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Socio-Semiotic Aspects of Jordanian Identity in Prince Hussein's Royal Wedding Festivities

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ABSTRACT

This sociolinguistic-oriented paper is primarily intended to explore major aspects of Jordanian identity as represented in Crown Prince Hussein's wedding festivities, as they were best exemplified in several culturally encoded genres such as traditional folk songs, dances, and costumes. The population of the Kingdom of Jordan, spread over twelve governorates, boosts cultural diversity as a sign of sociocultural unity and solidarity on the one hand, as well as having some unique local sub-identities on the other hand. The wedding celebrations for Prince Hussein and Princess Rajwa lasted over three weeks. These events highlighted a clear effort to bring together Jordanian folklore. They embodied the nation's rich and united heritage during this significant occasion. Also,this study addresses three core questions, how do traditional performances at the royal wedding symbolize Jordanian identity? What meanings do these cultural elements hold within Jordanian heritage? And finally, how are they perceived across different demographics.

In this research, a mixed-method approach was implemented, combining qualitative observational research with quantitative survey techniques to examine the role of folklore in shaping national identity in Jordan, focusing on the royal wedding of Crown Prince Hussein. Furthermore, The researchers adopt Peirce's Triadic model (1960) and Fishman's Domain theory (1971). to analyze the symbolic and linguistic dimensions of the festivities.

The sociolinguistic dimensions of Jordanian identity that emerged during these royal celebrations were analyzed by collecting scenes, observing the prominent cultural features of these events, and analyzing them contextually. Findings demonstrates that traditional songs, dances, and costumes were served as powerful tools for expressing national identity, fostering unity, and supporting cultural pride.

This research paper primarily aimed to examine the symbolic meanings that were associated with songs, dances, and costumes at royal weddings, with a particular focus on the manifestations of identity during these celebrations. It also analyzed the visual elements that reinforced these cultural components, how these celebrations combined modernity with traditional rituals, and how they reflected national identity, unity, and the preservation of heritage.

Keywords: Jordanian Identity, Domain theory, Peircean Model, , Folklore, Royal Wedding.

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1. Introduction

The crown prince's royal wedding was not just a normal celebration but a window into a nation's identity, culture, heritage, and traditions. Starting with the concept of national identity, which is a complex one, it's people's feelings of belonging to a certain country, where they share the same language, culture, myths, history, and traditions, make them feel connected to the same nation.

A wedding in any country represents its customs and traditions, and this is no exception in Jordan. There are certain customs observed at weddings across the Kingdom, from north to south, that remain constant and unchanging. Among these customs are the engagement, the youth's evening, and the henna night (a traditional pre-wedding celebration that holds cultural and symbolic significance). Additionally, it is primarily focused on the bride and is usually attended by female family members and friends, whose rituals are based on traditional aspects, as well as the wedding party. Official celebrations are effective ways to express and shape national identity through language and folklore, such as songs, addresses, and symbols.

Jordanian wedding celebrations are the essence of Jordanian heritage, showing customs and traditions that bring people together and reflect their national identity. In Jordan, where tradition is mixed with modernity, the royal family respects these customs and traditions and knows their importance in royal weddings. Moreover, the wedding of the Jordanian Crown Prince was more than a celebration of love, it was a lively display of traditions and cultural symbols that still shape Jordanian identity today. Aldweib (2023) argued that Prince Hussein's wedding reflected Jordanian culture, including traditional dress, folk songs (Wasae Almayda /wasiʕ almajdaːn/, Saudi Jordanian song), greetings, and formal speeches (King Abdullah's speech at the groom's party, and patriotic music and dances (Aldihya /adʕˈħaːjaː/). Massad (2001) also explored Jordanian identity in its diversity, and discussed how Jordanian national identity has been shaped, including the diverse linguistic and cultural expressions from different local populations.

In Jordan, songs serve not only as a form of entertainment, but also as a way to express cultural identity. Folklore is of great importance in Jordan, as it reflects the history, traditions, and customs of society, in addition to representing tales and stories passed down from generation to generation. The sociolinguistic and semiotic analyses examine the relationship between folklore, language, and identity. Jordan tells a story of resilience, pride, and exemplification through its songs. Furthermore, since the emergence of Jordanian songs, they express the Jordanian environment of various Bedouin and rural areas Ala Muin Naser, (2024). Some songs have evolved from Bedouin folk songs to modern music, expressing feelings and love. The wedding reflected the unity among the attendees, which was also evident from the presence of guests from Arab and foreign countries.

Sociolinguistics studies language not just only as a means of communication but also as a reflection of identity and heritage. Therefore, heritage and symbols are considered as a form of indirect language that reinforces belonging. According to Holmes (2024), sociolinguistics studies the relationship between language and society. It focuses on the relationship between language and the cultural context in a region.

This paper aims to investigate how sociolinguistic features, especially language, folklore, and symbolic performance, construct and communicate Jordanian identity during royal celebrations. The study addresses a gap in sociolinguistic research, which has given limited attention to how royal events shape national identity.To achieve this, the researchers adopt Peirce's triadic model and domain theory to analyze both verbal and nonverbal signs within the wedding festivities. This research contributes to sociolinguistics by demonstrating how public rituals serve as platforms for expressing national identity and cultural cohesion.

This research aims to uncover the following key questions:
1. How do traditional Jordanian songs, dances, and clothing presented during Prince Hussein and Princess Rajwa Al-Hussein's wedding reflect Jordanian identity?
2. What cultural meanings do traditional songs, speeches, greetings, and costumes at royal weddings hold in Jordan?
3. How do Jordanians across different ages, genders, and regions perceive the cultural and symbolic aspects of the royal wedding?

The study proposes the following hypothesis:

There is a statistically significant impact of folklore and cultural heritage on national identity and the royal wedding. To the best of the researchers' knowledge, this study holds particular significance. Therefore, no prior research has specifically examined the relationship between Jordanian identity and the Royal wedding festivities from a sociolinguistic as well as semiotic perspective.

2.0   Literature review

Previous studies have explored weddings as cultural performances that transmit values, beliefs, and identity. Noortyan, Mu'in & Amelia (2023) explained that weddings represent cultural traditions and a legacy passed down through generations, reflecting values and beliefs. This research explores the wedding procession, a solution to verbal and nonverbal communication. This research is qualitative, utilizing recipes and ethnography. It should be noted that three languages are used in wedding ceremonies, with Indonesian and Arabic as the official languages and Bangra as the name for wisdom. The traditional Banjar people have built their wedding ceremony based on it being a practice of Islamic law carried out through faith, Islam, and charity.

Al-Quran (2019) explored that in Jordan, people listen to folklore when they gather, especially at weddings. Songs are an essential part of folklore. They are part of the customs that bring Jordanians together at weddings all over the Kingdom and express solidarity. Also, Zaffa /ˈzaf.fa/. (It is a traditional Arab wedding procession that represents the official public announcement of the union of the bride and groom). Songs that are played at Jordanian weddings are short, most of them one verse, and they move from one topic to another, making translating them difficult. To facilitate translation, it must be rephrased or composed coherently.

Otundo (2024) examines the intersection of linguistic communication, cultural exchange, and identity formation in diverse societies, with traditional song recordings through cultural events and semiotic analysis. This qualitative research utilizes interviews and indirect observation to explore cultural meanings. The borrowed verbal metaphors are used not only to express songs but also to preserve beliefs and values. The FOS (Figures Of Speech) language, derived from the Dolo language, does not weaken the Olusoba language but rather enhances cultural continuity and reflects a dynamic interaction between language, environment, and identity in multicultural settings.

Särg and Veskis (2024) analyzed the analysis of past newspaper texts and traditional song lyrics through discourse analysis and vocabulary analysis, and the primary objectives include identifying the semantic roles and analyzing the historical contexts and their implication for Estonian linguistics. Semantic analysis is useful in linguistics analysis and understanding culture. They used a mixed-methods approach, a quantitative method (the word frequency), and a qualitative method (word meaning), and their finding showed that newspaper text uses words for description and focuses on singing as a personal act deeply tied to identity and heritage.

Kóczy (2018) explored how Hungarian folksongs are traditional melodies created by rural communities and reflect cultural identity and historical context. The study adopts a qualitative approach by using the Cultural Linguistics framework and how emotions are expressed through metaphors, where feelings are expressed indirectly through symbols from nature, such as rivers and forests. Linguistic and cultural studies are combined to understand folk songs, which are not only an artistic expression but also an expression of cultural identity.

Hasyim and Arafah (2023) analyzed digital media communication using semiotics, whether verbal or nonverbal. Identify how cultures communicate with semiotics, such as emojis, images, and videos. The aim is to determine how cultures communicate with semiotics. They find that social media is a medium for verbal and linguistic communication (signs), verbal and nonverbal communication, and nonverbal communication. They also discuss the importance of the internet in communication.

In her study, AlAtrash (2025) considers cognitive semiotics to analyze a social event having different semiotic resources in a social semiotics context. The analysis of signs built on Peirce's triadic model, sign's representation, signification, and its interpretation. This research enhances the understanding of how cognitive semiotics can be applied to analyze the royal 'Henna' party using semiotic resources in a social semiotics perspective.

This paper expands upon previous research by analyzing the royal wedding festivities of Prince Hussein as a multidimensional sociolinguistic event, applying Domain theory alongside Peirce's triadic model to investigate how these celebrations embody and express Jordanian identity.

3.0.   Methodology

3.0.1   Research Approach

This study employs a mixed-method approach, combining qualitative observational research with quantitative survey techniques to examine the role of folklore in shaping national identity in Jordan, focusing on the royal wedding of Crown Prince Hussein. The primary objective of the research is to investigate the sociolinguistic and semiotic dimensions of the songs, speeches, and costumes in the royal wedding, with a specific focus on how these elements manifest identity throughout these festivities. In addition, how the audience views the wedding concerning Jordanian identity.

3.0.2   Data Collection

The qualitative component relies on observing through watching of Prince Hussein bin Abdullah II wedding that was broadcast live on Amman TV, Roya TV and others, focusing on folklore such as music, songs, and speeches (Such as King Abdullah II speech at the pre-wedding event) costumes. In addition to symbols such as the emblem of the Hashemite Kingdom of Jordan and the flag, the sword, and the Zaffa /ˈzaf.fa/. (wedding procession). Observations were recorded using screenshots, video recordings, and publicly available photos.

 At the same time, the quantitative survey was conducted through a questionnaire distributed to a sample of 109 participants who were randomly selected from both genders and various governorates across the North, Central, and South regions of Jordan, representing a range of age groups including: under 18 years old, 18 to 25years old, 26 to 40 years old, 41 to 60 years old, and over 60 years old. The survey included open-ended questions and Likert-type scale items designed to assess participants' perspectives on the folkloric elements presented during the royal wedding and their role in representing and reinforcing Jordanian national identity.

3.0.3   Tools and Procedures

For the qualitative part, the data were gathered by directly observing the royal wedding. Then, analysed the event as observers and carefully documented various aspects of the wedding with folkloric significance, such as the traditional songs, speeches, and costumes. The researchers took detailed field notes during the event, documenting the language used by key figures and audience participation. In addition to taking notes, the researchers used videos and photos of the wedding. To ensure accurate data collection, the main stages of the wedding ceremony and traditional practices such as the zaffa (traditional wedding procession) were observed.

The quantitative data were collected through questionnaires distributed randomly to the residents using a Likert scale, open questions, and multiple-choice questions. These included questions about viewers' interpretations of heritage elements, their opinions about folklore elements, and their role in reflecting identity.

3.0.4   Data Analysis

Qualitative data were analyzed using thematic analysis, folklore analysis, and analysis of recurring symbols that reflect Jordanian identity and have important meanings for Jordanians. The collected data will then be analyzed using the Statistical Package for the Social Sciences (SPSS).

3.0.5 Domain Theory

This study uses the domain theory in sociolinguistics which is introduced by Fishman (1971). It investigates how language use varies across different social settings or domains. Therefore, by applying this theory, the research will analyzes the royal wedding festivities as a specific ceremonial domain where language, songs, clothing, and rituals will be combined to express Jordanian national identity as well as cultural heritage. Thus this approach helps to uncover how communicative practices within this unique social context contribute to shape collective cultural meaning.

3.0.6 Semiotic Analysis

To expand the reseachers analysis, Peirce's triadic model (1960); of signs is adpted because it offers a foundational framework for understanding meaning-making in semiotics. Generally speaking, It consists of three crucial components: first, the Representamen (the form the sign takes), second, the Object (what the sign refers to), Third, the Interpretant (the meaning generated in the mind of the observer). Therefore, this dynamic relationship highlights that meaning is shaped by interpretation

within a cultural and cognitive context. Traditional songs, costumes, and ceremonial gestures in the royal wedding festivities, function as representamina that present shared cultural objects, heritage, unity, and identity whose interpretation varies across social groups. Thus, Peirce's model enables a neat and perfect analysis of how symbolic performances communicate with national identity through both verbal and nonverbal modes including national symbols like the flag, the royal crest, etc…

3.0.7   Image Use and Limitations

The study uses publicly available images from Prince Hussein's wedding for educational purposes, citing sources to meet academic standards. Combining qualitative observation with quantitative surveys provides valuable insights into how the event functions as a cultural occasion in shaping national identity through folklore.

4.1.1 Linguistics and Semiotic Analyseses in Selected Episodes of the Wedding Speeches and Festivities

a. Justice as Hashemite Identity

"Proud of Hussein." (Fakhoor bi-al-Husayn) /fa.xuːr bil.ħu.siːn/ This phrase indicates the extent of the pride that King Abdullah feels towards Prince Hussein and the pride he feels in him. So, as a result, King Abdullah presented prince Hussein a sword that carries crucial and historical significance that embodies the Hashemite legacy.Therefore, it represents a semio-linguistic act. Thus, referring to Peirce's triadic model, the sword itself serves as the representamen, a physical sign engraved with a verse from the Holy Qur'an: ''If God helps you, none can overcome you.''- Al Imran(160). he presented it to him to signify justice and defending the homeland, two fundamental symbols of the nation. "Justice is the foundation of sovereignty," guaranteeing the rights and protections of the people. Through justice, a person achieves the love of God and the love of people, the spread of security, and the preservation of society, because the absence of justice leads to the destruction of the nation. Therefore the object of this sign is the concept of justice. while the interpretant is the ideological and emotional meaning it evokes: the Crown Prince as a righteous protector, embodying Hashemite values of leadership and sacrifice.

b.   Religious and Cultural Symbols

Also, His Majesty King Abdullah II bin Al Hussein began his speech with a prayer using the phrase "In the name of God, the Most Gracious, the Most Merciful" (Bism Allah Alrahman Alraheem) /bɪs.mɪ l.lɑː.hɪ rɑːħ.mɑː.nɪ rɑː.hiː.m/, which reflects the religious and cultural influence. "Today, he completes half of his religion." (Al- yawm kamil nus dinuh) /al.jaw.m kam.ma.l nasˤ diːno /. Marriage is half of the religion in Islam and reflects the religious and social importance of marriage in Islamic culture because marriage helps a person to guard against temptations and fulfil moral responsibilities, starting a family which is the neucl: us of any society. and it is an important stage in life. So this reflects the relationship between language and Islamic identity.

Semiotically speaking, These religious phrases and expressions function as a powerful symbolic sign within Islamic culture, especially in ceremonial domains like weddings. For example, "Today, he completes half of his religion" can be analyzed according to Peirce's triadic model as the following: Initially, representamen is the spoken phrase "he completes half of his religion.". Subsequently, object: The concept it refers to marriage as a spiritual and moral safeguard that fulfills a major part of one's religious duties. Finally, interpretant: which is the meaning which is understood by the audience, marriage is not only a social contract but a sacred act that protects one's faith and helps avoid sins.

c.   Sharing the Sence of Belonging, Solidarity and National Unity

The phrase "The home of all Jordanians" (Beit kol al- Urduniyun) /beːt kul alʔur.dʊ.niː.jiːn/. and "our people and our tribe"(Ahlana wa ashirtna) /ʔah.lu.na wa ʕa.ʃiː.rat.na/ reflects the feeling of unity and belonging, and that Jordanians are one family.

This phrase operates as a symbolic sign that evokes unity, belonging, and national identity. Hence, Framing through Peirce's triadic model, the representamen is the phrase "The home of all Jordanians.", the object is he concept it refers to Jordan as a shared homeland, inclusive of all its people regardless of their background, and the interpretant is the meaning understood by the audience, pride, and a sense of collective ownership and protection. Therefore, in the royal wedding, this phrase carries extra meaning, so it's not just a political statement;it becomes a ritual affirmation of unity. Since it is

spoken by a national figure such as King Abdullah II, it signals that the monarchy sees itself as a unifying force, embracing all citizens under one symbolic roof.

### d.	Cultural Heritage and Symbolic Spaces

The phrase "The Hashemite Tents" (Madarib al-Hashimiyin) /mʊ.dˤɑː.rɪb al.haː.ʃ ɪ.miː.jiːn/ is a Hashemite royal area that includes the Diwan /diː.wɑːn/ in Raghadan Palace /raɣ.daːn/ and symbolizes the cultural heritage.The phrase doesn't just mean actual tents; it's a symbol of welcoming and shared history. Originally, it comes from the Bedouin culture, where tents stand for hospitality, protection, and social gatherings. . Moreover, it evokes shared national space rooted in Arab and Islamic values.

"The Hashemite Tents" which is mentioned in his Majesty's speech, shows that the royal family includes all Jordanians, no matter who they are, as part of one nation. Additionlly, it reminds people that the Hashemite family has a long history which is connected to the Arab and the Islamic traditions, going back to their origins in Mecca and tribal leadership. So, this phrase has rich symbolic meaning and operates as a powerful cultural sign within Jordanian discourse, especially in the royal setting. It can be analyzed semiotically as the following: On the one hand, the representamen is the phrase itself "The Hashemite Tents." On the other hand, the object is the concept it refers to hospitality, unity, tradition, and the inclusive leadership of the Hashemite family. Finally, the interpretant is the meaning understood by the audience, feelings of belonging, pride in heritage, and trust in the monarchy's role as protector and host of all Jordanians.

4.0.2 Identity in Dances and Folksongs

Jordanian identity is reflected in the speech as well as the songs and dances at Prince Hussein's wedding. While the dances visibly represent communal values, unity, history, and cultural heritage, traditional melodies with folklore roots convey sentiments of honour, pride, and familial ties. Through cultural performance, these spoken and unspoken components collectively support a comprehensive image of national identity.

### a.	Al-Dehiya (Traditional Jordanian dance)

Al-Dehiya /adˤˈħaːja/is a cultural ritual that reflects a community's identity, serving as a sociolinguistic marker. It is one of the most popular and traditional dances that form the rural and Bedouin identity and is performed at weddings in the governorates of Jordan and enjoyed by all people. Furthermore, the dance is performed by men standing in a line side by side, swaying rhythmically from right to left in harmony with chants and traditional songs led by one of them.

In Prince Hussein's dinner at Madareb Bani Hashem located at the Royal Hashemite Court, a place of royal and political significance, known for its generosity and hospitality, reflecting Jordanian hospitality, many different dances were performed from different governorates, reflecting the diversity of Jordanian cultures. Therefore, among these performances, the Dehiya stood out as a symbol of one of the Jordanian identities, and it is a form of non-symbolic social corporeality that connects the past, present, and future. Thus, it demonstrates how individuals interact through body language and voice, not words. Jordanian identity, pride, and courage are demonstrated by standing together. For example, when they perform the same movements in a unified manner, indicating unity and group coordination, stamping the ground with their feet and chanting in unison, while holding a sword or stick, this expresses manliness and defending honor. In Bedouin society, it is also a sign of readiness for war. Semiotically speaking, Al-Dehiya is a symbolic sign in which the dance movements, chants, and group formation symbolize Bedouin values. According Peirce's triadic model, it can be analyzed as the following: the representamen, the dance itself,men standing in a line, clapping, chanting poetry, and moving in rhythm. The object, the values it refers to tribal strength, celebration, courage, and social bonding.The Interpretant, is t the audience understanding ,feelings of pride, belonging, and respect for the tradition.

In the wedding domain, the dance has asymbolic power because it becomes a way to honor the groom, praise the tribe, and connect the present moment to Bedouin history, which accodingly reflects the depth of his belonging to Arab identity, the Crown Prince stood in the center of the dehiya line, wearing traditional attire that embodies the identity of the Arab man, from the red Jordanian shemagh to the thobe and bisht, which embody the meanings of dignity and pride. His appearance was not merely a celebratory moment, but a living embodiment of the values of Jordanian society and its rich heritage. In this context, the dehiya dance goes beyond being a folk performance to become a cultural symbol that unites generations and enhances a sense of pride and connection to roots. His presence was not merely

a constitutional one, but a living embodiment of the values of Jordanian society and its rich heritage. In this context, the dehiya stands out in this setting, developing into a cultural icon that bridges generations and encourages pride and a sense of kinship. So the Dehiya dance was chosen for Prince Hussein's pre-wedding party because it expresses pride in Jordanian heritage and national identity, and reflects courage and manhood.

Figure (1):   The Crown Prince participates in the Dahiya with his military friends,
a folkloric show that embodies pride and unity.

b.   The Chechens' traditional dances

Circassian (Sharkas /ʃ ɪr.kas/) dances are more than a form of entertainment; their dances are a powerful expression of history, identity, and culture.

"He who cannot dance…we cannot fight." This short phrase highlights the importance of Circassian dance, which is unparalleled among folkloric performances and reflects authenticity. The dance represents the values of Circassian society through a form of non-symbolic communication, without the need for words. Each dance tells the story of their lives and how they adhered to its established requirements. Dancing embodies discipline, fitness, agility, and respect between men and women, while fighting requires stability, strength, and precision. Those who don't possess this difficult dance technique will not possess it on the battlefield either. This is like non-symbolic communication, which conveys a message through behaviour, movement, and actions.

According to Fishman's Domain theory (1972), language and cultural expressions are shaped by the social domain in which they occur. At Prince Hussein's wedding, Circassians performed traditional dances, which allowed them to promote their culture and highlight their rich Circassian heritage. This dance played a pivotal role in representing their identity. It is part of the identity and culture that is passed down through generations. Therefore, from a sociolinguistic perspective, dances could be understood as a non-verbal language that carries meaning, identity, and social values.

 They performed two dances at Prince Hussein's wedding, the first one was called Telbrf   dance /tal.brif/, which means dancing legs or foot dance, as all its movements depend on the feet. It is a dance that expresses joy, and it is performed at weddings and happy occasions. It is the dance of farmers who work in agriculture, and the costumes are indicative of village clothing. Also, it is danced by clans called the Ubakh /u.baχ/. The second dance is the Abkhaz dance performed by the Abzakh /ab.zaχ/ clan, and it differs from the Telbrf dance in its movements and music, as well as being performed by young men who display their martial arts skills. The young men wear a sword called qamah /qaː.ma/, which is always carried by Circassian youths, and used for self-defence or hunting.

The Chechen's dance is more than just moving during the music. It's a special way to show who the Chechen people actually are, aslo presenting their pride, and their culture.These signs stand for Chechen heritage, strength, and honor. When people watch the dance, they feel respect for the Chechen culture and see that the Chechen community is an important part of Jordan. According to Peirce's Triadic model the representamen is the dance itself, stylized movements, traditional costumes, and musical rhythm while the object refers to he cultural values of the Chechen heritage, resilience, honor, and communal celebration. Accordingly, the Interpretant is what the audience understands, respect for ethnic diversity, pride in tradition, and inclusion within the Jordanian national fabric.

At the royal wedding, the dance isn't just for fun and entertainment but also it shows that Chechens are a crucial part in Jordanian families.In addition to that it helps everyone to feel united and proud of their different backgrounds, all under the king's leadership.

Examples of these non-verbal symbols that indicate love in an unspoken way, when a guy steps behind a girl in a dancing motion, it means that he wants her, and he is ready to give her life. When the girl accepts, she spins around to show her happiness. Furthermore, Symbolic movements, such as upright posture, convey pride, honour, and nobility, while open arm movements represent openness, freedom, and a welcoming spirit. Controlled steps indicate self-discipline and awareness. Specific gestures and postures convey additional meanings, including stepping forward with arms at the sides to signal readiness and courage, a slightly tilted head to show respect and humility, and an open palm facing outward to symbolize peace. Extending a hand and restraint demonstrate respect for cultural boundaries, while quick gestures indicate awareness and adaptability. Firmly retreating into a position signifies respect, not weakness. In other words, these dances represent a community language, communicating values, history through movement, preserving cultural identity, and passing on traditions

c.   Bedouin Folksongs

Omar Al-Abdallat is a Jordanian singer and composer, and his performance carries deep symbolic meanings. He sings patriotic songs. He presents the Jordanian Bedouin dialect songs, which is considered as a sociolinguistic marker of the national identity and authenticity. These songs convey cultural and s

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o   These signs could be analyzed according to Peirce's Triadic model as the following: Firstly, representamen: which are the songs themselves, lyrics, melodies, and the vocal style. Secondly, Object, refers to the values they refer to Jordanian identity, unity, loyalty to the Hashemites, and cultural pride. Lastly, Interpretant is what the audience understands,emotional connection to the homeland, respect for tradition and affirmation of Jordanian belonging contexts, such as "Knock the cup) daq al-finjan /daq al.fin.dʒa:n/, (a symbol of hospitality) Omar's songs are particularly prevalent expressing Bedouin themes. They are not just the cup, pouring respect, and generosity both acts that celebrate that person's habit of pouring coffee for a guest. Omar Al-Abdallat and Mohammed Abdo sang "Hussein and Rajwa" at Prince Hussein bin Abdullah's wedding. The song was written by Saleh Al-Shadi, and produced by Ayman Abdullah, which represented the strong relations between the Hashemite Kingdom of Jordan and the Kingdom of Saudi Arabia. The performers themselves,Omar Al-Abdallat (Jordanian) and Mohammad Abdu (Saudi),embody this cross-cultural unity. Their collaboration reflects the collaboration of national identities, which affirm loyalty, pride, and belonging.

The song is not just a congratulatory song for the Prince, but rather a work that uses heritage to convey political and cultural messages in an engaging way. It is a call to celebrate unity, solidarity, and the shared identity between Jordan and Saudi Arabia.It promoted Bedouin ethnic values in a more informal tone, which would also embody the Bedouin values. The language that is used is colloquial and reflects the Bedouin flavour. Moreover, Bedouins in Jordan are known for their commitment to preserving their heritage and adhering to social traditions.

This song also articulated the Jordanian identity as it referenced "Jordanian-Saudi" (Urduniaya Saudia /ʔurdʊnɪːjɑ sʊʕʊdɪːjɑ/) and "Saudi-Jordanian" (Saudia ya Urdunia /sʊʕʊdɪːjɑ jɑ ʔurdʊnɪː/) along with discourses of Arabness and common heritage, it expresses the strong relationship between the two countries, they share many political, religious, cultural, and social aspects that reflect unity and solidarity, making their relationship a model for regional integration. Also, it emphasized shared cultural connections, evoked rhetoric that claimed a "grandson of the Prophet" (Ya Hafeed AlNabee /jaː ħa.fiːd an.na.biː/) to emphasize the Hashemite connection to Prophet Mohammad, peace be upon him, and an Islamic identity because The Hashemite family is descended from Hashim, the grandfather of the Prophet Mohammad from the Quraysh tribe of Mecca.

Lines from songs like the people and the joy turned ecstasy," (two countries captured soul of unity and collective and all congratulated and the joy became ecstasy (ghanwat sa'ada jmmaet bayn shaebayn… walkul barak walfarah sart nashwa) /ɣnuːt sʕɑːdɑt dʒæmʕat bɛːn ʃaʕbeɪn wælˈkʊl bɑːræk

wælˈfarħa sɑːrat naʃwɑː/, became the warmth that enveloped the event that was celebrated as the wedding of not only one couple, but of people and community.

The song acts a symbolic sign that carries deep meaning about love, unity, and national pride. Here is the semiotic interpretation: Firstly, Representamen, the song itself, the lyrics, melody, and performance. Secondly, Object, what the song refers to celebrating the royal couple, honoring Jordanian and Saudi heritage, and showing unity between the two nations.Thirdly, Interpretant, what people feel or understand joy, pride, and a sense of belonging to a shared cultural and national story. It helps people feel that they are connected emotionally to the wedding, the royal family, and their national identity.

4.3.2 Idntity in the wedding procession

The wedding procession was not just an event, but it included the royal car, a Range Rover, model year 1984, and there were also horses, which represents bedouinism and authenticity that have been used in the procession since the reign of King Abdullah I, in addition to the military suit and the shemagh. National songs were present during the procession, such as the Jordanian royal anthem, and there was a large presence of the Jordanian people, happy with the Prince and to congratulate him. In addition, the procession is considered one of the most prominent semiotic elements that represent Jordanian identity from a sociolinguistic perspective.

They formed the Jordanian flag, which holds deep socio-cultural meanings; the iconic seven-sided white star stands symbolically for the Seven Mathani in the Opening of the Holy Quran, "Al-Fatiha". Charles Peirce explained that a sign functions through the interaction of three elements: the Sign itself or the representamen, its Object, and its Interpretant. The combination of these three pillars constitutes the foundations of the triadic model in terms of Sign Representation. Therefore, the position of Prince Hussien and Princess Rajwa within the wedding procession and motocade, where they were presented as the white star, which is at the center of the red triangle in the Jordanian flag, carries a very deep semiotic meaning and significance. The flag itself which is the representamen,its colors, shapes, and the seven-pointed star. As far as the object is considered, it refers to Arab unity, Hashemite leadership, Islamic heritage, and national pride. And lastly, the interpretant is what people understand when they see Jordan's history, its role, and its values of unity, sacrifice, and independence.In the royal wedding,, the flag becomes a symbolic of expressing loyalty and unity. It's raised to honor the monarchy, commemorate martyrs, and affirms Jordan's place in the Arab world. Hence, the flag doesn't just represent the state it connects citizens to their heritage. Bearing in mind that stars are deemed as central and prominent elements, literally and metaphorically. Thus, the position of Prince Hussein and Princess Rajwa in the middle forming the white star serves as a symbolic sign that represents a source of unity, national identity, hope, and leadership. Additionally, the royal couple hold a central place in the Jordanians' hearts, whereas the white color represents purity, perfection, honesty, and new beginnings. Furthermore, flags themselves are marked as power, identity, and unity. Thus, placing Prince Hussien and Princess Rajwa at the heart of this symbol shows their crucial role in shaping Jordan's future.

Figure (2) The royal wedding procession symbolizes the heritage and continuity of traditions in Jordan.

Figure (3)The Jordanian flag, embodying pride, national identity and independence

4.3.4 Identity in the Jordanian Shemagh

The Jordanian shemagh consists white, red, and black colors and contains engravings that express cultural heritage. The shemagh is a cultural symbol representation of national and tribal identity, customs, and traditions. Its design and use in celebrations represent heritage, and wearing it signifies pride and a sense of belonging. The shemag was worn by men in the royal motorcade and by guards and

performers.It symbolized honor, and national pride on this special occasion. It linked between the modern royal event and the deep cultural roots, especially as a Bedouin custom.

Mapping onto to Peirce's triadic model, the is the shemagh itself; its color, pattern, and how it's worn.While the object is the ideas taht refers to Jordanian identity, Bedouin heritage, and loyalty to the Hashemite monarchy.Interpretant is what people feel or understandrespect for tradition, pride in being Jordanian, and connection to tribal values. The colors red and white pattern is unique to Jordan, symbolizing bravery and sacrifice. Being worn by royal guards Adds authority and connects the monarchy to the people.

So, during the wedding, the shemagh acted as a very important symbolic sign and its meaning came from shared cultural understanding which helped to turn the celebration into a moment of national pride and cultural continuity.

4.3.5 Identity in Verbal Signs "Celebrating Al Hussein"

Before Prince Hussein's wedding, the Jordanian Royal Hashemite Court launched the hashtag # Celebrating Al Hussein /nafrahu bi-l-husain/, and advertisements spread across social media, with photos circulating on city streets bearing the phrase. This slogan has two meanings: a literal meaning, which is to share the joy of Prince Hussein's wedding and extend congratulations. It is more than just a phrase; it represents the Prince's national identity and shows the people's unity and belonging.

Figure (4) Royal wedding celebration banner, symbolizing collective joy and unity

In addition to the qualitative approach, this study adopted a quantitative approach. The aim was to collect measurable data on participants' perceptions of Jordanian identity and its reflection in the Crown Prince's wedding. Furthermore, to ensure content validity and reliability, the questionnaire items were reviewed by a member of the expert jury. Their opinion was taken regarding its suitability for measuring the study variables, as well as the correctness of the linguistic formulation. Necessary modifications were made, and some phrases were rephrased to improve their suitability for measuring the study variables.

The questionnaire was properly designed based on the study variables and included all study axes, independent and dependent variables. The questionnaire consists of the following parts:
- Part One: Demographic (personal) questions
- Part Two: Questions related to the role of folklore in shaping national identity in Jordan.

The questionnaire used open- question and multiple-choice questions, along with a Likert scale, to measure the opinions of the study sample members. Strongly agree (5), agree (4), neutral (3), disagree (2), and strongly disagree (1) were given by placing a check mark (√) in front of the answer that reflects the degree of their agreement. Also, the data contained in the questionnaires were processed using SPSS.

Table 1: Frequency and percent for demographic variable

Variable	Category	Frequency	Percent %
Gender	Male	46	42.2%
	Female	63	57.8%
Age	Less than 18	33	30.3%
	18 – 25	39	35.7%
	26 – 40	21	19.3%
	41 – 60	10	09.2%

	More than 60	6	05.5%
The area	North of the capital	50	45.9%
	Central of the capital	33	30.3%
	South of the capital	26	23.8%
Have you watched the video of Prince Hussein bin Abdullah II's wedding?	Yes	101	92.6%
	No	8	07.4%
What part of the party caught your attention the most?	The fashions and clothes they wore	71	65.1%
	Traditional songs	30	27.5%
	Music and musical instruments	8	07.4%
Do you listen to traditional Jordanian folk songs or modern songs?	Traditional	12	11.0%
	Modern	55	50.4%
	Both	27	24.8%
	Non	15	13.8%
Total		109	100%

Table 1 shows the following
First: Gender:

The study sample included 109 participants, 63 of whom were female (57.8%) and 46 of whom were male (42.2%). This indicates that females are more likely to participate in surveys and social discussions and are more interested in the Crown Prince's wedding and its social culture than males. Moreover, women tend to be more communicative and expressive, particularly on topics related to social issues.

Second: Age Groups

The age distribution shows strong involvement from young people, especially those aged 18 to 25. This group makes up the largest share, representing 35.7% of the total. This age group is the most engaged and involved on social media, is additionally familiar with technology and online platforms, so it's easier to reach them. Those under the age of 18, who constitute 30.3%, are mostly school students. Adults between the ages of 26 and 40, who comprise 19.3%, are the working class and are often more concerned with their work than with social media. At the same time, participants aged between 41 and 60 years old comprised 9.2%. Those over 60 did not exceed 5.5%, indicating that age representation is moderate. It was noted that older adults do not have social media pages or do not like to participate in surveys.

Third: Residential Area

The table shows that most participants reside in the north of the capital, representing 45.9% of the sample, while residents of the central capital constituted 30.3%, and the southern region was least represented, representing 23.8%. Moreover, regional distribution has identified potential cultural differences based on location. It is possible that the people of the North are more interested in local and national events because they are the largest percentage of those who participated in filling out the questionnaire.

Fourth: Watching the Wedding of Prince Hussein bin Abdullah II

According to the table, the vast majority of respondents (92.6%) reported watching the wedding of Prince Hussein bin Abdullah II, while only 7.4% did not. Here the researchers noted that the majority were interested in and participated in the wedding of Prince Hussein, Jordan's groom, and that all Jordanians were happy with it, which reflects their belonging and loyalty to the Hashemite leadership and reflects unity. As for those who did not watch the wedding, it may have been due to special circumstances such as work or illness, but they later watched some clips that became trends on Instagram, Facebook, and also TikTok, and they answered the questions on this basis.

Fifth: Most Attention-Grabbing Elements of the Ceremony

When participants were asked what attracted them most to a wedding, a large majority (65.1%) pointed to the costumes and clothing, reflecting the aesthetics of traditional dress. It was found that women, who constituted the majority of participants, paid great attention to the costumes worn at the

wedding. Traditional songs attracted 27.5% of attention, while music and musical instruments attracted only 7.4%. It was found that the visual and lyrical elements attracted people more than the musical instruments.

Sixth: Preferred Type of Songs

Modern songs were the most popular, favored by 50.4% of participants. A mix of modern and traditional music accounted for 24.8%, indicating that despite the change in song genre, the conservatism of popular songs persists. 13.8% of participants reported that they do not listen to music, perhaps for religious or cultural reasons, but perhaps watched the ceremony because it was a royal event of national significance, and Prince Hussein was the groom of all Jordanians. Only 11% expressed interest in traditional Jordanian folk songs.

Total Sample Size

The total number of respondents in the study sample was 109, representing 100% of the surveyed group.

Descriptive Analysis of Study Variables

Factor One: Folklore and Cultural Heritage

Table 2: Means and standard deviations for each item (Folklore and Cultural Heritage)

No.	Statement	Min	Max	Mean	SD
1	Folkloric songs are important in representing national identity.	1.00	5.00	4.45	0.76
2	I prefer folkloric songs over modern songs used in other weddings.	1.00	5.00	4.12	0.88
3	Language plays a significant role in preserving cultural heritage through folkloric songs.	1.00	5.00	4.38	0.81
4	Traditional songs at weddings help preserve Jordanian cultural traditions.	1.00	5.00	4.33	0.79
5	People from rural areas participate more in traditional dances and listen to folkloric music than those from urban areas during events like the Prince's wedding.	1.00	5.00	4.05	0.91

Total Mean: 4.27 | Total SD: 0.83

The second table showed the importance of folklore and cultural heritage in shaping national identity. The average responses ranged between 4.05 and 4.45, . This indicates that most participants agreed that folklore is important and meaningful to Jordanian culture and identity. Additionally, the statement "Folk songs are important in representing national identity" received the highest average at 4.45. This means that the wedding and the songs that were in it reflected Jordanian identity. However, the question "Rural residents participate in traditional dances and listen to folk music more than urban residents" had the lowest mean (4.05), indicating that urban residents participate in traditional dances in celebrations, especially Dabke. The overall average (4.27) indicates high agreement on the importance of folklore and that it is part of the Jordanian heritage.

Factor Two: National Identity and the Royal Wedding

Table (3): Means and standard deviations for each item (National Identity and the Royal Wedding)

No.	Statement	Min	Max	Mean	SD
1	The speech of King Abdullah played an important role in linking the past to the present in the context of Jordanian identity.	1.00	5.00	4.41	0.74
2	The royal wedding made me feel proud of Jordanian heritage.	1.00	5.00	4.52	0.65
3	The wedding successfully represented Jordanian identity.	1.00	5.00	4.47	0.69

Total Mean: 4.47 | Total SD: 0.69

Table 3 relates to the results related to the national identity and the Crown Prince's wedding. The mean scores ranged from 4.41 to 4.52, indicating the most positive outcome among participants. The highest mean score (4.52) was that the wedding enhanced a collective pride in Jordan's historical and cultural heritage. On the other hand, the overall mean score of 4.47 reflects the positive role of the royal wedding in promoting national identity and unity. These results demonstrate how the wedding has such cultural significance and serves as a powerful tool for strengthening national pride and reaffirming a shared heritage.

Testing Hypotheses:

H: There is a statistical impact of Folklore and Cultural Heritage on National Identity and the Royal Wedding.

Table (4): Regression analysis for H

Dependent Variable: National Identity and the Royal Wedding

Predictor Variable	B (Unstandardized)	Beta (Standardized)	t-value	Sig. (p-value)
Folklore and Cultural Heritage	0.462	0.482	5.921	0.000
R = 0.482	R² = 0.232	Adjusted R² = 0.225	F = 35.06	Sig. = 0.000

The results indicate the role of folklore in national identity. The beta coefficient is 0.482, indicating a moderate to strong positive relationship between the two variables. The p-value is 0.000, which is well below the accepted minimum of 0.05, confirming that the relationship is statistically significant. This means that increased appreciation of folklore and cultural heritage is associated with enhanced perceptions of national identity. It was also embodied and reinforced by the royal wedding. In other words, the greater their appreciation for their customs, symbols, and collective heritage, the more likely they were to view the royal wedding as meaningful to Jordanian national identity. Therefore, the research hypothesizing that the folklore and cultural heritage significantly influences perceptions of national identity at the royal wedding is supported and accepted by leading empirical evidence.

5.0 Discussion and Findings

This study looked at how Jordanian identity appeared in the royal wedding of Prince Hussein and Princess Rajwa Al-Saif. The findings revealed that traditional songs, dances, and cultural clothing acted as important symbols of national pride and unity. By reviewing the research questions, it is evident that these elements were crucial in expressing and strengthening Jordanian identity during the celebrations. Moreover, the results of this study, which employed an integrated approach, provided a comprehensive understanding of both verbal and nonverbal meanings. From a sociolinguistic perspective, the research presents the most important results of a qualitative analysis of the speeches delivered by His Majesty King Abdullah II on the occasion of Prince Hussein's wedding. It revealed how language functions as a tool to reflect Jordanian national identity, belonging, unity, as well as love and respect. In addition to that, and by applying Peirce's triadic model, the study showed how signs like songs, clothing, and speeches carry deep cultural meanings. This in turn interacts with the Domain Theory, the wedding was seen as a special social setting where these signs are used to express national identity. The cognitive semiotic model go hand in hand with the domain theory in revealing how people interpret these signs based on their background. Overall, the findings confirm that folklore and cultural heritage have a strong impact on how Jordanians see their national identity through the royal wedding.

It also contributed to highlighting national identity and heritage, demonstrating that some customs, such as dance, music, and costumes, were not merely performances; rather, they were a national display that powerfully reflected pride, heritage, and social cohesion, rather than being mere entertainment.

This result is consistent with the study of Boro (2024). In his research exploring the role of folk songs in reviving cultural identity and protecting linguistic heritage, he discovered through observation that folk songs were essential in preserving the cultural heritage of the Bodo community. Songs serve as a means of transmitting knowledge, customs, and values to the next generation; they serve as historical documents and foster social cohesion. Our research shows how traditional songs and symbolic practices at Jordanian royal weddings express Jordanian identity and that these cultural expressions help bring Jordanians together from different regions, strengthening a shared national identity.

Moreover, it is a call to celebrate unity, solidarity, and shared identity between Jordan and Saudi Arabia. Furthermore, in the speeches, they used phrases like "The home of all Jordanians" and "our people and our tribe", and it reflects unity and belonging, affirming that Jordanians are one family. Also, the speech delivered by the King in the colloquial dialect represent closeness to the Jordanians.

 The research demonstrates that traditional songs and folklore at royal weddings foster social cohesion and express Jordanian identity, which supports the conclusions reached by Al-Quran (2019), who found that People in Jordan listen to folklore when they gather, especially at weddings. Songs are an essential part of folklore, a tradition that brings Jordanians together at weddings across the kingdom and expresses solidarity.

This study highlights the role weddings play as cultural events that contribute to the transmission of values and traditions from one generation to the next. This aligns with what Nortian, Moin, and Amelia (2023) stated, who indicated that weddings are cultural practices and legacies that express a society's beliefs and values.

Dalan, Angin, and Dewi (2020) also noted the importance of traditional music, such as Bajo folk songs, in preserving cultural identity and promoting collective values. In the context of Prince Hussein's wedding, the songs performed had profound cultural significance, expressing Jordanian heritage and national identity. Together, these studies emphasize the need to protect traditional artistic performances as a means of preserving cultural identity and preventing the demise of inherited customs.

The research revealed varied perspectives among Jordanians of different ages, genders, and regions regarding the cultural and symbolic aspects of the royal wedding through a randomly distributed questionnaire to evaluate the public's perception of the wedding and its impact on Jordanian identity, the responses served as a unifying force that strengthened the sense of national identity among Jordanians of all regions and ages. One of the most notable findings across all age groups and governorates was a clear one: that the prince's wedding reflected the Jordanian image and Jordanians' attachment to their cultural roots, which are continuously passed down through generations. In this study, the reserchers identified the role of both language and folklore that appeared at Prince Hussein's wedding ceremony in embodying Jordanian national identity, belonging, and unity. The use of specific honorific terms enhanced respect, and the symbolic aspects contributed to social and linguistic communication and cultural cohesion. Also, the study confirmed the research hypothesis, confirming the existence of a statistical relationship between the presence of folklore and its elements at weddings and a deepening sense of national identity. This demonstrates that folklore remains a cultural resource that shapes national awareness, especially when it is presented at major cultural celebrations and reaches the world.

The qualitative findings highlighted a symbolic and cultural dimensions of the royal wedding, the quantitative analysis provided the research with statistical validation of these perceptions. Thus, the regression model confirmed a significant relationship between people's appreciation of folklore and their perceived national identity, supporting the hypothesis. So for the participants, they were selected randomly, to ensure demographic diversity, and the questionnaire was pre-tested to enhance reliability. These methodological steps strengthen the validity of the findings and demonstrate the value of integrating sociolinguistic and semiotic approaches in cultural research.

In summary, this study demonstrated, through sociolinguistic and demographic differences and participants' responses, that folklore and speeches are not merely entertainment for special occasions such as weddings, but rather a form of identity construction and preservation. Folklore can be a sign of heritage, history, pride, and unity.

6.0 Conclusion

This study investigated how different signs and performances at Prince Hussein's royal wedding express important ideas about identity, unity, and Jordan's culture. Using Domain Theory, it showed that these signs are part of the special rules and goals that happen in formal events like weddings. Each sign whether a dance, a song, or clothing,carries meaning because of the cultural background and setting.

By applying Peirce's triadic model, the study found that most signs work as symbols. Their meaning depends on shared cultural knowledge, not on how much they look like or directly connect to what they mean. Traditional dances and the Jordanian shmag, as well as national symbols like the flag, they all stand for Jordanian history, pride, solidarity and belonging.

This research found a reflection of national identity in the royal wed ding through language, folklore, and cultural symbols. The results of the qualitative research, which included observation and interpretation of results, and the quantitative research, which included a shared vision from Jordanians of all ages and governorates in Jordan, revealed that the wedding was not merely a royal occasion, but rather a national symbol that expressed solidarity, unity, pride, and the preservation of traditional customs. This event also reflected Jordanian values such as hospitality, loyalty to the Hashemite leadership, and preservation of the country. Moeover, the event's cultural importance grew with the inclusion of traditional symbols, like the procession, the Jordanian flag, and the Shemagh.

In sum, the princes' celebration of these symbols is a testament to Jordanian cultural identity, reinforcing national belonging and the continued preservation of cultural heritage drawing on domain theory and supported by empirical data and semiotic analysis.

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