

Humorous Ideology across the FB AFACON-19
Defeat Construal: A Pragma-Semantic Study

الأيدولوجية الساخرة لهزيمة المنتخب المصري في كأس الأمم
الأفريقية-٢٠١٩ عبر ميمات الفيس بوك: دراسة تداولية - دلالية

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Abstract

This study is an attempt to present a content-based reading of the humorous taxonomy that is construed across the AFACON-19 sport defeat art.net from a pragma-semantic perspective. The art.net humorous taxonomy refers to both the senders and the receivers' common shared socio-cultural stereotypes that elaborate the interpretive inference-based apprehension of the online jokes. This study employs the Intersecting Circles Model that provides a broader sense of linguistic and socio-cultural inferential interpretation base depending on seven-based jokes type (Yus, 2013). The data of the present study is the collected art.net Face Book posts of the AFACON-19 defeat construal. The results of the study show: 1) the specific announcement pun use across multiple-based multimodal FB humorous sport defeat thread; 2) the FB users' ability to conduct a standardized orthographic written texting though the online conventional features; 3) the cooperative principle/CP maxims' crucial role in interpreting the humorous message; and 4) the extended humorous pragma-semantic taxonomy of the sport defeat.

Keywords: Humor, Semantic Script, Construal, Face Book, Ideology

الأيدولوجية الساخرة لهزيمة المنتخب المصري في كأس الأمم الأفريقية-٢٠١٩ عبر مييمات الفيس بوك: دراسة تداولية- دلالية

ملخص

تحاول هذه الدراسة عرض تداولي-دلالي للمحتوي الساخر لهزيمة المنتخب المصري في كأس الأمم الأفريقية وذلك من خلال مييمات الفيس بوك الدرامية. ويشير التصنيف الساخر للمشاهد الفنية المتداولة عبر الانترنت الي نمطية القوالب الاجتماعية والثقافية بين المرسل والمستقبل والتي من دورها تفسير الاستنتاجات الدلالية للنكات المتداولة عبر الانترنت. وتستخدم هذه الدراسة منهجية الدوائر (الحلقات) المتداخلة والتي تدعم الاستنتاجات الثقافية-الاجتماعية اللغوية معتمدة علي سبع أنواع من النكات (Yus, 2013). وتتكون عينة الدراسة من مييمات الفيس بوك الساخرة لهزيمة المنتخب المصري في كأس الأمم الأفريقية-٢٠١٩, وقد أوضحت نتائج الدراسة ما يلي: (١) استخدام التورية ذات طابع موضوعي مخصص لعرض الهزيمة: (٢) قدرة مستخدمي الفيس بوك على الحفاظ على النسق الهجائي للكتابة باللغة العربية بالرغم من سمات الكتابة عبر الانترنت: (٣) دور مبدأ التعاون الرئيسي في تفسير النكات الساخرة: (٤) التمدد اللغوي التداولي-الدلالي لهزيمة المنتخب المصري.

الكلمات الدالة: النكات (السخرية)، النص الدلالي، المعتقد، فيس بوك، أيدولوجية

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1.0 Theoretical Background and Statement of the Problem

Online talk-in-interaction in relation to the social structure displays the social organization across face-to-face or internet interactions. It is taken for granted that the Internet interaction displays prominent linguistic features that characterize the online interaction from the conventional social interaction (Crystal, 2001 and Herring, 1996). In this study, the relation of linguistic structure to the sociologies, i.e., ethnographic features refer to the dominant and pervasive language use. The medium of communication, e.g. Face Book, imposes particular verbal behaviors that may or not affect the conventional use of language (Wardhaugh and Fuller, 2015, p. 15). In other words, the study of mundane conversation reflects the consistency of the social behavior and structure. Accordingly, the conventional pervasiveness of the Egyptian posts across FB walls identifies the stable humorous patterns (in Holmes and Wilson, 2017).

Literally, humorous patterns are partially expressed by the verbal behavior depending on wordplay where the set of semantic relations are conducted to create an incongruent meaning across a definite context (Attardo, 1994, p. 237). Therefore, humor may be described in light of register theory. The register clashes reflect the intersectional-based references and/or inferences across text-linguistics that establishes the 'evocation' registered expressions (p. 236). The evocational expressions point out the incongruent-based value of the humorous expressions. The evocation-based references represent the individual's style or the selected stylish level of talk that may integrate the degrees of formality, familiarity, solidarity, and power (p. 233). The integrated styles across various situations render a sense of contextual style that describes the situational dots and consider the audience design where regular stratification is designed (Coupland, 2007, pp. 35-37). Thus, stylistic register humor provides a sustainable circuit of style-preferences use. The pragma-stylistic contexts may reflect and/or raise particular talk-in-interaction which renders speech communities definite ideology. The

present study attempts to approach humor-based art.net docu drama posts across the defeat construal so as to shed light on the register stylistic preferences of the apparent ideology.

Verbal Humorous: Defined

Humor can be seen in light of the controversies between the prime situation interpretation and the triggered representation and/or the speakers' ability of violating the schematized expectations that may be conducted across language levels and various situational domains (Bryant and Gibbs Jr., 2015, p. 149). Verbal humor-based interaction is elaborated in light of the cognitive ability of interpreting the provided information packages that may display explicit and/or implicit amount of information (Yus, 2013, p. 59). The information packages are processed upon through the lexico-syntactic and/or –semantic constructions that display an incongruent sense (Simpson, 2004, p. 45). The verbal-humor incongruence shows the violation of the Cooperation Principles/CP (Grice, 1975). The CP maxims are classified in relation to the sufficient information provision across the quantity, quality, manner, and relation (Leech, 1983). The nature of information delivery may mislead the readers by eliminating, reducing, and deleting some of the factual text-based meanings and affect the text interpretations. The information-based interaction requires an awareness of the socio-cultural frames and the common linguistic repertoire (Yus, 2013, p. 59). Moreover, the information display preferences and conventionalities reflect the registered humor where stylistic variations serve an independent role (Simpson and BousField, 2017, p. 186).

Semantically, the common linguistic as well as the conventional frames schematize the humorous preferences and the accessible interpretations for both the senders and the receivers (Yus, 2013, p. 60). This schematization establishes the semantic script where the available readings of the eco-story are conducted (Attardo, 1994, p. 203). The eco-story taxonomic script shows the eco-conventional information classification: 1) explicit information or implicit information (i.e., propositional context); 2) hearer's background information; and 3) cultural stereotypes-based information (Yus, 2013, p. 60). The three levels of information elaborate the '*Intersecting Circles Model*' (p. 60).

The model provides seven types of jokes' that include; homophony phonetic similarity, conceptual adjustment, sub-sentential utterances, syntactic organization, polysemy, and reference assignment (p. 61). These seven jokes types reflect a comprehensive view of the CP maxims' use so as to render a detached-based productivity of pragma-semantic frames that may serve a social goal (socialization) or personal goal (individual experience (Leech, 1983, p. 94). Thus, the ideational (i.e., grammar) as well as the interpersonal (i.e., pragmatic) rhetorical functions are elaborated (p. 56). The two-functions that are the group/individual are to be elaborated by the socio-common shared background. In other words, comprehension is reflected through the mutual relevant structures.

Computer-mediated-Discourse/CMD

Generally speaking, the FB displays online locality (Davies, 2011, p. 228). The online locality licenses an interactive writing spaces' digitization representing the new digitized practices across intertextual references, namely entextualisation that establishes link/s between the real and the virtual world (Jones, Chick, and Hafiner, 2015, pp.1-4). Entextualisation reflects the virtual constructed knowledge; the newly social roles, apparent identities, conceptualized beliefs, the projected self-reflection, and indefinite socio-cognitive creativity in relation to linguistic production (Coupland, 2007, p, 11). The new innovative space shows the integration of the registered genres with various cultures through the dialect level-varieties (Bahatia, 2014, p. 187). The registered genre is seen as the regular dynamic force of the group practices (p. 187). Thus, the virtual world practices re-define the meaning of identity and digitized discourse (Jones et al., 2015, p. 5). The online interaction permits self-entextualisation so as to represent the self-tracking of online practices as information circuit (Jones, 2015, pp. 28-29). Thus, the digitized self-entextualisation records the eco-verbal behaviors that construe the self-product across various verbal behaviors (Kaplan, 1986, p. 177).

Linguistic digitized-discourse, namely Netspeak that displays spoof, trolling, flaming, and lurking across various social roles, represents sub-cultures (Crystal, 2006, pp. 54-63). The sub-cultures' representations construct the Internet dialectology where playful slang of the Internet lexicon, blog jargon, core-based phonemes, and texting are experienced

as a result to the physical context (pp. 57-65). Thus, wordplay that is naturally produced in face-to-face communication may be represented in online communication in a/symmetric manner.

Generally, CMD across the Internet interaction has been conducted in various studies that point to the role of the social networkings as a medium of transitive sociability and/or the language learning role. The transitive sociability is conducted across (Abdul-Kadir, 2012; Indra, 2018; Magwaro, Odhiambo, and Owala, 2018; and Mwithi, Ndambuki, and Nabea, 2016). The semiotic articulation of FB learners' inter-relational syntactic-semantic writings is examined by (Eijansantos, 2018). The role of FB in language learning is conducted across (Dressler and Dressler, 2016; Fahad, 2016; Lantz-Andersson, 2018; and Sen, 2016). Thus, it seems that humor across the AFACON 19 has not been adequately investigated.

Aim of the Study

This study aims at investigating the Egyptian Arabic humorous proto-stylistic features that took place via FB discursive practices across the defeat sport construal. The nature of the performed language serves a duality-based function; 1) reflecting the actual local-identity of the Egyptian user that is apparently reflected in online ideology; and 2) uncovering the humorous pragma-semantic extension. Thus, the present study proposes the following question, Q1. To what extent do the pragma-stylistic preferences reflect the humorous Egyptian sport construal?

Description of the Study

Database

The data used in this study are the net.art docu-drama posts via FB walls; sixteen docu-drama FB scenes. The docu-drama posts represent the sport defeat construal of AFACON-19. They are collected from the researcher's news feed and/or commented by others.

Framework of Analysis

This study adopts a qualitative pragma-semantic framework of analysis that deals with the informativity-based classification of jokes into seven types (Yus, 2013, p. 59). This classification depends on the mutual comprehension of the Cooperation Principle/CP and Politeness

Principle/PP (Leech, 1983, pp. 132-133). The CP and PP rely mainly on the extent eco- and co-information-based content are discursively interacted. The '*Intersecting Circles Model*' is composed of pragma-stylistic features such as; homophony, phonetic similarity, conceptual adjustment, sub-sentential utterances, syntactic organization, polysemy, and reference assignment that can be included under 'pun'. These classifications represent the humorous interpretive ability of the intentional force that is divided into; incongruent and multi-layered language levels use; and not-integrated in the (non) humorous conversation. The two intentional-based interpretive forces refer to manipulating the implicit, explicit, and socio-cultural references (Yus, 2013, p. 61).

Procedure of Analysis

The qualitative analysis of the collected construal data starts with dividing the jokes into information chunks with reference to the denotative/connotative interpretive sense. The divided-based chunks represent some relevant proto-stylistic features that display the seven-joke rhetorical features under the 'pun' classification.

Analysis and Discussion

The content-based analysis of the FB humorous docu-drama posts provides comprehensive pragma-stylistic feature-analysis where the pre-assumed jokes types are included; the explicit/implicit information units; contextual features; and script knowledge. The present data shows mutually-adjusting attempts due to the relevant shared background and the accessible comprehended information packages according to the pragma-relevance that is approached not only by the linguistic terms but also the contextual factors (Wilson and Sperber, 2012, p. 15). The relevance-based meaning requires a cognitive awareness of the senders' intentional force.

Accordingly, the semantic humorous script across FB docu-drama posts is presented in light of overlapping or non-overlapping the expected semantic docu-drama networks. The semantic frame reflects the taxonomy of the 'construal' in a humorous sense (Attardo, 1994, p. 112). The taxonomy reflects the hierarchical order that is developed across the

linguistic structure that is depicted through the linguistic structure of the CMD context-based intersecting circle model that is elaborated in 'pun' use.

Stylistically, the humorous sense is approached across two basic methods; the first deals with stylistic incongruity where two contextually-based situations are opposed to each other. The second deals with the linguistic incongruity at language level (Attardo, 2017, p. 159). Pun, as a stylistic device, presents two unrelated meanings where double meanings are closely expressed so as to approach two worlds where one is the real and the other is the hypothesized (Attardo, 1994, p. 129). In this sense, the two established worlds evoke the audiences' mental capacities to apprehend the juxtaposition of script opposition (Attardo, 2017, p. 160).

Analytically, the pun is analyzed in light of its two relevant senses; Sense1/S1 and Sense2/S2 (Attardo, 1994, p. 128) and its simple or polysemy constructions. The pun is reflected through; a) the semantic mismatch between the lexicals; and b) the inappropriateness between the senders'/receivers' world and the hypothesized world of the audience (p. 129). The interpretation of the pun is experienced across relevant references and/or inferences across three operations: a) no announcement at all; b) non-specific announcement; and c) specific announcement so as to realize the strings punned upon (p. 130). Puns may be conducted at various levels of language; the phonemic and/or the lexico-morphological constructions; thus it reflects the linguistic properties in a given society; the cognitive management of the initiated story/claim; the available linguistic repertoire, the information circuit, and meaning dynamicity.

The most striking result across the sport defeat thread is the specific announcement pun that elaborates three different punned upon strings; the politics string; the education string; and the sport string. The punned upon strings extend the semantic taxonomy of the [+defeat]. The punned upon strings are comprehended given the common-shared background; thus, it rests upon the sufficient information display, the relevance meaning links; and the appropriateness of the provided responses. The 'pun' is realized between the segments of language levels where implicit/explicit/contextual and script knowledge is conducted in a

particular manner (Simpson, 2003, p. 20). Puns can be investigated through the lexico-morphological level in light of morpho-syntactic constructions that serve the function of a/symmetric semantic meanings (Attardo, 1994, p. 113). The following examples display the humorous sport script across FB docu-drama posts.

Political-based Pun Specific Announcement

The political-string overlapping comprehensibility is employed across the FB posts in one simple word and across group of words; polysemy and antonym.

Table (1)
Political-based Pun Specific Announcement

Arabic FB posts	Transliteration	Translation
FB-1		
بقولك يا كامل...فندم يا ريس... تعرف تدريب كوره	Ba'w'lak Kamelllafandim rayis ti'raf tidarab kurah	ya ya to train football
FB-3		
اقول للريس ايه يا شربيني!!!المنتخب اللي كان هينسي الناس زيادة اسعار البنزين، خرج من البطولة	a'ul llrayis almuntakhab alli kan haynasi alnas zayadat 's'ar albanziin kharaj min albutulah	'yh Sherbiny to the President, Ah!!! The national team that is assumed to disguise the folk to forget the increment of Petrol has gone out.
FB-14		
مساء الخير يا شعب بانس يا مفرهدين من الحر، يا خارجين من دور ال ١٦ يا مرفوعين من الدعم.	Masa' ilkhair ya sha'b ba'is, Ya mifrhadiin min alhar, Ya kharjeen min due al 16, Ya marfu'iin min ilda'm.	Hey people, who are wretched, suffer from extreme hot, are out from the champion at round 16, and are free from support, Good evening!
FB-16		

خسرنا!!!	Khsirna	Losers!!!
طب على فكرة بقا احنا	Tab 'la fikrah baqa ihna	Okay (all right), we
مش هنسكت علي زيادة	mish haniskut 'la	will not forget all about
البنزين	zayadit al banziin	the petrol price raise.

Transliteration adapted from Kamel, Gindi, and El-Kholi (2009)

In FB-1, the FB users have relied on the multimodal representation of visual-based humor where mutual comprehension is employed to detect the mis/match of the verbal behavior. The one word [president/sir ريس] as indicated in the visual-based scene establishes the second distanced context where the audience is explicitly derived to be involved in. The content word president evokes an extended set of relevant semantic lexemes such as; politics, presidency, ministers, country, government among other relevant words that don't belong to the intended sport defeat script. This script is stressed by the social deictic term as extending the [+political] evocational expression. On the other hand, the prime lexemes [كوره/تدريب/train/ball] extend the real [+sport] semantic frame. The evocational deictic term establish the incongruent relation between the two worlds.

Moreover, the [+political] overlapping across the FB-3 is conducted as the president, as visualized in the docu-drama post, does react to the political decisions in incongruent group of words. The two worlds of [+sport] and [+politics] are constructed in relation to the national team defeat. The political world serves unreal world that is evoked by group of words that are [زيادة اسعار البنزين/petrol increment]. And the prime world is designed in the explicit rhetorical question. The explicit information packages are linked to the implicit comprehensibility of the incongruent/detached worlds. The [+political] semantic extension is increased through the elaborated propositional networks. The extended semantic frames either in relation to the prime [+sport] or the triggered [+politics] reflect the encyclopedic knowledge that constitute the mental model (Saeed, 2009).

Furthermore, the [+political] semantic frame through pun overlapping is conducted across FB-14, where there is a variety of evoked scripts. In FB-14, the humorous taxonomy is elaborated across various

semantic propositional meanings that provide an attitudinal description to the public. In other words, the whole satirical statement possesses lexico-homophonic and -homographic formulations that classify the fans, the team, and the footballers. Therefore, there are five elaborated incongruent semantic scripts that belong to the economic status, social classes, weather-effect, champion-defeat, and the political-scenarios given the relevant-political decisions. Pun-formulation, in terms of multiple-based incongruent words, lets the users escape from the factual daily situation, widens the appraised-value description (White, 2011). The apparent morpho-lexical constructions reflect the inclusivity to the Egyptian socio-cultural context. The expanded semantic scripts provide a containment schema that includes various irrelevant/distanced contexts (Saeed, 2009, p. 367). As a consequence, the sport prime is triggered mainly in and for political domain. The political context possesses multiple scenarios that are limited in this study to the petrol increment. However, the second-constituted world is a detached world that bears propositional references and/or inferences on the level of the simple word or the deictic term. The pragmatic indexicalities reflect the mutual relevance comprehension.

The [+political] semantic extension is realized at FB-16 where the users provide an excessive amount of information by the verb form and the inclusive pronoun-addition that display the in-group connections to the team. The symmetric contextual effect on the FB users is experienced in light of the political string and its triggered [petrol increment]. The schematized political script reflects the same pragmatic appraisal that is against the petrol increment (White, 2001). The discursiveness of the political string across the previously mentions punned upon strings enforce and intensify the link between; the FB-users, the sport defeat; the political strings; detailed petrol increment; the liberty-based discursive performance. Stylistically, the FB-docu drama starts with information excessiveness by the overgeneralized information package. The [+defeat] script is increased by the punned upon political strings. The schematized script is expressed across the triggered schemas; the public reaction and the eco-socio-economic status of 'petrol increment'. The political string designs the first world that is concerned with the real fact of the champion defeat. The second world is concerned with the explicit information of the

hypothesized world of the petrol increment. The two semantic scripts provide an incongruent reflection of the whole situation (sport defeat) and the public's planned-reaction.

Education-based Pun Specific Announcement

Moreover, the pun specific announcement is conducted across the socio-educational status string that appears through two docu-drama FB-posts. In FB-6 and -12,

Table (2)
Education-based Pun Specific Announcement

Arabic FB Post	Transliteration	Translation
FB-6		
طالما المنتخب ملوش في الرياضة طب ما يحول أدبي	Talama: montakhab malush fi alrayahdh tab ma yahwl adabi	al if the national team is not interested in sports, why doesn't it transfer to the literary section (i.e., why doesn't it experience another job
FB-12		
لما تطلع اول المجموعة وانت مش عارف ازاي	lama titla' a'wal ilmajmou'a wa intah mish 'arif izzhay	when you become the top of the group and you don't know how

The overlapping is conducted while moving across two punned upon strings; the prime [+sport] script and the other hypothesized world of the educational stages and preferences. The opening conditional-if establishes two world senses with two cognitive paths (Goldberg, 1995); the first is a negative-based description of the national-team performance that will pave the way for another hypothetical world of the educational life. The opposing/controversial word sense comprehension helps in elaborating the humorous sense.

The symmetric punned upon [+education] script is realized across FB-12. The simple word (أول/the first) renders a relative-based incongruence where the valued-estimation of the team position becomes vague and ambiguous. The lexical [أول] is employed to create the

resolution (hypothesized position) accompanied by rhetorical question that leads to unresolved situation with undetermined justification (Attardo, 1994, p. 144). Thus, the homophonic simple constructions mark the humorous question.

Moreover, the pun is derived from the rhetorical denial question. This question reflects the ironical statement of the public towards the position of the team when achieving/getting a goal throughout the matches. The resolution of the situation is conducted by the ill-valued descriptive status of the football players that is established to hit two worlds (the round matches' groups or the whole champion); a) the lexico-morphological incongruent sense is rendered in the word [المجموعة/group] that is employed to reach a tribal-effect; the round groups; the whole champion, and the educational groups of study.

The highly significant specific announcement pun is realized across the prime [+sport] string. The specific [+sport] script is punned upon through one word, group of words, contextual effect, inferred meaning where all announcements rest upon the mutual comprehensive adjusted-relevance. The FB-docu-drama posts in 7, 8, 9, 10, 11, 13, and 15 represent various pragmatic inferred interpretations, contextual meanings, conceptual adjustment, metaphor, and collapsed idiomatic expressions that characterize indirect discursal features, e.g., hint, so as to serve echoic utterances (Black, 2006, pp. 114-115).

Cognitively, the metaphor rests on the prime meaning and the context-relevance differences and/or similarities (Rakova, 2003, p. 18). The relevant a/symmetric features are derived from our conceptualization of 'the story' under investigation that lies in human thought where the detailed references and/or inferences are raised up so as to conduct a goal-oriented meaning that stands beyond the process of communication or the selected generic communication process (p. 19). Thus, metaphor is represented through pragmatic deliberation of the message and the meta-cognitive force of awareness that requires the speaker/senders' linguistic skills to manipulate the figurative speech where the aesthetic features are represented through the selected expressions where violations, satire, or ironical statements where the packages of information are insufficient in an intentional or unintentional way (Turunen, 2016, p.1). In general,

metaphor affects the nature of the audience's perception of the initiated 'story'. That is to say, it serves a crucial role in constituting the image schema of the representation of the whole story where constructional pragmatics is re-represented given the individuals' experiential history that is constituted and construed through the various domains they are involved in; the multiple integrated-based genres innovations; various linguistic expressions' functions; multiple story's conceptualized representations (Veale, Brone and Feyaerts, 2015, p. 5).

Furthermore, the humorous-story representations conceptualize and are conceptualized by the cognition forces or the motivated impulses that vary across individuals, groups, and communities (Goatly, 2007, pp. 251-252). The story script/s reflect/s the ties between the individual/s, the social layer, the language variety, the theme, the imagery-scope, the micro-cultural frame, and the macro-cultural frame as well (p. 217). Thus, the schematized hidden ideology is constructed and construed as an apparent ideology that establishes the worldwide ideology (pp. 25-26).

Literally, the Egyptian reflected humorous ideology across FB docudrama posts refers to managing the social discursive interactions that equals the daily communicative competence (Rickheit, Strohner, and Vorweg, 2008, p. 20). In this sense, the daily communicative competence is parallel to online interactive docudrama posts. That is to say, the ironical/humorous sense across the docudrama possesses its complexities that are rendered through the selections of indirect language level; insufficient amount of information; and the bodily/physical representation (Bryant and Jr.Gibbs, 2015, p. 147). The online representation of the bodily movement is designed through the multimodal-representations of multiple scenes that can be interpreted given the co- and eco-context, the retained information, and encyclopedic knowledge (p. 148). The multimodal-scenes refer to a complexity-based notion of interpreting humor/irony statement. The complexity extent can be eliminated due to considering the joint social function resulted from the employed sentences; thus the social product keeps the social harmony across groups. The FB users reflect competent producers of socio-humorous linguistic constructions where the other is the goal-oriented (Rickheit et al., 2008, p. 19).

Pragmatically, the socio-dialectical processing of a concept creates a sense of activation that is seen across two-based notions; the first refers to the relations between the mind and the world leading to the prime constructions; the second represents the triggered further construction within the mind itself that may reflect a degree of meta-cognition forces (Sperber and Wilson, 2012, p. 31). The meta-forces show the ability to experience the situation or elaborate the story depending on awareness, comprehensibility, attainability, and recontextualization. The mental further elaborations extend the concept conceptualizations (realizations). Thus, the concept [+sport] is supposed to be extended in three manners that constitute the initiated story's mapping. The first concept mapping where propositional representations are derived is hardly realized; it reflects words and concepts as one-to-one; one-to-many; or mixture of both. The second mapping depends on the semantic-integrated base that is related to truth-value context (i.e., pro-concept). The third mapping elaborates the word-concept relation in light of simple word/s such as polysemy and homonyms or phrase constituents (Sperber and Wilson, 2012, pp. 31-33). Across the three mental mapping of a story, thought is claimed to be elaborated and accepted by the code theory of verbal communication where the selected words are to be identical to the content of the concept (p. 34). Throughout the humorous sense, the intended insufficient package of information results in distancing the speech groups from the identical content to another incongruent world where content is supposed to differentiate the expected identical-based content. Accordingly, the incongruent-based content serves a crucial part in realizing the concept or the story's representations given the speech groups' selections/preferences in light of inferential short cuts (p. 35). The incongruence-based verbal behavior dominance reflects the dominant individual's identity and the groups' ideology. And the inferential short cuts establish the integrated-multimodal online discourse where visual- and textual-aids are employed to reconstruct the examined story. Generally, self-manipulation over the visual-/textual modes uncovers the self-communicative competence.

The mutual self-/other-based humorous communicative competence reflects the possibility of reaching various humorous relevant

socio-cognitive ties, across the story's representations, where the participants may keep and/or elaborate one or more of the communicative competence main double-based functions such as; extroversion-affiliation; dominance-submission; poise-social anxiety; perceptual sensitivity; smooth pattern of behavior; and apparent-like determinism of the irony-like conceptualized representations across the individuals and larger groups (Rickheit et al., 2008, p. 19). Thus, the complexity-based constitution of the ironical sense across verbal and non-verbal communication (docu-drama posts) can be seen through any of the double-based functions. The written-commentary docu-drama statuses reflect a symmetric sense of incongruity so as to show a critically-dark sense of humor (Bryant and Jr.Gibbs, 2015, p. 149).

The rest of the FB-posts reflect the incongruence on the level lexico-semantic constructions through the individuals' comprehensibility of; a) conversational maxims violations; b) contextual references and/or inferences where the actual sentence meaning is different from the implicit sentence meaning (pragma-locutionary/-illocutionary force); c) the contextual-based reference and inference; and d) the relevant schematized-evoked meanings/interpretations (Black, 2006). Thus, the written lexical-based controversies represent a decentered self-concern where the raised story's agents, experiencers, purpose, goals, instruments, and language code are relatively represented in fictious contextual elaborations (p. 3).

Sport-based Pun Specific Announcement

The following humorous-based docu-drama scenes represent no over-lapping pun; they elaborate the humorous sense given the [+sport] semantic network with an intended extension. The extended semantic networks, with relevant meaning, possess the suitable felicity conditions that guarantee reaching the conclusion. To start with, FB-4 and 15, elaborate, depending on the conversational maxim of quantity and manner, the referent ambiguity. The question-answer turn shifts the initiated-topic to another one. The referent-word conveys an unexpected answer (unexpected propositional meaning). The semantic networks show symmetric [+sport] information package.

Table (3)

Sport-based Pun Specific Announcement

Arabic FB post	Transliteration	Translation
FB-4		
احنا هنلعب بنفس الخطة اللي فاتت يا تريزيجيه اللي هي ايه ياكابتن؟! دعوة أمي وأمك	Ihna hanil'ab binafs al khita alli fatit ya Trizigah alli hia 'yh ya kabtin.	-Trizigah, We will play with the same past plan - Which is? - My mother prayers and yours as well.
FB-15		
ادي البطولة باظت	'ady ilbitula bazit	Here is the lost- champion!
ومحدث هيكمل لعب عندنا بقي	wa mahadish haykamil li'b 'andina baqa	And no one will continue playing here!
FB-13		
جماعة انتوا منتخبات ضعيفة كده ليه؟	jama'ah intu: muntakhabat dha'iifah kida leih?	Hey you why are you so weak teams?

Conversely, FB-15 and FB-13, the [+sport] script is constituted with a generalized-based information packages. No classified-taxonomy is provided; thus, a gestalt picture provides a vague estimate of the champion, the reason/s it will not be held in Egypt anymore or why the players are too weak to play football matches. The generality-based script makes the containment schema. The generality-based sense creates an implicit reference to the inferential force the audiences may approach due to the common background. The 'states' in this post establish a contained schema that elaborates a conceptualized experience depending on the inferred-negated meanings through the negative-impressionistic verb [باظت], the lexical [محدث] and [ضعيفة] show an eco- non-truth conditions. The plural inclusive pronoun and the generality-based lexicals create a containment schema (Saeed, 2009, p. 369).

In FB-13, similar to the previous docu-drama, it seems that the rhetorical question opens the way to the justification and the imaginary

resolution. In this example, the FB user has added a valued-description to the national team which evokes several suggestive answers and indicators of the real/imaginary positions. Moreover, the cognitive circuits both the footballers and the fans have conducted as a result of the incongruent resolution of the whole situation.

The [+sport] network is elaborated metaphorically in FB-5 constituents. The contextual shift considering the other team refers to the other world that detaches the sender and the audience from the actual world; the satirical post deals with a relational bond of the satirist, the satire, and the satirized (Simpson, 2003, p.8). The three elements are applicable to re-contextualization.

Table (4)

Metaphorical [+sport] Network Representation

Arabic Post	Transliteration	Translation
FB-5		
بعد هدف صلاح امبارح كل اللاعبة راح تحتفل مع صلاح ما عدا طارق حامد راح لتريزيجيه عشان مجهوده في الهدف	ba'd hadaf Salah imbarah kul alla'ibah rahit tahtafil ma' Salah ma 'ada Tarik hamed rah li Trizigaik 'ashan majhuduh fi al hadaf	After yesterday's goal, all the players went to join Salah's celebration except for Hamed has gone to Tirizigah because of his efforts in the goal (admitting his efforts in the goal) (due to his efforts in the match).
مروان محسن تقريبا كان رايح يحتفل مع لاعبة الكونغو بالغلط	Marawan Mohsen ta'riiban kan rayih yahtifil m' la'aybt al kongo bilghalat.	It seems that Marawan Mohsen has accidentally (mistakenly) gone to celebrate with the Congo team
FB-9		
طب ما يسيبوا الكورة لمروان محسن يجري بيها جون زي مكة بنت صلاح كده واللاعبة تقف تسف له اي حاجه.	tab ma yisiybu al kurah li Marwan Mohsen yajri biiha zay Makkah bint Salah kidawa illa'ibah taqaf tsqaflauh, 'ay hajah	why don't they let the football to Marwan Mohsen to play with it as Makkah, Salah's daughter and the footballers clap for him, all right

In FB-5, the re-contextualized propositional network breaks the conventionalized norm of celebrating with the national team; offering a weird status of two worlds where the prime [+sport] and the dialectical (i.e., the sender's re-contextualization) are established (Simpson, 2003, p. 9). In FB-9, distance-hypothesized world is established due to the age-distance between the three semantic roles; Marwan Mohsen, Makkah (i.e., Salah's daughter) and the players. The sport unexpected world that is created for the semantic roles proves to reach the triviality of the hypothesized world given the last quantifier phrase [اي حاجه]. The semantics of the narrativity-like joke with a high disjunction informativity degree simplify the seriousness of the event (Attardo, 1994)

In some cases, the senders do not re-contextualize the [+sport] network across the FB posts. They resort to the collapsed idioms that soften the force of the dramatic defeat situation as in FB-2 and FB-7.

Table (5)
Collapsed [+sport] Network Idioms

Arabic docu- dram	Transliteration	Translation
FB-7		
الكباية لنص نيبص المليان	Nibus linus al kuhbbayah ilmalyan	-Let's look at the glass half full
على جنوب ضحكنا افريقيا ولبسناهم في نيجيريا	Dhahkana 'la janu:hb Ifrayqya labbisnaahum Nayjiryia	-We laughed at South Africa and got them interlocked with Nigeria
FB-2		
مش عيب نبقي صحاب الفرح ونمشي قبل المعازيم	Mish 'iib nib'a sihab alfarah wi namshy 'abl elma'aziim.	- Shame on us! The party's hosts and leave before the invitees
FB-10		
الجزائر وتونس في نص النهائي ومصر في نص هدومها	al-jaza'ir wa tunis fi nus ilniha'ay and Misr fi nus hudumha	-Algeria and Tunisia are in the semi-final and Egypt is half-dressed

FB-11

يارب مسينا ونجينا وما	Ya rab masiina wa	-Oh! God bless and save
تخلي زيمبابوي تجيب	najiina wa ma tkhaly	our team from Zimbabwe
اجوان فينا	Zimbabwe tijiib ijwan	
	fiina	

FB-8

وهي الكورة ايه غير	-wa hay il kurah ayah	-Ah! It seems that
حتة جلدة بيجري وراها	ghayr hitat jildah biyjry	football is just a flesh
١١ شحط	waraha 11 shaht	slice where eleven
قصدك ٢٢ شحط	- asdak 22 shaht	fooballers are running
لا ما لاعيبتنا ما	l' ma la'aybitna ma	after.
بتجريش	bitijriish	- You mean, 22
		fooballers!
		-Oh no, our fooballers
		don't run

The idiomatic expressions represent the dialectical treatment of the [+defeat] construal. FB-7 processes upon the sport extended meanings across another context (i.e., the victory over other teams). The context shift refers to pragmatic non-truth conditioning (Barker, 2004, p. 39). The non-truth conditions create fake and vague use of language that may add a cognitive relief to the utterance. The metaphorically represented collapsed idiom in FB-2 shows the conventionally employed propositional meaning with an overlapping sense that shows the champion as [wedding], the Egyptian team as [hosts], and the international teams as [guests]. Moreover, FB-10 develops the [+sport] through the simple word [نص] that serves two-word pun that possess two various meanings. The two worlds reflect two oppositional meanings that depict various references given the prime that is the half-final of the champion while the other meaning refers to the dialectical collapsed idiom.

In FB-11, the symmetric accentuated final syllabic phoneme produces a musical effect where the sender employs homograph (i.e., a pun technique) of the cognitive verb group/Vgps so as to display a state/cognitive status that detaches the audience from the truth-conditioned action. The informative chunks refer to the Vgp pronominal

suffix that provides a similar or an identical effect on the phonetic level. The repeated homographs reflect the same accentuated syllables (Attardo, 1994, p. 111). The plural suffix adds a phonemic string that creates a musical feature by that vehicle that bears multiple interpretations (p. 110).

In FB-8, three extended scripts are employed so as to create parallel worlds that add valued-based description of the semantic instrument [الكورة] as [حثة جلدة] and the referent-based description of the football players (i.e. experiencers or semantic roles). Thus, the semantic frame is increased with various relevant or ironical irrelevant descriptions where two worlds are created to decrease the tension by creating the unexpected world (Simpson, 2003, p. 32). The overlapping is created across the three worlds; the semantic instrument, the semantic roles and the semantic action (i.e., event).

Discussion of the Study

The nature of the punned upon strings stresses the fact that the Egyptian socio-cultural frame reflects integrated-based networks where the cultural scripts create an encyclopedic knowledge that constitutes the mental model (van Dijk, 2014). The constituted, the conceptualized, and the experienced linguistic repertoire show the individual's as well as the groups' preferred style, constructed lexemes, and semantic extensions; thus, the identity is constructed through the individual's accommodation to a particular situation (Johnstone, 1996, p. 90). The written mediated-conversation adaption reflects the nature of a pragma-frozen expression where the personal style is preserved, transmitted, construed, conceptualized, and elaborated. In this sense, the individual identity starts its eco-representation through co-textual relations.

The Egyptian-self is reflected through the Internet interaction, e.g., sport defeat construal across three-based strategies; 1) the explicitness that is elaborated though direct literal discursive interaction; 2) the scope maintenance that appears through the textual total indexical use; and 3) the focus of reflexive activity that is reflected through its medium, genre, and the definite purpose (Ryan, 2007, pp. 270-271). In this study, self-reflexivity is determined as a result of the definite purpose of the mediated genreic-jokes that is laughter-like relief that dissociates

the audiences from the realities and refers to the constructed socio-cultural beliefs and the conventional evaluations.

The Egyptian Arabic does not show a humorous-realization through the syntactic organization. That is to say, there has been no obvious obscure/vague syntactic construction or grammatical networks. The Egyptian Arabic is conventionally used though the absence of the physical existence, the Arabic language has not been adequately affected by the Internet interaction. The symmetric representation of the syntactic constructions reflects to a high degree a common representation of discursive daily interaction. Thus, the conversation-like humorous utterances are dealt with as canned jokes (Attardo, 1994). Canned Jokes/*Ccann* Jokes unlike conversational jokes/*Cconv* (i.e., wit) may be embedded in CMD features (pp. 295-297). The *Ccann* jokes linguistic constructions are realized in terms of; 1) the incongruent and the inconsistent correlations between the semantic pairs of words; 2) the situational cognitive shift/s generating an ambiguous unexpected feelings that serve two-sided effect upon the senders and receivers; and 3) the online interactional anonymity

Generally speaking, the construal of sport defeat AFAACON-19 is humorously represented depending mainly on the overlapped and non-overlapped semantic representations of the situational dots. It is worth noting that the prime semantic script is constituted through the sport, game, players, football, and the match among other relevant semantic networks. The triggered scripts contain the disjunction and incongruent-based ability of creating another world so as to render a humorous sense or distance, detach the self and the others from the actual discursive practices. The FB users are mutually posited in parallel positions of recognizing the notion of isotopy across the single semantic unit and/or the whole text (Attardo, 1994, p. 61).

The provided FB posts convey a narrative-based assessment of the situational dots. These narratives serve the presentations of the humorous commentary where the breaking or the point of departure is employed across the selected oppositional propositional constructions (Attardo, 1994, p. 63). The construal presents an attempted gestalt view of the

defeat where the thematic roles; agents, patients, themes, experiencers, instruments, location, goal, source, and stimulus are re-contextualized (Saeed, 2009, pp. 153- 154).

One striking point concerning the humorous content of the FB-docu-drama is the representation of the clauses' content (Halliday, 2014, p. 246). The humorous content is a cognitive-based elaboration of the mental processing across the sender and the audiences. In this sense, each selected situational dot reflects a goal-oriented communicative operation where a mutual-designed effect is presupposed to be achieved or realized given the disjunction or isotopy of the multiple included content situational dots. Thus, the grammatical-based presentation of the events evokes particular meanings and the isotopic-inferences (p. 245). The over-lapped clauses employ particular (verb group) that render either state or action meanings. The selections of grammatical and morpho-lexical constructions construe the sender's consciousness and the intentionality-based process of constructing symmetric construals across the individuals and the groups as well either in face-to-face communication or in online interaction, e.g. social networking.

In this sense, the two clause-sequences may represent two oppositional Vgps that offer contradictory cognitive processing that affects the receivers or the audiences deriving them to a two-separate mental statuses; real and imaginary. The clause switch is experienced through the linguistic terms, idiomatic expressions, and word play so as to approach the linguistic humorology and verbal play concept (Simpson, 2003, pp. 15-16). Therefore, the humorous language use across the FB reflects both linguistic creativity and senders' identity (the society's ideology) that is discursively transferred across the FB walls (p. 16). The linguistic scenarios are rendered across language layers where there are some instances of overlapping of Grice's conversational maxims are violated. These maxims provide the medium of cooperative-based communication that is Cooperation Principle so as to keep the primitive level of discursive communication (1975). Therefore, the maxim of manner and relation's violation may serve a fundamental role in constructing the isotopic sense where humor resides (Simpson, 2003, p. 17).

Pragmatically, the maxim of manner refers to the use of ambiguous references to the initiated topic where the audiences may be unaware of the intended meaning if they are not accustomed to such discursal feature (Cutting, 2002, p. 35). Moreover, the continuous propositional context violation causes a transitional shift changing the eco-status. Furthermore, the maxim of relation refers to the irrelevant conclusions and inferences (p. 35). Thus, the implicature-based inferences describe the mutual-understanding across the speech community groups reflecting the shared ground (p. 36). Thus, if this behavior is conceptualized as a verbal behavior throughout face-to-face communication or online interaction, verbal humor turns to be a remarkable feature of the whole society.

Moreover, the docu-dramatic posts provide a visual-based anecdote where the semantic roles are represented across the visual-based post, the sender, and audiences through the discursive circuit of the fiction narrative. The fiction narrative docu-drama posts recycle the story's evaluations as 'ritual convention' of the Egy-Sports context (Kintsch and van Dijk, 1978, p. 151). The ironical statements across the narrative are composed of triad parts; a satirist, a satiree and a target (Simpson, 2003, p. 108). Furthermore, the maxims of cooperation are transferred throughout the folk speech in various ways.

Analytically, the maxim of quality construes the socio-mock im/politeness in light of providing offensive verbal behavior; the mock-politeness is known as irony and the mock impoliteness is referred to as banter (Cutting, 2002, p. 38). Thus, it may be represented as a way to exaggerate the intended meaning and provide extended self-attitudinal evaluations that are not expected to be followed by the speaker's commentary which may/not elaborated the exaggerative expressions, e.g., hyperbole (p. 37). The hyperbole has been represented in FB-16 in one lexico-morphological construction that provides a valued-based description of the Egyptian football players. The metaphor is employed across FB-8, the players are represented as 'giant humans' that is interpretable in the source language at the base of satire. And the football is similarly likened to the 'the flesh' where there would be a common space of interpretation that is understood among the FB users. Generally,

the meaning is served in a conventional implied sense of a piece of meat or a flesh that is wanted by those giants. This type of valued-attitudinal description reflects mock-impoliteness that is known as 'banter'.

Furthermore, the content-based messages along with the Internet interaction refer to the integrated-based socio-cultural features in light of the transactional and interactional realizations. The transactional function refers to the information-based content transmission and the interactional function creates and sets the social harmony where phatic communication is the seldom goal (Cutting, 2003, pp. 22-23). In this study, both the transactional and the interactional macro-functions have been realized due to the nature of the Internet interaction. The humorous messages transfer real content information about the champion. The interactional function is realized through the disjunction/incongruent points of departure where there is no implicit intention but socializing the initiated story (p. 23).

On the level of the mediated channel, the FB medium of communication evokes the three-based context of communication (Simpson, 2004, p. 35). Physical context is represented through the physical absence leading to liberty-based discursive interaction (Peddle, 2001). Thus, the face-to-face physical borders are reduced so as to frame the online interaction with particular netiquette that allows multimodal communicative processes. Personal context refers to the constructed social relations that are built across the social networks and the group membership due to the worldwide knowledge gained via internet interaction. And the cognitive context that reflects the mutual interpretive sense that is gained across the worldwide shared information packages that is facilitated via the Internet communication.

Conclusion

The humorous-adapted sense across the sport construal shows the preferred representation of co-/and eco-events. This humorous sense may be reflected throughout various contextual events, e.g., the political and the educational extensions since the triggered networks are developed in these relevant issues that may reflect the Egyptian issues of interest. The gestalt view of the humorous sense is seen through the Pragmatic Conception of Truth/PCT (Barker, 2004, p. 39). In light of PCT, all the represented utterances reflect how things are conceptualized, constructed, and construed across the socio-cultural frame compositional layers. In other words, the story's truth propositional meanings are relevant to the true story representation and it can be re-represented across various domains without relevant truth-conditions (p. 39). Thus, humorous-implicated meanings on any raised story reflect a communicative intention rather than an assertive-componential communication where non-truth conditions of the represented 'story' frames its humorous-based networks (p. 43). The non-truth-conditionality goes hand in hand with the new innovative virtual environment of the Internet interaction where new apparent identities beyond the fake names. The inappropriate representation across the internet interaction is entitled as 'flame' (Herring, 1999). Moreover, the 'flame' serves an im/polite manner of doing sociability and information display so as to construct the interactional context (Thurlow and Poff, pp. 2013, 167-174). Thus, the insufficient representation of information packages, lacking the co-/eco-contextual comprehensibility, will be regarded as violating the netiquette. In sum, the FB users' ability to manage humor, CMC, incongruent-extended networks, story-socialization, and self-reflexivity refers to their efficient metapragmatic awareness (p. 177).

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Appendix-1

<p>FB-1</p>  <p>يقولك يا كامل ... افندم يا ريس ... تعرف تدرب كورلا .</p>	<p>FB-2</p> <p>Alaa Ali</p> <p>مش عيب نبقي صحاب الفرخ و نمشي قبل المعازيم 🇪🇬 🤔</p>
<p>FB-3</p> <p>سوزان مبارك 7 mins</p> <p>اقول للريس انه ياشريني !!! المنتخب اللي كان هينسي الناس زياده اسعار البنزين . خرج من البطولة .</p> 	<p>FB-4</p> <p>احنا هنلعب بنفس الخطة اللي فاتت يا تزيجية اللي هي ايه يا كابتن ؟ دعوة امي و أمك</p> 
<p>FB-5</p> <p>Ahmed Fahmy</p> <p>بعد هدف صلاح اصباح كل اللاعبين راحت تحتفل مع صلاح ماعدا طارق حامد راح لتزيجيه عشان مجهوده في الهدف مروان محسن. تقريبا كان رايح تحتفل مع لاعبيه الكونمو بالعلط</p> 	<p>FB-6</p>  <p>طالما المنتخب ملوش في الرياضة طب ما يحول أدبي</p>
<p>FB-7</p> <p>رشا صبري</p> <p>نص لنص الكباية المليون ضحكنا على جنوب افريقيا ولبسناهم في نيجيريا،</p>	<p>FB-8</p> <p>وهي الكورة ايه غير حطة جلدة بيجري وراها ١١ شحط - قصدك ٢٢ شحط لا ما لاعبيتنا ما بتجريش</p> 

<p>FB-9</p> <p>كريم مدحت @kareem_medhat</p> <p>طب يسببوا الكورة لمروان محسن يجري يجيب بيها جون زي مكة بنت صلاح كدا و اللاعبية تقف تسقفله، اي حاجة</p> <p>Translate Tweet</p>	<p>FB-10</p> <p>Osama Boda UA</p> <p>الجزائر وتونس في نص النهائي ومصر في نص هدمها !!</p>
<p>FB-11</p> <p>يارب مسينا و نجينا و ما تخلى زيمبابوي تجيب اجوان فيها</p> 	<p>FB-12</p> <p>Karim Hisham</p> <p>لما تطلع اول المجموعه و انت مش عارف ازاي</p> 
<p>FB-13</p> <p>Hitham Ahmed</p> <p>جماعه انتو منتخبات ضعيفه كده ليه ؟</p> 	<p>FB-14</p> <p>مساء الخير يا شعب بانس يا مفرهدين من الحر يا خارجين من دور ال 16 يا مرفوعين من الدعم ..</p>
<p>FB-15</p> <p>ادي البطوله باظت و محدش هيكمل لعب عندنا بقي</p> 	<p>FB-16</p> <p>خسرنا !!! طب علي فكرة بقا احتا مش هنسكت علي زيادة البنزين</p> 