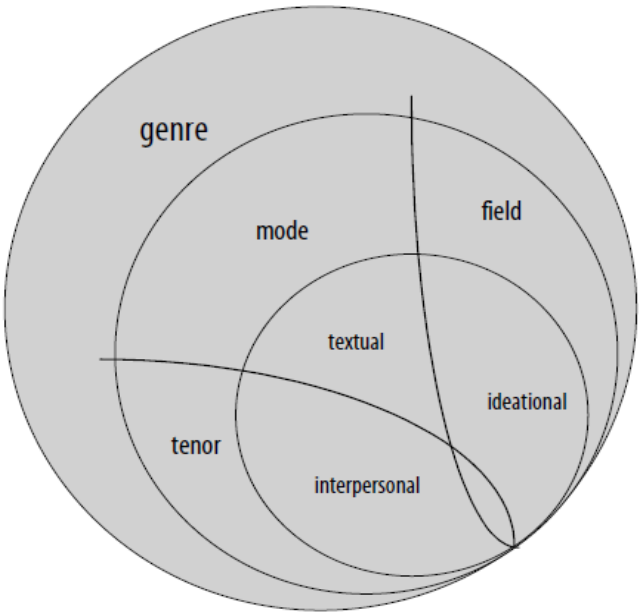


Figure 11.1 - Genre as an Additional Stratum of Analysis (Martin and Rose, 2008, p. 17)

Study 3 was added to this dissertation to analyze the transitivity patterns existent within selected components found in the tweet genres proposed in Study 1. Studying transitivity elements is the preliminary step in identifying genres. Therefore, to discover genres, one must look first at the transitivity patterns and then build upwards.

11.1.1 Systemic Functional Grammar

Language is used to express the speakers' goals and intentions (Halliday, 1994). Halliday developed the Systemic Functional Grammar (SFG) framework which focuses on the functions for which language is used in order to express ideologies, beliefs and goals rather than the way language is produced. For that, Halliday (1994) proposed three metafunctions of language; namely, Ideational, Interpersonal and Textual. Table 11.1 explains how Halliday linguistically represented the structure and system of the three metafunctions.

Metafunction (technical name)	Definition (kind of meaning)	Corresponding status of clause
Experiential	construing a model of experience	clause as representation
Interpersonal	enacting social relationships	clause as exchange
Textual	creating relevance to context	clause as message

Table 11.1 - Three Metafunctions (Halliday 1994, p. 36)

Each of these metafunctions represents distinct functions of language. "The term 'metafunction' was adopted to suggest that function was an integral component within the overall theory" (Halliday and Matthiessen, 2014, p. 31). It is through the lexico-grammatical choices that ideas are organized, interpersonal relations are expressed and meaning is created.

11.1.2 Ideational Metafunction

The 'Ideational metafunction' includes the experiential and logical functions of language (Halliday, 1994; Halliday and Matthiessen, 2014). "The ideational function expressing the experiential and the logical content of the text explains our experience of the outer world in the environment" (Haratyan, 2011, p. 261). The logical function is also concerned with the speaker's viewpoint of the world around him and how he expresses his ideology. The experiential metafunction, which is the focus of this study, comprises the transitivity system which includes six process types, namely 'material', 'mental', 'relational', 'verbal', 'behavioral' and 'existential'. According to Halliday and Matthiessen, each type of process contains 'participants' (nominal groups), a 'process' (verbal groups) and 'circumstances' (prepositional phrases and adverbs) which all help in the understanding and interpretation of a clause. Halliday and Matthiessen (2014) proposed the following figure to summarize process types within a clause.

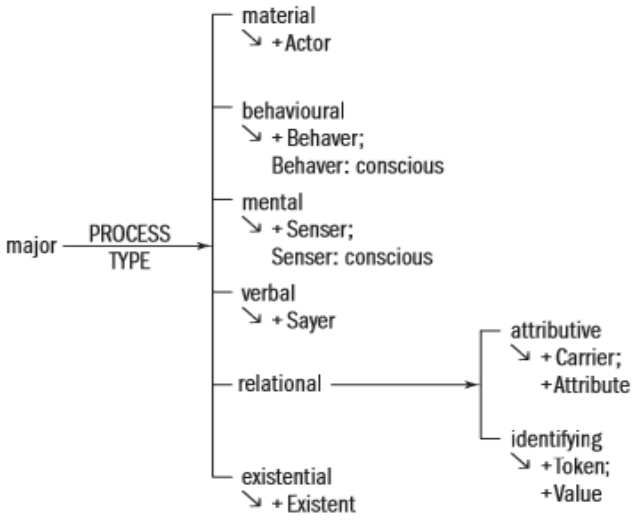


Figure 11.2 - Process Types Represented as a System Network (Halliday and Matthiessen, 2014, p. 219)

In this sense, Halliday and Matthiessen (2014) stated that material clauses signify physical action and dynamicity. A material clause has a 'material process' and two participants: an 'actor' (obligatory element) and a 'goal' (optional element).

A 'mental clause' expresses internal feelings or thoughts. It includes a 'senser' (obligatory element); that feels, thinks or perceives, a 'mental process' and a 'phenomenon' (optional element) which is the thing felt, thought or perceived.

The third type of clause is the 'relational clause' which according to Halliday and Matthiessen is a clause that comprises two kinds: 'attributive' and 'identifying'. The former is concerned with assigning certain qualities (carrier + relational process + attribute) to an entity and the latter refers to one entity identifying another (token + relational process + value).

The fourth clause type suggested by Halliday and Matthiessen (2014) is the 'verbal clause' which has to do with the verbs of 'saying'. It can either be in direct or reported

speech forms. It includes the main participant: 'sayer', an addressee to which the message being said is delivered: 'target', a 'verbal process' and the object of the clause known as 'verbiage'.

Furthermore, a 'behavioural clause' is that which stands between the mental and material clauses which according to Halliday and Matthiessen (2014) is related to "the physiological and psychological behavior" (p. 301).

The last type of clause is the 'existential clause' which contains a process of existing and contains the word 'there' "which indicates the feature of existence" (Halliday and Matthiessen, 2014, p. 308). An existential clause does not contain a 'subject' and mainly depends on the process itself (verb to be) and the 'existent'.

After using a corpus-driven approach for studying the discourse of tweets, and after proposing a model for analyzing the genres of political tweets, this study will then apply part of the Hallidayan Systemic Functional Grammar framework (Halliday and Matthiessen, 2014). Study 3 will investigate the transitivity choices of the nine officials within four obligatory generic components found in the MPTG model to uncover the process type choices which in turn will lead to understanding how the tweets are structured grammatically. Chapter 12 provides a survey of the studies found using the transitivity system as an analytical tool for analyzing the discourse of political tweets.

Chapter 12

Prior Work in Transitivity Analysis of Political Tweets

This chapter reviews studies that performed a transitivity analysis of CMD. The transitivity system is an important tool of investigation for scholars studying different and new media forms, such as online newspapers and social media platforms (e.g. Twitter and Facebook). For instance, the transitivity choices of online newspapers can be used to identify points of view towards critical topics, such as murders (El-Falaky, 2019), judiciary (Suparto, 2018) and election campaigns (Asad et al., 2019).

Twitter is regarded as a platform whose discourse can be used for making accusations and more generally negatively representing the Other. Alanazi (2020), for instance used Wordsmith as a CL tool to analyze the transitivity and modality choices of a corpus of English-language tweets posted after the Mecca crane collapse in 2015. The analysis identified some topics such as terror, war and corruption which were used to negatively represent Saudis. Hence, the study revealed how Twitter was hegemonic and negatively stereotyped Muslim social groups.

Twitter can be employed as a tool for political commentary as well as manipulating and persuading the public. Thabet (2020) applied transitivity and modality analyses to Trump's tweets. Thabet concluded that the transitivity choices enabled the tweeter to achieve his purposes.

Twitter can also be used as a means of spreading information. For example, Madia et al. (2022) showed how the transitivity choices of a human rights activist's tweets were used for expressing the happenings taking part during the 2019 uprisings in Indonesia by criticizing the political status as well as mobilizing the public to take part in the uprisings.

Twitter has also been used in election campaigns by a number of politicians in various countries. Therefore, campaign tweets were the focus of a study carried out by Macé (2019) who considered campaign tweets a genre, having a unique structure (hashtags, mentions, etc). Macé carried out a lexico-grammatical (Ideational, Textual and Interpersonal) analysis to investigate the 2017 campaign tweets posted by the six French presidential election candidates. The study mainly focused on examining the transitivity, modality and texture/text structure choices of the candidates and how their choices reflected the way in which they addressed as well as built relationships with the public.

The reviewed studies presented in this chapter tackled how the transitivity system can be used in the analysis of new media in general and Twitter discourse in particular. My study differs in that it does not investigate the transitivity patterns of the whole tweet texts, rather it examines the transitivity realizations within the four obligatory generic components mentioned in Chapter 13.

Chapter 13

Methodology

This study was built upon the proposal (Study 1) and the application (Study 2) of the MPTG model by following a triangulation approach. In Study 3, I coded the core process type of the clause or sentence realizing the examined obligatory components, rather than the main process of the whole clause/sentence. This was limited to four out of the five obligatory components found in Study 1. These four components are: 'announcement', 'report', 'commemoration' and 'source'. However, 'quote', the fifth obligatory component, was excluded from Study 3 as there were only two 'citing-self' tweets and the rest were 'citing-other' tweets which do not represent the official himself, but rather the person being cited.

An initial observation of the transitivity choices of the tweets was done and led to the realization that the officials used different structures of the components: 'direct' and 'indirect (packaged)'. By 'direct' I mean that the component is realized by an independent clause whose process type identifies the purpose of the tweet (genre and its components). For example,

- **Direct Announcement:** *More than 16 million Americans have gained health coverage after 5 years of the Affordable Care Act*. (Obama: 6/2015).

By 'indirect' or 'packaging' I mean that a component is identified by two clauses having two process types: one realizing the component and another realizing the packaging or the additional idea, such as evaluation, invitation, promise, etc. All through the examples in Chapter 14, the process types realizing the packaging are highlighted in grey and the core processes within the obligatory components are bold and underlined. For example,

- **Evaluatively-packaged-announcement** (Trump: 1/2017)**:** *I am honored* (evaluative clause) *to* ***serve*** *you, the great American People, as your 45th President of the United States!* (announcement component).

As seen in Figure 13.1, four packaging categories were detected in the examined components. Each category served a certain semantic meaning that was embedded in the component it came within. For the purpose of this study, I inspected and coded the core processes of the obligatory components and not the process found in the packaged elements within those components. In all packaged examples, the process realizing the component was in bold and underlined and the process realizing the packaging was shaded in grey.

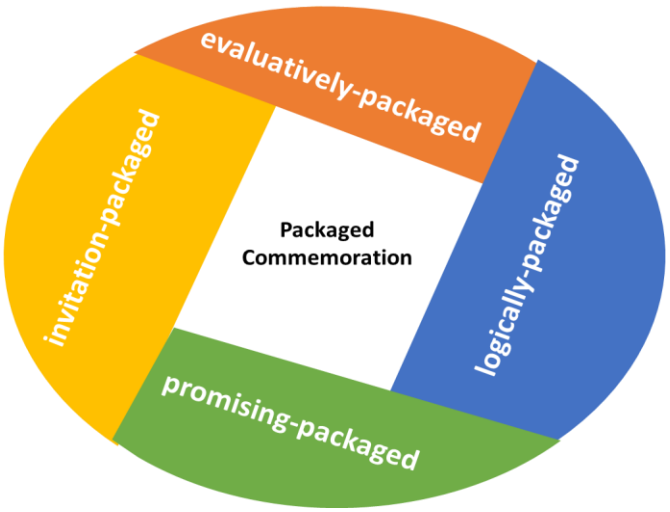


Figure 13.1 - Packaging Categories

The same software used in the previous two studies (1 and 2), UAMCT, was used in the current study (Study 3). Although UAMCT carries out an automatic transitivity annotation, I opted for a manual coding. One reason for not resorting to the UAMCT's automatic transitivity annotation was that the automatic annotation only works for English texts, and is not available for Arabic ones. Another reason for manual coding is

that the study is intended to focus on the process types of the obligatory components instead of carrying out a full transitivity analysis. This will identify what process types were used by the officials within the components under study. A third reason for not using the automatic coding of UAMCT is due to its inaccuracy in identifying problematic process types (O'Donnell et al., 2008). For this reason, I coded the processes manually to identify the semantic meanings behind the process types. For example, mental and verbal process types were coded according to their semantic meanings, not according to their ability to project another clause.

The transitivity features of the four obligatory components were studied in an attempt to identify the transitivity choices within the Egyptian and American presidencies. To achieve this, a number of steps were carried out.

First, all the instances of the four selected components ('report', 'commemoration', 'source' and 'announcement') were examined to identify which process types were used to realize the targeted components (See Table 13.1). It is worth mentioning that only a sample of twenty tweets per official was selected for the 'announcement' component, since there was a large number of 'announcements' due to the Agenda genre being the most tweeted genre by the officials. This sample was chosen in accordance to Sinclair (2005) who states that twenty instances can be sufficient for the recurrence of a word or grammatical structure.

Component	Number of Tweets
Announcement	20 tweets per official (180 in total)
Source	All 48 Citing tweets
Commemoration	All 36 Commemorating tweets
Report	All 23 Recounting tweets

Table 13.1 - Number of Tweets Analyzed within each Obligatory Component

Second, new systems were added in the Genre layer network under the four obligatory components ('announcement', 'source', 'commemoration' and 'report'). Two systems were added under each component: one for coding the core process type of the component, and another for coding the directness or indirectness (packaging of another semantic meaning) of the transitivity realization. Figure 13.2 illustrates the 'announcement' system network as an example.

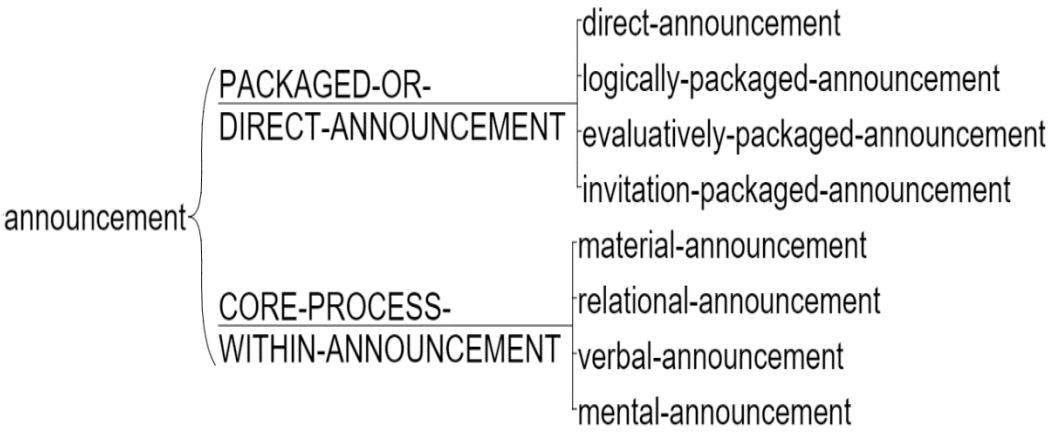


Figure 13.2 - The Announcement System Network

A tweet can include a 'direct announcement', or an 'announcement' that is 'packaged' with another semantic realization. For example, when a tweet is accompanied by an expression of 'invitation' within the 'announcement' component, this would make it an 'invitation-packaged announcement'.

The third step was annotating the selected tweets according to the added systems. The annotations were revised by a second coder to maintain accuracy. Finally, statistics were generated to identify what process types realized each obligatory component. Examples were provided to support the analysis and the Arabic examples were supported by English translations that were *italicized*. Figure 13.3 is a query example.

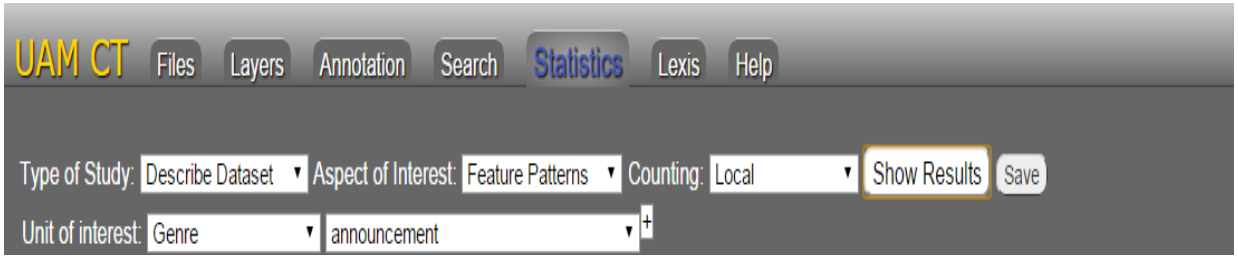


Figure 13.3 - A Query Example

This chapter included the steps taken for the transitivity analysis of the above-mentioned obligatory components. An interpretation of the transitivity realizations will be explained in more detail in Chapter 14.

Chapter 14

Results and Discussion

Study 3 focuses on the transitivity realizations of four of the obligatory generic components (i.e. 'announcement', 'commemoration', 'report' and 'source') proposed in Study 1. To limit the scope of this study, I did not apply a full transitivity analysis, but only examined the process type choices, and the directness/packaging of the generic components under investigation.

14.1 Transitivity Realizations within the Four Obligatory Components

After examining the transitivity choices of the analyzed components, the officials were found to either be direct or indirect where an indirect component would be labeled here as 'packaged'. Four packaging categories were found in the transitivity realizations of the components: 'evaluatively-packaged', 'logically-packaged', 'invitation-packaged' and 'promising-packaged' (See Figure 13.1). Also, not all the tweets illustrating the studied components were analyzed, but a sample of each (See Chapter 13 for details on sample selection) was selected. Table 14.1 summarizes the number of 'direct' and 'packaged' instances found in the corpus.

Component	Direct		Packaged	
	No.	%	No.	%
Announcement	116	64.4%	64	35.6%
Commemoration	30	83.3%	6	16.7%
Report	21	91.3%	2	8.7%
Source	49	100%	0	0%

Table 14.1 - Direct vs. Packaged Instances

The 'direct' form of the components was the salient type existent in the corpus. It was found that 64.4% of the 180 'announcement' components were 'direct', whereas the

remaining 35.6% fell under one of the 'packaged' categories. It was also observed that 83.3% of the 36 'commemoration' instances came in a 'direct' form, while the remaining 16.7% were 'packaged'. The same applies to 91.3% of the 23 'source' components where only 8.7% were 'packaged'. It is worth noting that a 100% of the 'source' components were in a 'direct' form and none were 'packaged'. In the following sections, a clearer explanation of the process type choices found in the sampled tweets will be given.

14.2 **Direct Components**

From the examination of the process type choices found in the selected components, it was found that components which were realized in a 'direct' form were more frequent than 'packaged' ones, as mentioned earlier.

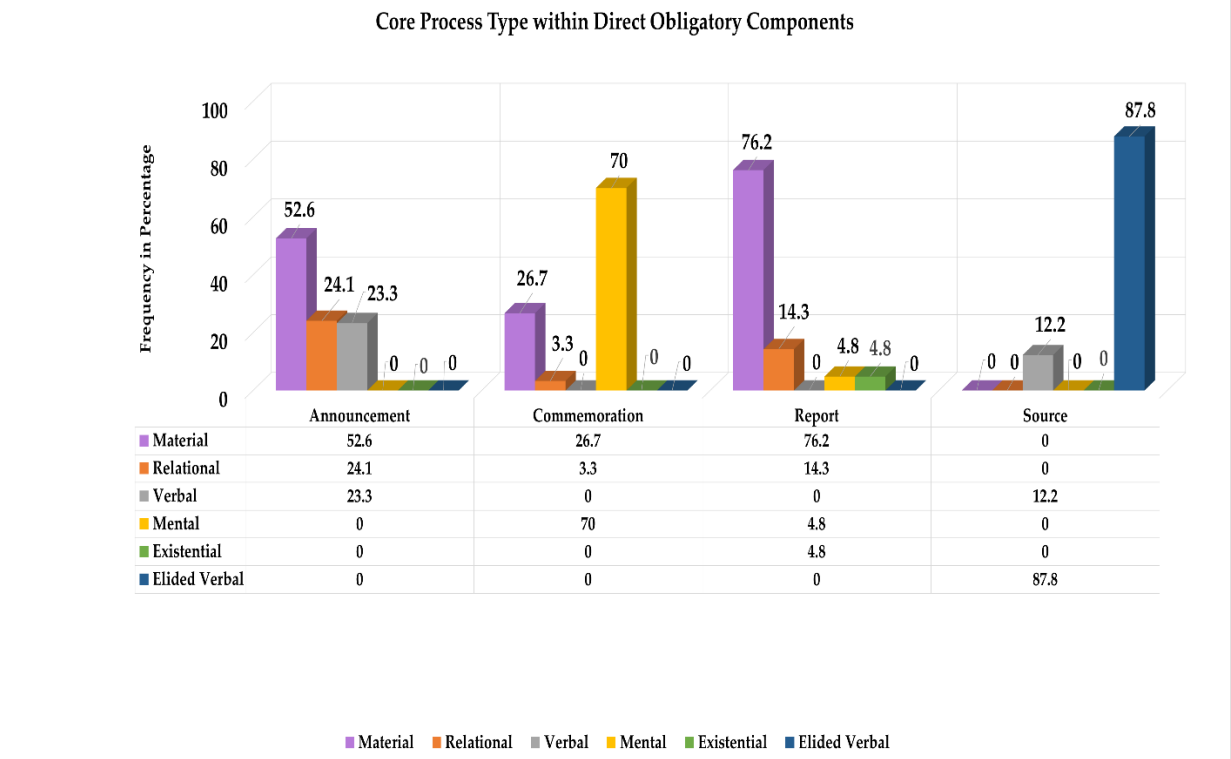


Figure 14.1 - Core Process Types within Direct Components

As seen in Figure 14.1, the four obligatory components under investigation recurred in their 'direct' form having different process types as their core process realizing the

component itself. The most used component within the corpus was the 'announcement', which was the only obligatory component within the most frequent genre: Agenda. A sample of twenty 'announcements' per official was examined for this study. Since 'announcements' mainly reflect what an official is doing or achieving, it was normal for the majority of the chosen sample to contain a material process as the component's core process type. Therefore, the most used process type within the 'announcement' component by all the officials was the material process which was used in 52.6% of the Announcement components. This means that the officials announced physical actions realized by material processes more than any other process type. The second most frequent process type was the relational process which was used in 24.1% of the 'announcement' components. In these tweets, the officials used verbs that described a state of being. Verbal processes realizing verbalized activities (e.g. speaking, discussing, etc.) were third in use (23.3%). The 'announcement' components which had a verbal process as their core process type were ones in which the official used such processes in the 'announcement' itself. The following examples illustrate instances where the officials used each of the mentioned process types to realize the 'announcement' component within the tweet.

Example No.	Process Types in Direct 'Announcement'	Example
Example 1	**Material**	**Trump (1/2017):** Today I **met** with pharmaceutical executives at the @WhiteHouse.
Example 2	**Relational**	**Pence (1/2017):** This **is** Nat'l School Choice Week.
Example 3	**Verbal**	**Harris (1/2021):** Today, I **spoke** by phone with @WHO Director-General Dr. Tedros Adhanom Ghebreyesus. We **discussed** how the United States will work as a constructive partner to strengthen and reform the WHO-which will be a vital step to controlling COVID-19.

All 'direct announcements' found in the sample were similar to the ones in examples 1-3. In example 1, a material process '*met*' was realized in a 'direct announcement' made by Trump where he publicized an important meeting he had earlier at the White House. Example 2 is one of the instances where the officials used a non-material process as the core process type realizing the 'announcement' component. In this example, Pence used the relational process '*is*' to realize a state of being. In example 3, the verbal processes '*spoke*' and '*discussed*' were used to realize the 'verbal announcement'.

The 'commemoration' component, as seen in Figure 14.1, had 70% mental, 26.7% material and 3.3% relational processes used as its core process. Having a mental process as the core process type realizing the 'commemoration' component was normal to find as 'commemorations' are mainly associated with inner feelings and cognition, but it was the other two process types that were worth investigating. Therefore, an examination of the material and relational 'commemoration' components was done. It was observed that the officials used the material process when they described what happened during the event being commemorated, whereas the relational process was used in only one instance which was when one of the officials described their state. The following tweets exemplify this.

Example No.	Process Types in Direct 'Commemoration'	Example
Example 4	**Mental**	**Biden Pres. (4/2021):** On this Holocaust Remembrance Day, we **remember** the precious lives we lost and honor those who survived to bear witness
Example 5	**Material**	**Harris (3/2021):** On this day, in 1867, my alma mater @HowardU **was chartered**.

Example 6	**Relational**	**Alsisi (3/2015):** ذكرى استشهاد الفريق عبد المنعم رياض في 9 مارس 1969، #يوم_الشهيد الشهداء الذين قدموا أرواحهم من أجل مصر وتروت دمائهم الزكية الغالى. *On the commemoration day of the martyrdom of Lieutenant General Abdelmoneim Riyad on 9 March, 1969, #day_of_the_martyr, glory **is** to all martyrs who sacrificed their lives for the sake of Egypt and whose blood watered Egypt's precious land.*

Example 4 exemplifies one of the expected instances where a mental process would be used to realize a 'commemoration'. In this example, Biden Pres. used the mental process '*remember*' to honor the memory of those affected by the Holocaust. Examples 5 and 6 are instances where the officials used other process types to realize a 'commemoration', i.e., 'material' and 'relational' process types.

The 'report' component is the only obligatory element within the Recounting genre. In this component, the official gives (non)personal information that is out of his official role. All the 'report' components within the 23 Recounting tweets were investigated for their realization of their core process types. Four process types were used in the direct form of the 'report' component: material (76.2%), relational (14.3%), mental (4.8%) and existential (4.8%). Like 'announcements', 'reports' are more likely to contain a material process as their core process type as they are a way to spread information about actions/activities. Therefore, finding the material process used more than the other three process types found was expected. It is the use of relational, mental and existential processes that was worth examining.

Example No.	Process Types in Direct 'Report'	Example
Example 7	**Material**	**Elbaradei (12/2013):** الأمم المتحدة تبحث عن ٥ مليار دولار لمواجهة الكارثة الإنسانية في سوريا. ٣/٤ السوريين في حاجة ماسة لكل شيء حالياً. توقفوا عن الحديث عن التضامن العربي! *The United Nations **searches** for 6.5 billion dollars to face the Syrian humanitarian catastrophe. ¾ of Syrians are in a dire need for support. Let's stop talking about Arab solidarity!*
Example 8	**Relational**	**Shafik (2/2012):** والدي رحمه الله كان وكيل الوزارة للري، وأنا [أكون] الابنة الثالثة بين ثلاث بنات يعشن معي في بيتي. *My father (May his soul rest in peace) **was** a Deputy Minister in the Ministry of Irrigation and I **am** a father of three girls who all live with me in my house.*
Example 9	**Mental**	**Pence (2/2017)** During the tour today of Dachau, survivor Abba Noar **recalled** to me the horrors of the Holocaust.
Example 10	**Existential**	**Harris (3/2021):** In seven days **there were** seven mass shootings, as everyday gun violence has taken countless lives.

Example 7 showcases one of the 16 (76.2%) material reports observed. This example is one of the only two instances where VP Elbaradei used a material process to realize a 'report'. As for examples 8-10, they were samples of other process types chosen by the officials as the core process type used in the 'report'. It is worth noting that only one example for each of the 'existential' and 'mental' processes was found in the corpus (See examples 9 and 10).

The 'source' component is one of the two obligatory components ('source' and 'quote') found in the Citing genre. The 'quote' component was not included in this study as it does not represent the officials' statements since the officials mostly quoted others while only two tweets were self-quotations. Hence, only the 'source' component was explored

in this study, as it was posted by the officials themselves and occurred in all 48 Citing tweets. Unlike the other three obligatory components covered in this study ('announcement', 'report' and 'commemoration'), a 100% of the 'source' component came in the form of a 'direct source' and none were packaged. This may be due to the fact that the officials used this component in an attempt to introduce the sayer of the 'quote' coming right after the 'source'. As observed from the transitivity analysis and as shown in Figure 14.1, the officials used two process types: 'elided verbal process' with 87.8% and 'verbal process' with 12.2% usage. It is worth stating that the 'source' (in its 'direct' structure) was the only obligatory component where the officials resorted to using the elided form of the process. Such introductions mainly included the sayer of the 'quote' as seen in the examples below.

Example No.	Process Types in Direct 'Source'	Example
Example 11	**Elided Verbal**	**Alsisi (6/2015):** المستشارة أل مركيل خال للمؤتمر الصحفي [**يُصرح**] نتطلع قدما لتعزيز العلاقات مع شريكنا المصري. German Chancellor Merkel during the press conference [**declares**]: we look forward to strengthening the relations with the Egyptian partner.
Example 12	**Verbal**	**Pence (2/2017):** As @POTUS Trump **has said**: for too long, too many in @NATO haven't done their part to fairly pay the cost of our common defense.

Example 11 is an illustration to one of the instances where the officials used the elided verbal process '*declares*' as the core process type which realized the 'source' component in this tweet. As for example 12, VP Pence used a direct 'source' (*As @POTUS Trump has said:*) to introduce a 'quote' stated by Pres. Trump. It is worth noting that all of the 'source' instances were used the same way as the above examples show.

It was observed that the four scrutinized components were realized by expected process types: material for 'announcements'/'reports' (as their purpose is to pass information related to actions/activities) and mental for 'commemorations' (as their purpose is to convey feelings/thoughts). The reason why officials sometimes resort to using unexpected (non-material) processes to realize the 'announcement' or 'report' and non-mental to realize the 'commemoration' components, might be to indirectly achieve the purpose of their tweets through the semantic meaning of the process types used.

14.3 **Packaged Components**

As mentioned in earlier sections, the components investigated contained indirect packaged components which means that the components were realized as part of another component and were, therefore, 'packaged' in some sort. The process types chosen for the four 'packaged' categories were explored and will be explained in the coming sections. It is worth noting that in the coming examples, the packaged part of a tweet will be highlighted in grey and the core process of the obligatory component will be underlined and in bold.

14.3.1 Evaluatively-packaged Components

The 'evaluatively-packaged' components are those where the core process of the obligatory component is realized by a clause embedded within another clause that expresses an evaluation. For example, "*I'm pleased to* ***see*** *@NASA's DC headquarters named in her honor*" (Harris: 2/2021). This means that the tweet does not directly achieve its purpose through one process type. Rather, it needs a core process (the process within the dependent clause) to realize the obligatory component and another process meaning which packages it.

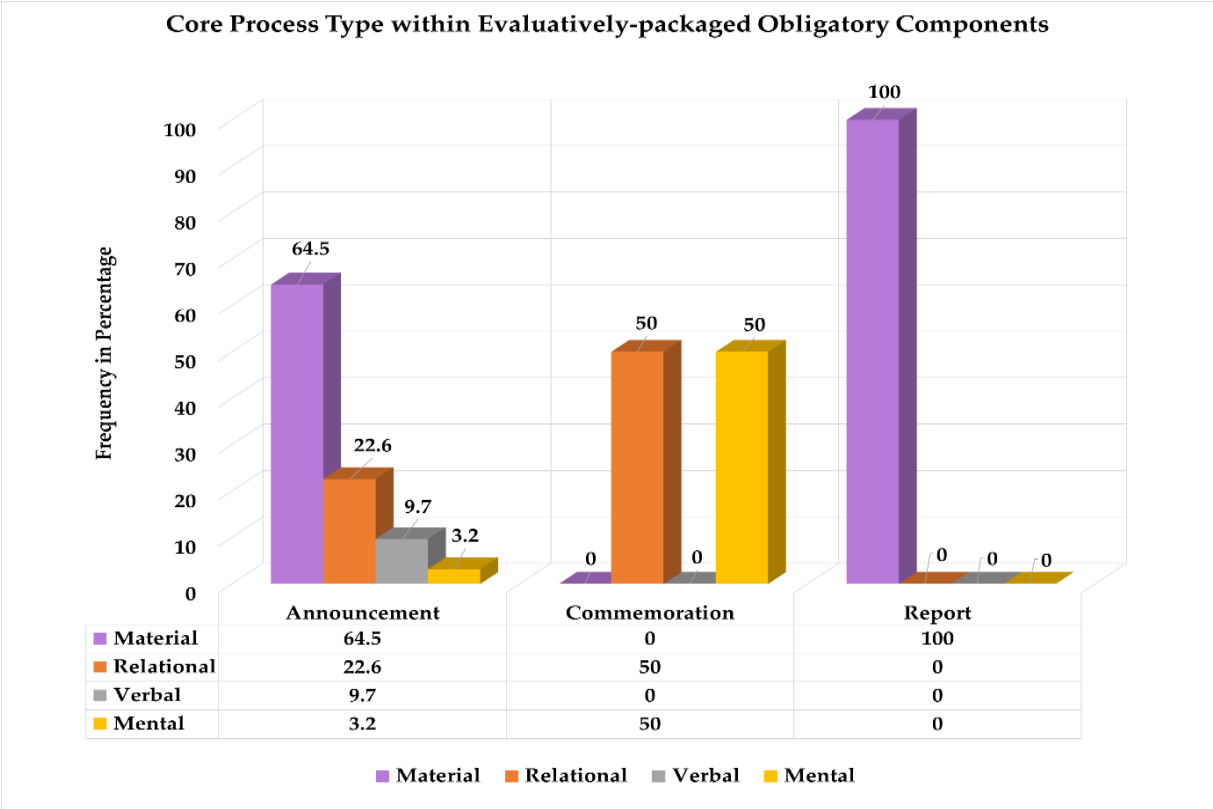


Figure 14.2 - Core Process Type within Evaluatively-packaged Components

Figure 14.2 illustrates the core processes used in the 'evaluatively-packaged' category of the examined components. For example, in the 'announcement' component, the officials used material, relational, verbal and mental processes with a percentage of 64.5%, 22.6%, 9.7% and 3.2, respectively. This does not include Agenda tweets that have 'announcement' and 'evaluation' components within the same tweet. Rather, it refers to the tweets which have an 'announcement' component that has an embedded evaluation or opinion as in "*An honor to address the Coast Guard class of 2015*" (Obama: 5/2015). The following examples clarify the evaluatively-packaged category used in the tweets investigated.

Example No.	Process Types in the 'Evaluatively-packaged Announcement'	Example
Example 13	**Material**	**Pence (1/2017):** [I am] Proud to **<u>stand</u>** w/ President Trump signing EOs: withdrawing US from TPP, prohibiting int'l abortion funding & freezing hiring except military.
Example 14	**Relational**	**Harris (1/2021):** It's an honor to **<u>be</u>** your Vice President.
Example 15	**Verbal**	**Obama (5/2015):** [It is] An honor to **<u>address</u>** the Coast Guard class of 2015.

Example 13 illustrates the material process '*stand*' being used to realize the 'evaluatively-packaged announcement' in a tweet posted by Pence. As for examples 14 and 15, both Harris and Obama were found to be using the unexpected process types (relational and verbal) to realize their 'announcement' components. The reason why the tweets in the examples were considered 'evaluatively-packaged' was that they all began with an evaluation form, such as the words '*proud*' and '*honor*'.

'Commemorations' also came in an 'evaluatively-packaged' form, despite their very low frequency (one instance with a relational process and another with a mental process). The following tweets are the only two instances found in the corpus.

Example No.	Process Types in the 'Evaluatively-packaged Commemoration'	Example
Example 16	**Relational**	**Alsisi (3/2015):** الرئيس: كل التحية والتقدير [تكون] للملك الراحل عبدالله بن عبدالعزيز المغفور له بإذن الله, [**<u>وهو يكون</u>**] صاحب فكرة المؤتمر الاقتصادي. *The President: All appreciation is to the late King Abdullah bin Abdulaziz, may God forgive him, who* ***<u>is</u>*** *the one who came up with the idea of the economic conference.*

Example 17	**Mental**	**Harris (2/2021):** I'm pleased to **see** @NASA's DC headquarters named in her honor.

Example 16 contains the relational process '*is*' as the core process type used in the 'commemoration' which Alsisi devoted to late King Abdullah. As for example 17, Harris used the mental process '*see*' as the core process realizing the 'commemoration' component in the tweet. Both examples are instances where the officials used an evaluation ('*all appreciation is to*' and '*I'm pleased*') which was embedded in the semantic meaning of the tweet itself.

Another component that contained an infrequent number of 'evaluatively-packaged' instances was the 'report' component. Only two instances containing a material process were found.

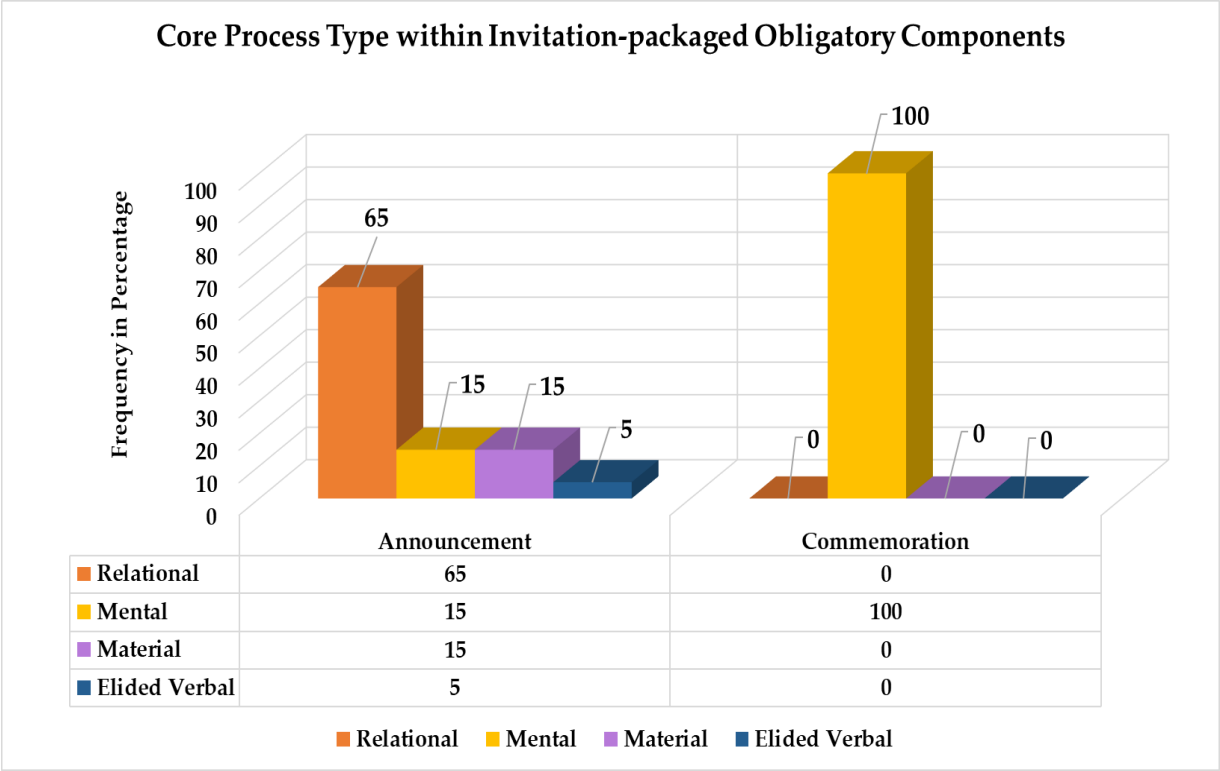
Example No.	Process Types in the 'Evaluatively-packaged Report'	Example
Example 18	**Material**	**Obama (8/2015):** [This is a] Pretty incredible time lapse of the dark side of the moon **passing** Earth from @NASA.

The two 'evaluatively-packaged reports' found in the corpus were tweeted by Obama. One of them is illustrated in example 18 where Obama used the evaluation form '*pretty incredible*' packaged with the material process '*passing*' as the core process realizing the 'report' in his tweet.

14.3.2 Invitation-packaged Components

'Invitation-packaged' components are those components which have a process type that is dependent on an invitation expression. This category must have two verbs: one

realizing the invitation and another realizing the obligatory component. This was the second 'packaged' category found in the examined corpus where 'announcements' and 'commemorations' were existent.



	Announcement	Commemoration
Relational	65	0
Mental	15	100
Material	15	0
Elided Verbal	5	0

Figure 14.3 - Core Process Type within Invitation-packaged Components

As seen in Figure 14.3, only two components ('announcement' and 'commemoration') fell under the 'invitation-packaged' category. The 'announcement' component contained a few invitations that were packaged with relational (65%), mental (15%), material (15%) and verbal (5%) processes. The officials used this category while announcing as they tended to invite their followers to participate in an event. Some of these invitations came in a packaged form as seen in the examples below.

Example No.	Process Types in the 'Invitation-packaged Announcement'	Example
Example 19	**Relational**	**Elbaradei (2/2015):** (This **is**) My interview with Channel News Asia Singapore http://t.co/Ka7Hv0vcqP
Example 20	**Mental**	**Biden VP (7/2011):** **Learn** more about the #apps Against Abuse challenge from @HHSGov Sec Sebelius.
Example 21	**Material**	**Alsisi (2/2015):** تابعوا حوار الرئيس #السيسي الليلة والذي **يبث** عبر العديد من القنوات التليفزيونية وعلى الحسابات الرسمية عبر الانترنت. Watch President #Alsisi's interview tonight which **will be broadcasted** on many TV channels and on the official accounts on the internet.
Example 22	**Elided Verbal**	**Biden VP (7/2011):** VP op-ed in McClatchy Newspapers today**: (states)** Delivering the Accountable Government that Taxpayers Deserve wh.gov/rlD

In example 19, the relational process is elided (This *is*) and is what realizes the obligatory 'announcement'. The link (also having an elided relational process preceding it: *is*) at the end of the tweet serves as an indirect invitation for the followers to watch Elbaradei's interview. Example 20 has the mental process (*Learn*) as the core process of the component as well as the main process of the packager. The material process was used in three instances as exemplified in example 21. In this example, Alsisi uses the material process (*will be broadcasted*) as the core process within this Agenda tweet. The tweet begins with an invitation word (*Watch*) which is what makes this example an 'invitation-packaged-announcement'. Only one verbal process was used in the 'invitation-packaged-announcement' and is illustrated in example 22. In this tweet, an elided verbal process (*states*) was used to introduce the title of an article. The link at the end of the tweet

serves the same function as the link in example 19 which is an indirect invitation for the followers to read the article.

The 'commemoration' component also had two 'invitation-packaged' instances (100% in total) where the officials used a mental process to realize the component (See example 23).

Example No.	Process Types in the Invitation-packaged 'Commemoration'	Example
Example 23	**Mental**	**Biden Pres. (3/2021):** During Women's History Month, let us **honor** the accomplished and visionary women who have helped build our country.

Example 23 is one of the only two instances where the mental process '*honor*' was used to realize the 'commemoration' in the 'invitation-packaged' tweet posted by Biden.

14.3.3 Logically-packaged Components

In the 'logically-packaged' category, the core process which realizes the component is embedded in a clause that contains another process type which realizes the logical expression and is different from that in the core process. In this category, only the Agenda genre was found, where an Agenda tweet includes a reason or cause for the 'announcement' being stated.

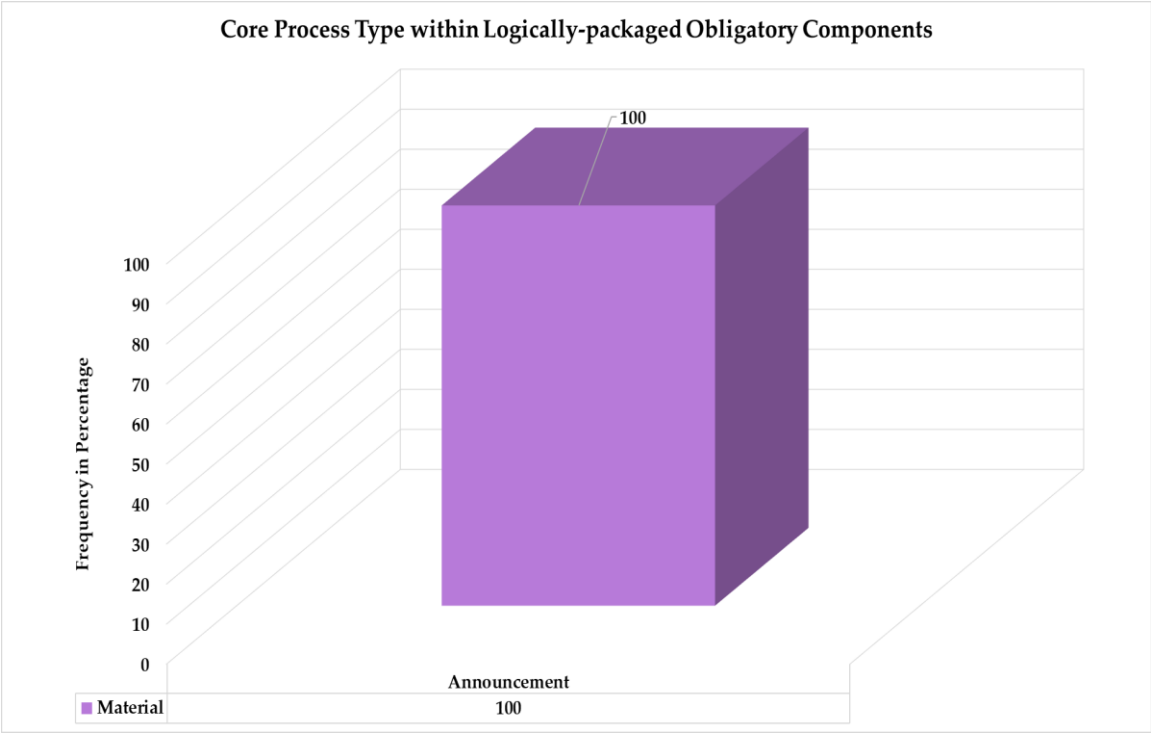


Figure 14.4 - Core Process Type within Logically-packaged Components

As seen in Figure 14.4, the 'announcement' component was the only component which was found to include a 'logically-packaged' process type. The only process type found was the material process (100%) which was a common process type in 'announcements'.

Example No.	Process Types in the Logically-packaged 'Announcement'	Example
Example 24	**Material**	**Biden Pres. (1/2021):** That's why today, I **am heading** to the Oval Office to get right to work delivering bold action and immediate relief for American families.

In example 24, the 'announcement' was realized by the material process '*am heading*' which was logically-packaged by the phrase '*That's why*'. The logical packaging gave a

sense of explanation as to why the President would go to the '*Oval Office*' (aka the 'announcement' itself).'

14.3.4 Promising-packaged Components

The 'promising-packaged' components are those that include a process type that is dependent on an expression of promise. This means that this category has a core process which realizes the component and is packaged by a promise-meaning process.

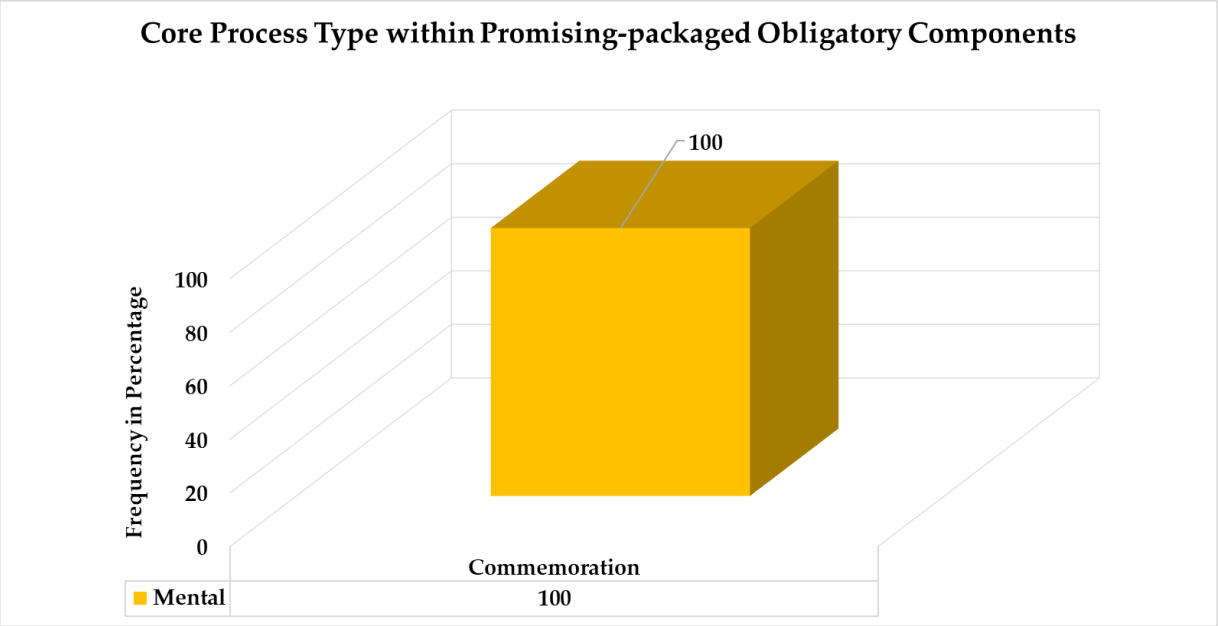


Figure 14.5 - Core Process Type within Promising-packaged Components

Figure 14.5 illustrates the percentage of mental processes (100%) used in the only component that contained the 'promising-packaged' category: the 'commemoration' component. Only two instances were found.

Example No.	Process Types in the Promising-packaged 'Commemoration'	Example
Example 25	**Mental**	**Harris (1/2021):** As we **remember** Ahmaud today, we commit to building a future where Black Americans no longer have to live in fear-simply because of the color of their skin.

Example 25 is one of the only two examples representing the 'promising-packaged' category. In this example, the process '*remember*' realized the 'commemoration' component, while '*commit to*' realized the promising aspect in the tweet.

14.4 **Concluding Remarks**

Study 3 examined the process type choices of the presidential officials under investigation. This was done in order to identify which transitivity choices the officials chose and in turn it reflected part of each presidency's transitivity choices. In general, most obligatory components had a single most-common process type to realize them, but in some cases, other process types were used by the officials. Some of these exceptions are explained by packaging, that the speaker "wraps" the core component with another idea, making the core process dependent on another process (expressing attitude, logical relation, invitation, etc.). Further examination of the remaining generic components found in the tweet corpus is advised in order to have a more precise identification of the transitivity choices of the two presidencies.

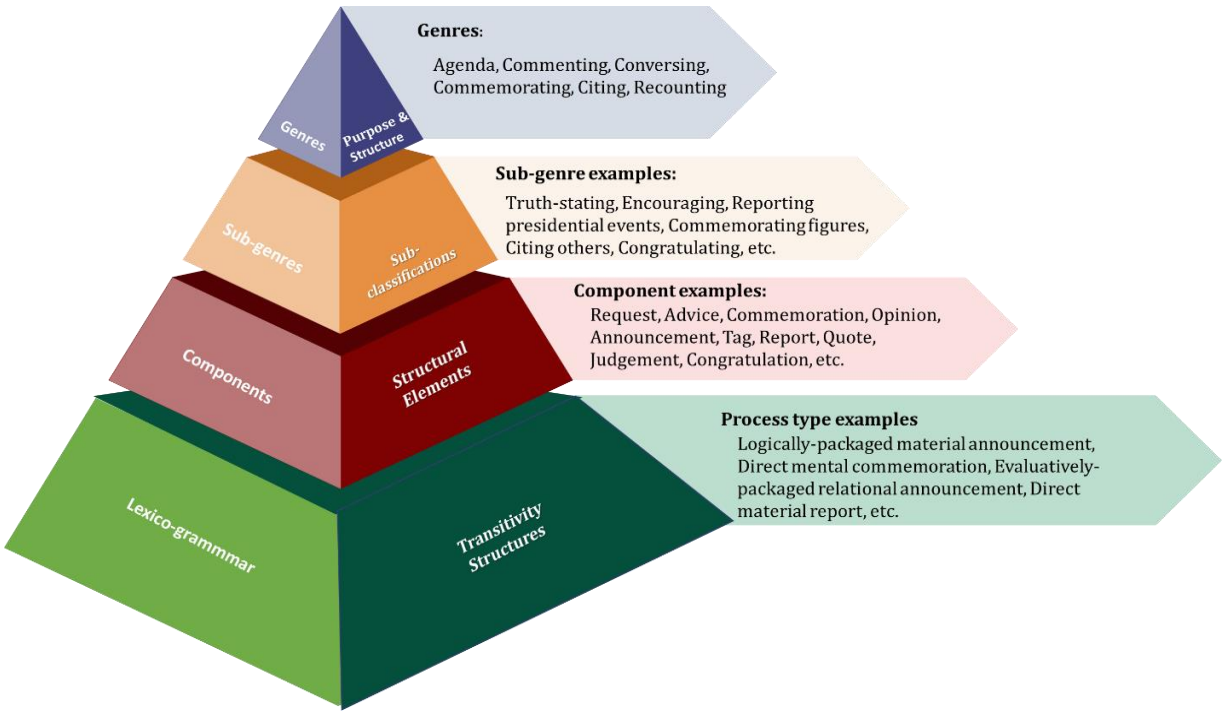


Figure 14.6 - Representation of the MPTG Model (Transitivity Realizations)

After carrying out the examination of the transitivity realizations of the tweets in Study 3, the MPTG model illustrated earlier in Figure 7.8 was updated (as seen in Figure 14.6) to include a fourth layer containing the transitivity structures of the four obligatory components examined.

Part V

(Bringing it Together)

Chapter 15

Conclusion

Being an important form of CMC, Twitter, or what is now known as 'X', has become an interesting means of communication for linguists to explore. Twitter is a platform which political leaders have resorted to using officially in order to direct their messages to their audiences. Previously, presidential representatives used traditional media forms, such as radio, television or newspaper to give information or send messages to their audiences. But lately, Twitter has reached the point of being the main and official tool of communication in many countries. It has even been the main trigger for revolutions, such as the 2011 Tunisian and Egyptian Arab Spring revolutions. For this reason, political linguists in particular have found it important to investigate the hidden and obvious meanings behind politicians' messages on this microblogging platform.

This dissertation addressed the dilemma of whether Twitter messages should be considered a text-type, a genre or in fact a set of genres. By examining the generic structures of the official tweets of the selected Egyptian and American representatives (Alsisi, Elbaradei, Shafik, Obama, Trump, Biden Pres., Biden VP, Pence and Harris), this dissertation identified a number of distinct political tweet genres used by political leaders when addressing their audiences. This thesis comprised three main studies which answer the four main research questions stated in the introduction.

The first study examined the purposes and text structures of the tweets in the corpus, in order to identify the distinct genres of tweets used by the officials. Hence, with the help of UAMCT and after corpus examination, Study 1 proposed a new genre model, Model of Political Tweet Genres (MPTG), for analyzing political tweet genres. The proposed model may help political linguists investigate the generic choices of other politicians'

tweets. The classification of the tweets into multiple genres validated the claim that Twitter is a communicative medium that contains various genres. The proposed model served as proof that tweet messages are a text-type which includes various genres. The political tweets under study were observed to be classified into six tweet genres: Agenda, Commenting, Conversing, Commemorating, Recounting and Citing.

By examining the tweets in Study 1, it was shown that the Agenda genre was the most used genre by the nine officials as it was used in 54.2% of the tweets which make up more than half of the tweets in the whole corpus. The Commenting genre was the second most used genre (28.4%). The Conversing genre came third in percentage of use (11.9%). Fourth in percentage of use was the Citing genre which the officials used in 2.5% of their tweets. The last two genres found (Commemorating and Recounting genres), were close in percentage as the former was used in 1.8% whereas the latter was used in 1.2% of their tweets. Each genre was found to have its special structural pattern which was the principle factor in identifying the six genres. Twenty-three generic elements (See Chapter 7) were observed in the whole tweet corpus and were investigated in terms of their recurrences. Five of those generic elements ('announcement', 'commemoration', 'report', 'source' and 'quote') recurred in specific genres (Agenda, Commemorating, Recounting and Citing, respectively), hence were considered obligatory components within those genres. The remaining eighteen components may(not) be part of a specific genre's pattern and were, therefore, considered optional elements. The Agenda genre for instance was noticed to have the 'announcement' as its obligatory component along with twenty other optional elements such as the request, query, commemoration, quote, tag, etc. The Commenting genre contained nineteen optional components and no obligatory components. The Conversing genre also contained optional components only (twenty-two out of the twenty-three structural elements found in all the tweets). The Commemorating genre was observed to be another genre, in addition to the Agenda

genre, containing an obligatory component ('commemoration'), along with ten other optional components. The Recounting genre was also found to have an obligatory component, 'report', as well as eight other optional generic elements. The Citing genre was the only genre to have two obligatory components ('source' and 'quote') instead of one, besides two other optional components. Thus, the statistical records extracted by the UAMCT assisted in the quantification of the component recurrences which in turn aided in the genres' identification and finally helped in building-up the MPTG model which was applied in Study 2.

The second study of the dissertation at hand was concerned with validating the MPTG model proposed in Study 1. This was done by carrying out a genre analysis and applying the MPTG model to a corpus of 1953 presidential tweets (42, 702 words). The corpus was processed by the UAMCT software which helped with the manual segmentation and annotation procedures. The UAMCT facilitated the generation of statistical reports which were later transformed into figures for a better display of the results. The tweets reflected how the nine American and Egyptian top presidential officials (Presidents, Vice Presidents and Prime Minister) communicated their messages to their public/followers via Twitter. In order to produce a comparison between the American and Egyptian presidential Twitter styles, it was first needed to produce an analysis of each official's Twitter identity. Hence, both presidencies were compared individually in terms of their officials' political affiliations (Democratic vs. Republican in the US and Constitution vs. Independent vs. Egyptian Patriotic Movement in EG), as well as, their roles in office (President vs. Vice President/ Prime Minister).

Regarding the comparison of the US presidential roles, it was observed that all the American officials (Ps and VPs) chose the Agenda, Commenting and Conversing genres the most, whereas the other three genres (Commemorating, Citing and Recounting) were

used with low percentages by the Ps and VPs. Yet, the Citing genre, which was not used by the US Presidents, was used to a small degree by the Vice Presidents. The second comparative criterion (their political parties) showed that the two parties did not differ significantly in their degree of use in most genres: Citing, Commenting, Agenda and Recounting. However, the two parties differed significantly in their use of the two remaining genres: Commemorating and Conversing.

As for the comparison within the EG leadership, it was shown that the officials' roles and affiliations combined, affected their generic choices. For example, it was observed that the EG President (who was the only representative of the Independent party in this dissertation) used the Agenda genre significantly more than the other two officials. On the other hand, both the Egyptian Vice President (who was the only representative to the Constitution party) and Prime Minister (who was the only representative to the Egyptian Patriotic Movement party) chose to use the Commenting genre more. Moreover, it was found that the Commemorating genre was rarely used by the EG officials where only the Egyptian President used it in 1.2% of his tweets. President Alsisi did not have any Recounting tweets, whereas Elbaradei and Shafik infrequently used this genre. This means that each of the EG officials used five out of the six genres in the MPTG model.

After coming out with the previous conclusions in identifying each presidency's Twitter identity, it was then fit to compare both presidencies together. There were two criteria to measuring their generic similarities and differences: overall comparison between the EG and the US officials (Presidents, Vice Presidents and Prime Minister), as well as, a comparison between the EG and US Presidents. The first criterion investigated led to the conclusion that, the EG and US presidential Twitter styles (Ps, VPs and PM combined) favored the Agenda, Commenting and Conversing genres the most. Then, the EG presidency used the Citing genre whereas the US presidency used the Commemorating

genre as their fourth most used genre. The fifth genre (Recounting) was the same in both presidencies. As for the sixth and last genre, the EG presidency used the Commemorating genre, whereas the US presidency used the Citing genre. The second criterion led to the result that Presidents of both countries favored the Agenda, Commenting and Conversing genres (1st, 2nd and 3rd in order, respectively). As for the fourth most frequent genre by Presidents of the two countries under study, the EG president chose the Citing genre, whereas the US Presidents used the Recounting genre more. The Commemorating genre came fifth in order in the case of the Presidents of both countries. It is worth mentioning that the EG President had no Recounting tweets, while the US Presidents had no Citing tweets which leaves all Presidents under study with only five out of the six genres proposed in the MPTG model. After applying the model and reaching the Egyptian and American Twitter styles, a mini-transitivity analysis was carried out in Study 3.

The third study examined the transitivity realizations in a sample of tweets containing one of four obligatory generic components ('announcement', 'report', 'commemoration' and 'source') found in the proposed model. As concluded from Study 1, there were five obligatory components in the MPTG model. The fifth component ('quote') was excluded from Study 3 as the language used did not represent the officials, but the people they were quoting. The components under study were measured in terms of their directness/packaging as well as the officials' process type choices. The components came in two forms: 'direct' or 'packaged', where the 'packaged' components contained one or more of the following categories: evaluation, invitation, promise, and/or logical reasoning. The corpus examination was processed with the help of the UAMCT where features of the examined criteria were added to the genre layer and were then manually annotated, accordingly. This, then, facilitated the statistical process by generating the

exact numbers/percentages of use of the transitivity realizations within each component investigated.

The 'direct' form of the examined obligatory components was mainly realized by material (with 'announcements': 52.6% and 'reports': 76.2%) and mental (with 'commemorations': 70%) processes. Yet oftentimes, an unexpected process type was chosen by the officials as the core process that realized the components as was the case with verbal (23.3%) and relational (24.1%) processes in 'announcement' components. The same occurred in the 'commemoration' component which had material (26.7%) and relational (3.3%) process types in some instances. This was occasionally done and might have been for the purpose of achieving their intended purposes as presidential officials.

Four categories were found in the second form ('indirect'/'packaged') of the tweets: 'evaluatively-packaged', 'invitation-packaged', 'logically-packaged' and 'promising-packaged'. The 'evaluatively-packaged' category contained components that included an evaluative expression that was embedded in the core process within the component itself. Two of the 'evaluatively-packaged' components found in the examined sample were the 'report' and 'announcement' components which were mainly realized by material processes (100% and 64.5%, respectively) that reflected actions and doings. These transitivity choices were in conjunction with dependent evaluations and attributes. Three other unexpected process types found in the 'announcement' component were the mental (3.2%), verbal (9.7%) and relational (22.6%) processes. Additionally, the 'commemoration' component was realized by only two process types: relational (50%) and mental (50%). The 'invitation-packaged' category was the second packaged form found. This category included components that contained processes realizing the component and were dependent on an invitation expression. There were only two 'invitation-packaged' components: 'announcement' and 'commemoration'.

'Announcements' were realized by four process types: relational (65%), mental (15%), material (15%) and elided verbal (5%), whereas only the mental process type was used in the invitation-packaged 'commemorations' (100%). The 'logically-packaged' category was that which contained components realized by process types that were embedded within an expression reflecting a cause or reason. Study 3 concluded that the 'announcement' component was the only component found to be 'logically-packaged' and containing a material process (100%) to realize it. Lastly, the 'promising-packaged' components depended on an expression of promise. This category was found in the 'commemoration' component solely where it was realized by the mental process (100%).

To conclude, this dissertation is a product of a three-leveled examination process. The first level focused on identifying the political tweet genres and proposing a new model for the analysis of political tweets. The second level concentrated on applying the newly proposed model on a corpus of American and Egyptian presidential tweets to carry out a comparative genre analysis of the two presidencies. The third level pinpointed the transitivity choices of the two presidencies by examining the officials' process type choices, and specifically, their generic component selections.

15.1 **Limitations and Further Research**

One of the limitations that can be claimed for this dissertation is that it did not investigate all the generic components of the MPTG model nor did it carry out a complete SFG analysis by investigating the lexico-grammatical choices through the three metafunctions. This was due to time limitation and for the purpose of providing a conceptualization for the new model and its suggested implications. Another limitation is that the Egyptian corpus was limited to three officials only, whereas the American corpus contained six officials. This was due to the restricted use of Twitter by the EG

presidency in comparison to the US presidency. All these points can be addressed in future research.

Further research could apply the MPTG model to presidencies from other cultures as well as to politicians other than presidential officials. Also, further research is called upon to investigate the transitivity choices of all twenty-three components in the MPTG model for a clearer overview of politicians' transitivity choices within the frame of the genres of political tweets. Moreover, the application of the model on verbal exchanges on other social media platforms, such as Facebook, Instagram, TikTok, YouTube, etc., could be carried out. The dissertation also suggests further research that would extend the model to include the visual aspects of Twitter and other social media platforms, such as images, videos, emoticons, etc. These aspects may or may not lead to accommodating the model to identifying more genres and/or different realizations to the generic components. Finally, a comparison between the examined officials' accounts along with their private accounts is also recommended.

Conclusión

Al ser Twitter, o lo que ahora se conoce como "X", una forma importante de Comunicación Mediada por Computadoras (CMC), se ha convertido en un medio de comunicación interesante para que lo exploren los lingüistas. Twitter es una plataforma que los líderes políticos vienen utilizando de forma oficial para dirigir fmensajes a sus audiencias. Anteriormente, los representantes presidenciales utilizaban medios de comunicación tradicionales, como la radio, la televisión o los periódicos, para dar información o enviar mensajes a sus audiencias. Pero últimamente Twitter se ha convertido en herramienta principal y oficial de comunicación en muchos países. Incluso ha sido el principal desencadenante de revoluciones, como las revoluciones de la Primavera Árabe de Túnez y Egipto del 2011. Por esta razón, los lingüistas, en particular los estudiosos del discurso político, han considerado importante investigar los significados ocultos y los obvios que hay detrás de los mensajes de los políticos en esta plataforma de microblogging.

Este estudio ha abordado el dilema de si los mensajes de Twitter deberían considerarse un tipo de texto, un género o, de hecho, un conjunto de géneros. Mediante el estudio de las estructuras genéricas de los tweets oficiales de una selección de representantes egipcios y estadounidenses seleccionados (Alsisi, Elbaradei, Shafik, Obama, Trump, Biden Pres., Biden VP, Pence y Harris), esta tesis ha identificado diferentes géneros de tweets políticos que los líderes políticos utilizan cuando se dirigen a sus audiencias. Esta tesis consta de tres estudios que responden a las cuatro preguntas de investigación principales planteadas en la introducción.

El primer estudio ha examinado los propósitos y las estructuras textuales de los tuits del corpus, con el fin de identificar los distintos géneros de tuits utilizados por los funcionarios. Con la ayuda del software UAMCT y tras examinar el corpus, el Estudio 1

propone un nuevo modelo de género, el Modelo de Géneros de Tweets Políticos (MPTG), para analizar los géneros de tweets políticos. El modelo propuesto puede ayudar a los lingüistas del lenguaje político en sus investigaciones sobre las elecciones genéricas de los tuits de otros políticos. La clasificación de los tweets en múltiples géneros ha validado la afirmación de que Twitter es un medio comunicativo que contiene varios géneros. El modelo propuesto ha servido como prueba de que los mensajes de tweet son un tipo de texto que incluye varios géneros. Se observó que los tuits políticos estudiados se clasificaban en seis géneros de tuits: Agenda, Comentario, Conversación, Conmemoración, Recuento y Cita.

Al examinar los tuits del Estudio 1, se ha observado que el género Agenda fue el más utilizado por los nueve funcionarios ya que fue utilizado en el 54,2% de los tuits, lo que representa más de la mitad de los tuits de todo el corpus. El género Comentario fue el segundo género más utilizado (28,4%). El género Conversación ocupó el tercer lugar en porcentaje de uso (11,9%). En el cuarto lugar en porcentaje de uso encontramos el género Cita, que los funcionarios utilizaron en el 2,5% de sus tuits. Los dos últimos géneros encontrados (Conmemoración y Recuento), obtuvieron resultados cercanos en porcentaje de uso ya que el primero fue utilizado en el 1,8% mientras que el segundo fue utilizado en el 1,2% de sus tuits. Se ha descubierto que cada género tiene su propio patrón estructural, que fue el factor principal para identificar los seis géneros. En todo el corpus de tweets se han observado veintitrés elementos genéricos (ver Capítulo 7) y se han investigado en términos de sus recurrencias. Cinco de esos elementos genéricos ('anuncio', 'conmemoración', 'informe', 'fuente' y 'cita') se repiten en géneros específicos (Agenda, Conmemoración, Recuento y Cita, respectivamente), por lo que se han considerado componentes obligatorios dentro de esos géneros. Los dieciocho componentes restantes pueden (o no) ser parte del patrón de un género específico y, por lo tanto, han sido considerados elementos opcionales. Se ha observado en el corpus que

el género Agenda, por ejemplo, tiene el "anuncio" como componente obligatorio junto con otros veinte elementos opcionales, como solicitud, consulta, conmemoración, cita, etiqueta, etc. El género Comentario contiene diecinueve componentes opcionales y ningún componente obligatorio. El género Conversación también contiene únicamente componentes opcionales (veintidós de los veintitrés elementos estructurales encontrados en todos los tweets). Se ha observado que el género Conmemoración es otro género, además del género Agenda, que contiene un componente obligatorio ("conmemoración"), junto con otros diez componentes opcionales. También se ha encontrado que el género Recuento tiene un componente obligatorio, "reportaje", así como otros ocho elementos genéricos opcionales. El género de Cita fue el único que tenía dos componentes obligatorios ('fuente' y 'cita') en lugar de uno, además de otros dos componentes opcionales. Por lo tanto, los registros estadísticos extraídos por UAMCT han permitido cuantificar las recurrencias de los componentes, lo que a su vez ha ayudado a la identificación de los géneros y finalmente a construir el modelo MPTG que se ha aplicado en el Estudio 2.

El segundo estudio de la tesis que nos ocupa se ha ocupado de validar el modelo MPTG propuesto en el Estudio 1. Esto se ha realizado mediante un análisis de género y aplicando el modelo MPTG a un corpus de 1953 tweets presidenciales (42 702 palabras). El corpus fue procesado por el software UAMCT, que ayudó con los procedimientos manuales de segmentación y anotación. El UAMCT facilitó la generación de informes estadísticos que luego fueron transformados en cifras para una mejor visualización de los resultados. Los tuits ha reflejado cómo los nueve altos funcionarios presidenciales estadounidenses y egipcios (presidentes, vicepresidentes y primer ministro) comunicaron sus mensajes a su público/seguidores a través de Twitter. Para realizar una comparación entre los estilos de Twitter presidencial estadounidense y egipcio, primero fue necesario realizar un análisis de la identidad de Twitter de cada funcionario. Por lo

tanto, ambas presidencias se compararon individualmente en términos de las afiliaciones políticas de sus funcionarios (Demócrata versus Republicano en los EE. UU. y Constitución versus Independiente versus Movimiento Patriótico Egipcio en Egipto), así como sus roles en el cargo (Presidente versus Vicepresidente / Primer Ministro).

En cuanto a la comparación de los roles presidenciales de Estados Unidos, se ha observado que todos los funcionarios estadounidenses (Ps y VPs) eligieron más los géneros Agenda, Comentario y Conversación, mientras que los otros tres géneros (Conmemoración, Cita y Recuento) fueron utilizados con porcentajes bajos. por los presidentes y vicepresidentes. Sin embargo, el género de citas, que no fue utilizado por los presidentes de Estados Unidos, sí fue utilizado en pequeña medida por los vicepresidentes. El segundo criterio comparativo (sus partidos políticos) muestra que los dos partidos no diferían significativamente en su grado de uso en la mayoría de los géneros: Cita, Comentario, Agenda y Recuento. Sin embargo, los dos partidos diferían significativamente en el uso de los dos géneros restantes: Conmemoración y Conversación.

En cuanto a la comparación entre los líderes egipcios, se ha puesto de manifiesto que la combinación de roles y afiliaciones de los funcionarios afectaron sus elecciones genéricas. Por ejemplo, se ha observado que el Presidente de Egipto (que fue el único representante del partido Independiente en esta tesis) utilizó el género Agenda significativamente más que los otros dos funcionarios. Por otro lado, tanto el vicepresidente egipcio (que era el único representante del partido de la Constitución) como el primer ministro (que era el único representante del partido Movimiento Patriótico Egipcio) optaron por utilizar más el género de Comentario. Además, se ha descubierto que los funcionarios de Egipto rara vez utilizaban el género conmemorativo, y sólo el presidente egipcio lo utilizaba en el 1,2% de sus tuits. El presidente Alsisi no publicó ningún tuit de Recuento, mientras que

Elbaradei y Shafik rara vez utilizaron este género. Esto significa que cada uno de los funcionarios de Egipto utilizó cinco de los seis géneros del modelo MPTG.

Después de llegar a las conclusiones anteriores al identificar la identidad de Twitter de cada presidencia, fue apropiado comparar ambas presidencias juntas. Había dos criterios para medir sus similitudes y diferencias genéricas: una comparación general entre los funcionarios del gobierno de Egipto y de los EE.UU. (presidentes, vicepresidentes y primer ministro), así como una comparación entre los presidentes de Egipto y los EE.UU. El primer criterio investigado llevó a la conclusión de que los estilos de Twitter presidencial de Egipto y de EE. UU. (Ps, VPs y PM combinados) favorecieron más los géneros Agenda, Comentario y Conversación. Luego, la presidencia de Egipto utilizó el género de Cita, mientras que la presidencia de EE. UU. utilizó el género de Conmemoración como el cuarto género más utilizado. El quinto género (Recuento) fue el mismo en ambas presidencias. En cuanto al sexto y último género, la presidencia de Egipto utilizó el género de Conmemoración, mientras que la presidencia de Estados Unidos utilizó el género de Cita. El segundo criterio llevó al resultado de que los presidentes de ambos países favorecieron los géneros Agenda, Comentario y Conversación (1º, 2º y 3º en orden, respectivamente). En cuanto al cuarto género más frecuente en los presidentes de los dos países estudiados, el presidente de Egipto eligió el género de Cita, mientras que los presidentes de Estados Unidos utilizaron más el género de Recuento. El género Conmemoración ocupó el quinto lugar en el caso de los Presidentes de ambos países. Vale la pena mencionar que el presidente de Egipto no tuvo tweets de recuento, mientras que los presidentes de EE. UU. no tuvieron tweets de Cita, lo que deja a todos los presidentes estudiados con solo cinco de los seis géneros propuestos en el modelo MPTG. Después de aplicar el modelo y llegar a los estilos de Twitter egipcio y estadounidense, se llevó a cabo un pequeño análisis de transitividad en el Estudio 3.

El tercer estudio examinó las realizaciones de transitividad en una muestra de tweets que contienen uno de los cuatro componentes genéricos obligatorios ('anuncio', 'informe', 'conmemoración' y 'fuente') que se encuentran en el modelo propuesto. Como se concluyó en el Estudio 1, había cinco componentes obligatorios en el modelo MPTG. El quinto componente ("cita") se excluyó del Estudio 3 porque el lenguaje utilizado no representaba a los funcionarios, sino a las personas que estos citaban. Los componentes bajo estudio se midieron en términos de su franqueza/empaquetado, así como las elecciones del tipo de proceso de los funcionarios. Los componentes se presentaban en dos formas: "directos" o "empaquetados", donde los componentes "empaquetados" contenían una o más de las siguientes categorías: evaluación, invitación, promesa y/o razonamiento lógico. El examen del corpus se procesó con la ayuda del UAMCT, donde las características de los criterios examinados se agregaron a la capa de género y luego se anotaron manualmente en consecuencia. Así, esto facilitó el proceso estadístico mediante la generación de los números/porcentajes de uso exactos de las realizaciones de transitividad dentro de cada componente investigado.

La forma "directa" de los componentes obligatorios examinados se realizó principalmente mediante procesos materiales (con "anuncios": 52,6% e "informes": 76,2%) y mentales (con "conmemoraciones": 70%). Sin embargo, a menudo, los funcionarios eligieron un tipo de proceso inesperado como el proceso central que realizó los componentes, como fue el caso de los procesos verbales (23,3%) y relacionales (24,1%) en los componentes de "anuncio". Lo mismo ocurrió en el componente de "conmemoración" que tuvo procesos de tipo material (26,7%) y relacional (3,3%) en algunos casos. Esto se hizo ocasionalmente y podría haberse hecho con el propósito de lograr los propósitos previstos como funcionarios presidenciales.

Se encontraron cuatro categorías en la segunda forma ('indirecta'/'empaquetada') de los tweets: 'empaquetada evaluativamente', 'empaquetada de invitación', 'empaquetada

lógicamente' y 'empaquetada prometedoraamente. La categoría “empaquetada evaluativamente” contenía componentes que incluían una expresión evaluativa que estaba integrada en el proceso central dentro del componente mismo. Dos de los componentes “evaluativamente empaquetados” que se encontraron en la muestra examinada fueron los componentes de “informe” y “anuncio”, que se realizaron principalmente mediante procesos materiales (100% y 64,5%, respectivamente) que reflejaban acciones y hechos. Estas opciones de transitividad aparecían junto con evaluaciones y atributos dependientes. Otros tres tipos de procesos inesperados encontrados en el componente de "anuncio" fueron los procesos del tipo mental (3,2%), verbal (9,7%) y relacional (22,6%). Además, el componente de “conmemoración” se realizó mediante sólo dos tipos de procesos: relacional (50%) y mental (50%). La categoría "empaquetado por invitación" fue la segunda forma empaquetada encontrada. Esta categoría incluía componentes que contenían procesos que realizaban el componente y dependían de una expresión de invitación. Sólo había dos componentes de "empaquetados por invitación": "anuncio" y "conmemoración". Los 'anuncios' se realizaron mediante cuatro tipos de procesos: relacional (65%), mental (15%), material (15%) y verbal elidido (5%), mientras que sólo se utilizó el tipo de proceso mental en las 'conmemoraciones' empaquetadas por invitación' (100%). La categoría "empaquetada lógicamente" es aquella que contiene componentes realizados por tipos de procesos que estaban integrados dentro de una expresión que reflejaba una causa o razón. El estudio 3 concluyó que el componente de “anuncio” era el único componente que estaba “lógicamente empaquetado” y contenía un proceso material (100%) para realizarlo. Por último, los componentes “empaquetados de promesas” dependían de una expresión de promesa. Esta categoría se encontró en el componente de “conmemoración” únicamente donde se realizó mediante el proceso mental (100%).

Para concluir, esta tesis es producto de un proceso de examen de tres niveles. El primer nivel se ha centrado en identificar los géneros de tuits políticos y proponer un nuevo modelo para el análisis de los tuits políticos. El segundo nivel se ha concentrado en aplicar el modelo recientemente propuesto a un corpus de tuits presidenciales estadounidenses y egipcios para llevar a cabo un análisis comparativo de género de las dos presidencias. El tercer nivel ha identificado las opciones de transitividad de las dos presidencias examinando las opciones de tipo de proceso de los funcionarios y, específicamente, sus selecciones de componentes genéricos.

15.2 **Limitaciones e investigaciones adicionales**

Una de las limitaciones que se pueden alegar para esta disertación es que no ha investigado todos los componentes genéricos del modelo MPTG ni llevado a cabo un análisis de gramática sistémico-funcional (SFG) completo mediante la investigación de las elecciones léxico-gramaticales a través de las tres metafunciones. Esto se ha debido a limitaciones de tiempo y para proporcionar una conceptualización para el nuevo modelo y sus implicaciones. Otra limitación es que el corpus egipcio se limitó a tan solo tres funcionarios, mientras que el corpus estadounidense contenía seis funcionarios. Esto se ha debido al uso restringido de Twitter por parte de la presidencia de Egipto en comparación con la presidencia de EE.UU. Todos estos puntos pueden abordarse en futuras investigaciones.

Investigaciones futuras podrían aplicar el modelo MPTG a presidencias de otras culturas, así como a políticos distintos de los funcionarios presidenciales. Además, se requiere más investigación para estudiar las opciones de transitividad de los veintitrés componentes del modelo MPTG con el objeto tener una visión más clara de las opciones de transitividad de los políticos dentro del marco de los géneros de tweets políticos. Además, se podría llevar a cabo la aplicación del modelo en intercambios verbales en otras plataformas de redes sociales, como Facebook, Instagram, TikTok, YouTube, etc.

Esta tesis también sugiere investigaciones adicionales que ampliarían el modelo para incluir los aspectos visuales de Twitter y otras plataformas de redes sociales, como imágenes, vídeos, emoticones, etc. Estos aspectos pueden llevar o no a adaptar el modelo para identificar más géneros y /o realizaciones diferentes a los componentes genéricos. Finalmente, también se recomienda una comparación entre las cuentas de los funcionarios examinados y sus cuentas privadas.

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