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Genological stratification of diplomatic discourse on social network X (based on the material of the countries of the Romance and Germanic language areas)

Olga Ponomarenko*

Taras Shevchenko National University of Kyiv
01033, 60 Volodymyrska Str., Kyiv, Ukraine

Iryna Smushchynska

Taras Shevchenko National University of Kyiv
01033, 60 Volodymyrska Str., Kyiv, Ukraine

Olena Popivniak

Taras Shevchenko National University of Kyiv
01033, 60 Volodymyrska Str., Kyiv, Ukraine

Olena Tyshchenko

Taras Shevchenko National University of Kyiv
01033, 60 Volodymyrska Str., Kyiv, Ukraine

Valentyna Kovalchuk

National Pedagogical Dragomanov University
01601, 9 Pyrohov Str., Kyiv, Ukraine

Abstract

Relevance. The rapid advancement in technology has profoundly impacted various aspects of human life, including communication. The advent of the internet and microblogs like X has revolutionized not only personal and professional interactions but also diplomatic discourse. This evolution presents new avenues for philological research, particularly in the domain of communicative linguistics.

Purpose. The purpose of this article is to determine, describe and make an attempt to predict the levels and structure of genres of diplomatic discourse in the coming decades using examples of its manifestations on X in the best traditions of classical linguistics schools and considering the achievements of new research areas in linguistics.

Methodology. The analysis utilises a comprehensive review of existing literature on discourse theory and internet communication genres. It incorporates a detailed examination of X's role in modern diplomatic interactions to propose a new stratification matrix for genres termed twiplomatics.

Results. The article highlights the genres of tweeting as the implementation of diplomatic discourse within the framework of virtual (internet) communication on the example of the social network (microblog) X. A contribution is made to the development of the theory of genological theory, in particular, the genre of virtual communication. A hierarchical stratification of speech genres for twiplomatics is offered.

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*Corresponding author



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Conclusions. The findings contribute significantly to the field of discourse genology by providing a structured genre classification system for diplomatic discourse on X. This research not only enriches our understanding of digital communication dynamics but also sets a foundation for future studies in virtual communication genres, potentially guiding the development of more effective digital diplomatic strategies.

Keywords: tweet; genre; virtual communication; communicative linguistics; microblog.

Introduction

Objective circumstances have opened the field for linguistic research on hitherto unexplored material – the functioning of the diplomatic discourse of the countries of the Romance and Germanic language areas in microblogs and social networks (X, Facebook, Instagram, YouTube), the Internet as a whole. Linguists have the opportunity to carry out their professional analysis within the framework of various approaches, refine existing or develop new theories, keeping pace with the rapid changes in the communicative environment in general and the palette of discourses. Historical and communicative linguistics are unanimous in the fact that the origins of discourse research can be traced back to ancient times, dating back to the documented heritage of Plato and Aristotle. Although it is advisable to count down and date of discursive studies in their modern perception starting from the twentieth century [1]. Now, once again, the updated palette of communication tools, which we owe a lot to the Internet, new tasks in the field of finding effective strategies and tactics. Thus, there is a need to explore virtual communication, which, in turn, is increasingly diversifying, building up the range of communication platforms and diversifying their tools.

Today, there are two social networks – X and Facebook, which compete with each other in popularity and the number of users. Both networks (microblogs) are also used by career diplomats for professional purposes. This time, the article will focus on X, as the gradual increase in its use – including the implementation of diplomatic discourse – has allowed us to make new generalisations. In passing, we should pay tribute to our colleagues who at various times put/add their "brick" to building productive theories, each of which inspired followers to continue their research. And up to this day. Thus, to understand the essence, meaning and leading trends in the study of communication in general, we consider it appropriate to rely on the conclusions of the theory of communication. Instead, the interpretation of the discourse as a whole is understood as it is explained in the work of K.S. Serazhym [2]. Other issues touched upon here were partially investigated by our peer colleagues. For instance, K. Kusko [3] in the series of her papers analysed several aspects of the phenomenon of the diplomatic discourse on the material of different languages. Linguistically relative and valuable research of the computer-mediated communication was carried out by L.Yu. Shchipitsina [4].

As far as the phenomenon of internet communication in the context of speech interactions in the vastness of social networks and (micro) blogs is concerned, we should recall the works of Chr. Jönsson & M. Hall [5], D. Crystal [6], O.O. Selivanova [7], I.P. Oleksenko [8]. Their predecessors also studied the speech genres of the worldwide web, I.P. Oleksenko [8], in particular, noted that "in accordance with the current socio-political

situation, the relevant issue is the definition of genres that function in Internet discourse, since the virtual network becomes a dynamic organism of social communication, a key source of information. A relevant and promising task of modern linguistic science is the need to structure the speech genres of the internet network." Detailed works in this area of research belong to D. Crystal [6] "Language and the Internet" and K. Crowston "Internet Genres" [9], which contains theses about the branching of systems and types of genres, and the impossibility of creating a statistical typology conditioned upon their conceptual dynamics. The implementation of virtual diplomatic discourse, electronic, digital, virtual, internet diplomacy, e-diplomacy, was considered in their works by L.G. Vikulova *et al.* [10].

X and tweeting from the standpoint of linguistics was considered by E.I. Goroshko & T.L. Polyakova [11], O.V. Ponomarenko [12], while A.A. Torrealba [13] analysed X-diplomacy as the functioning of diplomatic discourse in the social network X. The concept of genres outside of which there is not a single utterance, and, consequently, communication, is perhaps the most complex, controversial and unambiguously still unresolved, despite the presence of numerous scientific studies devoted to it by M. Bakhtin [14], V.V. Dementyev [15]. All hopes are pinned on philologists whose scientific interest lies within the framework of a young discipline – genology (genre studies), within which, for example, three approaches to the study of genres have already been developed [4] and a seven-component basic model of genre [16]. Consequently, the review of research covered a number of previously unresolved parts of the overall problem. Among them is the lack of stratification of modern diplomatic discourse, in particular, its implementation on X, which is completely unexplored. Therefore, this article is devoted to the genological stratification of the diplomatic discourse of the countries of the Romance (Italian, Spanish (including Argentine), French) and Germanic (English) language areas.

The purpose of this article is to determine, describe and make an attempt to predict the levels and structure of genres of diplomatic discourse in the coming decades using examples of its manifestations on X in the best traditions of classical linguistics schools and considering the achievements of new research areas in linguistics. Therefore, to contribute to the development of theories of discourse, genology, genres, Stylistics, communication on the Internet, to offer *own* a stratification matrix of genres for twiplomatics.

The main manifestations of diplomatic discourse in the information content of X

Without claiming to be absolutely true, we suggest a new stratification of genres of diplomatic discourse, implemented by means of the social network (microblog) X [12]. At the same time, we immediately express a reservation that the proposed matrix is reliable,

comprehensive; it fully reflects the communication of professional diplomats of the countries of the Romance and Germanic language areas with homologues and a wide, active or passive audience on X as of the end of the 20s of the XXI century. The need for this clarification is justified by the extremely rapid development of technical (electronic) means, integrating globalisation processes and, to a certain extent, the unexpected scale and "jumps" of evolution. Therefore, now among all possible functions, sections, categories of the X Network (profile/home page, topics, lists, moments, trends, main feed, tweets (standard, direct), tweets and responses (replies), retweets, media files (audio and video content), quotes (citations), preferences (bookmarks, favourites), impressions, media views, notifications), those that are significant for the

communication process of diplomats and relevant linguistic research are reduced to the following:

- tweet (standard and direct);
- tweet response (reply);
- retweet;
- quote (citation);
- moment(s);
- main feed (sometimes identified with a profile, in the sense of a set of tweets on the main page of a particular user, available after selecting the "Read Main Feed" option).

They are the ones that make up the material for the suggested classification (Table 1).

Table 1. Genological stratification of diplomatic discourse on X

The main stratum of the genological hierarchy of virtual communication (X)	Item/category in virtual communication (X)	Variants of correspondences in other linguistic classifications, theories, and terminosystems of real communication	Transitional stratum of the genological hierarchy of virtual communication (X)	Item/category in virtual communication (X)
hypergenre	profile* (home page), home feed* (overall), moment(s)	discourse	genroid	retweet, tweet response (reply), quote
genre	tweet (standard)	utterance, message, text, sentence, remark		
subgenre	tweet (direct)	confidential information: utterances, messages, text, sentences, remarks (of a personal nature)		

Note: * – cannot be considered a unit of utterance or a single utterance.

The textbook theory of speech genres has become the basis and justification for the stratification of communicatively significant genres used in modern diplomatic discourse, which has just been outlined schematically by M.M. Bakhtin [14]. We are impressed by the thesis postulated by the scientist, according to which "each individual utterance, of course, is individual, but each field of language use develops its own relatively stable types of such utterances, which we call speech genres." Logical reformulation of the thought of a well-known linguist forms a definition, according to which a speech genre is a stable type of individual statements inherent in a certain area of language use (discourse). In this case, the statement, again following the logic of M.M. Bakhtin [14], is perceived as a unit of speech communication ("exchange of thoughts" in various branches of human life) with clear boundaries, which are determined mainly, but not exclusively, by changes in the subjects of speech (communication), which is expressed by the speaker's willingness to provide a place for the expected possible reaction of the recipient, and the recipient's ability to tacit or active (in the form of a response) reaction as a sign of understanding the speaker or to act in response based on this understanding. At the same time, the suggestion to differentiate primary (simple) and secondary (complex, compound, high-level structural organization formed by primary) genres also seems appropriate. We believe that for the purposes of linguistic

research of the latest genres that have emerged in the context of virtual communication, in particular, for the diplomatic discourse of X, all these definitions are appropriate and sufficient. Thus, we can legitimately use them to develop our own classification of genres of communicative implementation of twiplomatics.

When identifying virtual communication genres in practice we should also consider ideas B.M. Gasparov [17], which offered to configure speech genres, regardless of their content. This thesis is very relevant for the development of the genological palette of (Micro)blogs, X, in particular, since each tweet is, according to its essence, the idea of the creators of the social network, the answer to the question "What is happening?". In other words, each tweet-"statement" is a piece of information that the communicant plans to share with the world, or to which he wants to respond. Thus, tweets, retweets, and replies are potentially endless and innumerable "portions" of thematically unpredictable information and reactions to them. Therefore, the lack of reference to the content criterion when trying to classify the speech genres of X seems rather a necessity dictated by the specific features of a particular communication environment. At the same time, the criteria for the structural type of message in the form of tweets, the authors' communicative goal, and their role and functions in the communication process come to the fore. The suggestion of A. Vezhbitska [18] is in unison with the

thesis just expressed, which uses a sequence of simple sentences as the basis of the speech genre. And this, in turn, allows classifying units of different volumes. The logical chain of definitions also complements the definition of S.V. Hayda [19], in the understanding of who the speech genre is a socially conventionalised way of speech communication, a sample of text organisation (in this case, hypertext, which is a 140/280-character message on X). The linguist gave the basis for classifying moment(s) as a (hyper)genre, postulating that this can also qualify a set of texts in which a certain sample is updated, implemented.

Signs of hypergenre, subgenre, and genre in X content

In addition to the basic concept of "genre", modern genology also uses the terms "hypergenre", "subgenre" ("genre variety/form"), "genroid". To determine the hypergenre, we tend to refer to the definitions of linguists A.V. Dedukhno & N.M. Sizonenko [20], V.V. Dementyev & K.F. Sedov [21]. The quintessence of their visions can be formulated as follows: hypergenre is a genre macro-formation with a socio-communicative binding that combines several genres (lower levels/strata or genroids). In twiplomatic discursive practices, the most striking example of hypergenre is the moment(s). The social network (microblog) service of the same name, X, automatically generates and offers a selection of the most relevant, interesting stories to the requests and range of interests of users, available after clicking on their full versions at the corresponding link – (hyper)link [22-25]. Simultaneously, there are currently three options on the X site (microblog) to create and send other users their own "moments". In linguo-communicative perception, X is a "moment" compared to a composition, slide collection, collage, or "pot-pourri". This is a harmonious combination or just a mix, a hodgepodge of text (standard tweets) and media (audio-video content) messages, which can optionally be accompanied by descriptions and comments of the author, often related to a common topic (related topics), combined under a single title and Avatar/logo-symbol (cover image); located on a common background [26-28].

The moment, despite its multicomponent and multi-aspect nature, remains one complex, integral and complete unit (utterance, according to the term system by M.M. Bakhtin [14]) in a stream of communication interactions on X. A moment cannot be sent, say, partially, until the author has completed its creation. Thus, the action and fact of "sending" the moment by clicking the "post/publish" option correlates with the change in speech subjects in the above-mentioned theory of M.M. Bakhtin [14]. In both cases, this indicates, on the one hand, the speaker's willingness to provide a place for the recipient's reaction (which is also not mandatory or compulsory), and, on the other, opens up the possibility for the recipient to have a silent (passive surveillance or ignoring) or active (in the form of a response) reaction to what they read or saw/heard. Hyperjans in form and structure can also be considered a profile, that is, the main/home page of any individual (individual diplomat) or collective (embassy, consulate, Ministry of Foreign Affairs, State Department), user and the main feed, that is, a retro-chronological set of all messages available on the user's main page. The

creators of the microblog provided that the stream of messages visible in the main feed includes all tweets of the user himself and tweets of those X users whose profiles were subscribed to by a particular user [29-31].

At the same time, the optional presence of (hyper)links in messages of any hypergenre (as well as just a genre, subgenre or genre) allows, at the recipient's choice, learning more or less information, react or not, go to profiles, main pages, read moments or individual tweets of many other users. "Travelling" through the expanses of X and the Internet in general, the user gets acquainted with various forms, genres, styles, channels and means of informing, diversifying their communication arsenal. Such specific features of communication on X not only develop the skills of effective perception and skilful communication on the scale of hypergenre, but also leave room for virtual linguo-creativistics [32; 33]. Even the most progressive utent of virtual computer-mediated communication, however, tends to search for familiar models and genres in the new communication space. By touring this path, twiplomat creates genre units, and any clearly defined and relatively formed type of tweet results in subgenres, multiplying the palette of modern genological means of communication [34]. Following K.F. Sedov [35] by "sub-genre" we mean a genre form, a single utterance. According to observations, in relation to the diplomatic discourse of X communication, it is advisable to define a subgenre as a type of the main genre (i.e., tweet), with a recognisable invariant set of features of the main (standard genre, but with narrowed or limited functionality).

In fact, this refers to a direct tweet, which in form or content is no different from all other tweets. The only discrepancy is the addressability: not for the general public, but personally, privately, confidentially. Consequently, the analysed type of message in non-virtual communication is correlated with a personal note, private letter, secret correspondence (including documents with restrictive labels "top secret", "secret", "personal") [36-38]. Instead, by definition, a genre is a transitional form that belongs to the inter-genre discursive space [21]. Now it seems logical to classify such types of interactions as retweets, tweets (replies), and quotes as genre units. All of them are used by twiplomats. The rationale for the postulated thesis is that:

- a retweet is, ideally, but not always, an exact copy of a favourite or simply selected tweet, the author of which is not the utent himself, who sends this statement of message or information to his own followers. It is worth noting that retweets can be (partially) modified and/or accompanied by comments from the person who forwarded them [39];

- a tweet response (reply) is presumed to be created as a formally and structurally perfect statement. However, such a response will never gain sufficient autonomy, since, already in name, it is intended to function only as "number two" – a reaction to a tweet stimulus, a message about some events in diplomatic life;

- quote/citation is a literal verbatim transmission of the author's wording. A quote expressed in text or multimedia can be incorporated into the text of the tweet of the person sending it, or it can be quoted as a separate tweet [40; 41]. In the second case, comments and explanations of what attracted the quote may precede or be contained after it.

The subject matter, content, form, and presence of (hyper)links brings the analysed genre closer, in each case, to one of the three distinct genre strata of diplomatic discourse that functions on X [42]. Hierarchy and stratification are important for understanding the structure of any phenomenon or process, choosing the right tools, strategies, and so on. The most generalised perception of the term "stratification" in the "Large explanatory dictionary of the modern Ukrainian language" [43] meets the needs of research. Thus, we perceive stratification as placement in layers; as a structure. At the same time, the Anglicism of "strata", that is, "layer, level" – a part of something that is homogeneous in some way. The description of connections and dependencies between the components of any phenomenon, and the phenomenon itself to others, close or unrelated, clarifies the structure of the subject of research, simplifies the perception of the phenomenon itself and determines its place in the general model. Therefore, the selection of three strata of the genre palette for modern diplomatic discourse, which is implemented on X, is another building block for the development of modern genre theory.

Conclusions

One of the remarkable characteristic features of modern globalised society is its ability to vary – to change and diversify in the course of its evolution. Such changes are large-scale and end-to-end; they are inherent in all spheres of human life and manifest themselves at all levels. Regarding communication, there is a variation in the result in the emergence of new means, methods, techniques, tactics and strategies, neologisms, changes – often in the direction of simplification – at the level of phonetics and grammar. At the same time, new types of discourses are

emerging, and two worlds of communication are actively developing: real and virtual. The latter actively develops its own concepts, produces new genres, among which tweeting stands out. Within its framework, it seems logical to distinguish three linguistically significant main genre strata: hypergenre (moment/s), genre (tweet standard) and subgenre (tweet personal/personal). Transitional and intermediate communication forms are currently classified as genre units (tweet response and retweet).

Presumably, in the coming decades, the design of X genres will be structurally and formally normalised to the general public. At a minimum, this process will be provided by the developers and administrators of the social network X themselves, automatically configuring the microblog algorithm for proper filtering. This will affect the form and content of informative messages published by both diplomats and, in the mirror, retweets of such publications. Obviously, there will be a branching of the main genre of "tweet" into subgenres. As a result, the hypergenre "moment(s)" is being diversified by genre and content. Further development of network communication and observation of philologists and linguists on this process will allow developing a detailed theory of virtual genre studies, in particular, the conclusion of a nomenclature term system; clarification, modification, concretisation (by expanding or narrowing) of the suggested genological stratification of the diplomatic discourse of X.

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Conflict of Interest

None.

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Генологічна стратифікація дипломатичного дискурсу в соціальній мережі X (на матеріалі країн романського та германського мовних ареалів)

Ольга Пономаренко

Київський національний університет імені Тараса Шевченка
01033, вул. Володимирська, 60, м. Київ, Україна

Ірина Смуциньська

Київський національний університет імені Тараса Шевченка
01033, вул. Володимирська, 60, м. Київ, Україна

Олена Попівняк

Київський національний університет імені Тараса Шевченка
01033, вул. Володимирська, 60, м. Київ, Україна

Олена Тищенко

Київський національний університет імені Тараса Шевченка
01033, вул. Володимирська, 60, м. Київ, Україна

Валентина Ковальчук

Національний педагогічний університет імені М.П. Драгоманова
01601, вул. Пирогова, 9, м. Київ, Україна

Анотація

Актуальність. Стрімкий розвиток технологій глибоко вплинув на різні аспекти людського життя, в тому числі й на комунікацію. Поява Інтернету та мікроблогів на кшталт X зробила революцію не лише в особистій та професійній взаємодії, але й у дипломатичному дискурсі. Ця еволюція відкриває нові шляхи для філологічних досліджень, особливо в галузі комунікативної лінгвістики.

Мета. Мета цієї статті – визначити, описати та зробити спробу спрогнозувати рівні та структуру жанрів дипломатичного дискурсу на найближчі десятиліття на прикладах його проявів у X в кращих традиціях класичних лінгвістичних шкіл та з урахуванням досягнень нових дослідницьких напрямів у лінгвістиці.

Методологія. Аналіз ґрунтується на всебічному огляді наявної літератури з теорії дискурсу та жанрів інтернет-комунікації. Він включає детальне вивчення ролі X в сучасній дипломатичній взаємодії, щоб запропонувати нову стратифікаційну матрицю для жанрів, які називають твіпломатікою.

Результати. У статті висвітлюються жанри твітів як реалізація дипломатичного дискурсу в рамках віртуальної (інтернет) комунікації на прикладі соціальної мережі (мікроблогу) Twitter. Зроблено внесок у розвиток генологічної теорії, зокрема, жанрів віртуальної комунікації. Запропоновано ієрархічну стратифікацію мовленнєвих жанрів для твітера.

Висновки. Отримані результати роблять значний внесок у сферу генології дискурсу, надаючи структуровану систему жанрової класифікації дипломатичного дискурсу в X. Це дослідження не лише збагачує наше розуміння динаміки цифрової комунікації, але й закладає основу для майбутніх досліджень жанрів віртуальної комунікації, потенційно спрямовуючи розвиток більш ефективних цифрових дипломатичних стратегій.

Ключові слова: твіт; жанр; віртуальна комунікація; комунікативна лінгвістика; мікроблог.