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**Master's Thesis**

**LANGUAGE IN SOCIAL MEDIA POSTING  
(BASED ON ENGLISH)**

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## АНОТАЦІЯ

*Кирилюк І. О.* Мова постингу в соціальних мережах (на матеріалі англійської мови). – Кваліфікаційна робота освітнього ступеня «магістр».

Дослідження присвячено аналізу мовних особливостей та невербального компоненту постингу в соціальних мережах. Актуальність теми зумовлено популярністю соціальних медіа, які впливають на мову спілкування та взаємодію між користувачами, що дає підстави говорити про формування постингу в соціальних мережах як окремого мовленнєвого жанру.

Об'єктом дослідження є англійськомовні пости та коментарі у блогах соціальної мережі Twitter, а предметом – вербальні та невербальні засоби, за допомогою яких реалізується цей вид онлайн-комунікації.

Метою представленої роботи є вивчення особливостей функціонування англійської мови у блогах, які ведуть носії мови, а також дослідження невербального аспекту цього виду онлайн-комунікації.

Методи дослідження, використані в цій роботі, включають метод суцільної вибірки, компонентний аналіз, дедукцію, індукцію, концептуальний аналіз та описовий метод.

За підсумками даного дослідження можна зробити висновок, що вплив соціальних мереж на мову є доволі суттєвим. На лексичному рівні спостерігаємо часте використання аббревіатур, акронімів та інших скорочень. Спілкування у соціальних мережах відноситься до розмовного стилю, маркерами якого є широке вживання сленгу, запозичень та обценної лексики. Аналіз орфографії показує, що користувачі часто вдаються до «фонетичного» написання, надмірних скорочень тощо.

На синтаксичному рівні специфіка постингу в соціальних мережах виражена через вибір структури речень. Користувачі соціальної мережі Twitter надають перевагу одному або кільком простим реченням, які, як правило, не розділяються жодними пунктуаційними знаками. Складносурядні та складнопідрядні речення з різними видами зв'язку трапляються доволі рідко.

Експресивність такого формату спілкування досягається за допомогою капіталізації, надмірної кількості знаків пунктуації тощо.

Важливою складовою онлайн-комунікації є гіпертекстуальність, прикладами якої є гіперпосилання, хештеги та згадування інших користувачів, а також невербальні засоби спілкування, такі як емотикони та емодзі, та візуальні елементи – гіфи та меми. Вони допомагають краще виражати почуття та емоції або передавати певну інформацію, коли вербальних засобів недостатньо.

**Ключові слова:** жанр, теорія мовленнєвих жанрів, онлайн-комунікація, соціальні мережі, блог, постинг.

## ABSTRACT

*Kyryliuk I. O.* Language in Social Media Posting (based on English). – Master's degree qualification paper.

The present research is devoted to the analysis of linguistic features and the non-verbal component of posting in social networks. The relevance of the topic is determined by the popularity of social networks that influence the language of communication and interaction between users, which enables scholars to consider posting in social networks as a separate speech genre.

The object of the study is English-language posts and comments on Twitter blogs, and the subject is the verbal and non-verbal means with the help of which this type of online communication is realised.

The aim of this paper is to study the peculiarities of the English language in blogs run by native speakers, as well as to investigate the non-verbal aspect of this type of online communication.

The research methods used in this paper include the method of continuous sampling, component analysis, deduction, induction, conceptual analysis and descriptive method.

Based on the results of the study, it can be concluded that the impact of social media on language is quite significant. At the lexical level, this is expressed through the use of abbreviations, acronyms and other shortenings. Communication on social media belongs to the colloquial style, which is marked by the frequent use of slang, borrowings, and obscene vocabulary. In terms of orthography, users often resort to 'phonetic' spelling, excessive shortening and so on.

At the syntactic level, the specificity of posting on social media is expressed through the choice of sentence structure. Twitter users prefer one or more simple sentences, which are usually not separated by any punctuation marks. Compound and complex subordinate clauses with different types of conjunction are quite rare. The expressiveness of this format of communication is expressed through capitalisation, an excessive number of punctuation marks, etc.

An important component of online communication is hypertextuality, examples of which are hyperlinks, hashtags, and mentions of other users, as well as non-verbal means of communication, such as emoticons and emojis, and visual elements such as GIFs and memes. They help to better express feelings and emotions or convey certain information when verbal means are not sufficient.

**Keywords:** *genre, theory of speech genres, online communication, social media, blog, posting.*

## CONTENTS

INTRODUCTION.....	7
CHAPTER 1. GENREOLOGY AS THE KEY TO UNDERSTANDING THE LANGUAGE OF SOCIAL MEDIA POSTING.....	10
1.1 Definition and scope of genreology and history of its development as a linguistic discipline .....	10
1.2 Genre as the subject matter of genreology.....	16
1.3 Bakhtin’s theory of speech genres .....	22
1.4 The development of speech genres from letters to social media posting ...	29
Conclusion to Chapter 1.....	37
CHAPTER 2. LANGUAGE MEANS IN SOCIAL MEDIA POSTING .....	39
2.1 Lexical and orthographic aspects of social media posting .....	39
2.2 Syntactic features and structure of posts and comments .....	51
2.3 Graphological and hypertextual peculiarities of online communication in social media blogs .....	62
Conclusion to Chapter 2.....	68
CHAPTER 3. NON-VERBAL COMMUNICATION MEANS IN SOCIAL MEDIA POSTING .....	70
3.1 Emoticons and emojis as means of social media communication.....	70
3.2. Memes and GIFs as special visual elements used to convey meaning.....	74
Conclusion to Chapter 3.....	77
CONCLUSION .....	80
SUMMARY .....	84
REFERENCES.....	87
LIST OF SOURCES .....	97

## INTRODUCTION

The influence of social media on modern society worldwide is enormous. Every day more and more people choose different social media platforms to communicate, share their thoughts, impressions and information with the world. Accordingly, the study of language in the context of social media is becoming an increasingly relevant and interesting area of research. In this paper, we will look at various aspects of language in social media posting, focusing on lexical, syntactic, orthographic and graphological features as well as non-verbal peculiarities of this type of communication.

Social media posting is a relatively new speech genre which has not been researched much. The concept of genre has been investigated by many scholars throughout the history. Aristotle is believed to lay the foundation for the study of genres in Antiquity, followed by Roman thinkers such as Cicero and Horace [64]. In the Middle Ages, John of Garland was the one interested in the problems of genre studies. During the Renaissance, more intellectuals showed a greater interest into this topic, for example, Giambattista Cintio, Francesco Patrizi, Lodovico Castelvetro, Nicolas Boileau, Julius Caesar Scaliger and others. Particular attention should be also paid to Benedetto Croce's works on genre [81], [16]. The 20<sup>th</sup> century became a turning point in theoretical understanding of genres with Mikhail Bakhtin introducing his renowned theory of speech genres which was outshined by J. L. Austin's theory of speech acts for some time. Among the contemporary scholars who study speech genre as the subject matter of genreology in the field of communicative linguistics are F. Batsevych [55], T. Yakhontova [90, 91], S. Davydovych [65], M. Shtelmakh [89], B. Ivaniuk [71]. The researchers who investigate the language in the newly emerged genre of social media posting are O. Zhyhalina [67], M. Stoliarova [87], O. Zemliakova [69], Yu. Litkovych [76] and others.

The **aim** of our research is to study the peculiarities of the English language in the context of social media posting, as well as to investigate the non-verbal means

which support this type of online communication. The above-mentioned aim can be achieved by accomplishing the following **objectives**:

- to determine the definition and scope of genreology;
- to explore the development of genre studies as a linguistic discipline throughout different historical periods;
- to study the essence of genre as the main concept of genreology;
- to investigate the theory of speech genres;
- to examine the development of speech genres from traditional letters to social media posting;
- to investigate the lexical and orthographic aspects of communication on social media;
- to explore the syntactic features and structure of posts and comments;
- to consider the graphological and hypertextual peculiarities of social media posting
- to identify non-verbal means of online communication;
- to research special visual elements that help to convey meaning.

The **object** of the present research is social media posts and comments written in the English language, while the **subject** of the paper is the peculiarities of verbal and non-verbal means through which this type of online communication is realised.

The **relevance** of the Master's thesis is determined by the fact that social media influence the way we communicate and interact with each other nowadays. Studying the use of language in this context helps to understand what language means are used to convey information and express thoughts or emotions. The understanding of how language develops and changes in the digital environment enables the researcher to explore the processes of emergence of new lexical units, grammatical phenomena and syntactic structures, various non-verbal communication means, etc.

The **research methods** that were used in this work include deduction, induction, descriptive method, the method of continuous sampling, component analysis and conceptual analysis.

The **data** for the present study were collected from two blogs of the native speakers of English Daniel Howell and Phil Lester on the popular social network called Twitter (now X) [19], [38]. The total number of the tweets selected for the analysis is 268, including both posts and comments dated from 2008 to 2024. The data were collected using the method of continuous sampling.

**The theoretical significance** of the research consists in the careful study of the genre of posting on social media platforms as a separate genre of online communication. Linguistic features of posts and comments in blogs selected for analysis were described; non-verbal means of conveying information that are characteristic of them were considered; the reasons for the prevalence of such linguistic and non-linguistic means were revealed; the ways of further development of the genre in question as a result of continuous technological advancement were predicted.

**The practical value** of the work lies in the possibility of using the research results in teaching courses in genreology, stylistics of the English language, media linguistics, etc.; in writing educational materials and editing manuals and textbooks in the above-mentioned disciplines.

The research has the following **structure**: an introduction, one theoretical and two practical chapters with conclusions, a general conclusion, a summary, references and a list of sources. The master's thesis consists of 114 pages.

# **CHAPTER 1. GENREOLOGY AS THE KEY TO UNDERSTANDING THE LANGUAGE OF SOCIAL MEDIA POSTING**

## **1.1 Definition and scope of genreology and history of its development as a linguistic discipline**

Genre has always aroused a keen interest among researchers due to its dynamic nature. It has been around for a long time and has become an important concept in various fields, including literature, cinema, music, art and many other spheres of life. However, genre also emerged as a key notion in linguistics, especially in the field of communication studies, as it helps to understand different communication contexts and linguistic conventions.

Genre does not exist as a separate entity, but as part of a coherent system known as a genre system. These systems are not static, as they are influenced by a number of different linguistic and extra-linguistic factors, which leads to the constant emergence of new genres. Thus, the creation of a new genre is a conceptual event that depends on global changes in communication systems, such as the formation of a new literary movement or the development of a new communicative environment [53, p. 33]. Overall, the study of genres reveals the nature of genre systems and allows scholars to observe the constantly evolving linguistic landscape.

The emergence of genre studies as a separate linguistic discipline is a natural consequence of the appearance of a large number of research materials on genres and scholars interested in this aspect. They considered this separation from broader linguistic research to be an opportunity to focus on genre and its features, as well as on the complex interrelationships between genres and other areas of human activity.

In order to comprehend the essence of genre studies, one must explore its definition. Different scholars approach genre studies from different perspectives, based on their academic backgrounds, research goals, and the specific contexts in which they use the term. Yet, before we examine the definitions of famous linguists, it is worth first finding it in some independent sources, such as encyclopaedias. So, the definition found in “Encyclopedia of Modern Ukraine” states that genreology is “a branch of

literary criticism that studies the specifics of the genre and genre division of fiction” [57].

However, the idea that genreology as a science deals only with the study of literary genres is misleading. The focus of its interest also includes communicative forms such as speech genres. From the linguistic point of view, this involves studying the structural, functional and contextual aspects of these forms, clarifying how language functions in specific communicative contexts. Therefore, the Ukrainian linguist B. Ivaniuk proposed a more appropriate definition stating that “genreology is a branch of poetics whose object of study is the genre and generic content of the verbal arts” [71, p. 204].

Given the great importance of genre as a primary category in various communicative contexts, literature, folklore, etc., genreology has a rich and extensive history marked by continuous scientific exploration. In fact, two significant periods can be distinguished in the history of European genre studies, the first of which dates back to ancient times. Despite the fact that the term “genre studies” was coined only in 1938 by Paul Van Tieghem, its historical roots go back to antiquity, forming a vital foundation that underpins its development and evolution throughout the course of history and linguistic studies.

Ancient philosophers viewed genre as an ideal literary norm. Although the number of genres and their subcategories has expanded considerably since the classical period, the division into three primary types, namely lyric, epic and drama, introduced by ancient philosopher Aristotle echoing Plato’s polemics, remains the basis of modern genre studies [29]. Moreover, each genre is believed to have its own authoritative initiator. For instance, the Greek poet Homer, the author of “Iliad” and “Odyssey” is considered to be the father of the epic genre. Another renowned Greek playwright Aeschylus who is well-known for his tragedy cycle is regarded to be the father of the dramatic genre. Last but not least, Arion, another famous poet from Ancient Greece, is acknowledged as the progenitor of the lyrical genre [61, p.15-16].

Aristotle’s “Poetics”, written in the fourth century BC, is regarded as a seminal work that laid the foundation for the study of literary genres. He was one of the first to

introduce a systematic and theoretical approach to the investigation of these literary forms and to invent special terms and definitions [20]. In his work, the philosopher mainly discussed two literary genres – tragedy and epic. Aristotle paid special attention to tragedy, which was the most respected genre among the ancient Greeks.

However, it should be noted that almost all ancient works on genre, including Aristotle, focused primarily on poetic genres. Prose genres were not included in the *Poetics*, as they were considered ‘unworthy’ and closely associated with colloquial language. In ancient Greece and Rome, a novel was perceived as trivial literature and called a mere ‘reading’, while drama was highly valued [61, p.17].

Some ancient Roman thinkers also contributed to the study of genres and addressed the problem of their classification. For example, Cicero, a prominent orator, philosopher and writer, proposed a division into four genres (epic, comic, tragic and lyrical). Another idea was introduced by the renowned Roman poet and satirist Horace who divided the literary domain into six genres – heroic, lyrical, elegiac, tragic, comic and bucolic [64, p.12].

In the Middle Ages, there was a certain weakening of interest to the problems of genreology as compared to antiquity which can be explained by the huge influence of religion on aesthetics. Nevertheless, the study of genres continued to awaken interest among some of the scholars of that period. For example, English grammarian and poet John of Garland who lived and worked at the end of 12<sup>th</sup> – at the beginning of the 13<sup>th</sup> century, proposed his own typology of genres. Altogether he singled out three main genres – dramatic, narrative, and mixed [81, p. 16].

It was only during the Renaissance that interest in ancient ideas about genres was revived. During this period, intellectuals showed a greater interest in the rational analysis of literary works and the restoration of classical principles that had been put forward by ancient philosophers, in particular Aristotle. This restoration influenced the further development of literary criticism and theory, and also contributed to the reintroduction of ancient concepts into the modern understanding of poetics. One of the first countries to renew this interest was Italy. The scholars of this period who contributed to the development of genre studies were Giambattista Cintio, Francesco

Patrizi and Lodovico Castelvetro [81, p. 17]. They translated Aristotle's works into Italian and republished them with various commentaries.

In the meanwhile, the ancient "Poetics" continued to gain popularity in other European countries. For instance, the work became especially popular in France during the Classicist era, when Italy ceased to be the centre of the theoretical and literary thinking. One of the most famous scholars of that period were Nicolas Boileau ("The Art of Poetry"), Julius Caesar Scaliger ("Seven books on Poetics"), Jean de La Taille ("The Art of Tragedy") and others [81]. In other words, both Italian and French researchers eventually revived Aristotle's works on the study of genres and encouraged all other scholars to follow his ideas.

The classical concepts presented in Aristotle's "Poetics" also found recognition in Great Britain where they were promoted by the influential 17th-century English poet and writer, John Milton. The poet, aligning with Aristotle, esteemed tragedy as the supreme and most valuable genre, reflecting a shared perspective on the significance of this literary form [81, p. 25].

The ancient philosopher's "Poetics" dominated the theory of literature from classical antiquity to the mid-eighteenth century. However, in the late 1700s the world unexpectedly experienced the change in the deductive rationalist principle of scientific thinking which led to the realisation that the content of poetological categories is highly relative. Until that period, genres were seen as 'pure' categories, each having its own defined characteristics [56]. For instance, tragedy was defined by such features as a conflict between great heroes, a tragic outcome, and a high degree of pathos and grandeur. Moreover, each genre had its own unique structure and purpose.

Therefore, since the end of the 18th century which coincided with the beginning of the Romanticism, researchers began to consider genres not as separate units but rather as a mixture of different characteristics from multiple genres. Thus, the trend towards interaction and mutual influence of different genres became predominant. Works with these combined features started to appear, making literature more flexible and experimental. Thus, with that turning point the second period of formation of genreology as a science began.

Particular attention should be paid to the contribution to the development of genre studies made by the prominent Italian scholar Benedetto Croce, who proved to be a leading figure in the field of literary theory. In his work “Aesthetic as Science of Expression and General Linguistic” published in 1902 Croce radically rethought the traditional methodology of studying literary genres. Croce’s essential contribution was the complete rejection of conventional concepts and classifications of genres. He emphasised the ineffectiveness of attempts to fit literary works into a standard frames and argued that each literary work is unique, a work of art in its own right, which cannot be categorised or assigned to a specific genre [16].

In presenting his approach, Croce argued that a true understanding of a literary work is only possible through a careful examination of its unique characteristics and context. By rejecting strict classification, he encouraged literary critics to consider works as individual and independent creations, thus contributing to the discovery of the multi-layered nature of genres. Croce's approach represented an important step in the development of genreology and had an impact on subsequent debates on the classification and analysis of genres. Moreover, his work was an impetus for the arousal of interest in one of the ‘eternal’ problems of genre studies – the problem of classification and systematisation.

As it was stated above, the term “genreology” was coined only in the first half of the twentieth century. In Ukrainian linguistics, along with the term ‘genreology’, its synonym ‘genology’ is used. The word ‘genology’ originates from Greek, combining *genos* meaning ‘genre’, with *logia* denoting ‘understanding’ or ‘knowledge’, or *logos* signifying ‘opinion’ [70, p. 323]. The credit for introducing of this term into scholarly discourse is attributed to Paul Van Thiegem (1871–1948), a prominent figure in the French school of literary criticism, who emphasised the importance of studying genres and their leading role in different philological theories [65]. According to him, consideration of genology as a scientific branch helps to determine genre characteristics in literary works, which act as ‘practical markers’ in accordance with the artistic reality they represent [51].

Throughout the 20<sup>th</sup> century, genre studies continued to gain its importance as a science thanks to the contributions of various scholars all around the world. Some of the most renowned researchers of that field is Mikhail Bakhtin who worked in the middle of the last century and is an author of the famous “The Problem of Speech Genres” manuscript written in 1953 [31, p. 101]. Another prominent scholar of that century was the French philosopher Jacques Derrida who contributed greatly to the study of genres with his work “The Law of Genre” published in 1980. In other words, that century became a fruitful period in the study of genres as a science which has a significant impact on further research in that field.

During the 21<sup>st</sup> century genreology continues its development with the main focus on the systematic study of various genres in terms of communication. The main goal of contemporary research is to explore the formation of the new genres in diverse forms of expression across various media and communicative contexts. Given the dominance of the digital media over the traditional one, modern genreology also focuses on understanding and analysing genres in the context of digital communication platforms such as social networks.

Drawing on the historical development of genreology, the emergence of genre studies as a distinct branch of linguistics doesn't have a precise starting point. From the era of Aristotle onward until the modernity, each period has contributed to the evolution of genre studies as a scholarly discipline. Nevertheless, over that large period of time the main goal of genreology remains untouched. Its aim is the examination of specifics of the genre concept. It involves the analysis of the structural elements of different genres in detail, their features, linguistic properties and other valuable elements.

Overall, genreology is an important branch of linguistics which has a long history of development. Many important events related to the formation of this scientific field took place in various periods, including all the way through antiquity, the Middle Ages, Renaissance, Romantism, nineteenth and twentieth centuries until the modern times. Thus, from the ancient philosopher Aristotle to modern researchers, genre studies have become an important branch of linguistics, expanding its scope to

study various forms of communication. Nowadays, genre studies explore not only the structural and linguistic aspects of genres, but also their connection to modern communicative contexts. As a consequence, this comprehensive approach makes genreology an integral part of modern communication studies.

## **1.2 Genre as the subject matter of genreology**

It is evident that genre is the main subject of research of genreology, a field devoted to the systematic study of genres. The word ‘genre’ comes from French but initially it derives from the Latin word ‘genus’ which means a ‘sort’, ‘class’, or ‘kind’. Additionally, it has a meaning of “independent style” in French [35; 24, p. 509]. This notion is frequently used in various fields such as literary theory, rhetoric, media, folklore studies and it appeared in linguistics relatively recently.

Over the years, the understanding of the genre as a basic concept has been constantly changing, as it was mentioned in the previous unit. To define genre is not as easy as it seems. First of all, the examination of this concept in different dictionaries was done and, as a result, several definitions of the word ‘genre’ were found:

*Genre:*

1. a style, especially in the arts, that involves a particular set of characteristics [11];
2. a particular subject or style of literature, art, or music [11];
3. a category of artistic, musical, or literary composition characterized by a particular style, form, or content [30];
4. a particular type of literature, painting, music, film, or other art form which people consider as a class because it has special characteristics [14];
5. a kind, category, or sort, especially of literary or artistic work [48].

At first, genre was considered a concept that belongs particularly to the field of literary studies. This fact is the primary reason why most of the definitions found in multiple online and offline sources are concerned with genre as a literary concept.

Moreover, various literary scholars tried to give their own definition of genre based on their research background. So, in literary criticism genre can be defined as “the organization of literature into categories based on the type of writing the piece exemplifies through its content, form, or style” [33, p. 4].

One more definition states that genre is “a historically emerging type of any literary work, for example, a novel, a monograph, a reportage, etc.” [39, p. 40] Another view on genre was proposed by G. Conte and G. Most who defined it as: “A grouping of texts related within the system of literature by their sharing recognizably functionalized features of form and content” [15].

Ukrainian linguists also contributed greatly to the study of genres. For instance, beforementioned B. Ivaniuk in the book “A Lexicon of General and Comparative Literature” published in 2001 gave the following definition: “Genre is a type of meaningful form that determines the integrity of a literary work, which is determined by the unity of theme, composition and speech style” [71, p.197]. Another Ukrainian scholar H. Nazarenko understands genre as “a type, a kind of work that is marked by special, unique features and characteristics in terms of composition, structure, figurative means and creative techniques, language and style of presentation” [80, p.3].

However, in this study, our focus is more directed towards the linguistic understanding of this concept. The emergence of genre as a linguistic notion, rather than a literary one, gained prominence quite recently – only in the last few decades [68, p. 273]. The linguistic approach considers genre not as a literary notion, but rather as a language phenomenon in general. The concept of genre can be found in various fields of linguistics, some of which are stylistics, text linguistics, new rhetoric, cognitive linguistics, applied linguistics, etc. [65]

The change from the literary to linguistic view on genre did not happen unexpectedly – it was caused by the turn of linguistics to the study of communication. Previously, linguists were enthusiastically concerned with the structural organization of the language system but in the last decades of the 20<sup>th</sup> century scholars realized that this approach completely disregards real human interaction. Therefore, researchers

began to look for other ways to study this linguistic phenomenon, one of which is a communicative approach.

According to M. L. Shtelmakh, a communicative approach to the study of linguistic phenomena is quite beneficial in the modern realm since it does not only reveal the structural aspects but also shows their so-called ‘live’ transformation and motivation [89]. What is meant here is that this kind of approach provides researchers with the opportunity to study cognitive processes involved into communicative process, to delve into the mechanism of its creation and implementation, to study the impact of different statements on the addressee, and so on. So, this linguistic approach is considered to be quite relevant nowadays.

Since that time the number of linguistic studies based on that approach has started to grow exponentially, which resulted in the emergence of a number of new theories within the field of communication studies. As a result, the linguistics of the 20<sup>th</sup> century ended up being under the influence of two main communication theories – speech act and speech genre theories.

For many years there has been a long-lasting debate which theory is more appropriate and beneficial for the study of real human communication. The first one to become prominent in the field of linguistics was the speech act theory that was developed in the middle of the 20<sup>th</sup> century by John Langshaw Austin. He was a renowned British philosopher and educator who worked in particular in the area of language theory.

During his lifetime, he wrote a series of lectures and other notes, which later were gathered and used as the basis for the posthumous edition of “How to Do Things with Words”, published in England by his colleagues and enthusiasts in 1962 [5]. This groundbreaking work of Oxford philosopher laid the foundation for the development of the theory of speech acts. Hence, Austin is frequently called the founding father of speech act theory by many scholars.

It is evident that the fundamental concept of this theory is a speech act. Austin states that previously philosophers thought that statements could be used only for describing things but not for performing actions. However, in his work he argues that

this approach to language is not relevant anymore and has been around for too long. As a result, he proposes another idea and explains it the following way: “to say something is to do something, or in saying something we do something, or even by saying something we do something.” [6, p. 12] In other words, speech acts are expressions which are produced during communication that don't only carry information but also perform some actions. Consequently, the term ‘speech act’ was developed as a basic unit of communication.

According to the speech act theory, the production of an utterance consists of three acts – locutionary, illocutionary and perlocutionary. The locutionary act is the most straightforward one because it focuses on the literal or surface-level meaning of an utterance. This is the act of saying something that has got a certain sense and referential meaning. In other words, these are the actual words uttered by the speaker [40, p. 5].

After the locutionary comes the illocutionary act which carries the speaker's intention or force behind their words, i.e. what is really meant by the speaker. For instance, it includes warning, describing, ordering, advising, asking, answering, making a request, apologizing, promising, vowing, thanking, welcoming, criticizing and many more. So, it is a performance of an act that is done in speaking, as according to Austin. He also puts emphasis on the fact that illocutionary act is not a consequence of the locutionary act and should be considered a separate unit [6, p. 98-99].

The last act in the scholar's taxonomy is a perlocutionary act. The perlocutionary act is performed with an intention of having a further effect on the addressee. It may include such acts as amusing, persuading, annoying, scaring, convincing and so on. These acts go beyond the addressee's comprehension of the utterance, influencing the receiver of the message with the help of the linguistic means [40, p. 5; 27, p. 62]. Thus, the performance of the perlocutionary act is done by speaking.

Apart from the taxonomy of speech acts, Austin identified two types of utterances – constatives and performatives. According to him, constatives are utterances with the primary focus on describing or stating some facts about the world. These statements are evaluative based on their truth value – they can be either true or

false. Examples of constatives include assertions, declarations, and descriptions. In constative utterances, the speaker's aim is to convey information and make claims about the state of affairs [6; 17, p. 16].

On the other hand, performatives are utterances that do not simply describe the reality but perform some actions and cannot be either true or false. In this case, the speaker's aim is not to report a state of affairs but is to be actively engaged in the action itself by making this utterance. The examples of such actions may include promising, commanding, apologizing, declaring something, etc. [17, p. 16]. Moreover, it is worth mentioning that a lot of speech acts cannot be categorized either as a performative or constative. In reality, a huge number of speech acts have a blend of both constative and performative elements.

Austin's groundbreaking work on speech act theory changed the linguists' view on communication and laid the ground for further research. One of such scholars was the contemporary American philosopher of language John Searle who, in fact, was Austin's student. He thought that the theory of speech acts was unfinished due to his teacher's early death leaving behind a lot of gaps and unanswered questions about the theory [1, p. 8]. Therefore, it was an impetus for him to continue the research by developing the theory and introducing new ideas. As a result, Searle proposed an alternative taxonomy of speech acts by categorizing speech acts into five main types: assertives, declaratives, commissives, directives and expressives [44].

Overall, the contribution of speech act theory to communication studies is significant in many ways. It changed the focus from looking at language as a system to a more action-oriented approach. Moreover, linguists were inspired by Austin's and Searle's ideas and thus began to investigate how utterances do not simply carry the meaning but become instruments that bring about changes in various social contexts.

Although speech act theory has been influential to the study of language and communication, it is still being criticized by a lot of scholars who argue that it has got a number of limitations. One of the major drawbacks is that this theory doesn't include complex cases. Human communication usually involves whole dialogues with complex sentences which have different intentions or purposes [41, p. 343]. However, Austin

and Searle covered only the analysis of separate small utterances in their works and didn't pay a lot of attention to real-life communication examples such dialogues or polylogues.

Contemporary scholars continue to debate whether it is appropriate to use the term 'act' for an utterance, as it was proposed in speech act theory. This problem of defining utterances as 'acts' is a relevant topic because it concerns the nature and functions of speech utterances in the context of modern research. On the one hand, some scholars approve this approach because it justifies its terminological definition, taking into account the communicative aspect. On the other hand, others express disagreement about the use of the term 'act', pointing out possible drawbacks and limitations mentioned above [89].

Consequently, a need for the new approach emerged which would consider communication as a whole, without dividing it into separate 'acts'. This need was caused by the desire to consider the broader context of communication and fully cover the interaction of all components of the communication process. The answer to this need was simple – an emergence of the new approach better known as the theory of speech genres.

The credit for the term 'speech genre' is given to a prominent philosopher, linguist and literary theorist Mikhail Bakhtin who wrote a great number of works on this topic which will be discussed in more detail in the following unit of this research. The introduction of this linguistic phenomenon in the middle of the 20<sup>th</sup> century was fundamental, which resulted in the emergence of a new field of research known as linguistic genology (also linguistic genreology).

The subject matter of linguistic genology are speech genres which can be defined as “means of organising and formalising social interaction, which appear as typical ways of constructing speech that are accepted in specific situations and are intended to convey a certain meaning” [88, p. 163]. In Ukraine, the development of speech genres began with F. Batsevych's monography “Linguistic genology: problems and prospects”.

However, it is still not known why Bakhtin decided to choose the word ‘genre’ in relation to human speech. The scholar himself did not explain the reason for this choice in his writings and used it from the perspective of the universal prevalence of this concept in the philological terminology [89]. Subsequently, the term was borrowed by supporters of the communicative approach and, as a result, this concept was adopted by researchers in the field of linguistic genology.

In conclusion, the notion of genre, which originally existed only within the literary field, has come a long way of transformation, going far beyond its literary origins. Thanks to the countless works of researchers from all over the world, it has become a valuable and universal concept in the broader field of linguistics. Although there used to be a debate surrounding the terms ‘speech act’ and ‘speech genre’, it is important to remember that both of them contributed greatly to the development of a previously unknown area of linguistic research called linguistic genology, which opened up a new approach to the study of human communication.

### **1.3 Bakhtin’s theory of speech genres**

Mikhail Bakhtin is a fundamental figure in 20th-century philosophy, literary criticism and cultural studies. His groundbreaking works had a significant impact on the understanding of language, literature and culture, although most of them were recognised posthumously and have since become influential in various disciplines. Although Bakhtin was never directly involved in the study of language, he made a significant contribution to linguistics as a science. As it was mentioned in the previous unit, he is credited with the introduction of a new approach to the study of human communication, better known as the theory of speech genres.

Over the decades of his research work, M. Bakhtin wrote many papers, essays, and books on the theory of literature and language, including “Questions of Literature and Aesthetics”, “Aesthetics of Verbal Creativity”, “Literary and Critical Writings” and others. However, one of the scholar’s most renowned works is “The Problem of Speech Genres” published posthumously in 1979 where he presented the scientific and

methodological problem of speech genres, gave the definition and formulated the main provisions of genre theory [90, p. 17].

At that time, in the middle of the last century, Bakhtin's idea was revolutionary in the world of linguistics, especially the branch of communication studies, due to the fact that he tried to look at language and human communication from a different perspective. The concept of speech genres, developed and described in numerous works by Bakhtin, has proved to be extremely useful for literary, linguistic and even cultural studies over time, becoming a cornerstone of contemporary genre studies.

According to Bakhtin, language is neither just a means of transmission of information, nor a static or isolated phenomenon, but rather a dynamic and interactive system closely related to the social context. The scholar considered language as an act of social interaction, where each participant makes their own contribution. He emphasised that the areas in which language is used differ from one activity to another, thus reflecting the specific needs, goals and conventions of each sphere [7, p. 60]. Therefore, whether in literature, politics, science or everyday communication, language has a special ability to adapt and evolve in order to meet the communicative needs of the situation.

Bakhtin was an advocate of the communicative function of language, considering it to be of paramount importance, and strongly opposed the idea of some predecessors, Humboldt in particular, that language can exist without communication. The researcher followed his pioneering position and could not find common ground even with many of his contemporaries, since they, although no longer followers of the linguistic ideas of the 19th century, still considered language only from the point of view of the speaker, ignoring the need of interaction with the other participant in communication. If they did take the other speaker into account, they viewed them only as a passive listener [54, p. 310]. The scholar, however, had a completely opposite view on the role of language in human communication, emphasising the importance of having at least two participants involved.

Moreover, the philosopher stated that "language is realized in the form of individual concrete utterances, both oral and written, which are used by participants in

various areas of human activity” [7, p. 60]. Therefore, utterances are one of the central notions in the philosopher’s theory of speech genres. In his works he highlights that written and oral utterances are the only real units of human communication. They have clear boundaries which are determined by the change of the speaker which is best seen in the most classic form of human communication – a dialogue. Additionally, utterances reflect the conditions and aims of various fields of human activity not only through its content, but also through style, certain language choices and composition. Some types of these utterances appear to be relatively stable [54, p. 311; 7, p. 60]. Unfortunately, there was no suitable term for this concept in linguistics before. As a result, the term ‘speech genre’ was coined.

As Bakhtin observes, every sphere of human activity develops its own unique and diverse collection of speech genres. He emphasises that the diversity of expressive forms can be explained by the infinite richness and adaptability of social contexts and forms of existence. As it was stated above, speech genres include a wide spectrum of oral and written communication that range from everyday conversations to official negotiations, from scientific presentations to literary works, and so on [91].

It is often believed that Bakhtin's theory of speech genres is a response to the theory of speech acts by J.L. Austin and J. Searle, however, this is not the case. In fact, both theories emerged around the same time – in the middle of the 20th century – in different parts of the world, which is an evidence that scholars all over the world were interested in investigating the problems of human communication. Nevertheless, the theory of speech acts was introduced into the linguistic research space before M. Bakhtin’s pragmalinguistic concept, so it gained popularity quickly and held it for a great number of years, while the achievements of the latter went unnoticed for a long time [75].

If we compare the concept of speech genre with speech act as the key units of the respective theories, it becomes evident that different scholars have different perspectives on communication. While speech acts theory, proposed by philosophers J. L. Austin and John Searle, focuses on the performative nature of individual utterances and the intentions behind them, speech genres theory, formulated by Mikhail

Bakhtin, offers a much broader view, considering communication an integral structure that cannot be divided into separate units. He understands speech genre as an action rather than a product of communication.

Moreover, the speech act has a more monological nature while the speech genre is rather dialogical [75]. Therefore, the term speech act can sometimes be confusing because it suggests an interpretation of the utterance as something short, one-time or even one-phrase, while a speech genre is perceived as a complex structure consisting of a certain set of sentences. Apart from that, speech act theory studies acts regardless of the textual level or any stylistic nuances. In contrast, speech genre theory shifts attention to the broader contextual and textual dimensions of real human communication [55].

Although Bakhtin decided to utilize the commonly used term ‘genre’ to denote the core concept of his theory, it is important to note that this term should be distinguished from the conventional understanding of genre as a classification for homogeneous literary works. The scholar’s understanding of genre goes beyond mere categorization of texts. Instead, it involves the interconnection between language, context, and social interaction. Thus, while the term ‘genre’ may appear familiar, within Bakhtin’s theory, it has a more nuanced meaning.

During the years of his research, Bakhtin outlined and described in his works a number of characteristics inherent in speech genres. One of the most important features of speech genres (both written and spoken) that the researcher focuses on is heterogeneity. Heterogeneity implies that within a single speech genre, there can be multiple perspectives involved. These perspectives could be both contrasting or complementary, reflecting the diverse spheres of human activity [7, p. 60]. For instance, different communicative situations may require appropriate language choices and style ranging from formal to informal, and so on.

The next characteristic feature of a speech genre is dialogicality which is a key concept that emphasises the dialogic nature of language and communication as it was explained above. Bakhtin argues that communication is an inherently dialogic process which is shared among participants. It involves an exchange of information, ideas, and

emotions between individuals or groups [7; 52]. However, it implies more than just the transmission of words – it's about the mutual understanding that arises through dialogue.

For M. Bakhtin, dialogue is the basis of communication because it enables the interaction of various perspectives, experiences or interpretations between the participants. Whether it is realised through oral conversation, written exchange, non-verbal cues or even symbolic gestures, dialogue remains to be the means by which meaning is constructed and negotiated. Moreover, dialogue occurs at different levels, from intimate conversations between lovers to public discourse, between communities or even global exchanges through social media and other means of technological progress. Regardless of the scale, the principle remains the same – communication is a collaborative event the communicative goals of which are achieved through the active participation of all parties involved.

The idea of dialogicality is closely connected with Bakhtin's concepts of heteroglossia and polyphony which literary mean 'other-languagedness' and 'many-voicedness' [37, p. 1]. The scholar argues that speech utterances are heteroglot and polyphonic in their nature due to the fact that they consist of various languages and resonate a number of different voices.

However, it should be clarified that here he doesn't mean only national languages or the variety of its dialects and accents. In a broader context, heteroglossia encompasses the linguistic features embedded in different languages which we often adapt as social beings and which consequently shape our identity and perceptions. This may include different spheres of human activity, e.g. professional environment, geographical location, age group or even friends and family circles [47; 25].

According to Bakhtin, polyphony is another concept at the core of dialogism. This term was borrowed by him from music and used for the first time in relation to literary works. Overall, he defined polyphony as "a plurality of independent and unmerged voices and consciousnesses" [8, p. 6]. Thus, it is suggested that no single perspective can fully capture the complexity of human experience. Instead, speech

genres emerge through the interplay and dialogue among diverse voices which allow for a multiplicity of interpretations and understandings.

One more characteristic feature of a speech genre is its dynamic nature. Genres are constantly transforming and adapting to new situations and communicative contexts, reflecting the processes of social, cultural and even technological development that influence their inner structure and content [36]. For instance, with the invention of the Internet, new speech genres have emerged, such as emails, blogs, posts, podcasts and many more, which fall under the category of modern social interaction. This dynamism offers new opportunities for human communication by creating new forms of expression and redefining traditional speech genres in a new light. Therefore, the dynamic nature of speech genres demonstrates their flexibility and adaptability to new trends and tendencies in the modern world of communication.

In addition to the aforementioned characteristics, the researcher distinguishes between two types of speech genres – primary (or simple) and secondary (or complex). Primary speech genres, according to Bakhtin, emerge in the context of direct human communication. On the other hand, secondary genres appear as a consequence of more complex, developed and organised cultural communication. As a result, complex genres absorb and digest simple ones, modifying and refining them to a more sophisticated level. Secondary genres are particularly common in written communication, for example, novels, dramas, scientific research, etc. [7, p. 62]

Functional style also plays an important role in the theory of speech genres. Bakhtin argues that functional style is one of the three constituents of a genre, alongside composition and typical communicative situation. He considers functional styles to be tightly bound with utterances and their relatively stable forms, i.e. speech genres. The utterances, in turn, reflect the speaker's individual style which is shaped by the communicative situation [91; 7]. For this reason, the researcher considers functional styles to be part of speech genres. However, while functional styles tend to remain relatively stable showing only minimal variation over time, new genres are much more adaptable and flexible, so they emerge more frequently.

Moreover, another important component of the speech genre is its composition. Every speech genre has its own unique composition features, as they reflect its communicative purpose and context of use. Nevertheless, all genres are built on three main compositional elements, namely the introduction, the main body, and the conclusion [82, p. 67].

The speech genre is also closely related to the typical situation in which communication takes place. Such situations happen in our everyday life, so some of the examples are marriage, death, praying, etc. The connection between them was established in antiquity and became so important through this long period of time that the typical situation turned out to be one of the defining elements of the genre's content [71, p. 197].

In conclusion, Bakhtin's theory of speech genres became a breakthrough in communicative linguistics in the second half of the 20th century. Before that, researchers had not studied language from the point of view of communication. Some of them even considered the communicative function of language to be secondary and that language can exist independently from communication. Later, when linguists finally started to investigate the communicative function in their research, another problem arose – communication was considered a monological process. However, Bakhtin's ideas changed the approach to the study of language forever.

Despite the fact that his theory of speech genres appeared almost simultaneously with the theory of speech acts by J. L. Austin and J. Searle, the latter did not outshine it for long. In contrast to concise and short speech acts, Bakhtin emphasises that speech genres are live and dynamic constructions that reflect the cultural, social and technological conditions of their time.

Overall, the theory of speech genres provided a valuable background for the study of human communication, which can be an important stimulus for further research in the field of communicative linguistics. Based on this theory, future researchers can expand our understanding of how people interact in different cultural, social and historical settings and study its impact on the language.

## **1.4 The development of speech genres from letters to social media posting**

The notion of speech genre has existed in linguistics for a long time. During this period, it has undergone many stages of transformation and modification to become the notion we are familiar with in modern field of language studies. This concept, as Bakhtin noted, is extremely flexible and has an ability to change depending on social contexts and communication needs. It means that speech genres are not static but rather dynamic constructions which involve a wide range of components that reflect the social realities of their time. Therefore, they are able to evolve and adapt even to external factors of human communication.

Unexpectedly, one of such external factors that have a major impact on the process of development of speech genres is technology. Until recently, researchers in the field of genreology have not paid much attention to this criterion. However, with the rapid technological progress that occurred in the 20th and 21st centuries, its importance became undeniable, making it one of the most crucial aspects in genreology.

Before the rise of modern technologies like, for example, the Internet, genres existed in completely different forms. If we look back a few hundred years ago, we will see that many genres were predominantly written, such as letters, essays, diaries, memoirs, etc. They served as primary means of communication, complementing the oral speech genres that have existed since people learnt to communicate with words. The written speech genres facilitated exchanges of information, ideas and feelings over long distances and time periods. Letters, for instance, were a common genre used for personal correspondence that allowed people to communicate with distant friends, family members and other individuals from different parts of the world. Similarly, essay was a type of written genre used for expressing personal opinions, arguments, and also for scientific research, contributing to intellectual discourse and academic exchange especially in the period of Romanticism [85].

The next stage was the emergence of the first known genre of mass media called ‘information leaflets’ which appeared in medieval Europe approximately in the 15<sup>th</sup>

century. The introduction of this genre happened due to the rapid development of the economy, which caused intensive trade and cultural exchange, resulting in the need for information exchange. These leaflets were used to quickly spread news, for advertising, political announcements and spreading of other important information to the general public [73, p. 66]. Information leaflets were one of the first steps in the development of mass communication, paving the way for the further development of speech genres.

The invention of the printing press by German Johannes Gutenberg in the 16th century made it possible to produce printed copies of different written works in large volumes faster and more efficiently. At first, these were mostly books but then, almost a century later, the example of the first printed periodical appeared, better known as a newspaper [74]. Newspapers played an important role as a genre of mass communication, providing citizens with information about events in their local communities and abroad, political and social changes, scientific discoveries and much more. They also became a platform for the expression of different opinions and views, which resulted in the formation of an opposition-minded medium that significantly influenced public opinion. As a result, newspapers became the first major speech genre which basically served as a means of communication for a large amount of people simultaneously, thus influencing and shaping their views.

Newspapers were followed by magazines and journals, which became two other important speech genres in the second half of the 17<sup>th</sup> century. Magazines differed from newspapers in terms of the amount of information they contained and the variety of topics they covered. The role of magazines as a genre of mass communication was diverse. They covered a wide range of interests: from politics and economics to literature, art, fashion and other social trends. O. M. Kolisnyk notes that the genre of scientific journals was particularly developed, as it was intended to replace time-consuming correspondence between scientists [72]. Overall, magazines and journals increased the level of education of citizens and became a means of communication for the intellectual elite.

Technological progress of the 19th century further influenced the production, distribution and availability of newspapers, magazines and other printed periodicals.

At first, it was the invention of the steam press which was later followed by the automatic printing machine. These innovations simplified the printing process, making it faster, more efficient, giving the possibility to produce more printed products at once [72, p. 68]. The advancement of technology marked the beginning of journalism in the way we know it nowadays. As a consequence, it led to the emergence of new mass media genres as, for example, interview, reportage, commentary, article, review and many others.

A truly revolutionary event that occurred in the same century was the invention of the electric telegraph by the American Samuel Morse, who is also widely known for his Morse code. The telegraph was, in fact, the first method of transmitting short text messages over big distances which worked on the principle of transmitting coded messages using a series of short and long electrical pulses of the Morse code. This code allowed information to be transmitted with the help of an alphabetical set of dots and dashes [13]. The invention had a central role in the further development of international communication networks. The use of telegrams appeared to be so effective that it very quickly left all printed media behind. Moreover, it was the first step towards the creation of modern telecommunication systems that influenced the field of human communication.

Nevertheless, the world was developing rapidly, and even the telegraph no longer satisfied the need for a quick transmission of information between the addresser and the addressee because the process of sending and receiving a telegram took a certain amount of time. Technological progress was not standing still either, and inventors tried to come up with a way to connect people from anywhere in the world in the shortest time possible.

The next invention that met all the communication needs of its time was the telephone. Another American scientist and researcher, Alexander Graham Bell, is considered to be the inventor of the telephone [84, p. 44]. Unlike paper correspondence or the telegraph, the telephone allowed people to communicate instantly by voice, which opened up new opportunities for personal and professional communication. This

was because the telephone provided a more natural and direct way of communicating than written forms of communication.

The telephone conversation remains to be one of the most popular speech genres in oral communication. Its communicative purpose is to quickly convey certain information to the other participant of the conversation, for instance, to express one's opinion or attitude to something, to find out something, to complain about something, to congratulate them on something, etc. [63, p. 2]. Moreover, phone conversation is a vivid example of Bakhtin's understanding of dialogicality and polyphony in speech genres as it always requires at least two participants who make contributions to the conversation by responding to the each other's words and thoughts. It also slightly differs from other speech genres in a way that it is carried out in real time with two interlocutors speaking in turns or sometimes simultaneously, thus it can involve some elements of improvisation and spontaneity in communication.

After Bell's invention, the world of communication changed forever and it seemed that this would be the last stage in the development of telecommunications technology. However, at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries a number of new technological breakthroughs were introduced to the world, e.g. radio, cinema and television. The radio, which was invented a couple of decades after the first telephone, made it possible to transmit sound signals over long distances which allowed people to listen to news, music and various programmes in real time. Cinema, in turn, became a popular platform for entertainment and information content, and thus gave viewers an opportunity to be partly involved in an event or story depicted in the film. Television reinforced this tendency, making information even more accessible to the masses [10]. These new technologies have not only broadened the amount of information sources for people, but also expanded the variety of oral speech genres of human communication.

Unsurprisingly, technological progress has not stopped at the stage of radio and telebroadcasting either. Shortly after that the computer was invented and already in the second half of the 20th century the world was introduced to the major invention of our time – the Internet. On the one hand, computerisation and digitalisation influenced

mass communication, creating new forms of media, such as online publications, video and audio streaming platforms, blogs and podcasts, allowing users to access a wide range of content and information in no time.

On the other hand, the emergence of the Internet completely changed the meaning of communication in its old sense. Until recently, all forms of social interaction existed in the real life, whether it was a letter, a telegram or a telephone conversation. However, the Internet created a new world – the world of virtual reality.

It is believed that the term ‘virtual reality’ was coined by the American writer William Gibson in 1984 in his novel “Neuromancer”. Later, scientists began to use it to refer to a space that was created by the global telecommunications network [59, p.6]. Although this concept raises many questions regarding its meaning, it actually has a lot to do with the real world.

Many of the events that we experience and actions that we perform in reality also occur online. For example, online learning became especially relevant due to the shutdown of all educational institutions during the Covid-19 pandemic and then war, allowing pupils and students to receive education distantly from their homes or even from different countries. With the help of the Internet, people go virtual shopping in online stores, find friends all over the world, and even travel by exploring the information about other countries in various online resources. However, the most important thing the Internet provides people with is the ability of all users of the virtual world to find, comprehend and reproduce a wide variety of information in the course of communication [62].

Since the rise of the Internet, many new genres of online communication have emerged. The examples of these genres include blogs, emails, social media posts, text messages, forums, chats, webinars, and many others. All of them share a number of special characteristics and features that reflect modern types of interaction between people in the virtual world. This includes the tendency of World Wide Web users to conceal their real identities, the ability to pretend to be someone you are not and possibility to ‘hide behind the screen’ during online communication, i.e. anonymity, invisibility and creation of a “virtual self” [59, p. 11].

The oldest genres of online communication are e-mails and web-forums. E-mail (or electronic mail) appeared in the early years of the Internet and became the first means of fast and convenient communication over the network. It allows sending messages, documents and other files to recipients anywhere in the world, creating new opportunities for personal and professional information exchange [3].

Forums, which appeared at the end of the 20<sup>th</sup> century, also became an important genre of virtual communication. They are online platforms where anyone can register and discuss any topic or exchange information and opinions with other users who share common interests. Forums became popular with the users looking for answers to their questions, discussing news and events, and sharing experiences and advice [83, p. 29]. For example, there may be forums on art, science, sports, technology, cooking, health, advice for young parents, etc.

However, neither e-mail, nor forums allowed Internet users to have a direct and immediate communication with each other, but rather offered an indirect and delayed one. Therefore, an urgent need arose to create an online platform where a countless number of people could communicate simultaneously and information could be sent and received instantaneously both in private and publicly. Thus, at the beginning of the 21st century, a breakthrough in digital communication occurred, namely the emergence of social media.

The researchers of social media V. Taprial and P. Kanwar define it as “the media that allows one to be social, or get social online by sharing content, news, photos etc. with other people” [46, p. 8]. Nowadays, there are many social networks that have different functions, audiences and features. Some of the most popular social networks in today’s world include Facebook, Instagram, Twitter (now X), Snapchat, YouTube, LinkedIn, TikTok and so on. All of them have different designs and features but they also have their own unique ways of communication via the platform.

The introduction of social media significantly influenced the way people interact with each other. It created new opportunities to connect and communicate with friends, family and colleagues, even if they are far away. Social networks allow users to share photos, videos, statuses and other information, which creates a valuable opportunity

for communication and interaction. Most importantly, they help people to connect with each other or exchange some information within seconds by posting something or writing comments to other people's content.

Social media posting is considered to be the newest genre of Internet discourse which is a complete opposite of a private text messaging which is usually done between two or more users in personal or group chats via social media messengers. These chats are private and allow social media users to share personal opinions, talk about personal matters, and discuss topics they don't want to do in public. Almost every social network has created its own messengers where people can communicate which exist either as a part of the platform or as a separate application. For instance, Instagram, Twitter (now X) and TikTok have got a DM or 'Direct Message' private communication feature, LinkedIn while Facebook developed a special application called "Messenger" [9].

On the contrary, social media posting can be used to share opinions and information publicly. The public exchange of information creates a virtual space for interaction and discussions with other users, promotes development of various communities and shapes public opinion. It includes posts, comments, responses to discussions, statuses, and so on. In this research, we will focus on the interpretation and linguistic features of social media posting on a basis of Twitter microblogs.

The researcher O. Zhyhalina defines blog as a hypergenre because it consists of a number of different genres, namely posts and comments. According to her, the blog is the quintessence of all Internet communication because it combines the features of written and oral, synchronous and asynchronous, as well as prepared and unprepared communication [67, p. 211]. When it first appeared in the late 1990s, it was a kind of a website or online platform where an author, known as a blogger, made regular, prepared and edited beforehand publications known as posts. At the same time, readers of this blog could leave their reactions in the form of spontaneous short text messages called comments [69, p. 7]. In addition to textual information, blogs usually include visual and audio materials such as photos, videos and other multimedia elements in order to illustrate an idea or message more distinctly and vividly [66].

Following the introduction and development of social media, the genre of microblog became extremely popular. In fact, microblogging is a form of online communication where users can post short messages of limited length which are designed for self-reporting, i.e. writing about what one is thinking, doing or feeling at this or that moment. It can be carried out with the help of social media which are considered as microblogging platforms like Twitter, Instagram, or Facebook [28, p. 111]. In other words, every person who has an access to the Internet and is registered on any type of such platforms can become a blogger and create posts about their everyday life, receiving comments and likes or dislikes from the followers of this microblog.

In general, the linguistic characteristics of text messages in a microblog depend on various factors, including the character limit of the social network on which they are posted. For example, Twitter (X), one of the most famous microblogging platforms, offers only up to 280 characters per tweet, while other social networks are more generous – the post or comment limit on Instagram is 2200 characters, and on Facebook – 63205 and 8000 characters, respectively [42].

As a result, these specific technical features of microblogging affect the communicative characteristics of social media posting. Let us take Twitter as an example. First of all, all tweets (which is a common name for posts and comments on this social media platform) are quite concise. This feature is realised through the use of different linguistic and paralinguistic means. Users have to express themselves in a limited number of characters, which encourages them to keep their messages short but informative. According to O. O. Zemliakova, this communicative aspect is expressed through the use of simple sentences with a minimum number of secondary members, elliptical constructions, abbreviations and non-verbal means of communication such as emojis, GIFs, etc. [69]

Another aspect of social media posting is excessive emotionality or expressiveness. These features are achieved through the widespread use of emotional and evaluative vocabulary, superlative adjectives, colloquial and slang vocabulary, inversion, comparative constructions, interjections, etc. [69] These and many other

communicative characteristics of posting on social media will be analysed in more detail in the second chapter of our study.

Overall, looking back at the way technology has evolved over hundreds of years, it is hard not to notice its huge impact on human communication. From written correspondence to the virtual world of social media posting, every step was crucial in shaping the way we interact and connect with one another, significantly changing our view on communication. Nowadays, with the help of modern technologies such as mobile phones and the Internet, we can communicate with anyone, anywhere and anytime. Moreover, communication in the virtual world allows us to be more open and not to be afraid of expressing our real thoughts and feelings. At the same time, it also introduces new challenges, such as the increasing speed of communication and the need for effective information management.

In conclusion, technological progress has given rise to one of the newest genres in modern linguistics that reflects the reality and needs of contemporary society. Social media posting has become not only a means of communication but also a new area of research in communicative linguistics. In particular, the study of posting on social media allows us to analyse the communicative features of this genre, to identify its peculiarities in the context of electronic communication and to reveal the impact of technology on it.

### **Conclusion to Chapter 1**

Genreology is a branch of communicative linguistics the main focus of which is the study of genres. It explores what linguistic means and structural elements characterise each genre, what purposes it serves in communication, and how it is influenced by external factors. It also studies the evolution and development of genres over time, as well as their variations and adaptations to different communicative situations and social contexts.

Genre appeared to be a universal concept which at first was utilized only as a literary notion. However, the situation changed when linguists started to study

language from the point of view of communication. This alternation resulted in the emergence of a new branch of linguistics known as linguistic genology (genreology).

The main concept under the research of linguistic genology is a speech genre, the credit for introduction of which is given to a renowned philosopher of language and thought Mikhail Bakhtin. He popularized the idea that language should be studied not separately from communication but rather as part of it. Although his theory of speech genres was initially outshined by the speech act theory, it ultimately gained prominence and still remains the core of modern communicative linguistics.

Another important aspect of speech genres that influences their development and cannot be neglected is the external factor, namely technological progress. The rise of new technologies changed the way we communicate, leading to the introduction of new speech genres. One of the biggest impacts on speech genres was the emergence of the Internet. This large-scale means of communication provided unlimited opportunities for the creation of new genres, such as emails, web forums and blogs.

Additionally, social media plays a significant role in the modern world of communication, expanding opportunities for interaction and communication among Internet users. They provide people with unique platforms for the exchange of information, opinions and ideas, which also resulted in the appearance of the newest speech genre studied by communicative linguistics known as social media posting.

In conclusion, genreology is not only an interesting and important branch of communicative linguistics, but also a key to understanding language and its use in various spheres of life. It also became an integral part of the study of human communication, paving the way for new studies in this field.

## **CHAPTER 2. LANGUAGE MEANS IN SOCIAL MEDIA POSTING**

### **2.1 Lexical and orthographic aspects of social media posting**

The linguistic analysis of social media posting in this study will be conducted on the basis of two blogs on the social network called Twitter (now X). Their authors are famous British bloggers and youtubers Daniel Howell and Phil Lester. The choice of this material was based on a number of different aspects.

Firstly, both bloggers are native speakers of English, which is crucial for this kind of analysis because it gives the researcher an opportunity to explore the specifics of the language directly from the source. Secondly, these blogs represent a large number of different forms of social media posting, such as posts and comments written by the authors. In addition, the topics presented in their blogs cover everything from reflections on important social events to random thoughts and experiences that they want to share with the audience. Finally, both blogs were created in 2008, only two years after the emergence of Twitter. Thus, the analysis of posts and comments in this study covers the period from 2008 to 2024 included. So, the combination of all these factors makes them vivid examples of modern communication in the 21<sup>st</sup> century, which provides us with a huge amount of relevant material for research.

On social media, it is important to be able to express your thoughts and ideas quickly and concisely, using easy-to-understand vocabulary to maximise the audience's understanding. Thus, the lexical aspect of social media posting concerns the use of slang, colloquialisms, abbreviations, shortenings, loanwords and other means of informal textual interaction [49, p. 6]. This aspect is reflected in users' communication and is determined by the platform's audience and communicative goals.

The unique technical characteristic of Twitter, namely the limit of 280 characters for one tweet (which actually has been increased from the limit of 140 characters only recently), also influences the way people communicate there. First and foremost, it effects the number of words used in order to convey meaning, therefore, language compression becomes a necessity. As a result, one of the most common lexical features

of social media posting found in Dan Howell's and Phil Lester's blogs are acronyms and abbreviations.

An abbreviation is a complex contraction of words formed from the first letters or other parts of words that make up a name or concept [77, p. 335]. Although abbreviations appeared in the language not so long ago, some of them have become widely known, for example, *NATO* (*North Atlantic Treaty Organization*), *UNICEF* (*United Nations International Children's Emergency Fund*), *UFO* (*Unidentified Flying Object*), *DVD* (*Digital Versatile Disc*) and many others [Acronym Finder]. Moreover, the emergence of acronyms has occurred quite recently and the credit for this is given to American linguists. Most of them consider acronym not as a separate unity but rather as a kind of abbreviation. According to B. Grange and D. Bloom, acronym is a pronounceable word-group abbreviation which possesses the following characteristics [23, p. 3]:

- it should consist of minimum 3 letters;
- the word should be easily pronounced;
- an acronym should make the communication process easier, not overcomplicate it.

Abbreviations and acronyms can effectively save time and space during writing, especially when you have limited characters or time to communicate which is extremely important in the modern world of social media posting. Some examples of acronyms and abbreviations used in the Internet discourse include *OMG* (*oh my God*), *LOL* (*laughing out loud*), *IDK* (*I don't know*), *BRB* (*be right back*), *BTW* (*by the way*), *ROFL* (*rolling on the floor laughing*), *TBH* (*to be honest*), *IMO* (*in my opinion*), *FTW* (*for the win*), *ASAP* (*as soon as possible*), *TYVM* (*thank you very much*), *JK* (*just kidding*), *WYD* (*what you doing*), *RN* (*right now*), *DIY* (*do it yourself*), *IKR* (*I know right*), *FTW* (*for the win*), *NVM* (*never mind*), *IMO* (*in my opinion*) and so on [Acronym Finder]. Although abbreviations should be written in capitals, new tendencies show that Twitter users are more likely to write them uncapitalized.

Here are some examples of their use in the context of posts and comments from the blogs:

- *idk* what you are talking about [92]
- *LOL* omg shout out to Casey who we just saw on a tv property show wearing our merch 😎👏 [93]
- *brb* going to sit on my bed and talk to a camera [94]
- *no news yet i'm afraid! people are working v hard to try and make it possible asap* [95]
- *any plans for that second packet \*wink wink\* btw tyvm for postering me next issue i am truly honoured* [96]
- *jk* i'm having an amazing amount of fun [97]
- *it's literally colder in la apparently like uk wyd* no [98]
- *we were about to film a gaming video but i'm just a bit shaken rn tbh* [99]
- *a 14 hour day when I worked at a DIY store. I had a flu and kept being sick, & an old lady asked me a 10 minuite long question* [100]
- *ikr* we have literally two chances i'm definitely sure phil won't fall off the stage [101]
- *me: going back to my family's house for christmas won't be that bad*  
*mum: btw our internet and heating is broken until january*  
*me: haha ok! 🤪* [102]
- *i just woke up. xD 1pm ftw. also i had the most insane zombie/vampire/corporate warfare epic dream ever* [103]
- *we made things up on the spot a lot which was v funny and people seemed to enjoy it even more than usual top 5 shows ever imo* [104]
- *that would have been a better video title lmao* [105]
- *do you ever think you look really attractive in your reflection on a window then take a selfie and nvm* [106]

However, many of these abbreviations may be difficult for older generations to understand, as they are used primarily in online communication and may be unknown

to people outside the internet environment. For instance, Phil Lester highlights this issue in one of his Twitter (X) posts:

- *my mum thinks **LOL** means "lot's of love". I once got "Phil, really sorry about the exam. I knw you were dissapointed. **LOL**" [107]*

Moreover, the process of shortening does not exclusively apply to word-groups. It also concerns the contraction of long words with the help of certain morphological changes which results in the creation of new lexical units. This type of word formation is called clipping and it involves the reduction of segments of the words, e.g. *plane* – *airplane*, *flu* – *influenza*, *specs* – *spectacles*, *fridge* – *refrigerator*, *rhino* – *rhinoceros*, *lab* – *laboratory*, *info* – *information*, *airplane* – *plane*, or sometimes even names such as *Ron* – *Ronald*, *Sue* – *Susan*, *Liz* – *Elizabeth*, etc. [12, p. 55-56]. Overall, this is a widespread phenomenon in English especially in the world of social media where time and speed of communication are most valuable things.

So, after the analysis of Dan Howells's and Phil Lester's blogs, the following examples of shortenings used in posts and comments were found:

- *Sorry there was confusion!! It was the only solution other than just cancelling it but everyone will be able to see the show on the 13th! More **info** should be coming soon [108]*
- *They definitely made a mistake not picking me for this **ad** [109]*
- *Happy birthday to @danielhowell! Here's some of my fave **pics** of you from my camera roll 🎁🌸👤 [110]*
- *I'm still AmazingPhlegm so I'm editing a lil bloopers video which I'll upload tomorrow! Here's an attractive screenshot from the **intro** [111]*
- *Excited about the new Mortal Kombat game now i've played the **demo!** [112]*
- *if you feel like laughing at someone then questioning your life choices then laughing again you may enjoy my new **vid** [113]*
- *had to reinstall my twitter **app** and lost all my drafts which has to be the universe intervening to save my reputation from the content that was too cursed to post [114]*

- *same for my **fam** the fptp voting system is a mess so we have to do what we must* [115]
- *i changed my **bio** because i felt still referring to myself as a 'british kid' was weird (cool story)* [116]
- *hello x] i need you to send me your adress so i can send you the postcard you won!! do you have a youtube account i can **msg**?* [117]
- *i've long accepted my family does not “just want to check in” and is only calling me for **tech** support and i'm at peace with that* [118]

Sometimes the meaning of shortenings can be confusing and can only be understood from the context, for instance, *doc* as *doctor*, *document* or *documentary*:

- *the **doc** says it should be better in 3 days! So hopefully i'll be able to talk then!* [119]
- *ahhh thanks guys!!! Just updated the **doc*** [120]
- *wait for the upcoming netflix **doc** she is presenting* [121]

As far as orthography is concerned, blogs show a lot of variations that differ from the standard spelling rules. There are cases when not only one or two syllables are removed, but almost the entire word, with only one letter remaining. Such shortenings are quite common phenomena of social media posting, making them understandable only to active participants of modern online communication. Some of the examples found in the blogs are:

- The letter ‘v’ which stands for ‘very’:
  - a) *behind the scenes of a **v** aesthetic selfie* [122]
  - b) *there's an irony in people taking a tweet in which i said everything i say is a joke **v** seriously but i appreciate your kindness* [123]
  - c) *it's **v** cute that his sister is there and i'm happy for her* [124]
  - d) *yes it's actually **v** funny i'm impressed by the people who made it* [125]
- The letter ‘n’ which means ‘and’:
  - a) *Yess! I went all out and got pick **n** mix too which cost half the film's budget* [126]

- b) *Made the blood red and everything else black **n** white! yayayay* [127]
- c) *Going out :D - go watch me **n** charlie at the zoo.* [128]
- The letter ‘u’ stands for the word ‘you’:
  - a) *when **u** absorb light the outfit is right* [129]
  - b) *SPOILER - my new video is cool and **u** should watch it* [130]
  - c) *WOOP that was fun watching with you guys! My dad loved it! We're watching episode 2 in 5 mins if **u** wanna keep watching. haha* [131]
  - d) *He asked if I wanted to watch it happen and I was like what is wrong with **u*** [132]
  - e) *shh the plant thinks it is a tree it might hear **u*** [133]
  - f) *i'll do my live show tomorrow evenin' at 9PM as i'll have something cool to talk about (finally) look forward to mingling with **u** then!* [134]
- The letter ‘r’ usually stands for the auxiliary verb ‘are’:
  - a) *Lollllll i forgot thatt xD. we **r** hilarious* [135]
  - b) *haha im still awake!! im working on an essay / video !! which i gotta hand in at 4pm tomorrow! arrghhh! where **r** u going to uni??* [136]
  - c) *44 minutes **r** u serious* [137]
  - d) *haha what do u mean **r** u implying not everyone has a family and presents and loads of food to eat its christmas!!1 lol* [138]
- The letter ‘y’ often stands for ‘why’ in social media posting:
  - a) *I think i'll get Y! i don't know Y* [139]
  - b) *y not* [140]
- The letter ‘q’ which means ‘question’:
  - a) *IMPORTANT Q: In GH5 can you change to lefty flip during a party mode setlist without disrupting everyone elses gameplay?* [141]
  - b) *woops thanks good q* [142]
  - c) *we'll show different things and answer different q's and maybe tell a couple different anecs* [143]

d) *What happens is we all press play at the same time! and then me and Dan will be talking to you & answering Q's from the @BBCR1 [144]*

One more orthographic phenomenon of social media posting is 'spelling puzzles'. These are words the parts of which, or sometimes even the whole word, are replaced by numbers that sound the same. It doesn't affect the phonetic aspect but changes the written form of the word. Such spelling variations are used in order to save a lot of time and space during online communication. Some of the most widely used numerals in these coinages are [50, p. 151]:

- a) 2, which substitutes such letter combinations as 'to' and 'too', e.g. *2nite*, *2moro*, *love u 2*, etc.
- b) 4, which usually replaces 'for', e.g. *4ever*, *4 u*, etc.
- c) 8, which stands for 'ate', e.g. *gr8*, *m8*, *l8r*, *w8* etc.




Here are some examples of such spelling puzzles that were found in Phil Lester's and Dan Howell's posts and comments:

- *I'm all cold and shivery. If you sneezed on me then WATCH UR BACK M8 🚗 [145]*
- *yes! you should collectively release an album it was gr8 [146]*
- *l8r 2nite [147]*
- *nah m8 too busy preparing for the rather epic one tomorrow [148]*
- *i h8 u [149]*
- *squirtle squad 4 lyfe [150]*
- *sneaky peek for the people that signed up to the newsletter b4 pinof [151]*
- *yayy me 2 and I have no ideaa X\_X They havn't told me anything about studio days yet!?! [152]*
- *i didn't know there was even a wrong turn 2 o.O [153]*
- *yep i forgot a space b4 the hashtag whoops shh no one noticed [154]*
- *HEY GUYSS! Can't believe it's already April 2011?!? Come have a big LOL on @app\_stereo at 9pm with me and Danisnotonfire xD we just got back*




*from Manchester and the wind destroyed my fringe lolz. Did I mention lions are cool? L8r Sk8rs ^-^ [155]*

Moreover, some words can be expressed with the help of not only numerals, but also different symbols and signs. The same as in the previous case, they can substitute only certain letter combinations or even the whole word. The most popular examples are ‘?’ – *question*, ‘&’ - *and*, or some monetary signs such as ‘\$’ - *dollar*, ‘€’ - *euro*, ‘£’ - *pound*, etc. [50, p. 151]

The examples of the use of such symbols and signs found in the blogs are:

- *my birthday stream with dan raised over \$83,000 for the palestine children’s relief fund!! and i now have an eyebrow slit.. thank you all for being such a kind/chaotic audience   [156]*
- *doing another ‘viewers pick my birthday presents’ vid! tweet me a product link to a nice or funny gift for me (UK shops in £ plz) and a minion will get and wrap them up for my surprise [157]*
- *toot toot - big summer sale on my shop! everything £10 or under! some things are £1  [158]*
- *woahh i dont feel well :( sleep deprived i think! no video tonight. i'll do the final Q&A tomorrow x [159]*

Another remarkable spelling peculiarity of social media posting is deliberate ‘phonetic’ spelling that emphasises the colloquial character of this type of online communication. It includes writing the words as they are pronounced in everyday speech. For example, the words ‘wanna’, ‘gotta’, ‘kinda’ are used instead of ‘want to’, ‘got to’, ‘kind of’, while words ending in *-ing* lose the last letter “g”:

- *I’m an Aquarius and that’s why I **wanna** watch the game and then I can go back and get my hair appointment  [160]*
- ***Kinda** forgot I was running a bath and now we have a mini swimming pool in the bathroom. POOL PARTY   [161]*

- *I get so many emails asking to book rooms in my hotel??! Now I **kinda** want my own hotel* [162]
- *Party was fun :D **gotta** get to sleep now as tomorrow is CHRISTMAS! (for the Lester family)* [163]
- ***Gotta** keep the tradition alive!! 🍷 ✨ ✨* [164]
- *i'll do my live show tomorrow **evenin'** at 9PM as i'll have something cool to talk about (finally) look forward to mingling with u then!* [134]

Special spelling that conveys emotions is yet another feature of the language in social media posts and comments. It usually involves the use of extra letters to express the emotional load or intensity of a message. For example, the word ‘Whattt’ with extra ‘t’ letters or the abbreviation "omggg" with multiple ‘g’ letters indicate surprise or excitement:

- ***whattt**? It looks like it's an official youtube bar* [165]
- *There are camels in Australia!? **whattt*** [166]
- ***omggg** =( hope ur ok* [167]
- ***omgg** well done xD so epic at the end I was just like o\_\_\\_\ [168]*
- ***Lollllll** i forgot **thatt** xD. we **r** hilarious* [135]

Typically, a frequent spelling feature of online communication is outright illiteracy, e.g. incorrect use of tense or ending, especially in comments, because they are written by anyone, often anonymously or semi-anonymously. However, the Twitter blogs in question were created by famous YouTubers who primarily communicate with their audience with the help of social media, so they have to pay a lot of attention to the way they speak and write, as online communication does not equal illiterate communication. Furthermore, they are role models for a large number of young people who imitate their behaviour, so they need to set the right example even in something as simple as following elementary spelling rules in their posts.

However, the analysis of social media posts and comments has shown a variety of other noteworthy language features. For instance, the use of slang is one of the lexical aspects of social media posting which can be defined as “an informal

nonstandard vocabulary composed typically of coinages, arbitrarily changed words, and extravagant, forced, or facetious figures of speech” [30]. Slang consists of peculiar words and phrases that emerge during communication within a particular social group. Nowadays, young people are the main users of slang [79]. The main reason for this is that most of them are active users of social media, which in turn is an ideal platform for the emergence of slang, as it allows young people to communicate instantly on various topics, thus contributing to the spread of new words and expressions.

It is also worth mentioning that it is impossible to count all the words and phrases that constitute slang vocabulary because they constantly emerge, change and disappear. Every day, a countless number of new trendy expressions appear on social media which reflect current topics, ideas and preferences of its users. It is sometimes difficult to interpret the meaning of these words and phrases, so one should consult various modern online dictionaries in order to understand it. Some examples of slang words include: *peeps* – *people or friends* [11], *vibe* – *general atmosphere of a place or mood of a person, situation, etc.* [11], *to ship* – *to hope for a romantic relationship between two people* [21], *shook* – *shocked* [11], *low-key* – *quiet and not attracting a lot of attention* [11], and so on.

Here are some examples of slang vocabulary found in posts and comments from the blogs:

- *ah yes a puppy and a fire risk the next video will be **lit*** [169]
- *I'm kinda pleased to have him in my **squad** now *tbh** [170]
- *youtube charity match but it's a motorsport where i can sit down and **flex** the mario kart skills now we're talking* [171]
- *smh when irl people confuse '**trolling**' with general negativity on the internet ☹ pls don't use the **lingo** if you don't know what a 'troll' is* [172]
- *omg **slay*** [173]
- *people are saying my tweet jokes have been too sad this week so i'm rebranding to wholesome howell here's a new **meme** for you* [174]
- *stop hanging with my **bae** while i'm hanging with the red hawks* [175]

- *yo yo time for a live show come **hang out** and catch up on the good times*  
☺ ☺ [176]
- *you ever just **vibing** and suddenly get anxiety about the idea of getting anxiety and ruin the vibe* [177]
- *we all **ship** it* [178]
- *okay but the **glow up** and the fit maybe it's not so bad* [179]
- *among us? if pretending to do tasks while everyone else does the work and hiding in vents to avoid social interaction makes me an 'imposter' then pass me the knife i'm **sus*** [180]
- *Oops I forgot to post it! Here is dan on stage with all the birthday **peeps** :D*  
[181]
- *i'm still **shook** from when phil told me this story right after it happened he was the same colour as shrek it's mortifying go watch it* [182]
- *a tweet for the people that are **lowkey** thankful for having the 'pandemic' excuse to avoid family gatherings we're out here* [183]

One more lexical peculiarity of social media posting is the use of loanwords from different languages, especially French, German and Spanish as it was observed in practice. Borrowing from other languages has several purposes and functions in social media posting. Since the main goal of bloggers is to communicate with their audience, they use borrowings in order to reach people from other countries and cultures. This doesn't mean that they have to write posts in different languages, but, for example, greeting Brazilian followers with "Olá" is the first step to building strong online communication. Moreover, the use of borrowings can bear a certain stylistic effect which helps to express particular mood or a specific style of communication.

So, there are some examples of loanwords from such languages as French, Spanish, German, Portuguese, Italian, Japanese and even Hindi which were found in the blogs:

- *i would enjoy appreciating your **FASHION** please show me your **PERSONAL STYLE** to **CRITIQUE** or perhaps **PRAISE merci*** [184]

- *oui indeed i'll join you on younow* [185]
- *I AM LIVE ON CAMERA COME SAY **KONICHIWA MI AMIG*** [186]
- *how are you today ducklings are you calm and warm take a moment to gently bask your face in some direct sunlight and breathe slowly **namaste*** [187]
- ***danke** dude do dig it* [188]
- ***oui** it must be an important part of the aesthetic* [189]
- ***hola!** @WilandBaker Yeppp. getting a train now :/ @NathanBrookman morning! i wanna go back to bed!! x\_x* [190]
- ***ciao!** I promise I've stopped rinsing the spaghetti* [191]
- ***Olá!** Want to be featured in the live Q&A video at our premiere in São Paulo on Wednesday? Tweet us anything you want to know about Interactive Introverts! ✦* [192]
- *Seeing my family for the first time in over 18 months! I guess it's going to be a ..Lester **Fiesta*** [193]

The presence of obscene vocabulary, i.e. swear words, is another distinctive lexical feature of this speech genre. However, the analysis of both blogs showed that only one of the bloggers tends to use a large number of such words in his posts. The other blogger is more cautious in communication, although they both have to take it into account because the majority of their audience are adolescents.

Here are some examples of the obscene vocabulary found in Phil Lester's and Dan Howell's posts and comments:

- *hahah **WHAT THE FUCK** apparently i am now 'giant poster' material in teen magazines* [194]
- *for **fucks** sake at this point i'm just being cremated* [195]
- *formal apology to the world that unfortunately i'm not planning to shut the **fuck up** or **fuck off** any time soon* [196]
- *wait which sneaky **shit** took a photo of me asleep on the plane??! HAHaha. that is amazing and incredibly disturbing.* [197]
- *presenting this with literally no **fucking** context whatsoever* [198]

- *LOL just tried DJhero in HMV, totally **sucked ass**, but I'm so getting it next time I get paid* [199]

It is also worth mentioning that at the lexical level, no stylistic devices were found, i.e. tropes such as metaphors, metonymy, oxymorons, euphemisms, etc. Therefore, we can conclude that they are not typical for the language of social media posting.

In conclusion, at the lexical level, posts and comments in blogs are characterised by the use of colloquial, slang and obscene vocabulary as well as a wide range of abbreviations and acronyms due to lack of space, which is caused by an extralinguistic factor, namely the technical feature of the given platform. Moreover, some of the shortenings are not commonly used and are not well-known to older generations because they are rather limited and restricted to Internet communication.

The frequent use of loanwords from various languages represents the interconnection of people from different cultures and countries all over the world which are united in certain online communities by their preferences, hobbies or interests within certain blogs.

Additionally, such orthographic features as extreme shortening of words, 'phonetic' spelling, the use of numbers and symbols instead of letters, and other types of special spelling that convey emotions can be singled out. Overall, both lexical and spelling features emphasise the flexibility and adaptability of language to the requirements of modern social media posting.

## **2.2 Syntactic features and structure of posts and comments**

The syntax and structure of posts and comments on social media platforms differ from traditional writing, taking into account the specificities of this medium. In this context, sentence structure can be simpler and more straightforward, as users often have to fit their thoughts and ideas into a limited amount of characters. For instance, the total available number of characters on Twitter is only 280 per one tweet which

counts not only letters, but also all types of signs and symbols, including punctuation. This technical feature of the platform also affects the way people structure their sentences when writing a post or comment.

Social media users try to avoid complex syntactic constructions, using predominantly simple sentences, i.e. sentences with one subject-predicate construction, to convey their thoughts as effectively as possible. People got used to this style of writing quickly, and sometimes it doesn't even come close to maximum character limit. The whole idea of the message can be expressed with the help of a few words, especially when it is a short comment which is intended to respond to posts, discuss a topic or interact with other users. It is usually more concise and specific, as there is not always a need to include all the details or to provide an argument for your opinion. Hence, the whole idea of the message can be expressed with the help of a simple declarative, e.g. *women are great*, imperative, e.g. *don't tempt me*, interrogative e.g. *how do you currently laugh in a text?*, or exclamatory sentences, e.g. *What a beautiful city!*

Some examples found in the blogs include:

- *don't give me ideas* [200]
- *she really slayed good for her* [201]
- *i see you took phil's side* [202]
- *What a beautiful city!* [203]
- *don't tempt me* [204]
- *heaven just closed the gates* [205]
- *women are great* [206]
- *WE ARE SO BACK* [207]
- *I painted that* [208]
- *how do you currently laugh in a text?* [209]
- *Do you want to get involved in our show?* [210]

However, the main purpose of the blog is to express thoughts and ideas, therefore posts are usually longer than comments. However, despite this, the character limit

should still be considered, therefore social media users tend to introduce a number of innovations into the traditional syntactic structure. For example, the recent trend is to omit subjects in simple sentences, in particular the first-person singular pronoun 'I' [4, p. 16]. This linguistic phenomenon is known as subject ellipsis which occurs when the omitted subject can be understood from the context [34, p. 239]. Therefore, such sentences are called elliptical and are often used in colloquial speech.

In the case of blogging, the author of the post is usually behind the 'I' subject, so he is the one who performs a certain action. The subject ellipsis can be introduced to save space and reduce the length of the text by focusing on predicates and other important part of the sentence that are crucial in expressing the main idea of the message and thus cannot be omitted. Some of the examples of elliptical sentences from Phil Lester's and Dan Howell's blogs are:

- ***had** to reinstall my twitter app and lost all my drafts which has to be the universe intervening to save my reputation from the content that was too cursed to post* [211]
- ***sat** next to a seemingly lovely old lady at a lunch today and thought we really bonded but as i left she said 'sorry but you need to have a firmer handshake or no one will respect you' excuse me i was being deliberately gentle i'm not trying to crush and snort you Janice* [212]
- ***got** more scented candles than meaningful relationships and it feels right* [213]
- ***Can't** believe Interactive Introverts is finally out on DVD tomorrow!! Join us for a celebratory live show at 8PM* [214]
- ***had** my annual 'am i a hat person' moment and yet again an egg was staring back at me in the mirror* [215]
- ***Looked** in the mirror and a mosquito was EATING MY FACE. rude* [216]
- ***Watched** a documentary about monkeys and now I want to fill my house with monkeys 🐒 🐒 🐒 🐒* [217]

- *Just **went** to the gym, signed myself up, bought a chocolate bar from their vending machine and came home 😊* [218]
- ***Came** to a high school reunion without any glasses or contacts 😊 I'll just hug every blurry stranger and hope for the best* [219]

Frequently, auxiliary verbs such as ‘am’, ‘have’, ‘was’ are omitted together with the subject of the sentence:

- ***told** by my landlord not to have baths as it has been leaking and the floor could collapse at any moment but hey we should all aspire to die doing something we love* [220]
- ***seen** some peeps asking for us to organise a community fundraiser - and we've been planning one!! (spoiler) there's going to be a phil birthday gaming channel stream on tuesday to support the @thepcrf info is going to be in my next video 🍰 🎮* [221]
- ***about to** attempt to change a lightbulb above my staircase so if this is my last tweet i regret everything* [222]
- ***doing** another ‘viewers pick my birthday presents’ vid! tweet me a product link to a nice or funny gift for me (UK shops in £ plz) and a minion will get and wrap them up for my surprise* [223]
- *\*yawn\* **going** to read a bit of catching fire and then hibernate! night y'all zz* [224]

However, first-person singular pronoun ‘I’ is not the only pronoun to be omitted in social media posts and comments. There are frequent cases of writing sentences without the third-person singular pronoun ‘it’ because its omission doesn’t affect the perception of the text and saves space for other important part of the sentence:

- ***turns out** trying to just ignore your negative thoughts isn't the best idea!* [225]

- *so cute* how removing the christmas tree scatters pine needles all over your house so every time you get an excruciating stabbing pain in your bare foot you're reminded of festivity [226]
- *time* for philippe to have a moment [227]
- *might* make an entire floor for the pig [228]
- *sounds* pretty nightmarish tbh [229]
- *Looks* like Thanos deleted me in 2008 [230]

Additionally, social media users sometimes don't use auxiliary verbs in sentences at all. Although it violates all grammar rules of the English language and fails to adhere to the traditional sentence structure, it doesn't impact the understanding of the message itself. Here are some of the examples of such sentences found in the blogs:

- *people surprised* that i'm into something as masc as formula 1 as if it isn't just a reality show about rich twinks with thick necks fighting to shake a bottle and spray each other in the face [231]
- *NEW TOUR DATES ADDED IN AUSTRALIA AND EUROPE THANK YOU! COME SEE ME BEFORE THE WORLD ENDS - tickets available now* [232]
- *she been dead* for years [233]
- *damn these new twitter features* out here *disappearing* faster than my serotonin [234]

It is important to emphasise that the above-mentioned syntactic features of posts and comments concern not only the affirmative but also the interrogative sentences. These two types of sentences have many aspects in common, such as subject ellipsis at the beginning of the sentence. The subject ellipsis usually involves the omission of both subject and the auxiliary verbs, e.g. do you, are you. The second-person plural pronoun 'you' is recoverable from the context, especially on social media platforms where bloggers always address their audience in the posts. Therefore, syntactic ellipsis

is usually used to reduce the number of words in a text, but it does not affect the overall understanding of the message.

Here are some examples of subject ellipsis in interrogative sentences found in posts and comments in the blogs:

- **think** you've got what it takes to be a youtuber? is it really a dream job or an impossible nightmare? [235]
- **want** to know where the hell i was for the first half of this year? this is the story of the time i failed to run a marathon [236]
- **ready** for some fucking CONTENT? the final four dystopia daily videos drop starting tomorrow [237]
- **ready** for the reunion of the decade? Louise teaches Dan to be a Daddy [238]

If the auxiliary verb 'did' is omitted together with second-person plural pronoun 'you', the verb gets the ending -ed or the past tense form to express actions that took place in the past:

- **you wanted** some goddamn memes? [239]
- **you thought** winnie the pooh/slender man was joke? wait till i'm just stood in only a t-shirt [240]

Complex and compound sentences are not very common in social media posting because they contain a lot of coordinated or subordinate clauses that can make them difficult to understand. In the context of social media, where the speed of information perception is more important, such syntactic structures may be less effective. However, some examples of complex and compound sentences were still found, although their number is limited.

So, the examples of complex sentences are:

- ricky gervais says 'people evolved to be scared of words' **and** netflix pay him to spend an entire hour complaining about the word woke [241]
- it's been a long edge **and** it's time to bring this baby to the grand finale [242]

- *i have a hard time believing in myself especially after these last two years **but** the encouragement and support i've seen today has actually made me excited for the future [243]*

A small number of complex sentences with different types of subordinate clauses, such as attributive, adverbial clauses of time, place and condition, were also found:

- *so i was locked out of my account for a week **which** was either a mistake by twitter or direct intervention from the universe to make me get a life - either way it was homophobia [244]*
- *btw to all those people **whose** addresses i have to send prizes to... i'm actually planning on kidnapping you [245]*
- *beautiful it will be the last bee left **when** the environment collapses [246]*
- *we are living in a world **where** a single egg has accomplished more than any of us ever will [247]*
- ***if** i could actually eat my feelings i'd literally explode [248]*

Another important aspect of social media posting is punctuation. On social media platforms such as Twitter, Facebook, Instagram, and others, punctuation rules may differ from the traditional approach to writing. As limited number of characters per one post forces an efficient approach to writing, users are often looking for ways to save space but keep the main message untouched. It is quite obvious that when a person has to choose between, for example, commas and a few extra characters to write a word, he or she will obviously prefer the second option.

Therefore, the traditional syntactic structure of a sentence with such punctuation marks as full stops, commas, colons, semi-colons, dashes, etc., is a rare occasion in social media posting nowadays [22]. As it could be noticed from the tweets above, the usual post or comment that consists of one sentence never requires a full stop at the end. In fact, in modern online communication the use of full stop at the end of the last sentence in a message is regarded as an act of showing passive aggression towards the interlocutor, so one should be extremely careful with it.

Thus, punctuation in one-sentence posts and comments in blogs usually looks the following way:

- *i am uploading a youtube video tomorrow* [249]
- *i have been summoned from the void to gift you with this morsel of content* [250]
- *last time i ever do an insta q&a* [251]
- *he literally had one job while i was gone* [252]
- *i hope your christmussy is being DESTROYED with festive cheer* [253]
- *it is time to say goodbye to the owl slide* [254]
- *those cats soulful eyes just redeemed the whole year* [255]
- *my incredibly professional press and podcast setup* [256]
- *dan forces phil to try soup* [257]
- *i promise my weekend wasn't as wild as my amazon recommendations suggest* [258]

Moreover, full stops and commas are not even used to divide the text into separate sentences or clauses. Thus, most tweets often look like one continuous sentence, although it contains several unrelated subject and predicate constructions, which in the traditional sense should be the basis of separate sentences linked into a coherent text. Here are some examples from the blogs:

- *quickly post things you'd never admit this will all be gone tomorrow i'm gay* [259]
- *pray for the people that think if twitter dies they can just make their first tumblr account and be fine they are not psychologically prepared* [260]
- *i would enjoy appreciating your FASHION please show me your PERSONAL STYLE to CRITIQUE or perhaps PRAISE merci* [261]
- *i'm dying you're dying the earth is dying the universe is inevitably drifting apart happy birthday to me* [262]

- *i simply can't do any chore without a youtube video playing to hold my attention if the video ever paused i think i might scream and instantly die* [263]
- *why do people at sea get all the shanties we should have better representation like browsing on the couch shanties or crying in bed shanties* [264]
- *i'm developing bernie anxiety i can't enjoy images anymore without searching frantically for a hidden pair of mittens just in case it's a trick* [265]
- *i'm using this valuable time in isolation to reflect internally and grow as a person just kidding i'm trapped in thought loops about cringe things i did aged eleven and there's no escape* [266]

Such peculiar structure of social media posts and comments makes it extremely difficult to read and understand them without any punctuation marks that would divide them into separate meaningful segments. Bloggers also understand this complexity, so sometimes they try to divide the message into parts with the help of spacing, i.e. writing the sentences apart from each other in the form of a list. Such posts often look the following way:

- *30 years old*

*that zero is like a looming cavern of darkness beckoning me to freefall into an inevitable abyss of responsibility and unexplained back pain*

*i'm dying you're dying the earth is dying the universe is inevitably drifting apart happy birthday to me* [267]

- *the moment threads told me to import my instagram follows and i saw the innocent faces of my rl friends and family*

*they aren't meant to see the shit we post here* [268]

One more peculiar structural feature of social media posts and comments is the frequent omission of a question mark in an interrogative sentence. Most likely, the reason for the absence of this punctuation mark is the clarity and obviousness of the grammatical structure of questions in English. Indeed, it is the clear order of the parts of the sentence, such as *auxiliary verb – subject - predicate*, that shows that it is an interrogative sentence. Thus, it is possible not to use a question mark at the end of a question in order to save time and a number of characters in a post or comment. One more possible explanation of this feature is the intention to ask a rhetorical question which does not require an answer, thus it can be lacking a question mark.

Here are some examples of interrogative sentences from Twitter blogs:

- *is this what it's like when people meet me* [269]
- *Why do I keep letting Dan get my birthday cake* [270]
- *do gyms purposely get the hottest people to show you around to be aspirational because it just makes me want to not look like a disgusting sweat beast in their divine presence* [271]
- *can we just let the producers of great british bake off run the government and live in a whimsical utopia where our biggest crisis is a soggy bottom* [272]
- *why do people at sea get all the shanties we should have better representation like browsing on the couch shanties or crying in bed shanties* [273]
- *do you think the oceangate submarine team are reading all this and putting away their ukuleles* [274]
- *why do so many of you have these pics immediately ready* [275]
- *what do you mean that's just my face* [276]
- *do you mostly hide from society and then just launch into 3 hour monologues about good omens* [277]

Nevertheless, question marks are still used in interrogative sentences on social media to express emotions and to emphasise the question itself. In such cases, the

number of punctuation marks is extremely exaggerated, and such sentences stand out from the others in a post or comment [78]. Some of the examples that were found in the blogs are:

- *apparently???????? thanks mind!* [278]
- *i'm preparing my excuse responses now to 'but weve been locked down so long why wont you come to the party??'* [279]
- *the vocals?? the choreo?? the outfit?? waiting for anyone else to deliver* [280]
- *we invented pop culture this week??* [281]
- *Sat eating dinner when suddenly someone's poodle jumped on the table and started licking Dan's face??* [282]
- *Julie needs more info about the documents???* [283]

The use of additional punctuation in sentences includes not only question marks but also exclamation marks. In general, their purpose is the same: to emphasise the feelings and emotions expressed in a sentence by drawing attention to it with an excessive amount of exclamation marks. Sometimes they are written at the beginning of a sentence, which is not in accordance with any punctuation rules. So, here are some examples of posts and comments that exhibit this peculiarity:

- *!!! I was tempted to just never upload again and see what happened!* [284]
- *!! Just 24 hours left to grab a 2121 hoodie (collab with @deathandmilk\_) and gain the power of ultimate comfort !!* [285]
- *it comes with a digital download and it looks pretty!!* [286]
- *WE ARE LIVE!!!* [287]
- *the high school arc begins!!* [288]

There are also a lot of cases when question and exclamation marks are used together. Such combination is utilized to emphasise an emotionally charged question or to express surprise or concern. This approach to punctuation can help to convey the tone and mood of a message more clearly, for example:

- *Whatttt?!? so bizarre it was on December 3rd too?! What happens to my nose on this day?* [289]
- *After 8 Years(?) it's back!! Why I was a weird kid 4* [290]
- *Those are a thing?! New life goal* [291]
- *Did we even have Easter?!? It has all blurred into one blob of time* [292]
- *how did you do this so fast?!? an inspiration to us all* [293]

All things considered, the syntactic features of social media posting together with its punctuation peculiarities showcase an unusual syntax and structure of the language of online communication where speed, space and expressiveness play the key role. Posts and comments on social media have a similar composition. They do not have a typical division into an introduction, main body and conclusion, and usually consist of only one or more simple sentences, or rarely a single compound or complex sentence. Combinations of several types of coordination are almost never observed in this speech genre. The abandonment of traditional punctuation rules in favour of more flexible and informal approaches, as well as the presence of elliptical sentences which feature the omission of the subject and auxiliary verbs, which is showed by posts and comments from the blogs, meets the needs of modern online communication. At the syntactic level, no other stylistic figures were found.

### **2.3 Graphological and hypertextual peculiarities of online communication in social media blogs**

In today's digital world, social media networks are ideal platforms for expressing and sharing thoughts and ideas through various linguistic means. The lexical, syntactic and grammatical style markers have already been discussed above, while graphological and hypertextual features of social media posting will be analysed in this unit of our study.

One of the graphological elements that affects the expressiveness and perception of messages on social media is capitalisation, or in other words, writing the whole word

in capitals when it is unnecessary. It can give a text a different tone, emotional colouring and even change the mood of communication [87]. In the context of social media posting, capitalisation is often used to highlight keywords, emphasise emotions or strongly express certain points of view. However, one should be careful in choosing between upper and lowercase because when all words of the post or comment are written in capitals, it can be considered as ‘shouting’ [18].

Here are some of the most interesting examples of capitalization from Twitter blogs:

- *i would now like to see WHOLESOME CONTENT from your LIFE please show me CUTE and BEAUTIFUL things and tell me HAPPY news thank you* [294]
- *and finally i would love you to send me your FUNNIEST fave tiktoks to train my ALGORITHM and showcase your TASTE - i will brace myself* [295]
- *DYSTOPIA DAILY COMMEMORATIVE TSHIRT LIMITED DROP* [296]
- *COME HAVE AN EXTREMELY ROMANTIC (tour) DATE WITH ME IN POLAND* [297]
- *it has been a year and it is time for the return of a mythical series.. THE TOP DAN MEMES* [298]
- *Finally I have an ACTUAL GUEST - I trick @doddleodde into helping compose the official theme tune for Dystopia Daily* [299]
- *apparently i am not the OFFICIAL dan ..is this how i find out i'm just a figment of phil's imagination* [300]
- *i want to review your DATING PROFILES - reply showing me how you try to attract a mate with your bio and selection of photos* [301]
- *HAPPY BIRTHDAY DANNYBOY! Here's some of the most flattering pics from my camera roll this year 📸 @danielhowell* [302]
- *that's right i am officially emerging from the cave. maybe i'll have some fresh CONTENT to talk about when i'm there 😊* [303]

- *this plane is NOT accessible for long boys* [304]

Another important aspect of the social media posting genre is hypertextuality. It is a complex notion which can be defined from different perspectives. According to I. Bekhta, hypertext is both a literary and a technical multisemiotic means of representing verbal information that has emerged as a result of the development of Internet communication. In the literary context, it is a text the parts of which have a system of established connections with other texts [58, p. 39].


However, hypertext, as a technical means of conveying information, is usually presented through embedded links or hypertext elements, such as words, phrases or symbols, which are usually highlighted in blue or underlined. When users click on such elements, they are redirected to the corresponding page or resource. Hypertext elements can be used to create links between different parts of the text, expand the topic of discussion, and provide additional information or support for the points made in the post [26, p. 8].

In the context of Phil Lester's and Dan Howell's blogs, hypertext is used primarily for integration of links to videos because, in addition to being bloggers, they also have YouTube channels where they create a lot of content. Therefore, Twitter blogs are ideal platforms for promoting these videos to their audience. Such posts usually contain brief information about the content of the video and hypertext in the form of a link that redirects users to YouTube:

- *Day 2 of Dilmis and thanks to peer pressure from all of you IT'S A DALIEN EPISODE! 🙄🙄 youtube.com/watch?v=vXn3hS... watch to support our alien grandson* [305]
- *Dan and Phil Get a Dog, Change Careers and Buy a House youtube.com/watch?v=zNTvwx... [306]*
- *Keeping or Yeeting My Entire Closet With Dan youtu.be/eS2Hsr1B76I [307]*
- *Dan and Phil are BROTHERS? youtu.be/080XzP7jxe0 [308]*
- *What Dan and Phil Text Each Other 2023 youtu.be/\_ne24Fh\_KdM\_[309]*

- *you can't sit with us* [youtu.be/ttEsbPfoX\\_k](https://youtu.be/ttEsbPfoX_k) [310]
- *all good whiskers must come to an end.. Dan and Phil react to every phil is not on fire - part 3!* [youtube.com/watch?v=g0oUXG...](https://youtube.com/watch?v=g0oUXG...) [311]





In addition to links to videos, Phil Lester and Dan Howell's posts in blogs also frequently contain hypertext elements leading to their websites where you can buy their books, tickets to tour dates, and merchandise such as T-shirts, mugs, posters, etc., related to their content. Such posts usually include short information about the products available and hypertext links allow the audience to easily and quickly navigate to the website and make a purchase. Here are some examples of the use of hypertext:

- *DanAndPhilCRAFTS merch is here!! feel soft and neat in the Don't Cry Craft and Ritual tees and a special sticker bundle*   
*WORLDWIDE: danandphilshop.com*  
*USA: us.danandphilshop.com*  
*EUROPE: eu.danandphilshop.com*  
*AUSTRALIA: au.danandphilshop.com* [312]
- *presenting my new comedy show - WE'RE ALL DOOMED!*  
*2022 WORLD TOUR danielhowell.com tickets on sale friday 13<sup>th</sup>* [313]

The use of the “@” symbol to mention another person's social media account can also be seen as a form of hypertext. When a user includes ‘@username’ in their post, it creates a link to that person's account. By clicking on such a link, the user can go to that person's profile or page, where they can view their personal information, posts and interact with them. From the point of view of communication, using hypertext to mention another person in a social media post is similar to directly addressing that person and starting the dialogue in real life, but instead it happens in public and online. In the case of Twitter, the username of the author of a particular post is also mentioned when other users reply in the comments.

Here are a few examples from the blogs:

- *one of the most unhinged videos i will possibly ever post thank you and i'm so sorry @LouisePentland* [314]

-   *congrats on another year of being old @AmazingPhil  * [315]
- *@petesjams sorry I didn't get chance to properly say hi! HI PETE* [316]
- *@hi\_jimmy oh no we are already back home! Maybe we inhaled some of the same oxygen as I did feel a jimmy vibe in the air* [317]
- *@dqnhowell i'll forgive you this time! Say hi to Zayn* [318]
- *happy birthday @amazingphil - we're all sending love during this difficult time of change* [319]
- *birthday charity stream tomorrow at 8pm uk time! (art by the peej @kickthepj)* [320]
- *@catrific ok the bird was grey on my phone* [321]
- *@Amy\_Elouise ok that worked a lot better* [322]
- *unprecedented moment - dan and phil actually have friends*  
*Dan and @AmazingPhil and @kickthepj and @coollike play LETHAL COMPANY* [323]

Hashtag is another form of hypertext used on social media and in blogs. These are words or phrases that start with the hash symbol (#) and are written without spaces or special characters other than numbers. As hypertext, hashtags provide access to content related to a specific topic or keyword. Users can click on a hashtag and see all posts that include that hashtag, regardless of who posted them or when they were posted. In this way, hashtags help to collect and organise content on specific topics, making it easier for users to find information and communicate on social media [45, p. 47].

The examples of hashtags that were found in the post and comments in Twitter blogs are the following:

- *taking a break from the black to say **#helloyellow** - when you open up is when the sun starts to shine through *  
***#worldmentalhealthday*** [324]

- *the first review is in! (mild **#spoilerwarning**) apparently you can expect to laugh and cry but it wasn't specified if the tears were happy or horrified so good luck [325]*
- *for anyone like me who loves having a piece of a book they love literally close to their chest and around their home we have a small new merch collection inspired by the words + images of **#ThisNight!** thank you. [326]*
- *i will randomly do **#MentalMondays** sharing sections of my book so if you are patient eventually i will have just leaked the whole thing [327]*
- *hey it's **#MentalHealthAwarenessWeek** our governments should be aware that bad mental health isn't something just to cure once people have already broken down - we should try to prevent it through proper support (funding) and living in a fairer society [328]*
- *i appreciate @youtube seeing me as one of the good creators for '**#TheRiseYTUK**' and it's an honour to share some of the spotlight with @JessicaOOTC who makes the kind of videos i wish i could have watched when i was younger [329]*
- *find a photo when you were five years old, what would you say about them? list three positive things. now remember, this child is you - you deserve the same kindness.  
post yours with **#5YearOldSelfie** and spread the message! [330]*

In general, a perfect example is the following post by Dan Howell, which demonstrates all the graphological and hypertextual features of social media posting mentioned above, collected in one tweet:

- *i had so much fun doing an official **#AnswerTime** on @tumblr! check out the questions on my **BLOG danielhowell.tumblr.com** [331]*

Overall, the graphological and hypertextual features of online communication in blogs are an important part of the genre of social media posting. Capitalisation and such hypertextual elements as hyperlinks, hashtags and user mentions function not only as communication tools but also as special linguistic means of expression that

transform the usual online interaction into a multifunctional communication environment with its own peculiarities.

## **Conclusion to Chapter 2**

The genre of social media posting features a complex system of various linguistic phenomena, because information there is expressed primarily through verbal means. In our research, we investigated this speech genre from the perspective of its lexical, orthographic, syntactic, graphological and hypertextual peculiarities.

The lexical features of social media posting include abbreviations, acronyms, slang, obscene vocabulary and loanwords. The use of various types of abbreviations and acronyms helps to reduce the amount of characters, as all social media have restrictions on the number of letters and other characters per post or comment. Such orthographic features as extreme shortenings, ‘phonetic’ spelling, the use of numbers and symbols instead of letters are ways in which the English language adapted to the specificities of Internet communication, which contribute to the expressiveness and efficiency of information conveyance.

Social media is also a place where new slang expressions and terms are created, enabling users to communicate with like-minded people and create their own community. There are also cases of using obscene language, especially swear words, but their frequency depends on the blogger’s personal communication style. Last but not least, the use of borrowings contributes to the interconnection of people from other cultures and countries who speak different languages but come online to interact with social network users from all over the world.

Another important aspect of social media posts and comments is their syntactic features and structure. The sentences of posts and comments are usually categorized as simple with one subject-predicate construction, as the main goal of online communication is to be as concise and brief as possible. This is why the linguistic phenomenon of subject ellipsis is often used, when the performer of an action is clear from the context. Auxiliary verbs are also usually omitted to save time and space. Compound and complex sentences rarely occur in the genre of social media blogging,

as they are too time- and space-consuming while the modern requirements of online communication are speed, conciseness and simplicity of syntactic structure of both posts and comments. Therefore, the usual composition of this speech genre does not presuppose a division into introduction, main body and conclusion. Posts and comments usually consist of one or a few simple sentences and seldom of one compound or complex sentence with different types of subordinate clauses, e.g. attributive, adverbial, etc.

In addition, punctuation rules are relaxed on social media. There are many examples of posts that contain no punctuation marks at all, although they contain several affirmative sentences or even questions. In contrast, there are many cases of excessive use of question and exclamation marks in order to put emphasis on a message or to highlight the author's emotions.

The graphological and hypertextual aspects of social media posting are represented by capitalisation and hypertext. The use of capitalisation can add emotional intensity and emphasis to a text, while hypertext elements such as links, hashtags and user mentions provide additional information, expand the context of a situation and increase direct engagement with the audience.

In conclusion, the verbal means continue to be the main instrument of modern social media posting, which is reflected in lexical, orthographic, syntactic, graphological and hypertextual peculiarities. They contribute to the effective expression of opinions and ideas on the Internet, emphasising the constant evolution of language in the digital age.

## CHAPTER 3. NON-VERBAL COMMUNICATION MEANS IN SOCIAL MEDIA POSTING

### 3.1 Emoticons and emojis as means of social media communication

Although communication on the Internet is mostly carried out with the help of verbal means, there are situations when they are not enough to fully express certain thoughts, ideas or emotions. In real-life communication, we fill this gap with various non-verbal and paraverbal means, such as facial expressions, gestures, body posture, eye contact, tone of voice, mimics, distance between interlocutors, etc. However, in the virtual world, the only instrument available until recently was a word. This disadvantage of communication on social media became an impetus for the invention of new non-verbal communication tools such as emoticons and emojis.

Emoticons are symbols used to express emotions in electronic messages and social media communication. They are usually composed of various graphical means including punctuation marks. When these symbols are combined together, they form a picture that resembles a human face that expresses a certain emotion, such as sadness, joy, surprise, anger, fear, etc. The most common examples of emoticons are [60; 76, p. 70]:

- :-) or :) – happiness;
- :-( or :( – sadness, disappointment;
- :-| or :| – dissatisfaction, seriousness;
- :-D or :D – joy, laugh;
- :-O or :O – surprise, shock.

In fact, there are many variations of emoticons. Another type is the horizontal face-shaped version, which looks the following way (they are often written without side brackets) [60, p. 172]:

- (-\_-+) – extreme anger, rage;
- (-\_->>) – confusion;
- (v\_v) – tears, crying.

So, Dan Howell's and Phil Lester's Twitter blogs provide a number of the following examples of emoticons in social media posting:

- *Just saw this ad on facebook.. um. i'm not sure i want to know her skincare secret **D**: [332]*
- *is it me or is this ad kind of terrifying? become a social worker.. to vampire aliens **o\_\_o** [333]*
- ***xD** facebook must be aiming it's lizard ads at me again [334]*
- *yeah i just noticed that on my video too **x\_X** you can stop it by going into advertising and stop 'preroll ads' [335]*
- *there are huge ad breaks every 10 minutes **O\_O** i;m just guna download it i think! [336]*
- *Exam was 20 minutes long :-/ - i was writing so fast it was ridiculous [337]*
- *I have 2 exams, 2 assignments and 2 essays on my shoulders now =( [338]*
- *no ;\_ ; I'm trying to pretend I'm there by stealing pens and demo discs in tesco [339]*
- *yay thank you so much I love it **:D** [340]*
- *Trying my hardest to stay awake all day so I don't get giga jetlag! **o\_o .\_. -\_-** [341]*
- *Off to sleep :] zz Book of Mormon tomorrow!! [342]*

However, some examples of posts found in these blogs demonstrate that emoticons do not provide a wide range of emotions to express all extralinguistic aspects in full. Therefore, bloggers and other social media users came with an idea to combine emoticons with verbal language means, surrounded by asterisks:

- ***\*yaawwwnn\*** :O i think i'm off to sleeps ^-^ thanks to everyone that liked my new video! [343]*
- ***\*lion yawn\*** good morning, what for lunch? [344]*
- *GASP :O **\*runs\*** [345]*

- HAHA I actually won hottest lad 2013?!?! THANKS FOR VOTING GUYS! :o *\*blushes\** *\*hides\** <3 [346]

Thus, the virtual world of online communication experienced an urgent need to fill the gap of the lack of non-verbal means that would help express various emotions or feelings or convey information. The solution to the problem was emojis, which were invented in 1999 by a Japanese company but became popular after they were incorporated into social media platforms such as Skype, Facebook, Twitter and others in the 2000s and 2010s [32, p. 3-4].

Emojis, unlike emoticons, are graphic symbols presented in the form of coloured pictures and created using a special coding. They became extremely widespread after the introduction of emoji keyboards in smartphones, especially in iPhone in 2011 [43, p. 12; 32, p. 3]. As it is shown in Figure 3.1, emojis are able to convey a variety of basic emotions, such as joy, sadness, surprise, anger, love, etc.



Figure 3.1. iPhone emoji keyboard

However, there are a lot of other types that represent, for instance, various items such as food, drinks, appliances, vehicles, country flags, holiday symbols, or different actions or activities, such as sports, music, dancing, travelling, grimaces, etc. (Figure 3.2) Their creators regularly release new symbols which can be a reaction to new technological advances, cultural trends, or simply a desire to expand the set of available symbols for communication.



Figure 3.2. Different categories on iPhone emoji keyboard

Emojis were created to speed up communication on the Internet by enabling people to express emotions and moods quickly and effectively. They also make communication on social media easier, as one symbol can convey a lot of other important information in addition to expressing emotions. In the context of social media posting, emojis can make posts more engaging and attract users' attention. They also add colour and expressiveness to content, which helps it to stand out from other posts in the news feed.

There are some examples of emojis found in posts and comments on Twitter blogs:

- *update.. no kilt* 🤪 [347]
- *winners have been emailed! check your box* 📧 [348]
- *Dan and Phil and CATS (and kittens) vlog is here! [youtu.be/ZBzitm5\\_OUg](https://youtu.be/ZBzitm5_OUg)*  
🐱 [349]
- ❤️ 🎂 *congrats on another year of being old @AmazingPhil* 🌿 ♀ [350]
- 🎁 *HAPPY CHRISTMAS EVE EVE!* 📧 [351]
- *no kilt guy* 😞 *got a rental tree they're going to replant and can get it next year again (if I don't kill it)* [352]
- *the phone is now extremely hot and the screen has gone black PLEASE STOP NOW* 📱 🔥 [353]
- *double checked my passport is definitely in my bag*

*my brain 5 seconds later: your passport is in the bin* 😏 [354]

– *New video! I try to give DAN HOWELL a haircut* 🧑✂️ ✨ [355]

While analysing posts and comments, we found out that emojis have almost completely replaced emoticons in social media posting since their introduction. Earlier, in the 2010s, we could still see the parallel use of both, as in this tweet from 2015:

– *OUR FIRST SHOW OF 2015 HAS BEGUN :D Come hang out with us at*  
*bbc.co.uk/radio1* 🎧 🗣️ 😊 [356]

However, the use of emoticons instead of emojis on social media is a rare occurrence nowadays.

In conclusion, emoticons and emojis are non-verbal means used to convey emotions, moods, and other concepts in written communication on the Internet. The use of these graphic symbols provides additional meaning for a better understanding of social media post or a comment and increases the speed of messaging, thus improving the quality and effectiveness of online communication.

### **3.2. Memes and GIFs as special visual elements used to convey meaning**

With the development of communication technology, the amount of information people receive on a daily basis has increased dramatically. Even a simple gadget such as a smartphone provides a quick access to a large variety of sources on the Internet, information from which can be instantly shared on social media. The current trend is that people are trying to reduce this information flow and consume things that do not overload their brain. Consequently, this has led to a gradual shift from textual communication to interaction through pictures and other visual elements such as memes and GIFs.

Some modern researchers consider the meme as a separate speech genre which emerged and spread rapidly online through social media, forums, blogs and other online platforms. They usually consist of visual elements, text, or a combination of both, and are often used to convey a particular idea with a humorous effect [86, p. 118].

Memes are often based on popular images, well-known scenes from films and TV shows, phrases of famous people or simply on typical scenarios and templates for achieving a comic or ironic effect.

The role of memes in social media has become significant recently. Nowadays, they are popular non-verbal communication means used for expressing ideas, emotions or attitudes to a certain phenomenon or situation online. The use of memes in posts and comments promotes better understanding of the context and helps people express their thoughts and feelings more quickly and effectively.

An interesting example of a meme was found in Daniel Howell's post on Twitter [357] (Figure 3.3). As can be deduced from the hashtags, the context of the situation in this post is related to the 2018 football championship in which England participated. Most likely, the British blogger was watching the match and realised that his team was losing the game, so he wanted to share this information with his audience in an unusual way. Therefore, he decided to create a meme based on this situation, using a screenshot from one of the anime cartoons, which was and still is a popular template for memes. In the original scene, there is a butterfly flying to the man's hand, but in the meme, England is 'coming home' from the championship.



Figure 3.3. Example of a Twitter post with a meme

Another example of a meme is a photo of an elderly man who is currently the star of a great number of memes on various social media (Figure 3.4). He is the owner

a ‘special smile’ that, from the point of view of Internet users, does not reflect his real emotions. His photo has become the basis for countless memes and is often used to express situations when people hide their true feelings or feel uncomfortable.

So, the blogger used this meme to complement the textual elements of his post [358] with a non-verbal component and in order to better describe his emotional state in this situation to his audience.



Figure 3.4. Example of a Twitter post containing a meme

Another modern form of non-verbal communication on social media is GIF. According to the Cambridge Dictionary, GIF is “a type of computer file that contains a still or moving image” [11] and it stands for “Graphic Interchange Format” [11]. In online communication, GIFs perform a very similar function to emojis. To begin with, they enable social media users to communicate their emotions, moods, and reactions in a more vivid and clear way, as short animations can easily enhance text messages, making them more emotionally engaging.

In the context of social media posting in blogs, GIFs attract the attention of the audience because they immediately catch the eye and create additional interest to the post. They can also illustrate certain concepts, or simply make people laugh. Thus, GIFs help to make blog content more attractive and expressive, which helps to keep the audience engaged and improves interaction between a blogger and its followers.

For instance, the following GIF (Figure 3.5) was used by Phil Lester in his Twitter blog post as a response to a comment from one of his followers [359]. The

animation depicts a cat shaking its head in the way people do when they want to say ‘no’. So, the non-verbal language means was used in this situation to substitute the traditional text format.



Figure 3.5. Example of a Twitter post containing a GIF

All things considered, memes and GIFs are powerful means of non-verbal communication and information sharing on social media. They enable people to express their thoughts, emotions, feelings and other reactions with the help of visual elements such as photos, animations and short videos. Memes can generally be seen as a separate, coherent speech genre that complements social media posting, while GIFs help to better express emotions and attract attention by adding dynamics and expressiveness to the content of a blog.

### **Conclusion to Chapter 3**

The use of non-verbal communication means has become a new chapter in the world of virtual communication. There is no doubt that traditional verbal means are irreplaceable and will always be the basis of any human interaction, but modern realities require better ways to convey emotions, feelings or information at a distance, so that it can be as close to live communication as possible.

Initially, emoticons appeared which quickly gained popularity among Internet users due to their simplicity. New ‘smiling faces’ were constantly being created as

people wanted to express their emotions as best as possible during online communication. However, emoticons have a number of drawbacks, as they consist mostly of punctuation marks, the number of which is limited.

Therefore, at the end 20<sup>th</sup> century a Japanese company invented a new type of emoticons known as emoji. They became a real breakthrough when they were integrated into smartphones. As a result, emojis are non-verbal means regularly used in communication on various social media platforms. They help to express not only emotions or feelings but also depict various actions or objects that are difficult to describe in words. Nowadays, they constitute an essential part of online communication as well as posting on social media, such as Twitter blogs.

Another popular means of modern online communication is memes. These are combinations of various visual elements with text created by social media users based on famous quotes and sayings, funny pictures, etc. Memes were created primarily to entertain people, but later they became an additional tool for expressing feelings and emotions during communication. Moreover, they play a significant role in social media posting, where a common understanding of a meme brings people together and draws their attention to posts in blogs.

GIFs are another example of the use of visual elements in virtual communication. Basically, these are animated pictures or silent videos that perform similar functions to emoticons and emojis – they provide an additional level of expression and contribute to a better understanding of the thoughts or emotions a person wants to convey to the audience.

One of the reasons for the constant emergence of new non-verbal communication means is the rapid advancement of technology. This is the primary reason for the introduction of emojis, GIFs, memes and other visual elements that have greatly influenced modern virtual communication. They provide a way to express more information and feelings with the help of a few symbols or animated pictures instead of long text messages. As a result, non-verbal means have proved to be more effective in the time- and attention-limited world of online communication. As a result, text is

gradually being replaced by them, as they are much more easily perceived by Internet users.

In conclusion, non-verbal language means are a significant part of social media posting. They are used to express thoughts, emotions and attitudes on various topics more quickly and clearly. Moreover, visual elements help to draw the attention of the audience and thus promote more active interaction among them. Altogether, they add colour, emotional expressiveness and depth to content, making posts and comments more interesting and engaging.

## CONCLUSION

Social media have become an inseparable part of our lives influencing the way we communicate with each other. The requirements of social media, such as limited space for messages and the speed of communication, have become crucial for the development of language in the online environment. This process is reflected in a wide range of linguistic aspects which collectively define the speech genre of social media posting.

The study of genre as a concept began all the way back to Antiquity with the works of such ancient Greek and Roman philosophers as Aristotle, Horace, Cicero and others. From the medieval times until the middle of the 18<sup>th</sup> century, such scholars and thinkers as John of Garland, Giambattista Cintio, Francesco Patrizi, Nicolas Boileau, Julius Caesar Scaliger, John Milton, considered genre as a literary concept which was seen as a 'pure' category with its own defined characteristics.

However, in the late 1700s, researchers shifted their perspective on genres, moving away from viewing them as distinct entities and instead regarding them as blends of various traits drawn from multiple genres. Benedetto Croce is considered to be one of the founding fathers of this approach.

The scientific field, the main focus of which is the study of genre, is called genreology. The emergence of genre as a linguistic notion gained prominence only in the last decades of the 20<sup>th</sup> century as part of communicative linguistics. One of the most prominent researchers of that field is Mikhail Bakhtin who is the author of the famous speech genre theory. He argues that speech genre is not an isolated but rather a dynamic phenomenon which constantly transforms and adapts to different communicative situations and contexts, which, as a result, is reflected in language.

Social media posting is one of the newest speech genres that exist nowadays. Its emergence was influenced by many factors, especially the technological one. The constant development of technologies has led to a long process of formation of different genres, ranging from letters, essays, newspapers and technology-assisted communication genres such as telegrams, phone calls and text messages, which

eventually transformed into online communication via the Internet, including the genre of social media posting.

In modern social networks, communication takes place in an environment where people can interact casually without seeing each other, often behind anonymous profiles. In addition, the speed of communication with the help of social media platforms has increased significantly. With instant access to the Internet and connectivity devices, users can reply to messages and react to posts almost immediately.

The analysis of posts and comments in two Twitter blogs by Daniel Howell and Phil Lester has shown that all these factors determine the functional style of this speech genre, which is colloquial because communication via social media posts is often relaxed. Users express their thoughts and feelings anonymously or semi-anonymously, therefore the language they use to post or comment something is informal.

First of all, this feature is realised through a wide use of slang and obscene vocabulary which would be normally not used by them in real life. The frequent use of loanwords from diverse languages such as French, German, Spanish, etc., demonstrates how individuals from various cultures and nations worldwide are interconnected based on shared preferences, hobbies, or interests across various blogs. As this communication is performed in written form, users often resort to abbreviations, acronyms, spelling puzzles, ‘phonetic’ spelling and other lexical and orthographic means of reducing text to save space and time. At the lexical level, no additional stylistic devices were found there.

All platforms also have a certain limit on the number of characters that can be used in a post or a comment, e.g. Twitter has a limit of 280 characters per one tweet. Therefore, social media posting doesn’t feature the usual division into introductory phrase, main body and conclusion. Moreover, due to the beforementioned limitations, social media posts usually consist of one or a few simple sentences with one subject-predicate construction, or sometimes one long compound or complex sentences with different types of subordinate clauses. There are also examples of elliptical sentences

which feature such syntactic peculiarity as a subject ellipsis. At the syntactic level, no other stylistic figures were found.

Due to the lack of space, the number of punctuation marks in social media posting is limited to a minimum. On the contrary, the excessive amount of question or punctuation marks is used in order to convey the whole expressiveness of a certain situation or strong feelings and emotions. Another graphological aspect, namely capitalisation, also helps to highlight keywords, emphasise emotions or strongly express certain points of view.

A peculiar linguistic phenomenon limited to online communication is hypertextuality. In the context of Twitter blogs of two famous Youtubers it is realised through hyperlinks which help them to promote their videos from other platforms or their online shops. In addition, user mentions provide a possibility to directly address another person and involve them into a public online conversation. Finally, hashtags give access to content related to a specific topic or keyword which makes it easier for people to find information and communicate on social media.

Nevertheless, verbal means are frequently not sufficient to express the whole range of emotions and feelings that people experience in real life and want to share on the Internet. This is the main reason why such non-verbal communicative means as emoticons and emojis were introduced. Emoticons are graphic symbols created with the help of various punctuation marks that, once combined, resemble a human face while emojis are specially designed colourful pictures. Both of them are used to convey a variety of emotions, such as joy, happiness, love, fear, etc., when verbal means are not sufficient. Nowadays, emojis have almost replaced emoticons in social media posting because they help not only to express a wider range of basic emotions but also to share different objects, places, animals and many other categories the number of which grows every day.

Posts and comments published on social media include a variety of visual elements that complement textual content. One of the most popular formats is GIFs, which are short animated images that can convey different emotions and situations. In the context of social media posting, they help unload users from the amount of

information they consume every day. They are able to capture the audience's attention more quickly and create a sense of emotional connection with the content which is extremely important for bloggers. Memes are another common form of visual content used on social media. A meme is an image or photo accompanied by text or a phrase that is humorous or satirical. They are widely used to express different feelings, reactions or situations, as well as to create a common understanding among users.

Overall, social media posting is a lively and dynamic form of communication that has significant potential for further development providing scholars with a great amount of materials for further research. With the evolution of technology and changes in the way we communicate, the language of posting on social media continues to adapt and change, acquiring new formats and opportunities. Based on the results of our research, we assume that vocabulary and non-verbal components of communication on social media will experience the greatest development. In terms of vocabulary, there is a tendency for new slang expressions and abbreviations to appear in order to spend time communicating as efficiently as possible and to be part of a community with a language that is not understood by everyone. Non-verbal components of communication are also expected to see significant development. These elements are becoming increasingly popular among users as they allow for quick and effective expression of emotions and reactions, and add expressiveness to text messages.

## РЕЗЮМЕ

Представлене дослідження присвячено аналізу мовних особливостей та невербальних складових постингу в соціальних мережах. Актуальність теми спричинена великою популярністю соціальних мереж, що в свою чергу впливає на те, як ми спілкуємося та взаємодіємо один з одним онлайн. Таким чином, особливості онлайн-комунікації створюють підґрунтя для дослідження формування постингу в соціальних мережах як окремого мовленнєвого жанру.

Об'єктом даного дослідження виступають англomовні пости та коментарі у блогах соціальної мережі Twitter, а предметом – вербальні та невербальні засоби, за допомогою яких реалізується цей вид онлайн-комунікації.

Матеріалом слугували 268 постів та коментарів з двох англomовних блогів, опублікованих у період з 2008 по 2024 рік.

Метою даної роботи є вивчення особливостей функціонування англійської мови у блогах, що їх ведуть носії мови, а також дослідження невербального аспекту цього виду онлайн-комунікації. Мета роботи зумовила виконання низки таких завдань:

- визначити поняття «жанрологія», окреслити предмет її досліджень як наукової галузі та дослідити її розвиток протягом різних історичних періодів;
- визначити сутність жанру як основного поняття жанрології;
- розглянути основні засади теорії мовленнєвих жанрів;
- дослідити розвиток мовленнєвих жанрів від листів до постів у соціальних мережах;
- проаналізувати лексичні, синтаксичні, орфографічні та інші мовні особливості комунікації в контексті постингу в соціальних мережах;
- визначити та проаналізувати використання невербальних та інших візуальних засобів онлайн-спілкування.

До методів дослідження, використаних в даній роботі, належать метод суцільної вибірки, компонентний аналіз, дедукція, індукція, концептуальний аналіз та описовий метод.

У результаті проведення дослідження жанру постингу в соціальних мережах було виявлено, що мовні особливості даного жанру зумовлені насамперед ситуацією та умовами спілкування, що характеризуються, наприклад, анонімною або ж напіванонімною взаємодією, під час якої учасники вільно висловлюють свої думки, не маючи прямого контакту віч-на-віч. Ця невимушеність спілкування сприяє миттєвій реакції на публікації та збільшує рівень відкритості у висловлюваннях.

У мовному аналізі постингу також слід враховувати технічні аспекти сучасної комунікації в соціальних мережах, зокрема, як у випадку платформи Twitter, де обмеження на кількість символів у пості становить 280 знаків. Цей ліміт особливо впливає на композицію постів та коментарів, оскільки вони не мають вступу та висновку, а лише передають висловлювання у межах основної частини.

Загалом, на лексичному рівні постинг в блогах характеризується значним використанням скорочень, таких як аббревіатури та акроніми, аби скоротити час спілкування та кількість символів. Крім того, комунікація у соціальних мережах належить до розмовного стилю, що виражено великою кількістю сленгу, запозичень з різних мов та навіть обценної лексики, проте частота її вживання залежить від особистого стилю спілкування блогера. З погляду правопису, можна виділити такі орфографічні особливості, як надмірне скорочення слів, "фонетичне" написання, використання цифр і символів замість літер та інші види особливого правопису, що передають емоції.

Іншим важливим аспектом постингу у соціальних мережах є синтаксичні особливості та структура коментарів та постів, речення в яких зазвичай класифікуються як прості з однією суб'єктно-предикатною конструкцією, оскільки їх основною метою є стислість передачі інформації. З тієї ж причини,

складнопідрядні та складносурядні речення з різними видами зв'язку досить рідко використовуються користувачами соцмереж.

Окрім того, правила пунктуації в соціальних мережах послаблені. Натомість є багато випадків надмірного використання знаків питання та оклику, а також великої літери для того, щоб привернути увагу до повідомлення або підкреслити емоції автора.

Не менш важливою складовою онлайн-комунікації є гіпертекстуальність, яка представлена у постингу у вигляді гіперпосилань, хештегів та згадувань інших користувачів у своїх постах чи при відповіді у коментарях. Гіпертекст дає змогу розширити поле спілкування та його тематику, а також залучити нових учасників.

Стрімкий розвиток технологій став причиною появи та швидкого поширення серед користувачів соціальних мереж невербальних засобів спілкування, а саме емотиконів та емодзі. Вони використовуються для більш швидкого та чіткого вираження емоцій та почуттів співрозмовників, чого часто бракує під час онлайн-комунікації.

Наступним етапом впливу сучасних технологій на комунікацію є поява особливих візуальних елементів – гіфок та мемів, які стали невід'ємною частиною постингу в соціальних мережах, адже вони допомагають краще виражати почуття та емоції або передавати певну інформацію у випадку, коли вербальних засобів недостатньо.

Отже, дане дослідження доводить, що постинг в соціальних мережах є живою та динамічною формою комунікації, яка має значний потенціал для подальшого розвитку, надаючи науковцям велику кількість матеріалів для подальших досліджень. З розвитком технологій та змінами у способах спілкування, мова постингу у соціальних мережах продовжуватиме адаптуватися та змінюватися, набуваючи нових компонентів на всіх мовних рівнях.

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