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Київський національний лінгвістичний університет
Кафедра англійської філології, перекладу і філософії мови
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Кваліфікаційна робота магістра
Сучасний англомовний дискурс соціальних мереж:
жанрово-стилістичний та мультимодальний аспекти

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Master's Thesis
Contemporary English Discourse of Social Networks:
Genre, Stylistic and Multimodal Aspects

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Kyiv – 2020

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INTRODUCTION

Social media are a significant part of present-day communication. Social networks affect the character of people's verbal and non-verbal interaction. In particular, human communication acquires multimodal character. Besides, language inherently and eventually encounters certain changes when people connect across channels of social media interaction.

Multimodal nature of social media communication has been previously neglected and approaches to examining it are limited and underdeveloped. This particular issue contributes to scholarly need to conduct enquiry into social media use by expanding the analysis beyond language usage to the multimodal approach. A rise in contemporary interactive digital technologies has amplified this need. An increasingly significant percentage of society uses social media, which is reflected in the fact that three official accounts under examination in the present research have over 20 million followers. In general, social media acts as a rich abundance of multimodal data and bountiful source of it, and as such can provide useful information for sociolinguistics and communication research.

Namely, Instagram social network is a visually focused platform. Thus, visual images, undoubtedly, prevail in this digital environment. However, the platform's modes of representation involve, but are not limited to, verbal text, emoji, hashtags, and videos. A vivid academic interest in *Instagram social media discourse* from the perspective of multimodal approach predetermines the **topicality** of our research.

The main focus of our academic interest lies in the study of combination, integration, and meaning making potential of textual (verbal) and visual (non-verbal) modes, or semiotic resources comprising multimodal posts in Instagram social network. The issue of multimodality and social networks became widely researched in late 20th and early 21st centuries by such scholars as G. Kress and T. van Leeuwen, M. Castells, D. Boyd, E. Adami, M. Halliday, V. Miller, H. Rheingold, M. Domingo, C. Jenkins, L. Manovich, J. Bateman, R. Jones, M.

Mehmet and others. This paper makes an attempt to determine and analyze linguistic, as well as stylistic features of Instagram social media discourse from multimodal perspective.

The **object** of the research is contemporary Instagram posts, namely the posts shared by @mcdonalds, @nyxcosmetics, @taramilktea. They are analyzed to identify verbal and non-verbal semiotic resources selected and combined to construct their brand identities. The stated profiles were chosen to shed light on different brand images while comparing similarities in usage of the Instagram network.

The **subject-matter** of the paper is linguistic, stylistic, and multimodal features of contemporary Instagram posts.

The **aim** of the study is to determine and analyze linguistic and stylistic features of contemporary English Instagram posts.

In accordance with the aim of the research the following **tasks** were set:

- to define the notions of “multimodality” and “multimodal text” in contemporary linguistic research;
- to explain the character of the 21st century English Instagram posts;
- to investigate and compare similarities and differences in use of multimodal strategies by the chosen accounts;
- to determine English Instagram posts structure and layout;
- to identify linguistic and stylistic features of posts in multimodal dimension;
- to analyze realization of linguistic brand-identifying in Instagram posts;
- to explain combination and integration of visual and textual modes, as well as their meaning-making potential and realization in contemporary Instagram discourse.

The **methods** used in the research are as follows: descriptive research method, stylistic analysis with elements of multimodal analysis, integrated multimodal analysis based on analytical tools from semiotic approaches, method of discourse analysis, and continuous sampling method.

The **novelty** of the research lies in the fact that there are very few works that adapt qualitative and comparative viewpoint on multimodal aspects of the data gathered. In our study the Instagram posts are taken from different companies' accounts. The data has been collected as screenshot images of the Instagram posts and a text corpus that contains verbal mode represented in the caption section of each post.

Structurally, the paper consists of introduction, two chapters, general conclusions, resume, and the list of references. The introduction outlines the object, subject-matter, aim, tasks, and novelty of the research. Chapter One deals with the investigation of the terms “*multimodality*”, “social media discourse”, “digitally mediated communication”. Chapter Two is concerned with the research of key linguistic and multimodal stylistic features of contemporary English Instagram posts. Conclusions summarize information and generalize the results achieved.

CHAPTER ONE. THEORETICAL FRAMEWORK FOR THE RESEARCH OF CONTEMPORARY ENGLISH SOCIAL MEDIA DISCOURSE

1.1. Social Media Discourse through the Lens of Linguistics

The notion of “social media” is comparatively new, but it has very quickly become a buzz-word, as well as an integral and pivotal part of our social life. Being a new way of communicative interaction, social media have become the main source of news and information. There has been something of a revolution in the widely established area of digital discourse studies over the last decade – that is, academics whose research focuses on the language of new social media within the much broader context of what is often labeled as Computer Mediated Communication. Where access, availability, and media literacy exist, social media have a significant impact on people's private lives as well as on public discourses such as politics, education, media, or commerce discourse (Miller 2011).

We use the term social networks to refer to websites and services, which promote social interaction among participants. Examples of social media include (but not limited to) discussion forums, blogs, wikis, podcasting, social networking sites, content sharing sites (such as the video sharing sites and photo sharing site) and virtual universes. Social media is often differentiated from mass media forms, in which mass media is displayed as one-to-many broadcasting mechanisms, such as television, radio, or print newspapers. Networking sites provide information across a network of users where information can be shared by anybody but is often spread to potentially broad audiences.

Interaction on social media has indeed created a separate reality, caused by the existence of various interaction platforms that have emerged over the last decades. Social media users make use of these social platforms to share all kinds of information, videos, images, etc. on a daily basis. The most commonly used social network platforms in 2020 are: Instagram, Facebook, Twitter, and WhatsApp.

Social networks are used to exchange information and communicate or interact with others, both in private or professional contexts. Public communication is becoming progressively participatory because of social media. New communication models perceive public not just as consumers of pre-created messages, but individuals who shape, share, reframe, remix, and co- create content. Such individuals are not isolated but operate within communities and networks, allowing them to distribute, exchange, and create content well outside their immediate geographical proximity (Castells 1998; Jenkins et al. 2013; van Dijk 2012). What is more, social media can potentially change relationship between political authority, mass media, and the public, and help the latter to collaborate and express opinions or concerns (Castells 2007; Rheingold 2000, 2002).

Social networking platforms are utilized for the purpose of arranging and realization of collective activities, facilitating a sense of community and collective identity among people, building up connections with different social movements, and disseminating reasons to gain support from community. In this context, the concept of online communities is crucial for understanding the impact of social media on today's technology-driven society. Virtual communities allow their members to share a wide range of ideas, ideologies or social preferences. The exchange and discourse between members of communities can be seen as a constant process of joint construction of meaning, which leads to a new perception of social realities. Social media does not just offer new platforms for communication – it provides a variety of communication structures that can be compared to how telephone previously introduced new communication capabilities (Eltantawy and Wiest 2011).

Today, significant impact of online networks discourse on traditional discourse is evident. Online assessments, views, and ideas are published in newspapers and broadcasted on television. This actualizes a new view of social media. On the one hand, it is regarded as a matter of various social practices given specific oral and written, as defined by linguists, type of discourse, namely documented public opinion, accents, and construal of social world in the minds of

certain groups of population. On the other hand, social media represent a vast research field for the study of political, socio-cultural, psychological, linguistic processes. Accordingly, relevance of the study of online social media discourse, which is considered by both regulatory and regulated practices constructing meaning of social reality. One of the most promising areas of analysis is discourse analysis, which, according to J. Potter, pays special attention to ways of organizing versions of the world, society, events, and internal psychological worlds developed in discourse (Potter 1987: 6). The main task solved in the process of discursive analysis is to determine semantic load of texts, set of ideas produced in socio-communicative processes. Thus, discourse analysis is aimed at not solely examining speech and texts, but also their impact on social relations. It is about identifying and analyzing strategies that influence meaning construction in social reality. Choice of a word to denote a phenomenon more or less clearly embodies a certain strategy of representation.

Communication within social media greatly affects linguistic and communicative practices and language itself. People, adapting to interact frequently on social media platforms, begin to co-create their own linguistic varieties, which influence other genres of communication (Castells 1997; V. Miller 2011). Nature of what can be considered as language becomes blurred in social media, in part because different semiotic resources are mixed in a complex and creative way. Participants combine language and visual resources and express styles and registers by choosing a script or captions, using emoticons, and more.

Language used on social media is typically rather informal and diverse. Blattner and Fiori (2009) note that users on social networking platforms, such as Instagram, utilize colloquial language in their speech acts and this kind of language usage introduces learners of language to varieties that language textbooks and departments cannot fit. Same kind of argument is reinforced by Crystal (2001), who puts forward that discourse that takes place in digitally-mediated communication is characterized as a modern form of communication that is more than just a synthesis of speech and writing, because it is fully functional with its

own grammar, graphology, vocabulary, and terms of usage. Other linguists argue that the use of language on social media is best construed as "a unique register filled with a plethora of distinctive varieties of language usage" (Squires 2010).

Language is not only a means of exchanging ideas or information. It also has a social function. Malinowski (1936) calls two functions of language "mode of reflection" and "mode of action." The purpose of the second way of communication is to create sociability. Messages in this mode of communication are "empty" in the sense that they do not have the appropriate meaning, which Malinowski defined as "phatic communication" (Malinowski 1936: 316). V. Miller (2008) argues that the Internet has become not so much about interaction as access to information. In online communities he researched, "small" and "content-free" conversations seem to be the common way or mode of interaction. Miller sees the increase in empty messages on social media as a reflection of a society in which virtual networks are central to establishing social ties between people.

Virtual communities are increasingly complementing traditional communities nowadays. Whereas content and themes shared in virtual communities are still largely determined by the realities of real life and traditional communities, discourses and thoughts formation in social communities, affect real life. From a linguistic point of view, each group of people gathered around mutual engagement in a common process develops ways of doing business, ways of talking, beliefs, values, power relations and specific ways of negotiation that appear in the course of their joint activity and which are reflected through the use of language (Eckert and Rickford 2001). Therefore, such communities must be identified using their language.

According to "Easy Media Internet-platform", which is an online marketing service, an average social network can be identified by the following set of features:

- ability to create profiles, which are used in order to build networks that connect people with similar interests all over the world (friends, acquaintances, relatives, colleagues, classmates);

- opportunity to exchange the information of various content (photos, videos, music, personal information, which deals with the location of the user, his wishes, interests and hobbies);
- opportunity to create chats and send messages to the other users (Saxena 2017).

H. Halichkina and L. Shchipitsina have made their own list of distinctive features of social platforms, which are common for the Internet interaction within various media. They are persuaded, that Internet communication can be described by such characteristics as:

- artificial information channel (in other words, it is an electronic environment, a complex system of signal exchange where different texts exist);
- Polyphony and polygenre (each social network comprises the list of various genres);
- Hypertextuality (it is the ability to modify the perception of the text by the set of instructions with the help of which the user can delete, copy, add some information to the text) (Большакова 2008: 48–49);
- Interactivity (according to Cambridge Dictionary, it is the involvement of users in the exchange of information with computers and the degree to which this happens (Online Cambridge Dictionary). There are such notions as “online” and “offline”, which are typical for the majority of social websites. “Online” means that you are connected to the Internet and can communicate with the other users. “Offline”, vice versa, serves as sign that a person is not connected to the Internet that is why he or she is not able to discuss something with the other users);
- Conditional anonymity (it is a well-known fact that people cannot speak about the full freedom on the Internet, because it is impossible to achieve anonymity via surfing different websites. In spite of this, the users like to pretend as if nobody can trace their messages);

- Distance (the spatial distance of the users does not play an important role in the virtual space, people can communicate with other, even if they live in the other countries);
- Netiquette (this word is a combination of “net” and “etiquette”. It means that the users should respect each other, they should not spam or post copyrighted material to which they do not own the rights. Each social network has its own set of rules, which the users should follow in order not to be banned);
- Emotivity (the ability to express the emotional attitude. This component of the communicative function of the language can be achieved through the usage of emotionally colored language units);
- Speech polyaspectuality (a new type of discourse (Internet-discourse) has appeared in the Internet environment. It can be characterized by combining signs of oral and written speech);
- Creolized texts (the creolized text is a text of a mixed type, which contains both verbal and iconic elements) (ЛУТОВИНОВА 2009: 4–6);
- Multimodality (multimodality deals with communication in terms of the textual, visual, aural, linguistic, spatial resources, which are used in order to compose messages) (Kress 2001: 91; Щипицина 2009: 233–236; Галичкина 2001: 12).

Such characteristics of digital communication as multimodality, interactivity, significantly in global terms increase its influence compared to traditional media discourse.

In addition, the notion of a modern web vocabulary used in such specific social media settings and how linguistic accommodation and code-switching theories can be used in the defined contexts can be researched with elements such as # hashtags, emoji, and with respect to the variation of the language register that occurs. A change between the professional or formal voice, for example, and a conversational speech. These shifts require a user to have some competence or

multiliteracy when decoding posts, which is definitely a vital component of reading multimodal messages and communication.

N. Kobrin suggested his own classification of social media. He is inclined to believe that social media can be divided into several types:

- social networking sites;
- blogs;
- microblogs.

According to him, social networking sites can be characterized by the ability to create profiles and communicate with other people. MySpace, Facebook and LinkedIn serve as good examples of this type of social networks. As for the blogs – in many cases this type of social media reminds the diary of a certain person. The author posts there some interesting information; his or her readers can comment everything, what he or she has posted. Blogs can also be divided into news, political, gossip, food, fashion, health and academic blogs. Well-known blogs are *TMZ.com*, *msfabulous.com* and *scienceblog.com*. Microblogs differ from the previous two types, because the number of characters there is limited (Кобрин 2016: 77).

Alongside with all the above-mentioned characteristics a particular field of interest of social networks lies in how information travels and navigates through network. The concept of influence refers to social network users who have the most impact on ‘information diffusion’ and the specific multimodal content that they create, where diffusion is defined as the patterns by which information spreads ‘virally’ through a social network (Liere 2010).

A linguistic viewpoint on social media discourse seeks to explain explicitly how people use language by establishing contextual meaning to construe social bonds with other people. Language emerges as a sort of figure-ground illusion in the real-world context of digital discourse, switching into and out of focus at different points. Sometimes we may feel that language is ubiquitous - it is truth to be told everywhere, sometimes it is nowhere. One minute it can be high profile and dominant, the next one low-key and almost invisible. In addition, this is even more

valid as technology begins to expand and merge and, to some degree, approximating face-to-face interaction in all its immediacy, sophistication, and variety.

1.1.1. Digitally Mediated Dialogue: Semiotic and Genre Features

The advent of social media, technology that aims to support ambient interpersonal connection, has placed new semiotic pressure on language.

Semiotic modes take part in, and realize meaning based on, their material and semiotic quality (Bateman 2016). So-called "digital media" are diverse practices situated both in social and historical contexts. Digital models are claimed to break new ground in the use of materiality with increasingly changing technology and applications, and thereby pose new obstacles to multimodal theoretical and scientific research.

A social networking service (further SNS) is perhaps the most commonly used form of social media. This technology generates a very large volume of multimedia texts, which is used by millions of people worldwide. Facebook had more than 500 million users in 2010, each with an average of 130 Facebook 'friends' and Twitter users created 65 million Tweets a day.

SNSs are services that allow users to build their own online profile with the intention of communicating with other people and being 'findable.' Boyd and Heer (2006) suggested the role of online social network profiles in identity performance success as an 'ongoing multimodal conversation.' Moreover, social media interactions are typically correlated with some type of conversation. The 'dialogue' may be reasonably limited depending on the level of relationship being constructed, often encompassing two main alternatives: making initial contact with a user and then maintaining intermittent contact at significant events, such as birthdays.

Most SNSs have a variety of core functions in common: profile formation, the ability to create a list of affiliated users, privacy configuration and a mechanism for monitoring affiliated user activities. These users are often referred to as 'friends' (e.g. friends of Facebook) or 'followers' (e.g. followers of Instagram). Boyd (2010: 39) categorizes SNSs as a category of 'networked publics' comprising a 'imagined collective' deriving from users' unique permutations, their behaviors and technology affordances.

Four affordances Boyd suggests are of major importance:

- persistence (content capture and archiving);
- replicability (content duplication);
- scalability (high user visibility of content);
- searchability (access to content through search)

The advent of social media proliferation means that the function of online talk and online content has become increasingly concentrated on negotiating and maintaining correct relationships between the users. From a semiotic perspective the searchability, persistence, scalability and replicability afford new forms of social connection. We generally can now observe what people are posting about something at a given moment, meaning not just to finding information but considering the fact that this information proves to have a pivotal effect on our lives.

An essential property of social networks is how they respond to time. Content presented on social media is displayed chronologically on most of the cases. Moreover, many social network experts characterize the emergence of a 'real-time networks' that is, a concept whereby customers use syndication to access and stream online content. Tools, such as a feed reader or feed stream, are used to incorporate all content posted into a single view, meaning that users do not have to visit each page separately to access all current information. This type of unified, real-time customer experience encompasses with the social media to produce a semiotic world in which users have practically immediate access to what is being posted by people on their social networks at any specific moment. Users

can subscribe or follow Instagram multi-media content (e.g. photos or videos) on status updates of their associates. These updates are also exchanged via mobile devices when a new post occurs or a logging in is made.

In addition, virtual-community linguistic studies look at discursive and semiotic personality formation in connection with other users, at integration with customers both in community circles and in the Internet as a discourse space of diasporic and multinational consumers. Users on social media, foreground or sideline different dimensions of their identity, depending on certain communicative online situations (Georgalou 2015; R. Jones 2011), for instance, by selecting different verbal and non-verbal means to transmit local culture and brand's specifications to the audience with global proliferation potential (Barton and Lee 2013: 10).

Digital revolution that is happening right now has changed the language enormously that has given rise to new vocabulary, genres, and styles by reshaping writing practices. In developing a mode of communication in which writing approximates speech, social networking and text messaging facilitate the creation of new words and styles that bridge the gap between the interactive nature of speech and the documentary capacity of writing (Warschaver & Matuchniak 2010).

Writing and speaking are social activities in which language is considered a social phenomenon, since one uses language either to speak or to write, thus one is engaged in social activity. The type of terms we use, the kind of sentences and utterances we produce, the multiple forms we communicate within the language, have both social responses and effects. Language occurs in the form of text as we talk or compose, and this is generally our response to different social contexts and situations. The language we use is shaped by these situations, not only in what we utter or write, but also in how we handle it. Consequently, speech and texts in any way are not merely a matter of putting terms and phrases together, but rather of recognizing the laws regulating the whole process (reading and using the correct expressions) in its totality.

According to Genre theory, proposed by Macken et al. (1989), language works as a coherent, socially meaningful text, all languages use context-bound words; therefore, language is socially meaningful and coherent. Provided that social systems are fairly stable, social circumstances recur and the goal of the participants of this discourse is being a competent social person, among other aspects, and thus it depends on the capacity to utilize the genre that is suitable to individual situations. The concept of the register is the one that deals with these variations in the use of languages. Register deals with three variables: field, (what is going on in the text), tenor (who are the social participants in the writing and reading of the text) and mode (what is the role of the language in a particular situation). Texts are primarily defined by the genre (and other semiotic structures that are part of the context of culture) and identify when they appear (the language correlated with the context of the situation-field, tenor and mode). In addition, the oral and written texts generated by people often shape and affect the meanings (genres and registers) that are part of the setting.

On the software level, styles, including online messaging, forums, social networking platforms, micro-blogs, and other forms of social media, can be categorized based on their communicative and interactive characteristics. Each of such software genres can involve practical categories, distinguished by particular communicative and social applications at various rates of specificity. As a software genre, the blog, for example, contains a wealth of functional sub-components. Genres that can be categorized based on material, directionality of the communication and style, including a personal blog, a corporate blog, and so on (Lomborg 2009).

According to Yates and Orlikowski (1992: 310), the analysis of genres has two main incongruities: the first covers the layer of abstraction of the concept of genre. Studies in digital communication sometimes equate 'media' with 'genre,' because there is no conceptual consensus as to what is the difference between media and genre (Yates & Orlikowski, 1992: 303). This discrepancy is specifically related to the question of the interposition of software between the medium and the

genre. For example, in line with the concept of the genre proposed by Herring, Scheidt, Wright, and Bonus (2005), blog is considered a genre, while Lüders and Rasmussen (2010) describe the blog as a medium containing different genres, including, for example, the diary blog. In her personal media conceptualization, Lüders announce the blog as a ‘media form, or a subtype of digital media that lies between media and genre levels’. The second incoherence concerns the normative nature of the genre definition, that is, how widely will norms be understood in order to count as a genre for the repeated communicative circumstance (Yates & Orlikowski, 1992: 304). Thus, the conceptualization and interpretation of social media as genres requires some basic interpretation regarding the distinction and interrelationships between media and genre.

Nevertheless, from a basic viewpoint, the sensory formation and genre interactions of ordinary users of social media take place at a textual stage, that is, within the often unproblematic and common sense communicative activity allowed and restricted by the technical context of the genre involved. In everyday users' social media practices, coding and programming is restricted, simply because it takes outstanding technical abilities and a lot of effort, say, to use Instagram's API or to develop a casual application as Facebook. Moreover, these vital developments, or reorganizations of the genre's technical features (e.g., creation of a modern social application) may require a considerably longer period than the simpler, more placed challenges of genre norms, through adding content to a text in a specific context. Text is generally understood as communicative practice, that is, the actual discursive (written, aural, visual, multimodal) users' contributions to a social media platform.

This is important to show an awareness and knowledge of how the genre works, the habits and capabilities that are considered suitable and applicable to the genre, to be accepted within a given social network users interested in and linked to a specific genre. Thus, to enter into the negotiation of the genre, one must be able to adopt the genre competently in accordance with the conventions that are already established. Once accepted as a competent user of the genre, the individual

may contribute to its reshaping and evolution. Bakhtin argues that styles must be perfected in order to be easily used (1986: 80). Thus, genre development is always based on, and refers to, already established genre norms. Most genres are established through practical contact experience by transgressing current genre norms. Genres are abstract concepts or ideas that are represented in real content, but content is rarely a pure instance of a genre. Any blog or online chat is a bearer of genre characteristics, and therefore a local expression of the genre, but local communicative practices also constitute a blog as a unique, emerging text. Due to local contingencies such as the social or psychological trajectories of individual participants, the experiences, expectations, and relationship between the communicating parties, various texts within each genre offer a diverse range of interpretations of this kind. Ordinary consumers are pioneers of transgression and growth of styles of social media. Users play a very effective part in shaping, interpreting and developing genres with different content, expressive, and stylistic means.

Therefore, the social media environment is generally a convergent situation in which the texts and performances evolving from the activities of the users are produced and consumed (Benson 2017). Nevertheless, the genres and discursive contexts offered on social media in any communicative circumstance constrain both development and consumption activities. This creativity results not only in different material forms of texts and performances, but also allows certain new practices to come to the fore and the semiotic modes used to realize them. For example, the usage of selfies in social media is now seen as "a way of communicating and an entity that actors (both human and non-human) react to," becoming a prevalent social norm in our daily lives. Messaging applications such as WhatsApp allow the use of semiotic modes such as animated or static images and diagrams, memes and emoji, and written text, to interact in private or community chats to other users. Unlike traditional text messages (SMS), the significance potential available for such mediated communicative situations has greatly increased and is no longer primarily based on written language. In other

terms, in communicative circumstances, which are entirely mutable, and ergodic, these networks shift towards promoting increasingly multimodal discourse.

1.1.2. Multimodal Stylistic Characteristics of Social Media Discourse

Multimodality is increasingly regarded as a core concept in and the study of social media discourse, which means attending to the way language, interacts with – and is only made meaningful through its interaction with – other semiotic systems.

Such scholars as Baldry, Thibault, Bateman, O’Halloran, Kress, van Leeuwen and O’Toole took the notions of “multimodality” and “multimodal stylistics” under analysis. The theoretical frameworks, that were built, made a great contribution into the investigation of multimodal and intermedial elements in communication and text analysis (Norgaard, Busse 2004: 54).

Before taking into consideration the term “multimodality”, we should grasp the idea behind the notion of “mode”.

The fact is that this topic is quite debatable. The question “What is a mode?” remains open. Each linguistic school and scholar give its own definition of the term that is why we cannot say that one or another approach to this problem can be seen as a golden standard.

Michael Halliday was the person who has coined this term. He was inclined to believe that mode deals with the way our language is being employed in the speech activity, including the medium, which can be either written or spoken, and the rhetorical mode, which can be characterized as expository, instructive or persuasive. Mode can also be viewed as the way the text should be organized (Halliday 1978: 48).

Van Leeuwen believes that "mode" can be defined by means of an set of structures that are interpersonal, textual and ideational, that can be materialized in speech, writing and images (Palmeri 1960: 77).

The glossary of multimodal terms suggests looking at this notion from the other perspective, because due to this glossary “mode” regards to a set of socially and culturally shaped resources, which are used for creating implicit or explicit meaning (Online Glossary of Multimodal Terms).

Gunther Kress, the professor of Semiotics and Education, believes that if all signs and messages in our world could be written, it would be too complex for us to understand their meaning. That is why in the vast majority of the situations we observe the usage of three modes in one sign – color, writing and image. The fact of the matter is that each mode has its own specific function. Color, for instance, is used in order to highlight the aspects of the message. Writing focuses on the naming for such a notion that will be difficult to show. Moreover, image concentrates on showing things, which will take too long to read. Generally, these three modes complement each other (Kress 2001: 26).

Examples of modes include writing and images, which the readers see on the page, but it can also be extended to sound and moving image on the screen. Some scholars even claim that mode refers to speech, gaze, and posture and gestures as well (Bateman 2008: 74).

Jennifer Sheppard and Kristune Arola suggested their own classification of modes. They tend to believe that there are several types of modes, such as:

- Linguistic mode (focuses on spoken or written words. It is the most widely used mode, but not the most important one);
- Visual mode (deals with the characters and images, which people can see around them. The interesting fact is that it also includes perspective, color, size, layout and style);
- Aural mode (refers to sound, music, and noise, tone of voice, volume of sound, accent and emphasis. The only problem is that people do not often pay attention to all the sounds around them);
- Spatial mode (deals with text structure, its arrangement and organization. A brochure can serve as an example of the spatial mode, if to pay attention to

the way it is folded and organized. It can also refer to the navigation bar on the website);

- Gestural mode (concentrates on the way movement is interpreted. Gestural modes include interaction between people, hand gestures, body language and facial expressions) (Arola, Sheppard 2014: 55).

The only difference between the classification of modes, made by J. Sheppard, K. Arola and the New London Group lays in the perception of the mode, which deals with written and oral words. The members of the New London Group were persuaded that it was incorrect to call this type of mode as “linguistic”. They defended another approach – in their viewpoint, this type of mode should be called “written-linguistic” (Courtney, Bill 1996: 69).

Kress and van Leeuwen coined the term “multimodality” in their article “Multimodal Discourse”. In their opinion, multimodal text is that kind of the text, which unites a few semiotic systems in order to get more detailed information (Kress 2001: 24). We have taken into consideration modes, because according to Kress, multimodality is the combined use of several of them together. Multimodality deals with the intentional usage of a specific function of one or another mode in order to create a message, which will carry explicit meaning.

From the standpoint of Michele Anstey and Geoff Bull, multimodal texts can be divided into several types:

- Paper-based multimodal texts (include posters, comics, text books, picture books and graphic novels);
- Live multimodal texts (the distinguishing feature of this type is manifested in the combination of various modes, such as gestural, audio, spatial and linguistic. Performance or dance can serve as a good example of a live multimodal text);
- Digital multimodal texts (include web-pages, slide shows, films, digital stories and animations) (Anstey, Bull 2009: 31).

The concept of "multimodality" is close to the concept of "multimediality", as it describes the formation of values through various semiotic means "modes"

and related socio-cultural conventions. Multimodal research has focused on studying the effects of a combination of two or more similar modes, becoming a kind of unifying term that synthesizes the many developments in the social sciences in the field of cultural products and communication. Due to the combination of modalities, their meaning transforms the general content of the message, in other resemiotization. Multimodality offers a wider range than conventional linguistic approaches and allows for the examination of modal affordance, metafunctions and inter-semiotic or intermodal relationships.

Multimodality is the dynamic engagement and interaction between two or more communication modes within the same text. Most of the texts and books, which we take into consideration, are multimodal, because each time, when we take the book, we will definitely pay attention to its visual and design elements (Courtney, Bill 1996: 44).

All texts, all communicative events, are always achieved by means of multiple semiotic resources, even so-called text-based new media like instant- and text-messaging. This is because of growing complexity of the multi-media formats of contemporary communication, brought about by the inevitable convergence of “old” and “new” media and the layering of different digital media.

The visual modes of images and videos on social networks can be viewed using the techniques developed by Kress and van Leeuwen (1996). They argue that visual meaning can also be metafunctionally coordinated. They rework the experimental meaning as representational one. The narrative meaning refers to the components of a picture that exist spontaneously or unaltered. A sign represents the symbolic meaning (Kress and van Leeuwen 1996). Interactive significance is the visual correlation of interpersonal significance, which identifies the way in which the participants and viewers relate in an image (Kress and Theo van Leeuwen 1996). This metafunction involves modality, image / gaze, frame / social distance.

This modality identifies how an image appears to be 'real.' Image / gaze is used to evaluate if the topic in the photograph interacts explicitly with the audience

or another topic or is oblivious of the audience. Frame / social distance describes varying levels of intimacy between subjects and their viewers along a continuum (Kress and van Leeuwen 1996). A close frame, for example, suggests an intimate partnership between the objects and the audience, whereas a large shot suggests less intimacy (Kress and van Leeuwen 1996). Composition is the visual correlation of the language's textual metafunction and describes how an image is being composed or constructed (Kress and van Leeuwen 1996). It is composed of three components: information, salience, and framing. The knowledge importance defines the reading direction and the centralization of the components (Kress and van Leeuwen 1996). Salience identifies which elements are important in the image (Kress and van Leeuwen 1996), and framing identifies how components are interconnected or disconnected (Kress and van Leeuwen 1996). Space does not provide for a thorough analysis of the semiotic tools built to explain language and any other forms that may constitute social network messages.

Our regular interaction with websites, forums or Instagram posts, as well as with illustrated newspapers, flyers, brochures or posters questions more conventional global perceptions and interpretations. They use smartphones, tablets and laptops as frequently as pen and paper to create multimedia letters, images, videos or voice messages in historically unimaginable amounts, or far more often than that. These variations may no longer be treated as deviations, or rare instances, the care of which should be delayed until we have a clearer individual understanding of expressive forms. All these posts, being multimodal by featuring a video or image and shared including some verbal message and hashtags, address multimodality as an aspect of daily life, as in a series of pictures depicting wine glasses, as part of a performance situation in the particular sense of participatory theatre, as well as in a traveler situation in which someone takes a snapshot for example.

New technology and digital media help create modern multimodal social practices that are increasingly becoming a part of daily life's common sense. For example, organizing social encounters with mobile phones while walking or

driving, a practice of some term "rendezvous," is currently very common among people (Castells et al., 2007). In these practices, people view and distribute their (multimodal) constructed environments, physical routes, voice or text messages, and then perhaps mobile phone data. At the same time, although cell phones provide some versatility, it is extremely important that these technological affordances are not confused for real human practices. The real applications of cell phones and other devices are also somewhat volatile from affordance perspective; they co-constitute technical (often multimodal) modes often social activities. In the case of cell phones, for example, it seems that consumers in at least certain countries are gradually calling from fixed places (e.g. home or work) such that mobile phone usage and physical movement cannot be readily associated. While complicating the picture, cell phones are gradually providing more ways of global Internet connectivity, enabling incentives for omnipresent technological mobility (Castells et al., 2007).

Multimodality offers a context for interpreting society and cultural development by discussing the modes and modalities involved at any given moment or inside a particular item or document. Such an emphasis implies several domains of social interaction, for which Kress and Van Leeuwen (2001) propose a four-domain or "strada" framework: debate, architecture, development, and dissemination.

Within that perspective, anything from the development of extremely original architectural designs to the faithful recording of a musical concert is involved in making sense. Semiotic practices connect, arrange and differentiate these "stradas" in numerous ways; the aim is not to pigeonhole similar activities in multiple "stradas", but instead to understand how diverse modes of articulation create social interactions through semiotic activities. Therefore, when new semiotic activities arise (e.g. streaming music), different ways of articulation and thus more stratification and evolving modes of social organization can be anticipated.

Millions of people around the world are debating hot topics on Twitter every day, upload travel images on Instagram or life updates on YouTube, find new

friends on Facebook etc. Such multimodal results, one of which is suggestion, are possible useful tools for important knowledge and provide us with new applications. If a consumer browsed a flower picture for multimodal recommendation, the suggested results would include related flower images as well as texts regarding the flower, such as species, habitat, etc. However, such a task is hardly implemented in traditional single modal recommendation when there are no explicit links between the above images and texts.

Social media, such as Snapchat, Twitter, Instagram and Pinterest, have become part of our lives and play a significant role in promoting and making communication available. Once text-centric, social media sites become gradually multimodal, with consumers combining images, photos, audios, and messages for greater expressiveness. When social network communications become more multimodal, it becomes more difficult to grasp the common language of the textual elements of such Instagram posts or tweets. Indeed, it is always the case that the textual portion can only be comprehended in accordance with the message's visual sense.

All in all, multimodality is a combination of communication modes (i.e., text, images, animations, sounds, etc.) with the purpose of delivering a message to a specific audience, and is present in all major social media platforms. Modern social networking platforms enable multimodal messages to be generated in which audiovisual material is implemented with the text. Billions of multimodal posts that include both photos and text are posted every day on social networking platforms like Snapchat, Facebook or Instagram. This integration of picture and text in a single message allows ways of expression to be more imaginative and expressive, which has become more popular on these sites. This modern paradigm poses new obstacles for understanding the natural language, as the textual portion appears to be shorter, more complex Informal, and sometimes just comprehensible when paired with the visual sense. Various modalities reflect different facets from which a source of data transmits knowledge. Digital social networking sites are one of the main sources of multimodal data where people utilize various modes of

communication by publishing both textual and visual material such as photos and videos for information sharing.

1.2. Instagram Social Network Discourse: Genre Features and General Specificity

Launched in 2006, Instagram is a photo- and video-sharing social network (SNS), which along with Facebook and Twitter has rapidly become one of the fastest expanding social media sites. It now has more than 800 million active monthly users, 500 million active daily users. Since Instagram is a visually focused SNS, photos are without doubt the most prominent features that exist on the site; nevertheless, the Instagrammers are provided with many other instruments that they may use to represent themselves and interact with others. The platform's modes of representation involve, but are not limited to, text, emoji, hashtags, videos, audio files and live stories. With such a range of options accessible on the platform, users will tackle Instagram with a multitude of ways in mind and with various activities, based on their desires, preferences, and objectives to utilize the platform. Factors including individual, cultural, and historical aspects are often involved in setting and producing the distinctive practices and activities of Instagram. Consequently, users can view Instagram as a platform for communicating with friends and families, a site for sharing and demonstrating their aesthetic skills, a strategic tool for brand identity building, and a marketplace for selling goods and providing services. In this context, Instagram is a culturally rooted platform that influences, and at the same time is influenced by, user interaction, and its applications have been continuously questioned by the way users view it through a range of cultures.

Instagram discourse, as well as other types of Internet communication (blogs, microblogs, forums), is formed as hypertext (in this case hypertext means "a special form of organization of the written text, mediated by computer

environment and characterized by the process of non-linear writing and reading” (Ryazantseva 2010 :24). Instagram users can upload photographs or short videos with captions and hashtags; follow other users' feeds, and mark or geotag images with the name of a location.

Personal Post 1: @taramilktea (travel blogger)

Therefore, the main genre presented on Instagram is a post placed by the author of the account in the form of a photo accompanied by a caption. Apart the photo, you can also mark the place where it was made (Geotag or Location) and individual users tagged on post. Images posted on Instagram also collect comments – the more of them, the more participants in communication will be attracted to this post and to the user's account in general. While the caption is always a representation of author's genre, the comments can be posted both by the author (owner of page/profile) and by all its recipients, including potential users: those who are subscribed to this author i.e. "followers", and those who can subscribe potentially.

The study of the genre and stylistic nature of Instagram social network involves an appeal to the theory of speech genres, proposed for the first time by M. M. Bakhtin. So, speech genre transformations caused by the appearance of new areas of communication, changing conditions and new technological capabilities of communication, occur according to the laws of secondary nature of speech genres

described by M. M. Bakhtin. Thus, secondary (complex) speech genres – novels, dramas, scientific research, large journalistic researches, etc. occur under a more complex and relatively developed and organized cultural communication. In the process of their formation, they absorb and process various primary (simple) genres that were developed in the conditions of direct communication. Those primary genres that are part of complex ones are transformed into them and gain special character (Bakhtin 1986: 161-162). In this case, the division of speech genres into primary and secondary is essential but not functional. This approach provides the basis for the allocation of synchronic secondary-contrasting speech units of different types of abstraction (sub-genre, genre, hypergenre), which allows us to understand a number of speech-genre phenomena of the early twenty-first century including Internet genres.

An Instagram post is therefore always a secondary complex (combined) genre, hypergenre, including a set of speech genres, organized non-linearly (photo caption, location/ Geotag, people tagged on the photo, comments). Moreover, caption can also include sub-genres (speech genres of another level, similar to the primary genres of daily communication): tips, requests, compliments, greetings, thanks, informational messages, requests for information, jokes, etc. Comments that can accompany the post of the account author also represent sufficient variety subgenres.

The distinctiveness of the Instagram network is determined both by the properties that are common for all social networks and Internet communication in general, and by the characteristics typical to this network only. A preliminary analysis of the Instagram discourse allows us to identify some basic characteristics:

- creolized character of speech genres;
- use of hashtags;
- interactivity;
- language employed;

1) Speech genres creolization on Instagram.

The original idea of the developers of the Instagram social network was to allow users to share their photos, but almost instantly this resource has become a vast platform for verbal communication. The combination of two types of sign systems has determined the creolized nature of messages (the presence of polycode) as the main feature of the communication space of the Instagram, i.e. the implementation of speech genres occurs simultaneously at several levels both verbal and visual. Creolized genres are texts that consist of two non-homogeneous parts verbal and non - verbal (belonging to other systems of knowledge than natural language) (Sorokin 1990 :180). Creolized texts are often described as complex semiotic texts organized by a combination of natural language and other sign systems elements. At the same time, verbal and nonverbal elements form one visual, structural, semantic and functional whole, aimed to produce a complex effect on the addressee, “follower” on Instagram. It should be also noted that visual elements are actively used as a component of speech genre on other social networks as well as in Internet discourse in general, but there are also certain differences in such use. For example, Facebook or Twitter uses images and photos primarily to draw attention to the text component or they may not be present in the post at all, while Instagram uses the visual component as the core component, users leave comments about the photo, evaluate it by clicking "like", and save the post.

An indirect indicator of the secondary nature of the text component shown beneath the photo can be considered the limited primary perception of a large text under the post as presupposed by the creators of this network: the captions under the photo in the feed is folded (only small amount of text is shown unfolded), leaving the ability to read only the first three lines without unnecessary clicks on the screen – these lines should contain most important information. Instagram also allows posting photos without captions however, they are the least effective, and are mainly used by inexperienced users of this network mostly. Thus, the discourse of Instagram can be presented as hypertext, and one of the essential basic characteristics of the network is the creolization of the text, where the center of

communication activity is an image (photo) with appropriate comments. At the same time, on this network unlike on others, the capture has a genre-forming value: without it, the author's intent may not be so obvious. It is also vital to note that Instagram has the widest and most effective opportunities for promoting products or services, it acts as a powerful tool for advertising and self-promotion not only for well-known personalities, but also for the media, owners of small, medium and large businesses, etc. Today, millions of people of various ages, social and professional backgrounds use Instagram for marketing purposes. Public relations on social networks especially on such popular ones as Instagram allows you to "embed" yourself in the information space of many people, regardless of their backgrounds. This has determined the possibility of creating advertising posts on Instagram: both direct (when the account is conducted on behalf of a brand, retail outlet, service salon, etc.) and indirect (when well - known people for example, media characters unobtrusively, but allegedly unnoticed by ordinary users, advertise a product. This has led to the complete diversity of speech genres on Instagram.

2) Use of hashtags.

A hashtag is a form of metadata tag used on social networks such as Twitter and other microblogging sites, accompanied by the number sign or hash token, #. It enables users to add interactive, user-generated labeling that lets other users identify messages that have a particular theme or content quickly. It is important to mention that the hashtag has become a new form of self-expression: the invention of an original and popular hashtag is a matter of special pride for users. Generally accepted rules for using hashtags include choosing terms that are relevant to the subject of the message, as well as adding only a small number of them to a single message. This allows us to consider them as markers that are likely to reflect the core subject of the message. Initially acting as a form of indexing, the hashtag later becomes a means of indicating a certain mood, sarcasm, internal monologue, or subconscious of the author. The need for a separate research hashtags is determined, on the one hand, by their wide distribution as a discursive

phenomenon (first appeared on Twitter but today, hashtags are used on many social networks such as Instagram, Facebook, Tumblr, and many others), on the other – their communicative potential, which appears to be far superior to the originally anticipated capabilities indexing of information and its presentation. Hashtags appear on Instagram based on current events and spread almost instantly, immediately after they are reported in the media, as a reaction to an event and as response. There are various ways to include a hashtag in the message text: as a caption under a photo – when one or a set of thematically similar and grammatically unrelated hashtags is used, as the actual message, which has one or more related in meaning and grammatically hashtags – in a linear sequence and as an integrated part of a traditional message (sentence or text), acting as a bulleted grammatical component. The most effective way is to integrate a hashtag into a context that makes the hashtag more organic and allows you to save space.

B. Solis considers hashtags as a phenomenon that has gone beyond virtual reality: "Hashtags flow from one form of communication to another for microblog limits. The value of hashtags depends on how the authors see them. They must have cultural relevance; connect the intellectual and emotional levels before they will be launched in three social media blocks (actions, reactions, transactions). Hashtags should not be branded, but must cause associations" (Solis 2011). Hashtags go beyond Internet communication and are widely used in traditional areas of communication, such as modern advertising texts that often contain a hashtag to indicate promoted product, service, company or brand when talking mainly about visual advertising; organized real-world events use hashtags for discussions and promotions among participants, hashtags are also used as "beacons" for participants of events in order to find each other; political protests and campaigns can be organized using hashtags and cause the subsequent extensive use of hashtags to promote discussion. J. Olson, senior Vice President of marketing at Oxygen Media mentioned that he noticed that that the employees of big companies even communicate "in hashtags" – "Hashtag: sorry I'm late" or "Hashtag bad day" (New York Times).

Atyagina allocates the following basic functions hashtags: 1) designation of the situation model for compression purposes; 2) inclusion in the general context/trends; 3) actualization and expression; 4) self-presentation; 5) promotion (of goods, services, ideas) (Atyagina 2014: 14).

What is stylistically interesting about hashtags on Instagram is that they can have the opposite meaning, practically the opposite of what is being said. B. Zimmer calls this kind of hashtags the term "bashtag. These are more humorous hashtags, in which users specifically change the original meaning to the opposite (Zimmer). For example, the caption under a picture of a tasty hamburger with #mydiet hashtag.

3) Instagram speech genres interactivity.

Another feature that is common for both social networks and internet communication in general is interactivity. When posting certain content, the author of the account addresses it to the audience that he wants to see among his subscribers, including potential ones. The main criterion for popularity on Instagram is the number of "likes" and comments under photos in the feed, which acts as a confirmation for a potential subscriber that the account is interesting and worthy of attention. The number of "likes" is determined by the number of subscribers of the account. It is important that each account (including the "closed" ones) has opportunities to expand by adding new "followers". Like other social networks, Instagram assumes synchronicity, i.e. the ability to create a message and respond to it almost simultaneously (the number of the letters is limited only by the ability to block inappropriate, for example, comments that have an invective character). Thus, Instagram acts as a combination of elements of interpersonal, group and mass communication. The main role of such a communication platform is self-realization, self-identification, and virtual socialization of the subject of internet communication. Instagram for authors is, first of all, a tool for active self-promotion and self-presentation, with which the opportunity to consciously shape their image is realized. For recipients, Instagram provides a direct opportunity to participate in the "life" of those they "subscribe" to, using comments, to compare

their lifestyle with a certain standard that they strive for or that seems unattainable to them. What's important here is that self-identification nowadays has become a really critical topic because it shows a feeling of belonging to oneself in one's social interaction. The point is that the social interaction model through social media is far more intricate than the interaction model in real life. On social media, most users do not just want to reveal who they really are. They tend to be motivated as to how they can be accepted and welcomed by other users. In other words, instead of being themselves, they would like to be the subject of attention. The concept of identity is therefore distorted and blurred.

Modal affordance implies the means by which certain meanings can be facilitated. The best way to express it is through the use of a particular mode and what each mode provides for composing meaning. Adami (2014: 134) argues that such digital texts as posts on Instagram provide interactivity. They do not only reflect certain concepts, but also empower 'users' to interact on a given platform and to accomplish certain results. Links, buttons, search fields, and so on are not only signs that make logical sense on the page, they also create a changed textual situation in which they represent an analytical gap for text and sign-making disciplines, including multimodal analysis.

4) Language us on Instagram.

The language used on Instagram is varied, particularly because Instagram is a major social media business. Each consumer would use a different style to write the caption. Simpson points out that, in order to do stylists, it requires exploring language, more importantly, embracing creativity in the use of language (Simpson 2004: 3). Furthermore, when it comes to the business accounts, the company will certainly use the most innovative style possible to draw and persuade followers or readers about the products. The results of the study of Internet communication revealed a number of lexical features of virtual interaction, which is reflected in the further development of the so-called "Internet language". Internet communicators adhere to a conversational style mainly, which is characterized by the following features in relation to the virtual communication environment:

- wide range of topics and issues discussed;
- neglect of lexical, stylistic, grammatical and syntactic norms and language rules;
- easy nature of communication, use of spoken language units;
- expressiveness and emotional nature of communication;
- usage of not only verbal, but also complementary non-verbal means for the purpose of the manifestation of emotions and expression;

In Internet communication, as in any other form of communication, style determines the choice of words. Based on the results of a scientific study, it was found that the predominant style of digital communication is conversational. In addition, virtual communication along with the presence of high emotional background can also be characterized by increased expressiveness.

What's more, language and identity as a subject of sociolinguistics is also one of the central and most important areas of study as it facilitates a deeper understanding of the personality of a speaker or sign maker and stresses how others may interpret their use of their language and what this means about society or community. Language identification details are essential, and this emphasis will determine if the Instagram companies' posts will strengthen their pre-established public and online corporate identity. Identity is a solid concept as it affects many crucial facets of both real and virtual life.

Overall, Instagram social network is fundamentally a visual-based social media platform. Posts on Instagram as secondary complex (combined) genre or hypergenre tend to follow a generic form having images and videos followed by a small text section called caption, hashtags and geotag.

Moreover, the uniqueness of the Instagram social network is established both by the features that are shared for by social media sites and virtual communication at large, and by the characteristics distinctive for this network only. Conducted studies on social media discourse have uncovered some typical features for all networks and Instagram as well, namely creolized character of speech

genres, use of hashtags, interactivity and expressive language that is being employed.

Conclusions to Chapter One

The advent of social networks and social technology created to support and maintain interpersonal connection has inevitably placed new and increased semiotic pressure on language and communication. In today's world, social networks are mainly used to exchange information and conduct communication or interact with other users.

In its turn, multimodality, which is a possibility to construct meanings through multiplicity of modes that include, but are not limited to images, video, sound, and music, has become a core concept in constructing and interpretation of social media discourse. Everyday not less than millions of multimodal posts containing both textual and visual properties are posted and shared on social media sites such as Instagram, Facebook or Twitter. A combination of image and text in a single post provides space for far more inventive and expressive means of communication, and has become incredibly common on such platforms. This new paradigm has also brought new challenges for decoding speech messages posted in the network, since textual component of a post usually tends to be shorter, rather informal, and most definitely understood considering its combination with a visual mode. What is more, visual meaning may be metafunctionally coordinated too. Whereas interactive significance is visual correlation of interpersonal significance, it also identifies the way through which participants of discourse and readers or viewers of the post relate in the image. This metafunction, therefore, involves modality, image (gaze, frame), as well as social distance properties.

Social platforms, such as Instagram, have become a vital part of our lives and play a major role in making communication easier and more accessible. Previously textcentric, social media platforms are becoming increasingly

multimodal, with users combining images, videos, audios, and texts for better expressiveness. As social media posts become more multimodal, natural language understanding of textual components of these messages becomes increasingly challenging. In fact, it is often the case that a textual component can only be understood in combination with visual context of a message.

Instagram itself is an extremely widespread social media platform. It has over 400 million active users and continues to grow every day, which makes it one of the chief networks of users that is freely accessible. Most definitely, this is the reason why abundance of organizations and multinational companies have chosen to make use of this social networking platform. Instagram social network is fundamentally a visual-based social media platform. Posts on Instagram as secondary complex or combined genre or otherwise called – hypergenre tend to follow a universal form having images and videos followed by a small text section called caption, hashtags, and geotag.

Moreover, studies have revealed that distinctiveness of the Instagram social media platform is established not only by features shared by all social media sites and virtual communication in general, but also by characteristics distinctive for this platform only. In particular, some of the features are as follows: use of hashtags, interactivity and expressive nature of language.

CHAPTER TWO. MULTIMODAL AND STYLISTIC SPECIFICITY OF CONTEMPORARY INSTAGRAM DISCOURSE

2.1. Instagram Social Network Discourse in the Light of Stylistic and Multimodal Studies

In terms of social networks analysis, multimodality refers to the possibility given to content creators to combine visual, textual, and other modes. In addition, to that, multimodality of social media has become an integral part of our lives. Instagram is not an exception. The latter is a photo- and video-sharing social networking service that has quickly become one of the fastest-growing social media platforms alongside with Facebook and Twitter. At present, it has over 800 million monthly active users, 500 million daily active users, and 300 daily stories active users (Instagram, 2018). Multimodal social platforms such as Instagram gave rise to the vigorous usage of various multimodal messages, namely images or videos combined with texts. Instagram allows embedding texts in other media, such as static and animated photographs and illustrations, videos, etc. This inevitably opens up a wealth of opportunities for combinations of semiotic modes, which users frequently put to creative use in communicative situations. Such social media platforms as Instagram have indeed become “prime players on the cultural stage”, united with technology, for instance, smartphones, tablets, and laptops, enabling production of multimodal content with little effort (Manovich, 2009).

In today’s world, the sphere of marketing in Instagram is an environment where anyone can create a multimodal content. Digital Marketing Institution states that we are “in an era where customers are in the driving seat, marketers need to engage consumers in an ongoing conversation, creating real relationships and brand loyalty” (DMI, 2019).

Semiotic resources accessible for communication and manner people interact are shaped by cultural features and technologies in the social world. In

general, social orientation of technologies performs an essential role in grasping the idea of which potential restrictions are placed on text and other modes for each social media platform. The distribution of modes related to meaning making i.e. what modes are most noticeable on a media platform, e.g. still or moving images, colour or writing, etc. can simplify meaning-making or the type of interaction that takes place (Domingo et al. 2014). The limitations on Instagram are therefore not only constrained by certain technological features but also by social norms and general modal affordance. Therefore, another core aspect in multimodal analysis of social media is the attention given for modal affordances. Modal affordance indicates the means of empowering certain meanings that are in the best way expressed by means of a particular mode and the fact of what each mode offers for meaning making.

In my study, attention will be given to the visual modes and the way they are symbolic, particularly based on Kress and Van Leeuwen's analytical classification. They established methods that examine the visual modes of images and videos. According to them visual meaning of the entity can be systematized from the practical to a representative meaning. Because then the narrative meanings contribute to the components of an image, tend to be depicted naturally without any modifications, and symbolic meaning is expressed by signs. Modalities such as image / gaze and frame / social distance offer interactive meanings to the audience, and are the visual links to interpersonal meanings and can help to understand how participants use pictures to refer to each other and the audience (Mehmet et al . 2014: 4). The visual mode is very crucial, since the layout of Instagram post is organized around the image. Therefore, the data gathered is multimodal and has been captured and analyzed as concerns symbolic and interpersonal meanings. The analytic framework of my study includes four assets of multimodal content posted on Instagram based on MODE multimodal methodologies (MODE 2014):

1) Writing:

- Sentence type, structure and organization (Halliday 1985, Hodge & Kress 1988, Martin & Rose 2006);

- Lexical choices, vocabulary and jargon (Androutsopoulos 2007, Zappavigna 2011, Myers 2010);
- Technology features (Dresner & Herring 2010, Thurlow 2011, Zappavigna 2011, Hargittai & Litt 2012).

2) Layout:

- Organization of text (Kress and van Leeuwen 2006);
- Image-writing relation (Martinec and Salway 2005);
- Hypertext and interactivity (Lemke 2002, Adami 2013).

3) Image:

- Image type, structure and organization;
- Interactive elements: gaze, shot and angle (Kress & van Leeuwen 2006).

4) Colors:

- Hue, value and saturation;
- Purity;
- Temperature;
- Modulation (Kress and van Leeuwen 2002, Koller 2008, van Leeuwen 2011).

Four modes listed above are the modes that this research will focus on, namely, writing, image, layout/style and colours. As such, sentence structure, lexical orientation, vocabulary, and technical features are handled in the following language-level or text-based analysis. The data addresses images, form and colour in terms of the relationship between graphic-writing and interactivity with respect to hue and saturation and organization of post. Moreover, Instagram makes use of multiple forms and mediums. It has expanded and integrated the use of o videos on their website, and they have recently announced that they will embrace longer video posts.

2.1.1 Language-Based Analysis of Instagram Posts

In the context of multimodal stylistic research of social networks, namely Instagram, writing can be understood as a cultural technology. Through interactions writing is constantly remade to fit with ever changing social needs, occasions, and purposes.

The language-level research results focus on textual mode in each post's caption section. Text is one of the array of modes incorporated in Instagram posts. Section 2.3 sheds light on other modes under analysis in the paper. Careful consideration is given to the textual mode, as there is a rich range of data to be analyzed at verbal level. Writing reveals itself as a mode: it is a combination of resources, socially gathered and made, allowing one to meet social needs and accomplish social goals. In that way, it can be perceived that writing is a cultural asset. Writing is continually reworked through interactions, to align with ever-changing social needs, goals and intentions.

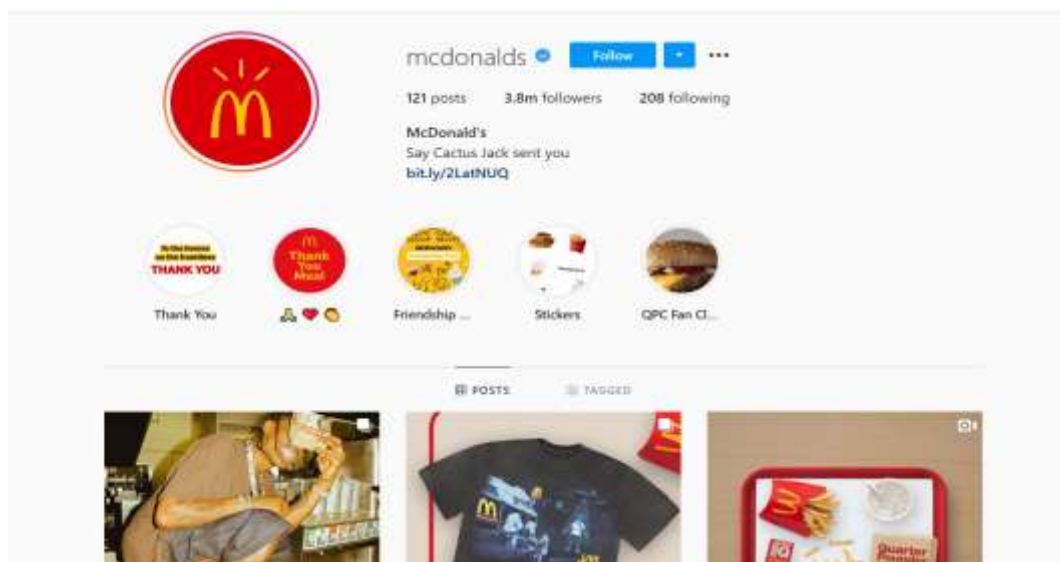
Writing is influenced by context, and the requirements and structures observed when using the mode of writing can shift in order to suit ongoing social progress. Changes in printed language therefore represent social changes. To explain these shifts, it is important to analyze which social classes use writing in varied contexts and in multiple settings to deduce patterns in writing practices. This is fundamentally linked to the fact that society is continually evolving so knowing different forms and forms of writing within semiotic resources is often crucial.

In addition to exploring the cultural and social implications on the language, certain grammatical and syntactic characteristics could also be discussed, such as emphasizing on "proper" use, i.e. standardization, punctuation, pronunciation, and syntax. The registry of vocabulary and identification features such as company terminologies are also found along with identifiers for Internet discourse, including hashtags, etc.

While in contrast to conventional variationism in sociolinguistics, in current immersive digital world there is a difference between modern social-media language and older computer-mediated communication analysis as seen in

Instagram posts and instant messaging. Preference of all three accounts (@nyxcosmetics, @mcdonalds, @taramilktea) use of English has been commented too. In addition, hashtags have been given special consideration, as their use is one of the trends that span all three accounts. The hashtagging uses and functions can be studied outside its initial functional linking feature. Instead, metafunctions of hashtags have created new ways to communicate with post-makers.

- 1) McDonald's official account (3.8 million followers (data retrieved in September 2020)):



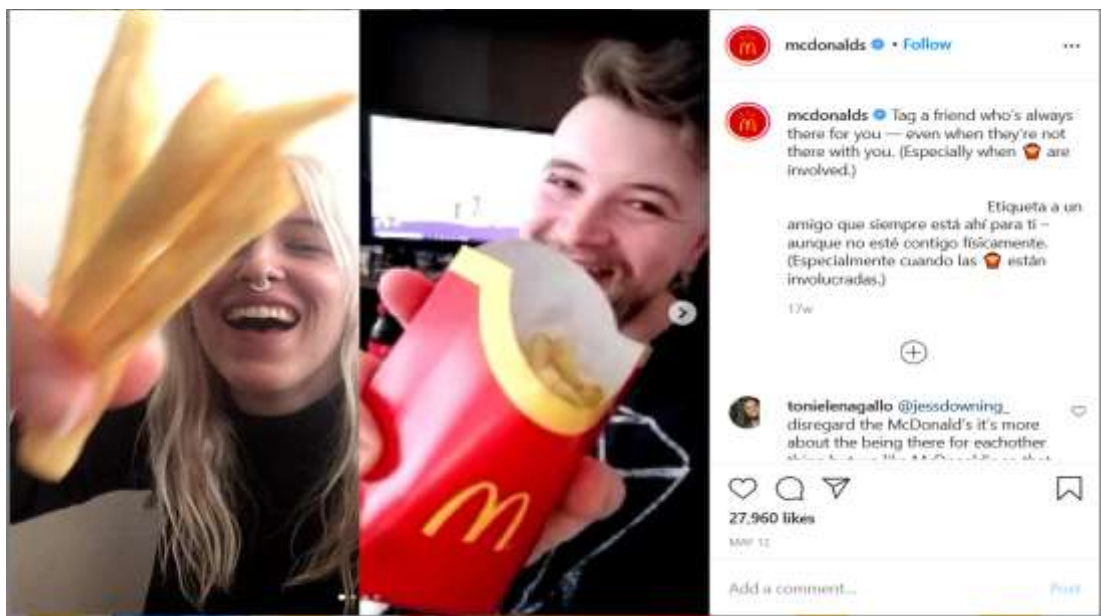
Official account: @mcdonalds

The analysis of 10 random posts by McDonald's shows the most frequently used vocabulary in captions. Semantic cloud presented below (Table 1) reveals that the most frequent words in the corpus are: *hand* (4); *know* (4); *breakfast* (3); *help* (3); *order* (3); *friends* (3). A profile tends to use words and word combinations charged with positive evaluative connotations such as: *hand by hand*, *always together*, *with friends*, etc. which implies the idea that posts' viewers and readers are cared about and paid attention to since McDonald's cares not only about their orders and making customers happy, but also about their social life and relationships with friends and family, linking it ordering food in McDonald's.



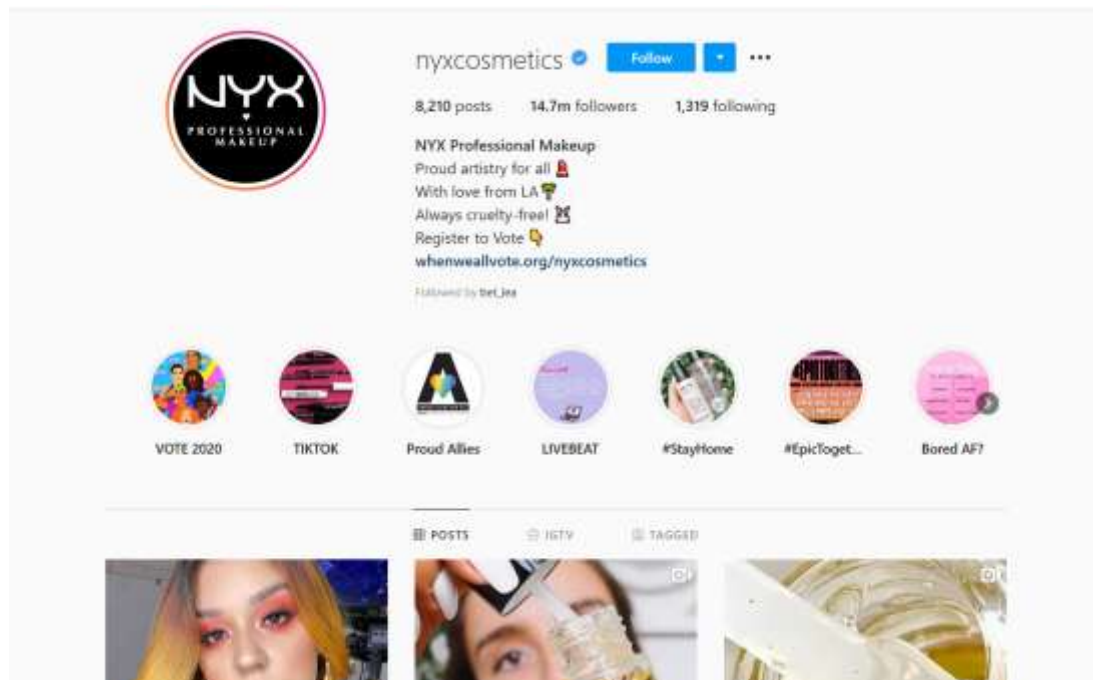
Personal Post 2: @mcdonalds

In favor of computer-mediated affordances and strategies such as adding hashtags and emojis directly at sentence level, McDonald's ignores conventional English syntax and grammar. This can be seen in several of their posts. A French fries emoji used to represent fries is one example:



Personal Post 3: @mcdonalds

2) NYX cosmetics official account (14.7 million followers (data retrieved in September 2020)):



Official account: @nyxcosmetics

In contrast to McDonald's account, NYX profile uses hashtags in most posts to enhance their corporate identity, such as *#nyxcosmetics*, *#nyxprofessionalmakeup*, *#crueltyfreebeauty* are incorporated most frequently. With such usage of hashtags brand shows their core standpoint as cosmetics manufacturer that does not harm or kill any animals to test their make up on them. This illustrates how communication through different contexts can be changed by a design function like the hashtag. These user-generated innovations introduce additional functions to the language of social media. Linguistically, this fact is essential as through the usage of text mode, namely hashtag – brand is representing and identifying itself for users implicitly, not adding any full text captions about their manufacturing policy etc. but rather characterizing itself using hashtags under each post. Moreover, it's worth mentioning that NYX as well as McDonald's incorporate emoji directly in text, representing certain notions with signs rather than typing in the whole word which is specifically a distinct feature of social media and Internet discourse. Therefore, text mode becomes perceived visually in a better way – giving users space for creativity and artistic articulation.



Personal Post 4: @nyxcosmetics (hashtag usage)

Moreover, in NYX posts alliteration can be traced often which is a special consonance case where a repeated consonant sound occurs in a stressed syllable. Alliteration centers the attention of readers on a specific part of the text. Alliterative sounds produce rhythm and mood and generate unique connotations. Some of the examples are “*backstage beat*”, “*super saturated*”, “*colorfully coordinated chaos*”, “*Fill & Fluff*”, “*Pomade Pencil*”, etc.



Personal Post 5: @nyxcosmetics

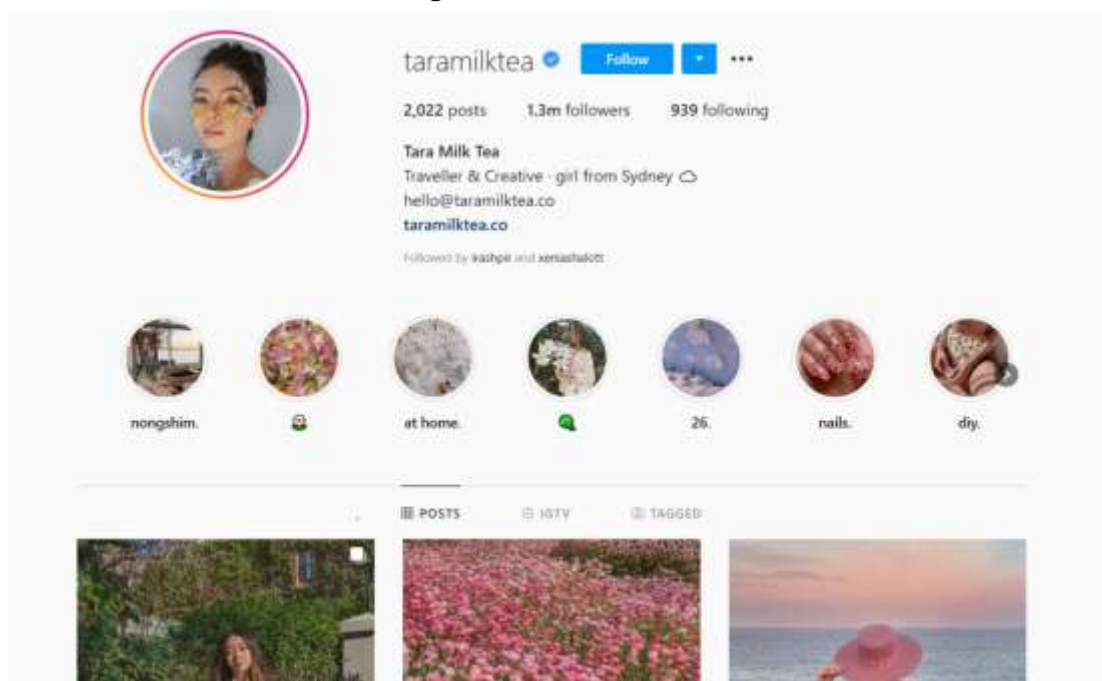
Semantically, brand tends to use positive language and lexicon that is specifically associated with cosmetics and looking good. Such words as *flawless*,

easy, glowing, ultimate, ultra, glowy, radiant, sweet, satisfy, sweeten up, luminous, epic, exclusive, snatched are reoccurring practically in each @nyxcosmetics post.



Table 2. NYX posts' semantic links

3) Tara Milk Tea (@taramilktea) travel blogger from Sydney (1.3 million followers (data retrieved in September 2020)):



Official account: @taramilktea

In this profile's textual mode the mostly fascinating linguistic feature is vivid usage of slang and clipped wordforms in each post. In general, slang is one

of the mechanisms in which languages alter and become refreshed, and everyday speech enriches its vigor and flavour. Clipped forms are also common in conversational and informal writing genres, that is why they gained such popularity on social media. Moreover, usage of slang in today's world not only changes and redirects online language in new direction, but also helps people all over the world connect and be on the same wavelength. Making a good handle of hashtags, acronyms & the right slang Tara Milk Tee found a way how attract her target audience without even forming full sentences sometimes. Good examples of such usage are posts with one word only combined with emoji, hashtags and acronyms. For instance, “*howdy*” to address audience and ask how are they doing, “boop” for a picture of a lightning, “my babes” for a photo of her small home plant set, “happy vagemite” for her photo where she is perfectly tanned, just as the colour of vegemite – dark Australian food spread paste, “lil’ lily lady” for a beautiful picture of lily bouquet, not mentioning great employment of alliteration which makes text sound more euphonious.



Personal Post 6: @taramilktea

Tone is an essential quality on the verbal level, and the captions can alter the tone of a post and give an insight into the use of register. Tara Milk Tee obviously

went for a more playful tone and mood. There are some posts which contain country-specific details about the sociolinguistic functions of the language, as vegemite – specifically Australian food that was mentioned previously.

Moreover, what is common for all three accounts is the omission of complex structures and simplified sentences. In general, while conducting the research it was noticed that the accounts under analysis tend to use basic grammar, simple sentences and tenses. Concise, clear sentences in the active voice are used by the users to be direct and catch attention of the audience. So basically, simple, straightforward language is employed in order to reach out to bigger audiences.

Additionally, emoji use is also quite vibrant for all three profiles. In an effort to emphasize something nonverbal features of social media that are intended to accentuate a particular message, emoticons of different kinds are used. There are myriad forms of emoticons commonly known as emoji; they are the most widely used. Emoticons are used to communicate non-verbal meanings of various kinds. Some of the many examples include:

Emoji	Description	Meaning
	<i>Biceps</i>	Feeling strong
	<i>Hand pointing downwards</i>	Drawing attention to the text below
	<i>Hand pointing upwards</i>	Drawing attention to the text above
	<i>Hand pointing to the right</i>	Drawing attention to something that follows
	<i>Ok sign</i>	Approving or agreeing
	<i>Raising hands</i>	Stop sign, or asking to wait
	<i>Clapping hands</i>	Expressing consent or appreciation

	<i>Waving hand</i>	Sign of welcome or farewell
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Personal Post 7: @mcdonalds



Personal Post 8: @nyxcosmetics

Although, all profiles pursue different brand-identity strategies and have different perception of how the text mode should look like, quite few common features are still noticeable. Vivid usage of emoji, hashtags, alliteration, shortened and clipped wordforms, slang, positive language and simplified grammar is something that unites all three analyzed profiles and computer mediated communication in general.

2.1.2. Visual Perspective on Instagram Discourse: Core Multimodal Components

Multimodal Discourse analysis examines and expands the study of language by integrating it with other modes such as layout, gesture, image, and sound. The term multimodal discourse analysis is currently used cautiously because it is a comparatively recent field of research that addresses contemporary methods and principles.

For instance, in both print and digital resources used on a regular basis, multimodal meanings are generated by combining language and other resources in multiple formats. These structures can also be referred to as semiotic resources or modalities. The key features of concern when analyzing the corpus from a multimodal perspective are image, layout and colour.

Semiotic resources contained in the choice of colour combined with the symbolism of the image and the layout will be illustrated in the chosen posts of profiles under analysis. The overview of the profile of each user indicates that there are common variations in the color scheme, hue, value and saturation, purity and temperature for all accounts. Kress and Van Leeuwen (2002) also discovered that different color schemes convey various emotions and time periods. For example, a colour scheme based on high saturation and dark quality has been called 'classic' and is juxtaposed with the contemporary or 'Mondrian' scheme built on purity and higher saturation. Postmodern colour schemes also use pastels and are mixed. Colour schemes are rooted in history and time, but grow past their era, bringing semiotic resources that can present various ideological viewpoints by their usage.

Preferences in the layout of a post, such as colour can disclose specific details about the identity of those who create posts, such as the social background and the interests of individuals. These layout decisions contain semiotic information, as the aspects chosen to complement the text mode are a key element in the process of identity building that is frequently being discussed on social

media. These images may be a deliberate reference to the identity of the company and will help to unravel the visual semiotics of the posts. The Kress & Van Leeuwen (2002) describe distinguishing features for encountering colour, and explain that 'colour has two types of meaning, a direct value, that is the real actual impact of color on the viewer, which comes from the perceptual properties of colours thus that they 'move towards us' or 'move away from us,' and an associative value, as when we equate red with fire or blood, or other analogous phenomena or other phenomena of high symbolic and emotive value" (2002). They also suggested that the choices taken by sign-makers and interpreters according to their communicative needs, otherwise known as signifiers, depend on a given context. These contexts may be restricted and the preferences may be affected by the authorities. It is likely to be the case for the social media sites operated by companies and less likely for the profiles owned by celebrities or private users.

Special attention should be paid to the value, saturation, brightness, modulation, contrast and hue of the colors and the emotional and associative qualities of the images. There are branding decisions that can be governed by those responsible for corporate social media strategies and, as a result, there decisions are also made in respect to brand culture and branding. The multimodality layout is often regarded in relation to the social context and the facilities available on Instagram. This is noteworthy because the filter is key component of Instagram's integral claim to fame.

By consistently featuring images of particular visual features, Instagram has designed its own social space and therefore created a single metonymic definition of visual content for brand identity. Mainly, three types of visual expressions that are addressed are:

- 1) Colour articulation.
- 2) Background articulation (contextualization).
- 3) Portrayal of social actors.

It is a widely known fact that colours are usually used to communicate meanings in images. Whereas text mode has some specific practices for all accounts, colours pursued by them are quite common. For both @tamilktea and @nyxcosmetics account the patterns or color schemes of the images tend to be seasonal and subject-specific. Using specific colours in their posts helps maintain a certain degree of continuity on their accounts. Kress and Van Leeuwen (2002) also identified that textual continuity can often be encouraged by colour synchronization or coordination rather than by a single colour repetition. Colour combinations of their posts have about the same degree of brightness and saturation. There is a lot of pink and pastel color throughout their posts (Posts 9, 10, 11). This is implying the fact that the target audience may be feminine or that a younger audience is being targeted online.



Personal Post 9: @nyxcosmetics

Same patters are being observed for @tamilktea account:



Personal Post 10: @taramilktea

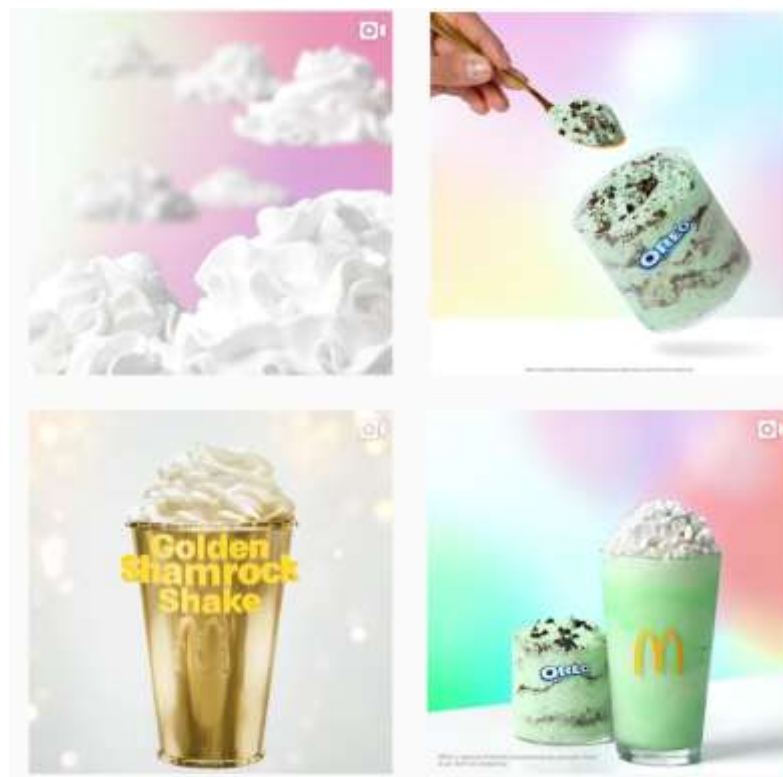


Personal Post 11: @taramilktea

Here, it is better noted that saturation is the scale used to measure colour from its purest manifestations to its softest or most pale manifestations. Colour saturation's most basic affordance is the capacity to convey emotive temperatures. This can shift the sensation from being neutralized to being amplified or

diminished and can aid in context and create specific meanings. Communication of emotional temperature requires the meaning potential of these less saturated colors. Although extremely saturated colors indicate emotional strength, the fact that the colors are toned down may suggest picture subtlety, tenderness or calm, such patterns tend to be followed with relative consistency. Thus, positive, exuberant, daring, but often obscene or garish meanings can be implied by high saturation. Low saturation, or brooding and moody, can be subtle and delicate, but often harsh and repressed. In this case combination of low saturated images with pink and pastel colours convey peaceful, soothing context with a bit girly setting.

It should be also noted, that @mcdonalds account follows a different colour scheme, since red and yellow are their brand colours. Therefore, the colour here play not mood-setting role, but rather identifying feature which helps users find @mcdonalds account across many others. Although, it should be mentioned that when the research was conducted, McDonald's has promoted a new menu, which was "creamier" and pastel, low saturated colours were used too:



@mcdonalds account (corpus posted in March 2020)

With regard to modulation which is a scale from completely modulated color, such as the use of various shades of the same color, to unmodulated or flat color without such shades, photographs from examined accounts depict medium modulation as they indicate natural shades that can produce generic colors rather than flat colors that natural light and perspective can create. The saturation and modulation choices seen in those pictures point to naturalistic modality. Unlike mainstream accounts that employ a high sensory visual mode with high colour saturation, researched accounts present more "indie" content by embracing a low sensory and more naturalistic visual mode with medium color saturation, modulation and significant differences.

In terms of layout, it is essential to mention that each image shared during the period of this analysis by researched users is a single image, implying there are no collages contained in the dataset. They are opting for a more conventional style and are not practicing modal affordance for Instagram posts.

Another key point to examine multimodality on Instagram is contextualization which applies to using background on a scale from the lack of background to having completely detailed one. It is very common to see subjects/main actors of the images present on a very minimalistic background among the pictures examined for this research. Minimalistic background, in theory, commonly relates to decontextualized, void, and generic properties, which make an image look more like a standard example of good photo than something real. On contrary, completely articulated backgrounds may still produce an unrealistic image perception which is more than real if, for example, the background is more detailed than the foreground. Backgrounds which are less detailed tend to give more attention to the subject of photo as they offer an impression that the context is unnecessary, and that the subjects and the ideas showcased in the foreground matter the most. Of course, the fact that Instagram images look very small, particularly when viewed from smartphones, makes it appropriate to establish a background as simple as possible in order to direct the eyes to the people or items in focus. It can be presumed that in the context studied, minimal or absence of

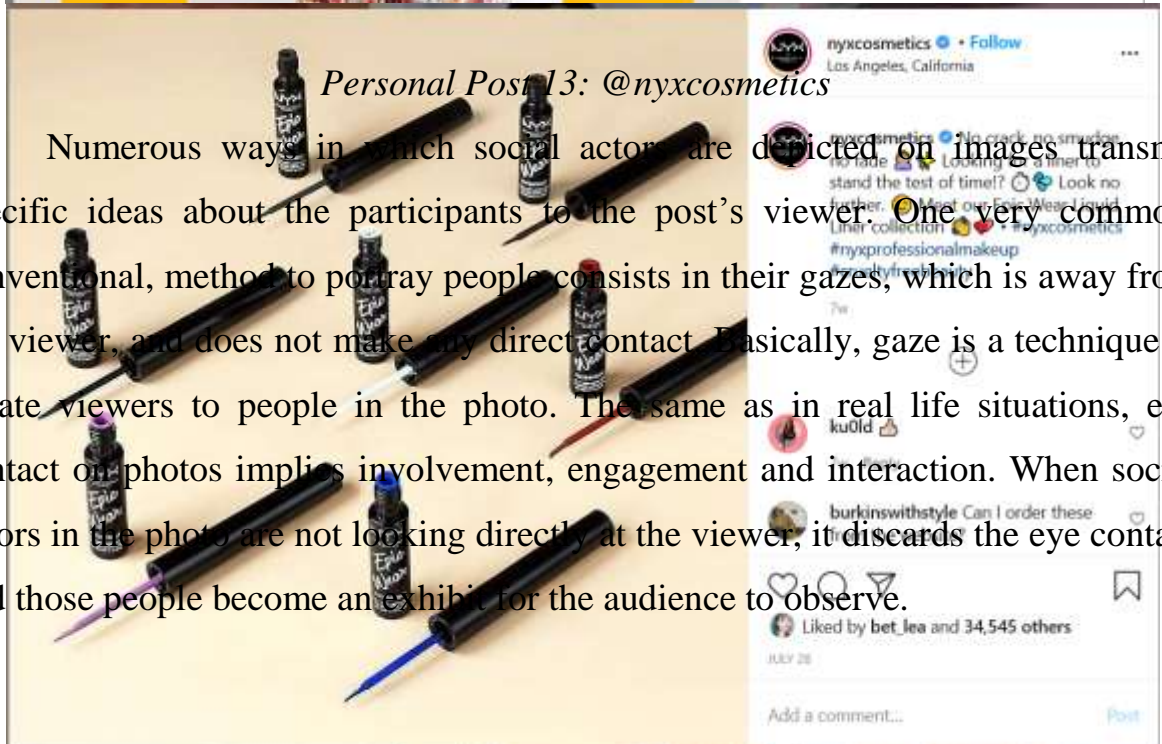
background is known as aesthetic not only by the study of photographs but also of texts (Posts 12, 13).

Personal Post 12: @mcdonalds



Personal Post 13: @nyxcosmetics

Numerous ways in which social actors are depicted on images transmit specific ideas about the participants to the post's viewer. One very common, conventional, method to portray people consists in their gazes, which is away from the viewer, and does not make any direct contact. Basically, gaze is a technique to locate viewers to people in the photo. The same as in real life situations, eye contact on photos implies involvement, engagement and interaction. When social actors in the photo are not looking directly at the viewer, it discards the eye contact and those people become an exhibit for the audience to observe.





Personal Post 14: @taramilktea

As Instagram users or viewers play spectators role, quietly observing unfamiliar faces and attempting to uncover who they are. The idea that they are accidentally caught in actions on photos also has a realistic influence to the posts, depicting the impression that these pictures are not set up, and they show those people as they actually exist in the real world, thereby it creates naturalistic modality at high level.



Personal Post 15: @mcdonalds

Conclusions to Chapter Two

Instagram social network is exceptionally multimodal. Users can post their pictures and convey what is in their mind in the caption section, which may or may not be connected to a visual image at all. Thus, this caption becomes an important linguistic object to be studied because it represents the users' way of thinking and lifestyle.

Profiles under analysis tend to use different strategies when forming textual mode for their posts. Nevertheless, there is an array of linguistic features each account resorts to. For instance, observable usage of emoji to deliver various messages and drop words from sentences, hashtags to establishing brand identity, alliteration for euphonious effect of the text, shortened and clipped wordforms for easy perception, slang as common feature of Internet discourse, positive wording

to attract target audience and build connection with it and simplified grammar are the features that bind all three analyzed accounts.

As Instagram's layout is structured around various images, visual mode is essential. In fact, visual mode is inevitably a core component of such highly visual platform as Instagram. After having analyzed all accounts (around 50 posts) we can conclude that same visual properties can be observed.

We have defined that all three accounts pursue the same identifying strategy when it comes to self-representation through the visual mode. Through the usage of colour, background articulation (contextualization), and portrayal of social actors the analyzed profiles are reflecting their brand identity and general outline of integrated approach to the posts shared.

The layout and structure of the posts revealed that the pictures posted by users shared such common visual properties as colour setting influencing mood of the audience, low colour saturation for more aesthetic and "indie" pictures, bright minimalistic backgrounds to focus the attention of social actors and subject items represented on images, long distant shots, unengaged social actors to discard the eye contact, and engaged social actors to make photo more live, unique visual presentations, proper shapes, etc.

GENERAL CONCLUSIONS

This research makes a contribution to expansion of multimodal stylistic field of linguistic research by involving the analysis of Instagram social network discourse for social and brand-forming purposes. The selected approach fostered a complex analysis of contemporary Instagram posts, their multimodal and stylistic characteristics, as well as determination of their dominant linguistic features from an integrated multimodal perspective.

Social media platforms have already penetrated almost into all spheres of human life and general welfare, and are, undoubtedly, one of the most effective means of multimodal interaction and influence. The research testifies to the fact that the analyzed accounts use Instagram as a tool for (in)formal communication with target audience, self-promotion, brand-identifying, and establishing cultural bonds.

Instagram is a social networking site for photo sharing that has rapidly become one of the fastest expanding social media sites as Facebook and Twitter. In view of the fact that Instagram is a visually focused network, photos are without question its most prominent features. However, users are provided with various other resources that they can use to express themselves and connect with others. Possible semiotic representation modes on the platform include, but are not limited to text, emoji, hashtags, images, and videos. People can approach Instagram with myriad of reasons in mind and with different practices, based on their desires, preferences, and objectives for using the service, with such a set of features available. Factors including individual, technological, and cultural are often entangled in defining and producing Instagram's distinctive immersive experiences and artefacts. Users can, therefore, perceive Instagram as a medium for communicating with friends and relatives, a website for sharing and displaying their artistic skills, a strategic business messaging resource, and a marketplace for marketing goods.

Since multimodal text is treated as the one integrating interpretations and approaches to its analysis, it is reasonable to use an integrated approach to analyze this network properly. Therefore, this paper took a qualitative and comparative view of multimodal facets of Instagram posts' taken from such accounts as @mcdonalds, @nyxcosmetics, @taramilktea. The data analysed had been compiled of Instagram posts' screenshots and a text-only corpus presenting the textual mode contained in each post's user-generated caption portion.

Equipped with exciting features, users cannot stay away from using this platform. Users can post their image and communicate what is in their mind in the caption, which may or may not be applicable to the image. The caption thus becomes an important language entity to be studied because it represents users' way of thinking and lifestyle.

The analysis showed that on Instagram a combination of visual and textual elements makes Instagram users convey a profound international and social interpretation of brand identities, while the audience of these profiles is from different parts of the globe and belongs to different social strata.

Moreover, the paper reveals that structural organization of the posts, as well as possible patterns examined, for example, photos joined with texts, pictures posted by users share some common visual properties including colour setting influencing mood, low colour saturation, bright minimalistic backgrounds, long distant shots, unengaged social actors, and unique visual presentations, proper shapes, etc.

This research demonstrates that Instagram posts' elements are combined to attract the followers' attention, as realized by such factors as placement in the foreground or background, relative size of the objects, contrasts in tonal palette, differences in sharpness or saturation, shapes, etc.

The informational value of placing photo or video elements in various 'zones' of the image – left and right, top and bottom, centre and margin –, prompts a different response from followers.

While analysing Instagram posts, we proceeded from the fact that on Instagram the salient mode of communication is a visual one, whereas the textual (verbal) mode is attached to pictures. A visual dynamic mode, namely videos in posts, is applied seldom, a preference is still given to photo posts. Nevertheless, the verbal mode is often represented by the comment section in which viewers can describe their interpretation of this or that post's meaning.

To conclude, Instagram social network represents a special multimodal semiotic resource that contains various semiotic modes participating in multimodal meaning making. Multimodality is inevitably the core component of a successful maintenance of this highly employed social network, helping leading profiles to attract millions of subscribers and promote their brands. The results of the research can be used for prospective studies in the framework of multimodal studies, media linguistics, as well as linguistics of social networking.

RÉSUMÉ

Стрімкий розвиток інформаційно-комунікаційних технологій у XXI столітті сприяє змінам у характері комунікативної діяльності. На перший план потрапляють соціальні мережі як величезні ресурси для опублікування мультимодального контенту. Дискурс соціальних мереж стає невід'ємною частиною комунікативного простору, адже щодня більше ста тисяч мультимодальних постів публікуються в різних соціальних мережах, в Інстаграмі зокрема.

У кваліфікаційній роботі розглянуто сучасні англomовні Інстаграм пости у світлі мультимодальної стилістики та у ракурсі їх жанрової специфіки. У дослідженні проаналізовано 120 англomовних мультимодальних Інстаграм постів.

У дослідженні встановлюються мультимодальні, стилістичні, лінгвальні та жанрові особливості сучасних англomовних Інстаграм постів, що є об'єктом цього дослідження. Це пости, опубліковані відомими акаунтами, а саме @mcdonalds, @nyxcosmetics, @taramilktea для користувачів Інстаграму, які налічують більше 20 мільйонів підписників сумарно.

Робота має міждисциплінарний характер, адже вивчення дискурсу соціальних мереж сприяє усвідомленню становлення соціальної мережі, як платформи для побудови власного бренду. Це важливе питання не лише для лінгвістики, але й для інших наук, які тією чи іншою мірою пов'язані з соціологією та фокусуються на дослідженні медіа-дискурсу.

Ключові слова: мультимодальність, мультимодальний дискурс, мультимодальний пост, дискурс соціальної мережі Інстаграм.

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