

Hashtag: An experiment in the domain of morphological realisations

Taofeek O. Dalamu¹, *Ph.D.*
Anchor University, Lagos, Nigeria
tdalamu@aul.edu.ng

Abstract: Building upon earlier studies and contributions to knowledge, this research examines the lexemic formation processes and terminologies marked by hash tags. The goal is basically to demonstrate the modus operandi of formulating hash tags, as linguistic edifices, influencing people to act in a particular direction. To achieve this goal, the author consulted websites to harvest hash tag constructs at random in business, discrimination-cum-crime, culture, politics, and natural disaster spheres. The researcher further represents both hash tags and the formation recurrent patterns in statistics using tables and graphs. Besides the common constructs of imperative (*#OccupyWallStreet* as in # + *Occupy* + *Wall* + *Street*), declarative (*#BlackLivesMatter* as in # + *Black* + *Life* + *s* + *Matter*), and nominal (*#eqnz* as in # + *e* + *q* + *n* + *z*) elements, this study reveals that *#LRNY* depicts acronym in their morphological domains of # + *L* + *R* + *N* + *Y*. *#McDStories* explicates a word formation blending as in # + *Mc* + *D* + *Stori* + *es* to understand consumers' perceptions. Very obvious are formations such as interro-declarative structures (*#WhatPantherMeansToMe* as in # + *What* + *Black* + *Panther* + *Mean* + *s* + *To* + *Me*), verbo-nominal constructs (*#AskObama* as in # + *Ask* + *Obama*), and nominalised fabrications in a compounding pattern (*#BringBackOurGirls* as in # + *Bring* + *Back* + *Our* + *Girl* + *s*). Upon these fascinated liberty-constructions, the hashtag participants do not only have confidence to express their thoughts in the global terrain, users have the capacity to influence linguistic practices with novel formation ideas, illustrating things that people could do with words.

Keywords: bound morpheme, dynamism, free morpheme, hashtag, Twitter.

1. Introduction

The world is dynamic. And the entire human race is dynamic. The observation of dynamism dominates all facets of human lives, be it socio-cultural, socio-political, education or science and technology (Okoro, 2006; Dalamu & Ogunlusi, 2020). The inventive nature of human beings is a vehicle to some changes that encircle society. Language, a communicative edifice, pivotal to human activities, is not left out of the curve of dynamicity in the world. In a concise way, language influences human businesses because of the central role that this inevitable oddity plays in virtually all activities (Dalamu, 2020). The assertion portrays that the dynamism of language spreads its span across the spoken and written patterns of variegated communicative styles (Tracy, 2002). Thus, the appreciation of phonetics, phonology, morphology, grammar, syntax, and semantics attracts some changes from one generation of scholars to another.

¹ <http://orcid.org/0000-0002-5494-4854>

Congruent to the comment above is the appearance of the terminology of hashtag, as represented with a symbol of #. Hashtag has both the Egyptian root as well as Roman source (Chakelian, 2014). Though the crunch has been from ages, the Internet Relay Chat (IRC) reinvigorated its popularity in the golden age around 1988, as a mark-cum-derivative of a conventional and historical naming (onomastic) content (Zappavigna, 2011; Dalamu, 2019b). That feature characterises the hashtag as a forerunner of a word or a cluster of words meant for a specific campaign idea.

In respect to that functional frontier, one might conceptualise the hashtag as being linked to Halliday's (1995) spirit of the theme and rheme theorization. The theme and rheme concept constitutes the third part of the three metafunctions (Fontaine, 2013). The three metafunctions are: ideational, interpersonal, and textual (Halliday, 1995). These metafunctions, in the order of appearance, have their grammatical transposes as being: Transitivity, Mood, and Theme-Rheme (Bloor & Bloor, 2013; Dalamu, 2019c). The metafunctions explain the meaning potentials of the clause, where Transitivity describes the goings-on, Interpersonal exhibits the social actors' relationships, Theme-Rheme construes the organisational structures of the clause (Thompson, 2014). The position of the theme and rheme underpins the hash tag to wholly depict some linguistic attitudes of the theme and rheme. Scholars, including Martin, Zappavigna, Unsworth, etc. develop their thoughts through the Halliday's *metafunctional* triads (Dalamu, 2017a).

Upon that backdrop, one might suggest that there are two distributive devices in hashtag campaign items. The first is the hash, (#), identity. The second is the other words proceeding the cross hatch, that could be called the tag. That could be in this logic: $A + B = AB$; where A is the hash and B is the tag to generate the AB configuration. That is, the hashtag emblem. Similar to the thematic equation, the hashtag is usually in the first position of the semiotic system in any hashtag campaign constructs (Dalamu, 2019e) such as #Obama, #Yesallwomen, #justicefortrayvon, #kony2012, #BringBackOurGirls, MeToo!, #FIFAcup2014, #Brazil2014, #NeverWatchAlone, #HeinekenUCLLive #BlackLivesMatter, #ENDSARS, #ausnahmslos, #neinheißtnein, #ausnahmslos, #aufschrei, #barcamp, and #Omoluabi.

This means that the hashtag campaign does not function in neither the middle nor the end of a topical substance. The hashtag orients an impression, pointing people to a relevant subject matter (Loza, 2014). That is the reason for one to comment that the hashtag is not only operating as the first contributor to the scene; the communicative constituent also determines the flow of the discourse, acting as a point of departure on the entire lexical entity (Dalamu, 2017b). In other words, the glyph is the first chosen informative elements that locates the message, organised with the constructive purview-cum-style of the initiator, be it an individual of a group of individuals (Dedas, 2017).

In the systemic arena, the first position of an entity in communication is significant. That projects the Octothorpe as a marker of other lexemes with a capacity to lead the followership to a crystal-clear struggle for justice (Laucuka, 2018; Ravelli, 2000). This is because the hashtag is an emphatic code (Chandler, 2017) which could influence many willing souls to a modern communication revolutionary currency. In spite that other constituents have their peculiar meaning outside the hashtag, the attachment of the hashtag sign to the lexemes sparks a seemingly signification to people's cognitive processes. That

is an indicator that the hashtag adds values to the existing meanings of words, as a pictogram of worthwhile thought of pursuit (Forceville, 2020).

Since the introduction of the hashtag into the digital communicative domains in 1988, social media enthusiasts have extended its applications beyond the earlier traditional measures. That is a probable drive for van den Berg (2014) to report the historical account of the hashtag from a theological perspective. This critical substance of technological communication (Feenberg, 1991; Ferro & Zachry, 2014) has attracted Bruns and Burgess (2011) to consider cross-hatch as an ad hoc communicative style in Twitter (now X). Though Carr (2012) delineates the limitations of hashtag activism; van Dijck (2013), Mohammad and Kiritchenko (2013), and Ma, Sun, and Cong (2013) sensitise readers of hashtags' cultural criticalness and connectivity, and how the contents excite people's emotional feelings, leading the integral construct to a global fame among crunch users.

The analyses of Wikstrom (2014) and Bowdon (2014) focus on the traditional pragmatic framework as tweeting ethos emerge augmenting messages in social media; whereas Dixon (2014) and Loken (2014) elucidate the glyphic feminism identities. There are other explorations on the switching of Twitter's hashtag exchanges (Jones, 2014), hashtag stimulus on non-profit social advocacy (Waters & Jamal, 2011; Guo & Saxton, 2014), enactment of interpersonal relationships (Zappavigna, 2015; Dalamu, 2019a), and crucial features of modern digital communication (Lupton, 2015; Meikle, 2016). Of significance are the effective applications of hashtags on social media (Lindgren, 2017), programmable hashtag (Salazar, 2017), the categorisation of the conceptual label in terms of communicative utilities (Laucuka, 2018), and a prime mover of the entire public (Dalamu & Yang, in press).

The present investigation contributes to earlier studies by examining the formation processes of hashtags, operational in communicative situations such as Twitter, Instagram, protests, and advertising. The goal is simply to exemplify the lexemic resources that are embodiments of hashtag campaign currencies, and also to illustrate the model of hashtag creativity in communication realms. This present description draws on the insights of Bauer (2001), Haspelmath and Sims (2002), Booij (2007), Lieber (2010). One hopes that the exposition of the lexemic combinatory processes will reveal ideas of methodical occupations of hashtag to the audience. Moreover, the following research questions have assisted the researcher in deducing meanings from the morphological constructs of the analysed hashtags.

RQ1: What kind of word-formation processes are employed to promote the hashtags?

RQ2: Do hashtag initiators construct unified grammatical ranking systems?

RQ3: What is the recurrent morphological-cum-lexemic density of the campaigned hashtags?

2. Hashtag, an (r)evolutionary signal

The hashtag is a remarkable mode, an arsenal, whose motivating force is a course of event, perhaps, a hideous event. The statement suggests that the hashtag is an emblem of activism, employed to facilitate justice, fascinate social actors to action, and to request

a change of event (Goldberg, 2014). The hashtag then is not a frisky sign. A cause of social need stimulates the origination of the cross hatch. Being trendy in the current dispensation, arresting the attention of people in order to sensitise the government, and other stakeholders into suitable action, there are historical details regarding the hashtag (Small, 2011; Goswami, 2018). One could attach the genesis of the hashtag to the Egyptian's and Roman's hieroglyph, which is abbreviated to glyph. The term, glyph, pinpoints an elegantly constructed image to represent a sound, a word, or a syllabic structure, observable in an ornamented calligraphy (Yule, 2020).

There are other labels to the hashtag. These are: *mesh*, *cross hatch*, *grid*, *crunch*, *tic.tac-toe*, *flash*, *thump*, *splat*, *square*, *pig-pen*, *hash*, *pound*, *number*, *octothorpe*, *scratch mark*, *diamond*, and *pound*. Hashtag has become much more popular than any of the other labels. Nevertheless, this researcher considers using any of the labels at will. Moreover, pound and octothorpe are much more significantly intelligible among other references. Pound is an English reconstruction of the Roman *libra pondo* (pound in weight). The acronym from the Latin words *libra pondo*, *lb*, characterised the structure of the hashtag. In Chakelian's (2014) sense, the typographer put the *l* and *b* characters in unanimity and a line was drawn across the top of the conjoint letters. It is the contribution of *l* and *b* that is known as pound. That is why Bringhurst (2012, p. 328) remarks that:

“Octothorp, otherwise known as the number sign ... has also been used as a symbol for the pound avoirdupois ... In cartography, it is a traditional symbol for village: eight fields around a central square. That is the source of its name. Octothorp means eight fields.”

The significance in Bringhurst's (2012) idea is the description of *octo* as an element connected to eight spheres, as shown in Figure 1. Further drawing on Chakelian's (2014) account unveils octothorpe as related to the UK and US. Earlier applications of the hash in the UK dominated the indication of a weight, a sharp music note, checkmates, spaces between words, and the end of communiqués. Sometimes, the label, shebang, came to the fore when used with the interjection sign, (!); the combination of which produces hashbang, (!#). Typists and businessmen were acquaintances of the octothorpe, as reflected in the QWERTY typewriter signs in the 1870s. Other common codes of the same weight are @ (at the rate of) and * (asterisk) (MacArthur, 2021).

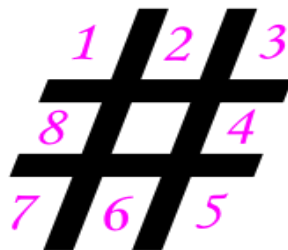


Figure 1. Octothorpe appearance of the hashtag (Miyoshi, 2015)

The Alexander Graham Bell laboratory, known as, Bell Lab, decorated the hashtag as being octothorpe, which was simultaneously called pound. Perhaps, the idea was not only to adopt a sign renowned among the people; much to that could be a strategy to immortalise Jim Thorpe (an American athlete) and James Oglethorpe (a British General who founded a state of Georgia).

The # replaced *lb* in order to avert confusion between the lower cases of *l* and *b*. The sign also saved the typists the horrendous headache of pressing two different keys instead of one when operating the machine. As pound replaced *lb* in popularity, so octothorpe replaced pound, which was popularly acclaimed as the hashtag (Visualwebz, 2021). Then, it is sufficed to remark that the code, hashtag, in vogue nowadays is a matter of popularity, which emanated in the following dimensions of:

IRC —————> Messina —————> Twitter —————> other media.

As a matter of emphasis, IRC (Internet Relay Chat) communicated the hashtag in the digital media for the first time in 1988. The format represented a channel to harness likeminded people in wholeness in order to discuss a peculiar subject matter. Some good examples are: *#ILoveNissanCars* and *#GreatDalamusAreGeniuses*. Doctor (2013) reports that IRC captured a community of users of about half a million in no time, which participated in such an exigent discourse. That inspired Chris Messina to sell a similar idea to the Twitter CEO to adopt hashtag as a rejuvenated tool to categorise and index fabulous topics (Wiseman, 2017; Black, 2018). The Twitter founder rejected the proposal in 2007, but only to surrender to the beautiful initiative in 2009, after President Barrack Obama deployed the hashtag, *#askObama*, as campaign machinery in 2008 (Copy Press, nd).

Since that period, the dense character, hashtag, has become a programmed cultural maneuver in political circle, family matters, marketing strategy, socio-political matters, request of social justice, and promotion of company names, products and concepts (Panko, 2017; Lips, 2018). It is a challenge that the no-rule-guiding-principle might project the hashtag as a bad communicative devise.

2.1. Theoretical framework

The focus of this study, being the word-formation style of the originator of the hashtag, motivates the researcher to consider morphological parameters useful for elucidating the cross-hatch contents. One anchors the choice of morphological tools on the strengths of the embedded terminologies in contextualising the different communicative shapes of word-formations in various operational classes. As illustrated in Figure 2, the formation apparatuses are of two broad kinds. These are: general processes and morphemic processes (Dalamu, 2018b). The author ascribes the term, general, to the first set simply because of the easy formation that lexemic contents undergo. The conceptualisation of the second, as being morphemic processes, hangs on the scientific inclination of their formation movements (Bauer, 2001).

From the array of the general processes, compounding pinpoints a situation where two separate words are joined together to form a single unit. It is in that spirit that Booi

(2007) maintains that the two words are independent to make diverse meanings on their own. Their coming together forms a synergy of fresh construct that generates innovative meaning. The concept of coinage is parallel to neologism. This is because the two labels are the windows for exemplifying newly constructed lexemes by scholars, advertisers, mass communicators, and politicians (Dalamu, 2019d). Drawing on Cook (2001), the alphanumeric code points to a combination of letters and numbers to excite the audience. The application of *9ja* to symbolise *Nigeria* is a relevant example of this.

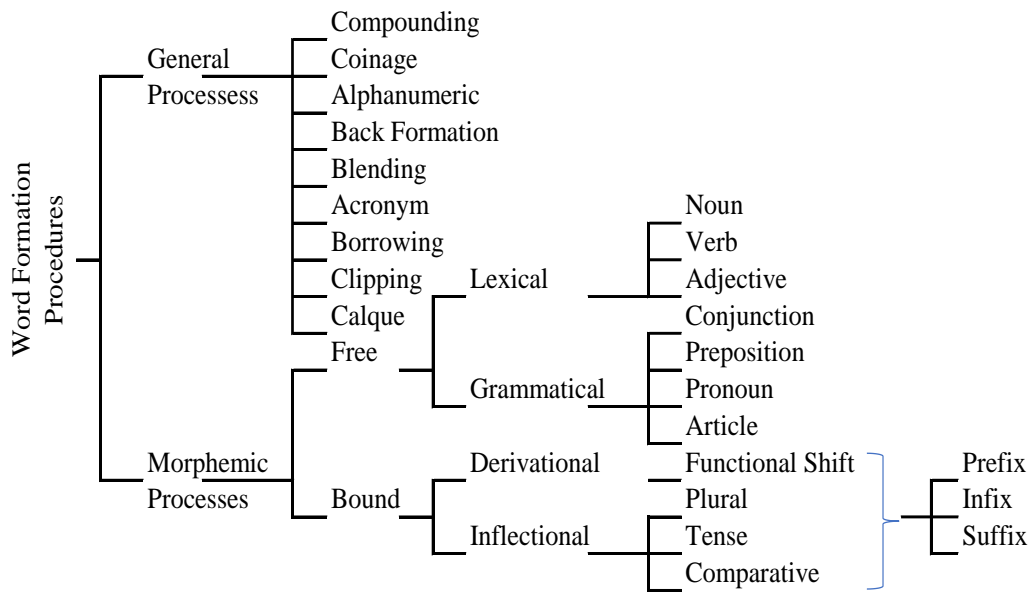


Figure 2. A system of word-formation processes (Dalamu, 2018b)

As blending could take the beginning of a word and join it to the end of another word, so does clipping act to reduce a word that is more than one syllable to a shorter form (Yule, 2020). Back formation, one might say, is hardly functional in the English word-stock, compared to borrowing, calque, and conversion. That seems to influence Hamawand’s (2011) attestation that borrowing explores loan-words, coming into a language, whereas claque is the reconstruction of a lexeme of English, for example, into Yoruba. Such a linguistic behaviour might be as a result of unavailability of that word in Yoruba or perhaps, the academic degree of the composer is inept (Dalamu & Ayoola, 2024). Conversion is the imminent change that a word experiences when an individual user turns a word to be used as another word-class. That is, verbs to nouns, nouns to adjectives (Beard, 1995).

Morphemic processes are of two categories. There are free morphemes and bound morphemes. As Plag (2018) explains, the free morpheme accommodates both lexical and grammatical items. Lexical lexemes operate as nouns, verbs, and adjectives. Grammatical items are functional in the class of conjunctions, prepositions, pronouns, and determiners. The bound morphemic structures are derivational and inflectional in appearance.

Derivational items equate functional shift components. That means the derivational morphemes usually make new words from the stem of a counterpart grammatical category (Katamba & Stonham, 2006). At this juncture, one might stress that it is the inflectional dais of the bound morpheme that dominates the major morphological processes of English. This is where, in Aronoff and Fudeman's (2002) standpoint, the operational effects of morphemes are greatly utilised. Thus, the ideas of pluralisation, tense, and comparability govern the word-formation methods. The notions of prefix, root, and suffix, in Liebner's (2010) nous, are observably-effective in bound morphemic processes. The author will employ this system of word formation, shown in Figure 2, to analyse the hashtags in this study.

3. Methodology

The hashtag is phenomenal, being a tag employed to campaign a particular event to individuals, groups of people, and society at large. As a critical marker of a thought, the device strengthens a specific notion as a 'marketing' ploy to greatly inspire people's participation en mass. In that sense, the analyst collated hashtag devices from many websites and social media accounts such as Twitter and Instagram (Bezemer & Jewitt, 2010; Patton, 2015). These media became significant because the Internet and social media are custodians of hashtags in various forms, shapes, and formations without being checkmated (Dalamu, 2023).

3.1. Selection process

The mini-corpus population of 24 hashtags underwent a random sampling procedure, owing to the common formation processes, apparent in hashtag terminologies (Biber, Connor & Upton, 2007). Though a random sampling process, the population of 24 hashtags are in the rate of business (3), discrimination-cum-crime (4), culture (1), politics (2), and natural disaster (2), as exhibited in Table 1 below. Except for culture that has only one communicative hashtag event, the hashtag proceedings of business, discrimination-cum-crime, politics, and natural disaster were divided into two parts, in which the author considered a half of each communicative event for the analysis (Leech & Short, 2007; Mobasher & Afida, 2015; Dalamu, 2018a). That decision was for a purpose of uniformity and consistency.

Besides, observations show that the categories do not have equal number of hashtag events. For instance, the application of hashtags in business, discrimination-cum-crime, and politics are much more available on the Internet than that of culture. Some of these events, though, display some elements of cultural treasures in their temperaments. The hashtags also display, to certain extent, a form of associative interconnectivity with cultural values in their structural potentials and meaningful appearances (Keyton, 2006).

However, the author gave priorities to the hashtag applications in business, discrimination-cum-crime, culture, politics, and natural disaster, as a proof of their hashtag positionings in all walks of life. The reason is the critical effects that hashtags shoulder

regarding business and crime settings. Apart from sports which have global routine activities, business, discrimination, and crime are probable consistent employers of hashtags to communicate events to the target audiences. Table 1 illustrates the selection patterns of hashtag groupings in various sectors of society (Leech & Short, 2007; Mobasher & Afida, 2015; Dalamu, 2018a).

Table 1. Selection modality

S/N	Contextual Domain	No of Hash Tag	Event Phenomenon
1	Business	3	#LRNY
			#McDStories
			#GetBumpedUp
2	Discrimination & Crime	4	#OccupyWallStreet
			#HandsUpDontShoot
			#BlackLivesMatter
			#BringBackOurGirls
3	Culture	1	#WhatBlackPantherMeansToMe
4	Politics	2	#MakeAmericaGreatAgain
			#AskObama
5	Natural Disaster	2	#eqnz
			#SanDiegoFire

Discrimination and crime segment appears as the highest choice. This is deliberate as many hashtag impressions in this sphere have led to remarkable protests nationally and internationally, demanding a course of justice that has influenced government decision in one way or another.

To demonstrate the recurrences of the operational domains and word formation rates, the author utilises tables and graphs as the concise statistical models (Riffo, Osuna & Lagos, 2019; Dalamu & Odebode, 2021). Thereafter, explanatory offerings indicated the morphological take of each propagated hashtag alongside with the historical accounts and semantic implications. Following the analysis in Table 2, Table 3 indicates the kinds of grammatical ranking system and the functional morphological-cum-lexemic recurrence of the analysed hashtag frequency.

3.2. Analysis of hashtag components

Table 2 shows the analysis of the word formation processes in the 12 analysed hashtag contents. The analysis shown below provides a solid foundation for the study's results.

Table 2. Morphological analysis of hashtag communicative devices

HT	Context	Hashtag Cluster	Morphological Analysis	Morphological Description	Basic Lexemes
1	Business	#LRNY	# + L + R + N + Y	Acronym	Land Rover New York
2		#McDStories	# + Mc + Donald + stori + es	Blending	McDonald Stories
3		#GetBumpedUp	# + Get + Bump + ed + Up	Compounding	Get bumped up.
4	Discrimination & Crime	#OccupyWallStreet	# + Occupy + Wall + Street	Compounding	Occupy Wall Street
5		#HandsUpDontShoot	# + Hand + s + up + Do + nt + Shoot	Compounding	Hands up do not shoot
6		#BlackLivesMatter	# + Black + Live + s + Matter	Compounding	Black lives matter
7		#BringBackOurGirls	# + Bring + Back + Our + Girl + s	Compounding	Bring back our girls
8	Cultural heritage	#WhatBlackPantherMean sToMe	# + What + Black + Panther + Mean + s + To + Me	Compounding	What Black Panther means to me
9	Politics	#MakeAmericaGreatAga in	# + Make + America + great + again	Compounding	Make America great again
10		#askobama	# + ask + Obama	Compounding	Ask Obama
11	Natural Disaster	#eqnz	# + e + q + n + z	Acronym	Earthquake in New Zealand
12		#SanDiegoFire.	# + San + Diego + Fire	Compounding	San Diego fire

In the next section, the author explains the lexemic analysis in Table 2 in terms of their morphological realisations.

4. Results

There are three spheres of this section, following after RQ1, RQ2, and RQ3 of the introductory section. These are: (i) the kinds of word-formation processes, (ii) grammatical ranking system, and (iii) recurrent morphological-cum-lexemic density, functional in the analysed hashtags.

4.1. Kinds of word-formation processes

RQ1 focuses on identifying the kind of word-formation processes employed to promote the analysed hashtags in this study. As shown earlier, Figure 2 elucidates a system of word-formation processes in a variegated form. Nonetheless, this study publicises that only few of these processes are observable in the analysed hashtags. These are: acronym, blending, and compounding. For instance, #LRNY with # + L + R + N + Y and #eqnz with

+ q + n + z exhibit acronym formation, as #McDStories with *Mc + D + Stori + es* projects a blending formation. There are also compounding process formations in the description such as #GetBumpedUp with # + *Get + Bump + ed*, #OccupyWallStreet with # + *Occupy + Wall + Street*, #BlackLivesMatter with # + *Black + Live + s + Matter*, and #AskObama with # = *Ask + Obama* morphological realisations. One could acknowledge that the formation exercises further express interro-declarations (e.g., #WhatPantherMeansToMe), verbo-nominal constructs (e.g., #AskObama), and nominalized contents of compounding patterns (e.g., #SanDiegoFire).

4.2. Grammatical ranking system

RQ2 demonstrates the manner at which the hashtag initiators construct unified grammatical ranking systems to persuade the target audience. The English grammatical ranking system could be top-bottom or bottom-up visualisation. Following Ravelli (2000) and Thompson (2014), the grammatical ranks are: *clause – group – word – morpheme*, as being top-bottom; whereas *morpheme – word – group – clause* are certified as being bottom-up. However, the analysis validates nominal group (NG), imperative, interro-declarative, and declarative as the grammatical ranking system operational in the hashtag examination. Some illustrations, as italicised, are in Table 3.

Table 3. Hashtags’ grammatical ranking system

Grammatical Structure	Hashtag Cluster	Morphological Analysis	Morphological Description	Basic Lexemes
<i>Nominal Group</i>	#eqnz	# + e + q + n + z	Acronym	<i>Earthquake in New Zealand</i>
	#SanDiegoFire.	# + San + Diego + Fire	Compounding	<i>San Diego fire</i>
<i>Imperative</i>	#HandsUpDontShoot	# + Hand + s + up + Do + nt + Shoot	Compounding	<i>Hands up do not shoot</i>
	#BringBackOurGirls	# + Bring + Back + Our + Girl + s	Compounding	<i>Bring back our girls</i>
	#MakeAmericaGreatAgain	# + Make + America + great + again	Compounding	<i>Make America great again</i>
	#GetBumpedUp	# + Get + Bump + ed + Up	Compounding	<i>Get bumped up.</i>
	#OccupyWallStreet	# + Occupy + Wall + Street	Compounding	<i>Occupy Wall Street</i>
<i>Interro-declarative</i>	#WhatBlackPantherMeansToMe	# + What + Black + Panther + Mean + s + To + Me	Compounding	<i>What Black Panther means to me</i>
<i>Declarative</i>	#BlackLivesMatter	# + Black + Live + s + Matter	Compounding	<i>Black lives matter</i>

4.3. Recurrent morphological-cum-lexemic density

RQ3 shows the recurrent morphological-cum-lexemic density of the campaigned hashtags of this study. Figure 3 is a representation of the morphological column of the hashtag descriptions in Table 2, as shown earlier.

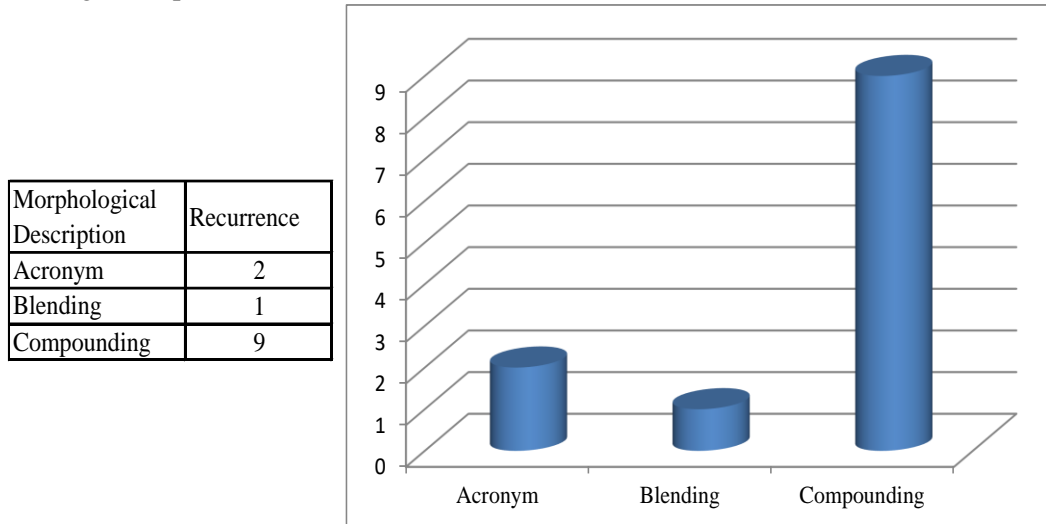


Figure 3. Functional morphological density of the hashtags

The graph in Figure 3 demonstrates acronym, blending, and compounding as the functional word-formation processes in the hashtags. Accordingly, the compounding structure is present nine times, as the highest lexemic density of the entire processes. Acronym and blending are less in function with the records of two (acronym) and one (blending) respectively. Remarkably, this frequency acknowledges compounding as being the user friendly in the hashtag propagations.

5. Hashtags and meaning potentials

This discussion section considers the meaning potentials of the analysed hashtags in terms of business, discrimination and crime, cultural heritage, and politics domains, as represented in Table 2.

The hashtag is an impressively-stunning construct that focuses, most times, on a social change. Then, one could remark that the element of the hashtag operates within the purview of historical accounts, in terms of place, people, and purpose. Such a motivation influences the author to explicate hashtags with historical reports to indicate the events that kindle a particular hashtag and the involved followership. As this study concentrates on the formation processes of the hashtag, the morphemic devices, operational as the social drivers, become imperative in offering some explanations to the entirety of the hashtag. Besides the historical and morphemic affairs, one observes that each hashtag is not in isolation of meaning potential.

Thus, the analysis reveals the semantic implication of a hashtag, as the composition functions to attract people's attentions to the socio-cultural and socio-political causes that stimulate the communicative fabrication. Following Table 2, above, the operational sequences of the considered hashtags are functional in political, medical, business, advertising, discrimination, crime, and social injustice domains (Leech & Short, 2007; Dalamu, 2021; Dalamu & Yang, 2022). Therefore, the analyst has organised the discussions in a similar layout. The language of the discussion might, most of the time, be in past tenses owing to the historical nature of the hashtag devices.

5.1 Business hashtags

The acronym, #LRNY, as marked by a hashtag, denotes *Land Rover New York*. It was a marketing strategy that the manufacturer of Land Rover® vehicles introduced in 2009. The hashtag, #LRNY, occupied a space in the Twitter and Instagram sites. The goal was to solicit followership that will assist the automobile company to promote the vehicles in New York, and perhaps, beyond the city's shores. This is because the use of social media in this regard has no limitations (van Dijck, 2013). As shown in Figure 4, the marketing template, as the Land Rover management has designed it, reads: *The luxury that's more than a luxury; Twitter; #LRNY; Join the conversation; Contribute: include #LRNY as part of such tweet; Follow: Visit: <http://searchtwitter.com>; Enter #LRNY.*



Figure 4. #LRNY template (Salazar, 2017)

As a joint social media promotion, Instagram alone recorded participants of about 427 with different posts and comments (Salazar, 2017). The advertising template deploys a pungent construct of luxury to characterise a Land Rover vehicle, as being more important than any property that an individual might have (Dyer, 2005). The publicist uses such an elevated background to invite people to join the *tête-à-tête*, employing the hashtag, #LRNY, as a campaign term for *Land Rover* cars. The channel also provides <http://searchtwitter.com> as a site for its collaborative propagation. Consequently, the Land Rover producer uses the hashtag, #LRNY, as a portrait that sensitises people to campaign the luxury of owning a Land Rover car. The hashtag strategy seems costless by smartly involving the general public to promote Land Rover car brands.

McDonald[®], a global business institution, launched a hashtag, *#McDStories*, as a means of inspiring heart-warming activities of the company, most especially in the area of happy meals (Zappavigna, 2013). Within one hour that *#McDStories*, with a nominal formation of: *Mc + Donald + Stori + es*, was launched, in the Twitter Homepage, in January 2012, about 72, 788 responses were generated, recording 2% positive reactions. Unfortunately, the comments of the participants were unparalleled to the excitement mission of *McDonald*. This is because a reversal of the goal occurred with horrible comments that backlashed on Twitter.

The blending formation of *#McDStories* attracted another blending process of *#McDonalHorrorStories*. That became a change in the direction which *McDonald* desired. The creation of *#McDStories* back-fired, which fetched people of the globe an opportunity to tongue-lash *McDonald* through unpalatable stories, using unprintable labels (Potts, 2013). The participants, as consumers, began to spell some trashes on Twitter, compelling *McDonald* to confess about the negative comments received from the customers in the form of heart attacked jokes and negative-cum-weed stories. The most disheartening sphere of the comments focuses on food poisoning from the stores and people experiences in respect to poor customer services.

There are no doubts that the fabrication of *#McDStories* was a global disgrace, as the participants hijacked the goal of the institution to express bad experiences. Two things are obvious in the propagation of *#McDStories*. First, the hashtag provided an opportunity for people to tell the truth about their feelings regarding the *McDonald's* business. The merit is that the way that customers perceived *McDonald Stores* is unequal with the *McDonald* management perception about the firm. This revelation calls for a review of the institution's operational styles. Second, social media institutions appear to have no control (Meikle, 2016). The platforms, Twitter, Instagram, Facebook, and YouTube, offer anyone an opportunity (a licence) to express his/her opinion freely without a check. Then, social media do not only give everyone a voice, the communication channels serve users a cautionary measure that everyone is watching (or policing) everyone within a particular capacity. Perhaps, social media could, in no time, cleanse our society of impunities.

#GetBumpedUp is a *UBA*[®] portfolio, constructed to promote the *UBA Bumper Account*. *#GetBumpedUp* is an iconic hashtag that the bank employs as a promotional entity in Facebook, Instagram, and Twitter to sensitise customers to patronise the newly created account. In February 20, 2020, the launching of the hashtag, *#GetBumpedUp*, informed readers of a promotion with cash rewards. This time a customer (new or old) needs only to have a savings worth of ₦5,000 or ₦10,000 in his/her account in order to be qualified, not only for the promotion, but to win great prizes. The strategy is to encourage savings and at the same time its sustenance.

That is the reason for attaching a condition of leaving either ₦5,000 or ₦10,000 in the *UBA Bumper Account* for at least three months. The *#GetBumpedUp* has *#UBAMoneyMoves*, *#UBASavingsAccount*, *#UBATargetAccount*, *#UBA*, and *#AfricasGlobalBank* playing supportive roles to the *Bumper Account*. As **919*20#* is a code that serves as the channel of its accessibility and qualification, the monthly and quarterly draws distribute rewards/prizes of ₦100,000 for 100 winners, awards sum of ₦2,000,000 for savings, ₦1,200,000 rent for one year, and a shopping allowance of ₦500,000. Whether the stipulated amounts are right or wrong, the tagged prizes are fabulous indeed.

Drawing on the imperative clause, *Get Bumped Up*, deconstructed as one lexeme hashtag, the central idea in the constituents is the morpheme *Bump*. #, *-ed*, and *up* are deviants that enhance *Bump* (Cook, 2001). The lexical morpheme, *Bump*, points to a jolting collision that blows a consumer up as a protuberance of sound from one mere surface to a higher one. There is no doubt that the firm contextualises *Bump* as a connotative device that refers to a financial blessing. That means the account of every participant will swell beyond, perhaps, of a particular measure. Because the hashtag is promotional, one could attest that the very term, *Bump*, is a choice word in the right direction. *#GetBumpedUp* has the capacity to pull and attract the crowd to the *UBA* promotional insight.

5.2 Discrimination and crime hashtags

From a structural perspective, *#OccupyWallStreet* appears similar to *#GetBumpedUp*. The two hashtags are imperative clauses commanding participants and readers to act in a particular direction. Nonetheless, the former is a protest in America, the latter is a “promo” in Nigeria of different magnitude of activities. Kalle Lasn initiated Occupy Wall Street (OWS) in 2nd February 2011, which was greatly supported by other interested alliances, including a Canadian anti-consumerist publication. The registration of OWS occurred in 9th June with a website labelled as *www.occupywallstreet.org*. As demonstrated in Figure 5, the mode of a young lady dancer placed on top of the renowned Wall Street iconic bull represents the constructed logo of the *Occupy Wall Street* movement. The Facebook page, along with the hashtag, *#OccupyWallStreet* probably emanated around 19th September 2011 after the protest had begun earnestly on 17th September 2011 (Schram, 2015).

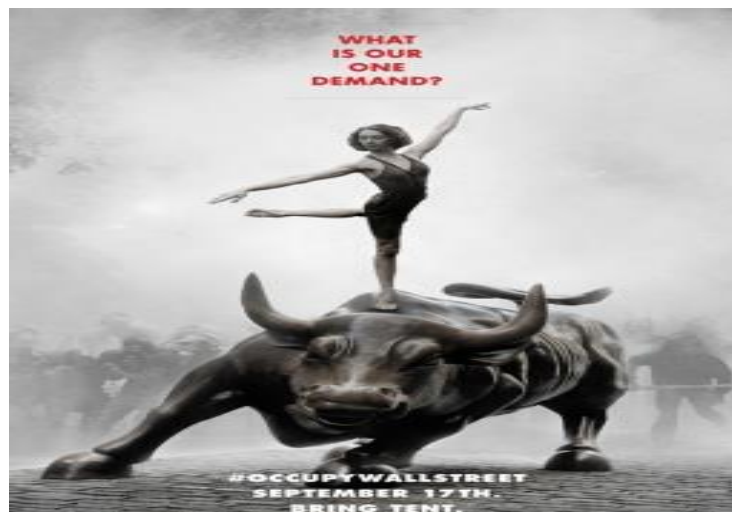


Figure 5. *#OccupyWallStreet* template
(Source: https://en.wikipedia.org/wiki/Occupy_Wall_Street)

The domains of the protests were Zuccotti Park, Bowling Green Park (where the image of the charging Bull is), and Manhattan Plaza. The protesters' complaints range from

economic inequality and negative influences on government operations to political corruption and uneven distribution of the national wealth (Guo & Saxton, 2014). The angry protesters propagated these issues under a slogan, *We are the 99%*. The slogan is a metaphorical statement pinpointing that only 1% of Americans are wealthy, leaving 99% at the mercy of financial robbery, corruption, pain, and sufferings.

Perhaps the endorsement received from the general assembly provoked the protesters to apply severe measures such as demonstrations, picketing, civil disobedience, internal activism, and disturbance of economic activities to subjugate the *Wall Street* (Burns, 2017). Over 700 protesters; 2,000 protesters and 8,000 protesters in various places fell victim of the police in New York. Brooklyn also witnessed the arrest of about 768 on the 1st of October, 2011. In spite of the peaceful conduct of the protests, government intervened to arrest, for instance, over 700 protesters. The 2,000 protesters on the police headquarters (2nd October, 2011), the 15,000 solidarity protesters of Manhattan (5th October, 2011), the over 6,000 marchers passing through Times Square Recruitment Centre (15th October, 2011), and 90,000 protesters on Wall Street (1st May, 2012) stimulated some achievements (CBS News, 2011).

Such achievements are: the initiation of public hearing at the assembly, enactment of 99% Declaration, Coalition of over 70 workers' groups, and augmentation of Fast-Food Workers' Strike (Bray, 2013). There was a transformation of *#OccupyWallStreet* to *#OccupyMovement*. Such a change informed a demand for \$15 minimum wage. It is worth stressing that *#OccupyWallStreet* was propagated from social media to the entire media of the electronic to print. *#OccupyWallStreet* compelled the government to build People's Library of which over 5,500 reading materials as of November, 2011 were gathered. The library also influenced sister libraries in Europe and other Americas. The result of *#OccupyWallStreet* also provoked the establishment of the print such as *The Occupy Wall Street Journal*, *Tidal: Occupy Theory*, *Occupy Strategy*; *The Occupy Gazette*, and *The Occuprint* (Gautney, 2017).

The clause, *Occupy Wall Street*, has the process, *Occupy*, as the salient point that motivates the participants into the melting point, *Wall Street*. Following the terminology, *Occupy*, one might perceive a verbal manifestation where individuals are manipulated to fill a particular space. *Occupy*, as deployed in this hashtag, appears as a military term, enthralling listeners to take a possession of certain territory in order to have a full control (Feenberg, 1991). Thus, *#OccupyWallStreet* is a marker that requested interested participants to take control of *Wall Street* to subdue the zone, making the ground ineffective. That refers that the protesters are co-habiting *Wall Street* with the stakeholders, transacting their normal and lawful businesses.

The shooting of Michael Brown in Ferguson (who robbed a convenience store), Missouri, US, on the 9th August, 2014, leading to his death, propelled the hashtag of *#HandsUpDontShoot*. One could consider the atrocious killing as being inhumane because the offence committed as acclaimed by the police, being a physical charge at an officer, did not worth the splitting of Brown's cold blood. Other accounts (Woody & Geary, 2014) reported that at the instruction of the police officer, Brown raised his two hands up as to demonstrate a sign of surrendering, yet, the officer shot to murder the individual cold-blooded. Thus, the hashtag, *#HandsUpDontShoot*, derived its name from the gestural position of

Brown at the point of his killing. *#HandsUpDontShoot* connotes a symbolic attitude of the protesters, submitting to the police to avoid being mistakenly murdered through the barrel of guns (Walters, 2016). That is, the protesters' voices overwhelmed that atmosphere with a common submission to the police in order to avoid unusual brutal attacks.

The linguistic construction of *#HandsUpDontShoot* appears to have originated from two clauses. The first is *Hands Up*. The second is *Do not shoot*. *Hands Up*, on the one hand, is disjunctive. In other words, *Hands up* is a splintered constituent from a complete statement of *[Raise your] hands Up*. The punctuation becomes imperative for a reason of aptness, augmenting memorability (Dalamu, 2018c). Moreover, the phrase, *Hands Up*, contains three specific morphemic illustrations. These are *Hand + s + Up*. *Hands* is lexically inflectional, whereas *Up* is a grammatical item within the confine of the free morpheme. On the other hand, *Don't Shoot* is an imperative construct, commanding the police officer to cease from shooting not to kill innocent citizens protesting to fight for their constitutionally approved legitimate right.

Besides the clipping of *Do not* to *Don't* (Yule, 2020; Dalamu & Fatuase, 2021), the communicative devices of *Don't Shoot* operate under the label of free morpheme within the crux profiling of lexical items. Considering the complex clause as it is, the researcher could deduce that *#HandsUpDontShoot* focuses attention on two sets of individuals. *Hands Up* instructs the protesters to raise their hands to the air, signifying a total submission to the police authorities. *Don't shoot* communicates to compel the police officers to stop inhumane killing. *#HandsUpDontShoot* represents the two sides of a coin, one for the protesting individuals, the other for the killer-police.

The first part of the hashtag *#HandsUpDontShoot* seems an adoption from the student protest in London around 2009 at the Westminster Bridge against the police nefarious behaviours. The *#HandsUpDontShoot* protest attracted some slogans in the community as Brown's stepfather cried out that the police murdered his unarmed son with firearm. The slogans ranged from *No justice!*, *No peace!*, *I can't breathe*, *Don't shoot me*, *Don't shoot us* to *We are Michael Brown*, marked by pyromania arson, and incineration attacks, and looting of local businesses items, as the protesters keep vigil in the community and elsewhere across US.

Significantly, some players entered the NFL game field making gestural sign of *#HandsUpDontShoot*, depicting a way out of bounds, exercising their right as citizens to the freedom of speech on the 30th of November, 2014. *#HandsUpDontShoot* became a rallying point denoting the cry of Americans against the police violence when the US House of Representatives member demonstrated the *Hands Up* gesture at the floor of the house, appreciating the football players for promoting the gesture.

A further endorsement of *#HandsUpDontShoot* emanated as over 150 Black Congress staff silently walked out of the floor in verity, considering their act as representing a voice for the voiceless. Perhaps, that motivated some CNN Newsroom panelists to use the gesture of *Hands Up* to indicate a heartily support for all protesters across the US, and some musicians such as Kanye West, Macklemore and Ryan Lewis, and Kimya Dawson to release some songs to honour *#HandsUpDontShoot*. On top of these, Pharrell Williams, in the 57th Annual Grammy Awards, performed on the stage and making the *Hands Up* gesture as a sign to support the protesters of *#HandsUpDontShoot*.

The linguistic structure of *#BlackLivesMatter* could reveal that the hashtag is a declarative sentence of *Black + Live + s + Matter* conjoined as a single operational phenomenon. Among the lexemes, only *Lives* displays two morphemes of *Live* (Life) + *s*. *Black* is a qualifier (as being a noun or an adjective) to enhance *Lives* in which *Matter* describes. The structural synopsis thus elucidates *Black* and *Matter* as free morphemes, where *Live + s* represents free and bound morphemes for a reason of their affixation (Dalamu & Alabi, 2021).

Going by a historical report, *#BlackLivesMatter* (BLM) was a connotative child of necessity in order to end a form of systematic racism of the white against black in America and to reduce oppression into a barest minimum. BLM was also a movement targeted at eradicating a growing police violence against humanity, especially the black colour, and to promote the right of black citizenship in America and the global world, as represented in Figure 6 (Tilly, 2017).



Figure 6. *#BlackLivesMatter* template

(Source: <https://unsplash.com/photos/a-person-wearing-a-black-lives-matter-helmet-9Q2GX6LFa38>)

The killing theatre of Trayvon Martins through the bullet of George Zimmerman gave rise to BLM, a socio-political movement that contentiously demanded justice against categorical and racial inequalities. Trayvon, a 17-year-old boy, was a lover of sports, travelling, and solving mathematical problems. The characteristics that influenced his desire to be a pilot before such a hope was crushed at a gun point (Biography, 2016). On the 26th, of February, 2012, Trayvon bought some items from a store, where Zimmerman's fallaciously misconceived of Trayvon as a thief and shot the young man in the chest after pursuing him for a while. On the 13th July, 2013, Zimmerman was discharged and acquitted after legal engagements (McCoy, 2014). People considered Zimmerman's freedom as an unbearable racial profiling and colour discrimination, giving birth to BLM through the Alicia Garza's comments of: *Black people, I love, I love us, Our Lives Matter*,

motivating the cyber-activism of *#BlackLivesMatter* (Banks, 2018; Clayton, 2018; Tillery, 2019; Rojas, 2020).

BLM is a metaphor to repel, discredit, and massacre the thought of white fellows, who feel that *Black Lives Do Not Matter* in American circumstances and contexts. This notion encourages *#BLM* to go virile renting and dominating websites and activists' networks. Freelon, McIlwain, and Clark (2016) remark that BLM is the most active online phenomenon of our days, as it recorded some analyses of over 40million tweets, 40 interviews of BLM activists, and 100, 000 websites between 2014 and 2015. That was how BLM became a socio-political movement that condemns police coercion and demanded black's dignity and social justice. Tilly, Castañeda and Wood (2019) label BLM as a motto, symbol, and space for complaining about the state's attitude towards human beings in general.

This is because the movement has initiated a broad resonance against the municipal courts and dubious fines against African Americans. This position reveals the principles of BLM enthusiasts, Alicia Garza, Opal Tometts, and Patrisse Cullors, as to create dialogues between black people and other allies to inspire social justice against the exclusion and marginalisation of the black community in all ramifications. In all, Bonilla-Silva (2017), McLaughlin (2016), and BLM (2018) submit that BLM has become dominant over some other hashtags such as *#ICantBreathe*, *#TakingaKernel*, *#HandsUpDontShoot*, and *#NoJusticeNoPeace*.

The structural elements of *#BringBackOurGirls* (BBOG) reside in an imperative clause that compels, in the form of demand, the Federal Government of Nigeria to act fast on the modus operandi of rescuing the kidnapped secondary school girls, as revealed in Figure 7. The morphological fundamentals of BBOG are: *Bring + Back + Our + Girl + s*. -S is a plural inflectional morpheme of *Girl*, where *Bring*, *Back*, and *Girl* are lexical morphemes, and *Our* is a free but functional morpheme (Dalamu & Ayoola, 2024). As this study has been revealing that earlier hashtags being emanated from one event or another so has the hashtag, BBOG, been a product of nauseating event in Nigeria.

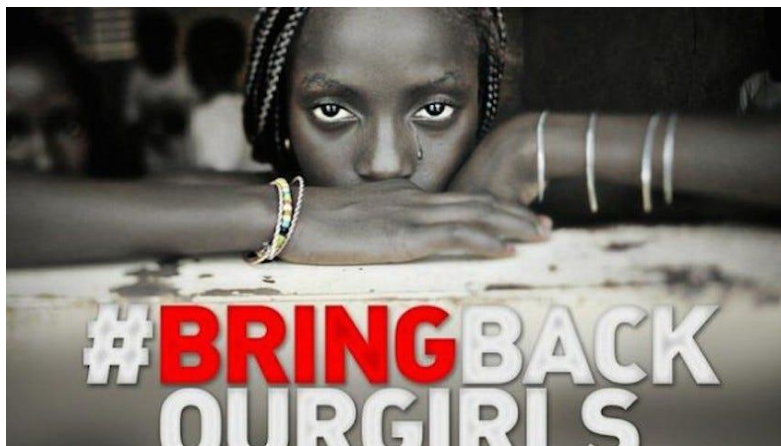


Figure 7. *#BringBackOurGirls*Template

(Source: <https://time.com/90693/bringbackourgirls-nigeria-boko-haram/>)

On the 15th April, 2014, history has it that 200 girls of Government Girls Secondary School, Chibok, were adopted under the Jonathan administration in Borno State. The Boko Haram sect, whose Islamic ideology frowns at western education, took the school girls away from Borno, North East, Nigeria in order to demonstrate a kind of hatred for western education. Education is summarily life in its entirety, particularly for young people, (Berry & Stovall, 2013). The adoption of the pupils, of less than 20years, gave birth to the hashtag of *#BringBackOurGirls*.

Consequently, BBOG is an outcry launched to sensitise the Federal Government of Nigeria to action. And at the same time, the coinage is a solidarity movement for sympathy for the victims and their family members. The barbaric Boko Haram behaviour attracted the attention of the entire global community, leading to a form of social mobilisation. With that in mind, BBOG, devoid cleavages, has led to the sharing of a common ethical value of a right to a secure life, being the primary goal of any serious government – a nexus of Sustainable Development Goals (SDG) (Ostrom, 1990; Peñalba, 2019; Pulhin & Tapia, 2021). As spatial domains and locations could not serve as a hindrance to the collective armament of people to support the campaign, the slogan became a threat to the Nigerian nation.

As that was not enough, the uproar of agencies such as South African Association of Women Graduates (SAAWG), and Global Partnership for Education (GPE), EU, AU, and UN, dented the reputations of Nigeria as a people. As of the period of this research, most of the Chibok girls are still in the custody of Boko Haram, which informs a consistent campaign of the hashtag, *#BringBackOurGirls*. *Our*, the functional free morpheme, plays the role of: a global association with the Chibok girls, and a partnership with the Federal Government of Nigeria to rescue the remaining school girls alive.

5.3 Cultural heritage hashtag

Black Panther is a seeming derivation of Panther. Following historical accounts, Panther is a sole label that accommodates a group of animals in the class of leopard, lion, cougar and prima. Out of these animals, explorers have singled out a melanistic leopard, living in dense and moist, thick forest as being Black Panther. The Greek view portrays the panther as being the beast in the bush which is further represented as Dionysos (Clifford, 2021). This is because the panther is a beautiful glowing black skin mammal without any blemish. That influences the Greek priest of that orientation to wear Panther skins momentarily. The panther is not only mild, this kind of panther being also exceedingly mild. These characteristics probably attract the love of other animals, except the dragon that the roaring of the panther terrifies. At this juncture, one could also consider the panther as a natural possessor of some leadership qualities, appearing as a guiding angel.

The hashtag, *#WhatBlackPantherMeansToMe*, is a clause with diverse semantic implications. The structure is a representation of *wh*-statement, marked with *What*. A grammatical system that the analyst could consider as being *interro-declarative*. The personalisation of the hashtag informs the audience of the variegated meanings to many people. The formation is in this form: *What + Black + Panther + Mean + s + To + Me*.

All the units would have functioned as free morphemes, except for the word, *Means*, which is a bound morpheme, exhibiting *Mean + s* to show *Mean* as the stem and *-s* as the suffix in the clitic part (Dalamu, 2019b).

The compounding item, *#WhatBlackPantherMeansToMe*, as stated earlier, has diverse applications. The general view points to all-round protection. That is the motive for Christians to consider the Black Panther as being the Saviour, Jesus Christ (Lipp, 2018; Jones, 2023). Black Americans base the idea of the black colour, as the colour inspiration, entwined with superiority and leadership. Panther is an underdog, comparable to a lion or tiger. To the Native Americans, the Panther came to conquer an underwater beast that got married to an innocent woman. The conquest of the strange beast brought about (evolved) a remarkable change in society, entrenching consistent liberty (American Tarantula & Animals, 2024).

The Chinese insight of Panther exhibits a negative view of a cruel beast and a positive view of bravery, as an emblem of the Chinese military. The Egyptians consider the Panther as a goddess of revolution that destroys scorpions and snakes, signifying the evolutionary advancement of a new system that exterminates the ferocious old system. As the panther in Europe represents a combatant political figure, such a beast connotes a safe journey to the underworld with a power of royalty, exceeding brightness. The panther has eradicated hostility, anxiety and worry. That informs the yearly sacrifice of a leopard as to promote kingship power and strength in order to dominate obstacles (Clifford, 2021).

The propagation of the hashtag, *#WhatPantherMeansToMe*, is universal, sensitising the global audience to passionate, transformative, and resilient ideas that have the capacity to influence people's minds in a large scale. The quintessential hashtag is perhaps spiritually-sacred and physically-precious. This is owing to the fact that the Panther takes away a sensuous intensity from people in order to baptise people with the spirit of exceptional grace, stamina, and courage to accomplish some goals even in tribulations (Steele & Morris, 1966). The panther dignifies one's six senses to properly resonate in wisdom as to be intuitively sensitive to individual's true potential and connect positive values devoid un-surmounted hindrances.

5.4 Political hashtags

#MakeAmericaGreatAgain was historical as being attributed to Donald John Trump's social media slogan of his 2016 presidential campaign in America. The hashtag also became the slogan of the Republican Party during the electioneering campaign that propelled Trump to win the presidential election, giving him the number one's citizen's prestigious seal in the White House. The morphological realisation of *#MakeAmericaGreatAgain* rests on the morphemic elements of lexical items. These are: *Make* (Verb), *America* (Noun), *Great* (Adjective), *Again* (Adverb/Adjunct). The summation of *Make + America + Great + Again* has generated the social media radar of *#MakeAmericaGreatAgain*. Despite that there are no spaces among the lexical morphemes, the grammatical structure anchors on the imperative clause. This becomes fundamental as to command American citizens in Diaspora to decide to vote Trump as the next American President.

Another simple term associated with *#MakeAmericaGreatAgain* is *#MAGA*, functioning as the acronym to this outstanding hashtag. This social media movement also attracted a book, entitled *#MakeAmericaGreatAgain: Donald Trump and the Political Campaign* (Thompson, 2016). With much supporters and perhaps oppositions, owing to a myriad of interpretations, Republicans launched a hat to popularise *#MAGA* across the United States. Historical reports, including Engel (2017), manifest that *#MAGA* of Trump followed after the campaign thematic fabrication of Ronald Reagan in 1980 and Bill Clinton in 1992, as demonstrated in Figure 8, below.

As Bill Clinton deployed the *#MAGA* phrases in many of his speeches during campaigns, Ronald Reagan could be ascertained to originate the constructs with a slight difference, Reagan in 1980 said, *Let's make America great again*. This is a suggestive invitation (Dalamu, 2019e), eulogising Americans in a mild manner to accept the clarion call unlike Trump's *#MAGA* that forcefully persuaded Americans to vote him as their President. One could also say that Bill Clinton deployed the slogan during his wife's primary presidential campaign in 2008 of the Democratic Party (Keller & Schaninger, 2019).



Figure 8. *#MakeAmericaGreatAgain* template

(Source: <https://www.shutterstock.com/search/make-america-great-again>)

The focus of *#MAGA* was primarily the future of America. With a resonated voice, Trump and his associates promoted a concern for Americans (acclaimed-cum-supposedly retrogressing), through making the border stronger, leading to a safer American setting. In a political rhetorical style, Trump's flamboyant speeches also touched to promise: cutting of taxes, and creation of good jobs. The attack on illegal immigrants (aliens) and fierceness on centralised government known as globalisation were things that *#MAGA* frowned at. Particularly, the war against immigrants and mass media is believed to be some of the factors militating against America's growth, making the country to slide back.

The slogan earned Trump about 76% votes specifically from citizens without college degrees. A prominent partner of Trump was Roger Stone, an influential celebrity that coined *#MAGA* via Twitter in October, 2011. Other coinages in that regard were *#TrumpHuckabee12* and *#nomormons* (Gilbert, 2017). Trump's *#MAGA* sounded

capricious and controversial, yet, the hashtag won the presidency for Donald John Trump in a landslide.

The economic thematic hashtag of President Barack Obama is *#AskObama*. *#AskObama* portrays the simple morphological structures of *Ask* + *Obama*. These realisations are lexical devices of *Ask* (Verb) and *Obama* (Noun). A combination of the verbo-nominal construct demonstrates a grammatical structure of an indicative lexico-grammar of interrogation (Thompson, 2014). Thus, *#AskObama* is a clause that motivated people to query President Obama on the matter arising. The interrogative clause was a probable channel to directly-connect American individuals to Obama on the Twitter online platform. Americans in the Diaspora fielded questions on the issues of job and economy, and related socio-political issues for responses from President Obama instantaneously on the Presidential Twitter account.

#AskObama was extraordinary because Obama constructed the hashtag as a Twitter account to make history. According to Obama, “I am going to make history here as the first President to live tweet.” Obama did not only pioneer the application of the social media in his 2008 American electioneering campaigns, this individual deployed the Twitter account of *#AskObama* to respond to boiling issues of America live with immediate actions. Upon that backdrop, one could mention that *#AskObama* was relevant in two domains: first to answer, some questions on the goings-on in America in terms of his presidency, and second, a means of promoting the co-founder of Twitter. That seemed the main reason for choosing Jack Dorsey to moderate the event on Wednesday, labelled as Twitter Town Hall. The meeting had an embroidered laptop with a presidential seal, placed to operate as the East Room of White House mansion. Participants sent messages/questions to @whitehouse account with responses with Obama’s initials.

The economic team of White House streamed the event live with 140 guests in attendance. The guests include about 31 followers of @whitehouse Twitter account. Obama aides did summarise every response from Obama to about 140 characters, as aptness was vital for the entire audience. Only selected queries received replies because the Twitter accounts of @whitehouse and @townhall had about 2.2 million followers. Only few questions received answers out of about 40,000 questions on the *#AskObama* Twitter accounts. The first-ever one-hour live webcast through the micro-blogging website became significant as the traditional mainstream media was no longer sufficient to convey information to the people.

The micro-blogging platform served as a new opportunity to relate with the American people. Besides the Twitter accounts, President Obama also employed YouTube and Facebook networking giants to send messages to Americans, knowing well that people received different information (factual or falsehood) from different sources and in different ways. It is worth mentioning that the Obama Presidency used Twitter accounts such as @letsmove, @joiningforces, @pfeiffer44, @macon44, @petesouza, and @jesselee44 to engage Americans regarding breaking news and economic updates.

5.5 Natural disaster hashtag

The promotional device *#eqzn*, represents an *Earthquake in New Zealand*. The *eq* letters connote *Earthquake*, as a compound word. One may say that a single *e* would have

been appropriate to represent *Earthquake* instead of *eq*. Nonetheless, it is remarkable that the propagators of the hashtags, perhaps, do not consider linguistic etiquette in the formation-cum-propagation of hashtag devices. That means there might not be a straight pattern of fabrications, *#eqnz* demonstrates a morphological structure of *Earth + quake + New + Zealand = Earthquake in New Zealand*. The prepositional item, *in*, is not a part of the acronym. That might occur because *in* is not a content item but grammatical. The *in*, as an intruder, contributes to the nominal framework, as a locative marker (Halliday & Matthiessen, 2014).

Observations show that *#eqzn* emanated as a consensus communication channel in New Zealand after the seemingly hashtag war among the emergency authorities. This author's comment reminds one of many hashtags such as *#nzquake*, *#chch*, *#christchurchquake*, and *#christchurch* that dominated the earthquake waves in New Zealand (Seitzinger, 2011). In no time, *#eqnz* functioned as the official communication phenomenon to drive the unified rescuing goals of all concerned authorities of the state. *#eqnz* ended the confusion of the numerous hashtags of communicating concerned global individuals. There were four major earthquakes in New Zealand around 2010 and 2011. These are dated as being 4th September, 2010, 22nd February, 2011, 13th June, 2011, and 23rd December, 2011. Nevertheless, *#eqnz* operated as the repertoire of communicating the natural disasters and crises to the audience. The hashtag provided important adequate information that sometimes-interrupted electronic media in New Zealand, Australia, and viably-renowned media across the world. The aim was to favour *#eqnz* by providing live coverage to the event, creating awareness regarding the goings-on.

More importantly, the 22nd September, 2011 was much more significant, as the crisis attracted about 20,000 *#eqnz* users on Twitter, which was comparable to 2,000 users of the 4th September, 2010 (Bruns & Burgess, 2012). This February tremor occurred at about 12:51 New Zealand time with a shallow depth of 5km. The disaster-event affected 200 fatalities in the entire Christchurch. As the *#eqnz* became a coordinating mechanism across the globe with about 7,500 tweets per hour, the presence of fundraising domains such as @NZLotteries, @Run4chch, @redandblackday, and @VMGiving, supported the social media, making a call for national and international donations. In all, the call generated part of the money of about NZ\$15billions deployed to rebuild the Christchurch affected landscapes into their proper shapes (Rotherham, 2011). *#eqnz*, as the social media communication substance, acted to draw people's and organisation's attentions to the events in New Zealand. The hashtag, in Hughes and Palen's (2009), and Bruns and Burgess' (2011) arguments, did not only convey first-hand information to the entire world, *#eqnz* disseminated messages regarding official and non-official responses, global provisions of relief materials, and the reconstruction of the devastated areas.

From a basic morphological perspective, *#SanDiegoFire* is a compound word. This is owing to the following combination: *# + San + Diego + Fire*. It is remarkable to state that San Diego is a region of California, USA. The appearances of the content items, that is, *San Diego* (noun) and *Fire* (noun) project the formation process as being of free morphemes, entwined in lexical portfolios. To iterate, *San Diego Fire* is a nominalised content in a compounding pattern (Dalamu, 2019b). Above all, the hashtag frame deployed currently in the word, *#SanDiegoFire*, is greatly fundamental. Such significance stemmed

from the fact that *#SanDiegoFire* serves as the promotional foundation for the application of the hashtag in Twitter, Instagram, and other social media channels. Prior to October 2007, the use of hashtag was unknown. Thus, the *San Diego Fire* of 20th October, 2007 gave rise to propagate the hashtag as an impressive household word and code to propagate local and international events, bringing such events into the global limelight.

This researcher has pinpointed earlier that Chris Messina initiated the application of the hashtag to tangible communicative words and phrases in order to make much sense out of such lexemes in private and public one-to-one communication activities. In that sense, one could mention that Nate Ritter, Messina's friend, was the first to be pronounced a hashtag evangelist, who deployed *San Diego Fire* – the renowned hashtag – to intimate people about the fire cataclysm that stormed San Diego County of California. Ritter, a web developer, employed *#SanDiegoFire* to attract people to the citizen's evacuation and road closures that took place during the erupted fire storms on 23rd October, 2007 (Potts, 2013). As Nate Ritter (@nateritter) assisted society to gather news of the misfortune, Ritter received encouragement from Messina. That consistency inspired people to join in the use of the hashtag, making the hashtag to gain a permanent momentum in the Internet and the social media settings.

Nowadays, the hashtag is an act of citizens' journalism of a great excitement. By implication, the hashtag, as Bigelow (2014) illuminates, is an irresistible dynamo that drives private and public thoughts into the popular and hidden parts of the world. This channel permits users to express their thoughts willingly without any interruptions. The hashtag appears to create fame among *twitterati* (twitter enthusiasts). This is because the hashtag is a topical communication marker that spreads the news, as unquenchable wildfire (Potts & Jones, 2011). The hashtag enables people to get together and organise one another with a united conquering voice in order to achieve a task. In addition, hashtags collate discussions of a group of people, regarding social events, telescoping the events into a discursive mainstream in a variegated form. Such functions herald the hashtag as a vanguard of both grassroots and urban movements that sensitise readers, without face-to-face physical contacts, into necessary actions.

6. Conclusion

As articulated above, this study has explained the kind of word formation processes in some hashtag communication connections, deployed to facilitate the citizens into necessary actions, regarding various events. The morphological processes cover the areas of business, discrimination and crime, culture, politics and natural disaster, among other hashtag frameworks and functional utilities. The business domain demonstrates *#LRNY* as an acronym of *Land Rover New York* ($\# + L + R + N + Y$), which is a representation of nominal group. It is in a similar vein that *#McDstories* is blended to produce a nominal group entity as in ($Mc + D + stori + es$). *#GetBumpedUp* appears as an imperative that commands the target audience into a patronisation action with the formation elements of $\# + Get + Bump + ed + Up$.

The sphere of discrimination and crime exemplifies #*OccupyWallStreet*, #*HandsUpDontShoot* and #*BringBackOurGirls* as imperative systemic content with the following structural formations. These are: # + *Occupy* + *Wall* + *Street*; # + *Hand* + *s* + *Up* + *Do* + *nt* + *Shoot*; and # + *Bring* + *Back* + *Our* + *Girl* + *s*. Whereas, #*BlackLivesMatter* illustrates a declarative system of # + *Black* + *Live* + *s* + *Matter* word formation constructs. The hashtag province of discrimination and crime operates as simple clauses application messages. The cultural realm reveals a declarative entity of morphological formations although the marker facility commences with a *wh*-question, *What*, a replica of an interro-declarative gratification. The inclination of the formation product goes thus, # + *What* + *Black* + *Panther* + *Mean* + *s* + *To* + *Me*.

The political promotions of #*MakeAmericaGreatAgain* and #*AskObama* are clausal commands of the following word formation systems: # + *Make* + *America* + *Great* + *Again* and # + *Ask* + *Obama*. The two hashtag messages are structural compounding lexemes organised as persuasive devices. #*eqnz* and #*SanDiegoFire* connote a communication of natural disasters which sensitizes the entire world to a means of rescuing the concerned regions. #*eqnz* (with # + *e* + *q* + *n* + *z*) is an acronym of *Earthquake in New Zealand*, while #*SanDiegoFire* (with # + *San* + *Diego* + *Fire*) represents a compounding term of a morphological process. As the manifestations of the lexemic formation of the hashtags are in multifaceted forms, this researcher could suggest that this construction behaviour could be allowed to thrive without any interventions. The formation liberty could encourage people to express one another at will. Apart from creating a support to fulfil the golden rule of freedom of expression, social media users will have the confidence to communicate one thing or another in the global space as relevant to the development of society.

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