

## Visualization of Digital Genres: Instagraming in English Political Communication



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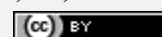
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### Annotation

*The article depicts the emergence of a new digital hybrid genre – instagraming. **The research objective** is to analyze the design of the genre Instagram at the text level and to determine the main linguistic and non-linguistic features of the genre design in the field of English political Internet-communication. **Research methods and techniques.** The material of the research includes 144 English publications obtained from the official accounts of Joe Biden and Boris Johnson. The qualitative and quantitative methods are used in the research namely: the methods of information analysis, synthesis, comparison, linguistic description, content analysis, and the semantic-syntactic method. The Voyant Tools program is used for data analysis. The content analysis of publications of the political leaders of the USA and UK on Instagram shows the difference in the number of their posts which indicates different attitudes of the politicians and their teams in the use of the social network when achieving their political goals. The genre structure depends on the development of information technology, as well as on the type of device into which it is entered and which affects the order of heading placement, the format of the page, as well as the position of a text comment in relation to a video or photo. **Results and discussion.** The results obtained testify that both verbal and nonverbal constituencies of instagraming present inseparable parts of this genre. It is possible to speak about the hybridization of the digital genre as an inseparable feature. **Conclusions.** One can state that instagraming might be considered as a sort of container of multiple texts, combining video, audio and picture semiotic systems together. Additionally instagraming is rendered as a*

*subgenre providing communicative space for various genres of political communication on the Net. One can argue that social media genre research requires the combination of linguistic and paralinguistic methods of analysis that develops a methodological base for linguistics 2.0 – a new approach in linguistic and communication studies of the XXI century.*

**Keywords:** digital genre, genre 2.0, Instagram, instagramming, social media, visualization, English-speaking political communication.

## Introduction

The influence of the Internet both on social communications and our language is increasing constantly. One can already talk not only about Computer-mediated communication and Internet linguistics, but also about the text of the second web era – *text 2.0*, *linguistics 2.0* or *communication 2.0* (Goroshko & Poliakova, 2018). Regarding genre studies as part of modern linguistic analysis, there is still no single well-established term in Ukrainian academic discourse to describe genres circulating on the Global Web. Such adjectives as *virtual*, *digital*, *electronic* are usually used when defining these genres. However, if one speaks about social media, then taking into account both the linguistic tradition and the emphasis on web 2.0 Internet technology, it is considered appropriate to use the term *genres 2.0*, which describes digital genres that function in the communicative space of web 2.0.

Genres seem to be designed to arrange the linguistic reality around us or/and stereotype it. If we are talking about digital genres, then here we can recognize several features of their description and functioning as well-established.

Firstly, digital genres have their own separate sub-genres, so you can talk about *twitting* or *blogging*. Often these names coincide or come from the names of specific social services.

Secondly, genre is «identifiable» in a certain speech community (for example, tweets are easily recognized by Twitter followers, while this genre may be completely unknown to users who do not use this social network) and here we can use two terms from the sociology of communications to describe the features of digital genres: genre is a *co-shared* and easily *reproduced communicative practice*.

There is a connection between the communicative situation in which the digital genre is used and speech features of a particular genre.

Online texts can often be referred to several genres.

Speaking about digital genres, we can say that they are characterized by such phenomenon as *hybridization*, which includes genre *diluting*, *blurring*, *overlap*, *borrowing*, and *mixing*. For example, many of these features can be observed in blogging or twitting. In English genre research, even a separate term *hybridism* appeared. It is coined to describe merging, blurring or changing of two or more genres and the formation of a new genre (for example, the emergence of *tiktoking* as a result of combination of Instagram software with video hosting). It is Internet technologies that create hybrid genres. In the communicative Internet space, many genres intersect, mutate, and mixed forms arise, so the Internet environment, metaphorically speaking, is a kind of *genre kitchen*, in the virtual cauldron of which something is always modified or something new is prepared. Some scholars explain genres hybridism by the fact that the message must be delivered in any way. *Diluting*, *blurring*, *overlap*, *borrowing*, and *mixing* are all particular aspects of hybridism. Mutations and hybrids develop because they demonstrate a kind of specialization that is needed when the purpose of communication and change in the environment interact – this is called *copying* or *adaptation strategy*. In other words, a sub-genre is a descendant of a meso-genre, which in turn is a descendant of a supra-genre. A subgenre, like a subspecies, traces its characteristics back to those of its parents and the mutations that have evolved along the way to its current form. That is,

approaching the content requires a deep study of the text. And here, from the famous phrase by Marshal McLuhan, that media is a message, we can move to the famous phrase by Lev Manovich, that software presents also a message, adding that genre also constitutes a message like a spoken or written word.

Genres can be classified at different levels of detail (e.g., *supergenres*, *genres*, and *subgenres*). Regarding digital genres, the following hierarchy has been developed: *Hypergenre* – *Gigagenre* – *Megagenre* – *Supergenre* – *Subgenre* – *Macro genre* – *Basic genre* – *Microgenre* – *Zhanroid* (Makarowska, 2016: 86).

Thus it is possible to render genre as a cultural artifact (here the term *culture* includes society, media, technology, etc.).

However, speaking about the development of Internet technologies and computer-mediated communication and analyzing their linguistic component, it is necessary to study carefully the trends in their development. One of these trends presents the strengthening of the visual component. This is evidenced by the recent popularity of such services as Instagram or TikTok. For example, TikTok became the most popular social media in 2019, and 2020. It was downloaded 693 million times in 2019 and 850 million times in 2020. In fact, it became real Facebook's social media competitor in the West (Iqbal, 2022). Moreover, in the communication design of social media services there is also a growing amount of functionality for photo and video stories, video streaming, etc. The visualization of content using infographics in graphic or video formats is also gaining importance. This trend towards infographics can be explained by the fact that the world of global communications is increasingly focusing on the visual way of presenting information (Zenkova, 2004: 40).

Within the framework of linguistic analysis, the concept of *visualization* is directly related to the concepts of *creolized text* and its *polycode nature* or *multimodality* (Kameneva & Potapova, 2016: 337). The term *creolized text* was introduced in psycholinguistics in the early 1990s and was defined as a text consisting of two inhomogeneous parts – verbal (linguistic / speech) and non-verbal (belonging to other sign systems than natural language) (Sorokin & Tarasov, 1990: 180–181). The nonverbal component can be expressed by any audiovisual system. Considering the structure of the creolized text of social media, we can distinguish: 1) the verbal component (the text message itself, the caption to the image, video, table, comments to the message); 2) non-verbal component (audiovisual content (photos, videos, audio, pictures, drawings, diagrams, tables, formulas, etc.) and paralinguistic means (phonetics means – speech rate, volume, pauses, pause fillers; kinetic means – gestures, posture, facial expressions; graphic means – graphic text segmentation, line length, spaces, punctuation marks, types of fonts, underlining, strikeout, graphic symbols, numbers, color, etc.) (Kameneva & Potapova, 2016: 338).

To illustrate this two-level content analysis, we will give an example with the analysis of the Internet advertising genre. The analysis of verbal information can be partly based on the model used by Juan Palmer (1999): advertising purpose, registration, linguistic analysis, which includes the number of paragraphs, the maximum and minimum number of sentences in a paragraph, the number of words in an advertising text, the average number of words in a sentence, use of verb tenses, voices, modal verbs, personal pronouns (for example, frequency of use of *I*, *you*, *we*, *us*, *they/them*, *he/she*, *his/her*, possessive adjectives and punctuation marks, certain vocabulary, discursive analysis of greetings and comments, etc. On the visual level the non-verbal component of the analysis covers the image or video and audio research: combinations of images and text, the number of hyperlinks and their linguistic or paralinguistic design, the number, types and sizes of fonts, the number of colors, the number of audio, photo and video segments, etc. Of course, such two-level analysis deepens the study of the impact, for example, of an advertising text on its target audience, or clarifies the description of the functioning of the Internet advertising genre, and many other things.

Recently, there has been a particularly intensive development of Internet technologies, and especially social media – Internet services operating on the principles of *the second web* or *web 2.0*, the operation of which is based on the principles of interactivity, hypertextuality, multimodality, the generation of common user content, etc (Herring, 2018). Thus, social media is a set of online services that, based on online technologies, provide users with the opportunity to connect with each other, interact and produce user-generated content. These are web resources, the main purpose of which is the communication of users on the network – online platforms that form a community and offer some interaction around a certain type of content (text, video, photo). They provide instant access to any information, and feedback, create the possibility of personal and public communication space. These services are distinguished by instant access and information transfer. Social media include social networks, social bookmarking sites, blogs, video hosting, wikis, etc.

Today, 57.6% of the world's population uses social media in one way or another. The average daily time, which people spend in social media, is 2 hours 27 minutes (October, 2021). Social Networks are the most popular among social media use. In just one year, the number of social media users increased by more than 400 million (+ 9.9%) and reached 4.55 billion in October, 2021. The total number of users of these services in the world continues to grow with 1 million new users added every day (Kemp, 2021). Among social networks, Instagram is the fourth most popular network in the world with the audience of 1.393 billion users and is the most used service among the audience aged between 16-34 years (Global Social Media Stats, 2022; Instagram Stats and Trends, 2022).

To describe both digital genres and the actual functionality of social media, we use the concept of *communicative design* by which we mean updating the status on a particular service and the concept of *communicative action* which means the organization of communicative and information flows on the particular Internet service. Regarding the social network Instagram, designed for the exchange of audiovisual content (photos and videos), one can emphasize that the service allows users to upload media files that can be edited using filters and organized using hashtags and geographic tags. Messages can be shared publicly or with pre-selected subscribers. When you open a profile on Instagram, you can also view the profiles and content of other users with the help of tags and geolocation. You can also view the most popular content. Users can also use «likes» to express their approval of a particular publication or add content from another profile to their personal message feed. Instagram also allows exchanging messaging, it makes it possible to include several images or videos in one post, and it also has a «Stories» feature that allows users to post photos and videos in a sequential feed, with each photo or video available to other users for a day. In 2021, it became possible to upload media files through the main website of this service. The communicative function *hashtag* deserves special attention. This function allows users to find both photos and other users of this service. Users can form *trends* using hashtags and subscribe to them. Examples of popular trends include *#SelfieSunday*, when users post selfies on Sundays; *#MotivationMonday* – on Mondays, users post motivational photos, etc (Instagram, 2022).

This service has the ability to search for the necessary information, the *Explorer function*, which collects popular audiovisual content made near the user, as well as the ability to search. Instagram also has a messaging feature integrated with Facebook messenger.

There are many parameters used for describing digital genres: subject matter, communicative goal, author and addressee models, linguistic design of the genre, the sphere of communication, the mode of synchronous / asynchronous communication, the form of objectification (proximity to a written or oral text), dialogue / polylogue, composition (Asmus, 2005: 35–36). All these parameters largely determine compositional construction of the text.

In western linguistics, the main parameters for describing digital genres include: communicative goal; functioning structure (Ihlström, 2004: 17; Swales, 1990; Yates & Orlikowski,



2002: 63); rhetorical strategies (verbal and visual) (Swales, 1990); hypertext (Askehave & Nielsen : 2); content (Ihlström, 2004: 17; Yates & Orlikowski, 2002: 63); the concepts of the author and addressee; temporal restrictions on the genre existence, local parameters of the genre existence (Yates & Orlikowski, 2002: 63); functionality (Ihlström, 2004: 17).

In local linguistics Larisa Kompantseva developed the following criteria and parameters for analyzing digital genres: communicative goal; the concept of the author; the concept of the addressee; event content; communicative past and communicative future factors; linguistic design; communication situation; opposition *usage/norm* in the communicative organization of the speech genre; communicative register of discourse; opposition *informative – phatic speech*; ethnocultural representation of the speech genre; implementation in the hypertext structure; use of a hypertext visual-auditory component; the possibility of global interactive development of the genre (Kompantseva, 2008: 207–208).

Of great interest is the complex model of digital genres presented by Larisa Shchipitsina. It includes *media parameters* (genre design, multimedia, hypertextuality, interactivity, synchronous character, the number and explication of communicants); *pragmatic parameters* that characterize the situation of using the genre (communicative purpose, types of author and addressee, chronotope); *structural and semantic parameters* (description of the content of the text of a particular genre and structural elements in which it is embodied); *linguistic parameters* (specific linguistic means used in creating texts of various genres (Shchipitsina, 2009: 27–63).

The *Analytic Framework* genre description model is used to describe the genre Instagram (Miri, 2016: 19). This model includes the analysis of the following parameters:

- design of the genre at the level of the text (*Writing*), focusing on the study of sentence structure, the choice of lexical units, their features, the influence of the technical factor;
- genre visualization (*Image*), which implies the analysis of photo and video material, the exchange of which is the basis of communication in the social network Instagram and which is a visual channel that allows getting an idea of how communication participants use visual content to present their ideas, interests, etc.;
- genre structure (*Layout*), the main elements of which are an image and text publication;
- color design of the genre (*Color*).

Hence in this classification one can argue about the combination of linguistic and paralinguistic methods of analysis that social media communicative space research requires.

Thus, *instagramming* is a digital genre that provides communication using the Instagram Internet-service and the main communicative unit of which is a photo or video, accompanied by text comments.

One of the features characteristic of texts of Internet-communication, including publications in Instagram, is *polycode feature*, the coding of a message by semiotically heterogeneous means represented by verbal and paraverbal components (Chernyavskaya, 2009: 83–97). An example of the use of non-verbal means in the genre Instagram is the use of different fonts, colors, as well as photos and video information in messages. The use of audio clips and videos in Instagram publications (including the political sphere of communication), as well as in many other digital genres, is often called *multimedia* (Shchipitsina, 2009), which emphasizes the role of various channels in messages (Chernyavskaya, 2009: 27).

The research *objective* is to analyse the design of the genre Instagram at the text level and to determine the main linguistic and non-linguistic features of the genre design in the field of English political Internet-communication.

The *material* of the research includes 144 English publications obtained from December 12, 2021 to February 11, 2022 from the official accounts of Joe Biden (115 publications) – the 46th

President of the United States (18 million subscribers) and Boris Johnson (29 publications) – Prime Minister of Great Britain, leader of the Conservative Party (1.5 million subscribers).

### Methods and techniques

Taking in mind the article objective, the following research methods were used in the work: the method of information analysis – to highlight the main parameters of the description of the genre Instagram, the synthesis method – to highlight the parameters relevant to the description of the genre Instagram in the field of political Internet-communication, the comparison method – to establish the main similarities and differences in the linguistic and multimodal design of publications of political leaders, the method of linguistic description – to describe the linguistic design of Instagram posts in the field of English political communication, the semantic-syntactic method – to obtain a formalized idea of the structure of publications, elements of quantitative calculation – to determine the quantitative ratio of means of implementing publications in the Internet genre Instagram. The *Voyant Tools* program is also used for quantitative analysis.

### Results and discussion

**Publications from the official account of Joe Biden.** The corpus of the studied publications from the account of Joe Biden is represented by 115 messages, which is 80% of all analyzed posts. 69 posts (60%) are comments on the photos posted in the politician's account and 46 posts are comments on the videos (40%).

As it was mentioned above, the study includes the analysis of the linguistic and multimodal levels of publications. According to the analysis, the corpus of Joe Biden's messages includes a total of 4,107 words (including multiple repetition of articles and other functional words) and 1,362 words (excluding multiple repetition of functional words). The most frequently used words include *today* (39), *year* (21), *Americans* (13), *we`re* (13), *America* (12), *folks* (11), *it`s* (11), *build* (10), *country* (10), *meet* (10), *week* (10), *work* (10). As the analysis shows, among the 12 words with the highest frequency of use in Joe Biden's publications, 5 words (42%) are a mention of the country and its citizens (*Americans, America, country, folks, we`re*), which indicates a patriotic character of the posts, promotion of the image of the country in the political arena. The frequent use of the pronoun *we* is aimed at trying to bring the political leader closer to the subscribers, his potential electorate.

As for the use of acronyms, their use cannot be called a characteristic feature of the corpus of publications under study. Thus, the use of the following abbreviations was revealed: *NATO* (*North Atlantic Treaty Organization*) (1), *CEO* (*Chief Executive Officer*) (1), *USICA* (*United States International Communication Agency*) (2), the *COMPETES Act* (*The America Creating Opportunities to Meaningfully Promote Excellence in Technology, Education, and Science Act*) (1), *CDC* (*Centers for Disease Control and Prevention*) (1), *FEMA* (*Federal Emergency Management Agency*) (1), *COVID* (*COronaVirus Disease*) (12). As we can see, only one acronym – COVID (example 1) – was used 12 times in the messages studied, which is associated with the spread of this infection in all countries and the importance of solving this problem.

- *Potus. Folks, you can now order free COVID-19 tests right to your home. Head to COVIDtests.gov to get yours today.*

A distinctive feature of the linguistic design of Joe Biden's official account is the frequent use of pronouns *I* (63), *my* (19), *we* (61), *our* (44) in his posts. The pronouns *I* and *my* emphasize the individuality of the politician, his personal desire to promote the image of his country, his personal

interest in achieving his goals, goals in his work, his career, pursuing a political line, and the pronouns *we* and *our* (example 2) indicate the desire of the politician to get closer to his subscribers, emphasize his openness and accessibility.

- *Potus*. *As I reflect on 2021, I've never been more optimistic about the future of this country. With hope and unity, let us come together and build on our progress in the year ahead.*

Speaking of graphic means, the study showed that their use is not a characteristic feature of the genre Instagram in the field of English political Internet-communication either. So, in the publications of Joe Biden, there was not a single case of the use of hashtags (#), emoticons, and emoji, the use of which is a characteristic feature of the design of digital genres in general. The fact that these graphic means, aimed at conveying the author's emotions, emphatic reinforcement of the utterance, are not used in the posts studied can be explained by the institutional sphere of the genre usage, i.e. the political sphere, where the main function is informing. The @ sign, used to refer to another user, occurs three times in only two publications, which makes up 1.7% of all messages and indicates its nontypical use in the political sphere of Internet-communication.

- *Potus*. *I stopped by the State Floor when @FLOTUS hosted Latino mayors last week to thank a few of them for everything they do.*

In this example, @FLOTUS (*First Lady of the United States Jill Biden*) acts as the subject in the sentence and allows getting to the Instagram homepage of this user, US First Lady Jill Biden.

It is also necessary to note the complete absence of using alpha-syllabic and alphanumeric ways of writing words, multiple use of punctuation marks, multiple repetition of the same letter in a word, which is a characteristic feature of many digital genres and can be explained: firstly, by the sphere the genre use – the sphere of political direction, which is not characterized by the use of the graphic means, the main purpose of which is to convey the emotional coloring of the statement, i.e. the feelings and emotions that the author wants to convey to the addressee, the transfer of emphatic amplification, when the author intends to emphasize the meaning of the entire statement or its part, as well as the imitation of such prosodic phenomena as speech rate, the volume of the voice, and the main task is to inform users, the electorate about the past events and future plans of the political leader; secondly, by the fact that this account is the official page of Joe Biden as a political leader, and not his personal page on Instagram, which explains the following the rules of writing speech; thirdly, this fact can be explained by the influence of the author's personality, although it is impossible to say exactly who creates these publications – the political leader himself, another person or a group of people.

As for the syntactic construction of the sentences, the analysis shows that the sentences are grammatically correct, obeying the grammatical norms of the English language, which is inherent in the institutional sphere as a whole. All sentences are complete, having both the subject and predicate. There are both simple sentences and complex sentences, sentences in the active voice and in the passive. The use of elliptical sentences, the omission of either one or both main members of the sentence, is represented by isolated cases (example 4):

(4) *Potus*. *When I heard my friends @billieeilish and @finneas were in town for a show, I knew I had to invite them over to the White House. Great to see you and your family – and I'm glad you got to meet Commander.*

Multimodal analysis is an emerging field in discourse theory and extends beyond the analysis of verbal language, integrating it with the analysis of other modes such as genre structure, gestures, image and sound (Miri, 2016: 36).

*The structural design of the account (Layout)*, the formal and structural features of which are important identifiers for the digital genre Instagram, is an important parameter that distinguishes it from other genres of Internet-communication.

The user's home page on Instagram contains both elements that are automatically entered by the software and elements that are the result of the activity of the author of the post.

The linguistic and non-linguistic design of any service is largely determined by the nature of communication on the Internet in general and in a specific service in particular. Thus, the main goal of the social service Instagram in the field of political communication is the possibility of individual self-presentation and self-expression, the ability to address a large audience and inform about events in one's personal life, the lives of other people, one's country and the world as a whole, which is realized mainly through the publication of photos, videos, and comments to them in the genre under study.

Thus, the linguistic design of Instagram, which primarily includes photos and videos, as well as text comments, is the means that ensures the effective exchange of information and the presentation of knowledge. Taking into account the specifics of communication in the network (the influence of technology, hypertext form of information presentation, etc.), the importance of using non-verbal components (iconic elements, program elements, graphic elements, color background of the page), which contribute to the impact on the psychophysical state of communicants, establishment of the contact between users and thus increase the success of communication, comes to the fore.

The main headings that make up the home page of Instagram users are mainly various navigation links, examples of which are shown in Fig. 1:



*Fig. 1. Joe Biden's Instagram home page (made from a personal computer).*

- a link that allows getting to the page where publication feed, photos and videos of the users whose materials you are subscribed to receive, is located. These materials are updated in real time and include the materials of these users, author's comments on them, comments of other users;
- search engine of users or photos you are interested in;
- a link to the page where the most interesting and currently popular publications of various users are posted;
- user avatar (photo or abstract picture);
- personal information about the user;
- a navigation link to the page where the users subscribed to receive your publications are presented;
- your subscriptions;
- a link to the page where information about your feed – your new subscribers, new comments, etc. is presented.



However, it should be mentioned that the genre structure directly depends on the constant development of information technologies, as well as on the device from which they enter it, for example, from iPhone or Android smartphones, from a tablet or a personal computer, etc. (see Fig. 1 and 2).



Fig. 2. Joe Biden's Instagram home page (taken from a smartphone).

Thus, we can see that the type of device affects the order of headings placement, the horizontal or vertical format of the page. Also, the device used can affect the location of the text comment in relation to the video or photo (Fig. 3 and 4).



Fig. 3. Joe Biden's Instagram post (made from a personal computer).



Fig. 4. Instagram post by Joe Biden (made from a smartphone).

So in Fig. 3 the page has a horizontal format and the text comment is located to the right of the photo, while in Fig. 4 the page is vertical and the comment is located below the photo.

Thus, the description of the structural design of the genre Instagram directly depends on the technological factor and the device from which the account is entered, which presents some difficulties for the analysis.

As it is mentioned above, 46 comments in Joe Biden's publications are accompanied by videos, which is 40% of the entire corpus of publications studied, and 69 text messages are accompanied by photographs – 60%.

The analysis of video reports reveals that 44 videos (96% of the entire corpus of video reports from Joe Biden's official account) are devoted to the direct activities of the US political leader, his public activities – speeches to the audience, meetings with political leaders of other countries, meetings with voters, etc. and only 2 videos (4%) are dedicated to the politician's family.

As for the analysis of the photos from Joe Biden's account, 60 images (90%) are again devoted to the political activities of the US leader and 9 photos (10%) are devoted to his family life. Thus, one can note the prevalence (96% and 90%) of political topics in the publication of Joe Biden, which is primarily due to the official status of the Instagram account and the scope of its use.

The color background of the photos of this account is of great interest. The background color of about 42% of the photos is blue and its shades. As we know, blue is one of the most popular colors in the color palette.

In 2018, Marketo Engage, Adobe's marketing department, researched the top 100 popular brands and made a conclusion that blue is the most used color in, for example, branding and logo design (Bem, 2021).

As a political symbol, blue is used mainly in the design of state flags and coats of arms, and also, in some cases, as a symbol of peace on political posters. The blue color and its shades, unlike most other colors, lack duality and ambivalence, their meaning is stable, regardless of the fullness and purity (Babaytsev, 2007 : 59). Thus, by using blue as the background for almost half of the photos on the official account, Joe Biden and his team aim to demonstrate the reliability, responsibility and safety of their policies – qualities mainly associated with this color.

***Publications from the official account of Boris Johnson.*** The corpus of the researched publications from the account of Boris Johnson is represented by 29 posts, which is 20% of all analyzed posts, of which 17 posts (59%) are comments on the photos and 12 posts (41%) are comments on the videos.

As the analysis shows, the corpus of Boris Johnson's messages is represented by 1,713 words (including repetition of functional words) and 707 words (excluding repetition of functional words). The most frequently used words include *people* (14), *boosted* (11), *Christmas* (9), *country* (8), *thank* (7), *we`re* (6), *NHS* (5), *situation* (5), *year* (5), *today* (5), *means* (5), *forward* (5). As the analysis shows, among the 12 words with the highest frequency of use in Boris Johnson's publication, 3 words are related to the UK and its people (*people*, *country*, *we`re*), emphasizing the author's patriotic attitude towards his country, his unity with the people. Two words – *boosted* and *NHS* (*the National Health Service*) are related to the healthcare sector, which is explained by the current situation in the world with the spread of the virus. The use of the pronoun *we* (*we`re*), which is part of this group of words, just like in the publications of Joe Biden, indicates the intention of the author to demonstrate unity with his people.

Some acronyms are noted in Boris Johnson's posts: *UK* (*the United Kingdom*) (3), *NHS* (*the National Health Service*) (3), *COVID* (*COronaVirus Disease*) (2), *NATO* (*North Atlantic Treaty Organization*) (1), *EU* (*English European Union*) (1). As you can see, among the acronyms with the highest frequency of use there is the name of the country, as well as two acronyms related to the field of health (example 4), which is due to the importance of this problem at the moment.

• *Borisjohnsonuk. Whether it's recruiting 50,000 extra nurses, building 48 new hospitals or delivering a record-breaking increase in funding, this government has never been shy about its support for the NHS. We're taking action to support the NHS and deal with the Covid backlogs.*

Boris Johnson's official account also features a high frequency of the use of personal pronouns – *I* (20), *my* (3), *we* (25), *we're* (6), *our* (6), *you* (19), *your* (8) (example 5), which also indicates both the personal attitude of the political leader to the solution of the problems facing the country and the people, and his inseparability from his people.

• *Borisjohnsonuk. This morning I visited Oak Wood School in my constituency to see how students have been settling into the new term. Teachers and staff across the country have been doing an outstanding job throughout the pandemic to keep our children learning.*

The uncharacteristic nature of the use of graphic means in the genre Instagram in the field of English political Internet-communication is also confirmed by the publications of Boris Johnson, although, unlike the publications of Joe Biden, the frequency of their use is undoubtedly higher.

So, unlike the publications of Joe Biden, where there was not a single case of the use of thematic words marked with a hashtag (#), in the messages of Boris Johnson there are two cases of their use (*#ChildrensMentalHealth*), which makes it possible to get to this page on Instagram.

Besides, unlike the publications of Joe Biden, the messages of the British Prime Minister noted the use of 6 cases of emoji in 3 publications, which is 10% of all messages. Two of them represent the flag of Ukraine and are used in the messages dedicated to the meeting of the Prime Minister of Great Britain with the President of Ukraine V. Zelensky and 4 emoji represent the flag of Great Britain. The use of emoji in general is not typical for the political sphere of communication, however, their use is an element of a linguistic game, it draws attention to the subject of the publication, and introduces a trace of emotionality into the message.

Among the graphic elements of functional significance, Boris Johnson's messages also noted the use of the @ sign (*@NATO*, *@simonyte.ingrida*, *@dralexgeorge*, *@\_place2be*), which makes up about 14% of the entire corpus of publications of the British Prime Minister. This sign is used to mention another user and allows getting to his page on Instagram (example 6).

(6) *Borisjohnsonuk. It was a pleasure to meet Prime Minister @simonyte.ingrida of Lithuania today.*

Cases of using such graphic means as alpha-syllabic and alpha-numeric ways of writing words, multiple use of punctuation marks, multiple repetition of the same letter in a word, which is typical for digital genres, are also not found in the publications of the Prime Minister of Great Britain, i.e. the style of the messages is more subject to the rules of written speech. The only case of using graphic means in the corpus of the publications of the political leader is capitalization of the words *MASSIVE*, *HUGE* used in one message (example 7), which is about 3.5% of the entire corpus of the messages.

(7) *Borisjohnsonuk. I want to say a MASSIVE thank you to the 25 million people who have come forward for their booster. Nearly three quarters of a million people got boosted yesterday alone. A HUGE national effort. Let's keep going. Don't delay. If you haven't already – Get Boosted Now.*

Writing words using capital letters is an important graphic means that imitates some prosodic phenomena, such as, a raised tone, the desire to emphasize the most important information. Not being able to use intonation, stress and other non-verbal means of communication in the genre Instagram, using this technique, the author focuses the user's attention on one or another unit of the statement, marking it out graphically from the rest of the text and thus creating emphatic amplification.

The analysis of the syntactic component of the sentences shows that the structure of the

sentences is also subject to the rules of the English language, as well as the sentences of Joe Biden's publications, which is inherent in the institutional sphere as a whole. The only exceptions are two cases of using elliptical sentences (example 8).

(8) *Borisjohnsonuk. Looking forward to meeting fellow @NATO leaders today in Brussels and Warsaw...*

As for the genre visualization (*Image*), 12 out of 29 comments in Boris Johnson's publications are accompanied by video, which is 41% of the entire corpus of publications studied and 17 messages are accompanied by photographs, which is 59%.

As the research shows, both videos and photos from the account of the Prime Minister of Great Britain are monothematic, i.e. they are completely (100%) devoted directly to the public and political activities of Boris Johnson – his speeches to journalists, meetings with other political figures and voters, etc. Unlike videos and photographs of Joe Biden, Boris Johnson has no publications with images of his family members.

As for the color background of the photographs of the political leader of Great Britain, the prevalence of no color or colors was revealed.

## Conclusions

The study shows that the number of publications by the political leaders of the United States and Great Britain on Instagram for the same period of time is different – 115 and 29, respectively, which indicates different attitudes of the politicians and their teams to the use of this service in their political purposes.

The structure of the genre depends on the development of information technology, as well as on the type of the device from which it is entered, which affects the order of placement of headings, the horizontal or vertical format of the page, as well as the position of a text comment in relation to a video or photo. The user's home page on Instagram contains both elements that are automatically entered by the software and elements that are the result of the activity of the post author.

The analysis of the linguistic design of the publications shows that among the 12 words with the highest frequency of use, both political leaders have the words *country*, *we're*, *today*, *year*, which indicates the patriotic nature of most messages, the primacy of their country and its problems for each political figure, as well as an attempt to bring Joe Biden and Boris Johnson closer to their subscribers and potential electorate.

Both political leaders use acronyms – 7 acronyms with a total of 19 in Joe Biden's posts and 5 with a total of 10 in Boris Johnson's publications. Two acronyms found in the publications of both politicians are *NATO* and *COVID*, which indicates the priority role of this organization in both countries and the importance of the problem with the spread of coronavirus in the world at present.

The distinctive feature of the linguistic design of the accounts is the use of personal pronouns by Joe Biden and Boris Johnson – *I* (63 and 20, respectively), *my* (19 and 3, respectively), *we* (61 and 25, respectively), *our* (44 and 6, respectively), which emphasizes both the individuality of the politicians, their personal desire to promote their image and the image of their country, and their desire to get closer to their subscribers, emphasizing their openness and inseparability from the people.

Both politicians do not use emoticons, alpha-syllabic and alphanumeric ways of writing words, multiple punctuation marks, multiple repetition of the same letter in a word, which indicates that the use of graphic means, the main purpose of which is to convey the author's emotional mood, the desire to emphasize some information, to introduce some elements of the linguistic game into his publications, is uncharacteristic both for the institutional sphere of communication in general, and for the accounts of these political leaders in particular. The only graphic means found in the



posts of Boris Johnson is the writing of words (2) in capital letters. It is used to simulate a raised tone, and to emphasize important information.

Concerning the use of graphic means that have functional value, two cases of using thematic words marked with a hashtag (#) are found in the messages published by Boris Johnson while Joe Biden's posts doesn't have any use of hashtags.

The @ sign, used to refer to another user, appears only 3 times in the posts by Joe Biden and 4 times in the posts by Boris Johnson. In addition, in Boris Johnson's posts, 6 cases of using emoji, representing the flags of Great Britain and Ukraine, were found. The purpose of using emoji is to add an element of emotionality to the publication, to draw attention to the theme of the post and add an element of the linguistic game.

In general, we can mention that most graphic means found in the publications are used in the posts of Boris Johnson, but their number is also episodic suggesting that it is nontypical to use them in the publications of the political leaders of the USA and UK in the genre Instagram, which can be explained by the institutional sphere of the genre.

Speaking about the syntactic construction of sentences, the analysis shows that the sentences are grammatically correct, following the grammatical norms of the English language. All sentences are complete, having both the subject and predicate, there are both simple sentences and complex sentences, sentences in the active voice and in the passive. The only exception is the occasional use of elliptical sentences by both politicians, giving the publication a touch of spoken language.

The comments in the publications of Joe Biden and Boris Johnson are accompanied by videos and photographs. Videos make up about 40%, and photos make up about 60% of the posts of both politicians.

As for the content, there are some differences. If Joe Biden has 96% of all video reports and 90% of photos are devoted to the direct activities of the US political leader, his public activities, and 4% and 10%, respectively, are devoted to the politician's family, then 100% of both videos and photos from Boris Johnson's account are monothematic, reports about the family are completely absent, which can be explained by the influence of the linguistic personality of the author and his team on the choice of content of publications.

The results of the analysis of the color design of the photographs also differ. If the color background of about 42% of Joe Biden's photographs is blue, which many associate with reliability, responsibility and security, then the photos in the account of the British leader are not characterized by the prevalence of any color which can also be explained by the linguistic personality of the authors.

In general the results obtained testifies that both verbal and nonverbal constituencies of instagramming present inseparable parts of this genre. It is possible to speak about the hybridization of digital genre as an inseparable feature.

One can state that instagramming might be considered as a sort of container of multiple texts, combining video, audio and picture semiotic systems together.

Additionally instagramming is rendered as a subgenre providing communicative space for various genres of political communication on the Net.

One can argue that social media genre research requires the combination of linguistic and paralinguistic methods of analysis that provides the methodological base for linguistics 2.0 - a new approach in linguistic and communication studies of the 21st century.

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### **Візуалізація цифрових жанрів: інстаграмінг в англійській політичній комунікації**

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### **Анотація**

У статті розповідається про появу нового цифрового гібридного жанру – інстаграмінг.

**Метою дослідження** є аналіз дизайну жанру інстаграмінг на текстовому рівні та визначення основних лінгвістичних та паралінгвістичних особливостей жанрового дизайну у сфері англійської політичної інтернет-комунікації.

**Методи й методика дослідження.** Матеріал дослідження включає 144 англійські публікації, отримані з офіційних акаунтів Джо Байдена й Бориса Джонсона. У дослідженні використовуються якісні та кількісні методи, а саме: методи аналізу інформації, синтезу, порівняння, лінгвістичного опису, контент-аналізу, семантико-синтаксичний метод. Для аналізу даних було використано програму Voyant Tools. Контент-аналіз публікацій політичних лідерів США та Великобританії в мережі «Інстаграм» показує різницю в кількості їхніх дописів, що свідчить про різне ставлення політиків та їхніх команд до використання соціальної мережі для досягнення своїх політичних цілей. Структура жанру залежить від розвитку інформаційних технологій, а також від типу пристрою, до якого вона введена і який впливає на порядок розміщення заголовків, формат сторінки, а також положення текстового коментаря щодо відео чи фотографії.

**Результати й обговорення.** Отримані результати свідчать, що як вербальна, так і невербальна складові інстаграмінгу є невід'ємними частинами цього жанру. Про гібридизацію цифрового жанру можна говорити як про невід'ємну рису.

**Висновки.** Можна стверджувати, що інстаграмінг можна розглядати як свого роду

контейнер із множинними текстами, що поєднує відео, аудіо та графічні семіотичні системи разом. Крім того, інстаграмінг розглядається як піджанр, що забезпечує комунікативний простір для різних жанрів політичної комунікації в мережі. Можна стверджувати, що дослідження жанру соціальних медіа вимагає поєднання лінгвістичних та паралінгвістичних методів аналізу, що створює методологічну базу для лінгвістики 2.0 – нового підходу в лінгвістичних та комунікаційних дослідженнях XXI століття.

**Ключові слова:** цифровий жанр, жанр 2.0, мережа «Інстаграм», інстаграмінг, соціальні мережі, візуалізація, англомовна політика.

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