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# **Genological Stratification of Diplomatic Discourse on Twitter: Based on the Material of the Countries of the Romance and Germanic Language Areas**

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**Abstract**---Scientific and technological progress with all its achievements has affected various spheres of human life. Philological disciplines, including communicative linguistics, are no exception. The means of communication have changed significantly in recent decades. No one is surprised by computer-mediated interactions, the internet has become available, and it is not difficult for many people to use personal electronic gadgets. These new developments have affected both the sphere of personal communication, including business, work, and professional relationships. All this is also relevant for diplomatic discourse, the evolutionary leap of which has taken place literally in half a century: from isolation and going beyond political discourse to the level of independent development to its current functioning with the active use of the entire palette of communication tools, methods, and techniques, including Internet resources, in particular, microblogs. 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 Twitter in the best traditions

of classical linguistics schools and considering the achievements of new research areas in linguistics.

**Keywords**---communicative linguistics, genre, microblog, tweet, virtual communication.

## 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 (Twitter, 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 ([Aimukhambet et al., 2017](#)). Although it is advisable to count down and date of discursive studies in their modern perception starting from the twentieth century ([Batsevich, 2014](#)). 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 ([Jacob et al., 2004](#); [Pobegaylov et al., 2016](#); [Widhiasthini, 2020](#)).

Today, there are two social networks – Twitter 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 Twitter, as the gradual increase in its use – including the implementation of diplomatic discourse – has allowed us to make new generalizations. 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 [Serazhym \(2003\)](#). Other issues touched upon here were partially investigated by our peer colleagues. For instance, [Kusko \(2001\)](#), 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 computer-mediated communication was carried out by [Shchipitsina \(2015\)](#).

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 [Jönsson & Hall \(2003\)](#); [Crystal \(2002\)](#); [Selivanova, \(2006\)](#); [Oleksenko \(2015\)](#). Their predecessors also studied the speech genres of

the worldwide web, [Oleksenko \(2015\)](#), in particular, noted that "by 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 [Crystal \(2002\)](#), "Language and the Internet" and [Crowston \(2010\)](#), "Internet Genres", 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, digital, virtual, internet diplomacy, e-diplomacy, was considered in their works by [Vikulova et al. \(2016\)](#).

Twitter and tweeting from the standpoint of linguistics was considered by [Goroshko \(2014\)](#); [Ponomarenko \(2018\)](#), while [Torrealba \(2015\)](#), analysed Twitter-diplomacy as the functioning of diplomatic discourse in the social network Twitter. 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 [Bakhtin \(1986\)](#); [Demytyev \(2010\)](#). All hopes are pinned on philologists whose scientific interest lies within the framework of a young discipline – genology (genre studies) ([Romaniuk, 2018](#)), within which, for example, three approaches to the study of genres have already been developed ([Shchipitsina, 2015](#)), and a seven-component basic model of the genre ([Shmelova, 1997](#)). 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 Twitter, 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 Twitter 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 to own a stratification matrix of genres for twiplomatics ([Rinartha & Suryasa, 2017](#); [Pinatih et al., 2018](#)).

### **The main manifestations of diplomatic discourse in the information content of Twitter**

Without claiming to be absolutely true, we suggest a new stratification of genres of diplomatic discourse, implemented using the social network (microblog) Twitter ([Ponomarenko, 2018](#)). 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 Twitter 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 (Skliarenko et al., 2019). Therefore, now among all possible functions, sections, categories of the Twitter 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, favorites), 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 Twitter

The main stratum of the genological hierarchy of virtual communication (Twitter)	Item/category in virtual communication (Twitter)	Variants of correspondences in other linguistic classifications, theories, and terminosystems of real communication	Transitional stratum of the genological hierarchy of virtual communication (Twitter)	Item/category in virtual communication (Twitter)
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 Bakhtin (1986). 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) (Romaniuk, 2016). In this case, the statement, again following the logic of Bakhtin (1986), 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 (HURKO, 2020). 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 linguistic research of the latest genres that have emerged in the context of virtual communication, in particular, for the diplomatic discourse of Twitter, 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 (Koroliova et al., 2021; Oseredchuk et al., 2021).

When identifying virtual communication genres in practice we should also consider ideas Gasparov (1996), 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, Twitter, 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 Twitter 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 Vezhbitska (1997), 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 Hayda (1999), in the understanding of who the speech genre is a socially conventionalized way of speech communication, a sample of text organization (in this case, hypertext, which is a 140/280-character message on Twitter). 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 Twitter 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 [Dedukhno & Sizonenko \(2015\)](#); [Dementyev & Sedov \(1998\)](#). 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, Twitter, 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 (About The Moments..., 2021; How to create..., 2021). Simultaneously, there are currently three options on the Twitter site (microblog) to create and send other users their own "moments". In linguocommunicative perception, Twitter 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 ([Fall, 2020](#); [Kampf, 2016](#); [Jia & Li, 2020](#)).

The moment, despite its multicomponent and multi-aspect nature, remains one complex, integral and complete unit (utterance, according to the term system by [Bakhtin \(1986\)](#) in a stream of communication interactions on Twitter. 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 [Bakhtin \(1986\)](#). 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 Twitter users whose profiles were subscribed to by a particular user ([Arosev, 2019](#)).

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 Twitter and the Internet in general, the user gets acquainted with various forms, genres, styles, channels, and means of informing, diversifying their communication arsenal ([Mare, 2014](#); [Liu & Wang, 2020](#); [Altahmazi, 2020](#)). Such

specific features of communication on Twitter not only develop the skills of effective perception and skillful communication on the scale of hypergenre, but also leave room for virtual linguacreativistics. Even the most progressive utent of virtual computer-mediated communication, however, tends to search for familiar models and genres in the new communication space (Volkova et al., 2020). 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. Following Sedov (2009), by "subgenre" we mean a genre form, a single utterance. According to observations, about the diplomatic discourse of Twitter communication, it is advisable to define a subgenre as a type of the main genre (i.e., tweet), with a recognizable 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"). Instead, by definition, a genre is a transitional form that belongs to the inter-genre discursive space (Dementyev & Sedov, 1998). 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 favorite or simply selected tweet, the author of which is not the utent himself, who sends this statement of message or information to his followers. It is worth noting that retweets can be (partially) modified and/or accompanied by comments from the person who forwarded them;
- 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 the 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. 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 bring the analysed genre closer, in each case, to one of the three distinct genre strata of diplomatic discourse that functions on Twitter. 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" (Busel, 2005), 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 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 Twitter, is another building block for the development of modern genre theory (Gonçalves et al., 2014; Zu, 2021; Uysal & Schroeder, 2019).

## 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 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 Twitter 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 Twitter 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. 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 geological stratification of the diplomatic discourse of Twitter.

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